

EXCLUSIVE! New Seeker Peter on his big break

RECORD MIRROR

A BILLBOARD PUBLICATION

JUNE 23, 1973

STILL ONLY 6p

JACKSON FIVE: Will they be ousted by **THE SYLVERS?**

JOHNNY NASH: How they nearly wrecked my career.

URIAH HEPP: How to live and die in one year.

PAUL McCARTNEY

PLUS OUR SENSATIONAL NEW REVIEW SECTION

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FRAMPTON'S CAMEL "ALL NIGHT LONG"

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HALE

57p

HALE

RECORD MIRROR

RM/BBC chart

chart chatter

TOP FIFTY

SINGLES

This week	Last week	Weeks on Chart	SINGLES	
1	2	6	RUBBER BULLETS 10CC	UK36
2	5	7	ALBATROSS Fleetwood Mac	CBS 8306
3	1	6	CAN THE CAN Suzie Quatro	RAK 150
4	—	—	GROOVER T. Rex	EMI Marc 5
5	18	5	WELCOME HOME Peters & Lee	Philips 6006 307
6	3	10	SEE MY BABY JIVE Wizzard	Harvest Har 5070
7	12	4	SNOOPY VERSUS THE RED BARON Hot Shots	Mooncrest Moon 5
8	8	5	STUCK IN THE MIDDLE WITH YOU Stealers Wheel	AM ams 7036
9	4	8	ONE AND ONE IS ONE Medicine Head	Polydor 2001 432
10	11	4	GIVE ME LOVE (Give Me Peace Of Earth) George Harrison	Apple R 5988
11	7	10	AND I LOVE YOU SO Perry Como	RCA 2346
12	10	6	WALKING IN THE RAIN Partridge Family	Bell 1293
13	14	16	TIE A YELLOW RIBBON Dawn	Bell 1287
14	15	3	LIVE AND LET DIE Wings	Apple R 5987
15	20	4	SWEET ILLUSION Junior Campbell	Deram DM 387
16	16	6	ARMED & EXTREMELY DANGEROUS First Choice	Bell 1297
17	9	6	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder	Tamla Motown TMG 852
18	25	5	FRANKENSTEIN Edgar Winter Group	Epic 1440
19	28	3	BORN TO BE WITH YOU Dave Edmunds	Rockfield Roc 2
20	31	2	CAN YOU DO IT Geordie	EMI 2031
21	29	4	ROCK-A-DODDLE-DOO Linda Lewis	Raft RA 18502
22	38	2	HONALOOCHIE BOOGIE Mott The Hoople	CBS 1530
23	30	3	I'M GONNA LOVE YOU JUST A LITTLE BIT MORE BABY Barry White	Pye 7N 25610
24	36	2	TAKE ME TO THE MARDI GRAS Paul Simon	CBS 1578
25	27	3	HALLELUJAH DAY Jackson Five	Tamla Motown TMG 856
26	26	4	STANDING ON THE INSIDE Neil Sedaka	MGM 2006 267
27	21	8	HELL RAISER Sweet	RCA 2357
28	13	7	WALK ON THE WILD SIDE Lou Reed	RCA 2303
29	17	8	BROKENDOWN ANGEL Nazareth	Mooncrest Moon 1
30	24	5	POLK SALAD ANNIE Elvis Presley	RCA 2359
31	32	12	HELLO HELLO I'M BACK AGAIN Gary Glitter	Bell 1299
32	49	2	STEP BY STEP Joe Simon	Mojo 2093 030
33	23	8	ALSO SPRACH ZARATHUSTRA (2001) Deodato	Creed Taylor CTI 4000
34	22	10	COULD IT BE I'M FALLING IN LOVE Detroit Spinners	Atlantic K 10283
35	19	8	YOU WANT IT YOU GOT IT Detroit Emeralds	Westbound 6146 103
36	42	2	GOODBYE IS JUST ANOTHER WORD New Seekers	Polydor 2058 368
37	33	5	NEITHER ONE OF US Gladys Knight & The Pips	Tamla Motown TMG 855
38	34	17	NEVER NEVER NEVER Shirley Bassey	United Artists UP 35490
39	37	9	WONDERFUL DREAM Anne-Marie	David Epic 1446
40	35	16	GIVING IT ALL AWAY Roger Daltrey	Track 2094 110
41	39	6	OVER AND OVER James Boys	Penny Farthing PEN 806
42	43	11	MEAN GIRL Status Quo	Pye 7N 45229
43	—	—	FINDERS KEEPERS Chairman Of The Board	(Invictus IND 530)
44	—	—	RANDY Blue Mink	(EMI 2028)
45	44	13	TWEEDLE DEE Jimmy Osmond	MGM 2006 175
46	48	13	GOOD GRIEF CHRISTINA Chicory Tip	CBS 1258
47	—	—	PILLOW TALK Sylvia	(London HL 10415)
48	45	10	NO MORE MR. NICE GUY Alice Cooper	Warner Bros. K 16262
49	47	12	BIG EIGHT Judge Dread	Big Shot BI 619
50	—	—	HYPNOSIS Mud	(RAK 153)

ALBUMS

This week	Last week	Weeks on Chart	ALBUMS	
1	1	4	PURE GOLD EMI	EMK 251
2	—	—	THAT'LL BE THE DAY	Ronco MR 2002/3
3	3	8	ALADDIN SANE David Bowie	RCA Victor RS 1001
4	2	2	TOUCH ME Gary Glitter	Bell BELLS 222
5	4	8	THE BEATLES 1967/70	Apple PCSP 718
6	6	5	20 FANTASTIC HITS VOL. 3	Arcade ADEP 5
7	8	4	THERE GOES RHYMIN' SIMON Paul Simon	CBS 69035
8	5	8	THE BEATLES 1962/66	Apple PCSP 717
9	10	4	20 ORIGINAL CHART HITS	Philips TV 1
10	11	13	THE DARK SIDE OF THE MOON Pink Floyd	Harvest SHVL 804
11	22	6	ROCKY MOUNTAIN HIGH John Denver	RCA Victor SF 8308
12	9	5	ALONE TOGETHER Donny Osmond	MGM 2315210
13	15	31	BACK TO FRONT Gilbert O'Sullivan	MAM 502
14	18	18	CLOCKWORK ORANGE Warner Bros.	K 46127
15	7	6	RED ROSE SPEEDWAY Paul McCartney & Wings	Apple PCTC 251
16	24	5	YESSONGS Yes	Atlantic K 60045
17	23	7	CABARET	Probe SPB 1052
18	19	48	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003
19	36	2	POEMS, PRAYERS & PROMISES John Denver	RCA Victor SF 8219
20	17	6	TRANSFORMER Lou Reed	RCA Victor LSP 4807
21	16	7	TALKING BOOK Stevie Wonder	Tamla Motown STMA 8007
22	13	4	NEVER, NEVER, NEVER Shirley Bassey	United Artists UAG 29471
23	34	2	MOVING WAVES Focus	Polydor 2931 002
24	—	1	COSMIC WHEELS Donovan	Epic 65450
25	50	14	THE RISE & FALL OF ZIGGY STARDUST David Bowie	RCA Victor SF 8287
26	12	12	LIZA WITH A 'Z' Liza Minnelli	CBS 65212
27	14	5	DALTREY Roger Daltrey	Track 2406 107
28	30	5	RAZAMANAZ Nazareth	Mooncrest CREST 1
29	44	11	HOUSES OF THE HOLY Led Zeppelin	Atlantic K 50014
30	29	12	FOR YOUR PLEASURE Roxy Music	Island ILPS 9232
31	—	—	THE BODY & SOUL OF TOM JONES Tom Jones	Decca SKL 5162
32	40	3	THE BEST OF STATUS QUO	Pye NSPL 18402
33	28	23	NO SECRETS Carly Simon	Elektra K 42127
34	25	6	WIZZARD BREW Wizzard	Harvest SHSP 4025
35	—	1	SIX WIVES OF HENRY VIII Rick Wakeman	A&M AMLH 64361
36	31	12	40 FANTASTIC HITS FROM THE 50's & 60's	Arcade ADEP 3/4
37	26	76	BRIDGE OVER TROUBLED WATER Simon & Garfunkel	CBS 63699
38	27	4	SPACE RITUAL ALIVE Hawkwind	United Artists UAD 60037/8
39	20	5	WISHBONE FOUR Wishbone	Ash MCA MDKS 8011
40	48	4	HUNKY DORY David Bowie	RCA SF 8244
41	21	14	BILLION DOLLAR BABIES Alice Cooper	Warner Bros K 56013
42	—	—	TEASER & THE FIRECAT Cat Stevens	Island ILPS 9154
43	—	—	GILBERT O'SULLIVAN HIMSELF Gilbert O'Sullivan	MAM 501
44	38	19	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER Elton John	DJM DJLPH 427
45	—	1	GLITTER Gary Glitter	Bell BELLS 216
46	39	10	OOH-LA-LA Faces	Warner Bros. K 56011
47	37	6	LIVE Uriah Heep	Bronze ISLD 1
48	41	6	SONGS FROM HER TV SERIES Nana Mouskouri	Fontana 6312 036
49	43	5	PILEDRIIVER Status Quo	Vertigo 6360 082
50	—	—	RHYMES & REASONS John Denver	RCA Victor SF 8348

A CHART full of surprises! The odds were pretty good for a 10CC take-over at the top but did you expect Albatross from Fleetwood Mac to move up to second place?

And some more "did's" - surprised to find Groover at only number four? And George Harrison making ever so slow progress with Give Me Love? How about Wings? And the meteoric rise from Peters & Lee?

Snoopy continues upwards as expected. Edgar Winter is now in the 20 and soon, and it makes one happy to see it, Linda Lewis will be there too.

Mott the Hoople have proved they can record themselves and hit the charts in a big way as Honaloochie Boogie jumps sixteen places to 22. Barry White climbs seven to 23 and hey, Joe Simon is at 32, an upward move of 16!

Paul Simon is off up the charts as his Take Me To The Mardi Gras climbs to 24, one place ahead of a suddenly static Jackson Five.

Motown still seem to be having success with Gladys Knight & The Pips and Buddah none. There's another big Motown single from Gladys high in the States.

Good to see Randy in at 44. I left the recording session with the riff line in my head and it's still there. It will be finding its way into a good many other people's.

Chairmen Of The Board are back after a time lapse, Sylvia, and deservedly, has made it and Mud are back with what could be a traditional slow opening for last time they dawdled at the foot of the 50 before taking-off.

Just one breaker listed and it comes from Jnr. Walker & The All Stars, Way Back Home.

You're welcome to guess who'll be top next week!

album for the charts



CARPENTERS

Now And Then (A&M)

Here's the album which after only three weeks has shot up the American Top 200 Album run-down to land in the Top 20. Some going! As you might expect from the Carpenters the production is first class with utmost care in vocal and instrumental work. Doubtless it's the second side which has been collecting Stateside interest. Richard and Karen sing their way through a collection of golden oldies interspersed by fast talking D.J. chatter in record format akin to the Cruisin' series. This duo are no cover version team. At times they run the originals pretty close. Karen really shines on songs like Johnny Angel, Our Day Will Come and The End Of The World. Listen out for a marvellous D.J. competition phone-link and don't forget side one. '73 US hit, Sing, opens things up and the pace is very dreamy and romantic. Album comes in quite a costly cover. NEXT WEEK RM'S COMPETITION IS TO WIN 25 COPIES OF THIS ALBUM PLUS POSTERS. You'll find it on the back page.

disc news

chart jazz

A SINGLE comes out from Dr. John called Such A Night on Atlantic. It's taken from his current big selling U.S. album, In The Right Place. New to most of us is Milkwood. On Warner they do a good job with a Neil Sedaka composition, I'm A Song (Sing Me). New Aretha album could be out early July. Production is by the lady herself plus Quincy Jones. The album is called Hey Now Hey. The Bernstein / Sondheim masterpiece, Somewhere, from West Side Story, is included. Janis Ian is writer of soon to be released Jesse from Roberta Flack. Classic soul single from Betty Wright, Clean Up Woman, is going to be re-released and that's great news. Another flash-back plus release is Mass In F Minor from Electric Prunes. James Brown's side-kick Bobby Byrd is out on his own with new Warner single, Try It Again, released June 29.

MILES DAVIS has a tasty double album out selling for just £2.83. Title is Miles Davis In Concert (CBS) and it's a live performance from the Philharmonic Hall, New York. Plenty of excitement with Davis roaring along in his more recent style. Lots of trendy people adorn the record sleeve. Take time and give this bargain a spin.

solo spot

BOB ANDY of Bob and Marcia fame is solo outing these days. On the Horse label he's away into One Woman / Second Hand Love. You must remember Young Gifted & Black. Course you do! Well, give solo Bob a spin. And hey, what do you think his hobby is? Answer - Chicks.

us soul chart

- (1) One Of A Kind - Spinners (Atlantic).
- (2) Daddy Could Swear, I Declare - Gladys Knight & The Pips (Motown).
- (6) Time To Get Down - O'Jays (Columbia).
- (3) I'm Gonna Love You Just A Little More Baby - Barry White (20th Century).
- (8) Doing It To Death - J.B.'s People (Polydor).
- (4) Natural High - Bloodstone (London).
- (9) Get Off My Mountain - Dramatics (Volt).
- (5) Give Your Baby A Standing Ovation - Dells (Cadet).
- (11) You'll Never Get To Heaven - Stylistics (Aveo).
- (12) I'll Always Love My Mama - Intruders (Gamble).

Chart from Billboard US labels.

CHART PARADE

Compiled and edited by TONY JASPER

americana

TITO JACKSON has a new album in the Top 200 albums. Title is *Come Into My Life*. The album is described as 'a personal statement, filled with the kind of music Jermaine enjoys singing best.'

The new Osmonds' album is already high in the charts, released in the UK July 6. Solo album expected soon from David Gates of Bread on the Elektra label. Should be worth hearing.

New teenage name, supposedly to watch, is Tony De Franco featured with The De Franco Family. He has the clean-cut profile of Donny Osmond. Andy and David Williams are already getting down to plan a new album even though the first isn't yet available.

Chicago have a strong single released called *Feelin' Stronger Every Day*. Just released is *The Groover* from T-Rex. UK's, Savoy Brown have a brand new album out called *Jack The Toad*.

Strong chart contenders in next few weeks are Helen Reddy with *Delta Dawn*, Bee Gees and *Wouldn't I Be Someone* and in the soul field *Brighter Side Of Darkness* sing *I Owe You Love*.



Tito Jackson

facts figures

JEFFERSON Airplane created the Grunt label, distributed by RCA. They claim to have sold three and a half million albums in three years. Bark has sold in excess of 750,000. Long John Silver 600,000. Burger's figure is 350,000.

Thirteen years since Billy Fury's *That's Love* was released. Another past June release is *Temptation* from 1961 by The Everly Brothers.

McCartney and Wings have been 11 weeks in US Hot 100 Singles Chart. Twenty-three weeks for Sweet's Willy. Good going, is it not?

One hundred and fifty thousand copies of Jesus Christ Superstar Film-track album shipped out to shops even before simultaneous screening of the new movie in 31 US cities.

One thousand people entered our Partridge Family Competition, 980 for Dawn plus just under 600 for Detroit Emeralds and Pye Golden Hour of Hits. Thankfully we did say the first so many letters with correct answers win! Think of hours opening 900 plus!

Gary Glitter fan club Secretary tells me the club has over 3,000 members. They seem to get good service. Gary's jackets for performance can cost over £300, that's 30 times my present garb.

Jonathan's Bullet!

HE'S knocked out. That's Jonathan King. U.K. records have their first Top Of The Charts. 10CC are top of the pops! Eric Stewart, Graham Gouldman, Lol Creme and Kevin Godley are just glad to be back again making big hits.

Jonathan King spoke to us just before press deadline. He said, "I'm knocked-out but knocked-out more by 10CC's album out in two weeks. It will be the Sgt. Pepper of the year! It has ten hit tracks and only ten because the record has ten tracks!"

King added, "Listening to the album makes the single sound a flop, it's that good." Jonathan continued, "10CC have made it without BBC play."

This week's chart bosses have been in the 50 before. 10CC were once Hot Legs. They made the catchy Neanderthal Man.

Eric and Graham helped to launch the Strawberry Studios in Stockport. When Hot Legs did not seem to make it, in spite of a big single hit, they turned to recording.

In August 1972 they made a further attempt to hit the record scene as 10CC. Their third release, *Rubber Bullets*, on U.K. has made everyone happy - Jonathan King, the public and above all, themselves.



apologies

SORRY to all of you who are probably saying, "Why doesn't he write," for quite a pile of letters have been building up on my desk. Soon, I hope a big reply day will be in the offing.

Please though, it has to be a NO to those of you who want months of chart listing Xeroxed. You are welcome

to come to RM and do some fact-finding but let us know when you propose to come. Ta.

you write

IAN McKAY from Ayr, Scotland says, Why not have a part in your Chart Parade concerning a group or singer who has had one or two big hits two years back but nothing since. You could say what they are doing now. Such artists are Badginger, Jo Jo Gunne, John Kongos, Norman Greenbaum, Ray Stevens and Jethro Tull.

Sounds a good idea, Ian. Maybe something soon. Like it. Thanks.

David Smithers of Preston, Lancs asks, Is there a book publishing chart facts?

Yep. It's edited by one of RM's ex-writers, Charlie Gilet of Sound Of The City fame. The paperback is called *Rock File*. It features every Top-20 hit in the British Charts from 1955 to 1969. Publisher is Pictorial Publications and the cost, 40p. Worth every penny!

way back

WHO WAS HE? Your guess is as good as mine or even the record company's! One thing, his disc was great for party-time, discos and grand slams with the girl-friend.

Out it comes again - *Judy In Disguise (With Glasses)* from John Fred And His Playboy Band. (Contempo). For the chart historians. Record first on Pye, 20.1.68. Seven weeks in the 20, highest position, number three.

world charts

- West Germany
- 1 Get Down - Gilbert O'Sullivan
 - 2 Hell Raiser - The Sweet
 - 4 Power To All Our Friends - Cliff Richard
 - 9 Bouzouki - Vicky Leandrous
 - 10 Mama Loo - Les Humhries Singers
- Spain
- 5 Killing Me Softly With His Song - Roberta Flack
 - 7 Daniel - Elton John
 - 8 It Never Rains In Southern California
 - 9 Get Down - Gilbert O'Sullivan
- Holland
- 1 Tie A Yellow Ribbon - Dawn
 - 2 Power To All Our Friends - Cliff Richard
 - 4 Hell Raiser - Sweet
 - 8 No More Mr Nice Guy - Alice Cooper
- Singapore
- 1 Tie A Yellow Ribbon - Dawn
 - 2 The Twelfth Of Never - Donny Osmond
 - 3 Never Never - Shirley Bassey
 - 4 Get Down - Gilbert O'Sullivan
- Hong Kong
- 1 Sing - Carpenters
 - 2 Tie A Yellow Ribbon - Dawn
 - 3 If We Try - Don McLean
 - 4 Killing Me Softly With His Song - Roberta Flack
 - 5 Pinball Wizard - The New Seekers.

star pick

AS HE FOUND his way through a cheese concoction, Peter Frampton of Camel quickly gave his views on the current 50 singles.

"Ah, Suzi Quatro is very nice but not too sure about the single. The George Harrison record is lovely and some great stuff on the album. Geordie, sorry, doesn't make much impression on me.

"Can't get into the current Gladys Knight hit single. Oh, yeah, the Stevie Wonder song, marvellous. Lovely, lovely stuff. Oh, that Lou Reed record - fabulous.

"Albatross (playing in the background), I have always loved." One word to add, hear Pete's own single with Camel called *All Night Long*. It has a great riff. Out now on MCA.

focus on



IAN MATTHEWS NEW DISC released is *These Days / Same Old Man*. It was recorded at the Countryside Studios in California, produced by famed ex-Monkee, Mike Nesmith.

Ian of course comes from the UK. He made his debut here with an English surf band called *The Pyramid*. They didn't make it and then Ian spent two and a half years with Fairport Convention.

A solo album followed called *Matthews Southern Comfort*. Out of the album came a touring band and two albums later a smash hit written by Joni Mitchell, *Woodstock*. Next Ian formed *Plainsong*. Their album was *In Search Of Amelia Earhart* which had Andy Roberts on guitar.

Disappointing reaction to group and Ian left for California. And from listening to the single, he's doing very well living in the States!

Win the new William Bros single

WIN 20 copies of the NEW single from America's Andy and David Williams. Plus lusher pics of the good-looking duo. So get the pens out and a-writing! Questions are not too hard but print clearly. That's very, very important. Someone lost an album prize the other week because we could not make "Head nor tail" of the writing.

Send to A & D Competition, with entry form plus the square AD, Tony Jasper, Chart Parade, Record Mirror, 7, Carnaby St., London W1V 1PG, by Monday, July 2. First 40 correct answers will receive the new single or photograph.

Entry Form

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

Name.....

Address.....

1 What is the new single called?

2 What was their last record titled?

3 What London hotel did they have to leave on their last visit?

AD

YESTERPLAYS

5 years ago

Week Ending, June 22, 1968.

- 1 Jumping Jack Flash - Rolling Stones (Decca)
- 2 Young Girl - Union Gap (CBS)
- 3 Blue Eyes - Don Partridge (Columbia)
- 4 Hurdy Gurdy Man - Donovan (Pye)
- 5 Wheels On Fire - Julie Driscoll & Brian Auger (Marmalade)
- 6 Honey - Bobby Goldsboro' (UA)
- 7 Baby Come Back - Equals (President)
- 8 Do You Know The Way To San Jose - Dionne Warwick (Pye)
- 9 I Pretend - Des O'Connor (Columbia)
- 10 Man Without Love - Engelbert Humperdinck (Decca)

10 years ago

Week Ending June 22, 1963

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

DON'T KNOCK THE ROCK!



Denny's solo single

DENNY LAINE, guitarist and singer with Wings, has his first solo album released on EMI's Wizard label in early September, a single from which is released in two weeks.

Titled Find A Way Somehow, the single was recorded in America last year. It will be Laine's first solo single since 1967.

"When Denny was invited to join Wings two years ago, he had already started to make the album," said a spokesman for him and the group. "These solo records in no way affect Denny's standing within Wings. He's wanted to do it for a long time. It's something on the side from the group."

Wings' Red Rose Speedway currently stands at number one in the US album charts.

CHEGWIN WINNER

AFTER a morning of sheer finger-scorching mail sorting and eye-bulding scrutiny, we finally came up with an excellent winner of the Keith Chegwin competition.

Janet Woodburn from Taunton in Somerset is the lucky girl who will meet Keith and spend a day with him in London, buying clothes and sight-seeing.

She summed up his personality as "intelligent, confident, and sensitive," and said she wanted to spend a day with Keith "because he looks and sounds an interesting boy who lives a fascinating life. His hobbies - riding and acting - are like mine, and I love spending money too!"

Next week R.M. gives a full report on Janet's adventures with Keith.

A TORY MP has lent his weight to the fight to save Crystal Palace as a rock venue following the banning of concerts in the grounds by the GLC.

"I want to see concerts back at the Crystal Palace and I will do all I can to make sure that this comes about," said John Selwyn Gunner, the local Conservative MP and Vice-Chairman of the Conservative Party.

"Not only is the Palace one of the best open air venues in this country, but it is also within easy reach of thousands of fans," he went on.

Changes

"I have looked at the complaints against the concerts and the promoters have agreed to make certain changes. Otherwise I think that the Garden Parties have been an object lesson to those who see open-air rock happenings as nothing more than a giant rip off.

"The Garden Parties have always had a fun atmosphere, even when the weather has been against us. And I don't think the promoters can be accused of exploiting the public.

Brighton ban on 'bovver' groups

THE future of rock concerts at the Brighton Dome lies in jeopardy because of damage caused by fans. Mr. Tony Hewison, the town's director of resort services, said: "Some of the groups deliberately set out to incite the young fans to break the law and cause trouble."

As a result of seats ripped out and other damage after the recent David Bowie show eight groups have been banned from appearing at the Dome. They are: Bowie, Slade, Led Zeppelin, The Who, Deep Purple, Osibisa, Lindisfarne and the Four Tops, and 60-year-old Councillor Albert Poole leads a move to ban all rock from the 2,200-seat auditorium.

He said: "There is a definite danger to life and limb. I have been to these concerts and I was frightened."

While the controversy in the town rages, Fairport Convention and Phillip Goodhand-Tait are booked to play a charity concert at the Dome on June 29. The concert is in aid of the Brighton Rotary Club and its charity projects in the area.

Tory MP joins fight to save Crystal Palace

"Last year there were several hours of good music ranging from people like Joe Cocker to the Beach Boys and Melanie. This cost, if I remember, £1.75 per ticket which compares favourably to some prices now being charged for one-nighters. Only two weeks ago you paid £3 for a single ticket at the Albert Hall and that put you nowhere near the front row.

We have got to see that young people get a fair deal and do not lose their concerts because of prejudice against this type of music.

"I have written to the GLC committee asking them to support the Garden Parties."

Mr. Gunner's support for the Garden Parties is in accord with the Government's official line on rock festivals to be published shortly in a million-word report.

'Reasonable'

The report opens by saying: "We do not accept the view which millions do - that tens of thousands of young people wanting to gather together in one place for four days at a time away from their parents is in itself corrupting and evil.

"We have no hesitation in stating our belief that pop festivals are a perfectly reasonable and acceptable form of recreation," it says.

Van Morrison for Rainbow

VAN MORRISON, the legendary Irishman who quit England for the States eight years ago, is now definitely set to appear at London's Rainbow Theatre on July 23-24.

A spokesman for WEA records said Morrison will be bringing his own American band with him to play the Rainbow dates and possibly other appearances. Tickets go on sale on June 27.

Van Morrison left Britain after the break-up of the Irish band, Them, in the mid-sixties. He has since gathered a huge following here with albums like Astral Weeks and his last, Tupelo Honey.

He was rumoured to be coming over for a tour two years ago but arrangements fell through at the last minute.

Morrison has just completed his sixth album for Warner Brothers.



Van Morrison - went to the States

Motown move in

TAMLA MOTOWN is to release its first UK-recorded British material in July, having formed a UK production company which will sign and record British talent.

The company will be handled by John Marshall and former manager of the Rolling Stones' label Trevor Churchill, who said: "Our policy is not to come up with anything that's like the US product.

"We're not going to be a British soul label, although we will sign black artists if they're into what we're doing.

"We're just out to come up with some good commercial

material," said Churchill. "Initially we intend to concentrate on singles but obviously in time we'll get into the album market too.

Most British material will be released on the Mowest label, though some may come out on Rare Earth or Tamla Motown. "We want to try and retain the black-soul image of the Tamla Motown label," said Churchill.

Among the first signings to the company are Phil Cordell, and a singer called Hetherington who has a single out on Mowest on July 6, titled Teen-age Love Song.

STOP PRESS SINGLE REVIEW



Osmonds go for a Slade sound

THE OSMONDS: Goin' Home (American MGM). The Osmonds rock (writes James Hamilton) on their new American hit!

Not only do they feature pounding piano, clanging guitars, buzzing clavinet (or some such other electric keyboard), and a chattering straight-ahead stomp beat, but also their frantic vocals include more than a touch of that Slade sound - especially where they emphasize

the line: "I've gotta FIGHT, fight, fight, all day, and night, and day, ALL RIGHT!"

Sorry I can't say with authority which brother is singing lead (it's not Donny or Jimmy!); whoever he is, his uninhibited rawly straining voice is just right, and is well backed up on the emphatic bits by the hollering full sound of the others.

Yeah more than a touch of Slade. And a good solid rocker.

McGuinn to play solo

10CC rush out album

THE FIRST album by chart band 10 CC is to be rush-released at the end of this month. It will include both Rubber Bullets and Donna in addition to new material.

The group, who recently worked in their Stockport studios on a new album by Neil Sedaka, are considering offers to go on the road. If they take them up, they will be making their first live appearances this autumn.

Camel return

PETER FRAMPTON'S Camel returned to England last week after their second American tour to be greeted by the news that their first album, Frampton's Camel, had shot into the US charts, selling over 35,000 copies during its first week on release.

The band, who had planned to start work on their second album, have now postponed recording sessions to return to the States for another tour, covering new venues.

ROGER MCGUINN, founder and the one constant face in several versions of the Byrds, is to go solo. He has just completed his first solo album, simply titled Roger McGuinn, and will no longer record or perform as a Byrd, unless - say CBS - it's as a member of the original lineup.

Featured on his album are Bob Dylan, playing mouth organ, and David Crosby. The LP will be released here "very soon" say CBS.

McGuinn made his first solo appearance in New York last month but no dates for the original Byrds have been yet announced.

Procol play London date

PROCOL HARUM will be playing their only London date for 1973 on July 15, at the Fairfield Halls, Croydon - their first London appearance since the band played a date at the Rainbow last September.

The group will return home next week from a nine-week tour of the States, where their album Grand Hotel reached no. 11 in the Billboard charts.

The 'Albatross' man returns...

Peter Green out of retirement

GUITARIST Peter Green, who announced his retirement from music two years ago, is to record again. He signed a contract with Clifford Davis Productions last week before flying to the States for a summer holiday under which he'll release six albums over the next three years.

The first album under the new deal will be released this autumn and is entitled *Out Of Reach*, a compilation of tracks recorded between Peter's departure from Fleetwood Mac in 1970 and 1971. Most of the tracks are live recordings, though some studio material is included. None has been re-

leased before.

Peter has no plans for forming a definite line-up for a band but will choose musicians as necessary for recording. No live appearances have been arranged.

Green's successor as lead guitarist with Fleetwood Mac, Danny Kirwan, has also signed a similar contract with Clifford Davis, and starts recording for his first album in a month's time with Martin Rushent, previously Fleetwood Mac's engineer, acting as producer.



Paul lays radio rap

PAUL McCARTNEY is to be interviewed by David Symonds for an hour on Radio Luxembourg on Saturday week, June 30. During the interview, which starts at 10 pm, McCartney will talk about Wings and his music.

Sinfield and friends play Sadlers Wells

PETE SINFIELD, previously lyricist with King Crimson, will be backed by two of his ex-colleagues and other name musicians at his first UK concert at Sadlers Wells Theatre, Islington, on June 24.

Although he was backed by Italian band PFM on his recent dates in Italy, Switzerland, Germany, France and Spain, Sinfield will be using the Crimson rhythm section of Boz on bass and Ian Wallace on drums, plus flautist/saxist Mel Collins.

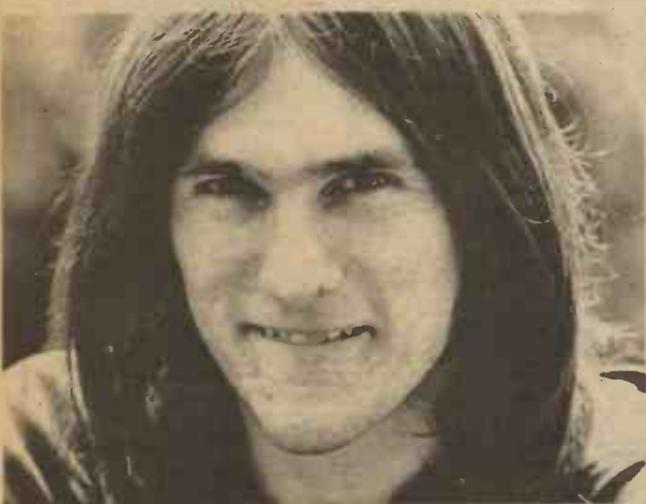
Also in the band will be keyboard player Tim Hinkley, ex-Grease Band guitarist Neil Hubbard and pianist Phil Jump. All but Hubbard appear on Sinfield's *Still* album on the new ELP label Manticore.

Collins is forming a brass section for the date and there is also a possibility that surprise guests may be added to the line-up. Sinfield will perform material from his solo LP and several Crimson numbers he wrote with Robert Fripp.

PFM, who have also had their first album released on Manticore, produced by Sinfield, are presently working on a second album for release this autumn.



Bob Fripp... guesting?



Nigel Pegrum... new 'Spanner'

Steeleye add a drummer

STEELEYE SPAN have added a drummer to their line-up for the first time. Nigel Pegrum, who used to play with Gnidrog, swells Steeleye's number to six. As well as drumming, he will play woodwind instruments for the revamped band.

Pegrum, a professional drummer for nine years, played his first dates with Steeleye over the weekend at Trent Polytechnic and Bristol Colston Hall.

Previously Gnidrog's

Maxi from the Angels

THE WILD ANGELS release a maxi-single of three tracks from the new rock musical *Grease* on June 29. The numbers from the show, currently playing in London, are *Greased Lightning*, *Born To Jive* and *Beauty School Dropout*.

drummer for two and a half years, Pegrum was chosen from over 50 drummers auditioned.

Steeleye's Peter Knight explained: "We found that we were bringing more and more percussion effects into our music and therefore it seemed logical to incorporate a professional percussionist."

Steeleye flew to Ireland on Wednesday to record a TV special and play two shows in Dublin. At the end of June they return to America for their third tour in seven months, guesting on Jethro Tull's *Passion Play* tour.

At the end of July the band return to England to play at the Cambridge Folk Festival on July 28.

Gary's new single out in July

GARY GLITTER'S new single is to be released by Bell on July 13. The A-side is *I'm The Leader Of The Gang (I Am!)* b/w *Just Fancy That*. Both songs are compositions by Gary and his producer Mike Leander.

Toots tour setback

TOOTS and the Maytals, one of Jamaica's top bands, will not now be touring England.

The band, who were to have arrived in this country last week for a month-long tour - their first in Britain - with Brinsley Schwarz and Greyhound, are no longer coming because of disagreement over fees.

It is hoped that the band will undertake a re-scheduled tour during September.

They were to have appeared on *Old Grey Whistle Test* and a special television show, and a half-hour cinema feature film on the group was being negotiated.

Blue album debut

BLUE, who recently added ex-Stone the Crows guitarist Jimmy McCullough to their line-up, release their debut album and single on the RSO label on July 13.

The single, *Little Jody / The Way Things Are* was recorded prior to Jimmy's arrival in the group, but he will be heard with them on John Peel's *Sounds of the Seventies* on June 28 and Bob Harris' programme in early July.

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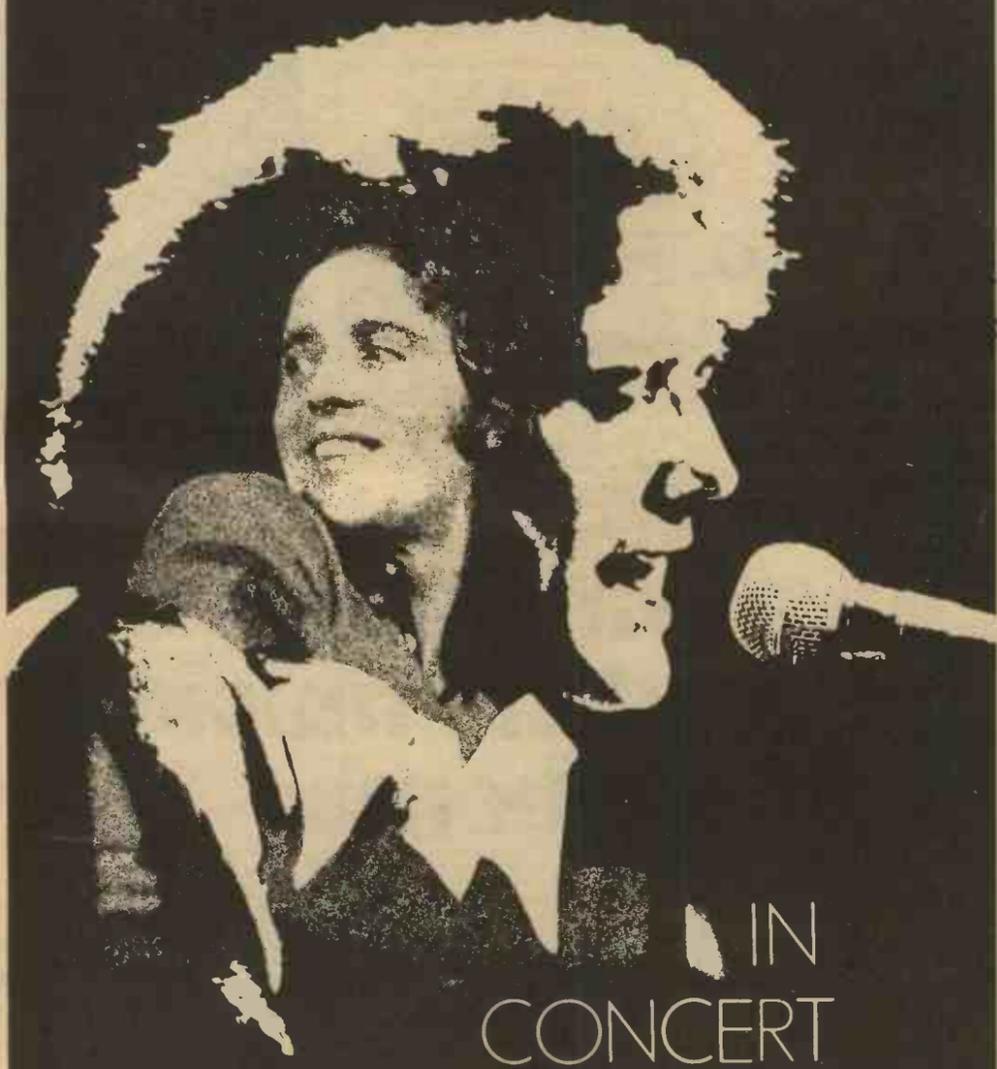
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Kinks' show stopper

A NEW SINGLE by the Kinks released on Friday week, June 29, will feature the two first tracks recorded by the group at their recently-completed studio in Hornsey, North London. Both songs - *Sitting In The Midday Sun* and *One Of The Survivors* - are Ray Davies compositions. They are planned for inclusion on the next Kinks album, due for release in early autumn, which Davies is writing in the format of a musical show.

Gordon Mills on behalf of
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3rd June	Kevin Hall, Glasgow
4th June	Empire, Liverpool
7th June	Gaumont, Ipswich
8th June	Guild Hall, Portsmouth
9th June	Odeon, Birmingham
10th June	Odeon, Manchester
12th June	Colston Hall, Bristol
13th June	Capitol, Cardiff
14th June	Fairfield Halls, Croydon
18th June	Savoy, Cork
19th June	Carlton, Dublin
20th June	Carlton, Dublin

MAM

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Jethro fly in their light show

JETHRO TULL, who appear at Wembley this weekend for two performances of their new Passion Play act, are to spend the entire box-office receipts of the two shows in advance by flying over the special stage equipment they are using on their current US tour for the two shows.



The group's manager, Terry Ellis told RM: "We were a little unsure about performing the new show since it's rather heavy going for an audience to have to sit down through an hour of unfamiliar music.

"Also, the group did not want to perform without their special stage equipment — which includes an overhead lighting gantry of 200 spotlights specially designed for arena shows. The cost of flying this equipment in to London will raise the cost of the shows to take up all box-office takings.

"We felt that the group's fans would want to see the new show rather than the one presented at the Albert Hall last year and we thought it would compensate for the postponement of the shows from April."

Chrysalis remind ticket-holders from the April shows that tickets issued for April 28 are valid only for the Friday concert and the 29 only for Saturday.

Jethro's Passion Play album will be released worldwide on July 6.

Oceans of country

ATLANTIC are to make their entry into the country music field with three singles for release on July 13 — *Keep On Loving Me* by Jamey Ryan, *Just Thank Me* by David Rogers and *I'll Be Satisfied* by Don Adams.

temporarily shelved until the end of the year.

After completing recording work, the band's first priority will be a resumption of British appearances at selected venues over a three-week period.

The Wheel go off the road

STEALERS Wheel — still climbing the charts with "Stuck In The Middle With You" — are to come "off the road" for a minimum of two months following appearances this month at Newcastle Mayfair Ballroom (June 22) and Wadham College, Oxford (23).

Apart from the possibility of two projected festival gigs at the tail end of August, the band will devote the next eight weeks (maybe even longer), exclusively to recording sessions for their second A & M album.

The album — the first by the band as a six-strong unit with both Gerry Rafferty and Luther Grosvenor — will be recorded at Apple Studios and

will feature new material written by Rafferty and Joe Egan.

The band's scheduled American concert tour has now been put forward until early November, and trips to Australia, Germany and the Scandinavian countries are being

THE face



Album/single from Cat

CAT STEVENS is to release a new album and single in early July, entitled respectively *Foreigner* and *The Hurt*, taken from the album.

All songs on the album are Cat's own compositions, produced by himself and arranged with Jean Roussel and recorded at Dynamic Sound Studios, Kingston, Jamaica.

WHY did Simon and Garfunkel split up at the height of their fame? Who is the mysterious silver girl in *Bridge Over Troubled Water*? What connection has Widnes with *Home-ward Bound*? Well, chums — do you know the answer to these and many more vital questions? If not, read Paul Simon — *Now and Then*, which, the publishers assure us, "in every sense a superstudy of a superstar and will be enjoyed by everyone." . . . despite which, there is a Santa Claus — Decca are releasing the Goons' *Ying Tong Song/I'm Walking Backwards For Christmas* on July 6. "This record," writes Auguste Flaminare, "laid the foundations for the whole scene, man. Y' get my drift? Er . . . really seminal. It was like . . . er . . . a searing indictment of It's just like the old days again. . . British artists making shredded wheat of US album charts — George Harrison, Wings, Zeppelin, Beatles, Floyd, Deep Purple . . . Danny Thompson and Bert Jansch recording together in Paris . . . Jumping Tony Jasper reports that the Deo Gloria people have hired the Rainbow Wednesday to Saturday during July and August and the box office will be open from 11 pm to 8 pm. To get the Covent Garden custom, don't you know? . . . they're hoping to get Johnny Cash, Cliff Richard, Rita Coolidge and Kris Kristofferson in . . . a letter from the Texas House of Representatives' Ron Waters to Dr Hook and the Medicine Show congratulates the boys for getting on Rolling Stone's cover and adds as a PS: "For a real head trip you guys ought to come on down and let us give you a real Texas handshake. Could that be like an Aylesbury Duck? A Pomfret Cake? A West Acton giraffe? Sounds tasty . . .

It's like winning the pools

COMPARISONS, jealousy, hostility . . . all were the possibilities facing the 'new' New Seeker, Peter Oliver, as he was about to leave Britain and meet his fellow Seekers for the first time. But when we met, the enthusiasm almost bubbled out of Peter Doyle's 'replacement.'

Although there may be New Seeker fans dubious about the attractions of Peter Oliver, Record Mirror is pleased to report that Peter is good looking, dark-haired, and has a strong enough personality to ward off all comparisons with Peter Doyle within a couple of months — even though the name's the same!

Quaking

When we talked to Peter he was quaking slightly from nerves at the thought of boarding that plane to LA to join the New Seekers where they will be based until September.

"You see, I've been told this end that I have the job. But I've got to be compatible with Eve, Lyn, Marty and Paul. They have to make the final decision about whether they can work with me. I do realise that I have an awful lot to live up to after Peter. But I'm going under the assumption that I will be accepted."

"It is a bit of a problem going straight in with a group who've known each other for years. You have to learn how to fit in, and be a little bit sensitive about the situation. But I think I can do the job as well as Peter . . ."

As Mr. Oliver no doubt secretly realised all

along, he has been accepted as the fifth New Seeker. And so his worst fears about returning to England and headlines proclaiming, "The man the New Seekers didn't want!" will never come true!

"It's no good asking me how I feel," said Peter. "It's like winning the football pools. When I heard I had been chosen, I didn't believe it. In fact I don't think it's going to register for quite some time."

For the past ten years, since Peter was eleven years old, he has earned a reasonable crust on various sides of show-biz, — but has never quite made the big spotlight.

He started singing when he was eleven and met up with a group of older boys ("about fourteen — quite experienced!") who took him on as lead singer. Explains Peter, "It was decided that I could scream the best. I wasn't really singing at that time because my voice was breaking. So I used to get up and croak in my own fashion."

Boy wonder

At fourteen, he got rid of his electric guitar and turned acoustic, doing a Trini Lopez on the hotels and clubs of the country. He progressed to the big ballad scene and although it's hard to imagine him apeing Tom Jones, Peter swears that his Tom Jones numbers went down a treat.

At 17, after a couple of flops with EMI under the

name of Johnny Ross, Peter auditioned for Hair! and got the part of Claude.

"Hair was what it was all about. I had to grow mine to get the part, and then I dyed it blonde and it nearly fell out. Very

back when Peter answered an ad in the papers for a replacement New Seeker. "I'd followed the group quite closely and enjoyed their records, especially Pinball Wizard. So joining them seemed a very nice

guy from the New Seekers' office, and that was the worst part. If I'd failed the interview I'd have felt so bad because they wouldn't even have heard me play! Anyway, I was invited back for the singing audition, then I

think he was going to fit in with the New Seeker image?

"Well, I wouldn't have been chosen if they didn't think I was going to fit in. At the interview they were just interested in what sort of person you were. No-one has told me that I must look this way, or act that way."

Easy fit

"It's quite a good relationship. I fit in with the sort of people the New Seekers are and so there aren't going to be any problems about me rebelling — growing hair down to my bum, taking LSD and so on."

"I want my parents to be proud of me. My mother is knocked out. She'll have a heart attack when she sees any publicity. Father's very impressed. He's a businessman you see, so he wouldn't say he was excited or pleased, he'd say he was impressed!"

Sis will miss

"They don't mind me going to America for I haven't lived at home in some years anyway. It's my sister who will be most excited though. She's in love with Marty you see. It must be strange for her to have her own brother in the same group as him!"

"It's strange for me too. I can't say I'm not nervous. But I am happier than I've been in years. White looks whiter. Flowers smell nicer. The sun's shining. And just how happy can you get?"



Judy Laine talks to Peter Oliver

peculiar, white hair and black eyebrows. So I dyed it back again. Didn't think to dye the eyebrows too."

After Hair came a period as a session musician culminating in the day a couple of weeks

thing to do. I was sure they would have found someone already, but I rang up and found myself with an interview set for the following Monday.

I went along and had a long chat with a great

was told that I'd virtually got it. The next day everything was confirmed — it had all happened in three days."

And so in three days Peter's life had changed completely. How did he

says the new New Seeker

Brotherly Love make a new Mersey wave

TIP Of My Tongue recording group, Brotherly Love, said, "We're from Liverpool. Any group who comes from there has to face the fact — they are following the Beatles."

"The four were our idols years ago. We bought all their stuff. We were kids then and it was also the time of the Searchers and Gerry and The Pacemakers."

"As for ourselves, some people have compared us to the Walker Brothers."

"I suppose it has something to do with two of us being brothers."

"We're not new as

some people think, and certainly not one of those created groups."

"We've sung together for a long time, since our school-days. Our present line-up dates back three or four years."

"Actually Tip Of My Tongue with its very commercial feel is not by any means totally us."

"We're more into soul music. We really, really like and admire a group like The Temptations. They are so precise and live they are a fantastic group. Marvellous."

"In terms of our performance we do a variety of songs. We do two numbers from Stevie Wonder,

My Cheri Amour and Nothing's Too Good For My Baby."

"Jim Webb is so fantastic. He may have gone through quiet days in recent times but we're sure he's going to be back and big."

"Vanilla Fudge and Supremes are two other names to come to our minds. And if we talk about white soul and then there's Tom Jones and Rod Stewart to come high in our ranking."

Brotherly Love and their single are at present aiming for the very poppish market. What then do they think of the teenage groups



and singers aiming for the 50?

"Some of these current teen stars and groups make you want to you know what. Now talk about The Jackson Five and you're talking. Just

don't spend time on those William's boys, James Boys and the Dougalls."

"Actually we've been disappointed with our single but we hope by the time you print this we will be in the charts."

"We almost got there the other chart-day but there's plenty of television and radio work coming soon. And these things could make all the difference."

"Then we're very soon into the studios laying down tracks for an album and there must be several songs lying around waiting to be released as singles."

"So it's fingers crossed for a big singles hit plus an album success."

"Oh, one very important thing to add. We would like to thank the very large number of people who bothered to enter your Chart Parade competition to win our disc, Tip Of My Tongue. It's really something to know we have so many fans so soon!"

Tony Jasper



Keeping up with **JONES**

John picks out his favourites

ASK John Lennon what he thinks is the best song he's ever written and our hero will procrastinate. He'll say that if you ask him what is his all-time favourite song by anybody, Stardust or whatever, he can't do it . . . can't get into that kind of decision making.

But if you wait until the procrastination is done, he'll say his own favourites are Walrus, Strawberry Fields, Help and In My Life. And he also likes I Want To Hold Your Hand, which he wrote with Paul McCartney.

Why Help? "Because I meant it, it's real. The lyric is as good now as it was then. Just me singing 'Help' and meaning it. And I Want To Hold Your Hand . . . a beautiful melody.

"I like Across The Universe, too. It's one of the best lyrics I've written . . . could be THE best. It's good poetry, or whatever you call it; without chewin' it, it stands. The ones I like are the ones that stand as words without melody, that don't have to have any melody. It's poem, you know; you could read 'em."

And any that he didn't like? "I always hated Run For Your Life — it was one of them I knocked off just to write a song, and it was phoney."

I've been quoting from the Penguin edition of Lennon Remembers, the Rolling Stone Interviews, by Jann Wenner (paperback version, 40p).

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JOHN LENNON: remembering his old songs.

A drop of the hard stuff

A DROP of the Hard Stuff. This band, a trio comprising John Cann, Paul Hammond and Johnny Gustafson.

They were involved in a road accident which meant no work for eight months — and the accident made such an impression on them that they've rather dwelt on it with their new album, Bolex Dementia. The cover shot, by Parisian artist Istvan Sandorfi, depicts the moment of impact in the crash . . . horrific indeed.

Their advertising campaign for the album also shows a macabre obsession with car crashes. A picture of a girl and a boy in an about-to-crash

car . . . girl says: "Zip up your fly, Johnny, we're gonna crash!"

But the interesting theory from Hard Stuff is this. They believe that car cassettes can cause accidents. Says Johnny: "Anything of a disturbing nature has an effect on your mind, with loss of concentration. Drum solos in particular get you agitated. I've a Miles Davis album Live Evil, I also have the car cassette and on that Billy Cobham's drum solo on What'd I Say is cut down to almost nothing."

Anyone any other theories on car music causing crashes?

Flattery will get you...

FLATTERY gets people everywhere where I'm concerned. This chap wrote to me as follows: "Although we've never met, I can tell that you must be fantastic. Such wisdom, such wit, such vision as your seldom meet in the one mortal . . . such a shining example of human perfection."

I couldn't care less that the letter comes from one Bob

Kinky scenes in Hornsey

THINGS are happening in the Kinks' own new studio in Hornsey, North London. What happens first is the double 'A'-sided single Sitting In The Mid-Day Sun, which is a softly melodic song, and One Of The Survivors, which is a thundering rocker. That's out on June 29.

And what happens thereafter is the final work on a new album, set for the autumn, which magnificent Ray Davies is writing in the form of a musical . . . incidentally the single titles will be included.

★ ★ ★

MY invaluable American contact Frank Barron says of the Pat Garrett and Billy The Kid movie: "Kris Kristofferson steals the show. But what did they use Bob Dylan for? He could have phoned in his role!" Nice one, Frank.

★ ★ ★

A PAT on the back from me to Clive Richardson, editor of Shout — the R and B specialist magazine. After more than five years and 84 issues, he's taken the magazine to photo litho production . . . it used to be just duplicated. Looks much better now — you can order it from Clive, 46 Slades Drive, Chislehurst, Kent.



Paul who?

IN days gone by, this kind of publicity shot was all the rage. Neatly groomed young pop hopeful, pointedly posing, wearing thoughtful look of suitable modesty. This picture was taken when Paul Raven was being launched by MCA. Poor kid never did make it. Not until he changed his name to . . . Gary Glitter!

Neil steers clear

SO MANY rock and roll revival shows, with erstwhile hit-makers earnestly trying to recapture the good old days . . . but the canny Neil Sedaka has just as earnestly steered clear of them all. How come?

"I turned them all down. Okay, as a listener, a member of the public, I find them delightful, but as a performer I find them incredibly depressing. As much as I love the 'oldies', they've been a thorn in my side and surely the biggest obstacle in my making a comeback."

GIRLS OF THE WEEK



GIRL-OF-THE-WEEK (Part One): This is Asha Puthli, and she looks pretty serene. But don't go by her looks. She's been described as "the wildest creature in the world." She's also won awards as top new girl singer for her album Science Fiction (which was with Ornette Coleman) and she has been involved with Andy Warhol's troupe, and she was Maid in the movie Savages, and she says she now wishes to invade the rock field. On CBS. She's explosive, wild, etc. etc. Comes from Bombay. Me . . . I'll just duck!



GIRL-OF-THE-WEEK (Part Two): This is Linda Gail Lewis, Jerry Lee Lewis' 26-year-old sister. Some of her mates had her pose specially for this picture in Nashville . . . with this column in mind! Airily dismissing the compliment, I report that Linda is on Mercury now, has had a solo hit with Smile Somebody Loves You; has recorded regularly with her riot-raising brother; and has more than a fair share of Southern charm and down-to-earth humour.

'I just sing songs that's all' says John Denver

ONLY TWO months ago the name John Denver meant very little to most people in Britain, but a six week TV series has changed all that. The American folk singer with his thatch of blond hair and laugh lines showing through under his large smoked glasses has won many people over with his easy-going charm and talent as a singer and guitarist.

When John Denver wrote "Leaving on a Jet Plane" around eight years ago he had no idea it would be the one song that would establish his name as a songwriter. He reminisced recently that at the time of writing Jet Plane he never thought of it as a hit song. "I think that maybe Take Me Home Country Roads was the closest I ever came to thinking 'this sounds like something that would get the plays'." But Jet Plane was lifted off Peter, Paul and Mary's Album 1700 and was a number one hit around the world.

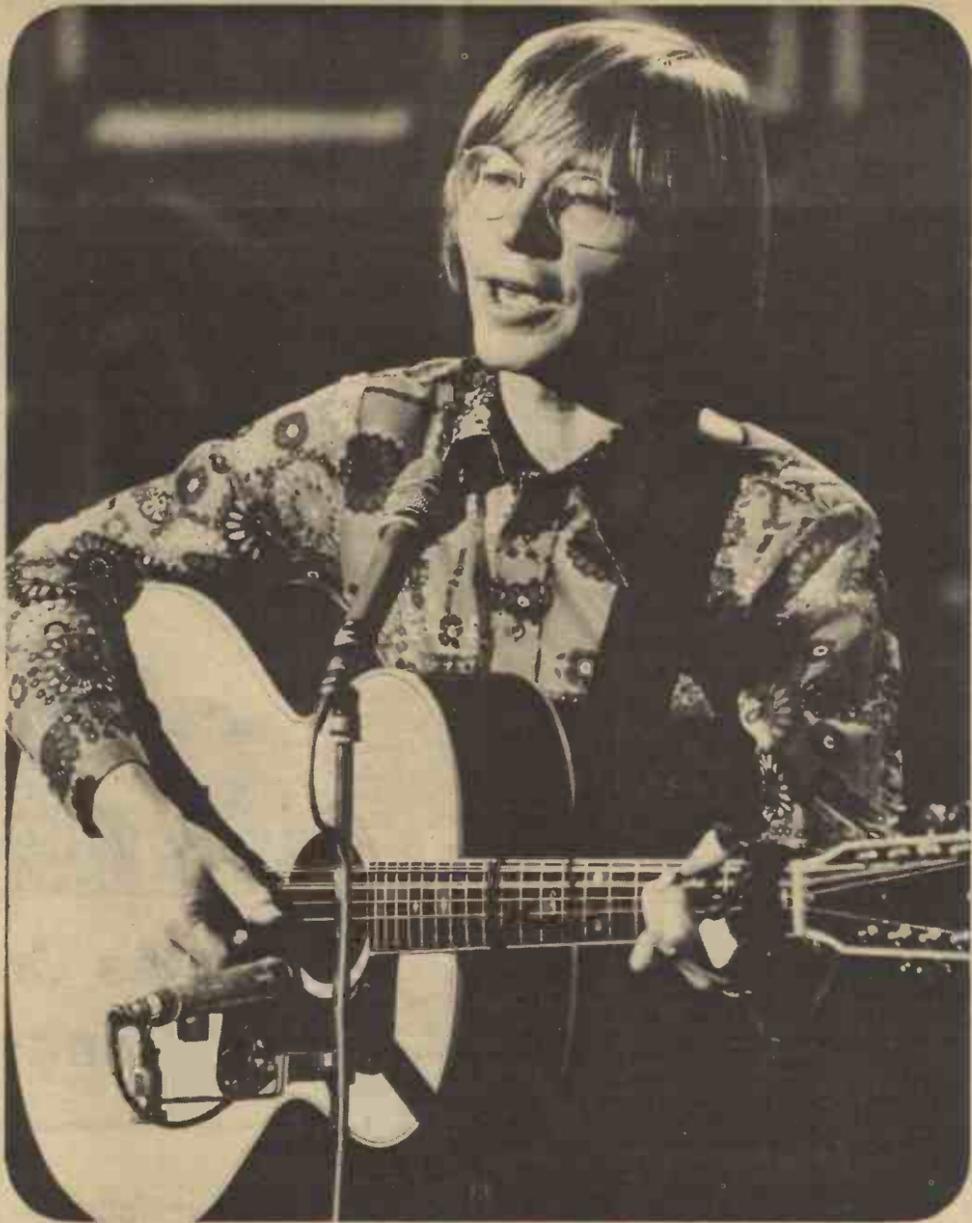
Denver's success in commercial terms as a songwriter though has been sporadic. He doesn't consider himself a prolific writer, but more than compensates for this with the quality of his wares. "I really think of myself as a performer", he told me modestly. "More so than as a songwriter or guitar player."

He carefully chooses other writers' material both for his albums and his live appearances. He selects material from such diverse sources as John Prine, Tom Paxton, James Taylor, Paul McCartney, Steve Goodman and Buddy Holly. "I sing When I'm Sixty-Four because I think it is one of the greatest love songs of all time", he says. "I've seen people cry after I have sung a song like Mr. Bojangles, that really gets to me when I can do that, make people cry or make them laugh."

Peace

But beyond the humour and beyond the nostalgia of many of the songs selected from other writers there are Denver's own songs and a strong leaning towards peace, gentleness, tranquility and the wide open spaces of America.

Although John Denver is regarded as just a pop singer by many, there is something homely about him that doesn't fit that sort of image. Many of his songs are about home — and that's in Aspen, Colorado that crops up on his number one American hit Rocky Mountain High, and is also the main feature of *Aspenglow* and the beautiful *Starwood* in Aspen which was used as the signature tune for the TV series.



The purity of his voice and the sensitive backing of acoustic guitars with just a touch of steel can transport the listener to the beauty of Colorado, a place that Denver's very much in love with.

In the early sixties John was a member of the famous Chad Mitchell Trio, a contemporary folk group that was very popular Stateside, but meant nothing in Britain. This was followed by a hard grind to establish himself as a solo performer.

He began by appearing in night spots in Los Angeles and made quite a name for himself playing six and 12-string guitar and singing folk things

like *Old Blue and Whisky In The Jar* in that wonderful distinctive voice.

In 1967 he came to the notice of RCA Victor Records who signed him to a solo career that has resulted in some quite beautiful, and sometimes captivating album releases, and eventually in 1971 to commercial success in the lucrative single market with *Take Me Home Country Roads* which topped the American charts.

First visit

This success prompted his first visit to Britain when he appeared with the *Moody Blues* at Wembley Pool and charmed and

won over a large audience that were previously almost unaware of his existence as an artist. At the time the singer-songwriter was getting under way and John Denver resented being bracketed alongside these.

"I still get called a singer-songwriter even though I do so many of other people's songs. Songwriting has brought me a small amount of recognition, but I mean to show myself differently."

During his TV series he proved his point. He moved fluently from his own songs, through standards, a nostalgic medley of old pop tunes from the fifties and contemporary

songs ranging from folk to soul music. His success on TV in Britain has resulted in John's first American album *Rhymes and Reasons* scheduled for British release during the coming month and it will be interesting to compare the old and the new John Denver as at the moment only his last three American albums are currently available in Britain.

War

During the past John has often been involved in anti-war songs, and perhaps the most famous of these is the moving story of *The Box*, a children's ballad about the box of war which only the older generation opens. The strongest song on this subject is most probably Tom Paxton's *Jimmy Newman* which has John Denver singing stronger and with more feeling than on any of his other recordings.

The song that brings most pleasure to John though is his own composition, *Prisoners*. "It's a song about a different aspect on war, about the POW's in Vietnam. I do have specific ideals to stand up for and this song is very personal to the way I feel. I don't wish it to be exploitation, it wasn't written for me to make money, it came from a very strong personal feeling and was written with sincerity."

Sincerity is John Denver's secret. That boyish grin often hides the serious side of him, but when he sings a sad ballad like *Goodbye Again* or a protest number as *The Readjustment Blues*, the laugh lines disappear and gravity replaces them. That's Denver's secret to feel what he sings, whether it be happy or sad.

**Alan
Cackett**

Mainly instrumental

IT'S NOT every day you get a chance for a free flute lesson, especially from someone as eminent as Thijs Van Leer. Not that I'm name dropping. I just happened to be interviewing him and I grabbed the chance. Thijs is the guy with the yodel in *Focus*, incidentally.

"Can you blow a bottle?" he asked. "Can you make a sound with a bottle by blowing into the . . . this (picking up bottle and pointing) how do you call this" (he's Dutch).

"Hole?" I ventured. "Right. Can you do that?"

I could. "Now you are

blowink in de same vey but mit de flute", he said (actually I'm laying it on a bit thick, his English is excellent).

He demonstrated the correct facial posture admirably. You curl back the bottom and top lips somewhat and produce a tiny, round aperture in the middle of your mouth. You then blow quite gently across the hole and the flute makes the most beautiful sound like the wind in the trees on a warm summer's day — only more tuneful.

Trouble is the muscles you need to get that top lip to curl at the sides like that. The other thing he

showed me, which being amazingly unobservant I had never noticed before, is that the left hand goes under and the right hand goes over when you are holding a flute.

The fingering part is a piece of cake. There are no stupid stretches like there are on a guitar or the larger woodwind instruments. There are an awful lot of keys to press, but you can work them all from one position. It's the blowing bit that's tough.

Thijs said he thought it would take me about a fortnight of regular daily practice to get a reasonable sound out of the thing. Now all I need is a flute to practice on. They are quite expensive. I understand second-hand flutes are not a good idea because all the metal bits wear and you'll find some notes you can't get at all while others play all the time regardless.

The actual size of any key hole in a flute is so large that the finger has difficulty covering it, so Boehm stuck another key, with a pad beneath, under the ring key. All those problems you have with recorders, especially the big ones where your fingers keep slipping off holes without your noticing, are avoided.

You can still half-stop a hole to get a semitone or even quartertone, and



Thijs Van Leer

Thijs, who is a pucker classically trained flute man, can make the most beautiful noises with his. Other flautists worth watching out for are Mutter in *Stackridge*, Ian Anderson and Shicor in *Quintessence*.

When my grandmother (on my mother's side) was learning to play five string banjo back in 1356 (she started learning young) there was a magazine called *Banjo, Mandolin, Guitar*. My mother showed me some back copies when I started learning guitar. They were amazing. Nothing about electric guitar at all.

It has remained just the same until a few weeks ago. The whole magazine was aimed at the sort of dance bands who play strict tempo for Masonic ladies' nights in Manchester with the occasional gig on *Come Dancing* (yeuk).

Well it's not any more. The new BMG, just out, is a knockout. They've managed to maintain some of their old world image in the typeface and the adverts, which in the light of the present day is rather trendy and a splendid example of conservatism in redesign, but aimed the whole thing at a much younger audience.

While I'm on the plugs, Elton John recently referred to the *Music Mirror* chord break section in a less well known publication than this. He said something to the effect that it was amazing, but from the context he didn't mean it was amazingly good. He meant it was amazing that anybody should waste their time printing it.

Thanks for the plug, Elton. I love you too.

**Rex
Anderson**

I MUST confess I never thought I'd witness the day you'd cram the Beatty into a dinner jacket to see a rock concert. Last Saturday however, friends gasped, the establishment wept and a resplendent journalist, complete with black tie, white shirt and tails launched himself on the inhabitants of Oxford. Unfortunately this overall coolness was somewhat marred by the fact that the resplendence was accompanied by a large safety pin supporting the trousers (thanks to BBC producer Mike Hawkes' wife Mary) and a decaying pair of brown Chelsea boots. But the thought was there even if the finances were not.

The occasion by the way was the Oxford May Ball and the group were none other than those American purveyors of female rock sophistication — Fanny. Fanny are one of those bands that seem to grow on you like an early discovery of alcohol. The first time you hear them you think 'OOOH!', the second, this rather pleasing sensation dissolves into a joyful intoxication.

When you finally get round to hearing them for the third time you're hooked-mentally, physically and emotionally. For make no mistake about it folks, Fanny produce rock music at its highest level. They can be soft and melodic, loud but tasteful and yes, for the benefit of you fellow sex maniacs, they can also be damned sexy.

Lavish

The Oxford May Ball is one of those lavish affairs that try to combine sophistication, rock music and a certain amount of drunkenness. Needless to say the drunkenness prevails and disorganisation follows. Its the sort of 'do' where everyone ends up by having a good time.

The ball was being held in a large marquee, sporting a stage at one end and a bar dishing out free wine at the other. The stage was empty when we arrived, the crowd seemingly impatient for the arrival of Marsha Hunt who had been due on three quarters of an hour ago.

As you can guess, even at Oxford everything runs late. Once again it seemed time for another visit to the bar. In fact looking

Fanny have a ball

back on it all, the greater portion of the evening was spent wandering in and out of the various smaller marquees containing one or another form of intoxicating beverage.

by
Mike Beatty

Up in the dressing rooms Fanny were holding court with friends, press agents, roadies and journalists. A large crate of wine, kindly supplied by the university body was fast disappearing and nobody seemed to be wearing formal dress. There's something rather disconcerting about entering a room in a dinner jacket when everyone else is in jeans. Still everyone seemed to take it for granted so we settled down to be sociable. Alice de Buhr was telling a gentleman from Melody Maker about the recording of their latest album 'Mothers Pride'. It appears that it had been so hot in the studio that summer that she'd decided to drum topless. 'No!' she said, there was no chance of her playing in the same state of undress tonight! "A pity!" seemed to be the general attitude of the male members of the gathering. Nicky Barclay was beginning to get nervous. 'Its always the same' she said. 'I guess we all do. We start to worry about the sound and what type of audience it'll be and things like that. The smoke bothers us as well — especially Jill and myself. Our voices have been under a hell of a strain this tour and any smoke in the air just makes them worse'. The few people smoking in the room im-

mediately extinguished their cigarettes and Nicky murmured a polite thankyou.

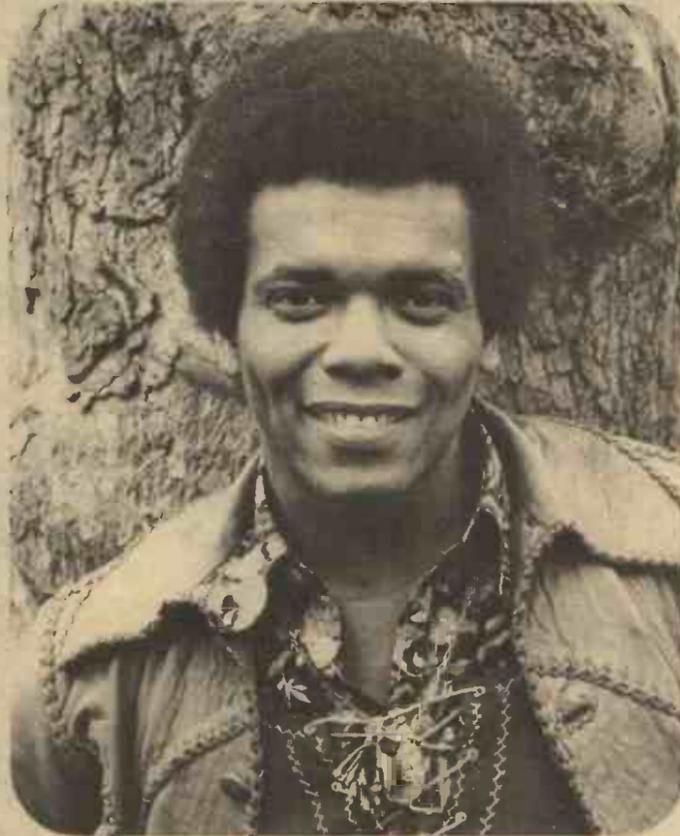
At 3.45 Fanny finally manage to get onstage. By this time the girls themselves are decidedly tired and quite a large section of the audience have retired to bed or at least to a quiet corner. Those that are left however are enthusiastic. They've been waiting a long time to see Fanny and they're damned well going to enjoy themselves. Bow ties, dinner jackets (and in one case a shirt) are discarded and rocking is the order of the day. Fanny are somewhat hampered by having to use a borrowed PA but nevertheless the feel, the drive and the excitement are there. Fanny are a very tight and disciplined band. The rhythm section bassist Jean and the seemingly inexhaustible Alice on drums hold the band together while Nicky on organ and Jill on guitar pile on the breaks and riffs with finesse.

Annoyed

The set consists mainly of tracks from the new Mothers Pride album but there's some oldies there as well-most notably Charity Ball and 'Aint That Peculiar'. All in all the girls turned out a performance that is unlikely to be forgotten within those ancient walls of learning for sometime.

Still it wasn't Fanny at their best. They pulled it off through their sheer professionalism and nothing else.

Meanwhile, outside it was 4.45 and daylight. The group were upstairs changing for the long drive back to London and our little gathering was heading for the hotel, tired, exhausted and already beginning to feel the first stirrings of the hang-over to come. But it had been a good night, made even more delightful by the stimulating presence of a Fanny or two!



James Craig talks to Johnny Nash

'That's screwed'

Unfortunate wasn't it — the last Johnny Nash single. Said the gentleman himself with a slight touch of annoyance: "They nearly screwed me up."

"They were stuck for something to release as a follow-up to 'I Can See Clearly Now'. They decided to flip it over and promote Guava Jelly as a new A-side."

Bad idea

And no-one liked the idea. Guava Jelly would have undoubtedly made it as an A-side free from any associations with 'I Can See Clearly Now' but then it wasn't.

"I knew nothing about it," continued Johnny, "and it didn't make the

THAT FAMOUS comedy duo, Lee Kerslake and Mick Box, have so many jokes to tell when Uriah Heep go back on the road that the act is in danger of becoming a revue.

There's the one about the 90-year-old gynaecologist who wanted to become a heart surgeon but couldn't . . . wait a bit you must have heard it on The Comedians, same as Mick.

He and Lee were busting to give out with their jokes when we met for a noggin and natter down in the depths of South East London. On the way from their practice room (a real live railway tunnel) the repartee was fast and furious — you could see they were glad to be working.

Illness

That's understandable though. They have been off for a month-and-a-half while organist Ken Hensley recovered from a bout of hepatitis picked up during their last American tour. Its meant a rest for all of them. Mick's been "boozing a lot, and watching the telly," he pats his beer belly and says: "That's got to come off." And to prove it he drinks lemonade and lime when we get in the bar. Lee went and got himself married, honeymooned a while down in the South of France, and lately he's been busy gardening at a new house right next to Bobby Moore's place.

On the night I met them they were doing their last practice session before taking to the road, so a few drinks were in order for limbering up.

Lee orders a large Old Grandad and coke and

considers the state of Uriah Heep.

"What we really need is a hit single," he says. "It's not what we are aiming for because our albums have been hits, but ultimately it must be the most important thing."

Then he considers it for a while and decides: "No that's not really important because look at Led Zep. They've never had a hit single, but they can still outsell the Beatles."

So it's all down to the albums?

Lee: "We're scoring in America, in fact we have gold albums in Japan and New Zealand too, but in Britain they make the

charts but not for long. It seems funny to me, it just seems screwed up."

Mick: "You can come in here (Britain) like Bowie or Bolan, you can get splashed, then after a year you feel saturated because it's easy to saturate this country. In America we still have new ground to break, and there's the rest of the world, but two tours a year is enough here."

"Why do you think Slade and T-Rex want America so much? Because they are frightened of saturating England. You can live and die here in one year."

It seems to work too



t jelly nearly wed me up'

charts in Britain. Anyway, a new single and brand new album should help to erase the misfortune of that record."

A listen to both new releases really does reinforce what Johnny says but before talking about them, there's one further point Johnny wishes to take up himself, "I do sing reggae songs, plenty of them but I do much more. Now, I don't get upset when people call me a reggae singer. What I do dislike is people wanting to label and then having done so turn a deaf ear to other kinds of music I sing."

And that new album, called, Merry-Go-Round, is just rich with so many

different styles and sounds. Johnny never comes across in heavy fashion and rarely strays into repetitive material. Quality-wise he always has a lovely sense of coolness in his songs, words and music.

Freshness

Doubtless the freshness of Merry-Go-Round has something to do with its many sources, "One track was recorded in Houston, a number in Sweden. One of the persons I met in Houston was John "Rabbit" Bundrick. Some of his songs are on the album."

Johnny's new single is one of the tracks on the album. Ooh-What-A-Feel-

ing is the one for the British market. Stateside, and I'll be touring there pretty soon, there's a different release, the album title song, Merry-Go-Round.

"Since we're talking about the records, I'll mention a few things about some of the tracks. The title song and first on the album has lots of sound effects, especially children's voices. Nice Time, the second cut, is reggae, a very gentle feel to the song. On to the next, You'd Better Go and this one's an R & B ballad.

'Interesting title you might say to track four, side one. It's called I'm Goin' To Open Up My Heart Again with a first line saying 'Not the first

time we've loved.' Ooh-What-A-Feeling follows and then there's a song from the movie Love Is Not A Game. You can ask me about the movie in a minute!

"Next is Loving You and we're back now into R & B with some pretty good organ, bass, drums and guitar.

"Next is a song of mine called Jesus We're Trying To Get Back To You with some double tracking. Then comes Salt Annie with more religious feel to it. And hey, the end of my record commentary. Take an album away and play it. And I was going to tell you briefly about this film!

"It's being shot in Sweden. There are two lead parts. I have one of them, the other is a Swedish girl. My role is a dance instructor and she's an airline hostess. We have a romance!"

Johnny's last record mix-up is petty soon to fade from people's minds. It can't help do with two fine releases from the guy who's a talented artist and no hype.



Heep's Dave Byron

because when the band played their last gigs in England in December and January they had one outstanding gig at Newcastle where fans almost ripped Mick to shreds. They also get 2,000 fan letters a week and are trying to sort out a properly organised fan service.

Lucky

What about the double live album?

Lee: "I love it, it's the best live recording I've heard for a long time."

But how did they get that? "Half by luck and a quarter by the right place,

and that's funny because when we arrived at Birmingham Town Hall we thought 'we'll never get a good take here' it's such a big place, I thought the accoustics would destroy the sound."

We left the pub with Mick and Lee talking about their experiences in America and singing a

song well-known by bands who relax by watching TV: "If You wanna buy a car go see Cal." Lee knows all the words and gives us a full rendition.

At The Tunnel the band have all their gig-gear crammed into a sound-proofed practice room, outside you hear the trains rumbling overhead.

Wine and beer makes

the rounds and I get warned to keep out 'cause "it's not good for your health, all that compressed sound."

I remain and get my ears syringed by a combination of volume power and sheer dynamics. They're in great form!

The numbers are for the seventh album and sound really strong. I hear Stealing When I Should Have Been Buying, a western song with the feel of the desert in it, One Day, and one they think might be titled Shithead. Whatever it's called it's a hooker.

Chips

When the fish and chips came round I decide to split while my ears still work, but first a word with Ken.

He looks O. K. now: "Yes but I have to watch my indulgencies, you know, no drinking and that sort of thing. I cannot use too much energy."

So what about playing then?

"Oh that's second nature. It's great to be working again."

Judging by the band's sound, they have all benefited from the rest but Heep fans will have to wait to see them. They're off to Berlin, Frankfurt, Paris and Brussels, then they record the next album. It'll probably be October before they tour Britain again. Still there's always that live album.

Peter Harvey

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"It's all a joke really" he says
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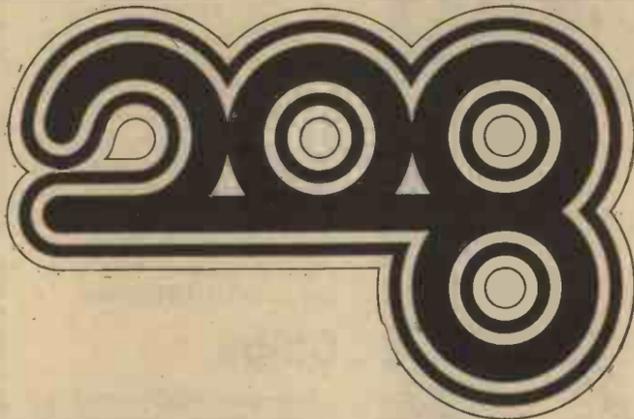
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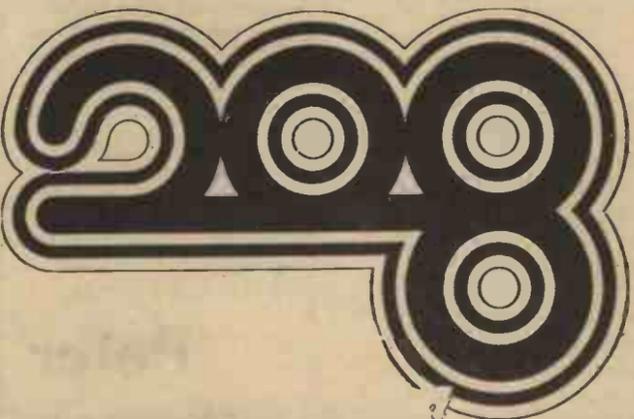
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THE ROCK OF EUROPE

Part two of our exclusive interview with the Cat

IN THE room where Cat Stevens and I are talking, one of his paintings is standing framed, propped against a wall. It's a nude, somewhat Lennonesque style, study, showing Cat's artistic talents. I'd enjoyed his bolder work illustrating the Teaser and The Firecat album, and the book which was issued just after. But Cat has in fact become rather disillusioned with the whole Teaser episode.

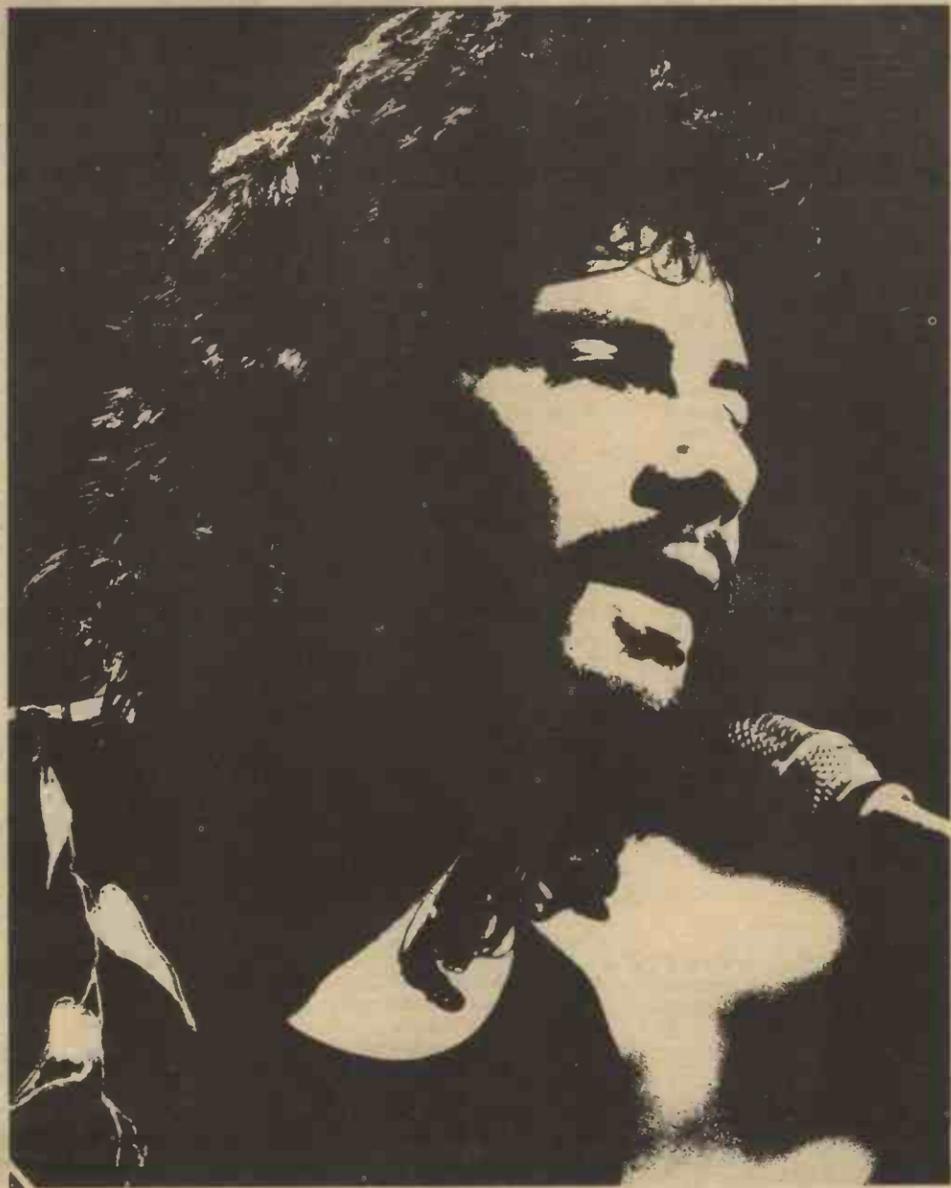
"I suppose the thing about that was that when the cartoon was made I didn't think Teaser looked like Teaser," he says looking somewhat sorrowful at the thought. "When he walked he didn't look like Teaser. I'd asked before; do you know what Teaser's like? Do you know what he moves like? But he just wasn't the way I wanted him to be. Then things had gone so far that I let it go through, because if you drop it you waste a lot of time and money. But something good comes out of it, because someone had a free rein, and he let his imagination go.

Total lie

"Cartoons are a total lie anyway. It's thousands upon thousands of stills of paper . . . it doesn't intrigue me as much as live music and live theatre."

Cat Stevens is frequently offered scripts for films, and though he realises he could expand his career by appearing in such a medium, he is determined to wait for the right opportunity.

"I just don't want it to be for the sake of doing it," he explains. "If I went into films it would have to be so right, so perfect. I can't have managers or people saying you're going to do this, we're thinking of doing that, it just has to happen purely from a spark. Someone says something, then I say great idea, I want to do it. I can't say I'm ever going to make another LP, it just has to happen



All you need is love

when I get the spark for it."

But it seems ludicrous to doubt that Cat Stevens will be producing many more albums, as his total motivation seems to be through music . . . which is perhaps just one more reason why he is not so interested in the visual and spoken medium of

films.

"I'm always writing about not being able to find the right words to say, and really there are no words," he told me. "Words are secondary to me. A cat doesn't have to understand you, a baby doesn't have to understand what you're saying, they just feel your emotions."

Telepathy

Cat is a great believer in the powers of cosmic forces, and he recognises telepathy as being just one area of that relatively unexplored territory.

"Business acumen is really built up on telepathy. You can see how it's been used if you go back into the tribes and realise how much of their hunting is to do with telepathy. If a man projects that strongly on to an animal, say a tiger, then he's already as good as killed the animal.

"It's like the chess

game between Spassky and Fischer. I thought, personally, that the psychological battle was won when Fischer started saying, I don't want cameras. What he was really doing was laying down the rules, as good as saying I've won."

I wondered if Cat became very aware of the telepathic communication with his audiences.

"Oh yes," was the immediate reply. "It's complete telepathy. I might be in Glasgow, and all I see is the lights, and what I hear is the music, and the audience clapping - and all hands sound alike. Yet there is a telepathy going between us constantly . . . you change, play louder, at a sudden point, and you don't know why exactly, but you just get across."

"At times on stage I've really thought I'm losing my mind. It's beautiful but totally frightening. I'll be singing then suddenly say to myself what am I doing . . . in my life, at this moment, what am I doing?"

And so close to the negative moments are the corresponding positive states. But on a more general level Cat has become aware of some of the negative re-

actions which stem from his success.

"I've seen the way other artists have chicks, and I've asked myself why aren't I doing that. I've seen a beautiful chick and thought I really wanted her, but then in the morning I just ask myself what that was all about. "It comes back to that thing, I can't be like them because that's not, to me, what I should be doing. There are very few times when it's real with a person because she can have an image . . . you know you're making love or something, and she's thinking 'this is Cat Stevens', that's her kick . . . and I'll be saying she really cares about me."

For those who aren't famous such emotional dangers don't exist, but for Cat Stevens, whose looks could tempt many a lady . . . and whose chart successes tempt many more! . . . IT'S SOMETHING HE HAS LEARNT TO LIVE WITH.

Now he acknowledges the real truth, that love is the basic starting point, the all important thing. The Beatles said it too . . . all we need is love . . . but even they are seemingly not totally reconciled to loving each other.

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TAPE GALLERY

New releases

JERRY BUTLER

"Offering the 'Spice of Life' ". 8-track cartridge 7708 160. This is the first release of any Jerry Butler material in this country on tape and is only available on 8-track cartridge at the moment. This singer is so underrated in the mass market but he appeals to soul fans in a big way. He is featured with Brenda Lee Eager on "(They long to be) Close To You". Beautiful arrangements, superb songs make this a must for lovers of soul sounds and good music.

★ ★ ★

CARPENTERS

Now And Then is not only produced by Richard and Karen Carpenter, but also entirely arranged and orchestrated by Richard. The new tape is also the duo's first concept tape with one entire side of the tape devoted to an "Oldies But Goodies" medley of 50's and 60's rock and roll including "Fun, Fun, Fun", "Da Doo Ron Ron" and "Deadman's Curve".

LIZA MINNELLI

Liza With A Z. Watch Liza Minnelli emerge as the musical star of 1973. With "Liza With A Z" the CBS debut album of her recently televised spectacular, the first one-woman TV show in 4 years. A tremendous album packed with the kind of talent that always wins applause. CBS 65212.

★ ★ ★

TONY BENNETT

"Listen Easy" 8-track cartridge 7711 046 Musicassette 7108 090. Subtitled "Tell Her That It's Snowing" this release features Tony Bennett at his smoothest and most relaxed. It is an album of ballads recorded in London last December with the Don Costa Orchestra. Listen to "My Funny Valentine" with only a piano accompaniment.

★ ★ ★

BARRY WHITE

A sensational beautifully produced tape featuring Barry's soulful voice with every track equally as good as the hit single "I'm Gonna Love You Just A Little More Baby" featured on the tape.

CHARLEY PRIDE - "Songs of Love"

Charley Pride, award-winning country and western singer, already has a large following of fans in this country and he is likely to gather a whole lot more with this album of sentimental songs.

★ ★ ★

JEFFERSON AIRPLANE - "Fifty Seconds Over Winterland"

The San Francisco-based rock group recorded live and featuring the fantastic violin work of Papa John Creach, vocals by Grace Slick and newcomer to the group David Freiberg, drummer John Barbata, and of course, Paul Kantner, Jorma Kaukonen and Jack Casady. A brilliant album by one of rock music's most respected bands.

★ ★ ★

CHAIRMAN OF THE BOARD

Chairman Of The Board are a single group par excellence, and here they all are: every track a winner and everyone pulsating with energy.

MAMAS & THE PAPAS

20 Golden Hits, is a most excellent compilation of no less than 16 of their most well-known numbers. The standard throughout is out, the material varied, and the set is most highly recommended. Stand-out (physically, as well as musically!) member of the M's & P's has always been Mama Cass Elliott, possessor of a fine, strong, tuneful voice. She has always been responsible for the best individual offerings by the group (Dream a Little Dream, Spanish, California, etc.), and it was obvious long ago that she had talent to become a successful solo artist in her own right.

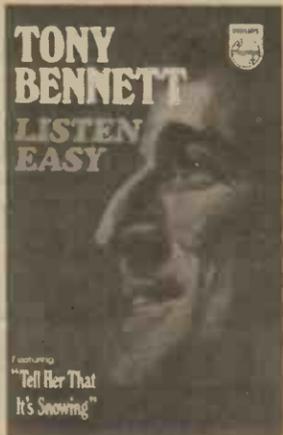
★ ★

JEAN-JACQUES PERREY - "The Amazing New Electronic Pop Sound of Jean Jacques Perrey"

More electronically synthesised music from the man who is becoming accepted as its finest exponent using, as he does, a variety of electronic musical instruments including the Ondes Martenot, ondioline, Moog synthesiser and the Allen series of keyboard instruments along with magnetic tapes. All the tracks are original pieces written mainly by Perrey himself for this new musical medium.



Offering The "Spice Of Life" - Jerry Butler - 8-track 7708 160



Listen Easy - Tony Bennett - 8-track 7711 046



20 Golden Hits - The Mamas & The Papas - TC2-GTSP 200



Chairmen of the Board Greatest Hits - Chairmen of the Board - TC-SVT 1009



I've Got So Much To Give - Barry White - ZCP 28175.



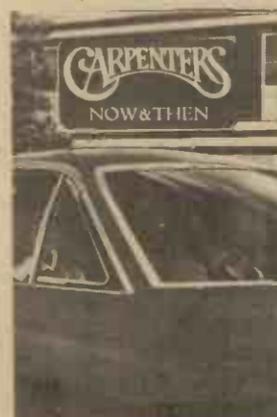
The Amazing New Electronic Pop Sound - Jean Jacques Perrey - VK 792 86.



Thirty Seconds Over Winterland - Jefferson Airplane - BFK1-0147.



Songs Of Love - Charley Pride - MPK 170.



Now & Then - Carpenters - ZCAM 63519.



Liza with a Z - Liza Minelli - CBS 65212

around the country

tony byworth

The slight shy star from Ireland

APPEARANCES, sometimes, can be deceptive. Margo — Ireland's top rating female singer — provides just such a point in question.

A winner of numerous awards and popularity polls, Margo appears to be the complete antithesis of the successful pop entertainer. On first meeting you may be expecting to encounter an exuberant, vivacious extrovert — instead you find a quiet, perhaps slightly shy girl, unaffected by the glamour and the hustling of her chosen profession.

It's the basic ingredients that survive at the final count, however, and, coated by that almost demure exterior, is the likeable personality, the pure, clear voice and the attractive styling that has propelled Margo right to the top of the ladder.

"I wouldn't restrict myself to one particular form of music" she remarked during a recent London visit, a soft brogue accompanying her words. "I sing country and Irish everywhere I go. That's the most important stream of music in Ireland at the moment — country music with a streak of Irish through it."

"I have my own band — it's called Margo and Co — and we sought out our material together for the shows. We discuss all songs and we use whatever we feel is best. The most important thing, though, is that we like to do music that suits all tastes."

To Donegal's Margo, now in her early twenties, music has been a most successful venture. Currently leading the six piece, all male, band that features guitars, drums and saxophone, the outfit has a



drawing power that can regularly attract well over 10,000 Margo enthusiasts to their dates every week.

"I've been singing for about seven or eight years starting off on a semi-professional basis back in my home town of Kincasslagh whilst I was still at school. About five years ago I met John McNally, who

became my manager, and he put me on the first steps of the ladder."

With only two years of professional singing behind her Margo, in 1971, firmly established her popularity by winding up as Ireland's Top Girl Singer beating such established artists as Dana and Clodagh Rogers in the final count.

Her success, however, is not restricted to Ireland. During the past couple of years she has made regular visits to these shores — including appearances at London's Royal Albert Hall and the Fourth International Festival of Country Music — and, during her premiere visit to the United States in March 1972, attracted highly enthusiastic response at concerts in New York and Boston.

It was the International Festival, at Wembley, that proved an important milestone in her career.

"It was the thought of appearing before over ten thousand country purists and alongside such talents as Loretta Lynn, Tom T. Hall and Anne Murray that made us decide to record an all country album. Sure, we've recorded country before but it has always been mixed between Irish ballads on our previous albums."

The resulting album is "Country Lovin' Margo" (One Up OU 2016) and was produced by Bob Barratt at EMI's Abbey Road Studios. It marks the first U.K. release for Margo — her previous two albums have been only distributed here — and makes a good stand for country music originating from this side of the Atlantic.

Whilst Barratt has aimed for a Nashville type sound he managed to create something original and clearly avoided the pitfall of carbon copying U.S. product. Margo's in fine, attractive voice throughout and, besides presenting a number of new and original songs, has provided outstanding revivals of such material as "Family Bible" and "Gathering Flowers For The Master's Bouquet."

"Country Lovin' Margo" provides another stepping stone for the quiet Irish girl who is keen to further her career in the United Kingdom. It's already been established on firm foundations with her regular personal appearances.

Mungo Jerry

Alright, Alright, Alright. DNS 1037

Olivia Newton-John

Let Me Be There. 7N 25618

Jimmy Radcliffe

Long After Tonight Is All Over 7N 25614

Afrique

Soul Makossa 7N 25616

Rotten to the Core

Don't Let Me Wait Too Long 7N 45257

new
singles

from

PYE

Sixth Stone decides to go solo

LOS ANGELES — How does a man who has reached virtual superstar proportions as a studio musician move into the spotlight on his own? Nicky Hopkins, for eight years one of the most sought-after keyboard session men in rock, is about to give it a try through a series of LPs and a fall US tour.

Like Jimmy Page and John Paul Jones of Led Zeppelin and the members of Bread, Hopkins hopes to convert a successful studio career into an equally successful solo run. With Hopkins, however, the task may be somewhat more difficult, for he is thought of by many as the epitome of a studio star.

Hopkins began serious studio work in 1965 following a lengthy stay in the hospital. Since then he has played with the Rolling Stones, Beatles (individually as well as collectively), Kinks, Who, Jefferson Airplane, Harry Nilsson and Steve Miller. He has toured with the Stones and has been a member of the Jeff Beck Group and Quicksilver. He was also a member of a short lived but critically acclaimed group called Sweet Thursday, which included such stars as Jon Mark and Alun Davies, a group whose LP has just been rereleased.

Now, with his own Columbia album, "The Tin Man Was a Dreamer," under his belt, Hopkins feels he can make it on his own. "I've been planning this for three years, ever since I left Quicksilver," Hopkins says. "It was just a matter of finding the time. I haven't been what you would call a studio musician since 1968, though I've played on a lot of sessions. What I've done since then is play with friends, not with whoever offered to pay me."

Wife Co-Writer

"I finally got around to my own LP last year," he continues. "I'd been writing tunes with my wife, Lynda, and I went to England with no studio time booked. I got to Apple Studios which George Harrison had reserved,

but he called to say he would not be able to use them for two weeks so I laid down my basic tracks then. Then I helped George on his album."

The album is half instrumental and half vocal-instrumental, which marks Hopkins debut as a singer. "I'm happy with my singing for now," he says, "but it was the first time and I trust it will get better." A second LP is planned for the fall.

Does Hopkins feel he is cashing in on his studio reputation in launching a solo career? "To an extent it's inevitable," he says, "but I'm sure there are many people who don't read the backs of albums or haven't seen me tour with the Stones. I'm hoping to attract a lot of people unfamiliar with me."

Fall Tour

His tour, planned for October and November, will feature most of the artists who appeared with him on the LP including Klaus Voorman. He says he's waiting so long between his first LP and the tour because "I don't like the idea of using a tour to plug an album." Stones' tour manager Peter Rudge will probably handle the Hopkins venture.

In the meantime he will continue writing and plans to produce future LP's, as he did his first. He will also continue doing sessions for friends. "I absorb a lot for my own writing through this," he says, "and I still enjoy it."

As for his years spent in the studio and on the road as a studio musician, Hopkins feels that it did him a great deal of good. "Playing with so many creative people helped me learn a lot," he says, and all of these people have obviously influenced some of my writing. As for the tours, they've taught me a bit more as to how I want to pace my own tour, and it won't be at a breakneck pace."

Bob Kirsch



STRAIGHT FROM THE STATES

Our exclusive review service to R. M. readers. James Hamilton looks at the singles just released in the States.

FOUR TOPS: Are You Man Enough (Dunhill). First "Shaft," then "Shaft's Big Score." Now, are you ready for... "Shaft In Africa"? Yup, Ricky Roundtree will next be seen on the cinema screen taking giant steps all over the dark continent — as, coincidentally, will Ron O'Neal in the "Super Fly" follow-up. "Shaft In Africa" features music by the Four Tops, and this Dennis Lambert and Brian Potter-penned

produced piece of moody machismo is, if not the title song, certainly the big number. Strange, then, that it resembles the O'Jays' "Back Stabbers" in just about every respect bar the words! Anyway, there's always room for another Gamble & Huff dancier in discos, and this blends in with the genuine article pretty well. Uh, before we leave movie-land — do go see "Slither," it's the flick that's given me most satisfaction so far this year.

DIANA ROSS: Touch Me In The Morning (Motown). The title track from divine Di's new album, this brand new, non-Billie Holiday, tender slowie presents La Ross in a

mature and unstrident mood, which may well be a result of lessons learnt while training for the "Lady Sings The Blues" vocal approach. The song itself is nothing unusual for her — it starts dead slow with just piano behind her wistful tones, then she breathes a "hey!" and the slow tinkle rhythm begins before the pace quickens and she gets into a typical fast, staccato chorus. The new difference is that even when the tempo accelerates and her voice rises, at no time does her old piercing shrill shriek spoil the easy listening qualities of the record. Still, what's good news for some may be bad for others!

PEP BROWN: Is It All Over; Is It Too Late (Polydor). Here's a super-Soulful outsider, which has yet to make the R&B Chart but which I commend to all lovers of expressive Soul ballads. Both titles are interchangeable, and both sides are slow and hurtin'. Pep gets all torn up inside and lets his pain hang out in a way that — yes — is Otis Redding-ish, but that has a lighter, airier sound. The sparse backings and his unhurried vocal control (comparable with, but not like, Al Green's) combine to make a remarkably economical, unembroidered record of great power

U.S. CHARTS

from Billboard

singles

albums

1	1	MY LOVE	love	Apple
2	2	PLAYGROUND IN MY MIND	Clint Holmes	Epic
3	4	I'M GONNA LOVE YOU JUST A LITTLE	MORE BABY Barry White	20th Century
4	7	WILL IT GO ROUND IN CIRCLES	Billy Preston	A&M
5	8	GIVE ME LOVE (Give Me Peace On Earth)	George Harrison	Apple
6	3	PILLOW TALK	Sylvia	Vibration
7	9	KODACHROME	Paul Simon	Columbia
8	5	DANIEL	Elton John	MCA
9	12	LONG TRAIN RUNNING	Doobie Brothers	Warner Brothers
10	11	RIGHT PLACE, WRONG TIME	Dr. John	Atco
11	14	SHAMBALA	Three Dog Night	Dunhill
12	13	ONE OF A KIND (Love Affair)	Spinners	Atlantic
13	6	FRANKENSTEIN	Edgar Winter Group	Epic
14	20	BAD, BAD LEROY BROWN	Jim Croce	ABC
15	24	NATURAL HIGH	Bloodstone	London
16	38	YESTERDAY ONCE MORE	Carpenters	A&M
17	18	I'M DOING FINE NOW	New York City	Chelsea
18	10	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE	Dawn	Bell
19	16	HOCUS POCUS	Focus	Sire
20	35	SMOKE ON THE WATER	Deep Purple	Warner Bros
21	30	BOOGIE WOOGIE BUGLE BOY	Bette Midler	Atlantic
22	15	DRIFT AWAY	Dobie Gray	Decca
23	29	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart)	Stylistics	Avco
24	32	DADDY COULD SWEAR I DECLARE	Gladys Knight & the Pips	Soul
25	19	WILDFLOWER	Skylark	Capitol
26	22	LEAVING ME	Independents	Wand
27	39	SO VERY HARD TO GO	Tower of Power	Warner Bros
28	31	BEHIND CLOSED DOORS	Charlie Rich	Epic
29	40	DIAMOND GIRL	Seals & Crofts	Warner Bros
30	34	GIVE IT TO ME	J. Geils Band	Atlantic
31	36	AND I LOVE YOU	SO Perry Como	RCA
32	17	YOU ARE THE SUNSHINE OF MY LIFE	Stevie Wonder	Tamla
33	44	MONEY	Pink Floyd	Harvest
34	27	NO MORE MR. NICE GUY	Alice Cooper	Warner Bros
35	21	STUCK IN THE MIDDLE WITH YOU	Stealers Wheel	A&M
36	41	LET'S PRETEND	Raspberries	Capitol
37	23	LITTLE WILLY	The Sweet	Bell
38	42	GIVE YOUR BABY A STANDING OVATION	Dells	Cadet
39	54	SATIN SHEETS	Jeanne Pruett	MCA
40	45	DOIN' IT TO DEATH	Fred Wesley & the JB's	People
41	26	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA	Vicki Lawrence	Bell
42	43	CLOSE YOUR EYES	Edward Bear	Capitol
43	51	MONSTER MASH	Bobby (Boris) Pickett & the Crypt Kickers	Parrot
44	46	BACK WHEN MY HAIR WAS SHORT	Gunhill Road	Kama Sutra
45	50	TIME TO GET DOWN	O'Jays	International
46	25	REELING IN THE YEARS	Steely Dan	ABC
47	55	SWAMP WITCH	Jim Stafford	MGM
48	49	THE FREE ELECTRIC BAND	Albert Hammond	Mums
49	57	MISDEMEANOR	Foster Sylvers	Pride
50	28	STEAMROLLER BLUES / FOOL	Elvis Presley	RCA

1	11	GEORGE HARRISON	Living In The Material World	Apple
2	1	PAUL McCARTNEY & WINGS	Red Rose Speedway	Apple
3	3	LED ZEPPELIN	Houses of the Holy	Atlantic
4	7	PAUL SIMON	There Goes Rhymin' Simon	Columbia
5	2	BEATLES 1967-1970		Apple
6	6	SEALS & CROFTS	Diamond Girl	Warner Brothers
7	8	PINK FLOYD	The Dark Side of the Moon	Harvest
8	9	DEEP PURPLE	Made in Japan	Warner Brothers
9	4	EDGAR WINTER GROUP	They Only Come Out at Night	Epic
10	12	AL GREEN	Call Me	Hi
11	5	BEATLES 1962-1966		Apple
12	13	YES	Yessongs	Atlantic
13	10	J. GEILS BAND	Bloodshot	Atlantic
14	14	DOOBIE BROTHERS	The Captain & Me	Warner Brothers
15	19	ISAAC HAYES	Live at the Sahara Tahoe	Enterprise
16	16	BARRY WHITE	I've Got So Much To Give	20th Century
17	17	DAVID BOWIE	Aladdin Sane	RCA
18	21	CARPENTERS	Now & Then	A&M
19	15	BREAD	The Best Of	Elektra
20	22	ALICE COOPER	Billion Dollar Babies	Warner Brothers
21	18	FOCUS	Moving Waves	Sire
22	24	ELTON JOHN	Don't Shoot Me I'm Only the Piano Player	MCA
23	20	SPINNERS		Atlantic
24	25	DR. JOHN	In the Right Place	Atco
25	23	JEFF BECK, TIM BOGERT & CARMINE APPICE		Epic
26	26	STEPHEN STILLS & MANASSAS	Down The Road	Atlantic
27	29	JOHNNY WINTER	Still Alive & Well	Columbia
28	43	DEEP PURPLE	Machine Head	Warner Bros.
29	27	STEVIE WONDER	Talking Book	Tamla
30	31	ELVIS PRESLEY	Aloha From Hawaii Via Satellite	RCA
31	33	RICK WAKEMAN	The Six Wives of Henry VIII	A&M
32	34	CABARET	Soundtrack	ABC
33	28	MANDRILL	Composite Truth	Polydor
34	32	FACES	Ooh La La	Warner Brothers
35	36	FOCUS 3		Sire
36	35	TEMPTATIONS	Masterpiece	Gordy
37	30	DAWN	featuring Tony Orlando Tunewaving	Bell
38	37	URIAH HEEP	Live	Mercury
39	39	DONOVAN	Cosmic Wheels	Epic
40	68	CURTIS MAYFIELD	Back to the World	Curtom
41	38	SHA NA NA	The Golden Age of Rock N' Roll	Kama Sutra
42	42	EAGLES	Desperado	Asylum
43	-	CAROLE KING	Fantasy	Ode
44	41	WAR	The World Is a Ghetto	United Artists
45	59	BILLY PRESTON	Music Is My Life	A&M
46	40	NEW BIRTH	Birth Day	RCA
47	53	BLOODSTONE	Natural High	London
48	46	GLADYS KNIGHT & THE PIPS	Neither One Of Us	Soul
49	44	JACKSON FIVE	Skywriter	Motown
50	66	DONALD BYRD	Black Byrd	Blue Note

Marsha: She's on the hunt for a hit

"LOOK," says Marsha Hunt, with due deliberation, "Some people think I dress in my gear for stage performance. I would like to tell them that what they see is ME."

She adds, "I have always worn what some people call way-out clothes. I don't dress for the public. I dress as if I am going somewhere. I am not interested in chasing a made-up image. You see and hear me!"

Three years ago Marsha was big, on the way to being really a big star. Three years back Marsha shook many an audience with tight fitting black leather gear. Her stage performances were dynamite.

When Marsha moved, so did the assembled throng. And not surprisingly her introduction to many people had first come from the pulsating, long-running hit musical, Hair.

The girl looked good and adorned the pages of magazines. Everything went right for her. Her records sold and several went high in the charts like the Dr. John com-

position Walk On Gilded Splinters. Then everything stopped. The face disappeared from newspapers and journals, the gigs ceased, no more records became released.

But now Marsha is coming back to the scene in a big way. She has a single making in-roads into every discotheque

So, where have you been Marsha?, "I left the scene for one lovely thing. It was simply to have a baby. She's now three and is fabulous.

"It doesn't worry me if that sounds a bit off to some people I'm quite happy with it. The scene doesn't mean that much I'm not poor. I don't have need to work myself to a

early on in my life. I watched my mother take-over and do a great job. It taught me a lot to watch her. I suppose it has really worked its way into my system.

"What it all added up to was this assurance I think I have. I'm a dominant female. I'm dominant to the extent that I feel no need to play a role hence my clothes as I mentioned are how I feel, what I wish to express."

Back indeed she is and lovely as ever, intelligent and thoughtful but what of the present, immediate record scene? "You can say the record is us and yet in a way it's only one facet of our current music. My group is called 22 and they're a fine bunch of musicians. I suppose what may single out the music is the fact we use two drummers plus congas.

"Yes, I would like to see Oh, No! Not The Beast Day in the charts but records aren't everything but . . . it would be nice!

"So here I am after three years. I guess I'm lucky to be able to pick up the pieces so quickly!"



'What you see is really me,' she tells RM's James Craig

play-list. The title is Oh No! Not The Beast Day.

If you haven't heard this pulsating disc, then one thing is guaranteed, you'll move to its infectious rhythm, if you have an ounce of spark in your frame.

Back she is then, sitting there, calm and collected. The gear isn't there but as she says quite simply, "It's early morning."

Gone is the frizz of '69. "I've had it cut very short but it's longer than it was a few weeks back."

physical wreck. I like playing or otherwise I wouldn't do it but it's not everything.

"I'll tell you a few more things! I have a lovely flat. I'm comfortable. I suppose in this sense I have always been lucky. I grew up in a middle-class home in the States. My father was a child psychologist. Unlike some or many black families in America I didn't have to worry about such basic things as where I was going to get a bath.

"My father died fairly

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MIRRORMAIL



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

Tanx very much

WHILE writing this letter I am listening to Tanx and the bloody needle keeps jumpin' and T. Rex are sounding funny. I never knew Mr. Bolan stuttered.

I have taken my album back to the record shop three times and each time they have given me a new one but it doesn't make any difference. Although the music on the album is great, the quality of the record is diabolical.

We have to pay a lot of money for an album and I'm sure it's not asking to much to expect to get your money's worth.

So why don't EMI wise up and stop making dud records. I am sure that many others who have bought Tanx have had the same trouble.

Roy Ferguson
8, Winchester Street,
Belfast.

Good luck Plonk

I WOULD like to wish Plonk all the best for his new venture. Perhaps now he will prove to the critics that he doesn't need Rod, like everyone says that the Faces do. In fact, given time, I feel he will emerge as a big solo performer in his own right.

G. Lightowler,
43 Bismarck Street,
Leeman Road,
York.



Soft-spoken anti-star

AN Irishman at heart with flashing pearly teeth, His strings tuned to perfection under the spotlight heat,

But he likes to be in the shadow at the misty club at home,

Obscure like the pattern on his guitar, through the fog he roams.

A soft-spoken anti-star is what he wants to be,

An album left on the shelf who the heck is he?

Curly beard around his mike and guitar on his knee,

You might not know of him but his songs do things to me.

His Maddy reminds me of a girl, delicate tunes around,

His "Cursed Anna" gets the crowd leaping from the ground,

His mind ticks on through the set though a poor one it may be,

He doesn't want to be worshipped you should hear not see me.

Of a man who gives such beauty not enough can be said,

I'll listen to his songs long after he is dead,

But a mind should be immortal when it produces such things,

Just listen to his music enjoy the beauty that it brings.

What more can one say about the incredible Jonathan Kelly. If his new album is half as good as his last I'll spend the rest of my days waiting for it to reach the charts, and knowing the standard of his work I shouldn't have long to wait.

Jonathan Bridger
5 Somerleyton Avenue,
Kidderminster, Worcestershire.

Neil's good value

AT A TIME when one constantly hears of fan clubs not giving value for money, I must offer a few words of praise to Mel Kirtley of Sunderland who organised Neil Sedaka's fan club, with great enthusiasm.

This must be one of the cheapest fan clubs to join - 30p a year - yet its efficiency leaves nothing to be desired. It sure is a pleasant change to find the other side of the coin.

D. Ferguson
32 Atlanta Street,
Bramley,
Leeds.

Radio One - the good and the bad

AT LAST we can tune into a daily station and keep tuned. And without the fear of hearing the same few records being slogged. It's about time Radio One changed its format and the change is certainly for the better. We are no longer brain-washed by the Osmonds, Slade, David Cassidy and all those other teeny bopper groups. The music is now varied and that's the way it ought to be.

Now I am not saying that the Osmonds etc. are bad but too much of a good thing is worse than too little.

Let's face it, until the format switch a lot of good records were being ignored. Congratulations 247, keep it up.

Alice Thompson
18 Edwards Road,
Netherton,
Dudley,
Worcs.

A COUPLE of weeks ago we wrote to Mr. Douglas Mugeridge, controller of Radios One and Two,

expressing our views on Tom Browne's Solid Gold Sixty, compared to Alan Freeman's Pick Of The Pops. We believe that Alan is much better than Tom in this type of spot. However, Mr. Mugeridge replied saying: "All air researches show that Tom Browne is getting a very large and appreciative audience."

This really shocked us. Can people really sit for three hours listening to Tom Browne talking over records - surely not? We want you, the public, to let us know, via this page, if you prefer Tom Browne to Alan Freeman.

G. S.
London.

INEVER thought I'd say it but the Terry Wogan Show on Radio Two (yes, Radio Two) is very good. After a week without Tony Blackburn for breakfast I had to find alternative listening.

Like many others, I moaned about Tony Blackburn's terrible jokes but we miss him very much now. He has the same taste in music as I do. I've been a fan of his since way back when I used to set my alarm for 5.15 a.m. on a Sunday to be able to listen to his revived 45 Tamla hour.

Good luck Tony with the 9 till 12 spot. I'm only sorry that like most of your fans, I can't stay with you.

Still, the Wogan show isn't bad and Terry has played some very good records by some great artists.

Betty Dunnett
45 Shoebury Road,
Bournes Green,
Southend-on-Sea,
Essex.



Let us SEE the noize

WITH my brother and some friends I went along to the last Slade concert at Wembley. I'm probably the greatest Slade fan in the world and would never normally complain, but we paid £1 for our seat and almost 50p on fares to Wembley and back and when we got there we found we were stuck right behind the massive lighting equipment.

We couldn't even see a microphone let alone Noddy and co. Not only that but

all those behind us, who couldn't see anything either, were forced out of their seats over against the rail and still could only catch an occasional glimpse of part of the drum kit. This is appalling. Come on Slade management, you can do better than this for your fans surely.

Kevin F.
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THE J FIVE SLOT

Kimonos and a tea ceremony as the Jacksons tour Japan

SOME GROUPS cause pandemonium the moment they come on stage, but it seems that the J5 are one of pop music's few groups who cause near riots from the moment one of their tours is announced.

In the last three years, they have never been able to make a discreet arrival at an airport, rarely survived a full night's sleep without a lullaby of screams to accompany their tossing and turning and hardly been able to slip out to see the sights of the cities they're in, without heavy security precautions.

The group approached Japan with the same combination of enthusiasm and curiosity that they display when they visit any new country for the first time. When the challenge was Paris and London, Michael made plans to see King's Road and Napoleon's tomb, and when Japan came up he decided to abandon his western ways and attempt eating with chopsticks.

In ten days the group played a series of concerts that promoter Danny O'Donovan figures were seen by close to 50,000 people. Though Japanese fans are not quite as hysterical as their US and UK peers, they conveyed the same feelings in their own ways.

Wherever the group went, huge bouquets of flowers, homemade sweets and Japanese specialties were there to greet

by
**Robin
Katz**

a great time. At their hotel in Tokyo, photographers took full advantage of Mrs. J's rare appearance and made arrangements for an impromptu photo session.

Johnnie Jackson and Ronnie Rancifer, the Jacksons' cousins who stay in the background on organ and drums were present. The mischievous Johnnie, who still howls as fans chase him about was never far out of anyone's

chael was having such a good time picking up Japanese phrases so that he could deliberately confuse Mrs. Fine by combining them with his French lessons.

In Tokyo, music companies were holding their annual "Tokyo Music Festival". Similar to the conference in Midem, France, each record company participates and two honoured guests are chosen. This year's celebrities

for the group, delivered it to the crowd. No sooner did he begin saying "On behalf of my brothers and myself . . ." than dozens of cameras started to click away.

The Jacksons don't record their songs in Japanese, and one wonders how Japanese music fans manage to sing along at concerts so perfectly as if fluent English was perfectly natural for them. It seems that on Japanese

icks and one afternoon he and Randy joined a group of Japanese women for a proper Japanese tea ceremony. Randy was intrigued by the elaborate procedure. In America he explained, to reporters, they only use tea bags, but both England and Japan go to a lot of details to make a cup of tea, which he loves to watch.

And then there were the concerts. The quintet looked magnificent in their colour co-ordinated suits of bright red, yellow, orange and pink with enormous J5 badges on their chests and knees.

"The Jacksons are exactly what we'd been told to expect" wrote Japan's New Soul Magazine, "talented slick and professionally polished."

Another side trip on the tour, was to visit the remains of Hiroshima; the A-bombed city of World War Two. Amid the bustling pace was the the last remaining building to survive the blast. The family was obviously very moved by the sight although none of the boys are old enough to remember the actual event.

Travel arrangements had to be changed from day to day, and even the group themselves had no idea of how they were going to get from one performance to another.

But in the end, all went well. 50,000 fans were thrilled, the critics were at a loss for words and the boys vowed to return again in 1974. Armed with cameras, watches and a menagerie of complicated sound equipment for their back garden recording studio in California, the triumphant Jackson Five headed back home



Michael and Randy take tea — Japanese style

them. Clogs, shirts, Japanese umbrellas and numerous presents for family and friends back home were squeezed into corners of everyone's cases.

Speaking of family and friends — that's exactly who went on this tour. Along with the Jacksons, were both Papa and Mama Jackson. It was the first time Mrs. Katherine Jackson went on the road with her famous sons and from what I hear, she had

sight, due to a rather long protruding feather from his large felt hat.

There were the lighting people, the sound crew, who travel hours ahead of the rest of the touring company to make sure the venue's set up was perfect. Of course, Mrs. Fine, the boys beloved tutor, was there making sure the boys were up bright and early to fulfill their three hour educational requirement. Mi-

were Sammy Davis Jr. and the Jacksons. The group performed a series of songs for the delighted audience and it was discovered later that their mini-concert was taped by cameras and is to be shown all over the world in a television special, though the date is not yet set.

Backstage, the boys quickly improvise a thank-you speech and Jackie Jackson, as spokesman

sleeves, the lyrics of each song are printed in English with a Japanese translation next to it. "Hallelujah Day" is fascinating to look at in all those wierd symbols. There were also streamers, banners and paper shopping bag with large pictures of the boys being bought like mad by Japanese teens.

As for history and culture, Michael had plenty of practise with his chopst-

and introducing the new teenstars — The Sylvers

THEY ARE NOT JUST GOOD ENOUGH — that's one reaction to news coming from America and it's about the fabulous Jackson Five, The Osmonds and David Cassidy.

And it could include in their own right Donny, Jermaine, Jimmy and Michael.

The news is simply this. In America at the moment they are looking for new groups to challenge the supremacy of the superstars. And they have come up with a six-brother-sister black soul group and another team of two brothers called Lorin and Chris.

The six for-real brothers and sisters are called The Sylvers. Actually there are ten of them making up the family. They've already had good runs in the American charts with two singles called Fool's Paradise and I Wish I Could Talk To You. Foster, one

of the six, has been doing pretty well too in the R&B charts and now has what seems to be a giant smash on his hands called Misdemeanor. And to date the Sylvers have made two albums.

One thing is for sure, the six are all very good looking and the Sylvers are going to claim a lot of British hearts when they become better known over here.

The two girls are called Charmaine and Olympia. So it's a big 'Hi' in true American fashion first and foremost to Charmaine.

She's 19 and is five feet, four inches tall. Her hair and eyes are brown and one of the noticeable features is a large sprinkling of freckles! Charmaine loves involving herself in many things but when asked to name just a couple of hobbies she plumps for dancing and

jewellery-making.

Olympia is the oldest and she's three years ahead of Charmaine, which makes her 22. She towers her sister by a couple of inches and stands five feet six. Olympia's voice is a very important feature of the group.

And now to the male members. Leon is tall, very tall. Six feet one inch to be exact, and not surprisingly gets called Big Lee! On March 9 he was 20. Big Lee plays bass but music or no music, group or no group, he was time for girls, particularly ones who are always smiling.

Ricky is 14 but is pretty tall at five feet six inches. He weighs 110lb. and when he goes out with girls he expects plenty of kissing and dancing!

Jonathan is 17. He's the bass guitarist and also plays the piano. He likes girls, particularly girls



who are original in what they wear.

Last of all, Edmund, and he's 16, plays drums and piano. He has a liking for girls with plenty of sense.

Now we're not saying the Sylvers are better or worse than the fantastic Jackson Five, The Os-

monds or say the Williams' Twins, but the threat is there to them all!

Do the Sylvers brothers present a challenge to the current heroes? Will they take the place of the Jacksons, Osmonds and David?

Sylvers or Rowan Brothers or whoever else you

care to name, it's obvious a battle is going to be waged in the next 12 months.

**Tony
Jasper**

Record Mirror Gallery

Med Head



Record Mirror Review Section



ALBUMS ENGLISH



involved in today's music scene and in Still he has produced a first solo album of distinction. It was Pete, you may remember, who wrote the lyrics for the first four Crimso albums and his beautiful word-trip flowers once more on Still. Old mates Greg Lake, John Wetton and many more lend a hand and if only Pete could write music of the same calibre as his words . . . Never mind, the words are enough. Listen to The Song Of The Sea Goat, A House Of Hopes And Dreams and the title track and you'll see what I mean.

PETE SINFIELD
Still (Manticore ANTI 2001) Pete Sinfield is a poet, one of a very few

DUSTY SPRINGFIELD
Cameo — (Philips 6308 152). My personal admiration for Dusty goes on, no matter what happens to her singles in the crazy-hazy world of the singles chart. Dusty remains one of the truly distinctive voices from the British scene, and this album shows at one sitting the quite amazing emotional, soul-laden qualities of her voice. It's produced by Steve Barri, Dennis Lambert and Brian Potter, in the States, and the Lambert-Potter team wrote half the tracks. Best ones: Breakin' Up A Happy Home and Comin' And Goin'. There's the Anita O'Day song Easy Evil, too, which extends Dusty a little and exudes breathless personality. David Gates' Bread-slice The Other Side Of Life also comes off well. Dusty's still-strong and still loyal band of followers will enjoy every note of this. Those of you who don't simply have cloth ears. —P. J.

CORNELL CAMPBELL
Cornell Campbell — (Trojan TBL 199). A slice of reggae from a soft-voiced singer . . .

for non-reggaists, the problem is the old one of most of the songs sounding similar, as is the vocal treatments. That apart, it's got a basic danceable beat, Cornell operating mostly in the upper reaches.



WEST, BRUCE and LAING
Whatever Turns You On (RSO 2394 107). This album is a rock 'n' roller's dream. Leslie West (lead) and Corky Laing (drums) from the late lamented Mountain plus our all-English superhero Jack Bruce on bass playing rock 'n' roll and at the same time gently sending themselves up. Leslie West remains one of the guitar's greatest technicians but somehow I don't think W. B. and L. are the next super-group. Great fun for all you r'n'r freax though.

HORACE ANDY
You Are My Angel — (Trojan TBL 197). Recorded at King Tubby's studios in Jamaica, this is authentic and uncluttered reggae of fairly insistent rhythmic power. In sadder mood, Horace comes over well; not so strong on optimistic items.

SLIM SMITH
Memorial — (Trojan TBL 198). One of the most popular names, even now, in the reggae field. Nicely-mixed bunch of for-real Jamaican sounds with titles like Stand Up And Fight and Sunny Side Of The Sea coming over well. Trombone touches help out.

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

ALBUMS AMERICAN

TOWER OF POWER
Tower Of Power — (Warner Bros. K 46223). Eleven-strong San Francisco group and the album includes the US hit single So Very Hard To Go. It's an exciting mixture of horns, rhythm and vocals, plus the songwriting talents of saxists Emilio Castillo and Steve Kupka. Lead singer Lenny Williams also reflects the amalgam of soul and jazz, plus hard-riding percussion as a bonus.

Image, Whispers, Bobby Moore (no, not that one!), and the astounding talent of Cissy Houston on Just Don't Know What To Do With Myself.

DEAN MARTIN
Sittin' On Top Of The World — (Reprise 44216). He's a bare-faced purveyor of corn, and he's now into a pure-nostalgia scene which recreates those whimpering ballads of yesterday . . . Wonder Who's Kis-



DETROIT EMERALDS
Abe, James and Ivory — (Westbound 6309 101). After Feel The Need In Me established the soft-soul team from Detroit, they've done increasingly well on records and on tour. This album includes all their American hits (they have been big there for a couple of years) and it shows their Gospel beginnings in several tracks. The re-issued You Want It You Got It is one of the best samplers, and Long Live The King is the kind of vocal presentation that hands out object lessons to lesser teams. Only three voices, yet often sounding more like a well-integrated six-piecer. Nice one.

VARIOUS ARTISTS
The Chess/Janus Mobile Disco, volume One (Mercury 6338 153). One of those cleverly-compiled albums that presents a good mixture of artists, ranging from the very well-known Bo Diddley to the virtually unknown characters from the la-

sing Her Now, You Made Me Love You (all together, now, but I didn't want to do it), and Almost Like Being In Love. Amiably relaxed stuff.

MALO
Evolution (Warner Bros. WB 46 221) Third album



KANTNER, SLICK AND FRIEBERG
Baron Von Tollbooth And The Chrome Nun (Grunt BFL 1-0148). On first hearing I didn't like this album. Once again it seemed the political-sexual rantings of Paul Kantner and Gracie Slick had ruined another potentially fine "Airplane Family" record. But then Crown of Creation, Baxters and Bless Its Pointed Little Head, have been high in my ratings for a long time. So I felt compelled to give it another listen . . . and then another . . . and another. And I've changed my mind. With guest artists Jerry Garcia, Jorma and Papa John hitting all the right notes, Paul and Gracie have produced a gem. High spots are Sketches Of China, Your Mind Has Left Your Body and the Robert Hunter song, Harp Tree Lament. R. G.

from the 10-piece brass dominated Latin band led by Jorge Santana, younger brother of the illustrious Carlos. There's a lot going on, excellent drumming from Tony Smith, nice bass lines from Pablo Tellez and a powerhouse brass section but the total sound never quite comes together. Entrance to Paradise is the pick of the tracks, though the influence of brother Carlos is stamped all over it.

SINGLES ENGLISH



AVERAGE WHITE BAND: Show Your Hand (MCA). Highly-rated in-person band, but not noticeably happily into the singles field. This is a cleverly-projected piece, a bit minor key but with some useful harmonic vocal touches. Strong chorus hook.

ALAN HULL: Numbers (Travelling Band) (Charisma). Alan wrote this one, and it merits careful consideration. Slow-beat, with a swirling instrumental backing. I like this one . . . muchly.

YORKSHIRE COUNTY CRICKET TEAM: Count On Us (SRT). The lads on a choral sing-along, and not really connected with King Willow.

RON ARCHER: Nothing But The Best (Jam). Ponderous backing, but fairly atmospheric for all that — Ron sings out amiably.

Scott returns

SCOTT WALKER: The Me I Never Knew (Philips 6006 311). What's dead certain is that this is the best actual vocal performance of the week. On a Don Black-John Barry ballad, Scott purrs and phrases and punctuates with intuitive skill. Some of that tortured aura of self-doubt that held up his career shows through. Let's hope he'll promote this one. Hope, too, that it'll be a big seller. — **CHART CHANCE.**

PFM: Celebration (Manticore). Otherwise Premiate Forneria Marconi, otherwise five talented Italian musicians who create a fascinating classical-rock sound.

MICHAEL REDWAY: Geordie Sunday (Philips). Gentle, choral, stringbacked song, Michael speaking rather than singing — nostalgic for some.

RYOKO MORIYAMA: Bright Shines The Light Of Love (Philips). Top Japanese pop-singer, selling almost violently with girlie answering chorus — bounces along rather well.



PHILLIP GOODHAND-TAIT: You Are (DJM 278). Here we go again with the Jonesian campaign to make a superstar out of Phillip . . . his talents are outstanding; it's just that the real recognition is slow coming. Pianist-singer-writer on a track from his upcoming album. Hefty piano behind softer than usual voice, and strings, and a warmly commercial melody line. The guy has real style. Let's all latch on to it. Try You Are a couple of times. Then buy it. — **CHART CHANCE.**



JACKIE LEE: You Make My Head Spin (Pye). Peter Skellern song for the blonde chick and it's of much wider appeal than her kiddie things like White Horses. Nice performance.

GRAHAM BONNETT: Trying To Say Goodbye (RCA). Neil Sedaka song, which can't be bad for Graham. Commercial, naturally. Given air-support, could well make it.

SHEILA WHITE: Whenever You're Near (RCA). A Pet Clark-type figure in France, this English, chirpy and blonde girl. Very big indeed. But merely a so-so beat ballad here.

ELLIS: Open Road (Epic). Steve Ellis, Zoot Money and gang. That urgent, throaty, style coming through loud and clear on a pacey, easy-remembered piece. Good guitar touches.

VICKY LEANDROS: When Bouzoukis Played (Philips 6000 III). Vicky has sustained a lot of her popularity created via that Eurovision Song Contest triumph . . . and this is the right sort of blend of Grecian sounds, Zorba-ish, gentle melody and words that are optimistic and guaranteed not to stretch one's mental faculties. Good sturdy basic beat. — **CHART CHANCE.**



HUMBLE PIE: Get Down To It (A&M 7070). From the album Eat It, and a pugnacious, hard-hitting slice of Pie. From the vocal line right back it thunders along, an object lesson in tightly-reined energy. Yet . . . there's a point mid-way where it hangs in the air a bit. Soon picks up full steam again, though. — **CHART CHANCE.**

MANDI WILSON: Ray Of Sunshine (Young Blood). Former group singer, now solo, on a Flett-Fletcher song of fair sales appeal.

THE WAILERS: Concrete Jungle (Island). Good rhythmic effect here, though a bit contrived. It chugs along, reggae-ish, and the lyrics are okay.

BIG TOM AND THE MAINLINERS: Gentle Mother (Emerald). One of the biggest names in Ireland, if you'll pardon the expression. Traditional but re-jigged air.

FIREBALL: Bachanalia (Spark). Vivaldi-ish and fast-paced, not to mention fiery, piece which could well become a surprise hit.

KING BEDROCK AND THE RAJAH BAND: Bedrock Boogie (Philips). This one really does go like the clappers, with that boogie beat hammering away, guitar-led. But it becomes a bit mechanical after a while.

ARRIVAL: Theme From The Heartbreak Kid (CBS). Well-performed treatment, particularly on the vocal arrangement, but not predictably one of those hit movie-themes. Actually called You're Going Far.

Reviews by Peter Jones

reggae corner

DOBBIE DOBSON is one of the most experienced West Indian singers — and he's out this week with Endlessly, the old Brook Benton hit (Ashanti label). Nice earthy rhythms and heavenly vocal touches . . . an instant favourite reggae slab for me.

Chances, too, for **EDDIE BO** on Check Your Bucket (Action) — it's a two-parter and delivered with skill, vocally, and the lyrics are worth a close study. As Edwin J. Bocage, Eddie wrote this one. From **DENNIS BROWN:** It's Too Late (Ashanti), which is a 16-year-old Jamaican lad giving a most mature treatment to the old Carole King song.

Free From Chains, from **PRINCE JAZZBO** (Grape), built on a very familiar old melodic riff. **DENNIS ALCAPONE's** What Did You Say (Down Town) has a messy, mixed-up intro, but builds amiably enough.

TOOTS AND THE MAYTALS re-jig Louie Louie (Trojan), and this one has the experienced production hands of Chris Blackwell and Warrick Lyn working on it. It wails along.

JUNIOR ENGLISH on Daniel (Pama) shows off an expressive but offbeat voice. From **I. ROY:** Rose Of Sharon (Smash), some spirited stuff, but it rambles on. And **PAT KELLY**, on I Wish It Could Rain (Pama Supreme), manages well, but it's more coping rather than creating.

LIKELIEST of the week's Jamaican-based singles in **BOB ANDY's** One Woman (Horse), which has a nice choral arrangement, some delicate rhythmic touches and Bob sings in his usual smooth way.

From **PRINCE JAZZBO:** The Meaning Of One (Down Town), which kind of hustles along and the phrasing is so unusual that it could just prove commercial.

JOE WHITE sings of Mrs. Jones (Harry J), a familiar Gamble-Huff song, and the treatment is certainly okay sound-wise. From **THE UNTOCUHABLES:** backslider (Grape), with a nice organic introduction then a drawly sort of group chorus.

From **MATUMBI:** Wipe Them Out (Duke), an item that really does go on a bit — built on a minimal number of melodic notes. Very much more interesting and commercial: Guns Of Navarone (Maxi Trojan), by the **SKATALITES**, and a harkback to the dear dead days of 1969.



BLUE MINK: Randy (EMI 2028). Written by the Messrs. Cook, Greenaway and Flowers and it is very commercial, as from the first play. It is built on determined lines — there's one repeated riff which sticks firmly in the mind, but over the rest it's not the most melodic of all Blue Mink hits. But what matters most is that the vocal teaming of Madeline and Roger C. works again with a whole lot of personality. — **CHART CERT.**

SINGLES



AMERICAN



on **VERN PULLENS**: Mama Don't Allow No Boppin'; Bop Crazy Baby (Injun 107), the A-side being a version of the "My Babe" tune, driven along by Bill Black-style bass.

N. A. STEVENSON & THE 4 KINGS: Boogie Woogie Country Girl; Pins & Needles (Injun 103). More Rockabilly from Injun, this time a drums-dominated smooth version of the Joe Turner hit (penned by Doc Pomus & Mort Schuman), which features a guitar lick ripped straight from Elvis's "Good Rockin' Tonight". The flip is to the tune of "Red River Valley" (as was Johnny & the Hurricanes' "Red River Rock"), and seems also reminiscent of Conway Twitty's "Rosaleena" and "Mona Lisa" (which utilized "The Londonderry Air").

TOWER OF POWER: So Very Hard To Go (Warner Bros K 16278). This multi-racial band now gets classified in my own mind at least as "Soul" ever since their dynamite slowie, "You're Still A Young Man". Lead singers Lenny Williams (here), Rick Stevens (has he left?) and Rufus Miller (he HAS left) have always been black, even if the instrumentalists are a mixture of everything from yellow to pink, and even if the 11-piece does tend to get a bit BS&T-ish. Their newie is a gradually intensifying plop-beat slowie, on which the brass players have a field day behind and on top of Lenny's flexibly soaring voice.

DON BOWMAN: Hello D. J. (Bleep Version): Music City U. S. A. (Nashville International NAS 106). You mean there's an UN-bleeped version? It could hardly be less funny or tedious than this easy-to-spot-the-obscenity one-sided telephone conversation between Don and a dee-jay who's refusing to play his new record on the radio. Honestly, you should be thankful that the Beeb have banned it. At least the story told on the flip is of interest to Country fans.

CHARLIE RICH: Behind Closed Doors (Epic EPC 1539). Mr. Lonely Weekend is a big Country star these days, and his latest Country hit is this lush humming-backed, Floyd Cramer-type self-accompanied (that's on piano, dear) Kenny O'Dell-penned slowie about how his baby only does it with him, pant, pant, behind closed doors. There's an eyeball peepin'.

JIMMY RADCLIFFE: Long After Tonight Is All Over (Pye 7N 25614). I first met rotund Jimmy in Johnny Nash's impressive Lincoln Towers, New York, apartment nine years ago. When he came to London in 1965 to promote this Bacharach and David song, I introduced him around and we talked about his hit-writing duties at Aaron Schoeder's pubbery. Now out of the past comes this dated-sounding but still good rhythm ballad to revive those memories. The kids on "Radio One Club" voted it a hit, and it's still a Northern disco favourite, so... who knows?

BILL QUATEMAN: Only Love (CBS 1424). Now who is it that this guy's copying? I know that I thought of someone he sounded like when I first heard his plaintive multi-tracked rhythm-rumbler!

GRIN: Ain't Love Nice (Epic EPC 1463). Nils Lofgran's group is in an agile mood on this skipping little jumping beater, which though extremely pleasant seems a bit insubstantial as a single.

THE KINGSMEN: You Better Do Right (Capitol CL 15749). Louie, Louie, where art thou? Can these be the same Kingsmen of yore? Gone is their distinctive amateurish old sound, to be replaced by a super-slick and impersonal professionalism that makes this noisy guitars and chanting beater slip right in and out the other side.

O'JAYS: Time To Get Down; Shiftless, Shady, Jealous Kind Of People (CBS 1546). "Back Stabbers", "992 Arguments", "Love Train" and now "Time To Get Down", the fourth consecutive US hit to be pulled from the same gold-winning LP! Obviously Gamble & Huff are going for the Thom Bell-set record of five hits from the Stylistics' first album! Which of the two remaining tracks will be the next A-side? The question of most interest here, though, is will this typical (by now) O'Jays dancer follow the fate of "992 Arguments" and fail to hit in Britain? It's packed with all those Gamble & Huff dancefloor-filling ingredients, but then so was that last miss. Or did "Love Train" establish the group so strongly that this already has a platform ticket to the Charts? The flip is another (Thom Bell-arranged) dancer, for added value.

CHI COLTRANE: Go Like Elijah (CBS 1116). Structured suspiciously like Neil Sedaka's "That's When The Music Takes Me", the shouting chick's newie is raucously unsubtle.



CARPENTERS: Yesterday Once More (A&M AMS 7073). Karen's latest dead slow-starting number is from the Carps' new "Now & Then" concept album, on which they do their own versions of several decade-old nostalgia-jolters. Seemingly the key song on the set, it contains much mention of "sha la la la, woah woah woah, shingalingaling, shoobedoowah" in the chorus, and seems just right to catch Britain on the rebop.



ANDY & DAVID WILLIAMS: One More Time (MSA MUS 1207). After all the initial broohaha, which proved that the twins have visual teen appeal even if it didn't sell many records, this lushly-backed harmony slowie (somewhat in the Bread mould) is likely to make more impact than their "I Don't Know Why". Unlike on that last one, their voices sound relaxed and at ease with the material — and, it must be said, instrumentally they get a hell of a lot of help. I think even I could be made to sound passable on this!

EDDY ARNOLD: So Many Ways; Once In A While (MGM 2006178). Mr. Cattle Call, the Country star who'd been on RCA Victor since for ever, is now on MGM and singing Rhythm & Blues! Well, he's singing a pair of old R&B hits, Brook Benton's on top and the Chimes' flip-side, very romantically and rather nicely... and, not surprisingly considering they share the same producers, rather like a middle-aged Donny Osmond! Oh, and if you're going crazy trying to think who first did Dave Edmunds' new hit, it was the Chordettes, back in '56.

GRANT GRIEVES: Four In The Floor; M1 Automatic (Injun 106). Jerry Lee sounds both vocally and instrumentally on the rockin' topside, Johnny Cash sounds on the moralistic flip — and the sounds are so deliberately created that the record is less spontaneous than the other Injun releases. However, it's of obvious interest (topside especially) to fans of both.

MANU DIBANGO: Soul Makossa; Lily (London HLU10423). To continue... Manu Dibango is a Cameroons-born African who has lived since his teens in Belgium, where he was well into Jazz before being turned on to African music! Now a star back in Africa, he plays Sax in a King Curtis style (he's recorded a "Tribute To King Curtis"), and combines this stuttering sound with wah-wah guitar, heavy bass, chattering cymbal and Cameroonian dialect to create an incredibly compulsive disco dancer that is destined to be huge both in America and here. Makossa itself is the name of a Cameroonian dance and, in common with so much modern African music, it is danced to a synthesis of African and American R&B forms (thus its US acceptance is not so surprising). The album track flip begins misleadingly like a cha cha cha, but again the rhythms are outasite!

PAUL KELLY: Come Lay Some Lovin' On Me; Come By Here (Warner Bros K 16282). The "Stealing In The Name Of The Lord" guy on a delicate wah-wah semi-slowie which he wails in tender Al Green fashion while the moody backing builds around him.

JO ANN SWEENEY: Think It Over Carefully (MGM 2006193). Hitting one with the stentorian power of a Connie Francis at the very start, but then turning out to be no more than a rather unexpressive strong-voiced Country chick.

AFRICAN MUSIC MACHINE: Tropical; A Girl In France (Contempo CR13). The Shreveport, Louisiana, based house band on most Jewel/Paula sessions, the AMM consciously try to create on their own instrumental funk the synthesis of African and American R&B forms which is so big in Africa (see Manu Dibango). That's kinda hip! Both sides have that unremitting rhythm, picky guitar, thumping bass and braying brass. AMA!

(GROOVE) JOE POOVEY: Move Around; **BILL REEDER**: Till I Waltz Again With You (Injun 101, available from 26 Stanford Avenue, Hassocks, Sussex, telephone Hassocks 4048). Injun is one of the enterprising minority taste orientated labels who make available rare gem of collector's wax — of the Rockabilly type, in this case. Their initial Joe Poovey release, the piano pounding "10 Long Fingers (On 88 Keys)", is now followed by the Country Rocker's derivative but energy-filled, raucous guitar-dominated, double bass-scrubbing hand-clapper, which reeks of the early Elvis spirit. Bill Reeder's more evenly played boogie beatin' flip is Jerry Lee-ish, and every bit as interesting. Not only the spirit but also the sound of Elvis, and especially of guitarist Scotty Moore, is heard



THE DELLS: Give Your Baby A Standing Ovation; Run For Cover (Chess 6145022). Now number one US R&B (in Record world), the guys' "on stage" appeal for a little appreciation from the audience for the little woman is a hard-to-fail idea of such immediate impact that its low-key uncompromising "blackness" is likely to be the only thing to hold it back here... but, post-Philly Sound, that may not be such a drawback any more. As a copout, the dull 1968 rhythm flip has been made alternative plug side. Boos and hurrahs!

Reviews by James Hamilton

KING HARVEST: A Little Bit Like Magic; Elmore Bacon You're A Star (Pye 7N 25617). Now it can be told: evidently, Sherman Kelly was in Boffalongo but quit after they cut out his immortal "Dancing In The Moonlight". Two years later some Americans in Paris called King Harvest had a hit with the tune, returned to America, and were joined by Kelly, who now appears on this new co-composed "Moonlight"-type lilter. Which means that although I slagged the group for claiming their "Moonlight" was the original, I wholeheartedly approve of their newie — and so should all Boffalongo fans, of which there are more than you might think. Lovely looser, slower flip, an electric piano instrumental.

CLINT HOLMES: Play-ground In My Mind; There's No Future In My Future (Epic EPC 1514). Known in America as "My Name Is Michael" or "The Michael Song" amongst its buyers, thanks to the words of its kiddie korus, this ineffably twee ditty has the same sort of appeal as "Tie A Yellow Ribbon"... so be warned. "By The Time I Get To Spanish Harlem"-sounding flip.

CLARENCE CARTER: Mother In Law; Sixty Minute Man (UA UP 35552). Talking of New Orleans, here's Ernie Kadoe's (K. Doe, as he was known) 1961 classic New Orleans Sound US smash, made somewhat less incisive by the laid back approach of easy-going Clarence (haw haw haw). Yup, he does his gruff laugh, to a subdued wah-wah and some mellow trombone, helped out by a nagging group on the title phrase. The treatment works nicely although to my mind the original is still THE one. Flipside, there's more haw haw haw, some lovely quavering guitar, a slightly faster beat, and Clarence's own re-write of Billy Ward & the Dominoes' 20-year-oldie. Fifteen minutes of something that you've been missin'... like giving head? A slightly older release from Clarence couples: It's All In Your Mind; Looking For A Fox (Atlantic K 10281), two good ones from his past, the topside being in the "Patches" mould and the flip being one of his all-time great dancers.

EDDIE BO: Check Your Bucket, Pts 1/2 (Action ACT 4609). I met Edwin J. Bocache in New Orleans a few years ago, so I'm happy to report that his two-part funk on the recently re-activated Action label is most worthwhile. Its main feature is a jangling guitar figure over a solid bass and drums pattern that are all straight out of the Malaco Sound (started, as that was, by New Orleans' Wardell Quezzerque), into which Eddie slots his own light voice and some occasional chix. And thanx, Chris Savory, for your kind words last week — I hope you approve of our new move, R & B-wise.

LIVE



Gladys Knight

THERE'S a lot of talk about Gladys becoming "a really big star" and it's a shame. She IS a big star. She's probably the finest artist a soulman's likely to see in a long time. And at the Palladium she was exquisite.

Major Lance and Arthur Conley warmed an excitable crowd so that by the time the



Terry Reid

TERRY may not yet be a name on every record shelf, but some measure of the regard in which he's held can be deduced by the appearance of a goodly sampling of London's musical fraternity at the Marquee last week for his show. Keith Moon, Roger Chapman, Marmalade, Med Head, Glencoe and the Average Whites could be distinguished among the sweaty smoky confusion of industry faces.

Reid, greeted by shouts of encouragement, immediately showed he has the talent to hold together a brilliant band. Lee Miles on bass, following and underpinning his every rhythm with alertness and spirit, blended perfectly with the firm, totally controlled drumming of Soko Richardson while Terry, a model of taste and restraint on both acoustic and electric guitars, sang as free, lyrical and powerful as the Marquee's heard.

Songs weren't given introductions and it sometimes took a while for the band to decide to get moving, but rather than aggravate, the delays between numbers helped the feeling of relaxed all-rightness. More like jazz than rock in that there's nothing in Terry's music in the way of salesmanship or showing off, one member of the audience came up and sang an impromptu scat duet with Terry which actually worked — everyone felt easy enough for it to happen naturally.

Nothing but fine, flowing music of considerable complexity and emotional range, then — apart from the unpleasantly drunken outbursts from a group of clothed sportsmen — and a delighted welcome back to England for Terry.

Rick Sanders

Pips were on stage and dancing, you were ready to boil over.

On she came to a huge welcoming cheer and drove straight into Get Right Down To The Real Nitty Gritty. She swayed she moved and she looked very happy. Behind her was a zippy 18 piece orchestra with the funk focused on her own rhythm section and the snappy routines of brother Merald and cousins Ed and William.

Next we got Look of Love and the atmosphere was building. It was going to be a stand out concert.

We had He Aint Heavy He's My Brother and Bridge Over Troubled Water all rolled into one soulful set, then on to Daddy Could Swear I Declare.

Gladys sat on a stool to sing a very emotional Help Me Make It Through The Night, her voice trembling and powerful.

She's a real pro and proved it when her drummer, Al Thompson, had gremlins in his foot pedal. She joked and talked with the audience then shook into Friendship Train, a tremendous Neither One Of Us, and finally a hand clapping foot stomping Heard It Through The Grapevine.

Nothing less than a standing ovation could do justice, and she got it. Like she said at the after concert party: "Tonight was something special."

PETE HARVEY

Kingdom Come

GOOD to see that people still rate Arthur Brown enough to fill the Rainbow these days.

Kingdom Come are at least an interesting show. Gold-painted faces, strong light show, a heavy dose of theatrical happenings and not least Arthur Brown himself, whose mere presence is a potential event.

The show seems to be built around Arthur's view of mankind with a call for us to become more conscious of the junk inside our minds. It's not as pretentious as it sounds, since he has a refreshing sense of humour and reality which keep his feet on the ground while his head is in outer/inner space.

Stage props include a large brain running around on stage, a similarly large and mobile telephone and a twelve-foot hypodermic, and an Archbishop.

The theatrics almost overshadow the music, which is good in context but left nothing that ran through my brain on the way home.

The show isn't all glitter and no gold however. Arthur's critical eye falls on his own actions too. "Is all this cheap theatrical nonsense a last ditch attempt to become commercial?" he sings at one point. The final notice from the light show says "The End. Made in England." which just about sums up Arthur Brown. Unique, very English, and worth seeing. I bet he outlasts Bowie and the rest.

Stu Versey



David Bowie

GLAM ROCK is dead . . . long live the queen.

And let's keep David Bowie to entertain us forever, keeping our sanity out of perspective and our revelry in tune. He blew all fuses and they will stay blown until the memory of that divine Kilburn show is dulled.

It started well before the man appeared. Bowie cultists were to be seen gliding through the corridors and foyers. Many moved in sparkling knots, each proclaiming with passion, each proclaiming his/her art. There was a lot of face paint around. There was a lot of energy too.

When the show began, Clockwork Orange music and a greaser to introduce him, this beautiful audience seemed mesmerized. Just like a long fuse, they burnt along steadily knowing that the explosion would come.

Bowie charmed, pouted, and titillated us. At his coquettish best, he wound us up to breaking point, then just like an experienced lover, he quit the stage and left us gasping for more.

We got the Velvet Underground's White Light White Heat and a Chuck Berry rocker for the encore, and still it wasn't total breaking point. Yet he didn't return, he knew we'd come back next time.

Anyway the show would live on. Even the memory of it gives a buzz. There were so many piercing highs.

Like the costume changes, each producing a different mood. Like the Spiders and the band (extra guitar, tambourine, piano, and horns). His face, silver lips and golden third eye. The songs, the mime. There was so much to take in.

He opened to a strobe flash-out Better Hang On To Yourself, switched to Ziggy, then brought on the band for Watch That Man.

All the time he practised his theatrical arts; the omnipotent stances, the gentle loll against a bank of speakers, like a music hall clown.

Through Wild Eyed Boy From Freecloud, Dudes, Oh You Pretty Things, Moonage Daydream, and Changes, he

wound to an exciting first half closer: Space Oddity.

This was the big production number, moving light reflected from a rotating crystal ball. The effect was stunning and produced the best vibes so far.

Rossini's William Tell Overture heralded the return of Bowie's cloaked figure to the stage. He went into Jean Genie and the crowd went wild. They tried to get on the stage and Bowie chided the heavies who dragged people back. "You're big guys," he said breaking into the Beatles' Love Me Do.

The cloak was ripped away for Time and a sensational piece of mime. Bowie traced an invisible wall across the stage, finally finding a way through.

After Width Of A Circle all hell let loose. We were up dancing. "Now we're glad to be playing for you, we were waiting for yer to move forward," Bowie was laughing and enjoying himself. Maybe it was just another night of his long tour, but it felt good.

And meanwhile the superstar eats his breakfast and reads his reviews. "Cow," heshrieks.

PETER HARVEY

Drifters

A WAVE of nostalgia swept London's Speakeasy on Saturday night when those grand daddies of American vocal group pop, The Drifters, sang through their great hits of yesteryear.

Original member, Johnny Moore and long standing sidekick Bill "The Mouth" Fredericks, sang the leads for such mouth-watering blasts from the past as Save The Last Dance For Me, Up On The Roof, On Broadway, and Down At The Club. And besides the other two members of the group, just about everyone in the club was singing along, word for word.

Saturday Night At The Movies finished it off and you felt like your music soul was re-charged for another decade.

A. Y.

Stackridge

THE PIED PIPERS of the West Country led all the Marquee children a merry dance last week. The foot-stompers and the hand-clappers were there in force

as the band led into their first number Lummy Days.

A clever combination of stomping jigs with singalong words and spacy mood music earned the group a lively response and three encores.

W. Ash

WISHBONE took quite a time to get going at the Fairfield Hall, Croyden on Sunday night but they did, the enthusiastic response proved that the lads have lost none of their following.

Problems beset the gig at the start. Wishbone were recording the show and the attempts by the engineers to get the sound just right meant a 20 minute delay before the doors opened and almost another half hour before the band came on.

Still things were not quite right. Ted was not feeling too well and it took the band four numbers to find their feet. Once they were warmed up the necessary rapport between bands and audience was soon established.

They had hundreds up on their feet jiving to the heavy rhythms. Wishbone are no inovators but they can still play rock 'n' roll better than most second generation bands. Sunday's set was tight and competent and will do nothing to diminish their reputation.

RG

After guitarist James Warren had sung Anyone for Tennis, we had the Wakey-Wakey roar from Mutter. Now the favourites came thick and fast: Syracuse the Elephant, Let There Be Lids (with THREE sets of dustbin lids) and God Speed The Plough — all with a fine combination of flute, violin and mellotron.

Lyder Lou had everyone singing again followed by a brief respite with Purple Spaceship.

Mike Evans left his violin to sing Twist And Shout, straight rock style. And then it was time to Do The Stanley with full instructions from Mutter. Slark was supposed to have been the last number. Lots of flute on this one, Mutter also playing a couple of tin whistles — before the whole band moved in for the finale.

Wild applause brought the band back three times to do She Loves You (yes, the original!), Dora The Female Explorer and a reprise of Lids. It's great to see a band who play with rather than at their audience.

A. Y. BRACERS

Gary Glitter

"C'MON BABY," I said, "We're not even there yet and you're already over the top." "I'm just excited. Gawd. I am really looking forward to this." The chick is Mandi. RM wanted to get the Glitter low-down from a nice, tasty bird. London's Victoria line train is jammed with Glitterish people.

"That lot, they must be all of eight years old. Where do they get the money. The bunch over there, it's like seeing a load of ex-skin heads now gone groovy." And we're there, at London's Rainbow and pushing our way through an extraordinary number of touts. Mandi tumbles off to the loo and came back muttering, "You can't move in there, its rolling with Glitter tubes. I feel I should be covered head to foot in Glitter."

Into the theatre we go, ears already ringing with the air filled with chants of GARY, GARY, GARY. Suddenly the darkness of the stage lights lift and Gary's group are seen but then, "Grief look," and there coming on to the stage a succession of motorbikes. They draw up in formation. The only light comes from their headlights, "Oh. Isn't this fantastic, hear their acceleration with the group's beat . . . look, another bike and there's Gary. Gawd, he looks just fantastic."

Gary raises his arm to say, 'I'm here' but so what, everyone knows. The place is in bedlam.

Gary is a-singing. We're into the first number. "He has the most beautiful ass in the business", Mandi screams in my ear-hole, "the colours are just great, those lights, fantastic." I lean forward and ask an eight-year-old, "What's he singing?" and she for a fraction of a second stops her two foot in the air jiggling, "Dunno."

"He's got a really good band. He's so professional. And doesn't he move," Mandi raves away. Gary keeps stopping and the audience stop to — just waiting for more. "You're naughty people" says the star to his fan-slaves, and they laugh and cheer. Gary goes through all his hits and then sings, It's Only Make Believe. "He's got a good voice, hasn't he?" We're Into Rock 'n' Roll Part One or is it Part Two. He shouts things like "Hello, Hello" and everyone says, "Hello, Hello" or its a medley of "Goodbye, Love You, Bye, Bye" and everyone jumps and shouts and Mandi looks slightly worn out. And then we all applaud ourselves, "You're all such beautiful people. I want you to clap each other."

"He's going, he must come back," says Mandi in disbelief. The house lights are up and it's all suddenly very quiet.

It's over. Over and over and Gary isn't going to come back. "He must", mutters Mandi. "He won't," I say, "He's a star. He wants you to come again."

There we are out in the street to chants of Gary and singing his hits. "Enjoy it, then?" I say "Tremendous," Mandi says, "tremendous — but why does he have to be so obscene sometimes?" Good question.

TONY JASPER

