

**INSIDE: TONY DE FRANCO – is HE the next teen idol? see page 27**

# RECORD MIRROR

A BILLBOARD PUBLICATION      JULY 14, 1973      STILL ONLY 6p

**ROCK AND ROLL SUICIDE:  
WHY BOWIE QUIT-  
a long look at the Mainman  
and his Spiders in a  
three-page analysis**

**Summer's back  
and so are  
MUNGO JERRY-  
exclusive story!**

**PLUS:  
The Wizzard  
Mr. Wood &  
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on the ELO  
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Another Epic single for the Charts  1361

# RECORD MIRROR

RM/BBC chart

# TOP FIFTY

## SINGLES

## ALBUMS

This week	Last week	Weeks on Chart	SINGLES		This week	Last week	Weeks on Chart	ALBUMS	
1	1	3	SKWEEZE ME PLEEZE ME	Slade Polydor 2058377	1	1	4	THAT'LL BE THE DAY	Ronco MR 2002 / 3
2	2	8	WELCOME HOME	Peters & Lee Philips 6006 307	2	4	3	WE CAN MAKE IT	Peters & Lee Philips 6308 165
3	4	3	LIFE ON MARS	David Bowie RCA 2316	3	2	2	LIVING IN THE MATERIAL WORLD	George Harrison Apple PAS 10008
4	6	7	SNOOPY VERSUS THE RED BARON	Hot Shots Mooncrest Moon 5	4	3	2	AND I LOVE YOU SO	Perry Como RCA SF 8360
5	7	6	BORN TO BE WITH YOU	Dave Edmunds Rockfield ROC 2	5	6	11	ALADDIN SANE	David Bowie RCA Victor RS 1001
6	3	9	RUBBER BULLETS 10 CC	UK 36	6	8	11	THE BEATLES 1962 / 1966	Apple PCSP 717
7	9	5	TAKE ME TO THE MARDI gras	Paul Simon CBS 1578	7	5	7	THERE GOES RHYMIN' SIMON	Paul Simon CBS 69035
8	5	10	ALBATROSS	Fleetwood Mac CBS 8306	8	7	11	THE BEATLES 1967 / 1970	Apple PCSP 718
9	36	2	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING	Elton John DJM DJX 502	9	19	7	20 ORIGINAL CHART HITS	Philips TV 1
10	10	7	GIVE ME LOVE (GIVE ME PEACE ON EARTH)	George Harrison Apple R 5988	10	14	51	SIMON & GARFUNKEL'S GREATEST HITS	CBS 69003
11	11	6	LIVE & LET DIE	Wings Apple R 5987	11	11	7	PURE GOLD	EMI EMK 251
12	14	5	HONALOOCHIE BOOGIE	Mott The Hoople CBS 1530	12	13	7	HUNKY DORY	David Bowler RCA Victor SF 8244
13	23	4	RANDY	Blue Mink EMI 2028	13	9	5	TOUCH ME	Gary Glitter Bell BELLS 222
14	27	5	STEP BY STEP	Joe Simon MOJO 2093030	14	15	9	RED ROSE SPEEDWAY	Paul McCartney & Wings Apple PTCT 251
15	13	5	CAN YOU DO IT	Geordie EMI 2031	15	17	79	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel CBS 63699
16	17	13	AND I LOVE YOU SO	Perry Como RCA 2346	16	10	21	CLOCKWORK ORANGE O. S. T.	Warner Bros. K 48127
17	15	7	ROCK-A-DOODLE-DO	Linda Lewis Raft RA 18502	17	37	10	TALKING BOOK	Stevie Wonder Tamla Motown STMA 8007
18	—	—	GOING HOME	Osmonds (MGM 2006 288)	18	31	17	THE RISE & FALL OF ZIGGY STARDUST	David Bowie RCA Victor SF8287
19	8	5	GROOVER T.	Rex EMI Marc 5	19	12	16	THE DARK SIDE OF THE MOON	Pink Floyd Harvest SHVL 804
20	16	19	TIE A YELLOW RIBBON	Dawn BELL 1287	20	25	7	NEVER, NEVER, NEVER	Shirley Bassey United Artists UAG 29471
21	20	6	HALLELUJAH DAY	Jackson Five Tamla Motown TMG 856	21	46	17	BILLION DOLLAR BABIES	Alice Cooper Warner Bros. K 56013
22	30	4	PILLOW TALK	Sylvia London HL 10415	22	26	10	CABARET	Probe SPB 1052
23	43	2	ALRIGHT ALRIGHT ALRIGHT	Mungo Jerry Dawn DNS 1037	23	16	2	NOW AND THEN	Carpenters A&M AMLH 63519
24	32	3	GAYE	Clifford T. Ward Charisma CB 205	24	23	2	GLEN CAMPBELLS GREATEST HITS	Capitol ST 21885
25	24	4	FINDERS KEEPERS	Chairmen of the Board Invictus INV 530	25	38	15	40 FANTASTIC HITS FROM THE 50s & 60s	Arcade ADEP 3/4
26	12	8	STUCK IN THE MIDDLE WITH YOU	Stearlers Wheel AKM AMS 7036	26	—	1	FOR YOUR PLEASURE	Roxy Music Island ILPS 9232
27	19	9	CAN THE CAN	Suzie Quatro RAK 150	27	29	8	RAZMANAZ	Nazareth Mooncrest CREST 1
28	22	9	WALKING IN THE RAIN	Partridge Family BELL 1293	28	21	9	ROCKY MOUNTAIN HIGH	John Denver RCA Victor SF 8308
29	28	7	STANDING ON THE INSIDE	Neil Sedaka MGM 2006 267	29	20	34	BACK TO FRONT	Gilbert O'Sullivan MAM
30	34	4	HYPNOSIS	Mud RAK 152	30	23	22	8 ALONE TOGETHER	Donny Osmond MGM 2315 210
31	40	3	FREE ELECTRIC BAND	Albert Hammond MUMS 1494	31	—	—	TUBULAR BELTS	Mike Oldfield Virgin V 2001
32	18	7	SWEET ILLUSION	Junior Campbell Deram DM 387	32	27	26	NO SECRETS	Carly Simon Elektra K 42127
33	21	11	ONE AND ONE IS ONE	Medicine Head Polydor 2001 432	33	—	1	SING ALONG WITH MAX	Max Bygraves Pye NSPL 18361
34	37	2	YESTERDAY ONCE MORE	Carpenters AKM AMS 7073	34	47	5	MOVING WAVES	Focus Polydor 2931 002
35	25	6	I'M GONNA LOVE YOU JUST A LITTLE	Barry White Pye 7N 25610	35	18	15	LIZA WITH A "Z"	Liza Minelli CBS 65212
36	45	3	I SAW THE LIGHT	Todd Rundgren Bearsville K 15506	36	40	6	THE BEST OF STATUS QUO	Pye NSPL 18402
37	26	13	SEE MY BABY JIVE	Wizzard Harvest HAR 5070	37	43	4	RHYMES & REASONS	John Denver RCA Victor SF 8348
38	37	9	PEEK-A-BOO	Stylistics AVCO 6105 023	38	49	13	OOH-LA-LA	Faces Warner Bros. K 56011
39	35	3	WAY BACK HOME	Jnr. Walker & The All Stars Tamla Motown TMG 857	39	33	8	WISHBONE FOUR	Wishbone Ash MCA MDKS 8011
40	29	9	YOU ARE THE SUNSHINE OF MY LIFE	Stevie Wonder Tamla Motown TMG 852	40	28	2	MASTERPIECE	Temptations Tamla Motown STML 11229
41	31	8	FRANKENSTEIN	Edgar Winter Group Epic 1440	41	—	1	IMAGINE	John Lennon / Plastic Ono Band Apple PAS 10004
42	—	—	SPANISH EYES	Al Martino (Capitol CL 15430)	42	41	2	THE BEST OF BREAD	Elektra K 42115
43	33	9	ARMED & EXTREMELY DANGEROUS	First Choice BELL 1297	43	32	3	SINGALONGA MAX	Max Bygraves Pye NSPL 18401
44	50	2	WHEN BOUZOUKIS PLAYED	Vicky Leandros Philips 6000 111	44	—	1	CLOSE TO YOU	Carpenters A&M AMLS 998
45	38	3	GIVE IT TO ME NOW	Kenny RAK 153	45	44	2	GREATEST HITS	Fleetwood Mac CBS 69011
46	44	5	GOODBYE IS JUST ANOTHER WORD	New Seekers Polydor 2058 368	46	—	1	PORTRAIT OF DONNY	Donny Osmond MGM 2315 108
47	41	11	HELL RAISER	Sweet RCA 2357	47	—	1	SIX WIVES OF HENRY VIII	Rick Wakeman A&M AMLH 64361
48	—	—	NEVER NEVER NEVER	Shirley Bassey (Unltd Artists UP 35490)	48	—	1	TAPESTRY	Carole King A&M AMLS 2025
49	39	11	BROKENDOWN ANGEL	Nazareth Mooncrest Moon 1	49	—	1	20 FANTASTIC HITS VOL. 3	Arcade ADEP 5
50	—	—	TOUCH ME IN THE MORNING	Diana Ross (Tamla Motown TMG 861)	50	—	1	20 FLASH GREATS OF THE SIXTIES	SK-Tel. NE 494

## chart chatter

SLADE still keep the top and stop fighting Snoopy from getting the coveted number one position. Elton John is moving real fast with a 27 position jump. Blue Mink race forward to 13. Joe Simon at 14. Osmonds crash in at 18. That's the drama where it counts - the Top 20.

Sylvia, Clifford T. Ward, Mungo Jerry are the hot three destined for higher things. Dynamic action from the latter as they go upwards, 20 places. Outside the 30 the heat comes from Albert Hammond, The Carpenters and Todd Rundgren.

Al Martino, Shirley Bassey, Diana Ross enter the 50 with breakers from Limmie & The Family Cookin', Free (All Right Now - yep again), Argent, O'Jays and Nazareth. Surprised Argent haven't made it already and Limmie & The Family Cookin, have been knocking for months.

Controversy this week must be the surprising slowness of Jackson Five record to move. Equal stagnation for Chairmen Of The Board. Mud should have gone upwards by more than yet another weekly four places. Geordie can only make two places higher.

Dawn still stay around, so does Perry Como. Marc Bolan and T-Rex look like making a surprising quick exit. Can last week's mention in The Sunday Times saying he's on the way-out of the pop hierarchy really be true? Has the Stealers Wheel news given the fillip for a big record drop?

Who should be in the 50? Surely Johnny Nash? How do you feel about Simon Turner and his Bowie song, Prettiest Star? And are you interested in One More Time from Andy and David Williams? Ricky Wilde looks like a no-go for the 50 with his commercial single, know why?

Chart explosions soon from Gary Glitter, Medicine Head and perhaps the Bay City Rollers. First Choice have a newie on the way too. Thought Kenny would be one from last week but he's gone back and Edgar Winter has done the same.

## album for the charts



THE DELLS  
The Best Of (Checker)

JUST listen to the six-minute Stay In My Corner or every trick of commercial R&B IN O-o, I Love You and you'll soon be parting with just £1.48 for this classic album. 20 years the Dells have been on the scene, right from schooldays at Thornton High, Illinois. These days they grace the American charts once more with the lovely titled track, Give Your Baby A Standing Ovation (released here) but for the Best Of the compilers go to the very fertile period of '67-69. Take in the two tracks mentioned but if then unconvinced then hear, Love Is So Simple or go almost four-seasoning with Love Is Blue. Good, good sleeve notes, as well. Get it.

## dawning star pick

GOOD and bad news for Dawn fans. First the welcome information of a brand new Dawn single to be released July 20. Title is Say, Has Anybody Seen My Sweet Gypsy Rose. Timing is 2:51. The record carries a story of a husband looking for his wife who's gone off to join a burlesque show. It's a sad story given a happy beat. The disappointment is there definitely being no visit from Dawn to the UK this summer. They look like making it by February '74.

SHE'S gone solo. That's Cindy Kent of The Settlers. Well, just for one album called I Am Your Servant. It's a collection of songs with sentiments dear to Cindy's heart and comes on the York label. Cindy had this to say about the current Top 50 singles, "What gets me real happy is Snoopy and See My Baby Jive. McCartney's latest is really beautiful and Perry Como's song from Don McLean's album, And I Love You So is an absolute knock-out. Carpenters, well, lovely, lovely!

## us soul chart

- 1 Doing It To Death - J. B's People (Polydor)
- 2 Time To Get Down - O'Jays (Philadelphia)
- 3 There's No Me Without You - Manhattans (Columbia)
- 4 I Believe In You - Johnnie Taylor (Columbia)
- 5 Get Off My Mountain - Dramatics (Volt)
- 6 I'll Always Love My Mama - Intruders (Gamble)
- 7 Daddy Could Swear, I Declare (Motown)
- 8 Plastic Man - Temptations (Motown)
- 9 Misdemeanor - Foster Sylvers (Pride)
- 10 You're Getting A Little Too Smart - Detroit Emeralds (Westbound)

# CHART PARADE

Compiled and edited by **TONY JASPER**

## americana

**SOUNDTRACK** album of film Pat Garrett and Billy The Kid issued containing ten new Dylan songs written for the film. The label is CBS.

Several books on Janis Joplin published. One is Myra Friedman's, Buried Alive and another by Peggy Caserta and Dan Knapp called Going Down With Janis.

Perry Como has recorded his hit, And I Love You So, in Spanish.

Leon Russell album, Live, fairly leaping up album charts. It hit 41 in the 200 listing of Billboard at first attempt.

Aretha Franklin has new single hit called Angel.

Now 22 weeks in Top 40 singles for Dawn and Tie A Yellow Ribbon. McCartney and Wings now in their 21st week of chart residency.



## Carpenters have broken through

## reviver

LATE '67 came one of the best ever albums recorded called Forever Changes. The group were Love, from LA at a time when the Byrds and Buffalo Springfield (Neil Young etc) were making beautiful sounds. Love's big name artist was Arthur Lee, the songwriter, the singer, the guitarist, the drummer even! On a new single from Elektra comes two fine tracks from the album, Alone Again backed with And more again. Keep a look out for an up-coming album in the Elektra Masters series telling Love's story. Not to be missed.

**THEY'VE** broken through the British barrier. That's the Carpenters. Their sales have always been fairly high but not chart-grabbing or eye-catching. Now it's happening. Two albums stand in the 50. Now And Then, a veritable gem, is at 22.

Stateside it stands at 3. The same could happen here SOON. At 42 is a golden oldie, Close To You.

Yesterday Once More makes 13 places in the singles 50. Last week it was 47, now 34. Stateside it stands at number six. Here, it should continue upwards towards the top.

Richard and Karen have been making accomplished pop music for over three years. They have at least ten gold records, three Grammy Awards and a fan following from teens to real Grandma's.

Now they're happening here big we wait for news - news of a visit from this fine American act. About time for one but then it's been too long waiting for their current chart explosion.

## disc news

**JIMMY WEBB** back in the release list with Campo De Encino. (Reprise) and yet another track from the Manassas album with Stephen Stills singing Guaguance De Vero. Maybe there's a trend to foreign titles!

Contempo issue Willie Henderson's, The Dance Master. Willie sings on the flip, Part Two Of The Dance Master and plays some funky stuff on the A side.

New singles from Helen Reddy, and Delta Dawn and Denny Laine with Find The Way Somehow. Both are released by EMI.

One of Belgium's big pop acts, Demsey And Dover have Little Car Of Mine released on RCA.

The guy who wrote the old Monkees, Daydream Believer, hit has an album out, Cannons In The Rain (RCA) and his name is John Stewers.

Due out July 20, new album from Mott the Hoople, on CBS.

Expect next Geordie single in August.

## our winners

**THE** Andy and David Williams single, One More Time, competition winners were: Mark Hughes, Hood-esson; Jacky Clements, Chelmsford; Rosalind Snelwar, Ilford; Karen Tyler, Dagenham; Gillian Askew, Rainham; Jacky Thomas, Edmonton; Mark Ableson, Finchley; M. Lamming, London; Jen Mullins, Tonbridge; Joyce Folkett, Nottingham; Idit Luba, London; Mary Lavender, Windsor; Elaine Penycate, Teddington; Pat Gibson, Manchester; P. Hewitt, Nottingham; Nicholas Simons, Newport; Jackie Oliver, Hornchurch; M. Strong, Woodford Green; Lesley Skinner, Ripley; Jennifer Charles, Perivale; O. Rogers, Bodmin; Linda Bottomley, Potters Bar; Gloria Godfrey, London; Elaine Ward, Newark; plus one other! Her name and address has gone with the record. We hope the postman can decipher Please print clearly!



'Let Me Be There'

7N 25618

**OLIVIA**  
Newton-John



RECORDS

**SINGLES**



'Alright, Alright, Alright'

DNS 1037

**MUNGO JERRY**

**Emeralds' new single FREE this week**

**BACK** to score a hat-trick of chart hits come The Detroit Emeralds and Chart Parade offers you the chance of winning their new single I THINK OF YOU which is released on July 20. Just answer those very, very hard questions below and keep your fingers crossed that you will be one of the first 25 correct answers to come out of the hat.

Send in your entry by second post, Monday, July 23, making sure you enclose the actual printed DE2 square box. Any number of entries providing a different box is enclosed each time. Send to Tony Jasper, DE Competition, Record Mirror, 7, Carnaby St., London W1 1PG.

## Entry Form

Print clearly!

1 Name the Detroit Emeralds' last hit.....

2 Do they come from Nashville? .....

3 Have they yet to visit England? .....

Name.....

Address .....

Age.....

**DE 2**

## YESTERPLAYS

### 5 years ago

- July 13, 1968
- 1 Baby Come Back - Equals (President)
  - 2 Son Of Hickory Hollers Tramp - O.C. Smith (CBS)
  - 3 I Pretend - Des O'Connor (Columbia)
  - 4 Yesterday Has Gone - Cupid's Inspiration (NEMS)
  - 5 Jumping Jack Flash - Rolling Stones (Decca)
  - 6 Hurdy Gurdy Man - Donovan (Pye)
  - 7 Lovin' Things - Marmalade (CBS)
  - 8 My Name Is Jack - Manfred Mann (Fontana)
  - 9 Yummy Yummy - Ohio Express (Pye)
  - 10 Blues Eyes - Don Partridge (Columbia)

### 10 years ago

- July 13, 1963
- 1 I Like It - Gerry & The Pacemakers (Columbia)
  - 2 Confessin' - Frank Ifield (Columbia)
  - 3 Atlantis - Shadows (Columbia)
  - 4 Bo Diddley - Buddy Holly (Coral)
  - 5 Take These Chains From My Heart - Ray Charles (HMV)
  - 6 Welcome To My World - Jim Reeves (RCA)
  - 7 Deck Of Cards - Wink Martindale (London)
  - 8 If You Gotta Make A Fool Of Somebody - Freddie & The Dreamers (Columbia)
  - 9 It's My Party - Lesley Gore (Mercury)
  - 10 Devil In Disguise - Elvis Presley (RCA)

ARGENT

It's Only Money

(Part II)

New Smash Single

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ARGENT



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Marc picks his new guitarist

JACK GREEN, 22-year-old Glaswegian guitarist, is to join T. Rex for their upcoming US tour.

Green played with Sunshine, and appeared in the London production of 'Hair' for two years. He has been rehearsing with the band and the girl-singers T. Rex are also adding for the tour, which is the most extensive T. Rex - or most other bands - have ever undertaken in America.

The tour, with Three Dog Night, opens at Milwaukee Arena on



Friday, July 20, and lasts until at least September 1, playing to nightly audiences of not less

than 20,000 and up to 60,000, and covering more than 25,000 miles across America.

Eric Burdon returns

ERIC BURDON flies in from America with his group this week for live performances in Germany, Austria, France and London beginning Friday, July 13.

The only British performances by the one-time leader of The Animals will be at the Marquee Club in Wardour Street, London, for the three nights from August 2 to 4, which are being done by Burdon "for nostalgic reasons."

Performing with Eric will be Aalon Butler, lead guitar; Randy Rice, bass guitar and Alvin Taylor, drums.

Burdon's group arrives in Europe from America, and begins the tour July 13 in Kassel, Germany, ending on July 28 at Stuttgart.

Rick Grech 'hits' album out soon

THE RSO label are to release The Last Five Years of Rich Grech at the beginning of next month - the bassist's first album under his own name.

It will comprise nine tracks highlighting his singing, writing and instrumental talents, taken from his recordings with Family, Blind Faith, Ginger Baker's Air Force, Gram Parsons, Traffic and Rosetta Hightower.

Grech is still waiting to complete the line-up of his own group with a singer. A shortlist has been made and an announcement will be made "within a few weeks", said an RSO spokesman.

The present group line-up is: Grech, Mitch Mitchell on drums, Poli Palmer on various keyboards and woodwind and Jo Janner on guitar.

MUNGO JERRY, whose Alright, Alright, Alright entered the RM charts last week, are to undertake what has been called the "biggest tour of Ireland ever by a British band." They open on Friday July

Allroit Mungo

27 at the Town Hall, Trim, and play through until their closing date at the Eamonn Andrews TV Club in Dublin on August 13.

The Irish tour immediately follows a tour of Spain and precedes a tour of Germany.



Nazareth WILL play Buxton fest.

NAZARETH will now definitely be appearing at the Buxton Festival on July 21st.

Following the announcement that the band had pulled out of the festival after contractual and travelling

difficulties, the management's switchboard was inundated with calls from disappointed fans.

The band have now

chartered a special plane that will fly them directly to Frankfurt after the gig and so will avoid letting down their fans.

Bowie on radio

RADIO LUXEMBOURG's Kid Jensen will be interviewing David Bowie at the Chateau d'Herouville recording studios in France for transmission on Saturday, July 14 at 11 pm.

Jensen will be talking to David about the reasons for his giving up pop stardom and his plans for the future.

Family man joins James

NICKY JAMES - who releases a Threshold single tomorrow (Friday) entitled I Guess I'll Always Love You - has formed a backing band with ex-members of Family and the brother of a Beach Boy.

ALTERNATIVE RADIO



Land-based pirates

IN THIS WEEK'S Alternative Radio Column we leave the offshore stations, and turn to the less known "landbased pirates", on VHF in London.

Few landbased stations exist, apart from the better organised ones in London. Those I refer to are headed by Radio Jackie - Britain's longest surviving "pirate". Jackie was the first station to broadcast regular transmissions on VHF as well as medium wave. The London Transmitter of Independent Radio, which is responsible for the transmission of four VHF stations, on Thursday, Friday, Saturday and Sunday evenings, boasts the most organised illegal broadcasting set-up.

All the stations transmit on 94.4 Mhz and on Thursday evenings from 8 pm onwards, new station Kaleidoscope takes the slot with progressive programming.

This station was formed by a breakaway group from Radio Jackie and commenced an extremely professional medium wave service in March. London's only sweet music station Aquarius, broadcasts on Fridays from 9 pm until 1 am. Radio Jackie takes the popular Saturday evening spot with pop music and hourly programme called London Scene which details the Capital's musical and cinema events. On Sunday Radio Classic plays only "Golden Oldies" before 1970. This slot was previously taken last year by Radio London Underground and earlier this year by Radio Odyssey. Apart from the LTIR there is

one other London VHF pirate - Radio Free London. Taking their name from Britain's first land-based station in 1968 RFL, they broadcast every Saturday evening on 94.9 Mhz. Rather than directing their signal into London, like the LTIR, they aim for south London and parts of Kent. Until recently Radio Invicta, a popular soul station, broadcast early on Sunday evenings. Due to staff shortage and police raids, they closed down last month.

Despite the London Transmitter of Independent Radio's large organisation, they still suffer from Post Office raids. Very rarely is equipment lost or staff apprehended, now, but over the last four years, prosecutions have been numerous. Although fines vary from as little as £20 to £100, two staff members of Jackie have received suspended prison sentences.

Apart from the dangers involved, the LTIR staff feel that they are providing a worthwhile alternative service to Britain's broadcasting system.

With the advent of commercial radio, it is expected that they will cease broadcasting within a few months. Despite this, the Ministry of Posts and Telecommunications have not been deterred. It also seems a little ironical that Radio Jackie has been fined more than £1,800 under the Wireless Telegraphy Act compared with a £100 fine for the fort station Radio City.

NIKOAKLEY



## Paul Rodgers says 'no' but it's...

# Ex-Trapeze man for Purple

PAUL RODGERS of Free will not become the new singer in Deep Purple, replacing the departed Ian Gillan. But Roger Glover, Purple's ex-bassist's successor has been named as Glenn Hughes, previously with Trapeze

At a press conference held last week to introduce Hughes, Purple's drummer Ian Paice and guitarist Ritchie Blackmore said that Rodgers had indeed been asked to join the band, but — rumours in the musical press to the contrary — he felt he had too many commitments with Free to join.

Multi-instrumentalist Glenn Hughes, 21 years old, from Staffordshire, appeared on Trapeze's first three albums as bassist and lead singer. Recommended to Deep Purple, who asked him to join several weeks ago, he told RM that he agreed immediately to join Purple as long as he would be able to sing in the band.

"It will be good to have two different lead singers and thus two different sounds," said Ian Paice.

Purple's present plans are to rest for some time, following their tours of America and Japan, and it's unlikely that they'll play in England before the end of the year.

"We've all been working hard and we want to re-think the music," said Paice. "In the beginning we laid down strict guidelines for the group, which have now become too limiting. Our new music will reflect each member's tastes more."

"We also want to improve the songwriting, which has tended to be too riff-based."

## Carole — new single

CAROLE KING, who plays her first headlining UK concerts at Hammersmith Odeon on July 21 and the Rainbow, Finsbury Park on July 22, as part of a short European tour, releases two tracks from her Fantasy album to coincide with her arrival in the country on July 20.

Songs on the single are: You Light Up My Life and Believe in Humanity.



Janet and Keith — plus Rolls

stores and thence to King's Road, famed for its fashion shops.

She had lunch with Keith and spent most of the afternoon on a drive of London talking to the guy she wanted to meet so much. And now she's doubtless walking the

Glenn will definitely be contributing songs."

Roger Glover leaves Purple to concentrate on production as the head of A and R for the Purple label. He will continue to write songs with Ritchie Blackmore, and intends to continue performing as well as producing and seeking new talent for the label.

Trapeze started auditions for a replacement for Glenn Hughes this week but, as a



spokesman for the band said: "There aren't many singer-bassplayers like Glenn around, and Trapeze may have to take on two new members to replace him."

Rodgers said this week: "I have nothing against Deep Purple or their music but I'm

more interested in continuing with Free, which will be re-grouped around Simon Kirke and myself to record an album for late autumn release. We are trying out a new bass player and will definitely be back in business with a full line-up in the near future."



## Budgie's nationwide debut

WELSH three-piece heavy rock band Budgie set out on their first major tour of Britain this month playing a total of 18 gigs including the London Music Festival at Alexandra Palace on July 28.

The tour kicks off at Bolton Town Hall on July 17 and finishes at City Hall, Truro, in Cornwall, on August 4.

The complete date sheet is: Bolton Town Hall (July 17), Town Hall, Castleford (18), Holdsworth Hall, Manchester (19), St. George's Hall, Liverpool (20), Arts Centre, Huddersfield (21), Memorial Hall, Northwich (23), Stalford Borough Hall (24), Drill Hall, Lincoln (26), City Hall, Hull (27), Alexandra Palace, London (28), Albany Hotel, Nottingham (29), Tiffany's, Merthyr Tydfil (30), Locarno, Coventry (31), Pavilion, Hemel Hempstead (August 1), Barry Memorial Hall (2), Guild Hall, Plymouth (3) and City Hall, Truro, Cornwall (4).

## Pie play 15th US tour

HUMBLE PIE, whose latest album, Eat It, recently was certified gold in the USA, leave this week for their fifteenth American tour.

The Pie will play selected dates across the continent, playing as far apart as Toronto and Alabama. They are booked for six bill-topping open-air dates, including a concert in the mountains outside Pittsburgh — expected to draw between 50 and 50,000 fans by the promoters.

The group's Dave Clempson and Greg Ridley both have plans for solo albums, after the group returns to Britain early next month they will start recording.

The whole band will also start work on a new album.

## Glencoe dates

SCOTS band Glencoe are to undertake a two month college and club tour during September and October which will coincide with the release of their forthcoming album.

Dates so far confirmed include: Winter Gardens, Cleethorpes (September 6), Penthouse Club, Scarborough (7), Intercon, Hull (13), Stoneground, Manchester (21), Bristol Univ. (22), Newton Park College, Bath (28), Luton Tech. (29), Oakengates Town Hall, Salop (30), Queen Mary College, Mile End, London (October 6), Lancing College, nr. Brighton (7), County Cricket Ground, Northampton (13), St. Paul's College, Cheltenham (20), Newcastle Poly (26), and U. M. I. S. T., Manchester (27).

## Euro Faces back on stage

THE FACES' European tour which was cancelled earlier this summer because of Rod Stewart and Kenny Jones' nervous exhaustion has been partially re-arranged for this month.

The first date is at the Sports Palace, Turin on July 16, followed by the Sports Palaces at Bologna and Rome on the 17 and 18, the Frankfurt Festival (22) and the Cap 300, Benidorm on 28/29.

On the original, cancelled tour schedule, more German dates were included — promoter David Oddie is trying to re-arrange these for later in the autumn, when, it is hoped, the band will also be playing some British dates.

## Straying to Italy

STRAY — currently on the fringe of the album charts with their new Transatlantic LP "Mudanzas" — are to tour Italy for the first time next month. A concert series is set between August 8-15, and negotiations are also underway for the band to play gigs in Spain (where the album is already a big seller) towards the end of the month.

Latest confirmed British gigs for the band this month include Dagenham Roundhouse (July 14), Guildford Civic Hall (16), Manchester Stoneground (27) and Greenwich Theatre (28).

## Janet's big day out

JANET WOODBURN, the winner of our recent "Meet Keith Chegwyn and Spend £50" competition, was up and about in the early hours of the morning for her London train journey from Taunton, Somerset.

Arriving dead on time in London, Janet was met by 16-year-old Keith. Her first surprise was being led to a white Rolls-Royce and then to a tour of London. Keith had given Janet £50 and so part of her day was spent buying a variety of clothes.

Among her first purchases were a multi-coloured dress and a brown leather shoulder bag. Janet spent time in London's West End visiting some of the large department

# WINSTON FRANCIS

new single

## "KNOCK ON MY DOOR"

on Rhino Records

RNO116



OUT NOW!

# Don's off danger list

Slade's drummer Don Powell is off the danger list but still in Wolverhampton Royal Hospital following his car crash last week when he suffered broken ribs, a broken leg and severe head injuries.

As RM went to press he had still not been told that his girlfriend Angela Morris died when his white Bentley crashed into a wall last Wednesday.

Slade played a concert at the Palace Lido, Isle of Man, on Sunday with Frank Lea, the 18-year-old brother of Jimmy deputising on drums. Said Jimmy: "We know Don would approve of our decision to play."

Slade remain at number one in the RM chart this week with Skweeze Me, Pleeze Me.

## Solo by Denny

DENNY LAINE of Wings is releasing his solo single tomorrow (Friday). The tracks are Find A Way Somehow / Move Me To Another Place, released on the Wizard label.

Both cuts come from his as yet untitled solo album which will be released in September.

## Geordie go Noise

Geordie set off on July 15 for a fortnight's tour of Scandinavia. They will be playing concert and TV dates in Norway, Sweden and Denmark, where All Because Of You stands at number two in the charts.

Their latest UK single Can You Do is in this week's RM chart at number 15.

No information has yet been received by the group's management concerning the theft in Swansea of Tom Hill's bass. The Red Bus Co. have increased the reward for tracing the instrument to £100. Anyone with any information should ring Elliot Cohen at 01-734 9466.

## Sabbath, Hogs for Ally Pally

The latest additions to the bill for the London Music Festival at Alexandra Palace are Uriah Heep and the Groundhogs who will be appearing with Stray on August 2, and Richie Havens on July 30.

Some of the dates have been reshuffled; Uriah Heep are now playing on August 5, Wishbone Ash on 4th, Ten Years After on 3rd and the Incredible String Band and Steeleye Span on August 1.

The Festival's schedule now reads: Argent, Glencoe and Ellis (July 27), Nazareth, Flash, Budgie and Cat Iron (28), Beck, Bogert and Appice, Back Door and Beckett (29), Richie Havens (30), Wizzard, Medicine Head, Stackridge, Spencer Davis and Tucky Buzzard (31), Incredible String Band and Steeleye Span (Aug 1), Uriah Heep, Groundhogs and Stray (2), Ten Years After (3), Wishbone Ash, Vinegar Joe

# Bye Bye Bowie

The tired man of pop made a rare public appearance on Monday - this time at Victoria Station.

He arrived in a white Rolls to board the 10-30 a.m. train to Dover and Calais on his way to the Chateau "Honky" near Paris.

One of the few people to see Bowie off was his wife Angie who stayed for a quiet chat in the coach before obligingly kissing him goodbye for the half-a-dozen or so photographers in attendance. She is probably joining him next week.

Bowie will be working with Spiders Mick Ronson, and Trevor Bolder, Aynsley Dunbar (drums) and other session musicians. He will stay at the Chateau for one month, then take the tapes to Rome for re-mixing at RCA's studios there.

Afterwards Bowie goes for a holiday in Italy and then starts work on Mick Ronson's solo album. In the meantime he will consider four film offers and says he will definitely be making two films next year in roles somewhat different to what might be expected.



## Sly Stone plus Canned Heat play at White City

This year's open-air rock season kicks off on Sunday at the Great Western Express one-day event at the White City Stadium.

Among the acts featured in a ten-hour show are the Edgar Winter band, Sly and The Family Stone and Canned Heat from the States and such home-grown delights as Lindisfarne - playing their first London concert under their new line-up - Barclay

James Harvest, playing with a full orchestra, the JSD Band and as special guests the Kinks.

John Peel, Jerry Floyd and Bill Barclay will compere the show, which opens at noon (doors open 10 a.m.) and closes at 10 p.m. Tickets are £3 each. The stadium holds a 26,000 seated audience under cover and can be reached from London on the Central Line to White City station.



and Climax Blues Band (4), Uriah Heep, Manfred Mann's Earth Band, Sensational Alex Harvey Band and the Gary Moore Band (5).

Promoter Ceredig Davies told RM that tickets were being sold "much faster than we anticipated. It's going to be quite an event."

## No Sweet

10,000 fans at the biggest Eastern European pop festival of the year were let down on Saturday when Sweet did not appear. According to reports in the national press, Hungarian fans besieged the British Embassy with complaints when the band failed to show and two concerts at an ice-hockey ring were cancelled.

Promoter David Stones claimed that there was no indication that the group were going to pull out until Friday night: "I realised that something was wrong when the group failed to show up at Budapest airport but it was too late for me to stop thousands of fans arriving for the next day's concert."

A spokesman for the Sweet told RM that the promoter knew well in advance that the group wouldn't be appearing. "The group's management considered the booking and turned it down because the promoters were unable to satisfy various perfectly reasonable contractual specifications with regard to equipment and other items."

"The group's management deliberately did not sign the contract, and the Sweet very much regret disappointing a potential audience."

## Ginger's TV Afro journey

Ginger Baker In Africa - a film made by Ginger and Tony Palmer of the ex-Cream drummer's journey across the Sahara to Lagos, Nigeria - is to be screened on BBC-1 this Sunday evening in the Omnibus series.

The programme shows Ginger's exploration of African music and culture, ranging from rural hand-drum music to Nigerian electric music of the city.

Baker, who now lives in Nigeria and runs a recording studio in Lagos, has also brought to London a series of tapes which are being broadcast on John Peel's Tuesday-night Sound Of The Seventies shows throughout this month under the title of The Lagos Sessions.

The first record releases from Baker's ARC (Associated Recording Company) will be released in England within the next two months by Island.

# Morrison releases

Van Morrison, who is playing his first British concerts for six years this month, releases a single and an album - Warm Love and Hard Nose Highway respectively - on July 20.

Decca re-release Them's Baby Please Don't Go b/w Gloria, with Morrison singing on both halves, tomorrow (Friday). They were originally released in January 1965.

His concerts are Birmingham Town Hall (July 22), Rainbow (23/4), Bristol Colsten Hall (25), Manchester Free Trade Hall (26) and Newcastle City Hall (27).

## Missing Link

THE NEXT batch of releases on the Virgin label include an album by Link Wray, a pioneer of electric guitar rock in the fifties, called Beans And Fatback. The album was recorded at Wray's own "Shack" studio by producer Steve Verroca and features all new material.

## Hendrix films out

The Warner Bros. film Jimi Hendrix, now running into its fourth week at the Warner West End, has been booked into several London suburban cinemas from July 29.

These cinemas are: Staines ABC 3, Croydon ABC 2, Edgware ABC 2, Waltham Cross Embassy 3, Romford ABC 3, Woodford ABC 2, Ealing Studio 1, and Lewisham Studio 6. General release will follow shortly, and the film will continue to run at the Warner indefinitely.

The Electric Cinema Club in London's Portobello Road, meanwhile, are running the film Jimi Plays Berkeley, shot at the Berkeley Community Theatre in May 1970, along with Rainbow Bridge, which features Hendrix for the last twenty minutes.



THESE receptions are getting weirder by the day. This week Mott the Hoople took us all for a lunchtime drink down the local snooker hall. Must be a cue for a song there somewhere. . . . hello to Nigel Counsell who'll have to watch himself or he'll end up writing the Face. This week's guest editor was one of an infinite number of chimpanzees who were trying to write the complete works of Elton John. You'd never know the difference, would you pals?

What a foxy lady - and the cow wouldn't even give us a llne. M1 jaunters had their journeys brightened by the sight of half a dozen stoned idiots playing with frisbees on the grass verge. Pete Harvey, Tony Brainsby and dog Puffta were having a ball until the boys in blue arrived. Puffta appears before Leicester Magistrates on Monday. . . . Ooh and guess who was dancing with who at David Bowie's last supper. . . . Mick and David spent quite a time in each other's arms, but they're just good friends. . . . yeah, we know. . . .

World champ boozer Adrian Henri looking slimmer these days. Beeb can't be paying him enough for the play they're putting on this week. . . . Get your doss bags out, yer festival gear unpacked and head for Droxford where it's at this year, rave groups like Stravinsky, Mozart and Schubert all gettin' in on man. . . Don't all run away but Chicago have released a sixth album. Still can't tell the difference between the first two. . . . Stand by for possible Iggy Pop invasion. . . . someone's gotta fill in for David. . . . Deep Purple awarded a Platinum record, Forces Favourites arrested for stealing a plastic one. (2/10. See me after the break. Ed.)

# He's honest, this Wizzard

I COULD see the hors d'oeuvres approaching from the other end of the room. Hot succulent pastries covered with a variety of fillings from creamed salmon to braised ham were at last coming my way. Slowly the white shirted, bow tied, black suited Italian waiter wound his way through the elite and the not so elite of the music business; with each step he took, yet another hors d'oeuvre bit the dust.

The tension was unbearable! I was ravenously hungry. Would he reach me before the sea of paws demolished all that was left between me and starvation? He's only 10 yards away now and let's see, there looks to be about 10 left and there's about 15 people in between me and sanity.

## Wilting

If they all take one I've had it. No more will a dangerously rampant Beatty haunt the corridors of Record Mirror on his endless search for a cheque. I'll be left wilting in the corner of the Cafe Royal, a cynical smile on my undernourished face and a hand too weak to pick up the crumbs so kindly

thrown by record company executives.

Suddenly, a voice: "... and I know you'd all like to congratulate Ron Wood and Wizzard for obtaining their second gold disc with 'See My Baby Jive'!

## Who?

Ron Wood?! What the hell was Ron Wood doing here unless to congratulate ROY Wood. All around me heads were peering in astonishment. Who was that guy talking? Good Lord! It's none other than Jerry Ord, managing director of EMI, Wizzard's record company. Surely he could at least manage to get his artist's names right? Wizzard's PR man started to splutter, the Harvest label manager looked as though he was about to have an epileptic fit and other lower ranking record company officials were all of a sudden seeing the pattern on the carpet in a totally new light.

The only person looking completely unconcerned about the

whole business was the amiable Wizzard himself. Totally patient and without a doubt one of the nicest people in the business dear old Roy drifts through life with the air of an absent minded professor and the abilities of a musical genius. For in my opinion Roy Wood is undoubtedly one of the best songwriters in Britain today.

Eventually a rather hot looking Roy rolls up accompanied by Rick Price and we retreat to another room to have a chat.

## Angel Fingers

"I finished writing the new single just the other night. It's a sort of teen ballad thing this time called 'Angel Fingers'."

Was this more nostalgia on Roy's part?

"I guess it must be", admitted Roy. "I mean I've always loved Phil Spector. I think he's one of the greatest producers there ever was - he still is in fact. But I didn't purposely try to make the record sound like a

Spector arrangement. The sleigh bells and the girls do give it this 'feel' but I certainly don't consider it a rip off on Spector's work. The new song is probably even more dated. I think it may end up sounding even more 60-ish although perhaps not quite so much like Phil Spector. It's really very difficult though if you admire someone, not to be influenced by them. It's a natural thing."

## A brick?

What about his solo album Boulders. Was that finally coming out?

"Yeah it finally is!" he grinned. "I finished that almost three years ago but what with my involvement with the Electric Light Orchestra and now Wizzard the record company have kept putting off the release date again and again. Ideally it should have been released at least a year ago because I'm slightly frightened that it will sound dated. It's got 'My Grandma plays the Banjo' on it which you may remember.

What about Wizzard's plans.

"We've almost finished it actually. It'll probably be a double album with



After this new single is released we'll probably stay around to promote that over here before leaving for the States."

Roy has recently returned from the States after a short trip that lasted only a few days. Did he get to deliver the songs he had written for Elvis Presley?

"Unfortunately not. You see Rick and I had originally gone over to see about the tour and have a look at a few recording studios for more work on the album. I was hopefully going to fly to Lake Tahoe where Elvis was and deliver the songs. Unfortunately at the last moment we were called back to do this gig in Germany so I didn't get time. I'll be seeing him when we go over for

the tour though, if not in person at least on stage.

"I've written three for him so far and two are rockers. The other is a sort of 'song with a message' type thing. I guess I still see him as a 'rocker'. I think that most of the songs he's been recording recently have been a bit silly. They've also been produced very badly. I think it would be great if someone like Phil Spector got in there and worked with Elvis.

"Would you tell him that?" I asked, smiling.

"Yeah I would", said Roy thoughtfully.

He's honest, this Wizzard.

**Mike Beatty**



ELO's Jeff Lynne calls Rick Sanders from New York

# 'It's like we were the Beatles'

HELLO RECORD MIRROR. We have Jeff Lynne on the line from New York. Where the worthy ELO are halfway through their first American tour, which has exceeded all expectations and has grown by several weeks. ELO are doing all right, as I learn from a remarkably enthusiastic Jeff who's just left his hotel bed on a comparatively cool summer day.

"Everything is going... um, FABULOUSLY" he says, which is most unusual for a band on their first trip. Most British bands reckon to spend the first couple of tours losing money and working like hell in the hope of reaping the dividends in the longer run.

## Unbelievable

"Well", says Jeff, voice fading a little across the buzzing transatlantic submarine cable, "I just can't believe it, y'know. For first-timers to be headlining and even better, selling out, it's amazing. 'Every place we've played there's people in

the audience who know the songs. There's a lot who even know stuff we did in the Idle Race, who seem to be something of an underground cult group."

## Confidence

The Idle Race were the Birmingham band formed by Jeff whose talents were much appreciated in the late sixties but who never quite rose as they might have done after which Jeff joined the Move, and ELO.

"We've been travelling pretty solidly for the last three weeks and a bit", continues Jeff, "and I think the experience has been good for us. Playing abroad, on the road for such a time, pulls you together and gives you the confidence to play to your limits."

Has the act been much trimmed and tailored to fit American tastes? "No, not really", says Jeff. "It's pretty much the same, but we've been doing longer sets. A lot

longer actually. We're not doing any under an hour and a half."

As I speak to Jeff, there's still another three weeks or so to go. Up to now it's mostly been on the West Coast; all the same, what are his feelings about the huge and amazing US of A, land of contrasts?

"Strangely enough, I really like it. We haven't seen much of New York yet - we'll be taking a wander today - but Los Angeles was unbelievable." How d'you mean, Jeff? "Well... unbelievable."

## Sweaty

"When we were in Phoenix the temperature was 110. You can just about walk around very slowly and you drip sweat even when you're sitting down in the shade. At Fresno, right in the Californian desert it was even higher. - 112."

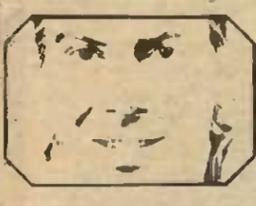
Doesn't that make it hard to play, asks the

naive reporter. Don't your hands slither around on the guitar? Forgetting that all halls are air-conditioned in this land of marvels.

## No bopping

Maybe it's this sanitized, cooled air that keeps most American fans from jiving in the aisles. At any rate, "all they want to do seems to be to sit and just enjoy the music", says Jeff. "You don't get all the yelling for rock and roll. They're very appreciative."

"When we played Phoenix it was just like we were the Beatles or something. Really wierd. The people just wouldn't let us off the stage. They kept on clapping, so we did three encores, and by the end they were all trying to TOUCH us and stuff. It was a great experience, I suppose. Wierd. Anyway, we've never had anything like that happen to us in England."



## Keeping up with JONES

# Ageing Irish Milligan tells all —arrest expected

SPIKE MILLIGAN rang me and said he would be so bold as to suggest the headlines which I would put on his story. One was: "Spike Milligan breaks into pop music — arrest expected soon."

Another was: "Spike Milligan tells all."  
And a third was: "Ageing Irish Comic Signs the Pledge."

I don't much mind being given the headline first, but I

was positively enthusiastic about hearing the story later. Spike, an erratic but definite genius, is into the pop music scene in a big way. He explained how come Goonery had gone; or how pop had pipped it.

"I come from a musical family anyway," quoth he. "I've been driven mad by music, I tell you. I played trumpet. And suddenly I was pissed off by comedy. Just

## Moody Blueprint

INTERESTING new book out featuring words, music and pictures of The Moody Blues . . . published by Threshold Music Limited, and sold through Leeds Music. It contains selections from their albums Every Good Boy Deserves Favour and Seventh Sojourn — and includes the million-selling singles Isn't Life Strange and I'm Just A Singer. It sells at £1.25.

wanted to do something different. So . . .

"I wrote a song called Girl On A Pony for my daughter, and I wrote A Waltz From My Heart for my wife" — his wife is Patricia Ridgeway. That single is out via Decca.

And he added: "It's an exciting life, writing those popular music songs. I know it's hard (he said seriously), but I am pretty dedicated and I love a challenge. So I wrote this new song Did It Happen, with Ed Welch writing the music. When I showed him my lyrics, he said, with his usual pop-type modesty: 'Well, I liked them.' And when pressed he said they were great. Later he actually said they were effing marvellous. So I went out and got pissed again."

Spike is a quite fantastic character, and it doesn't surprise me that he's decided to take on the pop music world. He praised me widely for attending a meeting to stop a motorway being built through Epping Forest . . . and I told him I'd heard his telegram read out to the meeting. He wrote: "I think that I shall never see, a poem as lovely as a tree . . . unless some bastard cuts it down to make a roadway to a town."

Thanks for ringing, Spike



## Street fighting man

IF YOU HAD, and I quote, an "amazing skill in the noble Chinese art of Kung Fu", and if you had (and I quote again) "the charm and good looks to make you a heart-throb and super-hero", the you'd probably wear a rather supercilious expression as does Bruce Lee, Chinese movie star pictured herein.

Bruce, unlike Roger Moore or even Sean Connery, has studied Kung Fu for 19 years and his films are said to be the most realistic fighting movies ever to come out of Hong Kong. His wife, and I quote again, says: "I knew all along that he had it in him. The only difference is that others are aware of it now."

Be that as it may, Bruce, star of Fist Of Fury and The Big Boss, could really make it by just one shrewd move. He should make a record!

# Taking a chance on Trevor

THE NUMBER of Vauxhall Vivas in the car park of Caesar's Palace at Luton owed their presence to the club's proximity to the Vauxhall factories, but they were recently upstaged, or even upcarped, by gleaming limousines bearing show-biz moguls and other big-wig names.

Reason for the expensive cigar smoke and champagne was the appearance there of a young chap named Trevor Chance, who is causing so much excitement that he's being hailed as a good new good 'un. Record Mirror, via me, endorses this view. He's being billed as "The Voice Of 1974" by none other than Michael Grade (son of Leslie, nephew of Bernard Delfont), which could be a bit chancy (I'll spell it out deliberately, CHANCE-y) seeing as we're barely half-way through 1973.

But then stars are not born

overnight, as show-biz legend would have it, and it will take all of six months to build Trevor into the star they intend him to become. Actually, he's got the talent, and the rest is up to his managers.

## Rocking can hurt

THE OFFICIAL Elvis Presley Fan Club Of Great Britain and the Commonwealth is celebrating its fifteenth anniversary — and Todd Slaughter and the other boss-type figures here-with get my sincere congratulations. And thanks for the T-shirt they sent me: it's emblazoned "Elvis Presley — King Size — International Passport to Rocking Pleasure. Government Warning: Rocking Can Damage Your Health!"

# Dick James wins Queen's Award

THE FIRST music publisher ever to be given the Queen's Award To Industry — that's Dick James, one-time dance-band singer who became a publisher and set up Northern Songs with two young lads named Paul McCartney and John Lennon. Now Dick owns wholly or partially 49 world-wide companies, plus DJM Records — Elton John helps the latter to prosper, thanks very much! My sincere congratulations to Dick James.



## Don't blame me I'm only the star

TRUST that round little non-square writer-singer Paul Williams to jump on the bandwagon! Soon as he heard that President Nixon would defend himself against Water-gate charges by saying he was misled by Messrs. Haldeman and Ehrlichman, in jumped Paul . . .

"I have nothing to do with the failure of one of my albums to hit Gold immediately upon release. I name Clef Tune and Keys Piano as the men wholly responsible.

"Clef and Keys picked out the songs, did the arrangements, mixed and finished the album. I knew nothing about the album," he said blandly. When I reminded him he was the artist who recorded the album, and had written all the songs, Williams flatly denied he was responsible for the album's failure.

He said: "While it is true I sat in the highest piano seat, I knew nothing. I don't remember recording it, playing the songs or even writing the tunes. They're trying to make me a scapegoat. It must be the fault of the record company, Clef and Keys.

"I am the star, make no mistake about it. As such I have no access to information about record sales, or the business itself. As your Presid . . . oops, as your Star, I am seeking immunity."

## Watergate rip-off

AMERICAN group Rare Earth stayed at the Watergate during a recent gig in Washington, DC . . . and swear the hotel people stole THEIR towels!



## Girl-of-the-week

GIRL-OF-THE-WEEK Dept: This is Lyn Christopher, who is my mother. No — she's not my mother, it's just that under certain circumstances she'd have said she was my mother. In fact, she's an American singer of quite remarkable beauty, who has an album ('Lyn Christopher') out on Paramount. . . but before she sang, she plugged records on American radio. She found she couldn't get through to disc-jockeys very easily, so she took to phoning in and saying: "Hi, It's Mom calling" . . . and thereby getting through. And thereafter plugging. Lyn is a quite remarkable beauty . . . but then I've I've said that before, which shows the effect Mom has on me.

# DO ME RIGHT

New Single From

# DENISE LASALLE

(Written by Abe and James of the Detroit Emeralds)

6146 102

also watch out for . . .

# TAJ MAHAL

New Single From

# JORGE BEN

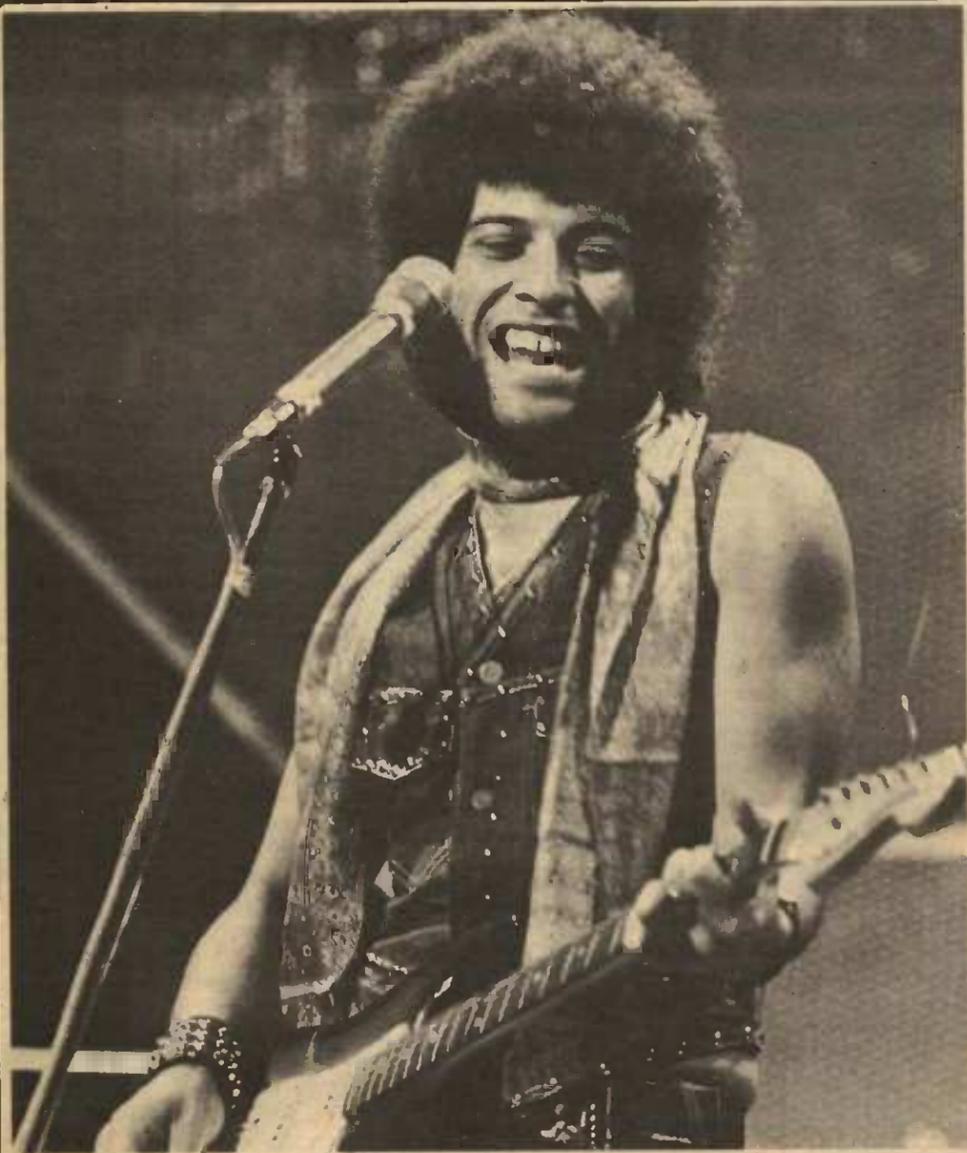
(Great stomper from Brazil)

6049 103

WESTBOUND RECORDS

PHILIPS

phonogram



# Summer's back — with Mungo

IT'S SUMMER again people! And as I sit here, lost in the wilds of Herefordshire, my feet reclining gently in a piece of vintage verdage and my eyes wandering contentedly over the cornfields and the apple trees, my mind flits back to the summer of '70. You remember the Hollywood Festival? If you do you'll remember the start of something big, something new, something fresh and something different. You've guessed it — Mungo Jerry.

Mungo Jerry emerged out of the summer of '70 in much the same way as Raquel Welch would emerge from a bikini like a bombshell. People stopped and gaped, were caught up in the enthusiasm and carried along in a tide of Mungo mania. But as so often happens in the pop business and as I suppose would also happen to the celebrated Miss Welch if she was "exposed" long enough, the interest wains and finally dies. People want something new. The heroes of today are forgotten tomorrow. It's sad really, but it's also a fact of life.

## Unequaled

Mungo Jerry didn't do so badly though, so let's not start feeling too sorry for them. In *The Summertime* sold 10 million copies, remained

at number one for seven weeks and that record has not, if my memory serves me correctly, been equalled since then. It was number one in virtually every country in the world, thus making it very hard for this formerly unknown group to repeat the feat. They did, though in England anyway — with *Baby Jump*. That also went to number one and although it admittedly didn't sell 10 million it was one hell of a follow up.

## Slipping

Next came *Lady Rose* which also got in the top ten but didn't make the coveted number one position. After that came *You Don't Have To Be In The Army* which squeezed into the top 20 but didn't make the top 10. They were slipping and they knew it. And in a little while the group as we originally knew them had split up. Ray Dorset was left with the name plus a country house, an Aston Martin, a Mercedes, a Galaxy and a Consul. He didn't do too badly out of the two years at the top.

"To be quite honest", he said when we met at *Top of the Pops* last week, "I could have retired for life on the royalties from *In The*

*Summertime* — if I'd received them all. He didn't though and I suppose management problems were a factor that contributed as much to the group's downfall as anything else.

However, times have changed, Mungo Jerry are back. Colin Earl and Paul King have gone their own separate ways and Ray's back with a new line-up that this time includes a drummer.

"That was where all the disagreement started with Colin and Paul actually. You see I wanted to get in a drummer because I felt that we needed to expand. I didn't necessarily think we should change that much — just expand. I wanted to do a lot more straight rock things and without a drummer you're very limited. Also the media in general regard a band with no drummer a bit warily. When we first started off the media seemed to welcome us with open arms because we were something different. But after a while I think that attitude changed.

## Killed

In 1970 singles didn't really mean very much, it was all albums. The singles sales were decreasing and the

album sales were rocketing. If you were an underground band you were OK, but if you were a band that seemed to rely on singles then they'd start to slate you. It wasn't our fault that *In The Summertime* remained at number one for seven weeks and that *Baby Jump* did the same. We obviously enjoyed it but in the end I think it killed our image. We were totally unknown before the Hollywood Festival and afterwards, with the success of *In The Summertime* we all of a sudden found ourselves on some sort of pedestal. The albums we sold certainly did OK but none of them were huge sellers.

## Too quick

"Eventually we came to be regarded wholly as a singles band and nothing else. We were playing clubs and admittedly university students would come along, get pissed and stomp to the music but I think we missed out on a lot of the audiences we could have reached through success coming along too quickly."

But how did he feel the new Mungo Jerry related to the old?

"For a start I think

we've progressed. We're still doing a lot of the old numbers on stage because I think people expect them and would be disappointed if you didn't play things like *Summertime* and *Baby Jump*. That's all part of the business. You're there to give the audience a good time. We've got a lot of new stuff we obviously do as well but you've still got to include a bit of the old as well."

## Hassles

Album plans look slightly grim for the band — at least for the moment. It's certainly not due to any laziness on the group's part — just that age old problem — management. It often amazes me how some of these bands who are so consistently in the middle of management problems ever produce music at all. It's starting to seem as though one has to be a financial genius in order to get a decent deal. But perhaps I'm not being quite fair because there are undoubtedly some managements who do sincerely work for their artists with all honesty, but let's face it there are one hell of a lot of musicians who get ripped off. Ray has broken away from his old

management and it seems to be this problem that is delaying the prospect of an early album release.

## Avalanche

"In a way it's almost nice to be starting all over again", continued Ray. "It gives us a chance to play the smaller clubs that we missed out on the first time around. We're playing places like the Granary and Bexley which we never did before because success came too quickly. Also we can do these clubs at special promotional prices which makes us feel happier — and obviously the audiences are pleased as well! I think it's very important that we do these things and work our way up again instead of just descending on the market like an avalanche which we did last time round".

But how about Colin Earl and Paul King? Was he still on friendly terms?

"Oh yeah, I think we are now. At first things were a bit dodgy but now things are fine. I saw Colin the other day actually. I think he's joined John Dummer's *Oobli Doobli Band* and seems quite happy. As for Paul, I'm not quite sure. I think he's off somewhere and recording some solo material. Anyway, I don't think there's any grudges on our part. I know I wish them all the best whatever they decide to do".

## Travellers

Mungo Jerry however have not been idle over the past few months. They've been to Brazil, Hungary and Scandinavia and have still managed to find time to play the odd festival.

"We just came back from playing a festival in Oslo about five days ago. They were filming the event but I'm afraid I don't know if it'll be released over here. We

can but hope I guess!"

Their new single *Alright, Alright, Alright* is already leaping up the charts at a fantastic rate considering it was only released two weeks ago.

"It was originally released in France in 1967", said Ray. "It was strange because I heard it when I was over there a few years ago. The guy from the record company very kindly sent me a copy. The original title of the song was *Et Moi, Et Moi, Et Moi*, though, so how they get *Alright, Alright, Alright* out of that I don't know!"

For those of you who remain uninitiated into the art of Froggish, *Et Moi* is literally *And Me* — still these translations are pretty loose aren't they?

A recent addition to the Dorset household is a four track recorder. The idea is that Ray will eventually be able to produce his own demos on this and at least be able to get some idea of how the finished product will sound.

## Prayers

"The problem is I haven't really had time to do anything with it as yet. I haven't bought a mixer so far, I've just played with it a few times. Eventually of course, it could come in very useful indeed."

If the new Mungo Jerry can maintain the original impetus that shot the old band to stardom then I would think this recorder will come in very useful indeed. After all, they've still got their first album to work on. Just have a quiet prayer that no personnel or management problems interfere with their success because judging from the enthusiasm and the undisputed songwriting talents of Ray Dorset they should go as far, if not further than the old band. At least this time they know the pitfalls.

**Mike Beatty**



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# ARGENT

# It's Only Money

(Part II)

# New Smash Single



# ARGENT



1628

## Whispering sweet nothin's and still keeping up on the business

"HELLO?" The voice is husky, laid back, welcoming — which, regrettably, is more than can be said of that of the sweaty fella who's making the call. If you've ever tried conducting a trans-Atlantic telephone conversation while you're wearing headphones, listening to the other person through the left channel by way of a microphone sellotaped to the receiver and hearing yourself through the right by way of another mike held in the same hand as the mouthpiece — to which, of course, you have to get as close as possible in order that you can be heard at the other end — well, it's not conducive to a relaxed exchange of sweet nuthin's.

Sweet nuthin's are what Sylvia's "Pillow Talk" hit is all about. Sylvia actually wrote the song in the hope that Al Green might record it. "I took it to Memphis and played it to Al and to Willie Mitchell, but Willie thought it was a bit too sexy for Al! So, I brought it back, very despondent, and it was just left in the

tape room here for about six months after that."

You see, Sylvia Robinson is not just a singer and songwriter these days, she is primarily Vice-President (to her husband's President) of a flourishing little group of Rhythm & Blues record companies — All Platinum, Stang, Astroscope, Vibration — in Englewood, New Jersey. Hubby takes care of the business business, she takes care of the music business: to the extent that one of her songs and productions with the Moments, "Love On A Two-Way Street," was as big a hit for the company a couple of years ago as is "Pillow Talk" now.

As any Soul Group Freak must surely know, as well as the Moments, their other hit-scoring stars include the What-Nauts, George Kerr, Dave "Baby" Cortez and The Ponderosa Twins + One. (Actually, ace producer / singer Kerr is now with another label, but Vibration has recently signed Derek "Daddy Rolling Stone" Martin).

Sure, Sylvia used to be a



## James Hamilton meets SYLVIA

full-time singer. With the currently Paris domiciled legendary guitarist, Mickey Baker, she recorded while very young in 1957 the original hit version of "Love Is Strange." After the Mickey & Sylvia team split up, she recorded as Sylvia Robbins. . . but let's get back to the present, and "Pillow

Talk."

"I had put my voice on it basically to take it to Al Green, and that same tape which I took down to Memphis is the same tape which is now the hit record. I would have wanted to re-mix it over again, but I was unable to because I had taken myself off of the eight-

track as I had tried several other people on the track.

"So, that demonstration mix was the only one that I had of myself. I couldn't alter it unless I had done the performance over again."

Once she had been persuaded that her version was the one to release, exactly as it was, Sylvia was pleasantly surprised to find that the R&B radio stations and their listeners just lapped it up. She had no trouble over the suggestive nature of her words until, long afterwards, the Pop stations began to programme it.

"I had a few problems because of certain things that they thought I said but which, if they'd listened properly, they'd have heard were not in there. Like, there's one part where I say 'nice Daddy, nice Daddy,' but they thought it said 'lie steady.' Hahahaha! For certain stations we had to send out copies of the lead sheet to them. Everybody thinks I say that — I think I'll have to incorporate it into my act, 'lie steady!' Hahahaha!"

Sweet dreams, Sylvia. . . and all you blokes out there, as the O'Jays say, it's time to get down.

## around the country

## tony byworth

## 'They've made a comedian of me' says Mel Tillis

"I couldn't talk so I had to sing" was Mel Tillis' immediate comment when asked how he became a singer. The words came out with more than a mere hint of amusement which proved that he could easily stand a joke at his own expense.

To those unaware of Mel's conversational habits, though, an explanation is needed. He has an uncontrollable stutter which, on occasion, as conversation progresses, tends to get worse and worse. Yet, when he sings, there's not the slightest hint of a speech impediment.

Being a man of imagination, and using his resources to the fullest extent, he soon made his stutter the centre of a very clever and amusing stage routine between himself and his seven piece outfit, The Statesiders. It's success can soon be judged when the popularity polls of a certain U.S. music paper declared him Comedian of the Year.

"For 15 years I've worked hard to become a singing sex image" he declared, "and now they've gone and made a comedian out of me." The remark didn't indicate any signs of sarcasm. It was spoken with pleasure and provided yet another Award to line up alongside his plaques and trophies received for his more usual contributions as songwriter and singer.

He continued with his story. "I was in the Airforce and some of the boys had guitars — so I used to sit with them and learnt to pick a few chords. When I got out of the Force I



moved down to Florida and tried to get a job. That's when the trouble started.

"I was stuttering so much and scared that the people used to say to me 'Why, you can't even talk! That's when I decided to become a singer and moved up here to Nashville. I guess that was around fifteen or sixteen years ago.

"I didn't have any notable hits in those early days — I was too inexperienced and young and didn't have the hurt. All country singers got to have the hurt" he added with a laugh. "No, I didn't really mean that! Back in those days I was still mainly a writer and I was more interested in that than my recording career. It proved to be the best choice."

Songwriter has paid extremely good dividends and, amongst his many worldwide successes, he can claim credit for Ruby Don't Take Your Love To Town, a

hit on this side of the Atlantic for Kenny Rogers & The First Edition, Detroit City which provided Bobby Bare with a British success in the early sixties and Mental Revenge which helped build up Waylon Jennings' following during the early stages of his career.

The long list of hit successes led, naturally, to the creation of his own publishing house—Sawgrass Music—and it was situated only a few blocks away from MGM's Offices on Music Row where he now sat recalling the various stages in a career that spans around a decade and a half.

"We've had a few hits on record as well" he adds modestly. "I guess my records started to move in the mid sixties. We had songs like 'Goodbye Wheeling', 'Something Special' and 'Heart Over Mind'. It's been really successful since I signed with MGM in 1970.

A good selection of the MGM titles can be found on his current British release "The Very Best of Mel Tillis" (MGM 2353 082), a special U.K. compilation which contains six additional tracks to the original American release. Amongst the selections you'll find Mel's own version of "Ruby, Don't Take Your Love To Town" — recorded during a live concert in Houston, Texas — and a couple of duets with attractive songstress Sherry Bryce.

Providing the Instrumental accompaniment on all sixteen tracks are The Statesiders, Mel Tillis' large, fully country sounding outfit, which feature twin fiddles, steel guitar, drums, lead guitar, bass and piano.

"That's a big band" Mel is the first to admit, "and expensive too. The reason why it's large is that I work a lot of dances, in big dance halls, and the people like the biggest band they can get. They're a very versatile bunch of guys and can play a whole lot of music — but we mainly keep it country".

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DAVID BOWIE didn't die at Hammersmith Odeon, he just killed off the part he had written for himself. Like a scriptwriter dealing himself out of some gloriously successful film series, he gave up the role of Ziggy.

David still remains, but the stardust he scattered over our worn-out lives has gone. Perhaps the end of an era? Whatever you judge the man to be, this show above all established him as THE superstar. He became the untouchable product of stage and glamour who reduced many to tears before finally quitting the stage for good.

His act has always been about drama and theatre but never again can it be imagined that a star will take his last bow in a more dramatic fashion than he did on that emotion-charged Tuesday evening.

Take away the drama and the awful truth of the decision and you could still say that this was the Bowie concert to end all Bowie concerts. Forget that the world of pop he brought back to life would now be like a bomb defused, this was Bowie at the pinnacle of achievement.

Before even reaching

## Ziggy played guitar

Hammersmith Odeon you sensed that tonight was special. There was no inkling that Ziggy's rock 'n' roll star-show would finally grind to a halt, but a definite feeling of splendour in the air. Just look at the leader board above the theatre. In bold letters stands the legend: "At 8.00 p.m. we are all working together with David Bowie."

Inside the atmosphere is hot and fervent. The heavies are in evidence. No-one gets in tonight without a ticket. But they do, and as the people take their places there are scuffles where two fellers sit on the same seat.

Excited conversations told of the commitment. "Were you there at Charing Cross — yeah I've seen him in real life, I've touched him — he lives in Beckenham — you've got his phone number? Tell me, Tell me!"

These were the cultists. Hair swept back, make-up and unisex garb. They knew the show inside out probably. At least enough people knew that the appearance of the greaser heralded the start of the

show.

He wore the usual black suit edged with red, hair slicked back, and gave out with the all important facts.

This was the end of the tour. 120,000 people had seen Bowie. It was the biggest tour ever undertaken in Britain by any star.

"I could go on but I get all nostalgic. I know I'm a star anyway."

He left the message: "Showtime in two minutes." But first we were to have a special treat. An overture for the concert had been written that very day by David's New York pianist, Mike Garson. It was an arrangement of four songs that David liked so much he asked Mike to play them before the concert.

Claps and cheers greeted the opening bars of Space Oddity, Ziggy Stardust, John I'm Only Dancing and finally Life On Mars. That was just the taster of things to come.

When Clockwork Orange at last began they were whistling and humming along, perhaps to

keep the tension down. Nevertheless, it erupted on that first number. We were up on our seats, craning to see. Six rows back and you were almost out of it. The heavies couldn't hold their lines and hundreds crammed the aisles right to the throbbing edge of the stage.

Bowie and the Spiders went straight into Better Hang On To Yourself — a useful message in the sweaty steaming hotbed of hysteria in front of that stage.

It was immediately obvious that David, the band, and all their crew, had wound up to a terrific pitch. There was never quite this level of tightness and certainty before. Maybe having Ken Scott (David's engineer) to record the show on 16 track put an edge on the sound. Whatever it was, the performance was inspired.

But what is even more important, the audience was inspired. They were giving David Bowie exactly the adulation he has sought so relentlessly. It could have come too soon,

he could have blown it. But in the end he did it exactly right. Every song had a sharp edge, every action a mirrored response. Girls and fellers were fainting and screaming. By the time he reached Space Oddity, the super production job of the show, an atmosphere of total abandonment had taken over.

Then he brought it all down quietly (he asked for quiet) with a very beautiful Jaques Brel song, My Death. Just David sitting strumming at the foremost point of the stage, and Mike Garson playing piano.

It was a very sensitive moment in a crazy evening, allowing Bowie the full warmth of his rapport with his followers. His drama and delivery in this song alone made it all worthwhile. From the road to stardom to rock 'n' roll suicide there have been many moments of pleasure, but here was a beautiful cameo; an artist singing a dearly loved song to a rapt audience. And on the last line "and through the door was . . .

.. not 'you' but hundreds of cries of 'me-me-me'.

There was a vain attempt during the interval to get all the people back in their seats but it just didn't work. The audience locked solid and waited for their man.

Some of the songs that stuck out in the second half had name-checks attached like White Light, White Heat, "for one of the best song writers around, Lou Reed." And of course Let's Spend The Night Together was for Mick.

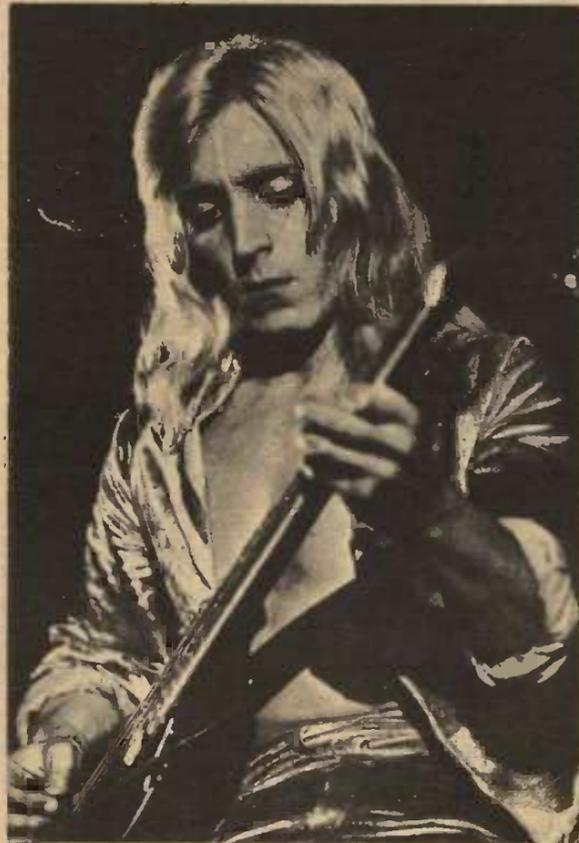
"Time" carried a lot of charisma on this particular night and so did the introduction of Jeff Beck for the encore numbers, Jean Genie and Chuck Berry's Round and Around.

David usually does just one encore but remember tonight was special. The crowd had stomped out a return plea and this was where Bowie gave his message.

"This concert in particular will remain in our minds the longest because not only is it the last concert of the tour, it's the last show we will ever do."

He finished of course with Rock 'n' Roll Suicide.

# End of the road for the Spiders



what you might fancy doing next; whether it's to do with music or what."

(Stop press news is that Woody will not be playing on the Chateau sessions. Aynsley Dunbar is named as his replacement. Woody was not available for comment).

Our interview is taking place in Mick Ronson's suite at a West London hotel where most of the Bowie entourage were holed up last week.

## Coffee

Downstairs the usual after concert talk-down is in full swing round the bar, but that's not for the Spiders. They order some sandwiches and coffee and settle down to the business in hand like old pros.

Mick Ronson is the leader of the band and perhaps the most forthright and abrupt when answering questions.

## Friendly

"I don't like doing interviews; how does it feel?" he asks with an amused grin beginning to show. It's easy to see that on the surface he could be mistaken for an aloof person, yet despite this apparent cool, he really is warm and friendly, very much wrapped up in his music.

"I've never wanted to do interviews", he explains. "Once you put yourself into that sort of position where you are the figurehead, you have to take all the criticism that comes back. It could become very hard."

## Criticism

"A lot of people know who I am but they don't know anything about me. For instance David is open to all the criticism that people can pile on him. I feel sorry for him though I don't think it makes much

impression at the moment.

"It could get very rough like it did for the Sweet. They got a lot of knocks — I know everyone does — but David takes all the knocks even when it might be our fault."

Mick admits: "I'm usually the one who shouts my mouth off." He also enjoys the title of musical arranger, so it's quite natural that he's headman in the group and works closest with David Bowie.

"David writes the songs and works out the guitar chords. Sometimes he knows exactly what he wants the sound to be like, sometimes not and I help."

## Together

"We usually work together. I might say it should be like this and he will say no like this, but we don't argue, we work well together."

They also work very quickly together. Ziggy

was done in one week and so was Alladin Sane. The next one, however, will be done over a month-long stay at the Chateau, so maybe some surprises?

"I can't tell you anything about it", says Mick. "David's got the songs ready, we know what we are going to do, but I'm not saying anything else."

As you can see Mick is very much the straight-talking Yorkshireman. Along with the other two

he hails from Hull, a town better known for trawlers than musicians. Nevertheless it was there that the Rats, as they were then called, got together to play blues-based British music a la Stones and Beatles.

## Cavern

"We used to play in sweaty clubs like the Liverpool Cavern", said Mick. "Course we all had jobs at the time. I've had

THE SPIDERS. Mick are going to do now."

Ronson, Woody Woodmansey, and Trevor Bolder were not exactly tongue-tied when I went to interview them on the night before that fateful last show. But if they knew anything, they weren't letting on. Any talk of future plans left them casting their eyes upwards and saying they could not plan too far ahead.

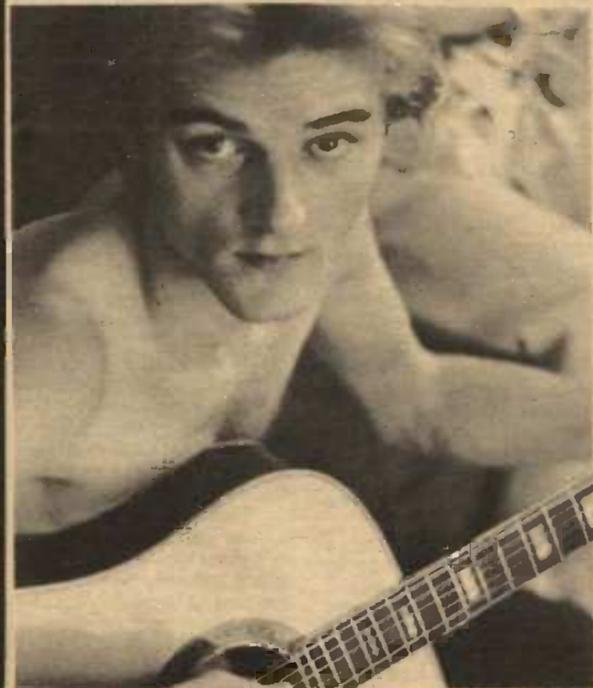
They were still certain of the American tour, or so it seemed. It was to be four months, remember, and Trevor felt it would be Christmas before they could all start thinking about what to do next.

Woody said on Wednesday morning (after the announcement) that they hadn't known what was to happen and added: "We've no idea what we

At least the immediate future is taken care of. David and the band travel to the Chateau d'Herouville near Paris this week to record and complete the next album. After this Ziggy is going on to Italy to mix the album and make a film, AND spend the summer relaxing. It's possible that the Spiders will spend the time getting into their own music and perhaps recording themselves.

I asked them about this but again it was hard for them to be explicit. Woody explained: "We've just had no time to plan ahead. All I can say is that our own work will evolve but it's hard to say how when you've made no plans."

"You don't know what is going to come up next or



DAVID BOWIE quit because he was sick of the rigours of touring.

His decision came at the end of gruelling eight-week tour of Britain, claimed to be the longest ever undertaken by any artist in this country.

That tour followed an even more gruelling tour of the States and Japan, all undertaken by means of overland travel because of David's fear of flying.

And in August David was due to depart once again for the States, this



## Bowie's party night fiesta

DAVID'S end of tour party at the Cafe Royal will probably go down as London's most glamorous show-biz affair of 1973.

All of his friends were there, the Jagers, Ringo and Missus, Lou Reed, Lulu, Brian Connelly of Sweet, Britt Eckland, Elliott Gould, Barbara Streisand, and so on. David himself was reported to be very emotional and looked "rather glazed" according to his publicist, Cherry Vanilla. "You know he was partying", she said. "He had his friends there and got into deep conversation with Lou Reed

and Mick Jagger. I guess they understand what he's going through."

Meanwhile the famous guests were all getting nicely stoned on gallons of champagne, plus a lavish supper of smoked salmon, turkey, and strawberries and cream.

Dr. John supplied the music which went on until six in the morning.

At the party Bowie said: "It's been a great run, but this scene is all finished for me now. It's time I moved on. I've had lot's of film offers and will probably take one of them up."

## In the end it was all too much...

time for a four month tour taking in 80 U.S. and Canadian cities.

His publicist, Cherry Vanilla, said after the announcement: "I think it's a very wise move. An artist gets so involved in touring it makes life impossible, and of course the more established the artist, the harder it gets. David had been on the road constantly for one year and he needs a rest."

She said David would be spending the rest of the year filming or involving

himself with filming projects.

As soon as we have more definite word we will give it out," she said, adding: "David could be performing again sooner than you think but in a different way. He will still be out of touring all together but maybe doing something quite different."

This suggests the possible end of the Spiders in their established format and could mean that David will be going back to the stage to perform in

some form of theatre production. He quit the world of pop after Space Oddity to run an arts lab in Beckenham.

The present move could be along the same lines only perhaps films and theatre will replace his earlier interest in the arts lab.

Whatever does come next — his office, Mainman, say "only time will tell" — there is still the next album to complete. There is also a

possible double live album from the last show which was recorded on 16-track by Ken Scott, David's engineer, and also the film of the show made by ace cinematographer Don Pennybaker, the man responsible for the Dylan film Don't Look Back, and Monterey Pop.

Only the future of the Spiders seems in question as entities in the record world.

Woody Woodmansey was definitely not includ-

# Spiders?

hundreds myself."

Did he care to mention any?

"Yes, I worked on a building site for a while", and you can hear the irony in his voice. After all he is a musical arranger, writing scores and directing the musical side of Mr. Bowie's song creations.

He learnt music as a boy, piano and violin, but it wasn't until the comparatively late age of 17 that he took up the guitar.

## Like Beck

Then, when the groups were formed, bands like the Stones, Yardbirds, and Beatles, were the influences that took a hold. Lately Mick's playing has been likened to Jeff Beck. "I'm flattered", he says, but he hopes to develop his distinctive style even further by playing through synthesizer. "Nobody's doing that."

So how did he break away from Hull and join up with Bowie?

"It was through Tony and a friend of mine, John Cambridge, I got to hear David wanted a regular guitar player. I came down to London for the job knowing that it was one of the last chances I was going to take. I thought if I don't take it, I'll wish I had. I liked David as a singer, you know, and I just fancied gigging. At first we never gigged. We used to earn money through doing sessions."

## Album

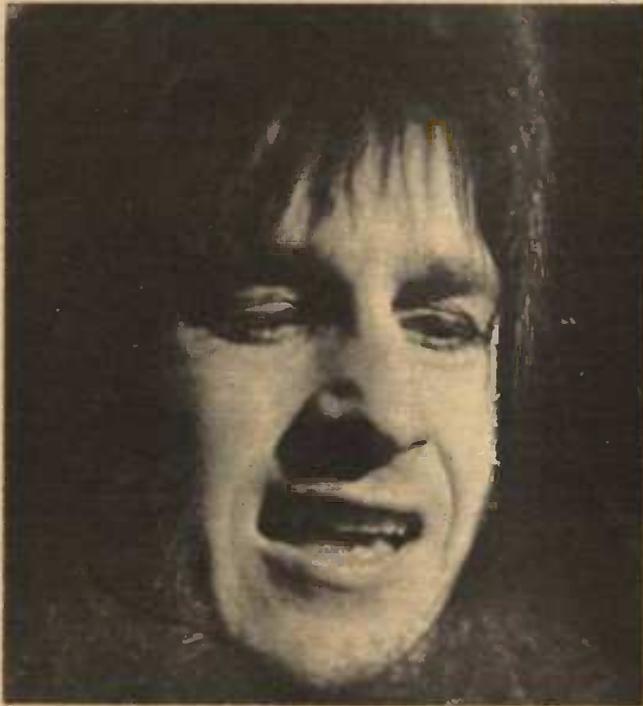
Two weeks after Mick left the Rats to join David, Woody followed him down to London and with Tony Visconti they made Man Who Sold The World. It was the following year when Tony decided to get into different things, that Trevor Bolder joined.

"The first thing we all did together was a John Peel show", said Woody.

He was an electrician, a

ed in the party which left this week to record at the Chateau d'Herouville near Paris. His place was being taken by Aynsley Dunbar, for a long time drummer with Frank Zappa's Mothers Of Invention. Mainman said David would be using back-up musicians at the Chateau but these did include Mick Ronson his Trevor Boulder.

Woody is believed to be staying at his home in East Grinstead.



plumber, then worked in a factory making spectacles before turning pro. Trevor had been a hairdresser and piano tuner, and played in a brass band as a boy.

## Relaxed

Between them they seemed to have a very relaxed approach to the rigours of stardom. They talked about their gig that night at Hammersmith being a "good one", but there was none of the partying and general lunacy that follows many bands back to their hotels. Trevor was planning to drive back to his flat in Beckenham and Woody wanted to study his Scientology books in his room.

Perhaps it was hard to make the change from the theatrics of a Bowie show to the relative mundanity of hotels?

"No", says Mick, "It's just like putting on different clothes to go out for the night."

## Lapse

He firmly believes that the period where all groups wore jeans and tee-shirts marked a musical lapse.

"We just happened to be the ones who changed it. Then came the Sweet and Slade. Now it's like a

Saturday night out when you get changed out of your working gear. People want to get dressed up when they go to a concert, then they feel as though they have been out."

He reckons the screamers and new listeners were waiting for something to scream at.

## Nothing

"For a time they had nothing", he says. "I mean who would scream at Jerry Garcia. He doesn't get people excited. People don't scream at blues or jazz."

I asked him if he found it difficult to return to Hull after all that had happened.

## Boring

"Yes, it gets boring", he looks disgusted. "I hate it. There's sod-all up there, and nowt to see. All the people I used to know have settled down. It's like going to Halifax. And if you do see people they're not the same. They are maybe stand-offish maybe because they think you are stand-offish."

All of which makes it absolutely essential that the Spiders continue to be one of rock's most creative groups. No matter what happens!

**Peter Harvey  
was our  
main man  
reporter**

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# SMALLTALK

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# 208

PRESENTS

ANOTHER GREAT DOUBLE FIRST

## SLY AND THE FAMILY STONE

AND

## THE EDGAR WINTER BAND

★ Recorded live at the White City Stadium, London

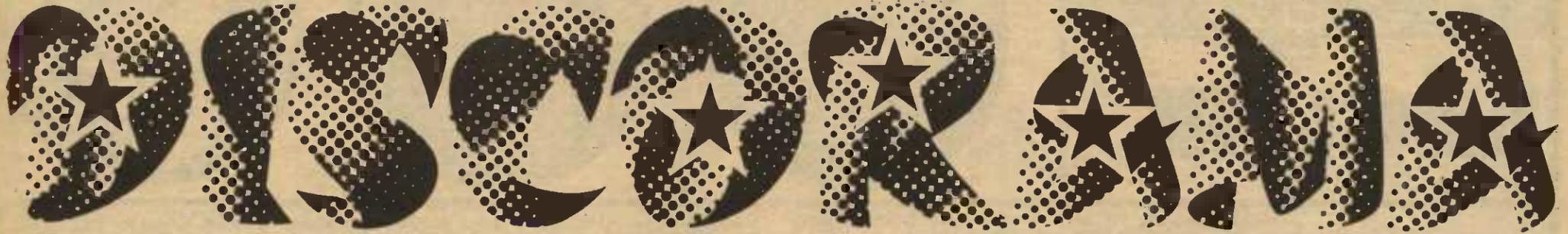
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# Record Mirror Review Section



## ALBUMS



## ENGLISH

### CAT STEVENS

Foreigner (Island ILPS 9240) Cat's sojourn in Jamaica has produced his most lavish work yet. A whole side is devoted to his Foreigner Suite which expands the man's by now well-known philosophy of love. It's an intricate work which needs more than a few plays to get into, nevertheless it's just the sort of perfect production his fans have become accustomed to. There's more too. Side two contains four more songs continuing the mood of introspection and upholding the excellent standard of musicianship.



Cat's distinctive voice and lyrics combine to make a sensitive album that deserves to be heard more than a few times. Lovely sleeve too!

### HORSLIPS

Happy To Meet . . . Sorry To Part (OATS M00 3). The Four Horseman Of The Apocalypse was to have been the group's name but that was too long so being Irish the lads said "Horslips" and so it was. Now that's something quite distinctive and unique — a label you can apply to the music

they produce too. Imagine not just a traditional Irish folk band, but a traditional Irish folk / ROCK band blending the trad with the further-out whispers of electric rock. It can hit you heavy too, as they prove on this very convincing debut album. You just better take yourself a listen. There's a reeling reggae as well!



Blue (RSO 2394 105). Jimmy McCullough (late of Thunderclap Newman / Stone the Crows) joined this band too late to get in on the recording of this album. His touch on guitar would be welcome here and there but it's still an excellent debut. Hugh Nicholson, Ian MacMillan and Timmy Donald are Blue and despite the title they're here to make you happy. Songs rich in harmony and melody allied to superb laid back musicianship and bright production, make this a standout-out album. Yes, Jimmy, you've made a good choice.

### SUN TREADER

Zin-Zin (Island HELP 13). Morris Pert from Close to the Edge, Peter Robinson from Quatermass and Alyn Ross are Sun Treader, one of the "new wave" bands attempting to combine classical and jazz ideas in a rock context. The themes cling too closely to sixties jazz for my liking but when the trio begins to cut loose the sound develops some highly original qualities. From The Region Of Capricorn is a minor masterpiece. If only the rest of the album could have been as good.

### FOGHAT

Foghat (Bearsville 45514). Dave Peverett, Tony Stevens and Roger Earl late of Savoy Brown and Rod Price comprise Foghat and this is their second album. They've got quite a following in the States but even though they went to the trouble of recording this album in 11 different studios and using Tom Dawes on production, nothing remarkably interesting comes out of the speakers. Heavy rock freaks with lots of spare cash should get this one.

### STRIDER

Exposed (GML 1002). Strider are a four piece rock band (drums, bass, guitar and piano) who've come up the hard way and their album, Exposed, proves that their music makes up in effort for what it lacks in sophistication. Not too many standard riffs, everything neatly in place and not a bum note to be heard. A good workmanlike album and I'd go and 'ear 'em down the Mile End Road any day of the week.

### SPENCER DAVIS GROUP

Gluggo (Vertigo 6360X 088). A minor classic from Birmingham's elder statesman. Spencer and Pete York have put together a band of '64 rockers who put the era back together again so neatly that you'd think it never went away. There's a slow blues, Trouble in Mind, a fair proportion of meaty bouncers and a couple of really great songs, Catch You On The Rebob and Alone. Good on yer Spence.

## ALBUMS



## AMERICAN



### MICHAEL JACKSON

Music And Me (Tamla Motown STML 11235). Should proof still be needed, this album provides it — young Michael is no blustering teenybop hero by profession . . . he's a genuine class musical talent. He'll surely grow with the business and still be making hits in the year 2000. The voice remains high set, but the phrasing and note-

bending is the work, the artistry, of a mature star. The opening track, a rambling and outstanding ballad, With A Child's Heart, establishes right away the solo side of the lad. Sometimes when hitting a really high note, as on Up Again, there's a touch of strain, of stridency, but it's gone again almost immediately, and he works along with strings and backing voices. And is next into a tremendous reading of All The Things You Are, the Hammerstein and Kern standard — giving a touch of the jazz intuition to the evergreen lyrics. It's that kind of versatility, not to mention confidence, that lifts Michael above his teenage contemporaries. Too Young works well, Happy (From Lady Sings The Blues) is outstanding, and the title track brings proceedings to a close really excitingly. Astounding young talent, this.

### LYN CHRISTOPHER

Lyn Christopher. — (Paramount PAS 6051). Certainly one of the prettiest girl singers in the business. This debut album, with splendid arrangements featuring backing singers, horns, strings, and superb percussive effects, has been widely praised in the States, and certainly Lyn has a distinctive way with a song — a sort of highly-trained control, but which is at the same time flexible, giving the impression of ad-libbing. She's very strong on the evocative ballad-type song like All My Choices — getting full value from lyrics. Could be the start of something very big indeed.

### MUDDY WATERS

At Newport. — (Checker 6477 306). Reflections on a 1960 scene at Newport when Muddy had James Cotton on harmonica, the late Otis Spann on piano, and some of the toughest-sounding rhythm men in the business. Includes a two-parter on Got My Mojo Working, and that never-fading I'm Your Hoochie Coochie Man.

### JOHN LEE HOOKER

Mad Man Blues. — (Checker 6467 305). Recordings from way back . . . right back to 1951 when Hooker worked Hooker — just his voice, his guitar and his foot-stamping obligato. Tough, powerful blues from the heart and soul of the man.

**RM reviews  
by Peter  
Jones,  
Rick  
Sanders,  
Peter  
Harvey,  
Roger  
Greenaway**



### FARON YOUNG

All Time Great Hits. — (EMI One UP OU 2021). A recent chart entrant, on a singles basis, but nevertheless one of the authentic country voices. His hits date back to Goin' Steady in 1952, and this album comes up only to 1963, so much of it sounds hopelessly dated.

### SLY AND THE FAMILY STONE

Fresh (Epic 69039). Sly Stone, famous for his unpredictability, remains one jump ahead yet again with his first album for yonks. It'll disarm all the critics with its spontaneity, general ease and funk, and the indomitable spirits of Sly himself, singing as tight yet unrestrained as ever. Keep On Dancin' is a sequel to his first hit of six years ago, Dance To The Music, and for a great leap sideways, he even has a go at the old Doris Day hit of Que Sera Sera. An album of considerable imagination and quality.

# SINGLES



# ENGLISH



**CAT STEVENS:** The Hurt (Island WIP 6163). From The Foreigner album. Cat produced, this one, as well as writing and singing it, and it's a success, though perhaps short on that instant commercial appeal. But his voice fairly whips through it, producing power and style, and the story-line song builds with some delicious bridging moments from back-up voices and from bass and rhythm. It's an off-beat, chattering sort of busy recording. Quite outstanding. — **CHART CERT.**

**ALAN PRICE:** Poor People (Warner Bros K 16293). From Alan's soundtrack for the O Lucky Man movie. Oddly enough, it doesn't sound like the Pricey of yore... it's that bit more gentle, less throaty, but there's the class of the man showing through it all. This one gets under way with a shuffling sort of rhythm, which adds to the atmosphere. Philosophic lyrics. — **CHART CERT.**

**THE CONGREGATION:** Jubilation (Columbia). A Cook-Greenaway song which starts right in with a powerful beat, and build-up arrangement and much smashing of cymbals. Tremendous lead voice, and tight, impressive vocals behind; and dramatic bass figures. Exciting and highly commended.

**SYLVIA MCNEIL:** If I Try For Sure (MAM). Change of label for the still under-rated songstress — she has a vast range of vocal styles, a sense of drama, and much resolution. Hope this powerful piece does the trick for her.

**THEM:** Gloria (Deram). A classic from 1964, revived but for many of us never forgotten. Van Morrison's lead in, and a frantic, excitement-building piece all round. One to savour.

**CAPTAIN LOCKHEAD AND THE STAR-FIGHTERS:** Ejection (United Artists). Screeching soundeffect at the beginning, then into a bouncing beat-riden piece... story-line song and some promising, if not instantly hitworthy, sounds. Slightly confused in parts.

**DES O'CONNOR:** There Ya Go (Pye 45260). A rather lavishly lush ballad which was featured in the telly series McCloud, and it is as if tailored personally for Desmond. Nice tinkling background through the verse, with sympathetically laid down strings, and the basic hook is first-rate in romantic mood. Lyrics are faintly corny, maybe, but it's a class production and performance. **CHART CERT.**

**MALCOLM ROBERTS:** Never Get Back Home (Columbia DB 9004). Malc is never far from the charts, even if he doesn't seem to get the real big breakthrough single. However this is a less frenzied but determined effort to get there. La-lalating chorus behind his voice and enough catchiness, methinks, to earn him solid radio support. It's wistful stuff, that's what it is?

**HETHERINGTON:** Teenage Love Song (MoWest MW 3007). A 23-year-old from Surrey, first English lad to be signed to the Motown label. But they're building, up local talent now and this self-penned song is a fair, simple, commercial start to the output. Very summery, what with mandolin-type moments, and the voice is in no way forced or uncomfortable. No mind-stretcher, but nice. — **CHART CHANCE.**



**DONOVAN:** Maria Magenta (Epic 1644). Real syrupy-sweet, not to mention saccarine-ish, stuff. It's Don of old, with the easy-to-remember melody line, the one-syllable lyrics, and the dead straight backing, with a riff that lends strength to the basic lyrical theme. And the fairground organ sound towards the end, with yips and gentle-gentle hollers. Sounds like a hit, given air-support, but probably no smash. — **CHART CERT.**

**GOOD** one from **DONNA DAWSON** — a stand-out single in a week of hectic reggae action. Donna is the girl singer with the Marvels, and solos on You Can't Buy My Love (Trojan), demonstrating a flexible, penetrating but sympathetic voice.

Good duo, **BOB AND MARCIA** — their Let's Be Friends (Epic) could hit the charts, having a good arrangement and persistent beat... plus a familiar melodic line.

From **SHARON FORRESTER:** Silly Wasn't I (Ashanti), and she nearly lives up to all the advance ballyhoo coming through from Jamaica. Another okay production: Sha-La-La-Lee (Explosion), by the **CLEMENT BUSHAYSET.**

**THE MAGNIFICENT SEVEN:** Reggae Bagpipes (Decca). Scotland The Brave, bagged and to a reggae rhythm... it's a sort of musical nightmare and yet, I suppose, inevitable.

**JIGSAW:** That's What It's All About (UK). Girl lead voice on a fairly routine and plaintive ballad, with brass obligato at first. Catchy-enough choral hook.



**WISHBONE ASH:** So Many Things To Say (MCA MUS 1210). It's from the album Wishbone Four, so a lot of Ash-addicts will have it or be getting it, but there's enough pace and excitement and dynamism in this one to give it a general chart success. Maybe it's a bit

**ICE:** Memories (Philips). This was a hit for Dutch group Earth And Fire a while back, and Ice (made up of a top sessionmen singers and instrumentalists) give it full value. Quite strong.

**JOHN MILES:** One Minute Every Hour, Orange) A bouncy and pacey song, with fairly predictable lyrics and a general sense of bon homie, or even high spirits.

**LOL:** Naughty Nola (Columbia). A catchy plinkety-plonky sort of song built round a familiar theme and quite probably played on a lined-up series of goldfish bowls. No further information available.

**INSHALLAH:** Calic Jam (Chapter I). Catchy jog-along basic tempo helps this one — and some of the vocal work is quite strong. But over all it's samey.

**THE GOONS:** The Ying Tong Song (Decca). A quite properly re-released classic of the 1950's... all together with Spike, Peter, Seagoon and the others. Historic.

**JOE LIGGINS:** Pink Champagne (Speciality). Tenor-saxed vocal — the basic blues feel to it, boosted at mid-tempo by sax fill-ins. Catchy riff for specialist fans.

**LEO KOTKKE:** Jesu, Joy Of Man's Desiring (Sonet). The Bach-lan theme, of late much revered by pop-type artists, and played skilfully on acoustic guitar but not really for the singles charts.

**RUBBER DUCKIE:** A Teenager In Love (EMI). The old chart biggie given a light-edged, almost hurry-along, and mostly routine treatment. Much prefer the original.



**GARY GLITTER:** I'm The Leader Of The Gang (I Am), (Bell 1321). Quickening tempo, which really builds the excitement but in a dramatically basic way — and the formula is there, with that hefty, ponderous, now almost pompous back-beat, and Gary out front there with the answering bits and pieces. He and Mike Leander write all their own words, you know... it's just that they don't delve too deep into the dictionary. But it's an obvious, big-beaty hitty... and the tempo slows down later on, only to quicken again. Sales won't merely quicken; they'll be ruddy fast. — **CHART CERT.**

## reggae corner

**DENNIS BROWN** on He Can't Spell (Jackpot) is in erratic but sometimes compelling mood. **THE CRYSTALITES** tackle Blacula (Grape) — note the spelling — with their usual sense of style, but it weaves no spells.

But a nice one from **BOB ANDY** on One Woman (Horse), repetitive with heavenly choir adding spasms of schmaltz. From **THE HEPTONES:** Old Time (Grape), with a rather messy vocal over overdone bass booming. Ain't That Peculiar sings **DELROY WILSON** (Green Door), opening with funky tenor sax. And **SHORTY PER-**

**RY's** Abusing And Assaulting (Grape) is livelier than most.

The Kris Kristofferson song Loving Her Was Easier, does a few favours for **LLOYD CHARMERS** (Horse), which includes fiddle and some stylish singing. **KEN BOOTHE** emerges with Is It Because I'm Black (Trojan), a rather earnest piece of work.

**HOPETON LEWIS's** Groovin' Out On Life (Dragon) is merely out in terms of interest.

Girl named **PAULETTE** comes up with one of the nicer reggae sounds of the week — her Every Day Is The Same Kind Of Thing

(Summit) is repetitive but catchy, and there's choral back-up freely provided.

From **THE COOLERS:** The Youth Of Today (Bread), sung by a voice which clearly has difficulty in getting to grips with the lyrics, so the message was lost. For me anyway.

**JUNIOR SOUL** tackles One Wife (Grape) with what's best described as gusto... frenzied gusto, to add a well-chosen adjective. From **THE TWINS:** Rastafari Ruler (Down Town) — much stronger on the instrumental backing than the thin-twin voices.

And finally there is Seven Little Girls Sitting In The Back Seat (Explosion) — a revival of the old charter by **PEACHES**... works quite well in this new setting.

overforced on the vocal side, but this is a band who built a following by making strong musical points. Certainly a very together sound, judged at all levels. — **CHART CHANCE.**

**QUEEN:** Keep Yourself Alive, (EMI). A raucous, but still well-built single. The vocal interchanges make it stand out in a rather crowded week. Good power from behind, but the vocal depths make it.

**CHUNKY:** Albatross Baby, (Orange) Only so-so vocal sound and a fair old back beat, and a lot of sounds that really don't add up to the magical hit. Sorry — all been done before.

**THE DIZZY MAN'S BAND:** The Show (Columbia). A bit over-determined in terms of getting across. But it's brassy and brash, and some of it builds really well, with the answering chorus and all. Dizzy.

**VARIOUS ARTISTS:** Long Live Rock (Ronco). This features the great and one-and-only Billy Fury doing his Long Live Rock and Thousand Stars routine, plus Wishful Thinking on a maxi-single from the album of a now spectacularly successful movie.

**NEW STRANGERS:** I Don't Mind (Columbia). Swedish-made single, with a sort of country feel to it. It's very good of this kind, not notably commercial, but familiarly catchy. Nice production.

**ANN ODELL:** Swing Song (DJM). Second single from the girl who is now part of the Blue Mink set-up. Good, catchy, bright sampler from an eagerly-awaited upcoming album.

**PAUL OSBORNE:** Another Dream Is Broken (DJM). Former languages student from Sussex University, now promising pop singer — he has a warm, sensitive voice which handles a commercial romantic ballad. Handles it well.

**SMOKEY LEE:** Huggin' And Chalkin' (MAM). With calypso-ish beat, some vibrant brass — it's an oldie regged about the chap who has a lady friend. A fat lady friend... you hug her and chalk your way round her enormous girth.

# SINGLES



# AMERICAN



**THE DETROIT SPINNERS:** One Of A Kind (Love Affair); Don't Let The Green Grass Fool You (Atlantic K 10311). The Spinners have a powerful hold over the US Charts, as this, their third consecutive Thom Bell-produced smash, proves. While there's nothing wrong about this interestingly thumping slowie, it does seem to me, and I'm not alone, that it never really goes anywhere and is surprisingly monotonous. However, and again I'm not alone in thinking this, its flip is THE side: a brilliantly accurate recreation of a big band sound from at least twenty years ago, it throbs along to a Bill Basie bounce beat and features some incredibly flexible singing. So many people are talking about this gem now that it might almost be worth Atlantic's while to turn the record over, as I don't see the A-side doing that much here. **B-SIDE PICK.**

**AL MARTINA:** Spanish Eyes; Melody Of Love (Capitol CL 15430). What does it? Is it that this ultra-smooth Easy Listening romancer gets played every now and then on Ten-Way Family Favourites, or what? 'Cos, for the enth time, it is yet again hovering just outside the Top Fifty. At least it'll be welcome in the Charts, where there are too few easy-to-dance-to Easy Listening hits these days (that's the deejay in me speaking). **EASY PICK.**

**JOHNNY WINTER:** Silver Train; Rock & Roll (CBS 1620). Now probably thought of as Edgar Winter's brother, instead of the other way round as it used to be, cross-eyed Texas Blues albino Johnny is back from his troubles with a minor US breakout's-worth of his old-style thinly whinnying bottleneck franticness over a persistent high-energy thunder. It's good to hear him

sounding good, even if the tune ain't too tuff. Anyway, if tuffness is what you want, the flip has plenty of that, and gets it on too. Could be another **B-SIDE PICK** (GUITAR PICK class).

**AL CAPPS:** Shangri-La; Magician (Stateside SS 2214). Obviously released now to take advantage of the "Lost Horizon" flick's subject matter, Robert Max-

per' stylings, with plenty of hip-wagging brassy emphasis and get-'em-off drumming. It all seems remarkably appropriate. That Khachaturian-if-you-can "Onedin Line" theme is done nicely on the flip.

**THE MILWAUKEE YOUTH ORCHESTRA:** Beethoven Rag; Jab To The Jaw (Dart ART 2032). There have been college marching bands

**DENISE LA SALLE:** Do Me Right; Your Man And Your Best Friend (Westbound 6146102). Now that the Detroit Emeralds have finally broken through here, Westbound are obviously hoping that by pulling this, the DE's first smash, from Denise's excellent LP they can break her here too. Whereas in the context of her LP this sounded good, away from it the arrangement becomes more obviously brasher than the DE original. As Willie Mitchell was responsible for the rhythm track on both versions, and the production of this, it's probably to be expected that he would make some changes for variety's sake. However, what made the original so good was its precision: the La Salle treatment is a less well-defined brassy stomper, and seems a bit muzzy.

**ROSCOE ROBINSON:** We're Losing It Baby; We Got A Good Thing Going (Contempo CR 16). The "That's Enough" man (remember, in '66?), ex-Gospeler Roscoe is now doing a Bobby Patterson-produced pent-up tricky slow beater which is overshadowed by its hachneyedly-titled but otherwise beautiful, slow, gentle, girls-helped, super-soulful lovely flip. Do turn it over.

**WILLIE HENDERSON:** The Dance Master, Part One: Instrumental; Part Two: Vocal (Contempo CR 18). Of all their current disco-aimed obscurities, this "Outa-Space" repetitive modern funk is Contempo's best bet yet for wide sales reaction. For a start, one look at the titles will sell it to every disco deejay north of Barnet. **R&B PICK.**



**THE OSMONDS:** Goin' Home; Are You Up There? (MGM 2006288). This is the honest to goodness truth, but I really enjoy this tightly frenetic stomper and find myself waiting with impatience for it to be played on the radio so that I can groove along to it with wild abandon one more time. As I said in "RM"'s exclusive preview review, it is rather like a more rocking (as in "& rolling") version of the Slade sound, with catchy repeated lines and raucous vocals. It'll be interesting to see what sort of a run it is to Slade themselves at the top of the Chart. A very impulsive little platter. And if you're into heavy drama, the Strauss-inspired flipside slowie is simply dripping with it. Drama, that is. **POP PICK.**

## Reviews by James Hamilton

in the charts before now, let alone whole regiments, so that a youth orchestra from where the beer that Jerry Lee drinks comes from should not be such a long shot, especially as they all go cavorting about together on this peculiarly tasteless Kokomo-type treatment of Beethoven's 231st in a musical mess of noises which must contain one particular noise for everyone's taste. And it's a lovely toon. Surprisingly, they funk it up in the manner of Ramsey Lewis on the more pleasant flip.



**SLY & THE FAMILY STONE:** If You Want Me To Stay; Tankful N' Thoughtful (Epic EPC 1655). Is it just me, or does Sly Stewart really sound vocally like Dr. John on this, his long-awaited first single for eons? It's a very lazy, languidly rotating rhythm pattern, low-key medium-tempo chugger, about which I do not want to give any personal opinion because past experience has told me that Sly needs time to get through to you. I imagine that by the end of that time, he'll have hit me hard, although at present he hasn't exactly lifted me by the seat of my pants. Timmy Thomas rhythm noises on the hunky chunky flip. **MUSIC PICK.**

### Hamilton's disco picks

- MANU DIBANGO:** Soul Makosa (London HL 10423). Immediate impact!
- THE OSMONDS:** Goin' Home (MGM 2006288). Pop.
- BOBBY GOLDSBORO:** Summer (The First Time) (UA UP 35558). Smooch.
- LOU REED & THE VU:** I'm Waiting For The Man (MGM 2006283). Modern.
- WILLIE HENDERSON:** The Dance Master (Contempo CR 18). R & B.
- THE KINKS:** One Of The Survivors (RCA 2387). Modern.

**THE PLAYTHINGS:** Stop What Your're Doing To Me (Pye). Stop, the ladies cry, because they jointly like it too much! Feminine logic dressed up with piano, big beat and breathlessness.



**WEST, BRUCE & LAING:** Dirty Shoes; Backfire (RSO 2090113). Now on the famous Right Sold Out label, these heavy ex-s are here heard chomp chimp chomping along on a blues piano-based bouncy chopper which shows off their collective skills without necessarily opening our eyes wide with wonderment. For just three guys, they sure got a fat sound.

well's lovely tune was last a hit (in America at least) exactly nine years ago. It now gets a saxophone-with-chorus treatment which smacks of the Jr. Walker approach and which consequently must have some slight chance here. I hope so, because like "Ebb Tide" it's one of those maddeningly lovable schlock melodies, very slushy and very pretty! **MoR PICK.**

**DAVID ROSE AND HIS ORCHESTRA:** Cabaret; Love Theme From "Spartacus" (Polydor 2058378). The big tune from the big film of the musical of the play of the film of the book of the life (I think I got the sequence right - phew!) is now given one of Mr. Rose's inimitable "Strip-

LIVE



## Average White Band

HAD your fill of loud electric bands trying to do what's been done? Seen enough of the flash theatrical bands? Ready for a new musical experience? Then lend an ear to the Average White Band, a bunch of Scottish James Browns who have that soul feeling down to a fine art.

At Ronnie Scott's club

last week they played a set laid back to perfection. Alan Gorrie plays bass like he was born in soul city. And that voice. Wow, how can such a soul brother voice issue from a fair haired freak with a name like Hamish Stuart?

I don't understand how Average White manage it, but take it from me, they do. From the first

notes of Show Your Hand to the last echoes of Put It Where You Want It, Average White ARE soul. Not just white soul, I mean REAL soul. Shut your eyes and listen to them and you're away to a steamy night down south.

Sensual horns and Gorrie's driving bass pump up the band into a stream of flowing funk.

Hamish never misses a note, and he attempts some really incredible vocal runs, and his cut down lead playing is timed to perfection.

I'd heard the album and didn't quite believe my ears. No, I thought, that's a product of some studio engineer but no. On stage the Whites do it even better.

Sure, they're of limited appeal and will never, therefore, be huge but AWB have found themselves some unexplored corners of the UK rock scene.

Roger Greenaway

## Let The Good Times Roll

Let The Good Times Roll, a Columbia film which opens at the Dominion in Tottenham Court Road on August 2, shows just how far you can go in updating without losing the original.

The film is basically a recording of a rock 'n' roll festival at Madison Square Garden, New York. It opens and closes with Chuck Berry and includes Little Richard, Fats Domino, Chubby Checker, Bo Diddley, The Five Satins, The Shirelles, The Coasters, Danny and the Juniors and Bill Haley.

The actual sets — no one is allowed more than two songs each, apart from Berry who ends up jamming with Diddley — are interspersed with shots of the band backstage.

The enthusiasm from the Madison Square audience of today's teenagers is much the same as it would have been then. The sound is altered — it's not so clean as it was then. Danny and the Juniors need renaming Danny and the Seniors, everyone has put on a little weight, Diddley has joined the Black Power movement and everyone looks a lot richer.

Rex Anderson

## Wings

PAUL McCARTNEY definitely got a taste of Tale Of Two Cities over the weekend with two widely differing gigs at first Birmingham then Leicester.

Paul blamed "a few amplification problems" at Leicester but it was probably more to do with a peculiarly staid audience who showed very much a start-of-the-week attitude (it was Monday night) and didn't start bopping until the last few numbers, writes Peter Harvey.

Even so, there was a big reception when Paul walked on stage to open with a catchy new song, Sunny. And straight away you heard that old melodic bass giving a lift right from the bottom of the sound.

Next you found your attention drawn to the back of the stage to witness the energy going into those drums from Denny Seiwell — he's one hell of a shit-kicking drummer. Linda was on piano and Denny Laine and Henry McCullough on guitars; a rocking good band.

It was a pity the audience took so long to get off. There was a glimmer for the powerful Wildlife, a minor rave for C Moon and a bit of a swoon for My Love, but it took a word from Paul to start things moving.

"Do you feel like rocking?" Then Linda starts entreating: "Come on then (clapping) come on then."

They went into The Mess and that was it. Leicester was rocking, clapping, shouting, and even screaming at the



end when Paul and the band really let rip with Long Tall Sally and were then forced to repeat it for a second encore 'cause they don't know any more numbers.

At Birmingham on Friday Wings took to the stage after a nice warm up from Brinsley Schwartz, a tight country rock outfit (writes John Clegg).

Inevitably there was an immediate impact as soon as McCartney came on stage.

I went to this concert to see a childhood hero in the flesh; to see how a myth would shape up live.

I wasn't disappointed and neither was the

mainly young audience who started to hop as soon as the band came on and didn't stop until they were ready to collapse.

At times I thought we all might have been back at Shea stadium again. There was no swooning and little screaming but that same worship atmosphere hung in the air. And that ensured Wings would be cheered for everything they played good or bad.

Strangely enough neither McCartney nor the group needed to be carried on a wave of hysteria. They were musically very competent, visually exciting, and they enjoyed themselves as much as the

ecstatic, sweaty audience: a rare sight indeed.

Always laughing and looning around, they played a warm rocking set packed with nostalgia and surprises.

"Live and Let Die" — the title track from the James Bond epic — was one of the best numbers with the strobe to enhance the balalaika type sound of the guitars.

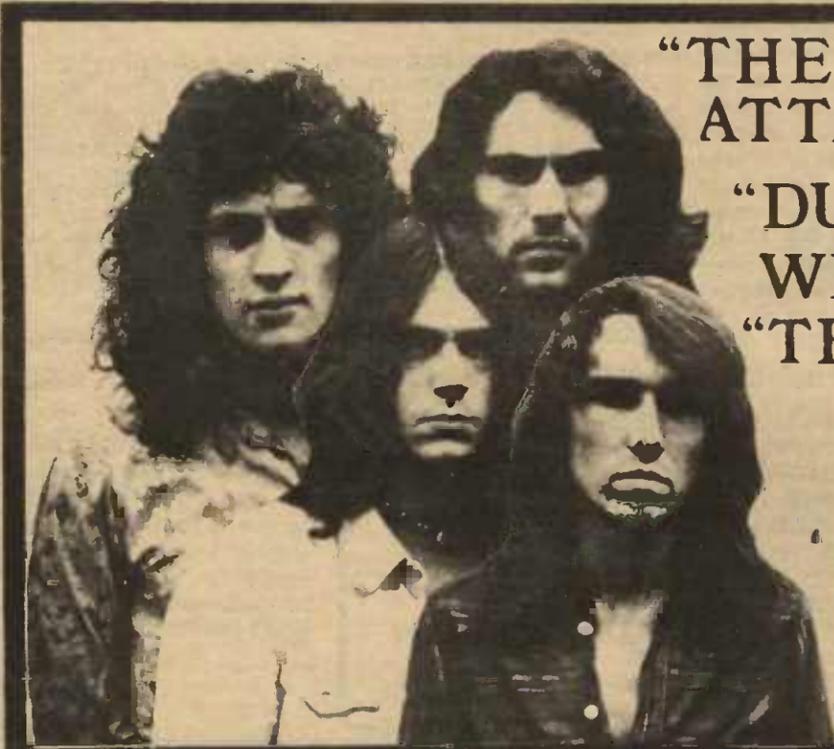
There were songs from both the first Wings album and Red Rose Speedway and a medley of songs which included C Moon, My Love, and the great Maybe I'm Amazed.

The only time they got

a bit serious, they produced the best song of the night — the soulful When The Night from the first Wings album. Paul's singing here was right on top.

Another high spot was the clever reproduction of Denny Laine's most famous numbers: Go Now, and Say You Don't Mind.

The set finished with some heart, gutsy, rock numbers. They were funky and funny and we all danced around and had a real good time. McCartney has always produced good records . . . now Wings have taken to the air and proved he's pretty hot on stage as well.



"THEY CREATE A PRETTY POWERFUL ATTACK ON THE SENSES" RECORD MIRROR 26-5-73

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"THEY ARE QUITE SPLENDID"

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'HEARING EARRING'



2406 109 super

# Back home with the Beach Boys

THE Beach Boys used to depend totally on what Brian Wilson decided was right. He was the guiding light, the chief inspiration, the chief songwriter and chief producer of all their recordings.

Several years ago Brian "retired" from touring with the band and stayed home in his lavish Los Angeles hills home to write, meditate and be with his family.

Well the old Beach Boys have undergone some major transitions and now that they are comfortably unpacked from their sojourn to Holland, they are starting to talk about their new selves.

Carl Wilson: "We now know what we want to do individually; we can tell what the arrangement should be without Brian having to tell us everything."

## Live album

But Brian, Carl admits, does get a lot done without really looking like he's into anything.

The brothers are currently listening to tapes from their recent European tour for possible usage as a concert LP.

Their current LP titled Holland really let the other chaps spin out on



Mike Love

their own. Al Jardine did the arrangement for California Saga. Ricky Fataar, Carl and Brian played all the instruments on Funky Pretty. Brian sang all the parts on Sail On, Sailor and part of Only With You, for example.

The six months stay in Holland which produced the LP is looked upon reflectively here in the States as showing just how much the boys missed their Southern California environment.

For just when it appeared that they were firmly established in Holland, out they came back to the U.S. with their five hundred thousand dollar's worth of recording studio equipment all packed precisely in five thousand dollars worth of crates.

Holland is the first LP the group has recorded outside of Los Angeles and

now that they are home, indications are they will again be uplifting their roots and going off in different directions for awhile. Al Jardine plans returning to live in the Big Sur country of Northern California which he says is the inspiration for the song California Saga. Dennis Wilson plans touring Mexico this summer. Brian will remain around Los Angeles, while Carl talks about going back to Holland.

All this travelling in

search of creative energy (the group was supposed to have left Los Angeles for six months in Holland in order to get away from the "frantic pace" of their lives in L.A.) has occurred while the Beach Boys have gone through their hippie-spiritual meditative period which followed their leadership out of the waves of the surfing movement and was looked upon as an American version of what the Beatles were into with spectacular

music productions and leaning on Indian spiritual influences.

Now the act has to reassemble itself and seek new frontiers. Its plans for having the most sophisticated recording studio in Europe, using American made equipment, fell apart. For two months components were flown over to Holland but they were never used and now they all lie in the packing crates awaiting assembly.

Carl, once the second most energetic member of the band is now soft spoken. He says that the Beach Boys image has been blown out of proportion, even to the point of the boys being surfers long after they were out of that phase of music. In fact, Dennis Wilson is the only member of the act who

still surfs. Carl also says that brother Brian was ahead of many of the things which have been associated with him, like becoming hippie in nature and following other rock stars into meditation. Carl says that Brian got initiated into transcendental meditation one year before the rest of them and now they all meditate and have become qualified to teach the practice.

## Devotee

(The most recent devotee of Indian philosophy is guitarist Carlos Santana, who has embraced the guru who is the inspirational leader for John McLaughlin of the Mahavishnu Orchestra).

Missing from the group after many years is Bruce Johnston, who never made it to Holland. In his stead the band has Ricky Fataar and Blondie Chaplin of the Flame.

The brothers claim their days with drugs of any kind are over because meditation frowns on that. And Brian recently came out on stage during a concert to play with the band — which is something he hasn't done in two years. So time and the brothers continue to move ahead.

## Eliot Tiegel



Carl Wilson



# Stealer's Wheel keeps on turning

AT FIRST it's hard to adjust your ears to hear what Joe Egan and Gerry Rafferty are saying; there's the usual lunch-time pub clatter going on, people barging past to get to the bar, and also they have these quiet, Scottish voices which are pretty much out of keeping with city rock and roll pandemonium.

Joe and Gerry aren't loud in any way. Most unlike the traditional members of the rock world in that and many other respects. Then with the single Stuck In The Middle rising to number three in the American charts — "that's two in some papers," says Joe — they'd rolled into town from the south-eastern

suburbs on the train. In no fancy car.

A couple of weeks ago, Stealer's Wheel made the headlines when Joe and Gerry decided to split from the other four members of the band. The principal reason was to remove some of the pressures attendant on becoming a chart band, working hard and touring so as to leave hardly

any time for songwriting — the same reasons for which Gerry had already broken from the group earlier this year, to rejoin again in April.

## Pub-rock

In contrast to the general run, Stealer's Wheel were playing smallish venues right up until their break-up — the point for Joe and Gerry being to play at venues where some decent communication can be established with the audience. They also express delight over the current resurgence of pub-rock. Mind you, they say, it never went away in Scotland. Every pub has a band playing on a weekend in that land of plenty.

As for their recording career, Gerry, both as a member of the Humblebums and as a soloist recorded with Transatlantic, a small, non-showbiz oriented label. When the time came for the contract to be renegotiated, several big companies were in the bidding for Stealer's Wheel.

In the event, the big companies were turned down in favour of a smaller outfit.

"We're lucky to be with A & M for a record

company; they're small enough for you to be able to talk to the top man, and they've worked hard for us.

"In some of the giant corporations you'll have fellows walking past you with their briefcases and their noses in the air; these companies won't have you unless you want to go the whole hog and spend two or three years of nothing but touring all across the world."

Having shaken off some of the pressures of being in a chart band by splitting, Stealer's Wheel are not occupying themselves with thoughts of rushing out on the road again.

## Writing

They're mostly devoting their time to songwriting. There's an album which they'll start recording in September, probably at Apple studios — "it's only just around the corner from our office" — and so they're writing and polishing up the material in a little peace and quiet.

After they've done the album, on which they think A & M will be doing an incredibly high-speed release job so that it'll be out within a month of completion, then they'll

be thinking about going on the road again.

Up till now, they've mostly been playing colleges and clubs and, despite their hit, they haven't set foot in America.

## Uncertain

As for the record, it's still not certain whether Jerry Leiber and Mike Stoller will again be producing. Joe and Gerry would be happy if they did, but at the moment it's a question of availability and general polticking between managers, record companies and so on. Business; but Joe and Gerry were pleased to be working with them. They struck up a good relationship.

One thing remains the same, however — Patrick, whose delicately whimsical paintings have graced the cover of both Gerry's excellent solo album Can I Have My Money Back? and the first Stealer's Wheel album will be painting and designing the new one too. "It gives a sort of continuity between our stuff," says Gerry. "It's like a trademark."

## Rick Sanders

U.S. news

eliot tiegel

# McGuinn, Booker T. Keltner line up for Dylan soundtrack

TEN new songs by Bob Dylan will help spark the soundtrack album from the new western movie Pat Garrett and Billy the Kid. For a while it looked like there wouldn't be any soundtrack since Dylan is on Columbia and the movie is being distributed by MGM.

Among the music names performing on the soundtrack are Bob himself, Roger McGuinn, Booker T., Priscilla Jones, Russ Kunkel, Jim Keltner and Bruce Langhorn, the

latter three top studio musicians in the Los Angeles community.

Jethro Tull has set a pre-concert record in the Forum, the huge venue in Los Angeles county. They not only sold out three shows over the July 18, 20-22 period, within a matter of hours, but they may also do a fourth gig.

Thus around 75,000 fans will see Jethro Tull on four nights. No other major pop attraction has sold out so many shows so quickly including Elvis, the Stones, Led Zeppelin

Grank Funk Railroad, the Who and the Moody Blues. The New Riders are back on the tour circuit again playing several dates in Canada . . . among the sidemen playing on Roger McGuinn's first solo LP are Bob Dylan (returning the favour of Roger playing on the Pat Garrett movie), plus former members of the Byrds David Crosby, Chris Hillman and Gene Clark, plus Charles Lloyd, Bruce Johnston and Jim Gordon.

There is a new group called El Roacho. It's producer is Steve Latz, formerly of Blood, Sweat and Tears and the Blues Project . . . James Hilton, the former Iron Butterfly producer, has a new project in the works by new singer Ritchie Somrak.

Raisin, a musical play based on the late playwright Lorraine Hansberry's famous work, A Raisin in the Sun, will come to disks via Columbia's original cast package.

Paul Simon's LP, There Goes Rhymin Simon, and Edgar Winter's Frankenstein single, have both struck gold status. For Paul it is his ninth gold LP in a row.

Songwriter Barrett Strong is coming out as a singer. He is working with a six-piece band from Detroit called the Fifth Revelation. Among his well-known works are I Heard It Through The Grapevine, Papa Was A Rolling Stone and Money. His debut single is Preacher Man which



New Riders — back on the road.

naturally he wrote.

Alan Price has been favourably received in America. The film O Lucky Man is getting rave notices and the soundtrack LP has been released by Warner Bros.

Marvin Gaye, the Temptations, Jackson Five and Gladys Knight and the Pips are all in the movie Save The Children, which is a documentary on the black exposition Push

Expo 72 which took place last year in Chicago.

Baby Don't Get Hooked On Me is the top performed song of the year according to Broadcast Music Inc. (BMI). Mac Davis wrote it . . . several weeks after announcing their "retirement," ex-Bread leader David Gates has come out with his first solo single, Clouds.

Hot stuff: ex-Beatles

John Lennon and George Harrison and Apple Records have been sued for seven hundred and eighty thousand dollars by Allen Klein's ABKCO Industries. The sum is supposed to recover loans and advances made by Klein. Klein had been the mop tops business manager for Apple and three of the four Beatles, Paul McCartney being the exception.



Dylan — soundtrack out

## Straight from the States

**CLIFF NOBLES:** This Feeling Of Loneliness (Roulette). Do you remember how, back in '68, Cliff Nobles hit big, big, big with that great dancer, "The Horse"? And how "The Horse" was in reality just the instrumental backing track to Cliff's vocal on "Love Is All Right", which became relegated to the lowly B-side, where it was never heard from again? Well, Cliff is back, slowly climbing the R&B and Pop Charts, produced still by Jesse James, and . . . on a vocal hit at last! It's a true hunk of throat-wrenching Soul, too. To a plopping, swaying, pretty, semi-slow melody he gives out all he's got in a time-honoured fashion which is full of the type of anguished choking Soulful expression made famous by such as Sam Cooke, Otis Redding and all the other old ex-Gospelers. Interestingly, his voice does not sound double-tracked so much as phased (that is, the original take is re-recorded on top of itself, but slightly out of synchronization, to give a swimming sound that can sometimes make a freaky ear-messing noise which has been popular ever since the Small Faces and others used it in 1967). Here, the phasing is of the swimming variety, and ties well in with the smooth strings and brass backing to make an intriguingly unusual overall atmosphere.

**ARETHA FRANKLIN:** Angel (Atlantic). Rita Frankel, as

Mae West refers to her, begins her latest slowie (co-produced by herself and the great Quincy Jones) with a delicately backed rap: "I got a call the other day. It was my sister Carolyn, saying, 'Aretha, come by when you can: I've got something that I wanna say.' And when I got there, she said, 'You know, rather than go through a long,

Our exclusive service to RM readers. James Hamilton listens to records so far only available in the US.

drawn-out day, I think the melody on the box will help me explain." And it so happens that this pretty piece of gentle Soul wailing was written by that same sister, Carolyn Franklin, together with Sonny Saunders. Not, in fact, one of Aretha's meatiest bits of material, it is however a perfect showcase for both her own laid back voice and Quincy's perfectly lovely arrangement. On Aretha's own flipside funkier, "Sister From Texas", the wukka-wukka-wukka-wukka wah-wah wins.

**DONNY HATHAWAY:** Love, Love, Love (Atco). The eclectic Donny seems to be flirting with Soul again on this, his treatment of J. R. Bailey's recent R&B hit. Bailey, with

"Love, Love, Love" and the similar "After Hours", has been tapping the Marvin Gaye market, starved of singles by the real thing but happy to buy J. R.'s accurate copies of that mellow echoing ethereal sound. Thus, Donny's own treatment of Bailey's version of the Gaye sound gets close to the original model in much the same way as did his "live" version of Marvin's "What's Going On" — although here the girlie group behind him sound at times as if what they'd really dig to be singing on is "Ebb Tide". Very pleasant listening for the meantime, BUT . . . Marvin's gotta newie out now too, about which, more later. Keep tuned!

**DEREK MARTIN:** Falling Out Of Love (Vibration). Derek (sometimes misspelt as "Derak") is best remembered in Britain for his Sue-released original of "Daddy Rollin' Stone" in 1964, while in America he is better known for his superb bit of Teddy Randazzo-produced Sweet Soul, "You Better Go", from 1965. As you can read elsewhere in this issue, he is now signed to Sylvia's Vibration label, and, as you can also read, Sylvia had originally written her "Pillow Talk" hit for Al Green to sing. So, what have we got here? Derek Martin doing his best to sound like Al Green, to a Willie Mitchell-ified version of the "Pillow Talk" backing sound! He does it well, at that.

### U.S. CHARTS

#### single

1	1	WILL IT GO ROUND IN CIRCLES	A&M
		Billy Preston.	
2	2	KODACHROME	Columbia
		Paul Simon	
3	5	BAD, BAD LEROY BROWN	ABC
		Jim Croce	
4	7	SHAMBALA	Dunhill
		Three Dog Night	
5	4	GIVE ME LOVE (Give Me Peace On Earth)	Apple
		George Harrison	
6	8	YESTERDAY ONCE MORE	A&M
		Carpenters	
7	6	PLAYGROUND IN MY MIND	Epic
		Clint Holmes	
8	11	SMOKE ON THE WATER	Warner Bros.
		Deep Purple	
9	3	MY LOVE	Apple
		Paul McCartney & Wings	
10	9	RIGHT PLACE, WRONG TIME	Atco
		Dr. John	
11	12	LONG TRAIN RUNNING	Warner Bros.
		Doobie Brothers	
12	13	NATURAL HIGH	London
		Bloodstone	
13	17	DIAMOND GIRL	Warner Bros.
		Seals & Crofts	
14	14	BOOGIE WOOGIE BUGLE BOY	Atlantic
		Bette Midler	
15	10	I'M GONNA LOVE YOU JUST A LITTLE	20th Century
		MORE BABY	
		Barry White	
16	18	BEHIND CLOSED DOORS	Epic
		Charlie Rich	
17	20	MONEY	Harvest
		Pink Floyd	
18	16	PILLOW TALK	Vibration
		Sylvia	
19	22	SO VERY HARD TO GO	Warner Bros.
		Tower of Power	
20	26	MONSTER MASH	Parrot
		Bobby (Boris) Pickett & the Crypt Kickers	
21	29	TOUCH ME IN THE MORNING	Motown
		Diana Ross	
22	24	DOIN' IT TO DEATH	People
		Fred Wesley & the J. B.'s	
23	15	ONE OF A KIND (Love Affair)	Atlantic
		Spinners	
24	19	DADDY COULD SWEAR I DECLARE	Soul
		Gladys Knight & the Pips	
25	30	MISDEMEANOR	MGM
		Foster Sylvers	
26	32	FEELIN' STRONGER EVERYDAY	Chicago
		Chicago	
27	21	FRANKENSTEIN	Epic
		Edgar Winter Group	
28	35	SATIN SHEETS	MCA
		Jeanne Pruett	
29	42	THE MORNING AFTER	20th Century
		Maureen McGovern	
30	23	I'M DOING FINE NOW	Chelsea
		New York City	
31	48	GET DOWN	MAM
		Gilbert O'Sullivan	
32	41	I BELIEVE IN YOU (You Believe in Me)	Stax
		Johnnie Taylor	
33	34	WHERE PEACEFUL WATERS FLOW	Buddah
		Gladys Knight & the Pips	
34	45	IF YOU WANT ME TO STAY	Epic
		Sly & the Family Stone	
35	37	WHY ME	Monument
		Kris Kristofferson	
36	39	GOIN' HOME	MGM
		Osmonds	
37	61	BROTHER LOUIE	Kama Sutra
		Stories	
38	38	I'LL ALWAYS LOVE MY MAMA	Gamble
		Intruders	
39	44	SWAMP WATCH	MGM
		Jim Stafford	
40	40	PLASTIC MAN	Gordy
		Temptations	
41	58	UNEASY RIDER	Kama Sutra
		Charlie Daniels	
42	51	WATERGRATE	Goodman
		Dickie	
		Wednesday	
43	53	HOW CAN I TELL HER	Big Tree
		Lobo	
44	69	LIVE AND LET DIE	Apple
		Wings	
45	31	AND I LOVE YOU SO	RCA
		Perry Como	
46	73	HERE I AM (Come and Take Me)	Hi
		Al Green	
47	47	SOUL MAKOSSA	Mainstream
		Afrique	
48	49	NEVER, NEVER, NEVER	United
		Shirley Bassey	
		Artists	
49	50	SOUL MAKOSSA	Atlantic
		Manu Dibango	
50	52	ROLL OVER BEETHOVEN	United Artists
		Electric Light Orchestra	

#### albums

1	1	GEORGE HARRISON	Apple
		Living In The Material World	
2	2	PAUL SIMON	Columbia
		There Goes Rhymin' Simon	
3	5	CARPENTERS	A&M
		Now and Then	
4	4	PINK FLOYD	Harvest
		The Dark Side of the Moon	
5	3	PAUL McCARTNEY & WINGS	Apple
		Red Rose Speedway	
6	6	LED ZEPPELIN	Atlantic
		Houses of the Holy	
7	9	CAROLE KING	Ode
		Fantasy	
8	7	DEEP PURPLE	Warner Bros.
		Made in Japan	
9	10	SEALS & CROFTS	Warner Bros.
		Diamond	
		Girl	
		Brothers	
10	11	DOOBIE BROTHERS	Warner Bros.
		The Captain & Me	
11	8	BEATLES 1967-1970	Apple
12	13	EDGAR WINTER GROUP	Epic
		They Only Come Out at Night	
13	15	YES	Atlantic
		Yessongs	
14	16	DEEP PURPLE	Warner Bros.
		Machine Head	
15	12	AL GREEN	Hi
		Call Me	
16	14	ISAAC HAYES	Enterprise
		Live at the Sahara Tahoe	
17	17	BEATLES 1962-1966	Apple
18	19	BREAD	Elektra
		The Best Of	
19	20	BARRY WHITE	20th Century
		I've Got So Much To Give	
20	18	J. GEILS BAND	Atlantic
		Bloodshot	
21	24	CURTIS MAYFIELD	Curtom
		Back to the World	
22	21	ALICE COOPER	Warner Bros.
		Billion Dollar Babies	
23	41	LEON RUSSELL	Shelter
		Leon Live	
24	22	ELTON JOHN	MCA
		Don't Shoot Me I'm Only the Piano Player	
25	25	FOCUS	Sire
		Moving Waves	
26	29	JOHN DENVER	RCA
		Farewell Andromeda	
27	27	DR. JOHN	Atco
		In the Right Place	
28	40	SLY & THE FAMILY STONE	Epic
		Fresh	
29	26	SPINNERS	Atlantic
		Natural High	
30	31	BLOODSTONE	London
31	23	DAVID BOWIE	RCA
		Aladdin Sane	
32	28	STEVIE WONDER	Tamla
		Talking Book	
33	32	RICK WAKEMAN	A&M
		The Six Wives of Henry VIII	
34	36	BILLY PRESTON	A&M
		Music Is My Life	
35	37	PERRY COMO	RCA
		And I Love You So	
36	42	EARTH, WIND & FIRE	Columbia
		Head to the Sky	
37	33	ELVIS PRESLEY	RCA
		Aloha From Hawaii Via Satellite	
38	43	DONALD BYRD	Blue Note
		Black Byrd	
39	30	JOHNNY WINTER	Columbia
		Still Alive & Well	
40	50	BETTE MIDLER	Atlantic
		The Divine Miss M	
41	35	CABARET	ABC
		Soundtrack	
42	34	JEFF BECK, TIM BOGERT & CARMINE APPICE	Epic
43	39	URIAH HEPP	Mercury
		Live	
44	44	EAGLES	Asylum
		Desperado	
45	46	ROGER DALTRY	Track
		Daltrey	
46	54	JIM CROCE	ABC
		Life & Times	
48	58	TEMPTATIONS	Gordy
		masterpiece	
49	—	TOWER OF POWER	Warner Bros.
		CHICAGO VI	
50	61	TEN YEARS AFTER	Columbia
		Recorded Live	

# MUSIC MIRROR

## NOTES

THOUGHT we'd do a keyboard section this month, just to get you all into Ken Henley's tuition series — then the lad dashed off to the continent for the Heep tour and a recording session at the Chateau and we haven't had time to get together on lesson two. Anyway, we found a little beginners exercise that is lots of fun to play with while we're waiting for Ken to re-appear.

★ ★ ★

Congratulations to Slade on their number-one which gets them into the Chord Break again this month — but that car crash! Really, why does that sort of thing always have to happen to the nicest people. There's nothing I can say.

★ ★ ★

Felt very sorry for Charlie Watkins of WEM at Earls Court last week frantically trying to get his PA mixer to cope with the atrocious acoustics in the building. Admittedly it's the only place you can get 18,000 people into, but really! As soon as the band starts there is a permanent roar like a football crowd due to sound bouncing off the vast cavern and the answer must be something more than a few wedges of polystyrene.

★ ★ ★

Watch out for Landola guitars — they're really something in the acoustic field.

★ ★ ★

Name the six best ever guitars someone asked me the other week. He already had a list which included the Gibson Les Paul, Fender Tele, Fender Jazz Bass, Martin D45 and the Watkins Rapier as being the best value for money instrument — but what is the sixth? Yamaha steel acoustic I suggested, or a Gretsch, or a Levin or a Ramirez? A toughy isn't it?

★ ★ ★

A lot of interest generated by last month's road test of the Shadow pick up and people phoning and writing to find out where to get them. Well they should be in the instrument shops, but if they're not get in touch with Simms-Watts direct at 138-140 Old Street, London EC1. Ring 253 7294 and ask for Pete Tulett or Dave Sims.



## New keyboard range from Farfisa

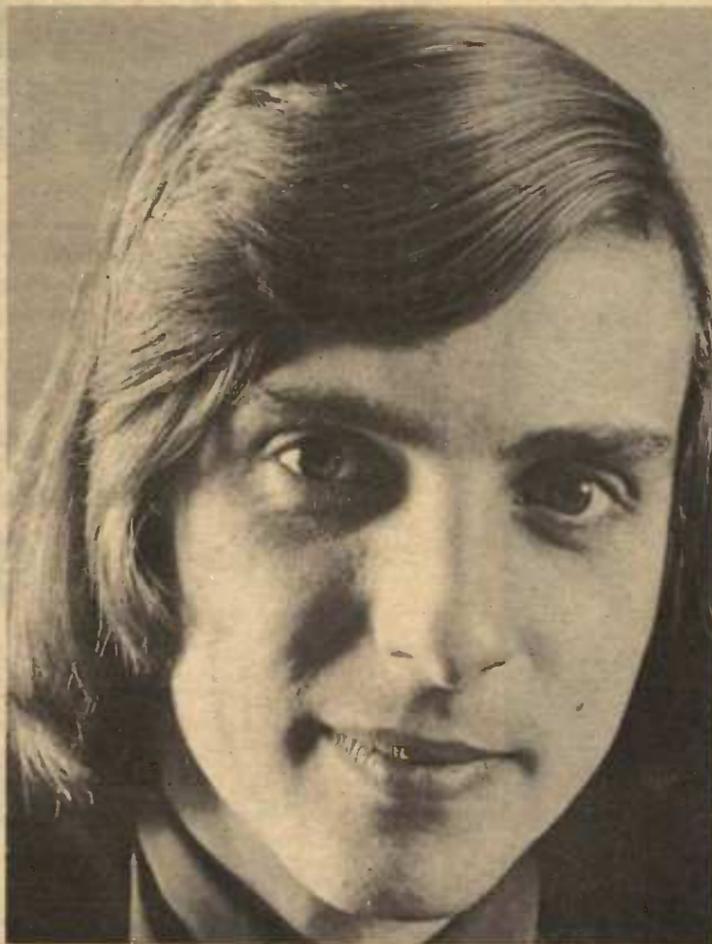
FARFISA, now out on their own in Gainsborough, Lincolnshire, have a new range of keyboard instruments which they assemble and distribute for the Italian parent company. They include two portables suitable for group work.

The VIP 400 has two 49 note manuals with an optional 13-note pedalboard. The upper manual has six drawbar voicings from 16ft. to 2ft. plus special effects like piano and harpsichord. There are six percussion drawbars and three cancel tabs. There is a manual bass and a special effects units which Farfisa call Synthesaloom.

The VIP 600 has all this and more. There are 61 notes on the lower manual which is the same as the famous Professional Piano. There are three manual bass effects, normal, string and guitar and the machine also has wah-wah.

For amplification, Farfisa is introducing the TR 70, a 60 watt transistorised amp with reverb, and the RSC 180, a smaller version of the RSC 350 which is fully transistorised and 60 watts again but has a foot control panel for rotating sound. Both are highly portable.

Music Mirror is edited and compiled by Rex Anderson.



## Look out for Pete

WATCH out for Peter Whittaker, recently appointed demonstrator to the Boosey & Hawkes promotion team. He's going to be around showing off the range of ARP synthesisers that B&H are now distributing. Peter's an organist of some note and also has some understanding of all the bits of wire and gubbins that go up to make a synthesiser.

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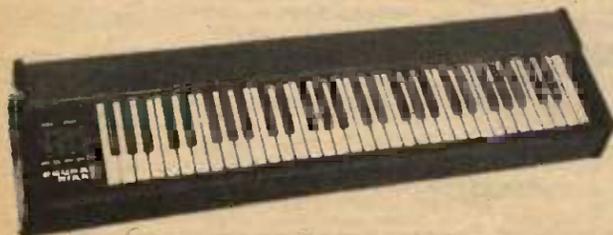
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## NEWCOMER FROM SKEWES



A NEWCOMER from John Hornby Skewes stable this month is the updated Crumar Compac Piano — a five octave keyboard which is indeed very compact and just needs plugging into a suitable amplifier. It costs £215 if you want the legs as well, or £199.65 without and either way comes in a neat carrying bag.

The Compac is an improvement in that it has slide effects controls instead of rocker switches which makes for a greater variety of sounds. Basically the effects are piano, clavichord, vibrato with speed, depth and volume controls.

By careful combination you can get honky tonk effects and a variety of other sounds... good isn't it?

# MUSIC MIRROR

2

## KERRY: THE GENTLE GIANT

I'd really like to see a lot more of Kerry Churchill Minnear. I potted round to Advision studios the other week, where he and the rest of Gentle Giant were putting the finishing touches to what sounds like being their best album to date.

I went there to talk to him about vibes but we hit it off so well we just chatted about everything. If he hadn't been so busy I'm sure we would have ended up in the pub on the beer for the rest of the night. Kerry comes from a little village in Dorset and every few sentences he slips into the most charming accent and then recovers himself.

He is a trained musician, having studied keyboards and percussion and has settled for things like Xylophone and Vibrophone as being the best compromise between the two.

"I enjoy the rhythmic inflexions and there are notes as well," he explains.

### Shattered

He'd been a little bit shattered because he had ordered about seven different instruments for use on the album and they all turned up on the same day so Kerry had to get virtually his entire involvement on the album over in 24 hours.

Briefly, Kerry started learning piano at seven but never took it really seriously and he added percussion and cello to his repertoire at about the time he took O level music. He was in the National Youth Orchestra at 15 playing tympany. He finally went to the Royal Academy where he studied composition with a combined second study of piano and percussion.

He studied everything from



early church music to the present day and found his main interest in the medieval period. He studied mood under one guy who used to get them up to incredible things like milking up clocks. "Mood is very important in music but he was a crazy guy. One lesson he just spun coins on a table for half an hour without saying anything then walked

out. It wasn't till a few minutes later we found he had locked us in."

The idea presumably being to demonstrate just how to build up a mood of boredom and frustration.

Kerry is a bit dubious about modern classical music, perhaps understandably. He likes classical music but believes that music should be

something you can play to a large audience which hasn't spent years studying the subtleties.

"If you can combine rhythm and harmony subtly with an immediate all-appeal then you are achieving more than something which delves into the depths which only a small band of about ten disciples can enjoy." He believes that

Vaughan Williams and Elgar got that feeling into their music which gives it a greater appeal than a lot of pop.

The band at the time Kerry got his degree was based in Portsmouth. They were looking for a keyboard man and someone mentioned that Kerry was back in the village twiddling his thumbs. They all got together and that was it.

"Of all the instruments I think I like piano best because it is responsive. It's fun pulling out drawbars but it is more satisfying when the sound gets louder if you press harder. I first played tymps with the Dorset County Orchestra. My first big thrill was playing tymps because when the final climax comes it can be either made or broken by your own entry."

Vibes work like this. The keyboard is a series of metal bars laid out like a piano with the black notes behind the white ones. Each bar has a sealed metal tube below it. When you strike a note it rings and vibrates the column of air inside the tube which in turn keeps the bar ringing.

"On stage I use fairly hard sticks because I like to play on the edge of the bar using just the stem which gives a harsher sound. It causes problems getting from the white notes to the black because your hand has to go right over the top."

Kerry is also sold on the Marimba which is like a xylophone but richer in sound. "If you thump it hard and accurately it's very percussive. It has resonators which perform the same function as those on vibes and the notes go much deeper — up to two foot long."

Kerry is also very interested in instruments like the harpsichord and clavichord. He quite likes the idea of the Hohner Clavinet and revealed to me that the riff on Stevie Wonder's Superstition was played on a Clavinet.

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### Dampers

A bar runs across the top of the tubes and in the mouth of each, fixed to the bar, is a valve like the butterfly valve on a carburettor. The bar is spun by a motor and the effect is to make the notes go boioioioioig. The notes ring for ever so they have to be stopped by a damper bar which is operated by a foot pedal.

Kerry says that by half damping, which you learn to do on an instrument you know well, you can stop the fundamental ringing and just leave the harmonics. You can

also damp with the hands which is especially effective if you strike a string of notes and then damp out all the unharmonic ones so that you just leave a chord ringing.

You can also damp with the stick. The technique for playing all percussion instruments is to strike with the stick and allow it to bounce off so that the skin or note is left to ring freely. If you hit the note and leave the stick on you get a dead note like a xylophone.

### Inexpensive

The xylophone is much simpler instrument with just wooden bars that give a brief clonk. On stage Kerry uses a Viscount vibraphone which is made by Tuned Percussion of Marble Arch but he says it is not an expensive instrument to buy. You can get a good set of Premier vibes for £150 which includes motor and all.

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# ROD ARGENT IS NO EXCEPTION TO THE RULE

LOOKING around at all the keyboard instruments available it's very difficult to decide which would be the best to stick in the front room and start learning on. A lot of electronic instruments are the same price or even cheaper than a good piano and there are all those lovely sounds to be got from them.

However, ask any keyboard musician which he prefers and he will tell you piano. The reason is that pressing an organ key gives you a note of predetermined intensity which lasts until you take your finger off. If you touch it softly and caressingly or if you thump it with a karate blow the note sounds just the same.

Musicians prefer the piano because that whole range of feeling is available at your fingertips. Rod Argent is no exception. "For stage work," he says, "organ is a more practical instrument, but piano is my first love."

"I started piano when I was seven and had four years lessons, but apart from that I'm self taught. I'm not conscious of any influences. I never listened to any keyboard players with the intention of copying their style. I



must have had my favourite people that I listened to most. Bill Evans is the only keyboard name that I can think of.

"I didn't use organ until about '66. I never used Hammond on stage with the Zombies for example. It's really a very different approach to piano. The whole mental approach is different. It's a matter of dynamics and sustain."

"I love the sound of church organ but it's impossible to get one of

those on stage. Piano used to be impossible on stage because of the miking up problems but now there are piano pick-ups that are being developed that are very much better than what used to be available.

"On our last tour in Texas I got a piano pick-up from a guy called Charlie Helpinstall who has developed a pick-up that I think Elton John and Rick Wakeman are using. It works the same as a guitar pick-up and is so adustable that it will

work in any piano. You can set it up in two minutes and it's the most natural sound I've heard."

Rod wasn't terribly helpful on tips about learning to play keyboards. "You can start in a lot of ways. You usually find most keyboard players have had some instruction even if it is only for the basic rudiments. Also most people seem to follow something of a pattern — they've busked and

improvised from an early age as well.

"Your fingers have got to gain strength and suppleness. You can't have too much theory and technique but you also can't just go to a piano and pick out a tune for yourself and try to fit in a few chords. It's a difficult instrument with lots of advantages and disadvantages. As opposed to the guitar for example, you can't bend notes and sustain them in the same way."

"But with the keyboard you can play a lot more complex things because you are using five fingers on each hand. With practice you get used to using two hands independently. I was lucky because I had a natural musical ear and I could pick up any instrument and get a tune out of it."

"A lot depends on how musical you are and also how enthusiastic you are. There are a lot of people I know who learned piano for eight years and can't play a note. I remember sitting for hours just pushing out harmonies. If you learn from an orthodox point of view you piss about with scales for the rest of your life."

"If you go to an orthodox teacher whose going to start you on the grade one book you'll never learn to play rock and roll. Things have changed a lot. I was only talking to someone today whose son is learning piano and is not into classical music. So the teacher has started to show him the basic of pop and jazz."

"It's not necessary to make a big study of it. The old rag time pianists learned from listening to each other. When you pick out things for yourself and painfully learn what sounds good you're getting a much more thorough musical education."

Rod thinks it is a good idea to learn to read music. "I can read fairly well now. If you're a creative musician, being able to read is just another string to your bow." Other musicians have claimed learning musical theory and reading will stunt their creativity, but Rod doesn't agree.

"You still go on putting things together in your mind. If you study theory you won't be inhibited by rules. In modern classical music the only rule is that there are no rules."

## ROAD TEST

### Power drive twin bass drum pedals

"NICE ONE", I thought. A device that clips to the bass drum, has two separate bass drum pedals and lets you play a single bass drum as two separate drums. I also thought that the road test would be a simple matter of screwing it on and I'm away, doing things that would reduce the rest of the band to silent reverence.

Of course it's not that simple. As you can see from the photo, the

position of the feet in relation to the bass drum are changed, which moves the snare drum, which throws everything else out and it takes an hour to find a new set up to suit you. Still, that's a once only job.

The next thing is that you will probably find you don't "boot" the left foot, as hard as the right, which has been booting away for a long time, so you need to do some simple exercises to get the power up in the

left foot. Paradiddles, three and five stroke foot ruffs — if there are such things.

And, finally, because you are going to play in a different way with the new set up, you will have to practice a bit (but you do that anyway, don't you?)

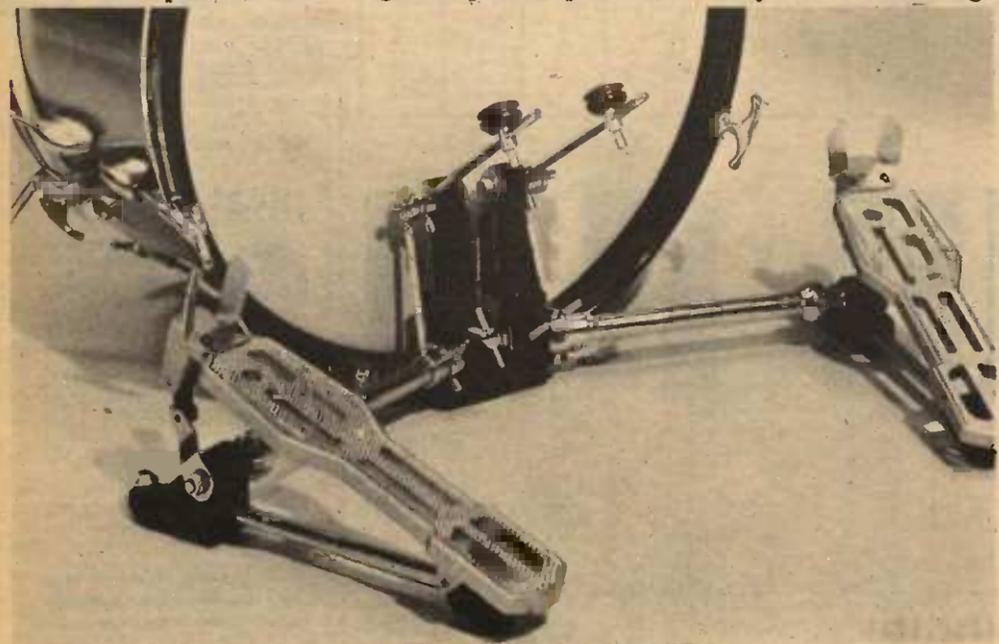
Happily, this initial effort is well worth while. The pedals are beautifully designed and assembled, with a very smooth action.

They have a wide range

of adjustments to suit most players and are well finished in chrome. One or two modifications have been made on the advice of top pro drummers, and the current model, priced at £62.25, appears to be foolproof and strong.

The powerdrive pedals are part of a whole new range of Shaftesbury drums and stands. With the drum pedals, I tried the new hi-hat pedal, which can be played straight or with an attachment to hold the hi-hat cymbals together, so that you can do the funky hi-hat/bass drum things. If you followed the lessons by Peter York of the Spencer Davis Band, which we published earlier this year, you will be "doin' it" very quickly. The pedal with attachment is £24.30. It is worth noting too, that the hi-hat is well designed and made. As with the other pedals, it has a wide range of adjustments and doesn't creep.

Whether or not you will want the power drive depends on the style you want to play, because your hi-hat work will sometimes of necessity be affected, but there are so many possibilities in this gear that you might find the money well spent.



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# MUSIC MIRROR

## Chord break

# 4

## SIMPLICITY ITSELF FROM THE SLADE

DON'T let it go to ya hed but Slade hav cum up with the simplest cawd sek-wanse yet on Skweeze Me, Pleeze Me. It shook me. I sat there for ten minitz before it dorned on me that all the complicated cawds I waz tryin to fit in

were redundant, or redonedunt.

The only funny cawd is in the intro riff which is E, B7, A, E, D, B7. That D is slipped subtly in there. Then it's into A for "You know how to" E on "skweeze" and back to A

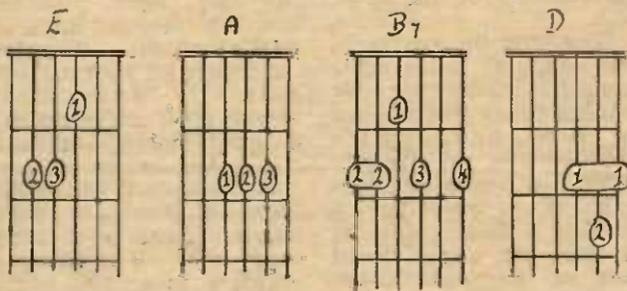
on "Whoo-oh". That sequence continues up to "I thought you might like to know" which is in B7 and stay on that to the end of the chorus.

Back into E on "You", into A on "all your jokes" and back to A on "blue". Repeat the same for the next line and then just rock backwards and forwards from A to B7 until "show" which is A then the rest is B7 up to the chorus again.

Simple aint it. And all you gotta do is strum an mayk a lotta noize or noyze. Hit it.



## Chord break



THREE of the most famous Music Trade names in the world are involved in an association revealed by Roy Morris when he returned from his recent tour of the Far East: Marshall, Yamaha (Nippon Gakki Co. Ltd.) and Rose-Morris.

During the trip, Roy, who is Joint Managing Director of Rose-Morris (exclusive world-wide distributors of Marshall Amplification) negotiated an agreement under which Yamaha will become exclusive Marshall distributors in Japan. It is understood they will open channels of distribution through other wholesalers and dealers as well as through their own chain of 16 retail stores.

An interesting feature of the deal, at least in respect of the substantial shipments scheduled for delivery in the current year, is that white covering material will be used for all the amplifiers and speakers involved. Considered by some to be a courageous move, this will make the merchandise distinctive by sight as well as by sound.

## All fingers and thumbs!

IF YOU read last month's piece then you've had some great fun playing with one hand and thumping out the chords to a few popular favourites but here's an opportunity to get the other hand going and in fact both hands together.

Everybody who learns piano complains like mad about having to learn scales, and they are a drag, but it's worth getting through one scale just so your fingers get used to moving about the keyboard. Furthermore, the most difficult problem to overcome is getting the left hand to do something that the right hand isn't and this exercise will help.

It's the basic scale of C. Play two octaves of it starting with the thumb of the right hand on a convenient C. If you follow the diagram you will see that the thumb is noted as T and the fingers 1, 2, 3

and 4. Play the first three notes T-1-2 and then the thumb slips under the other fingers to the next note while the 2 is still playing.

Next time round you play up to the third finger before the thumb slips under, then up to the second again and finally you play the last four notes using all four fingers.

Now play it backwards using the same principle only this time the fingers move over the thumb as it is playing. The left hand is the same but backwards if you see what I mean. Going up the scale the fingers move over the thumb and going down the scale the thumb moves under the fingers.

The reason for this is simple. If you lay your hands palm downwards on the table you will see that the left hand has the thumb on the left while the right hand has

the thumb on the left. If you thumb was on the right on both hands you would have two left hands and this seems to be the basic problem which quite a number of keyboard players who try to make it into the pop scene.

Now then, having played the scale with both hands separately try playing it with both hands at once. Don't try to play the same two octaves because your fingers will trip over each other and you'll get blood on the ivories. The left hand can start an octave behind the right.

That's a bit more difficult isn't it? because when the left hand fingers are going over the right hand thumb is going under or perhaps it isn't and it's two more notes before you have to change the left hand and the whole thing is very confusing. Take it slow and when you've got it concentrate on keeping

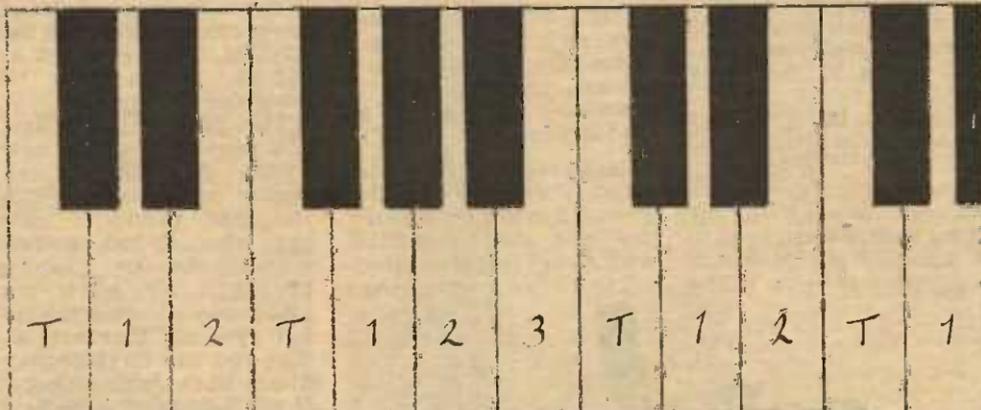
the notes even rather than speeding up.

When it works and the notes are even, don't speed up. Stop and start again at a faster speed. Now throw the whole thing into reverse and play the two hands going down the scale. If you like, you can start off going up and down the two octaves and concentrate on getting the whole thing right but you may prefer to get it in easy stages.

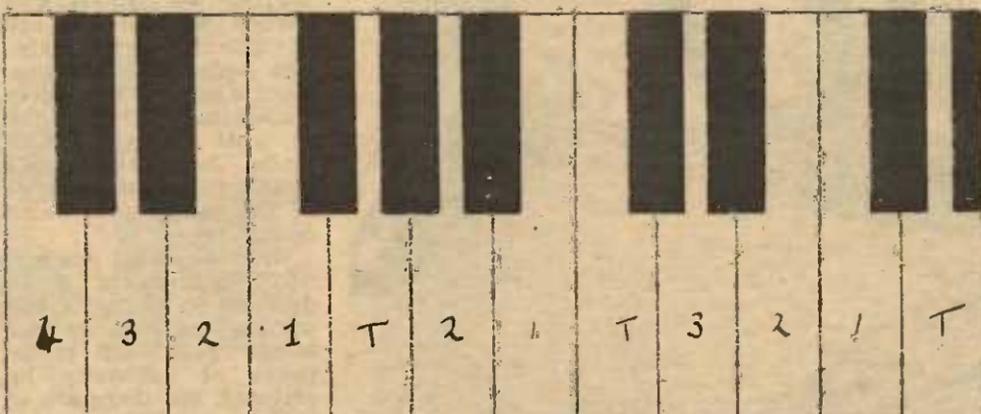
Now I warn you, it may take a few days and a few banged lids before you get this off. Whatever you do, don't sit there getting more and more frustrated with yourself. Pack it in, go out and have a glass of beer or a row with your boyfriend and come back to it again tomorrow.

Just for a change you can try one scale going up while the other is going down. Try to avoid your hands colliding in the middle. Start four octaves apart if necessary. This is fun because both hands are doing the same thing but in opposite directions so it's easier to play and you get some interesting harmonies on the way.

By the time you've finished, you fingers should feel a lot happier about doing different things, and you can experiment a bit more. Try finding some other scales using the black notes and starting on notes other than C.



Right Hand



Left Hand

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# MIRRORMAIL



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

## Caroline return is a disaster

I READ with dismay the letter from Miss Sutter which lauded the return of Radio Caroline.

It is obvious that the lady in question has no idea whatsoever of the disastrous effect the return of Caroline is having. The Dutch government has now stepped in smartly — and banned all offshore stations. This will almost certainly mean that within a few months both RNI and Veronica will be closed down — by which time, with any luck, Caroline will already be out of the way.

One cannot blame the Dutch government. They were quite happy to allow two offshore stations to operate, despite the fact that in doing so they were dishonouring the Treaty of Strasbourg. However, the selfish attitude of Caroline's owners, has forced them to act. As a result we will lose in RNI — the most powerful and professional pirate radio station which has sailed the North Sea.

I would suggest that if anybody wants to do something to help then they would be best advised to turn to RNI or Veronica and forget about any second rate rehash.

John Cummings

7, Windrush Lane,  
Bourton on the Water,  
Gloucestershire.



## Pop's high priest

THERE is one figure in today's pop world who stands out because of his honesty. In a world of pretentious music and pretentious people this is a rare commodity indeed.

Gary Glitter realises his songs are not pop classics by any means and he is not afraid to say so. Unlike that manufactured pop group, the Partridge Family, there are no complications with Gary

whose happy music I believe mirrors the true man. More power to him and long may he reign as high priest of the teenyboppers.

David Wesley

3, Albion Street,  
Sandy Row,  
Northern Ireland.

## Del's top

I JUST had to write and congratulate Del Shannon on giving us such a brilliant performance on his recent tour. His LP Live In England sums it all up — and incidentally deserves to be No. 1. And maybe a return to the charts for Kelly, if the BBC plug it and you lot out there buy it.

Barry Appleby

9 Instone Rd,  
Coventry.

## What's wrong with camp rock

I SHOULD like to reply to Robert Duke's letter in RM.

There are always people who complain about the present state of pop, but I'm sorry Mr. Duke has to suggest that this is caused by distasteful things like drugs and homosexuality. I think enough has been said about drugs, but I think a few words are called for on homosexuality.

Most of what the public see is just "camp", and people like David Bowie are just sending-up and capitalising on the image of the homosexual.

Surprisingly, the people who find this most distasteful are often the ordinary, genuine homosexuals who are not in any way effeminate.

What is refreshing is that homosexuality is becoming acceptable, and even fashionable. I remember the smutty rumours that used to circulate in the early sixties about Cliff Rich-

ard, PJ Proby, Dusty Springfield and others being "bent".

Nowadays you have



DAVID — liberal views

## Square!

REPLYING to the letter about Bowie and the Bee Gees in RM June 30 — so you think Bowie and his music is a load of trash? Anyone with three LPs and a single in the charts in one week can't be bad. The Bee Gees, they went with the wind. So turn on, square.

R. G. Brown,

Trowbridge,  
Wilts.

frank interviews with Cat Stevens, Marc Bolan, David Cassidy etc who have all expressed liberal views on the subject.

Referring back to Mr. Duke's letter, I would suggest that it is a matter of age and taste whether one prefers the Presley / Haley, Beatles / Stones or Slade / Osmonds eras; one should be careful of using the wrong reasons to cover-up the eternal "generation gap" and people's differing likes and dislikes.

Ian Clark

23, Dornton Road,  
London SW12.

## A-Ward

HAVING seen the way RM has been tipping Clifford T. Ward's Gaye for the charts, I felt I had to write. The single is beautiful but the LP, Homethoughts, is without doubt the best I have bought. (My collection includes Rod Stewart, Bread, Neil Diamond and Don McLean). Thirteen tracks, and each one excellent.

The lyrics are thoughtful and poignant, and the music warm, moving and melodic. The overall feel is a relaxing, beautiful experience. I just hope that this letter encourages people to buy the LP. It will be a tragedy if it doesn't reach the charts.

I am one of the few to have enjoyed this masterpiece — I just hope that others will too. Thanks, Cliff. You're great.

Ivor Curtis

Mill House,  
Bleadney,  
Wells,  
Somerset.



## Gilbert O'Riginal

I WENT to see the fabulous Gilbert O'Sullivan on June 10 and to anyone who didn't go to see him on his current tour you just don't know what you missed.

He is by far the most original song writer to appear on the scene for a long time. He performed all his hits perfectly and created an electric atmosphere.

Manchester.

Gilbert maniac

# RECORD MIRROR

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A YEAR AGO, Tony DeFranco was sitting on the edge of the Welland Canal in Ontario, Canada, and pitching pebbles in to the slow flowing water below.

Today, Tony DeFranco is in Hollywood, California, and sitting on the edge of super-stardom.

In just over a year, the 14-year-old Canadian who is lead singer for the DeFranco Family (19-year-old Benny; 18-year-old Marisa; 17-year-old Nino; 16-year-old Merlina) and the son of Italian immigrants, has blossomed into America's new teen idol. The sacks of mail pour in daily to teen magazines throughout America for the dark-haired, slim, soft-spoken youngster. Overnight he's gone from chasing rabbits and squirrels in the Canadian countryside to being chased himself by virtually every young teenage girl in America.

What effect has this had on the youngest of the five-member family?

For the answer, we caught up with Tony Western Recording Studios in Hollywood, where he's in the process of recording his first album. Only at the session, Tony wasn't singing. Somewhat sadly, he was sitting in the control booth with producer Walt Meskell listening to the polished studio musicians putting down the rhythm tracks for the forthcoming album which will also include the DeFranco's first single — and if early indications are correct, their first hit — "Heartbeat, It's a Lovebeat."

Tony, a disappointed look on his face, talked softly. "I should have been singing on this session but they've had



## Tony DeFranco — US teen sensation

to put it off because I developed this node on my vocal chords."

The node, although not serious, will keep Tony out of the studio for a week, perhaps more.

Has it been worth it for Tony? "I still can't believe it," he says, shaking his head. "Last year at this time we are thinking about the weekend dance we were going to be playing and now we're thinking about our first album and our

first national US TV appearance."

"In Canada we used to spend most of the summers just goofing around. Here we spend about five hours a day rehearsing songs and another three to four hours rehearsing concert material and choreography. I never thought it would be this involved or this much work... but I wouldn't trade it for anything. And, neither would any of my brothers

or sisters."

What about the teenage girls? Do they annoy Tony?

"I love them and I can't understand anyone who doesn't. They're honest and open with their admiration. I guess I understand them because we're the same age. I'll never get tired of the letters or the telephone calls from some of the girls who manage to find our home number (It's unlisted as

is the DeFranco address). I never realised how exciting the entertainment business could be until I came to Hollywood and started meeting people and getting fan mail. I think the high point of our day is when the mailman delivers the mail. We read, or at least we try to, every one of them. But, trying to answer them is another problem."

Aside from the mail and trying to answer it, Tony has found another problem... this one a bit more serious. It's best described as "secrecy."

"It's unfortunate," he explains sadly, "but we have to keep almost all our moves a secret. Like there aren't any people outside of our family or Walt who knows that we're here today recording. It's not that we wouldn't like to tell them — in fact, I'd love to and have everyone of them down here — but it wouldn't be fair to the musicians who have to work with us or the studio itself which has to

People look at us kind of funny sometimes and I know it's just because they're not used to us. If we had grown up here in Hollywood I'm sure everyone would be used to us and our success wouldn't make any difference. "You know," Tony said thoughtfully, "it's a funny thing about being successful. We haven't changed. We still like all our old friends and would like to see them. But everyone else has changed. It's as if they look upon us as something different just because we've had some success. But we're really not. We're the same friendly DeFranco Family we always were."

What changed everything? What brought the DeFrancos to Hollywood and Tony to the threshold of super-stardom?

"An accident, really," recalls Tony. "We sent pictures of our family to different magazines in the US. We never thought anything would happen, but it did. One company saw the pictures, flew us to California, auditioned us, signed us to a recording contract and before we knew it we were living in Los Angeles."

It was a dream come true for Mr. and Mrs. DeFranco, too, the parents of the five talented DeFrancos. More than twenty years ago, the young newlyweds came to Canada, barely able to speak English. Through hard work the parents made it. They raised a musically-talented family that today is on the verge of becoming one of the most enjoyable, entertaining gifts the Canadians have given to the US and, perhaps, the rest of the world, too.

**Ron  
Tepper**

## Fairports aim for musical stability

FAIRPORT Convention, you may or may not have noticed, have been through quite a few changes over the years. Unless you've seen them recently there's no knowing where they are currently at. But believe it or not, they now have a stable band, who reckon there's a few surprises in store for anyone who expects them to sound like any of the former associations.

Since their return from a long tour taking in Australia and New Zealand they've been to Scotland and Holland, and preparing for a new album they reckon will prove a change in the band.

But this time the change does not involve people but is more an organic change in the music, brought on by the continuing stability of the five present members.

**by Peter  
Harvey**

I met up with drummer Dave Mattacks and Aussie guitarist Trevor Lucas at Island's beautiful new house in a tree lined square in West London.

Dave Mattacks soon admitted that the reason for the release of the Fairports double "History" album was a belief

that things were not going well with the band.

"All of a sudden we surprised them with the music we were coming up with," he said. "We did 30 tour dates in Britain and only about three of them were bad. We found people were no longer clapping a reputation but the music we were playing and that's with us making no concessions to previous line-ups."

"The new album will be what we're playing on stage now."

Another turn up for the Fairports is their new approach to the stage act.

"We've got a new stage show," said Trevor.



"There's a change of material and we shall use a bit more theatre, like some good theatre lights."

He describes the music as "poverty rock, because most of the people who come to see us have got no money."

"The band is as different again as the others were," Trevor explains. "It's nice to express ourselves in different musical ways."

What about drama?

Dave answers: "The immediate association of drama is of a bunch of pratts jumping about on stage making fools of themselves. We prefer to be more professional."

They reckon the present band with Dave Swarbrick, Dave Pegg and Jerry Donahue, is equal, if not better, to any of the past Fairports. "We're all playing how we want to

and it shows," says Dave.

And what about Sandy Denny. Would she ever return? "Sandy sometimes sings with us but there are no plans for her to come back, though it's not out of the question," said Trevor. "We have been working with her on her album."

A man arrives with beer and we spin a record. Not a bad life being a Fairport.

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First album released on track which consists of tracks from two albums "Seven Tears", "Together" previously released in Europe. "Golden Earing They are Quite Splendid" NME 2. 6. 73.



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**GENESIS LIVE - CHARISMA (CLASS 1) £1.99**

Recorded during their last tour, this album shows that GENESIS are a powerful force when it comes to live performances. Included on the set are Watcher of the Skies, The Return of the Giant Hogweed and The Knife.



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LINDISFARNE LIVE at the City Hall in Newcastle before their home crowd is an amazing experience. Meet me on the Corner, Fog on the Tyne, and We Can Swing Together are just a few of the songs on this Classic Album.



**THE INDEPENDENTS - "THE FIRST TIME WE MET" (NSPL 28178)**

A soft and soulful album by the threesome from Chicago which includes three of their big US hits including their current single here "Leaving Me". A must for lovers of good soul music.



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