

INSIDE:
PAUL McCARTNEY-'I'm BORED with the Beatles!

RECORD MIRROR

A BILLBOARD PUBLICATION

JULY 21, 1973

STILL ONLY 6p

**BOWIE:
Latest!**



JACKSON 5:
They, too, are
caught up in
exam fever!

**DAVE
EDMUNDS:**
'I'm no wild man
of Wales!'

**MOTT
THE HOOPLE:**
Is the best
yet to come?

ADVERTISEMENT

Roger Daltrey
I'M FREE
A NEW SINGLE FROM THE ROCK OPERA **TOMMY**

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RECORD MIRROR

RM/BBC chart

TOP FIFTY

SINGLES

ALBUMS

This week	Last week	Weeks on Chart	SINGLES	
1	2	9	WELCOME HOME Peters & Lee	Phillips 6006 307
2	-	-	I'M THE LEADER OF THE GANG (I AM) Gary Glitter	(Bell 1321)
3	3	4	LIFE ON MARS David Bowie	RCA 2316
4	1	4	SKWEEZE ME PLEEZE ME Slade	Polydor 2058 377
5	23	3	ALRIGHT ALRIGHT ALRIGHT Mungo Jerry	Dawn DNS 1037
6	18	2	GOING HOME Osmonds	MGM 2006 288
7	9	3	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING Elton John	DJM DJX 502
8	5	7	BORN TO BE WITH YOU Dave Edmunds	Rockfield ROC 2
9	7	6	TAKE ME TO THE MARDI GRAS Paul Simon	CBS 1578
10	4	8	SNOOPY VERSUS THE RED BARON Hot Shots	Mooncrest Moon 5
11	13	5	RANDY Blue Mink	EMI 2028
12	24	4	GAYE Clifford T. Ward	Charisma CB 205
13	6	10	RUBBER BULLETS 10CC	UK 36
14	8	11	ALBATROSS Fleetwood Mac	CBS 8306
15	22	5	PILLOW TALK Sylvia	London HL 10415
16	11	7	LIVE AND LET DIE Wings	Apple R5987
17	17	8	ROCK-A-DODDLE-DOO Linda Lewis	Raft RA 18502
18	14	6	STEP BY STEP Joe Simon	Mojo 2093 030
19	12	6	HONALOOCHIE BOOGIE Mott the Hoople	CBS 1530
20	16	14	AND I LOVE YOU SO Perry Como	RCA 2346
21	25	5	FINDERS KEEPER'S Chairmen of the Board	Invictus INV 530
22	20	20	TIE A YELLOW RIBBON Dawn	Bell 1287
23	10	8	GIVE ME LOVE (GIVE ME PEACE ON EARTH) George Harrison	Apple R 5988
24	15	6	CAN YOU DO IT Geordie	EMI 2031
25	30	5	HYPNOSIS Mud	Rak 152
26	34	3	YESTERDAY ONCE MORE Carpenters	A&M AMS 7073
27	50	2	TOUCH ME IN THE MORNING Diana Ross	Tamla Motown TMG 861
28	31	4	FREE ELECTRIC BAND Albert Hammond	MUMS 1494
29	19	6	GROOVET. Rex	EMI Marc 5
30	21	7	HALLELUJAH DAY Jackson Five	Tamla Motown TMG 856
31	42	2	SPANISH EYES Al Martino	Capitol CL 15430
32	26	9	STUCK IN THE MIDDLE WITH YOU Stealers Wheel	A&M AMS 7036
33	27	10	CAN THE CAN Suzie Quatro	RAK 150
34	-	-	BAD BAD BOY Nazareth	(Mooncrest MOON 9)
35	38	10	PEEK-A-BOO Stylistics	Auco 6150 023
36	28	10	WALKING IN THE RAIN Partridge Family	BELL 1293
37	36	4	I SAW THE LIGHT Todd Rundgren	Bearsville K15506
38	32	8	SWEET ILLUSION Junior Campbell	Deram DM 387
39	35	7	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White	Pye 7N 25610
40	-	-	ALL RIGHT NOW Free	(Island WIP 6082)
41	29	8	STANDING ON THE INSIDE Neil Sedaka	MGM 2006267
42	39	4	WAY BACK HOME Jnr. Walker & The Allstars	Tamla Motown TMG 857
43	-	-	YING TONG SONG Goons	(Decca F 13414)
44	37	14	SEE MY BABY JIVE Wizzard	Harvest HAR 5070
45	33	12	ONE AND ONE IS ONE Medicine Head	Polydor 2001432
46	-	-	YOU CAN DO MAGIC Limmie & The Family Cookin'	(Avco 6105 019)
47	40	10	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder	Tamla Motown TMG 852
48	41	9	FRANKENSTEIN Edgar Winter Group	Epic 1440
49	-	-	I'M DOING FINE NOW New York City	(RCA 2351)
50	43	10	ARMED & EXTREMELY DANGEROUS First Choice	Bell 1297

This week	Last week	Weeks on Chart	ALBUMS	
1	1	5	THAT'LL BE THE DAY Ronco	MR 2002/3
2	2	4	WE CAN MAKE IT Peters & Lee	Phillips 6308 165
3	4	3	AND I LOVE YOU SO Perry Como	RCA SF 8360
4	3	3	LIVING IN THE MATERIAL WORLD George Harrison	Apple PAS 10006
5	5	12	ALADDIN SANE David Bowie	RCA Victor RS 1001
6	23	3	NOW & THEN Carpenters	A&M AMLH 63519
7	7	8	THERE GOES RHYMIN' SIMON Paul Simon	CBS 69035
8	8	12	THE BEATLES 1967/70 FOREIGNER Cat Stevens	Apple PCSP 718 Island ILPS 9240
9	-	-	THE BEATLES 1962/66 HUNKY DORY	Apple PCSP 717
10	6	12	DAVID BOWIE SIMON & GARFUNKEL'S GREATEST HITS	RCA Victor SF 8244 CBS 69003
11	12	8	THE DARK SIDE OF THE MOON Pink Floyd	Harvest SHVL 804
12	10	52	CLOCKWORK ORANGE PURE GOLD	Soundtrack Warner K 46127 EMI EMK 251
13	19	17	ROSE SPEEDWAY Paul McCartney & Wings	Apple PCTC 251
14	10	22	TOUCH ME Gary Glitter	Bell BELLS 222
15	11	8	TUBULAR BELLS Mike Oldfield	Virgin V 2001
16	18	18	THE RISE & FALL OF ZIGGY STARDUST David Bowie	RCA Victor SF 8287
17	13	6	ALONE TOGETHER Donny Osmond	MGM 2315210
18	31	2	ORIGINAL CHART HITS BACK TO FRONT Gilbert O'Sullivan	Philips TV1 502
19	18	18	RAZAMANAZ Nazareth	Mooncrest CREST 1
20	30	9	CABARET Probe	SPB 1052
21	24	3	GLEN CAMPBELL'S GREATEST HITS BRIDGE OVER TROUBLED WATERS	Capitol ST 21885 CBS 63699
22	29	35	NEVER, NEVER, NEVER Shirley Bassey	United Artists UAG 29471
23	27	9	Lou Reed	RCA Victor LSP 4807
24	22	11	FOR YOUR PLEASURE Roxy Music	Island ILPS 9232
25	24	3	BILLION DOLLAR BABIES Alice Cooper	Warner Bros. K 56013
26	15	80	MOVING WAVES Focus	Polydor 2931 002
27	20	8	20 FANTASTIC HITS VOL. 3	Arcade ADEP 5
28	-	1	YESSONGS Yes	Atlantic K 60045
29	26	2	SPACE ODDITY David Bowie	RCA Victor LSP 4813
30	21	18	RHYTHMS & REASONS John Denver	RCA Victor SF 8348
31	34	6	SLAYED Slade	Polydor 2383 163
32	49	2	JIMI HENDRIX/ SOUNDTRACK	Warner Bros K 64017
33	-	1	GREATEST HITS Fleetwood Mac	CBS 69011
34	-	1	IMAGINE John Lennon/Plastic Ono Band	Apple PAS 10004
35	37	5	TAPESTRY Carole King	A&M AMLS 2025
36	-	1	HOME THOUGHTS Clifford T. Ward	Charisma CAS 1066
37	-	-	TALKING BOOK Stevie Wonder	Tamla Motown STMA 8007
38	45	3	ROCKY MOUNTAIN HIGH John Denver	RCA Victor SF 8308
39	41	2	TEASER & THE FIRECAT Cat Stevens	Island ILPS 9154
40	48	2	MASTERPIECE Temptations	Tamla Motown STML 11229
41	-	-	SGT. PEPPERS LONELY HEARTS CLUB BAND Beatles	Parlophone PCS/PMC 7027
42	17	11	GLITTER Gary Glitter	Bell BELLS 216
43	28	10	THE MAN WHO SOLD THE WORLD David Bowie	RCA Victor LSP 4816
44	-	1	HOUSES OF THE HOLY Led Zeppelin	Atlantic K 50014
45	40	3	WISHBONE FOUR Wishbone	AshMCA MDKS 8011

chart chatter

"DIDN'T last long" — one comment here about Slade's slip to four. Lennie of Peters & Lee shedding no tears for them as Welcome Home hits the top. "I'm delighted." Odds very much against top place for Bowie.

Gary arrives at two but see who's got figures of 43, 23 and 5. Yep, it's Mungo Jerry tearing away with Alright Alright. 16,000 orders placed by phone alone yesterday for the disc. Comment on Ray Dorset seems pretty glowing.

"Dorset's got tremendous rock roots. He's one of our best rock 'n' roll songwriters. The guy has an American feel. He writes three chord songs but makes it with some unusual changes." That's good comment. Agree?

The Osmonds gaining fans from all directions with their heavier sound move to six and so give notice to Gary and Mungo Jerry of intention to take next week's top spot. Schoolmaster Clifford Ward busily moving further and further upwards as well.

Breakers from Donovan, Maria Magenta; O'Jays, Time To Get Down; Barry Blue, Dancing On A Saturday Night; Argent, It's Only Money; Bobby Goldsboro, Summer; Status Quo, Gerdundula and CCS with Band Played The Boogie.

Bab Bad Boy escapes the breakers and puts Nazareth away. Free return once more with a great party disc, All Right Now. And pleased, very pleased to see Limmie & Family Cookin' there at 46 with a six-month-old disc. Chart Parade said it would make it months back. We said so for Sylvia and Clifford T Ward long before they happened. Nice to have a hat-trick.

album for the charts

JIM CROCE

Life And Times (Vertigo)
Currently reigning at number one in the US Hot 100 singles chart with Bad, Bad Leroy Brown, a footstomper found on the album, Croce is a kind of James Taylor cum John Denver with just that something of his own to make it happen. Take Dreamin' Again for Denver and perhaps These Dreams for Taylor but don't stop there. Jim writes economic songs, simply constructed, easily sung-a-long with, nothing ultra-sophisticated but at times right on. The voice is always listenable and some imaginative backing often employing strings keeps adding extra colour to voice and lyric. Croce is here July 25 to 29 for recording sessions



with Top Gear and the Old Grey Whistle Test. August 3, Phonogram release a single called Roller Derby Queen on Vertigo. Croce is everyone's music. He's got universal appeal. Check this album out, pretty soon.

teen charting



HANDLEY FAMILY

What a family gathering it was at London's Cafe de Paris last Friday. All The Handley Family, ten of them, were present to hear the five recording members who went chart-wise with Wam Bam. The new sound is Boing Boing Boing on a new record company and label, Tiffany Records. Just a check-up on their own favourites revealed Billy (lead vocals and harmonies) as digging The Jackson Five and Michael Jackson; Julie (lead vocals / harmonies) in love with The Osmonds, The Sweet and Donny; Wendy (lead vocals / harmonies) nuts on the Partridge Family, Sweet, David Cassidy and to my horror, John Denver; Tommy (lead vocals / harmonies) raving over the Jackson Five, Lindisfarne, 10CC, Wizzard and Michael Jackson; Molly (lead vocals / harmonies / guitar) going for The Jackson Five, Osmonds, Partridge Family, 5th Dimension, Michael Jackson, Donny and David Cassidy. Guess they have people who name their favourite group as... Osmonds, Handley Family!

us soul chart

- 1(4) I Believe In You — Johnnie Taylor (Stax)
- 2(1) Doing It To Death — J. B.'s People (Polydor)
- 3(3) There's No Me Without You — Manhattans (Columbia)
- 4(2) Time To Get Down — O'Jay's (Philadelphia)
- 5(11) Are You Man Enough — Four Tops (Dunhill)
- 6(13) Where Peaceful Waters Flow — Gladys Knight & The Pips (Buddah)
- 7(9) Misdemeanor — Foster Sylvers (MGM)
- 8(12) Nobody Wants You When You're Down And Out — Bobby Womack
- 9(21) Angel — Aretha Franklin (Atlantic)
- 10(10) You're Gettin' A Little Too Smart — Detroit Emeralds (Westbound)

CHART PARADE

Compiled and edited by **TONY JASPER**

americana

SUPER SET of four albums starring 41 artists and 49 tracks from the WEA stable looks like being the biggest album for some time on the record market. Among the tracks are Surf's Up from the Beach Boys, Light My Fire, The Doors; Stay With Me, The Faces; Where Is The Love, Roberta Flack and Donny Hathaway; Purple Haze and Foxy Lady, Jimi Hendrix; Woodstock, Joni Mitchell; Tumbling Dice, The Stones; Paranoid, Black Sabbath; Anticipation, Carly Simon and Dock of the Bay, Otis Redding. The set is selling at a list price of 10.88 dollars with the tape set three dollars extra.

No kidding, a new Buddy Holly release being issued called *Maybe Baby on Gallery*.

Bob Crewe, exclusive Motown Records producer has just finished recording Petula Clarke.

Donny Osmond already in the singles chart with *Young Love*. Stealer's Wheel new entrants with *Everyone's Agreed That Everything Will Turn Out Fine*.

Creedence Gold album out and among the cuts are *Fortunate Son*, *Up Round The Bend*, *Lodi* and *Who'll Stop The Rain*.

Gary Glitter's *Happy Birthday* issued plus *Slade's*, *Let The Good Times Roll*. *Lay Down* from the *Straws* another new release.

A jinx on Glitter?



IS THERE a jinx over Gary Glitter? Is Gary Destined never to have a number one?

Gary said to me a few days ago, "I will not make a number one first week off and I feel I can't get out of making number two disc."

He comes in, straight in, at TWO. Think of the past discs. Gary hit two with *Rock 'N' Roll Part Two*, *Didn't I Love You* made four, *Do You Wanna Touch Me* reached two. Hello Hello stopped at two. I'm The Leader Of

the Gang (I Am) should stop the bad tradition. It looks like being the top disc in the UK next week. Advance orders have totalled 50,000, that's 42,000 more than the last one.

Gary is obviously riding high very high at the moment. His world tour was a shattering success. He has knocked-out British audiences with a very professional show. There are no rip-offs when you see Gary.

Gary joins the celebrated few, number one or no number one, who can be guaranteed of top placing almost straight away. Once there was T-Rex, sometimes David Cassidy, usually Sweet, Slade and more recent Wizzard. Glitter is in their company.

One thing, Gary's got the right title disc for a guy who could well be next week's Top Of The Pops.

facts

CURRENT silver discs (250,000) in Top 50 (dated July 14) are *Welcome Home* - Peters & Lee; *Rubber Bullets* - 10CC; *And I Love You So* - Perry Como; *Tie A Yellow Ribbon* - Dawn; *See My Baby Jive* - Wizzard; *Hell Raiser* - Sweet.

Same chart had 21 US songs, three non UK or US, and incredibly 26 British songs. Paul Simon's *Mardi Gras* was the only US song in the Top 13 places.

Fastest moving singles in the last three weeks have been, *Randy* from *Blue Mink*, 31, 23, 13; *Pillow Talk* from *Sylvia*, 37, 30, 22 and *Clifford T. Ward's*, *Gaye*, 50, 32, 24.

Total singles issued so far in 1973, 2528. Decca still lead with 378, EMI 322 and Polydor 236. Outside of the major companies EMI, Decca, Pye, Polydor, CBS, Phonogram, RCA, WEA, others account for 697. To date 1,008 more singles issued than in corresponding period for 1972.

Three new labels later this year, WWA, Roller Coaster and Heat. *Black Sabbath* and *Gentle Giant* will be issued on Roller Coaster. *Groundhogs* will be released on Heat. New artists come on WWA. Album, *Tubular Bells* has sale figure of 20,000 plus after only three weeks. EMI's *Pure Gold* album almost at 100,000 sales.

One famous London record shop offering in its special summer sale 99 Polydor discs at, yep it's true, 99p as before. *Bon Jour* mon recorde buyers from Francals. (French by courtesy of Monsiuer Nutte.) July 20th 1968

smashing

REMEMBER the glorious Luxembourg programme where they played discs people hated and then smashed them?

We invite you to let loose your aggressions by sending your list of the three most hated discs you would dearly love to drive over with a steamroller. Say why, please!

HOT CHOCOLATE - free single

NOEL EDMONDS said this one is for the top three - he was talking about our out-size offer of the week. 25 copies are offered entirely free of the brand new chart smash cert from **HOT CHOCOLATE**. The disc is called, nope that might give the first answer away. Get your pen out, thinkin' cap on and answer the crafty nifty questions below. Send completed coupon or copy on separate paper if you don't want to cut up your RM to Tony Jasper, Chart Parade HC Comp, Record Mirror, 7 Carnaby St., London W. 1. by second post July 27 and with luck the first 25 correct answering people will be spinning their disc on the Saturday.

Entry Form

Print clearly and remember entry not valid unless the square HC is enclosed.

Name.....

Address.....

Age.....

- 1 What is the new Hot Chocolate Single called?
- 2 What was their last monster hit?
- 3 Are they on the same label as Suzi Quatro?
- 4 What is Suzi's new disc called?

HC

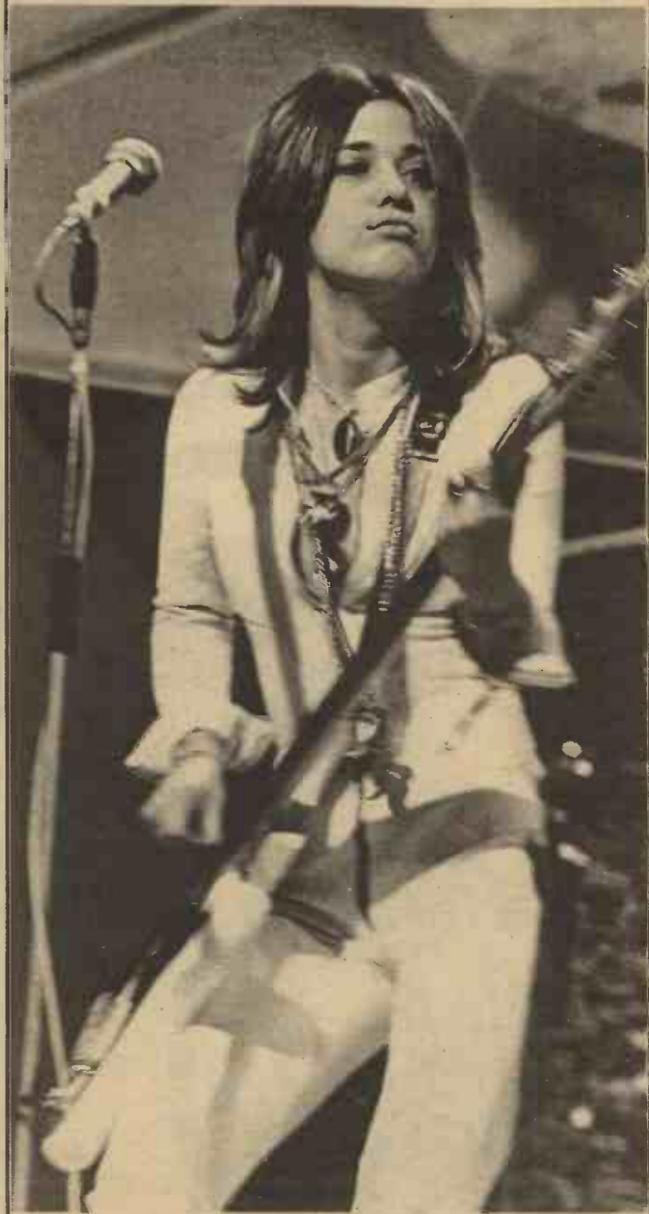
YESTERPLAYS

5 years ago 10 years ago

- 1 Baby Come Back - The 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 Yummy Yummy - The Ohio Express (Pye)
- 6 Mony Mony - Tommy Shames & Shondells (Ember)
- 7 MacArthur Park - Richard Harris (RCA)
- 8 Fire - Arthur Brown (Track)
- 9 Jumping Jack Flash - Rolling Stones (Decca)
- 10 My Name Is Jack - Manfred Mann (Fontana)

- 1 Confessin' - Frank Ifield (Columbia)
- 2 I Like It - Gerry & The Pacemakers (Columbia)
- 3 Devil In Disguise - Elvis Presley (RCA)
- 4 Atlantis - The Shadows (Columbia)
- 5 Da Doo Ron Ron - Crystals (London)
- 6 Take These Chains From My Heart - Ray Charles (HMV)
- 7 Sweets For My Sweet - Searchers (Pye)
- 8 Bo Diddley - Buddy Holly (Coral)
- 9 It's My Party - Lesley Gore (Mercury)
- 10 Deck Of Cards - Wink Martindale (London)

48 CRASH



Available July 20th
RAK 158

Reading — record planned

GM RECORDS are to record all the acts appearing at the three-day Reading Festival, organised by the NJF on the weekend of August 24/5/6, for a forthcoming live album set. The company is at present negotiating with managements and record companies to get clearance to make the record.

The complete bill, announced this week, now reads: August 24 — Rory Gallagher, Jo'burg Hawk, Commander Cody and the Lost Planet Airmen, Capability Brown, Greenslade, Beckett and Stray Dog.

August 25: The Faces, Status Quo, Andy Bown,

Magma, Caravan, Fumble, Jack the Lad, Strider, Claire Hamill, Tasavallan President, Riff Raff and Dave Ellis.

August 26: Genesis, Lindisfarne, Medicine Head, Mahatma, Alex Harvey, PFM, Stackridge, John Martyn, Tim Hardin, Lesley Duncan, George Melly, Spencer Davis, Adrian Webster and Ange.

Roy's solo at last

ROY WOOD'S first solo album is released tomorrow (Friday), some fourteen months after completion, on EMI's Harvest label. All songs on the album, entitled Boulders, were written, arranged, produced and played by Roy, who played a total of 27 instruments.

A single from the album, Dear Elaine, is to be released on Friday, 27th July.

Mott album

MOTT the Hoople release their first post-David Bowie album tomorrow (Friday). Entitled Mott, it is the band's first venture into production.

CBS will rush-release the album simultaneously in the States to coincide with the group's fourth US tour which starts next week. Mott will headline on all dates.



New Strawbs release single in August

THE NEW Strawbs line-up, announced this week by Dave Cousins, has already been booked for extensive European and American tours later this year.

The new band, fronted by founder Dave Cousins and Dave Lambert from the last Strawbs, is: John Hawken on keyboards, formerly with the Nashville Teens and Renaissance; drummer Rod Coombes, from Spooky Tooth, Juicy Lucy and until a few weeks ago, Stealer's Wheel and Chas Cronk on bass guitar, previously a session man.

The band are currently rehearsing new material in Devon and will record a single within the next fortnight for release in late August. The A-side will either be Shine On, Silver Sun or When You Need A Hole To Crawl In, both by Dave Cousins.

The band are also working on a new album which will probably be released in October.



Heep big party

URIAH HEEP, pictured here at their ace garden party at that "Honky" Chateau near Paris, release the album recorded there, Sweet Freedom, on September 7. If there's any justice left in the world a single titled Stealing When I Should Have Been Lying will also be released from the album. It was the track that had the throng of boozy rock writers buzzing at the Chateau preview and could give Heep that elusive first British hit single. The band top the bill on the final night of the London Music Festival at Alexander Palace on August 5. They are expected to tour Britain at the end of the year.

'Wild man' Dave tells all

Dave Edmonds hasn't exactly got a reputation as a publicity seeker. Maybe it's because he doesn't like some of the tags he's been given since his move to the Rockpile studios in the Welsh mountains. The Wild Man of Wales, the demon one man band, he's been called. So when our intrepid RM team explored the valleys to seek an interview with Dave there was no surprise when he announced: "Sorry, got to finish off me album. See you next week?" And see him next week, we did as we'll be telling you in the next issue. The delay was worth it. Dave's album, which is now complete, is reported to be a beaut — as RM reveals next week.

Producer flies in

CHRIS HOUSTON, Liverpool born record producer who "made" hits like Groovin' for the Young Rascals and James Brown's Papa's Got A Brand New Bag, flew into London this week to record the debut album of Fresh Meat, the new British / American band formed by ex Fleetwood Mick Green.

Houston has been working in Los Angeles for the last six years, producing for Eric Burdon and War, Led Zeppelin, Who, James Brown, Todd Rundgren and many more.



.... BAP!

Detroit Emeralds 'I Think Of You'

New Single  6146 104



Michael aglow

MICHAEL Jackson's follow-up to Ben, his biggest-selling world-wide hit to date, will be released by Tamla Motown on Friday week, July 27.

The A-side, Morning Glow, is a song from the Broadway musical Pippin, and is written by Steven Schwarz (who also wrote Godspell). The show has already provided one million-seller with Corner Of The Sky.

The B-side is to be Michael's version of My Girl, the old Temptations / Otis Redding number - one of Jackson's most requested songs.

Woody wed

MICHAEL "Woody" Woodmansey, drummer in the Spiders From Mars, married Miss June Harrison at a Scientology wedding last week at the organisation's headquarters in East Grinstead. Pianist Mike Garson officiated in his position as minister of the Church of Scientology.

First UK tour for 2 years

Stones back on the road

THE Rolling Stones are back. Mick and company are to make a major British and European tour later in the year, playing dates in major British cities as well as on the continent.

Contracts have not yet been finalised but the tour is expected to start in Vienna in the early part of September.

The U.K. tour is expected to follow soon after the Vienna date. The Stones will play gigs in the major cities of the home countries, excluding Ireland.

Peter Rudge, who handled the management for the Stones on their recent tour of the States and Australia said: "The dates in the U.K. may well be extended. And it is the

wish of Mick and the rest of the boys that the ceiling for admission prices be kept as low as possible. Immediately news of the tour is complete we shall inform you."

He said that the tour was an absolute certainty. "The Stones have never flown a Press kite. We must always substantiate everything and we have no intention of altering this rule. When the final details have been settled we shall make a full announcement."

Kingdom Come to go

ARTHUR BROWN'S Kingdom Come are to break up. A spokesman for the group confirmed rumours that costs of keeping the band on the road in its present form - it uses an ambitious light show and several large props including an eight-foot hypodermic needle - were proving too high.

The band, consisting of Arthur on vocals and Bentley drum machine, Phil Shutt on bass, Victor Perraino on keyboards and synthesiser and Andy Dalby on guitar, is likely to split into two halves. Brown is presently on holiday, but news of his future plans will be announced next week.



Donny's young love

DONNY OSMOND: Young Love; A Million To One (MGM, available 10th August). The first 45 I ever had (writes James Hamilton) was Tommy Steel's EP of "Young Love", the heart-rending teen ballad with which Sonny James topped the US for most of February / March 1957, and with which American actor Tab Hunter hit here. True to form, Donny Osmond has now revived it as his next single, and of course is suited to a "T" by its tender sentiments. Gulp! There's even a soulful short monologue! Culled from his "Alone Together" epee, it (in this American pressing) fades out rather arbitrarily after only 2:18. Flipside, Don revives another old 'teen ballad, which hit in America for Jimmy Clanton during the Autumn of '60 - however, because it sounds as though he recorded it before the famous voice-break, this version is more reminiscent of the 5 Stairsteps' 1967 treatment. Which oldie will get the Osmond touch next?

David's pin-up

DAVID BOWIE'S next album Pin-Ups will retrace his musical past through "London Sound" songs of the early and mid sixties including the Pink Floyd classic, See Emily Play. He told a reporter at the Chateau near Paris: "The album consists of nothing but other people's songs. It's very much a hard rock album in which I'm re-tracing my own past really, my own likes and preferences for music. It will be very much the London sound because there was a lot of material that really went unnoticed in those days, things like the early Yardbirds and even things that had nominal success like See Emily Play."

Asked about his decision to quit the stage he said: "I've still not thought it out too well. There's a lot of things I've always wanted to do on stage and I found I wasn't fulfilling my particular needs so I have to step back and look at what I was doing and what I shall have to do." He said it was just stage performing that he was quitting: "But I'm certainly staying with writing, in fact I'm doing a lot more serious writing."

Of the two or three films he has been offered he expects to accept at least one part. "They will not be rock or musicals, just straight acting parts." And the spiders? "It's hard to say really. I think Mick wants to do something on his own. The others are here. After this I don't know what they want to do."

David said that he would be getting some of his own songs down for inclusion on a further album. Pin Ups is due to be released about October time, he said.

Ray leaving?

DESPITE Ray Davies' remarks about leaving the Kinks made after the group appeared at the White City on Sunday, the band and management believe he will stay in the group.

After the show Ray told RM: "I'll give it a few days - I want to think about it and not upset anybody else" after trying to make an announcement from the stage which was drowned out by the DJ.

Marion Rainford, publicist for the band, told RM that Ray is "worried out of his mind" about his wife Rasa who left home two weeks ago with their two daughters. "We were all amazed that he managed to stay on his feet at the White City - Ray hasn't eaten or slept at all. He still hasn't heard from his wife." Ray, who is resting at home, puts the blame on his marital problems on the conflict between playing tours and his home life. Ray had been very enthusiastic about the new album he and the band had been working on over the last few weeks. There are no dates set for the Kinks before the autumn.

ALTERNATIVE RADIO



CAROLINE IS alive and well and broadcasting under the name of Radio Atlanta on 253 metres in a campaign for Belgian free radio.

According to reliable sources, the "Mi Amigo" has been hired for two weeks by the Belgian Free Radio Campaign and is anchored off the Belgian coast. Programmes described as "fairly middle of the road with top 50 hits once every 15 minutes" are being put out by Flemish DJs. On the South Coast the signal is playing havoc with Radio One reception, according to our correspondent.

It is understood that Caroline will revert to its English service once the Atlanta deal is over at the end of next week, but D.J. Roger Day has reportedly left the team and is alleged to have said he wants nothing more to do with Caroline.

SCOTS CAROLINE

From Scotland we have news of Radio Caroline Scotland, an Edinburgh based land-locked pirate which has been broadcasting for three years nightly between 11.30 p.m. and 1.00 a.m. on 227 metres medium wave. On Sunday it goes out between 12.00 noon and 8.00 p.m. on 222 metres.

Our correspondent describes the station as a "very professional pop music service" which keeps in touch with its listeners and even has phone-in requests. Naturally there have been hassles.

"We have been harried constantly by the ghouls," says our man in Edinburgh. But Post Office detection equipment kept the station on the air until a month ago when authorities finally burst in. The station defiantly kept on broadcasting under the callsign

"Radio Freedom" and has apparently switched to a new headquarters.

Radio North Sea (Noordzee to the Dutch) listeners in Holland are mounting an impressive campaign to keep their station on the air.

Millions of stickers "Radio North Sea - Keep It In The Air" have been distributed as well as pleas for listeners to pay five guilders (about 75 p.) to join a society aiming to enable North Sea to broadcast radio and television from studios in Hilversum. Already there are 25,000 members.

The campaign is aided by: a stunt team performing car acrobatics, parachutists, yachts with sails showing the campaign slogan, and beautiful North Sea girls giving away prizes and selling T-shirts. Right on North Sea!

From Bas Hageman in Holland:

Four Months to "Live"

The new Dutch socialist government agreed last week to alter the Dutch Telegraph Bill by which it had become possible to ratify the Strasbourg Treaty against pirate stations.

Only the Liberals, some Conservative members and a few Independents voted against the governmental proposal drawn by the minister for cultural affairs, the former managing-director of KRO Broadcasting, one of the seven broadcasting unions which take care for the legal Dutch broadcasting on three stations.

Proposals to give the "pirates" sufficient time to finish their advertising contracts properly were not accepted, so it is almost definite that Radio Veronica after almost 14 years of broadcasting, Radio Noordzee after four years broadcasting on the well-known "Mebo II" and the famous Radio Caroline have to stop their programmes.

Only the Dutch Senate can theoretically delay the execution a while, but this is not likely because the Senate is not willing to enter a conflict - situation about this matter with the new government.

Although the off-shore stations were very active before the discussions about the government proposal in Parliament (especially Veronica which organised more than 100,000 fans for a demonstration in The Hague) they have now already accepted the fact that they cannot continue their broadcasting within short range.

The Dutch Broadcasting Act gives a possibility to any organisation in the country to develop radio and television activities but is requiring on the other hand that such an organisation is not aiming for profit, that it is presenting a complete programme (music and talks and reports) and that it has sufficient members in the frame of a democratic structure.

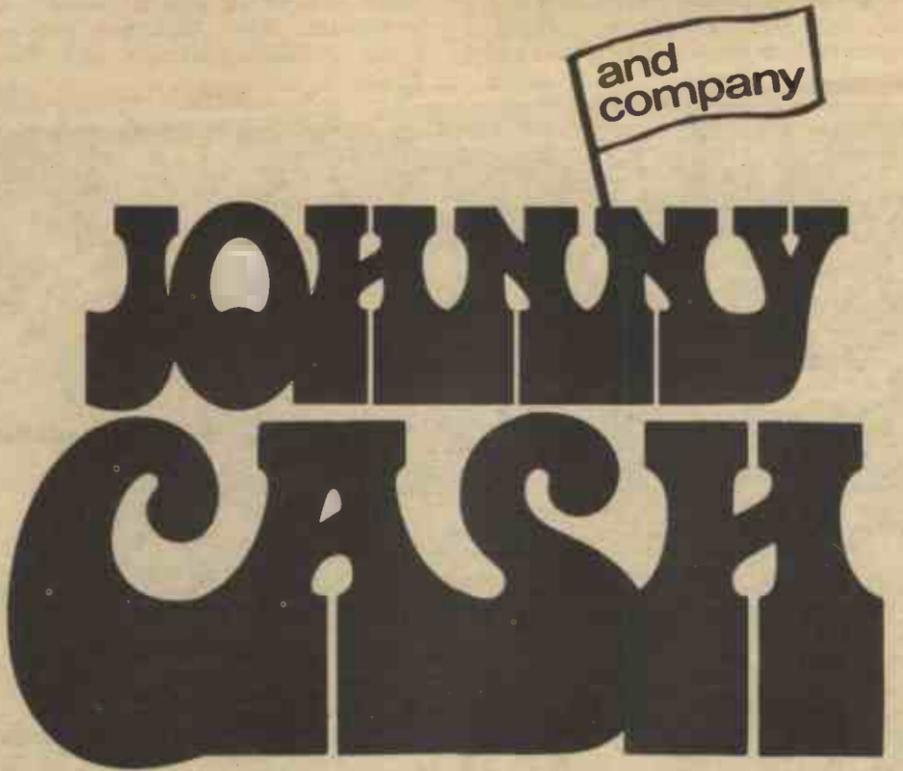
Programmes so very successfully presented up to now by the "pirates" do not come up to what the Act requires.

For that reason Radio Noordzee is now trying to create a union of listeners (they have already more than 20,000 members) and also Radio Veronica founded a union which has already more than 50,000 members. The threshold however is 100,000 members, but both pirates expect to reach that number very soon.

It is uncertain what Radio Caroline is planning, but insiders do not believe that this station has a real chance to survive after the critical date of October 31 next.

On Sunday, August 19th, there is to be a Free Radio rally at Hyde Park's Speakers Corner. In the past, rallies have usually been run by organisations like the FRA, FRC or CIB. This time it is to be run by individuals from organisations throughout the country. A spokesman for the Free Radio Campaign told me that he hoped the rally would be more successful than those of the past, which have been organised by specific Free Radio groups.

Finally, the IBA has announced the wavelengths for its two London stations. Capital radio will take the controversial 539 metres and London Broadcasting, 417 metres.



with Billy Graham and other guests.
Wembley Stadium, 3pm Saturday September 1st
Reserved seats £1.10 from
Spre-e '73, 27 Camden Road, London NW1 9LN



This event forms part of Spre-e '73



Peel pal

THIRTEEN-YEAR-OLD singer / songwriter Maldwyn Pope from Swansea made his first broadcast on John Peel's Top Gear on Tuesday after sending a tape of his music to Peel, who was impressed enough to invite him on the show. Maldwyn has been a musician for two years.

Farewell U.K. tour then Family divorce

FAMILY are to break up — but not before British audiences have a chance to see the band on a six-week farewell tour of the country in the autumn.

Manager Tony Gourvish said that the split was for members to be able to "pursue outside interests — a natural progression following the information of the Raft record label earlier this year."

The group are currently completing their new album *It's Only A Movie* for release coinciding with their tour. A single will also be released at that time. Family play their last

festivals at Alexandra Palace on July 27 and on August 4 at Tabarka, Tunisia, where they will spend a month on holiday. On their return they start rehearsals for the British tour which will feature the most requested numbers from their seven-year career.

ELO go west

FOLLOWING the success of their first US tour this year, ELO have been signed for a second tour starting on October 14 in New York. Basically a concert tour, with some college dates, the band will be away for three weeks.

A large-scale European tour is set for throughout September before the band start their three-week British tour at Wolverhampton Civic

Hall on October 1, dates for which have still to be announced.

The band, who returned from the States last week, play at Truro City Hall tonight (Thursday), Barnstaple Hall tomorrow, Plymouth Guildhall (21) and Torquay Town Hall (22).

Next week the band finish mixing a new single for release in mid-August.

Tour dates set so far include: Gt. Yarmouth Britannia (Sept 2), Manchester Free Trade Hall (4), Birmingham Town Hall (5), Newcastle City Hall (7), Nottingham Theatre Royal (9), Bristol Colston Hall (11), Leicester de Montfort Hall (13), Brighton Dome (15), Oxford New Theatre (16), Liverpool Empire (20), Southport Floral Hall (23), Sheffield City Hall (24), Edinburgh Empire (25), Glasgow, Green's Playhouse (26), Bournemouth Hard Rock (12 October).

Other dates will be added, including venues at Cardiff, Portsmouth, Cambridge, Leeds and London. All tour tickets will be £1.

Roger Chapman, John Whitney and Rob Townsend formed the band in 1966 with Jim King and Ric Grech in Leicester, since when there have been several personnel changes. John Weider and Poli Palmer replaced King and Grech and were in turn replaced by Tony Ashton and Jim Cregan.

Family have had seven top-tentative albums and a number of singles in the charts including *The Weaver's Answer*, *In My Own Time* and *Burlesque*.



RUMOURS growing stronger by the day that David Bowie's film career will start with *Stranger in a Strange Land*. It's all about a man from Mars so it's appropriate. Elton John to play the rocket? . . . Move already a cult in the States. Now ELO look to be headed in the same direction. And then there's Roy Wood. A real second wave Brummie invasion.

Sly Stone blew his image at White City Phun Fest. The band actually took the stage on time, didn't mess about between numbers and played a full set. . . . With Allan Clarke back on the record scene, are we now going to get an outcry for the reformation of the Hollies? And while we're on the subject, whatever happened to Graham Nash's second solo album? Come to that, whatever happened to Graham Nash?

Star spotters anonymous (second class) bumped into Pete Best this week. Remember Pete Best? He would have been a Beatle if. . . . Anyway he's now playing in the pit band at one of London's big theatres. It's a livvin' innit. . . .

It pays to split up dept: Look at the charts of the last few weeks. The two Beatle compilations, Paul McCartney, George Harrison all high up here and in the States. Now that's clever. When they were together they could only release one at a time, and they had to split the bread four ways. Whatever happened to John Lennon though? Hang on Yoko. . . . sorry to hear about the Kingdom Come break-up — but maybe now Arthur Brown'll do more singing and less acting. He's still got a beeper set of lungs on him. . . . and Spirit Of Joy should have been a hit. . . . the Geordie saga of accidents continues — Brian Johnson got an electric shock on stage at Consett, Co. Durham last week and the band had to pull out of their gig the following night at Penistone. . . . returning holidaymakers might like to catch some British and Benelux bands at a free festival in Ostend on the weekend of August 11 / 12 at the town cycle track.

Pete Atkin, Gasworks and Thyme appear on Saturday and on Sunday there's Capability Brown, Sandgate and the Average White Band. Free. . . . welcome back to Eric Burdon a.k.a. Eric Birdman in an RM photo file. . . . Sly Stone an uncomfortable interviewee, is he bored, shy, sly or a bighead? Watch for waffly interviews in the music papers from journalists hard put to fill their space.

Charles Webster, the Dilys Powell of Gravesend and Northfleet, opines that the birds in the new Bond movie are a great disappointment. There's only three of them in the entire film. . . . Robbie Duke the DJ wishes to make it clear that it wasn't him who wrote that letter to RM, and he does like David Bowie.



THE Jackson Seven in the land of the duck-billed platypus where, as usual, they carried all before them. Pictured with the Five are father and manager Joseph Jackson, younger

brother Randy and the tour promoter and the head of Tamla Motown in Australia. The Jacksons played tours of both Australia and New Zealand.



'Last stage for Silverworld'

the American composer and singer who chooses to live write and dream in Hampstead.

It is on the Warner Brothers label and, by God, it is in your record store now.

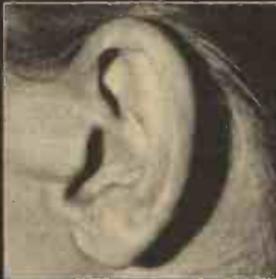
The single, from the album is.
"Wake Up Navajo/Solitary Sing Song"








KENNY YOUNG



It tells a magic story in song and has to be heard to be believed. (Do you believe in magic?)



Buy it please.



Hear it on the wireless.

"WE were doing this concert in some town in the States with M a h a v i s h n u Orchestra, which was a strange piece of billing in the first place — and there was one guy who kept shouting at us through the set. Finally he threw a bottle and it hit my guitar. It all happened so quickly that I didn't realise at first what it was. We all suddenly stopped playing and we decided that we'd have to do something.

A lot of bands would have just stood there on stage, but we went down and bopped him one and then got back on stage and carried on playing where we'd left off. I suppose they might have gone for us, but the audience started cheering after we'd done it. You have to show a little authority."

Status

Mick Ralphs, softly-spoken guitarist and songwriter with Mott the Hoople, seems anything but aggressive as we're sitting in Kensington sipping tea and talking about the life and occasionally hard times of a most excellent rock band who, four years after they came down to London from Hereford, are at last beginning to enjoy the status they might have had a long time ago. The next big thing, say many.

The early Mott was a band intending to follow the steps laid by Bob Dylan's Highway 61. They played good outgoing rock music that had a bit of depth to it, a bit of subtlety to follow the physical buzz of the beat.

As time went by and the group, despite their amazingly turbulent live appearances, failed to sell records as they sold promoters' tickets, disillusion and gloom set in.

Quitting

"We were on the point of calling it a day," says Mick, "when David Bowie told us he'd always liked the band and even if we were going to break up, why not have a last try with this song he'd written for us."

"All The Young Dudes, Mott the Hoople's Bowie-produced and written breakthrough hit single, saved the band's bacon. After numerous toings and froings with managements and record



Mott the Hoople fight that camp rock tag

companies, the group had landed David as a producer, Tony DeFries as manager, a new contract with CBS, and there they were, oh boy, in dem charts.

Then, not only did organ player and founder member Verden Allen decide to split from his band — his songwriting didn't fit and he felt smothered — but Tony DeFries had to give up managing them. Mick says, "Both David and us are demanding artists: we're the sort who need a manager to look after us exclusively, and Tony just didn't have the time. We were a bit upset because we liked the way Tony'd been looking after us. For example, he used to come and see us play as often as he could. A band can get depressed and lose heart if there's nobody there behind you to tell you that you played a good set.

"It's very different the day after you've done a gig than it is when everybody's bopping away on the night. You can feel

very deflated when you get over the spirit of the occasion," he says.

Without David, the group decided to produce themselves on record. Judging by the success of Honaloochie Boogie, they're good at it. How does Mick feel about a group doing their own production?

Objective

"It helps you to be more objective about your music. You have to be able to detach yourself from what you've been playing and look at it as an outsider, which means that you get better about self-indulgence. The natural inclination as you listen to a track is to want to add a guitar here and effects there; when you're producing you have to be less hasty."

Mick is a little sad but philosophical about the break-up with David Bowie and Mainman. The only doubt that lingers is that "a lot of people seem to think that

we're into the campy glitter trip because of our association with David, and we're most definitely not.

"I think a lot of the groups who are riding that particular bandwagon, dressing themselves up in wierd costumes, are soon going to look very silly. It was different with David. He knew well enough what he was doing to be able to ride the camp thing and use it. He was big enough to do that.

"I'd just like to say that we're a masculine group. We'd rather be straightforward and hopefully avoid getting bagged with too much of a particular image. It takes longer that way, but eventually we hope that Mott the Hoople will be known just for ourselves.

"DeFries had a lot of ideas for us. He decided that we were over-exposed in England, that we'd given too many interviews and played too often, so he said 'no press'. It would have been good — we do want to preserve a sort of elusiveness, we don't

want to be nailed down — but the isolation tactics had a better chance of working with David, who was pretty well unknown, than they would with Mott. Everybody knew us already."

The next step for Mott is to crack America. They've been over every year since 1970, working hard around all the halls as support band and getting themselves felt, and as you read this they're just starting on another trip. It'll be their first as headliners.

Shuttle

All the stories you've heard about bands being shuttled from Toronto to California to New York and to Texas on successive nights are true. It does actually happen that way, as Mick well knows, particularly if you're only a support act and you have to go wherever the work may be.

"We've got to a stage now where we're

putting our foot down a little more," says Mick the veteran. "We're making sure we have a week to rehearse in the States before the tour starts and that the schedule is a bit less demanding and the dates follow a logical route."

Confident

The band are more confident about America this time. Mick says that the first time they were in New York, nobody in the band dared leave the hotel room after dark. Now he doesn't think twice about going down to Times Square for pizza at three in the morning. "You get the people asking for money and a few shnurds bothering you, but I've come to like New Yorkers — they seem very short and aggressive at first, but after a while their sense of humour comes through.

"I suppose the sensible thing to do is take the dollars and run," he laughs. "But I like a lot of things about America."

There's a feeling, says Mick, that makes it easier for you to put on a show when you're out of your own country. America seems to pump the adrenalin in and draw the best out of a band. There's just the problem of bursting back off the plane at Heathrow, cruising into London and wondering what on earth to do after all the high-energy weirdness of a tour.

"You get back home," he says, "and you're there sitting in your room all a-buzz and trying to figure out where all the action went."

This time in America, where they'll be touring for a month, there should be plenty of action — Mott are taking a pianist and an organist with them, leaving Ian Hunter free to play guitar and fill the gap left by Verden Allen ("Ian finds it hard to move about much with a piano", says Mick), and Mott will have a three-piece girl backing group to add vocal lustre.

So — look out Cleveland, Detroit, Philadelphia and Boston, all you rock and roller strongholds. Mott are coming through.

Rick Sanders

Keeping up with
JONES

Just a housewife in a
rock and roll band



IT'S tough being a superstar's wife. I mean, it's fine being Mrs. Paul McCartney, married to the leader of the band - but if you actually join the band well, people can say such unkind things.

In fact, Linda, by adopting a policy of quiet dignity, has got over the worst of the criticism. The fans have accepted her, applauded her for owning up to her musical weaknesses.

"But," she told me t'other day, I feel I've been stagnating for the past six months or so. Been in the background. But if I do anything good, then I'll come more into it. Mind you, I really enjoy the going-on-stage bit."

Then there were the bitchy comments about her hair-style . . . "looks just like Davie Bowie - bet Paul is upset about that."

In fact Paul cut and styled Linda's hair - while they were in Marrakesh recently. He admits the resemblance to Bowie but says: "In fact I was trying to create a Ronnie Wood!"

Good friends

PAUL Williams: "I'm working Lake Tahoe this summer with Liza Minnelli. Now please don't go linking us romantically, or I'll have to fight off all those other girls."

Next to Melanie we like . . .

YOU'LL never guess who came top of the girl singer department in a poll conducted by the Melanie Music Society! Well, actually they didn't include Melanie but I thought you'd be interested in which OTHER girl singers appeal to members.

British girls: 1, Olivia Newton-John; 2, Maggie Bell; 3, Sonja Kristina; 4, Sandy Denny; 5, Lynsey de Paul.

International: 1, Carly Simon; 2, Joni Mitchell; 3, Carole King; 4, Joan Baez; 5, Judy Collins.



Tull - best sellers

FACT: Jethro Tull beat every other act out of sight when they performed at the 18,699-seater Forum in Inglewood, California. They sold out three shows in a matter of hours, and then sold out a hastily-arranged fourth. Nobody has touched that sort of statistic . . . nor even Presley, the Stones, Led Zeppelin, who played but two sell-out shows in this sporting palace.

Pipes and drums

MUST have been hard for Frank Lea, brother of Slade's Jimmy . . . like standing in for the seriously injured drummer Don Powell for one giant Isle of Man concert, then returning to his overalls and other people's burst pipes.

However, Frank has taken it all very well. He's quite happy to make his own way in pop music, and doesn't mind starting at the bottom. So he's forming a semi-pro group, Jack Rat, in Wolverhampton. Good luck to him.

Discord

CHART Top Tenners Peters and Lee are neighbours in a London council housing estate and they often rehearse new numbers in Lenny's living-room. But that thundering and thumping on the ceiling is not somebody improvising a rhythm section. It's a lady upstairs who clearly hates the sound of Lennie and Di harmonising together!

Just give me the money

AS A persistent complainant about the quality of the ten thousand movies Elvis Presley has made during his career, I was interested to unearth a quote from Colonel Tom Parker back in 1963 . . . asked about the story-line of a new Elvis film, he replied: "Script? I never ask about the script - it's the one who comes up with the right dough that counts." Isn't it ruddy marvellous!

Christie's lucky day

FRIDAY the Thirteenth came and went . . . and no tragedy befell me. But for Christie, it was the fate-tempting date of their first single - in nine months - on CBS and called The Dealer.

Their boss Brian Longley tells me they've been out of the country on tour for nine months of the past year. That takes in South America, Spain, Denmark, Sweden, Germany, Switzerland and Greece.

And they're very big indeed in South American areas. In fact, it's been much like the old-style Beatlemania there, with 24-hour a day security guards on the Sheraton Hotel in Buenos Aires when the lads were staying. Now I hope The Dealer flips out an ace for them.

Not so clean cut

THE Carpenters, Karen and Richard, are hopping mad . . . despite the success of their Then And Now album, and the single from it. The Carpenters, in fact, would like to hammer a few nails into those who think the duo are too good to be true.

Says Richard: "I'm fed to the teeth with the ultra-clean image that we've been lumbered with. It has just gotten out of hand. Mind you, I have to admit that we do restrict the songs we sing so that there's no real contradiction of the public's concept of us."

"But, hell, we're just two normal people. Nobody could possibly be as squeaky clean as we're supposed to be. Maybe we should go out on the rampage, just to show people. Still, in comparison with some of the freaky long-hair rock groups, we ARE pretty clean-cut."



Cat in cafe days

Where Cat washed up

I USED to nip for a quick meal and I'd go in this Greek-styled restaurant in Shaftesbury Avenue and for half-a-quad I'd get a good meal . . . not even aware that the lad doing the washing up was to be later known as Cat Stevens.

It's not that I'm so old; just that Cat started washing up at a very early age. Now Cat is spending a lot of money on behalf of his dad, who owns the restaurant, to make improvements to the place.

Result, probably, is that I won't be able to afford a meal there. And definitely they won't be able to afford Cat as a washer-up.

Be prepared

REALISTIC quote from Bobby Womack: "If you don't come up with any hits, you can sink to the bottom of this business in no time. It's scary how fast you can become a nobody. But you always have to be ready for that to happen, and you have to be able to deal with it."

One or two big-timing biggies around now should remember that.

AL MARTINO

"SPANISH EYES"

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Now in
the Charts!



ALSO AVAILABLE



The Best Of Al Martino
ST 21363
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Spanish Eyes
ST 2435



Girl-of-the-week

GIRL-of-the-week dept: - It's Sharon . . . that is, it's Carol Hawkins, actress and star of such telly series as Please Sir and The Fenn Street Gang. Now she's on record, singing Listen, on Polydor - and the man behind the disc is Johnny Worth. For the record, Carol is blonde and measures up at 35-25-36. Off the record, she got married a year or so ago. Not quite a record: her one-time shorthand speed of 120 words per minute, or her typing speed of 60. She used to be a secretary, you see!

JOOK RULE O.K.



ANN ODELL, keyboard player and the latest recruit to the ranks of the well-oiled Blue Mink, is up in Sheffield, where the band are working a week at the Fiesta Club. It's been packed houses every night, she says, and yes, more or less cabaret.

"That's what we've been doing mostly over the few months since I joined," she says, "and it's been very hard work. But on Thursday" — Ann sounds distinctly more

undoubted musicianship and credentials as session players on some of the more advanced pop albums, have found themselves pretty well bagged as a very English middle of the road band. The name Blue Mink has become something of a byword for commercialism.

New act

Not altogether to Ann's fancy. "We do appeal to a wide audience," she says. "We seem to get young and old, but in England she they all want to hear our hits.

"We're rehearsing a whole new act for America. A lot of new songs — apart from some of the numbers we'll have to do — and a fuller sort of group."

Ann joined Blue Mink on April 1st. Why? "Well, Roger Cook and Herbie Flowers did an album of their own songs on which I'd played and done the orchestrations. I'd done a few things, so when they asked, I said

you're a solo artist and unknown to boot. And the group offers scope."

Ann's 25 now, and she's been a professional musician for the last six or seven years. Who's she been playing with? "You tend to forget," she says. "I'll have to think . . . I did some stuff with Shawn Phillips, and I did some work with Paul Buckmaster, including Leonard Cohen's 'ongs Of Love And Hate, and the film of Jesus Christ Superstar."

TV series

At one time and another Ann, despite her age, has run her own band, had a TV series, residencies in clubs, and she did a spell on the QE2. Though she's firmly into Blue Mink, she does admit that she would eventually like to become known as a solo artist. "The members of Blue Mink seem to spend about 80 per cent of their time working for the band, but there's still room to do your own

would Ann describe her own music?

"It's very different from Blue Mink's. Much cooler, and, much to my record company's chagrin, much less commercial. I used to be a jazz player once, but not so much now — I've developed a catholic taste. Sly Stone, Joni Mitchell, the Mahavishnu Orchestra are people who I suppose have influenced me."

All a bit different from what you'd imagine from Blue Mink. How does Ann reconcile her tastes with what she plays in the band?

Syrupy

"Well, I do get off on some of the things we've been playing. Some of the pop I really do enjoy — the music's good and the group has such a good feel — but then again, a lot of it is much too syrupy for my taste.

"As a group we're definitely trying to get rid of some of the sweetness and go in the direction of albums a bit more.

"I've written one of the songs on our current album — it's called Lovely — and there's another one for our next LP which comes out in September called Non-Commercial Blues, which I suppose sums up my position," she laughs. "It's somewhat tongue-in-cheek.

Rip-off

"I do love playing some commercial stuff," she says, "but if I manage to write anything commercial, I'm always sure I've heard it somewhere before. All the boys tell me that's OK, but I get conscience-stricken at the thought I might be ripping somebody off."

And meanwhile, prepare for the new Blue Mink. "There's going to be a whole change of direction," says Ann.

Rick Sanders

Ann Odell puts on a Blue Mink coat

excited at the prospect — "we're going to the States. We're to do a week at the Troubadour in Los Angeles."

Which is something of a step sideways for Blue Mink, who, despite their

yes straight away. I knew the guys in the band and I liked the way they played.

"Also there was a certain amount of status in it for me. It's very hard to get off when

stuff."

Under which heading comes Ann's solo album, 'A Little Taste, which DJM are putting out on September 6, with a single — Swing Song — just out this month. How



Albert Hammond and the Free Electric Southern Californian Band

HE'S a punctual man. Be ready at half-past five, they told us, for a phone call, and sure enough at that very hour who should come through from the USA but Albert himself. Unfortunately he was totally incomprehensible, as no doubt we were to him, so it took another ten minutes to try and find a clearer line to LA.

Accent

It's ten am. over there and Albert is at home. "I'm on top of a hill and I can see down into the valley", he says, in precisely the sort of accent you'd call West Coast. All the same, Albert was born in England, and he didn't go to the States until two years ago. And you'd never guess it — California, where it don't rain, is his home now, even if he did write that first hit song in a flat in Fulham.

He's lived in France, Spain and Germany too; singing all the time, he says, though he has had

to take a few other jobs in order to eat.

It all really started for Albert some six or seven years ago in England when he started writing such unforgettably forgettable songs as Little Arrows (large hit for Leapy Lee), Gimme Dat Ding (large hit for . . . yes, got it, the Pipkins), Make Me An Island and Good Loving (Joe Dolan), Freedom Comes, Freedom Goes (the Fortunes) and hits for such as Blue Mink. Albert, then, was a tremendously successful writer, but he didn't much like what he was writing.

Dogged

He spent a couple of years as a member of the Family Dogg, who had some hits and finally it all got too much for him, and Albert split from England. "I couldn't take all that", he says.



It was by no means instant success that awaited him in America. "It was a lot harder than in England", he says, and remembers a hard year and three months after his arrival when he did next to nothing,

trying to score a record contract, a songwriting contract, anything to get him started. Nobody gave him one.

But he didn't come back. "I told myself that I couldn't go back to England a failure", he

says, and stuck it out until eventually he got lucky.

In his own words: "It started for me when I wrote It Never Rains In Southern California and, though it wasn't even on my first album, I gave the song to P. F. Sloan." (Another blast from the past here . . . you remember P. F.? He was the one who wrote Eve Of Destruction for Barry McGuire).

"And P. F. couldn't sing it. I was producing him on the sessions, and when I told the record company they said 'So why not you,'"

Missed out

He did, and the song was a hit "in every country in the world except England", he says. And he was, by this time, signed up to the Mums record company.

On stage, Albert uses just a piano and another

guitar. "It's an unusual act in having no drums, and I suppose it's similar to Gordon Lightfoot, only more aggressive.

"You have to present yourself on stage as an artist", he says, and says that it's all down to generating a lot of electricity. You have to stay alert all the time, and you've not got to be laid-back, and you must have an act. "We started off on a Moody Blues tour and did Madison Square Garden and all the big halls, and it went well, and we've stuck to the act", he says.

Soon

And when are we going to see Albert Hammond playing in England? "Just as soon as you bring me over", says the man whose new single, Free Electric Band, is destined for the charts.

Rick Sanders

Some punk once wrote that the Beatles were just a rip-off band who kept their show on the road by liberally borrowing from all the new sounds around. True. But not so much of the rip-off please, that sounds irreverent and besides any band that knows where it's at is going to utilise the forces most prevalent at any given time. Now all this may seem to have little to do with Paul McCartney, but hold onto your corn-flake bowl my friends, the man of whom it was at least once said "Who?" is back in business in more than just the usual nostalgia-plus-ex-Beatle syndrome. He's very much a man keeping up with the times. And because of that, he's very much a NEW rather than an OLD force to be reckoned with.

Wings British tour is now completely over. The dice are rolled and the numbers showing, so bet your last Woodbine that what Paul learnt in those 17 gigs will have more effect on him than anything since the Fab-Four split.

Merging

First you can forget those needling tales of Paul selling out to the showbiz machine. It's the band that he wants and only now is it getting into a new stage; it's own stage.

More and more Paul looks towards merging his identity with the rest of Wings. It may take quite a time, but the day's of ex-Beatledom and ex-Moody (Denny Laine) are numbered while the advent of Wings is only just beginning to show. That's what Paul says anyway.

Talking

You see yer McCartney, who's always been an easy-going bloke I'm told, is now sufficiently into the music-biz scene again to talk to the papers. So at not little more than a moments notice we set off to Leicester for the last but one gig of the tour. Sounds easy doesn't it? But the "we" in question happened to include Wings' publicist Tony Brainsby, a total fireball of boundless energy who courts disaster wherever he goes.

Jobsworth

This time the car blew up on the M.1., the tickets were left in London, and the jobsworth backstage at Leicester Odeon said we couldn't get to see Paul 'cause it was . . . more than his jobs worth?

Oh dear, yes and Good Morning Lord, we finally got thru and into the next part of the movie which is: The Stairs.

There we are, microphone Michaels all, waiting to be ushered in

from those cold' echoey stairs you only find at the back of cinemas. And meanwhile a man is trying to press this huge tape-recorder plus tapes into the hands of Paul's

Paul talks to Peter Harvey

manager, Vince Romeo. Not just the tape you see (which contains the man's songs) but the whole caboodle. Cute huh?

The choir

But down to the business in hand.

From the dressing room comes this strange singing. Sounds like, God it is . . . When Irish Eyes Are Smiling, and it's the band. They're all at it. Did I also hear Old Mill By The Stream? Ah gee, even the local was never like this.

After we'd followed Paul, Linda and Denny, up to a tiny room in the

top of the building, I asked him about the singing.

"You've heard of a warm up?" he sits himself down on a sparten chair and drags on the butt of a cigar, "well that's the cool down. Period. It's actually all in honour of my Uncle Harry who's down to visit us this evening."

'I quit'

It's probably very much an end of the tour feeling as well, so what about that?

"Certainly. Tomorrow night is the last British date for a while and then I'll do 'Ladies and Gentlemen, this is it, the last show, I quit. I'm quitting tomorrow night at Newcastle. I have my jacket ripped off and I'm quitting and I eat Henry's guitar. Don't tell anyone though it's a surprise," he adds, slyly talking behind his hand.

Hard?

There you are a bit of McCartney humour, and there's more.

Paul, I ask vainly, was it hard to take this tour on the road? Linda: "The car wouldn't start." Paul: "No not



Paul's Wings identit

really we got the car together and . . . No.

"Actually I'll tell you the truth, the way we've done it, it's turned out quite easy. You know, now is the only tour where people are looking critically at us, as a first time, and almost managed to get away with it kind of in Europe and our university tour. Early on there were one or two dodgy nights but that was the idea of doing it the way we did it. If we'd have gone straight on to do Earls Court you can imagine, you know, bands that have been together a few years have problems there and we didn't fancy that, we just fancied playing around, and we managed to pretend that we were a small time group."

Deep end

Was that easy?

"It was easy for us. But it was great because it meant we really were in at the deep end and we had to kinda solve everything for ourselves."

But was there ever a

point where you felt it wasn't going to work?

"Once or twice, you know we had a few kinda arguments and stuff like 'I don't like the way you do that' and oogh friction," he looks alarmed.

Do you lay the law down or is it democratic?

"Well, it's a bit democratic but if we're looking for a decision, I'll just make it. But if someone disagrees, it's just ugh ugh, you've got to have disagreements. It's not a living thing unless it's disagreeing."

The talk switches to the development of the band.

"Hopefully," says Paul, "as we go on we're going to take the centre of the attraction off me and let Denny come through more, like on the next album. We'll start working in new material

but because we are not drawing on any Beatles stuff, except Long Tall Sally which isn't really, we're a bit limited and . . .

No numbers

Denny breaks in to say: "It's just that we haven't got any numbers."

Paul: "When Denny's album takes off and there's a few tracks on that people might dig, then he'll get to do them. We don't want to push Denny just for the sake of saying 'Hello folks it's not just me' you know we're trying to keep it on what they want."

Together

How about working together on songs? "Yeah that's what we want." And you won't do Beatles songs: "No we





gone on like years and years but really it's a pretty fair record the whole scene as it was and I personally would just rather go onto something new. It's a bit boring to tell you the truth, the Beatles. It would just kinda bore me a bit because it's all something I know. At least Wings is new. You know, we've got Denny Laine, and it's a new band."

Ordinary

But you're the only one who is touring, was that something you always wanted to get back to?

"Mmm. I'm pretty kind of ordinary like in my thoughts and being a musician band member, when you get off the road and you start becoming like almost a business person. Like, recording and going into the office each day, it's a different thing. But to me it wasn't interesting. I remember finding myself one day on the phone and suddenly thinking 'Jesus Christ I've been on this phone all day, and I was getting off on it. So you know I thought, I'm either gonna do this for ever, or something else. So I rang the Laine up.'"

Right notes

He'd known Denny from touring in the past and thought of him as someone who would be

audience and there's nothing to match that. When you've got a good audience. It's very, you know, if you're a performer it's in your blood." He says it in mock camp style but you know what he means.

Performance

How much does performing stimulate the song writing? "I think it will be a great help. We just had a little lay off for two weeks and I think I've written a couple of good-uns in the meantime and I tend to write them now to perform them.

"And if you check it out, a lot of the kinda hits with Geordie and Slade and Bowie are all very much numbers to perform. You know: 'Alright, Can You Do It, Come On, yeah I Do, yeah, will you.' To an audience, they are very audience numbers. So I dig that and I think we'll do that, start working on things to get an audience at it. Rather than deep stuff."

Get Rocking

The age of people sitting back and listening never happened for the Beatles but Paul agrees now that an audience will sit back for numbers like My Love and Live And Let Die. "But on the rockers I like em rockin," he says.

"I still think stage acts are like the fairground or the circus coming to town. You've got to have things they know. I mean people go to the circus to see a lion, but if you put like a ballet on, just a ballet, they would say 'Ugh whatdye mean' it wouldn't work."

He's so keen to give audience songs they want that Beatles songs were considered.

"But it's a good thing we didn't because you've got the danger then of developing a second-rate Beatles and you can get left in the lurch. You could develop the most incredible Beatles or McCartney act and blow it by not keeping up with the times. Then it's going to be 'Oh they're a very nice nostalgic group' and I don't want that, I'll leave it to all the bands playing down in Benidorm."

That's perhaps one place Wings won't be playing but you can expect them round your town sometime because Paul is into that: "No-one's ever offended when you take your band to their town," he says.

More hits

As for the States where the album is doing so well, that's out. They can't go because of his dope bust but they don't want to play there anyway.

Now that the tour is over they're getting down to more recording and hopefully some number-one hit rockers. That should make everyone sit up and take notice.

able to sing "the right notes."

Did he see himself now more as a performer than a creator of music?

"No, I think it's about 50/50. I think it would be dead easy for us now to think OK lads we proved our little performing thing, we've gone down quite well, and do a Bowie, you know.

"I mean I don't know if he's seriously done it by the way, but we could do the bit and say OK man cool it man, go to Marakesh to record. You know it would be real cool.

'To play'

"But the gig for us is to play to people you know. Some nights you don't get good audiences. But on the nights you do, I mean most nights we have had like a fair

...s find their ... y on stage

made a conscious decision not to do Beatles songs and that in a way is a kind of difficulty because we could go on and do a lot of them. I mean at the moment we are playing quite a few songs that either they don't know, or they don't know so well, but eventually I think it will get so that it will be numbers they know. A few more rockers, we need some more rockers towards the end because we run out on Long Tall Sally. But these things we'll let come naturally."

Beatles

All that talk about the Beatles getting back together, did it mean hang ups for the rest of the band, or was it something you know will happen all the time?

"Exactly (We just look

forward to a holiday — Denny) we all know the scene you know, and it's difficult 'cause everyone's going to say this."

It reaches a point where the national dailies are virtually saying, yes, the Beatles will get back together.

Boring

"But they won't," says Paul. "It's pretty certain they won't so it's really a question of what are you going to do. Are you going to wait round for years while the Beatles sew it up and get together, then when they get together, is it going to work? And have they done it in fact. Have the Beatles actually done all there was to be done. Pretty much they have."

You feel like that?

"Yes, I mean we probably could have

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MY MIND in a turmoil, I stopped typing and walked over to the window, and stared down at Carnaby Street; trying not to think of my forthcoming Caribbean trip. Wowie, I thought what a ball I would have in Kingston, Jamaica. No deadlines to meet or telephone calls to quicken the pulse. I wanted to quit right now; I wanted to beat it down to the travel agency. Instead, I stood there for a minute feeling happy as hell, wondering, how Judge Dread would make out with my RM column.

I'd met him many times as an artist, now he was going to write a regular bi-weekly Dread Spread for RM. Well . . . that's it, Judge, I was thinking. Good luck to you!

Gaffer walked out of his office, studying a colour transparency of Nicky Thomas, and over to my desk, asking: "When are you leaving, Brutus?" I stared at Peter, suddenly at a loss for words. I wanted to say so many things, but they all seemed to choke in my throat. I cleared my throat and said, "Soon - real soon." He nodded, "Good luck, Brutus."

I put my arm on his shoulder. "For Christ-sakes, Pete! I've got to go and suss out more about West Indian music. That's my business. Besides, I could do with a holiday, don't you understand?"

He didn't say here's to; he didn't come up with any

sentimental newspaper editor toasts that would ring with immortal sentiments. We just looked at each other and swallowed the thick brown coffee in our paper cups.

I rose to my feet and walked slowly to the door, turned and took a last look at the office I loved so

much. "Goodbye, RM," my heart cried out. "I'll remember! 'I'll never forget!"

I felt depressed and sad because I was leaving the RM. I thought, with a curious sort of feeling, that the RM might miss me, too. I stood silently outside in the street, looking up at the office windows, my mind going back to the days when the RM was located in Shaftesbury Avenue.

Tears

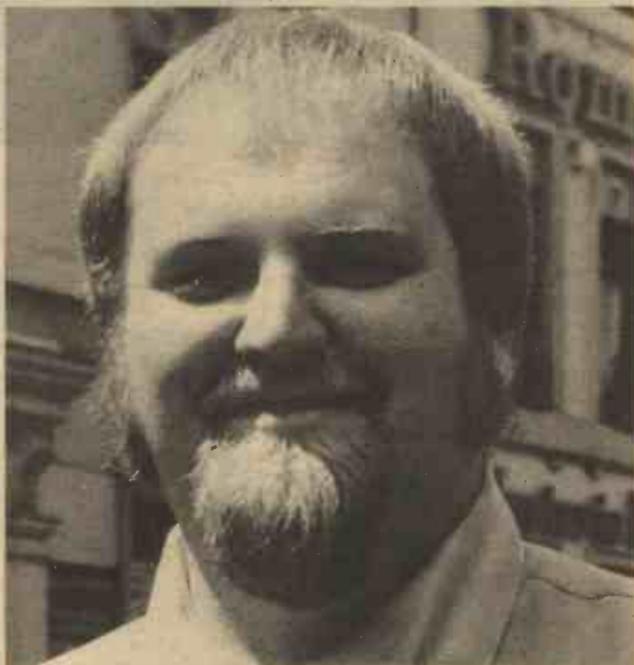
I couldn't hold back the tears any longer. I leaned against a parking meter and put my face in my hands and started to moan openly.

It was midday now, and blazingly hot in London. The heat seemed to press down like a leaden weight. Particles of soot danced in the shimmering thick air. The physical discomfort of a heat-wave added to my misery.

I took a cab to Tottenham Court Road, then a bus to Trafalgar

BRUTUS CROMBIE'S Reggae Spread

Make way for the Judge



Square. Getting off, I walked along the Strand towards Fleet Street.

I was hanging around Waterloo Bridge talking to passersby, sussing out their reactions to the idea of Judge Dread penning a column for RM - and was standing on the pavement in the centre of the bridge

quenching my thirst with a half bottle of brown rum - when I glimpsed this chick walking towards me.

She was a tall blond with fair skin and a superb body; she had big boobs and firm thighs, and she bore herself with a kind of radiant sexual pride -

wowie, what a pinchable wench! As she walked by I eyed her full buttocks hungrily and called, "Hi, what do you think of the idea of Judge Dread writing for RM?"

She stared at me for a moment. "You see, Brutus - you don't mind me calling you Brutus? -

a lot of people don't dig reggae music at all, you know, more into rock-n-roll and all that. But I've been a reggae fan for six years, I've seen them all, one reggae hopeful after another. Your Dandy Livingstone, your Nicky Thomas, your Desmond Dekker - I know them all, record by record. And believe it or not, Brutus, I've never heard of Judge Dread!"

Who?

Fantastic that there should still be somebody who didn't know about Judge Dread. "Never mind, baby," I said quickly. "And now, if you'll excuse me, I really must go and speak to that roadsweeper over there."

I crossed towards the old man with a dustbin trolley, who was busy shovelling up horse droppings - not far from the Shell Building.

Finally, he put his shovel away and said softly, "You want to ask me about Judge Dread?"

Like a reggaecat at a Nicky Thomas concert, I waved my arms in the air. "Yeh, Man, I wanna hear what you've got to say." He smiled, then started to fashion a ciggie with one of those Rizla jobs.

His fingers were grubby and moved quickly, the fag was ready in a jiff.

Funny, though, the way it didn't last very long. The usual thing - not enough tobacco, I suppose.

"I'm frequently asked how, as one of the oldest reggae fans in London, I manage to know so much about Judge Dread. Well, as a teenager, I worked as a dustman and emptied Ma Dread's two bins every week!"

It was cool inside the big Lufthansa aircraft, despite the hot sun outside. I closed my eyes and tried to blot it all out. By tomorrow, I'd be in New York; a few days later, and I'd be in Kingston, Jamaica.

Outside, and a long way down, a red bus moved slowly along Oxford Street outside Woolworths, and a group of reggae fans moved into Carnaby Street, hoping to bump into Brutus Crombie.

They were unlucky, the only reggae artist in sight was Judge Dread, who was heading towards the RM offices. I squirmed deeper into my first-class seat and sighed.

Thanks for listening, cats. I'm off to Jamaica.

around the country

tony byworth

John Fogerty - the Blue Ridge Ranger

JOHN FOGERTY, in one way or another, has long been involved with country music.

Back in the late sixties, following their earlier US success with an old rock number Suzie Q, Creedence Clearwater Revival established themselves with British audiences as a rock band possessing more the slightest traces of country influences. In fact it was John Fogerty who wrote both Proud Mary and Bad Moon Rising - two songs that have now become standard fare in many country artists' repertoires.

The influences showed clearer with the arrival of the Blue Ridge Rangers, John Fogerty's latest recording venture, and their debut album - titled appropriately Blue Ridge Rangers (Fantasy FT 511) - can be filed as straight country. Perhaps musically a little heavier but certainly possessing more of the music's basic ingredients than can be found on many of Nashville's more 'sophisticated' recordings.

A certain degree of mystery has always surrounded the group and information from the Press Office reveals that Fogerty is far more than the album's credited arranger and producer.

John Fogerty is, in the final analysis, nothing less than the Blue Ridge Rangers themselves. In other words, adding to his complete versatility, he is the lead vocalist and the harmony voices, the lead guitarist, the steel guitarist, the drummer, the fiddler - and, undoubtedly, every other contributing factor.

As to the actual album, it's a collection of the artist's favourite songs and, besides featuring the two Stateside successes Jamabalaya and Hearts of Stone, includes such items as Jimmie Rodgers' California Blues, the traditional Blue Ridge Mountain Blues and Haggard's Today I Started Loving You Again.



In this instance John Fogerty hasn't written any of the material - but then he doesn't have the need. Country music stems from his earliest childhood memories and his complete enthusiasm shows through on each of the album's twelve tracks.

Collectors wishing to build up their record library with some of the music's past successes are well advised to seek the three volumes of Great Country Hits recently released on EMI's One Up Label.

Great Country Hits of the 40s (OU 2018) will possibly prove most interesting to the complete enthusiast as the majority of tracks, mainly taken from the Capitol archives, have not been available for many years. On hand you'll find such items as Tex Williams' Smoke, Smoke, Smoke (that cigarette) and Jimmy Wakely and Margaret Whiting's Slipping Around - both million selling successes - Al Dexter's Pistol Packin' Mama and Jimmie Davis' You Are My Sunshine, the latter two

songs having been taken from the US Okey and Decca catalogues respectively.

The 50's (OU 2019) offers such famed recordings as Tennessee Ernie Ford's 16 Tons and Sonny James' Young Love whilst, moving into more recent times, the 60's volume (OU 2020) revives familiar titles by such artists as Merle Haggard, Glen Campbell, Faron Young and Wanda Jackson.

An entertaining collection of songs which proves how far country music has travelled in three decades and is made even more attractive by the price (£1.43) of each record.

Atlantic Records, having recently celebrated their twenty-fifth anniversary in the music business, have now opened a Nashville office and given country music a place in their musical rostrum which began a quarter of a century ago with R & B.

Their first singles hit the British market this week and, headlining the way is that former Texas beauty queen Jamey Ryan, recently seen throughout the land on the extensive Slim Whitman tour, with Keep on Loving Me (K10330). The record is produced by famed steel man Pete Drake.

The other two releases feature Johnny Paycheck's front man Don Adams with the uptempo I'll Be Satisfied (K10333) and David Roger's Just Thank Me (K10334). The latter features Rogers' first single release in Britain: in the past, although having recorded a number of albums, he has had only a couple of tracks released here.

Once again the Cambridge Folk Festival is upon us and this year - the ninth festival - audiences will be treated to a whole flood of top names that include Steeleye Span, John Prine, Steve Goodman and Stephane Grappelli.

The Grand Ole Opry will once again have its own tent and, hosted by Pete Sayers, will feature many of Britain's top country acts including Orange Blossom Sound, Southern Ramblers, Tumbleweeds, Pete Stanley and Roger Knowles and Marian Golbey.

Also on hand will be the guitar seminars run by Stefan Grossman. The Festival takes place next weekend (July 27-29) and is held at the Cherry Hinton Hall grounds.

From Gris Gris to glitter that's *Dr. John the Voodoo king*

ARE YOU all sitting comfortably? Then I will begin. I was in Portobello Road the other day, taking a quiet afternoon off from the pressures and trials that our elegant editor imposes on my good self when I noticed a young man with a lot of hair approaching from stage left. He seemed to be eying my DR. JOHN teeshirt with a fair amount of interest, which was something I could readily appreciate.

It's pretty dashing you see, covered in a lot of glitter and is what's known in this wide and lovely world of ours as an attention-getter. The young man had by this time come within a yard of the Beatty and was talking, very quietly I suppose I should add, in a tone that cried out 'secrecy'.

'Hey man, Got any acid?'

'Sorry.' I said trying to

appear nonchalant.

'Well what are you wearing a Dr. John teeshirt for then, you stupid underweight, puny freak?'

When I met the amiable Dr. John last week at his room in the Londonderry Hotel on Park Lane, I told him this story. He smiled sympathetically and began to talk in his dry southern American drawl, which has a bass tone equal to that of a mating hippo.

'Yeah' he drawled. 'I've been pretty hung up with that same problem over the last few years. I admit my music used to be very heavily associated with the so called drug culture, but I'm trying to change that now. What I'm trying to do these days is to promote the original music of New Orleans.'

That all sounds kinda strange talk coming from Dr. John — the Night Tripper and King of Gris

Gris. He's the chap who built up his legendary reputation through the voodoo influences of the black Arts and the thrill of the unknown.

His first album *Gris Gris* had a massive impact on the music scene in general. Out of it, for instance, came *Walk on Gilded Splinters* — an all-time classic, which the Doctor still gets asked for.

Dr. John as you have probably guessed is not his real name. Known in the musical world as Mac Rebennack, he began his career as a session musician, playing with all sorts of noteables including at one point, Sonny and Cher.

'It was around this time that I got interested in the voodoo. Originally what happened was that this old lady took me along to some of the ceremonies that were being put on for tourists and from there I graduated into learning



a lot that went on behind the tourist front. It was then that I expressed an interest in recording some of the music.

'I was told that I wasn't allowed to do this. Perhaps some spell would have been put on me if I did! So in the end I decided to just settle for getting the actual feel of the voodoo rites.'

Strange stories were related about the Night Tripper during this period in his career. People told of actual voodoo rites being performed onstage, dead chickens being left behind in the dressing rooms and last but not least, the Doctor stopping the rain during a performance in Toronto.

'Well it was raining

you see, and the people were getting wet and trying to dance in the mud and it was sloppy and we didn't dig that too much. All I know is that the rain stopped when we began playing music and started again when we finished. I wouldn't like to say whether or not it had anything to do with what powers I may or may not have though. I like to think that the weather may have been influenced by our playing.'

His current albums *Gumbo* and *In the Right Place* are much influenced by friend and tutor, the legendary Professor Longhair.

'I used to sit behind that guy and just watch him. The amount I learnt

from just watching them fingers moving can't be imagined. Without a doubt that guy's one of the finest piano players in the Southern States. I really got into what he was playing—New Orleans music at its finest.'

His latest offering however *In The Right Place* while still obviously being much inspired by the Professor seems a definite attempt to become more commercial.

Future plans include an album with the good Professor and also one with Fats Domino.

Mike Beatty

Floor Cracker Of The Year

Limmie & Family Cookin'

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Don Covay
Memphis

6052 258
Single

Jay and the Techniques
Apples Peaches Pumpkin Pie

6052 302
Single

**Two
More
Disco
Smashers**

phonogram

Kenny Young, the new Mr. Fantasy

Off on a trip to Silverworld

NOT so long ago when Hobbits were the rage, dogs answered to the name Frodo, and periodicals went under the name of Gandalf's Garden, just about every form of art was touched by the world of fantasy.

Book shops thrived on re-issues of all the enchanted forest come witch and magic wardrobe tales ever written, but aside from a few zany posters and badges and odd wierd clothes, the cult has remained static. O.K. there have been the Bowies doing a quasi science fiction number, but nobody is putting fantasy — story fantasy — into a strong musical form, not at least until one Kenny Young came up with his latest creation.

Kenny is an American songwriter who scored heavily with lotsa songs around the mid-sixties period, notably Under The Boardwalk and Sand In My Shoes (Drifters).

by Peter Harvey

Then he decided to quit New York and take a stab at living in England.

That was five years ago and though he goes back home about three times a year, Kenny is now comfortably entrenched in a rather superior North London house where piano, tape recorders, guitars and a huge collection of records, create a warm atmosphere for him to do his writing.

About a year ago he decided what he wanted was to "make some impact artistically" and, pushed by his friends, began writing Last Stage To Silverworld, a science fiction musical that takes over where Jesus Christ Superstar left off. And before you start thinking you've heard that one before, it must be said that this story is being put on

the big screen rather than the stage.

But first a word about Silverworld.

Kenny's story takes the listener on a time trip to 1997. The world is split into two camps which co-exist as ideological opposites. In the silver cities the Yumans who are controlled by Blue Men live in separate wards according to their star sign. The environment is sterile and cultureless leaving inmates dependent on games like "Electric Waters" for their kicks. No contact at all is allowed with the Hobos who live in the forests.

The story unfolds in time honoured fashion with Teyo, an Indian forest dweller, falling in love with Amanda, whose father is a Blue Man. Each song on the album

takes the story irrepresibly towards a conflict between Hobos and Blue Men and you cannot help thinking there's a lot of similarity to the conflict between so called "freaks" and "straights".

Kenny says he didn't mean it that way: "It all happened subconsciously. I just wrote a story. I didn't mean to moralise but you cannot help taking sides."

We are sitting in his spacious lounge fighting off in turn the affections of Guru, the family's friendly hound. Kenny is waiting for the film people to arrive for more discussion about the transfer of Last Stage To Silverworld from vinyl to the big screen.

So far the Canary Isles have been mooted as one possible location for filming "because there are some large flat plains on one island" but much of the work will be done in



London. Which is more than can be said for the original creation.

Last Stage began life out in the Greek island Mikonos last summer.

"Maybe that's where the inspiration came from," said Kenny. "I knew I wanted to write stories. I wanted to do something a bit different, something with a futuristic theme. Maybe it started in Mikonos because in that atmosphere, being really away from everything, you can begin to look at civilisation as something else."

By the end of June Kenny had got the whole idea down and went on to write the songs in Portugal and the last

track of the album, the title track, in Los Angeles. Lately he's written a couple more songs for possible inclusion in the film sound track which he says will not be sung by him.

"Right now it's all very exciting because it's like starting again in a completely different field. I feel almost like I did when I started out in the record business."

Hearing him say that you cannot help thinking he's going to make an even bigger success as Kenny Young writer of hit film musicals than he ever did with songs. And as for fantasy cults; he's the new leader.

"IT MUST be so exciting to do what you do," is what Jermaine Jackson reads in countless fan letters. "I wish I was you," they write.

But being Jermaine Jackson, or anyone famous means living your life in a fishbowl existence. No matter what you can do, you can be sure someone's watching. If something goes wrong, and you mutter a naughty word, you can be sure a reporter is listening and the next thing you know there is a huge article on Jermaine Jackson; how rude and bad tempered he is.

Being famous is like walking a tightrope. If you're too friendly you're a goody goody, if you're moody, you're unfriendly.

If you happen to be eighteen years old it

seems funny if you don't have a girlfriend, if you have one; then thousands of angry fans ask you why you have one. Do you get the feeling that you can't win?

Jermaine is 18. As an artist, the Jacksons are enjoying their fourth non-stop year of American top hits. Jermaine has emerged very successfully in the US with two major hits to his name; That's How Love Goes and Daddy's Home. His first solo album Jermaine sold a million copies and his second album Come Into My Life (out here in September) looks certain to repeat the success of the first. Onstage the Jacksons are still performing their "golden goodies" like ABC, and Mama's Pearl, but offstage, the group's bass



guitarist spends a great deal of time in his backyard recording studio, experimenting with his own compositions. He has written one particular tune for Michael, about a bird, which American TV producer Sid Fein is thinking of doing something with. As a composer and producer, Jermaine prefers soft sounding things. Both he and Michael profess an affection for groups like the Carpenters and Bread, though Jermaine will also tell you he loves Gladys Knight and the Pips, Sly and the Family Stone and Taj Mahal; who recently appeared in the movie Sounder. Not to mention the Beach Boys. It will be interesting to see how many of them directly or indirectly influence his writing style.

Then of course there is Jermaine the person. Ask him how it feels to be a sex symbol and he cringes with embarrassment. Honest. Jermaine agrees that it's important for each member of the group to have an individual

identity, but whoever decided he was going to be a woman-slaying playboy obviously had someone else in mind. Jermaine is basically quiet. I was apprehensive when I asked him about a girlfriend, but he took a chance and told the truth. Yes, girls he does have a girlfriend.

It turns out that she is none other than Hazel Gordy Jr., the daughter of Motown's president. Well, if anyone could understand the problems of being a performer, Miss Gordy certainly should. Jermaine's alma mater is a new university called California Institute of the Arts; Cal Arts for short. It opened less than three years ago founded by none other than Walt Disney. (Disney left money for it in his will).

When you graduate, as what is called an undergraduate, you can receive one of two degrees: a B.S. (Bachelor of Science) or a B.A. (Bachelor of Arts). Jermaine will probably be going for the second,

which concentrates in English, fine arts, drama, languages, and often journalism, TV and filmmaking, as well as music courses. As most of you, the Jacksons have had a lot of trouble with trying to get their schooling done. Large groups of fans constantly prowling about forced them to enrol into a very small private high school. Cal Arts will be a big change as it has thousands of students. But Jermaine will be keeping good company. For among his upperclassmen are hundreds of professional actors and actresses plus the sons and daughters of many famous Hollywood directors, writers, etc. Plus, a lot of regular old students (like yours truly who applied to go there).

It takes the average student about four years to complete all the many courses and get the degree, but with the enormous amount of time Jermaine puts in travelling, university is going to take quite a toll out of him. The operator is now trying again. Since he hasn't been able to get through successfully yet, it might well be for any of the same reasons that

have blown out telephone interviews before; Jermaine could be in a recording session. He could be rehearsing with the others, or he might have to be retrieved from the basketball court. Ah, wait yes . . . the operator has found someone to answer . . . yes, where is Jermaine . . . he's doing what? taking exams? final exams he needs to pass so he can graduate? Is there anything I'd like to pass on . . . sure, wish him good luck for me.

"It must be exciting to do what you do" read several of the letters I get in my mailbag. "It must be so exciting to meet people like the Jackson Five . . ." It's now midnight, and I've been trying to get this number since nine p.m., I could have visited friends, or been in bed sleeping instead of pacing the floor hoping the operator could get through. Makes me wonder why anyone would want to take my place either . . . g'night.

Next week: the Jacksons and their fans, what happens when one meets the other.

Robin Katz

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JOOK RULE O.K.

U.S. news

eliot tiegel

L.A. whistle stop for Elton's Rocket

ELTON JOHN and his Rocket Records company got together in Los Angeles to introduce themselves with a super special kind of party. Elton and Bernie Taupin, his lyricist, were there and Elton was dressed in a snazzy hot pants outfit with a pink blush of paint in his orange hair. He wore knee length socks and black platform shoes and was in good spirits.

The party was at the Universal Studios and a special Western set, normally used in making movies, was converted into an outdoor concert-party place. Elton played

piano and Dusty Springfield sang some songs with him.

Speaking of Dusty Springfield, she is the subject of a very unusual type of come-back story. Last October she had recorded a song for a movie made for television, Sad Goodbye Maggie Cole. The song was Learn To Say Goodbye and it was sung twice by Dusty in the film — at the opening and again at the closing. But the melody written by Hugo Montenegro was played throughout the story.

About six months ago Dusty Springfield recorded her first LP for ABC. Learn To Say Goodbye was the last track in the LP. It went unnoticed by all the people at the record company.

Several weeks ago, ABC Television re-ran the movie and people all over the country began calling their local TV stations asking about the song. Why it happened on the second showing is one of those zany situations that no one can answer. In any event, ABC-TV contacted ABC Records and men-

tioned the public curiosity about the song. Which prompted ABC to pull the tune out of the LP and release it as a single. Because it is a sad, beautiful ballad about losing one's closest love, the song is the kind which takes time in America to break open. At least that's what ABC Records promotion people tell us. Radio stations are slowly starting to play it.

As for composer Hugo Montenegro, he was rather surprised to hear that the song had been pulled out of the LP and released as a single. But he was also delighted. Hugo had recorded the song for his second quadrasonic LP on RCA, but RCA had over-looked it also.

Now it appears that

people are discovering this lovely work and it just might be the means of having Dusty Springfield re-discovered and Hugo Montenegro re-discovered as a musical genius.

The Carpenters wrote Lynn Anderson's Top Of The World single . . . Marie Osmond, the 13-year-old daughter in the already singing Osmond Family, makes her own recording debut on MGM with an LP of country songs produced by Sonny James.

There was some unmentioned violence at the huge Forum during the Temptations recent con-

cert there. A number of girls were held up in the ladies wash room, several were beaten and several had guns pointed at them. Police warned women not to go into the wash rooms because of all the violence. Nothing was reported in the papers about the incidents, but a friend's girl was one of those warned by the private security guards to be careful in the wash room. It's the first time such an incident has been revealed in the Los Angeles area and there were definite racial overtones since all the people getting beaten up were white.



Straight from the States

MARVIN GAYE: Let's Get It On (Tamla). As mentioned last week, Marv has a newie . . . and it isn't his own song! Written and co-produced by Ed Townsend (of 1957's "For Your Love" fame), and arranged by veteran Rene Hall, it's a slow plodder which features some subdued blues guitar in behind the dominating thud beat pattern, through which Marvin weaves his old-style "How Sweet It Is"-type vocal. What a departure! What's more, it's completely hypnotic. However satisfying his recent amorphous sound may be, it sure is good to hear — and really HEAR — Marvin's great Gospel voice at its sinuous best. He even gives Al Green a run for his money here. On the flip is a Norman Whitfield-produced wah-wah and fuzz-tone treatment of "I Wish It Would Rain" . . . huh? You'll hear the times change at Motown . . . backwards?

THE MIRACLES: Don't Let It End ("Til You Let It Begin) (Tamla). The heavy significance of the titles recorded by the old Miracles, the new Miracles and Smokey Robinson sure have been hammering home the point that they've reached a fork in the road. Yes, this is the first single to feature Smokey's replacement, William Griffin. While he's no Smokey vocally, he has a nice if anonymous crystal clear falsetto tone, and is well mixed in with the others on this lead-switching lush

and delicate slowie, written with more than a hint of Robinson crossed with Bachadavid by co-producer/arranger Freddie Perren. It's extremely pleasant, but in this age of Chi-Lites, Stylistics and Blue Notes it does not sound to me as if it would start a new group — and I emphasize "new" — on a major career, sounding as it does like so many others.

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

JIM CROCE: Bad, Bad Leroy Brown (ABC). Having spent the last few months climbing slowly but surely to the top of the US Charts, Jim's latest great macho thumper is evidently not destined for British release as a single. Why ever not? It's been knocking 'em dead disco-wise since I first played it back in May, just as his "You Don't Mess Around With Jim" did before it. This guy is so undeservedly ignored in this country it's almost criminal.

JERRY LEE LEWIS: No Headstone On My Grave (Mercury). Okay, it's from his "The Session" LP and available here, but . . . phewwee! I hadn't heard it until this single came in. Jerry Lee does the Charlie

Rich slow blueser after the fashion of Ray Charles's "In The Heat Of The Night", and powerful isn't the word. Listen to him run riot with those 88s when the tempo's slow, then thrill to his vocal inflections as he suddenly turns it into a frantic rocker shortly before the slow-again end. Grrrr!

TAMMY WYNETTE: Kids Say The Darndest Things (Epic). Astutely (and extremely well) covered here by actress Diana Coupland, Tammy's latest Country Chart-topper to go Pop is back in her "D-I-V-O-R-C-E" bag: you know, a sob story about broken homes and family life. This time, instead of the adults having to disguise their talk about divorce, it's the kids who are saying "I wanna divorce". Now, wherever did they hear that? A sure chuckle-getter is the bit about the kid who says his first four-letter word . . . and it sure wasn't "Love"!

DONALD BYRD: Black Byrd (Blue Note). Jazz guitarist Byrd is having his first real R & B/Pop hit with this wah-wah funkier, which is a bit like a cross between Sly Stone, Dennis Coffey and Billy Preston. Surprisingly, although it plonks along like an instrumental to begin with, it is a vocal of a type which also reminds me of War. With all those cross-references, you should be able to get an idea of what it's like! Yeah, it's good too.



U.S. CHARTS

single

albums

- 1 3 BAD, BAD LEROY BROWN Jim Croce ABC
- 2 1 WILL IT GO ROUND IN CIRCLES Billy Preston A&M
- 3 6 YESTERDAY ONCE MORE Carpenters A&M
- 4 4 SHAMBALA Three Dog Night Dunhill
- 5 2 KODACHROME Paul Simon Columbia
- 6 5 GIVE ME LOVE (Give Me Peace On Earth) George Harrison Apple
- 7 8 SMOKE ON THE WATER Deep Purple Warner Bros.
- 8 14 BOOGIE WOOGIE BUGLE BOY Bette Midler Atlantic
- 9 7 PLAYGROUND IN MY MIND Clint Holmes Epic
- 10 12 NATURAL HIGH Bloodstone London
- 11 13 DIAMOND GIRL Seals & Crofts Warner Brothers
- 12 11 LONG TRAIN RUNNING Doobie Brothers Warner Brothers
- 13 10 RIGHT PLACE, WRONG TIME Dr. John Atco
- 14 17 MONEY Pink Floyd Harvest
- 15 16 BEHIND CLOSED DOORS Charlie Rich Epic
- 16 20 MONSTER MASH Bobby (Boris) Pickett & the Crypt Kickers Parrot
- 17 21 TOUCH ME IN THE MORNING Diana Ross Motown
- 18 19 SO VERY HARD TO GO Tower of Power Warner Brothers
- 19 26 FEELIN' STRONGER EVERY DAY Chicago Columbia
- 20 29 THE MORNING AFTER Maureen McGovern 20th Century
- 21 9 MY LOVE Paul McCartney & Wings Apple
- 22 31 GET DOWN Gilbert O'Sullivan MAN
- 23 25 MISDEMEANOR Foster Sylvers MGM
- 24 37 BROTHER LOUIE Stories Kama Sutra
- 25 22 DOIN' IT TO DEATH Fred Wesley & the J. B. s People
- 26 32 I BELIEVE IN YOU (You Believe in Me) Johnnie Taylor Stax
- 27 34 IF YOU WANT ME TO STAY Sly & The Family Stone Epic
- 28 28 SATIN SHEETS Jeanne Pruett MCA
- 29 44 LIVE AND LET DIE Wings Apple
- 30 41 UNEASY RIDER Charlie Daniels Kama Sutra
- 31 33 WHERE PEACEFUL WATERS FLOW Gladys Knight & the Pips Buddah
- 32 23 ONE OF A KIND (Love Affair) Spinners Atlantic
- 33 46 HERE I AM (Come and Take Me) Al Green Hi
- 34 15 I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White 20th Century
- 35 43 HOW CAN I TELL HER Lobo Big Tree
- 36 38 I'LL ALWAYS LOVE MY MAMA Intruders Gamble
- 37 49 SOUL MAKOSSA Manu Dibango Atlantic
- 38 55 ANGEL Aretha Franklin Atlantic
- 39 24 DADDY COULD SWEAR I DECLARE Gladys Knight & the Pips Soul
- 40 27 FRANKENSTEIN Edgar Winter Group Epic
- 41 51 DELTA DAWN Helen Reddy Capitol
- 42 35 WHY ME Kris Kristofferson Monument
- 43 18 PILLOW TALK Sylvia Vibration
- 44 50 ROLL OVER BEETHOVEN Electric Light Orchestra United Artists
- 45 36 GOIN' HOME Osmonds MGM
- 46 52 THERE'S NO ME WITHOUT YOU Manhattanans Columbia
- 47 57 ARE YOU MAN ENOUGH Four Tops Dunhill
- 48 42 WATERGRATE Dickie Goodman Rain Wednesday
- 49 47 SOUL MAKOSSA Afrique Mainstream
- 50 74 LET'S GET IT ON Marvin Gaye Tamla

- 1 1 GEORGE HARRISON Living In The Material World Apple
- 2 3 CARPENTERS Now & Then A&M
- 3 4 PINK FLOYD The Dark Side of the Moon Harvest
- 4 2 PAUL SIMON There Goes Rhymin' Simon Columbia
- 5 5 PAUL McCARTNEY & WINGS Red Rose Speedway Apple
- 6 7 CAROLE KING Fantasy Ode
- 7 10 DOOBIE BROTHERS The Captain & Me Warner Brothers
- 8 6 LED ZEPPELIN Houses of the Holy Atlantic
- 9 9 SEALS & CROFTS Diamond Girl Warner Bros.
- 10 14 DEEP PURPLE Machine Head Warner Warner
- 11 8 DEEP PURPLE Made in Japan Warner Bros.
- 12 12 EDGAR WINTER GROUP They Only Come Out at Night Epic
- 13 13 YES Yessongs Atlantic
- 14 11 BEATLES 1967-1970 Apple
- 15 15 AL GREEN Call Me Hi
- 16 28 SLY & THE FAMILY STONE Fresh Epic
- 17 21 CURTIS MAYFIELD Back to the World Curtom
- 18 49 CHICAGO VI Columbia
- 19 23 LEON RUSSELL Leon Live Shelter
- 20 17 BEATLES 1962-1966 Apple
- 21 16 ISAACHAYES Live at the Sahara Tahoe Enterprise
- 22 26 JOHN DENVER Farewell Andromeda RCA
- 23 18 BREAD The Best Of Elektra
- 24 20 J. GEILS BAND Bloodshot Atlantic
- 25 24 ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA
- 26 55 CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN Love, Devotion, Surrender Columbia
- 27 19 BARRY WHITE I've Got so Much to Give 20th Century
- 28 22 ALICE COOPER Billion Dollar Babies Warner Bros.
- 29 40 BETTE MIDLER The Divine Miss M Atlantic
- 30 36 EARTH, WIND & FIRE Head to the Sky Columbia
- 31 33 RICK WAKEMAN The Six Wives of Henry VIII A&M
- 32 34 BILLY PRESTON Music is my Life A&M
- 33 30 BLOODSTONE Natural High London
- 34 35 PERRY COMO And I Love You So RCA
- 35 27 DR. JOHN In the Right Place Atco
- 36 38 DONALD BYRD Black Byrd Blue Note
- 37 46 JIM CROCE Life & Times ABC
- 38 32 STEVIE WONDER Talking Book Tamla
- 39 25 FOCUS Moving Waves Sire
- 40 29 SPINNERS Atlantic
- 41 50 TEN YEARS AFTER Recorded Live Columbia
- 42 41 CABARET Soundtrack ABC
- 43 31 DAVID BOWIE Aladdin Sane RCA
- 44 44 EAGLES Desperado Asylum
- 45 39 JOHNNY WINTER Still Alive & Well Columbia
- 46 37 ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA
- 47 48 TOWER OF POWER Warner Bros.
- 48 47 TEMPTATIONS Masterpiece Gordy
- 49 42 JEFF BECK, TIM BOGERT & CARMINE APPICE Epic
- 50 53 NILSSON A Little Touch of Schmilsson In the Night RCA

When a seasoned campaigner like Steve Ellis hears young upstarts like Marc Bolan proclaiming "Glam-Rock is dead" he has to have a chuckle. Steve is probably half a dozen years younger than Marc, but he's been through the star trip and tends to believe that Glam-Rock went out when his own first group, Love Affair, folded quite a few years back.



Glam rock? It went out years ago

"Boley talks as though he invented Glam Rock but I was wearing incredible frilly fronted shirts when I was 16," said the forthright Steve, who'd just returned from a hospital check-out. "Just a check up on my chest," he says, lighting another cigarette.

With him in the plush conference room at CBS headquarters in London, are the rest of Ellis — a band formed by Steve and one of Britain's ace keyboard men, George (Zoot) Money.

Both had considerable experience before they formed the band, in fact George is probably one of Britain's few remaining first generation

rock/blues stars still playing dates. Steve in turn had amassed experience fame and fortune with the Love Affair.

That is something he's glad is over now.

"Now we're just muzos man," he says noting a photographer who has

us. It's a bit rough at the moment. The small places have been forced to close because of the big places but they have had to close as well because people cannot afford them. And in the universities they just get pissed; booze reigns."

are so critical, perhaps because they've seen it all."

Going back to glam rock, he does believe all that went out with Love Affair. "If anybody did start the current trend though, it was Roy Wood, not Bolan. He can get away with it.

"Oh, and I like Gary Glitter. He makes me laugh."

If Ellis DO go out on stage with an image in mind, it's one of super-loons rather than super stars. Even as we sat round talking, the jokes were flying. And most of them were aimed at themselves and photos on their new album sleeve.

Changes

I got a sneak listen (it comes out this week) and noted the changes; changes, that is, from their usual brand of raw energy rock. There's still plenty of that but in between at least a couple of tracks show subtler sides of the band.

Their new single, Open Road, however, shows the band at it's hard rocking best, a side they are equally proud of.

For the future the band have an American tour lined up but before that they will go on holiday.

For Nick it's Greece, Andy's off home to Frankfurt, and Steve?

"I reckon I'll get me a horse drawn caravan and get away from it all ..."

Peter Harvey

come to do a session with the band.

"Considering we have everything but a hit record we go down very well."

And that's the way Steve likes it these days. There's no hype any more and they are accepted for their music and nothing more.

Stateside

"We are looking forward to going to America though," he said. "Over there we would be more appreciated. Here it seems that people are still mesmerized by Slade, Sweet and Bolan."

Bassist Nick South feels the same: "It's the gig scene here that worries

Andy Gee, the band's talented guitarist, reckons some of Ellis's gigs have been down-right bad. "It's always O.K. once we get on stage though," he adds quickly. "A lot of people come to see us out of curiosity. At first they came just to check out Steve Ellis, but now they want to hear the band."

Apparently their audiences are not regular in any way. Perhaps because of Steve's old Love Affair period, they get all types; boppers through to hairies, and a few dancers thrown in for good measure.

"It's harder to hold audiences now than it was five years ago though," says Steve. "The English

electric trumpet was more than likely where it was really at and he hasn't looked back since — well you have to stop blowing if you do.

"Soundwise it's completely different," he says. I'm not surprised because he's got a wah-wah pedal, ring modulator, synthesiser, the whole bit. He describes it as a whole new concept. "If I had to sit in a dance band and play conventional trumpet, which I did as a kid, it would be so boring in comparison."

Electronics give him a trumpet that can sound like a guitar. He can bend notes, distort, use feedback everything. "I only play trumpet because I happened to pick it up. I feel more association with electric music than with acoustic music."

This is the way a lot of young musicians feel today. There has been a strong rejection of late with bands moving back to acoustic guitar and all sorts of weird instruments from the past but electronics are today and today's music has got to reflect today's technology.

The electric trumpet is a conventional trumpet with a special mouthpiece, fitted with a King pick-up



which feeds into the effects units. A ring octave divider gives Alan two octaves below the normal note plus sounds like oboe and clarinet. He uses a Coloursound Wah-wah pedal and ring modulator pedal. You blow a straight note and then use the pedals to change the frequency.

He uses a Watkins Copycat for repeat echo sounds and a Maestro unit which gives him fuzz and other effects. Alan's next venture is a double mouthpiece so that he can blow flugel horn and

trumpet together. "I'm really enthusiastic about that."

Alan reckons it has taken him four years to get electric trumpet off. Anyone starting from scratch has got to learn to play ordinary trumpet first. "Don't buy a cheap instrument" he says, "because secondhand and low priced instruments will have faults and you will learn bad habits."

Alan has been playing since he was 13. He recommends starting out on lip trills. The first problem is to get any

sound at all out of the thing, but he reckons that comes with a few weeks practise although it may be months before you get it perfect.

The trumpet he suggests is an Olds Ambassador which costs £90. "The hardest thing in the world is to get one good note. The first thing to do is achieve flexibility and the ability to change note — say from bottom C to middle G. The technique will come."

Rex Anderson

Mainly instrumental

THE FACT IS that Alan Bown finds playing the trumpet a bore, if you'll excuse the pun. He doesn't even like listening to it too much. As it happens, it's probably about the only instrument he's any good at so he's stuck with it.

Alan has compromised. All right — you've got to go on blowing raspberries and pumping valves but it doesn't have to sound like a trumpet does it? Not with all these modern electronic gadgets you can plug in.

Honestly, I think Alan's straight trumpet playing is probably pretty good. He says he just isn't into it: Alan Bown dissolved his own band when he heard Jonesy. "I liked the music and the people", he explains simply.

Jonesy consists of Melotron, guitar, bass, drums and horns. It's quite an exciting sound if you get a chance to hear it, and much of that sound is down to Alan's electric trumpet. Alan was a precocious sort of youngster. He saw Hank Shaw playing trumpet with the Joe Harriot Quintet at a gig in Slough and was so knocked out he went up to the man afterwards and asked him to teach him.

For some reason Hank agreed. It's a bit odd really. It's like asking Roy Buchanan to teach you to play guitar or Noddy Holder to teach you how to get nubile young schoolgirls to throw their bras and panties at you.

Anyway, Alan heard Don Ellis and Miles Davies and decided

JOOK RULE O.K.

MIRRORMAIL



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

Farewell to the pirates

IT IS becoming increasingly obvious that the Dutch government is not going to stand for any nonsense from offshore radio supporters.

Unfortunately it is Radio Caroline that has caused this action. Perhaps, if Radio Caroline had broadcast to another country they would have passed unnoticed by the Dutch, whose main objection is probably the threat of a swarm of pirate stations around their coast.

Let's face it, if it had only been Radio Caroline and Radio London off the Essex coast and Radio Scotland off the Scottish coast, the British government would not have said a word.

Obviously, if Ronan O'Rahilly had organised a system when all the other stations appeared, there could have been an offshore station to cover every part of England. Anybody could have designed a system, and it would have been a far better idea than Radio One, which, I must confess, has grown in to a much better station than it used to be, even in 1970.

And of course, we would have people repeating the claim that pirate stations rob the performers of the work by which they survive and that no one will buy their records as they only have to tune in to the radio to hear their favourite discs.

It's very odd that in the Radio One derful film a record plugger stated that "It is essential to have a record played a fair amount in order for it to sell."

Now, to my mind that statement is a direct contradiction of the first.

Philip Hoole
32 Elm Grove Road,
Barnes,
London S. W. 13.



Don Powell: a tragedy

THE NEWSPAPERS on Wednesday morning carried the saddest story of the year. I'm talking about the terrible accident which left Slade drummer Don Powell — in hospital and his girl friend dead. What a tragic shock.

First and foremost it's a personal tragedy for Don. He's lost his girl. And he's on his back in a terrible state.

But there is also the fact that the accident robs Slade of the chance of a live tour which was very much in the air. The band are best live anyway. I know their records sell better than almost anyone else's but if you want to understand Slade and their music you just have to see them live. Don's accident means that no one will see them on stage for a long time to come — unless Slade bring in a new drummer but somehow I don't think Noddy and the rest of the boys would be into

that. Don Powell is an integral part of Slade.

Let's all wish him well and hope that his stay in hospital will be as short as possible.

Alvin Grainger
King's Heath,
Birmingham.

Standing on Neil's side

I SAW the letter from Miss Ferguson praising Neil Sedaka and his fan club. I am also a member and I agree with everything she says. I also would like to thank you for your article on Neil and the lovely picture of him you printed. We don't see enough of Neil in the music press so thank you Record Mirror. Maybe next time we can have a double page spread on him.

Jennie O'Brien
6 Roundhill Way,
Guildford,
Surrey.

Radio One not so wonderful?

I'M SURE I don't speak for the entire community but after recently returning from a working holiday abroad I was confronted with a few problems regarding the re-shuffle of Radios One and Two.

I disagree entirely with the views of one of your readers. I for one much prefer the Solid Gold Sixty programme to

the monotonous Pick Of The Pops and Tom Browne is a drastic improvement on Alan Freeman.

As a whole, I think Radio One is going rapidly downhill. When David Symonds resigned some time ago, Radio

One was left with only two dj's I found bearable. These were Johnnie Walker and Dave Lee Travis. Now they've gone so far as to cut DLT's air time from ten hours a week to a mere four.

The recent re-shuffle was long overdue.

G. C. P.
106, New Park Drive,
Adeyfield,
Hemel Hempstead,
Herts.

Janis the original

OH RECORD MIRROR. You made me choke over my breakfast last week. I'm talking about the centre page article given over to an interview with Nicky Chin and Mike Chapman.

Nicky Chin, poor man, reckons that Suzi Quatro is going to be bigger than Janis Joplin ever was.

Now come on, Nicky. Suzi might be a good pop singer and vehicle for your writing talent but Janis was the original. Suzi and all the other chick rock singers just don't compare.

Jeff Urwin
25 Devon Gardens,
Marsden,
South Shields,
County Durham.



Justin time!

IT'S EXTREMELY hard to believe that over the last couple of years a Bee Gees fan, one of our own, one of the elite — has alas caught the disease commonly known to us all as — "Cloth Ears".

I am referring to the ridiculous comments served up about Barry Gibbs voice — by Justin Lord in Record Mirror.

How on earth can he turn round and say — where has Barry Gibbs voice gone?" As a Bee Gees fan surely he has had the privilege of listening to South Dakota Morning and I Can Bring Love.

It's a sad day when one has to re-educate a Bee Gees fan, still who knows perhaps I've saved him Just in time . . . sorry.

T. Corrigan
Cucumber Castle,
105 Llandaff Drive,
Prestatyn,
Flintshire.

Snipit

HIDDEN away on the revolving budget priced record stands is a golden oldie collection that compares favourably with any of the much vaunted multi-artiste compilations that have appeared in abundance during the past year.

I refer to a set of original recordings made by Del Shannon. The collection includes such hit songs as Runaway, Hats Off To Larry and Keep Searching.

In fact a total of 11 of the tracks were smash hits for Del prior to 1966 and Contour records, by pricing the album — The Best Of Del Shannon — at 73p have presented us with one of the outstanding record bargains of the year.

John Frapwell
5 Rossiters Road,
Frome,
Somerset.

Dear Mick . . .

Even though Bowie has given up his career in music to go into films, please don't disband the Spiders. You've said that you may carry on to form a group of your own and I can only hope that this is true.

You have got the talent to be a "Star" in your own right, and if you were to follow David's example it would be a great loss to the music world.

So please, please carry on where Bowie has left off, it's about time that you got recognized for the brilliant musician that you are.

Vivien Gyte
46 Garswood Road,
Fallowfield,
Manchester.

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So nervous before the show but when the lights go down . . .

Gary's the leader of the gang!

ONE HOUR before it all begins to happen for the audience, the pace is quickening for Gary Glitter. He sits there waiting to be made-up and is in indecision about the clothes he's going to wear. He lights a cigarette. He smokes a lot before a show but rarely at any other time. The make-up goes on, time moves relentlessly toward the moment everyone inside the hall is waiting for. Gary gets more and more nervous. He begins to get snappy. He shoots a pile of questions, "Have you checked the lights? Have you seen to the sound? Is there ANY-ONE in the hall? He chooses his clothes but then mysteriously changes his mind. He begins to get increasingly petrified . . .

He needn't have worried. He's brilliant. The audience lap everything up. After it's all over Gary says sorry for being snappy before the show and sits contentedly with his musicians and helpers. Champagne is the order of the evening. Gary suddenly notices one of the roadies missing the fun. He goes off to look for him. The guy is located on stage, still working. Some girls are hanging about,

presumably daughters of the manager or someone who works in the hall. They look a little surprised to see Gary but quickly run for his autograph. Two others appear out of the side wings and come over to see Gary signing his name. One speaks, "ere it's Gary Glitter." The other says, "No, it 'aint." She begins to sound more convinced of her statement, "That 'aint. It couldn't be him, could it. He's gone!" Yet there indeed was the gentleman with the massive hit single, I'm The Leader Of The Gang (I Am) minus his stage gear, just wearing a pair of jeans, shirt and low-heeled shoes.

Amused

The scene has moved to a room in London and Gary recalls the incident and is amused. "She wouldn't believe me. What did she expect to see?" I mention a remark made some months back by David Cassidy stating his real desire to meet fans and yet aware of the problem in meeting them.

"Well, assuming they recognise me," (said with a big smile) "it would be marvellous but I know what David is talking about. Some time back when I used to tour the clubs and ballrooms I went out of my way to talk to those who were there. They loved it and so did I. Every entertainer worth his salt wants to relate and meet people.

"Now I'm what they call 'big stuff' it no longer seems possible. Ten security guards go with me these days and that's frightening. It really is a shame. Some young people stand there and sob their eyes out and even my security men feel sorry and don't know what to do.

"People say, why? Numbers make for one reason. You let five and you'll have 5,000 plus angry people wanting to know what's wrong with them! Then, of course, many somehow get car-

ried away and, though I know they would not in the world want to do it, you could easily find yourself pulled literally to pieces!"

Here one's mind goes back to the picture of Gary before his show. The fellow's in a nervous state because he does care what kind of show his fans get - in a roundabout way it becomes Gary's way of compensating for the fact of no longer being able even to do such a basically human thing as shaking someone's hands or giving an affectionate hug.

Value

The cynic of course prefers to believe the pop star being someone who takes a lot of lolly and gives precious little in return. Certainly the history of pop is littered with so-called stars giving mediocre live performances (and plenty here in the "heavy" scene) and never being able to live up to the hit record, or if anything they can manage their biggie but can sing little else in tune. Anyone though who has been to a Glitter concert cannot say they have been short-changed and that means from stage show to your actual 20p programme.

"I love what I do because I know the kids are loving it. I get those warm ripples from them. I can't see them because the lights are so intense but I say to myself I am really smiling at the girl who writes later and says, 'you will remember me, the girl in the pink dress in row five.'

"Kids give me ideas. I see myself as someone very perceptive and responsive to what is happening round me. When I see something relating me to the audience, I use it. We bounce off each other.

Pace

"In any case people want to wave their arms, shout 'Ah', and cheer. My music and show moves at several levels. There are these points of being together and then things fall apart for a moment so we can enjoy once more a sense of doing things communally.

"I go at a hell of a pace for 70 to 75 minutes. Obviously I cannot from a sheer physical point of view keep at the same level. So there are moments of winning time, like when I get to the Touch Me spot. I cool things and then come back real heavy."

Recently Gary appeared at London's Rainbow Theatre and the show was quite an

extravaganza. There were for instance half a dozen motorbikes and riders circling the stage at the beginning. Their motor revving kept in time with Gary's backing group's beat. The theatre lights were dimmed and the motor cycle's lights lit the whole building in various formation forms as they moved round the stage.

Then of course a further bike arrived with Gary riding pillion waving his

arm saying, I Am The Chief!

"That show cost me a bomb but I wanted to put on something to really please me and give the fans a big thrill. I didn't make any money from that gig.

"I have millions of ideas. I would love to do more of them but the cost is so high. I mean I have basics to pay for in the first place like my stage clothes, the sound system and ensuring the lighting is going to work well.

"My honest belief is you must not just take, you have to give back. That's what I set out to achieve. I have always said I put as much money back as I take out." And I believe him.

Tony Jasper



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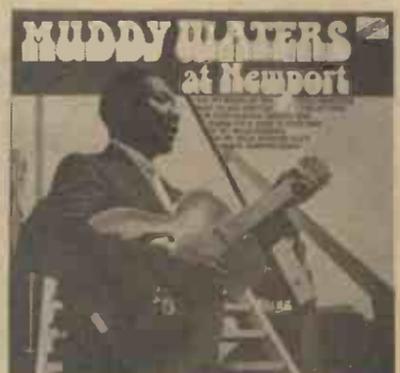
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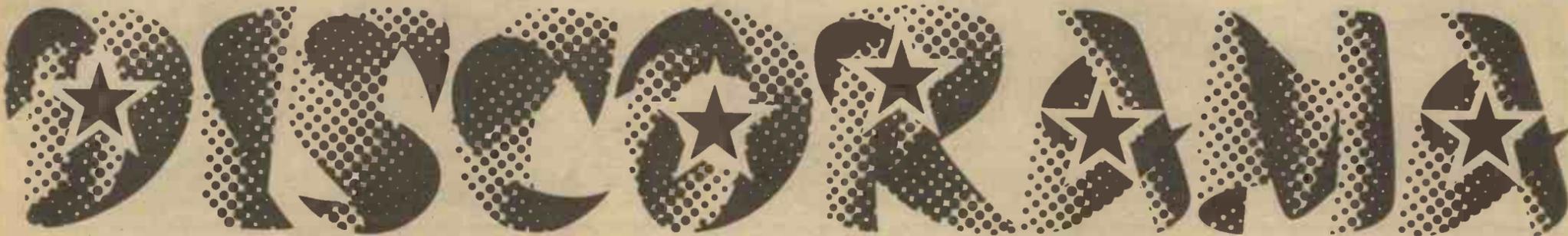


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Got Another Bag of Tricks
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Muddy Waters at Newport
6467 306

Record Mirror Review Section



ALBUMS



ENGLISH



ALLAN CLARKE
Headroom - (EMI 752). Just mark this down as an unqualified success. He really is writing well these days, is Allan - and his voice, from way back with the Hollies,

has precisely the right timbre and style to put him into the real solo big-time. This is even better than My Real Name Is 'Arold, which is saying something. There's more simplicity, more instantly recognisable instrumental sounds - the group backing comprises Ray Glynn, Tony Newman, Dee Murray and Kirk Duncan. They seem to have found instant togetherness - and the range of songs stretches them nicely, going from soft ballads (Would You Believe is a good one), through up-tempo rockers and onto the sort of blues that suits Allan well... a fine sampler here is Fishin', and there are others with spasms of all three styles in the same construction. Allan Clarke will soon be showing himself out on tour, carting that high voice of his around the clubs and halls. Make sure of your tickets now. Clarkie is really making things happen...



ROD STEWART

Sing It Again Rod (Mercury 6499 484). The compilation album we've all been waiting for. Nothing new, just a collection of the best of Rod Stewart's recent years. Gasoline Alley, You Wear It Well, Maggie May, they're all here along with Pinball Wizard from Tommy, the old but unforgettable Handbags and Gladrags, the Elton John-Bernie Taupin song Country Comfort and the Stones' Street Fighting Man. A wonder collection in an interesting package. A must for all Stewart freaks.

BRONCO

Smoking Mixture (Polydor 2383215) - If you didn't know better you'd say it was America that gave them their country rock roots instead of gently rolling Worcestershire. They've got that feeling of controlled energy and a tight fusion of 12-string, electric, guitar sounds plus warm harmony singing on a lovely set of songs. Clif Ward (of Gaye fame) helped his neighbours out on some of the arrangements. But let's give Bronco the credit; they're a really good band and this is a fine album.

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

CAN

Soundtracks (United Artists UAS 29283). Often complicated and hard-to-take title songs and soundtracks composed by the five-man group... material from Deadlock, Madchen Mit Gewait, Bottom and Deep End. It's atmospheric in part, but doesn't stand up too well without the visual influences.

SARSTEDT BROTHERS

Worlds Apart Together (Regal Zonophone SRZA 8516) Individually the Sarstedts have a lot to say but together it all becomes even more fascinating. This album, as you may have heard, is concerned with their life story. From their childhood in India, through the move to London, stardom, travels, and finally back together again, the songs trace each phase. Peter takes credit for most of the songs but there are a couple each from Clive and Ric to make it an exciting blend. Really it's hard to imagine a more interesting singer/songwriter set up. Once you hear it you'll listen again and again.

ALBUMS



AMERICAN



CURTIS MAYFIELD
His Early Years With The Impressions -

(Probe GTSP 201). Here are tracks from 1965, and the two-record set includes the magnificent People Get Ready, and Keep On Pushing, and It's All Right. The Impressions had been together from the late 1950's, substantially before the Beatles came on the scene, and Curtis and Samuel Gooden and Fred Cash - and for a while Jerry Butler was lead singer. Mayfield has written most of the songs which have boosted the Impressions to a chart and personal appearance success. They are songs with meaning, depth, and style. Can't say fairer than that.

MOTHERS OF INVENTION

Ruben And The Jets (Verve Select 2317069). Last of the Mothers' Verve recordings to be re-released by Polydor, this selection of "greasy love songs" recorded in 1968 contains 13 doo-wop-type sweet American vocal group songs written and produced by Mr Zappa. A must for those who dig the Mothers and / or the music of the 50's

TODD RUNDGREN

A Wizzard A True Star (Bearsville K45513). One of America's best known producers stakes a claim to a piece of the glory with endless cuts showcasing his seemingly limitless talents. Through at least 20 tracks he runs the gamut of contemporary styles stamping a Zapparesque feel on the complete production. Call it experimental, or better still, the tip of the musical arrow. At last some 1973 music from the States.

JOHNNY RODRIGUEZ
Introducing (Mercury 6338 212). He's a real country singer. A newish lad at the game - his

BLOODROCK

Passage (Capitol ESW 11109). While the pundits scream of the dissolution of America's West Coast music a new generation of bands is springing out of its dynamic womb. They won't be spoken of in the hallowed terms used for the likes of Jerry Garcia, Arthur Lee, or Steve Miller, not yet anyway; for the moment they're serving apprenticeships. Bloodrock do it well. They have plenty to say lyrically and a distinctive Focus-bent style. Listen.

THE ELECTRIC PRUNES

Mass In F Minor (Reprise K 34003). Mass In F Minor appeared, bemusedly, around 1967, and suddenly we were into a sort of God-rock scene... all Gregorian chants and power. And it was the sort of production the group could reproduce on stage. Mark Kincaid, ex-altar boy, was the group member behind it. Composer-arranger David Axelrod also added resident genius. And now what was a trail-blazer is worthily re-issued in the Original Rock Classics series. Yes, worthily re-issued.



ALICE COOPER

School Days - (Warner Brothers K66021). So it's nostalgia time already for Alice. This double-album set is made up of the two albums Pretties For You and Easy Action - originally released on Frank Zappa's Straight label. Alice met Zappa through a girl-friend, Lady Christie, who was a member of Girls Together Outrageously... and the material on these albums shows not only where Alice was at in 1970 but more important how much more together the band is today. It's the same lineup, instrumentally, with Glen and Michael, Dennis and Neal, and Alice's vocals have the same sort of fire, and there are the same gimmicks, the same surprise moments. Also the same hard-rock approach. But some of it really is short on a recognisable, distinctive sound. It is also sometimes less than direct, which is strange considering today's Alice sound. But definitely these are worthy re-releases. Most of the Cooper clan of today won't have even heard them.

SINGLES



ENGLISH



DANA: Do I Still Figure In Your Life (Rex 11083). A very commercial questioning sort of ballad and it suits Dana's amiable-Irishness of song style. She powers the lyrics; sings them as if she means to get an answer to the question, if she has to be there all night. The strings behind are good in the way they build, and there's a sort of determined air to it all. Should do well. — **CHART CHANCE.**

CHRISTIE: The Dealer (Down And Losin') (CBS 1438). This group, who had instant hits not so long ago, have been reputation-building round the world of late. But this is a strong enough single, melodically and lyrically, to restore them to the charts. Good vocal line; nothing too testing about the way the arrangement builds, and the main chorus sticks easily in the mind. — **CHART CHANCE.**

COLONEL BAGSHOT: She's My Sun (Polydor 2058 381). Liverpool quartet who deserve a wide break. This one is a right old stomper with brass behind and lead singer Brian Farrell singing with the sort of energy you'd expect of a man singing his own lyrics. I specially liked the pungent brass moments . . . as well as Brian's quite distinctive set of pipes. — **CHART CHANCE.**

ROGER CHARLES: Understand Each Other (Dawn). Songwriter-singer, with an album upcoming. It's an easy vocal style, easy writing knack, too but this is more LP-sampler than single hit.

B.Z.N: Rolling Round The Band (Birth). One of the top Dutch bands, singing in English — and on a fairly routine rocker **B. D. WADE:** Don't Go Rolling (Cherub). Gibraltar's singing hope — he wrote this amiably undulating slab and sings it with style.

CAROL HAWKINS: Listen (Polydor). The curvey lady from the Fenn Street Gang, on a John Worth song — she handles it rather well . . . more as actress than singer, though she hovers up there in the breathless are nicely enough.

DIANA COUPLAND: Kids (Say The Darndest Things) (Decca F 13422) The Bless This House lady, who was an established big-band singer before turning to acting. Her skill shows through in this kiddie-backed saga of some of the redface-making things various nippers say. Diana really does do it well, even if some of the lyrics are guaranteed turn-offs to all but older folk. Nice commercial chorus hook, too. — **CHART CHANCE.**

MIKE STARRS: Love Song (Pye 45256). There have been mutterings of delight in the trade about this treatment of the Lesley Duncan song. Mike is a Scottish-born cabaret type and this debut disc has a very full arrangement from which Mike's voice emerges smokily and easily. Maybe it's an outside on name value, but I've a feeling about it. — **CHART CHANCE.**



NAZARETH: Bad Bad Boy (Mooncrest 9). Now it's happening for Scottish rock, I can't see anything to stop this one from thrusting itself thirstily into the Top Ten. It's built on extreme simplicity, and the vocal is delayed, and there's a directness and style which gives it all the necessary launch-off power. It's right old rocking stomper, and to hell with the subtleties. Just enjoy it; don't dissect it. — **CHAT CERT.**

FANDANGO: High Class Girl (York). Actually a high class vocal sound, now I come to think of it. Nicely contrived harmonies, but a bit short on dynamics. Listenable. **FINTAN STANLEY:** The Wests Awake (Rex). Traditional air, largely purveyed here by piano accordion, and okay but in a highly specialist field, I'd say.

FAITH BROWN: Stone The Crows (Pye). Big-voiced lady on a fast-moving beater which could just get the chart breakthrough with this one. It's a soul song, basically, by Biddu, but basically commercial too!



BAY CITY ROLLERS: Saturday Night (Bell 1319). Another spot-on big commercial production, by the Martin-Coulter team. There's a bit of the old fifties

rocking style about it, specially in the yi-yi-yi-ing anticipation of the weekend. But it also stomps along in the seventies (obligatory) style, and anyway the young rolling gentlemen have a big fan-following. It'll grow on you. — **CHART CERT.**

PICKETTYWITCH: The Power And The Glory (Pye 45254). Group with male replacement for Polly Brown, but one wonders if this will restore their chart potential. But on pure vocal harmonies, they're well ahead of most.

BUCKLEY: Let's Have A Little Bit More (Epic). A novelty number, funny-accented with tenor sax honking away, and the chorus hook is spot on, if you happen to be spot on to the old vaudeville scene.



MAC AND KATIE KISSON: Beautiful World Out There (Young Blood Int 1050). The most commercial yet from the soul-sellers. A Biddu song and a Miki Dallon production and it has a rolling shuffling rhythm which scores from the go . . . it's a foot-tapper, in fact, which is a bit surprising for this ambitious and musicianly duo. La-la-lah chorus helps the saleability. — **CHART CHANCE.**

JOHN PERRY: Nancy Sing Me A Song (Philips 6006 319). Can't be bad for a comparative newcomer to have a brand-new Roy Wood song to sing. This one sounds like a natural-born hit to me; with the booming backing, the chumping brass and the Wood-en approach to catchlines and singalong commercialism. I thought I heard bird calls towards the end. Must have been mistaken, surely? — **CHART CHANCE.**

CLIFFORD: Drink Wine Susan (Satri). Session musician team, five-piece now, fronted by Clifford Harvey, singer of some power. It's a hefty rocker which grabs a fair bit of attention.

HOBOKIN: Collie Girl (Young Blood Int). Five-strong team and a fair song to work on. But though there's a persistent attitude vocally, it really doesn't seem to have hit potential — a bit ragged.

BONNIE ST. CLAIRE AND UNIT GLORIA: Waikiki Man (Philips). The lady is Holland's top pop girl. Her group of three are straight commercial. This is a catchy song, which makes no attempt to do other than get you stomping. Could as well be Timbuctoo Man.

FREE: All Right Now (Island). Comparatively recent re-release — well, it was a giant hit in 1970. The basic free-running power was fine then, and as far as I'm concerned still stands the test.

THE PAIELLAS: Blue Beat Tango (Decca). Familiar tango, dressed up into the reggae-type rhythms — a danceable instrumental.

reggae corner

BUSIEST team in the reggae field this week — the **UPSETTERS** out with two singles, both of which feature the word "Skank" in the title. Skank, friends, is the latest form of reggae in Jamaica.

So there is Tighten Up Skank (Down Town), which hurries along in a rather infectious way, though all in a rather minor key. And there is Bucky Skank (Down Town), with a gimmicky sound-effecty and talkie opening, and what sounds more like tuning-up. Not so good.

Guess I This Riddle by Eddie Ford (Duke Reid) is another jerky sort of piece, with little happening except that persistent back beat. And Be True by **TONY GORDON** (Grape) is much stronger — guy has a powerful, wide-ranged voice and really sells lyrics like he means it.

Also commended is Words Of My Mouth (Duke), by The **GATHERERS**, even though it's a rambling of a song . . . the vocal side is intriguing. The melody Stranger On The Shore was a top fifty hit for nearly a year via Acker Bilk — and now **DAVID ISAACS** revives it (Upsetter), rejigging and bending some of the melody line as he sings through it.

And there is Station Underground News (Bread) by **LEE PERRY** . . . another gimmicky intro, and it really doesn't take off in a saleable way.



SPRINGFIELD REVIVAL: Something Out Of A Dream (Polydor 2058 388). Group vocal leads this one into a straight commercial ballad, so I'll digress through the first chorus or so. You see, the Revival are actually one of the best-blended vocal teams in the

business, so how come they haven't cracked open the charts? Unfortunately I don't have the answer, but I can plug things along a little by saying this is an obvious hit, given a break or two. — **CHART CHANCE.**

SINGLES



AMERICAN



ALL DIRECTIONS: Soul Makossa; On Top Of It (Buddah 201178). I've said it before and I'll no doubt be saying it again; the original and best is by MANU DIBANGO on London HL 10423. Why does anyone else bother? Of all the many cover versions (which have so irritated US deejays that many now don't even broadcast poor Manu), this attempt to capture his Afro-R&B sound is the most pathetic. At least the funky guitar flip is better.



LOVE UNLIMITED: Oh Love (Well We Finally Made It); Yes, We Finally Made It (Pye 7N 25619). The burning question of the hour is: finally made what? With a title like that, and the fact that Barry "I'm Gonna Love You Just A Little More Baby" White penned/produced, the answer shouldn't be too obscure. Yes, the "walk-in" in "The Main With The One I Love" girls are finally back, on a creakingly churning repetitive slow slab of atmospheric Soul For Hip Swingers which would not be at all out of place on Barry's own Hayes-ian LP. "Clap" goes something with maddening regularity, "thud thud thud" goes

the bass, "wheee" go the soaring strings, and "lurrrv" go the wailing chickies. Add in a chinking drummer and some Jr. Walker sax and you should get the idea. In fact, it IS nice and does its job admirably, without necessarily having that little hook to sell it Pop. Oh, you guessed — it's an instrumental flip. **R&B PICK.**

BOBBY WILLIAMS: Let's Jam; You're My Baby (Contempo CR 17). "Hey fellas! You know what we got to do! Fellas, we got to jam! Can I do it? Can we do it? All together now. . . ." "Make It Funky", these last words being my own — or, rather, James Brown's, for this funkier could not be more of a blatant attempt to copy Mr. Brown's song of the same name. While no substitute for the real thing, in its raw and rough way it's got a similar appeal, and is unusual in that these days so few people try to imitate the JB sound. It even includes a "bad mother. . ."/"shut your mouth" bit! And the flipside slowie is a Sam Cooke rip-off.

Hamilton's disco picks

- JAMES LAST:** Happy Music (Polydor 2041450) Great Easy Listening.
- CARLOS MALCOLM:** Bonanza Ska / SKATALITES: Guns of Naverone (Maxi Trojan TRM 9008). MoR Rave/Ska Classics.
- CONNIE FRANCIS:** SITAYRRTOOT (The Answer) (GSF 10) MoR.
- DAWN:** Say, Has Anybody Seen My Sweet Gypsy Rose (Bell 1322) MoR.
- THE BARON'S SUPPORTERS:** The Return Of The Red Baron (UK 46). Pop.
- PEACHES:** Seven Little Girls (Sitting In The Back Seat) (Explosion EX 2081) Pop.
- NAZARETH:** Bad Bad Boy (Mooncrest MOON 9) Pop/Modern.
- FREE:** All Right Now (Island WIP 6082) Modern/Pop Classic.
- THEM:** Gloria; Baby Please Don't Go (Deram DM 394) Modern/Pop Classics.
- THE OHIO EXPRESS:** Yummy Yummy Yummy (Buddah 201169) Pop Classic.
- ALAN PRICE:** Poor People (Warner Bros K 16293). Easy Listening.
- SLY & THE FAMILY STONE:** If You Want Me To Stay (Epic EPC 1655). Modern/R&B.



MICKEY NEWBURY: sunshine; Song For Susan (Elektra K 12112). What's happening to me? First I love the Bobby Goldsboro newie, and now I find this Mickey Newbury newie ain't half all right. Both singer/songwriters usually combine in my mind with Bobby Russell and Mac Davis as overly sentimental predictable schlock-mongers whom I can do without. So, pride and prejudice going to the winds, I am happy to report that from the opening chirrup of the early morning bluebird this gently hustling strumming and cool pedal steel-backed smoothly sung ambiguous — beat slowie is pretty damned beautiful. **POP PICK.**

JOHNNY WILLIAMS: Put It In Motion; It's So Wonderful (Epic EPC 1547). From "Slow Motion" to "Put It In Motion", Johnny speeds it up and adds more of that Philly Sound, arranged as he is by the ubiquitous Thom Bell and produced by Gamble & Huff. The rhythm is better for R&B fans than for Pop Pickers, I fancy, so that this may not get the O'Jay type of airplay, despite its similarity to their sound. Pleasantly Soulful flip, somewhat Jimmy Ruffin-ish.



DAWN Featuring **TONY ORLANDO:** Say, Has Anybody Seen My Sweet Gypsy Rose; The Spark Of Love Is Kindlin' (Bell 1322). Have writers Irwin Levine & L. Russell Brown been listening to a zany oldie by Eddie & Dutch, called "My Wife, The Dancer"? I ask because their new slice of Rag-Rock (that's the abbreviation of

Ragtime-Rock which the US trade papers have coined for Dawn's current style) is the sad story of a husband and father who's been left by his wife, the dancer — or, to be more accurate, his wife, the stripper. Yup, she's teasin' 'em down in New Orleans in a burlesque show. Poor Poppa! The beat is as bouncy as before, but there's a drawn-out slow intro (which deejays can skip). The resonantly ponderous slow flip is rather good too. **MoR PICK**

under-rated, unrecognised and generally ignored were Arthur Lee and his group, Love. Well, they obviously had a host of admirers to write all those letters, but a cult group is what they remained. If you still don't know about them, latch your lobes to this delicately spinning, spiral, convoluted acoustic strummer, touched with Tijuana Brass and vaguely Eastern staccato vocals. A favourite of many, it might convert you. **MUSIC PICK.**



JAY AND THE TECHNIQUES: Apples, Peaches, Pumpkin Pie; Contact (Mercury 6052302). Continuing Phonogram's policy of aiming, however haphazardly, at the disco market, here's a second reactivation of 1967's American summer smash, a wedge of bouncy Pop-R&B by a black duo with white back-up.

It's admittedly gay and has Philadelphia connections (the smooth stomp flip is by Jerry Ross & Kenny Gamble), although somehow I fear that the beat may be just a little bit wrong this year. What'll probably sell it, in fact, is the flip, which is old-style Marvin Gaye-ish and made for Northern dancefloors.



LABELLE: Open Up Your Heart; Going On A Holiday (RCA 2382). If it was goosebumps you wanted, you just had to wait for Patti LaBelle & the Bluebelles to walk on stage at the "Apollo" and wail into "You'll Never Walk Alone" — that was enough to give you more shivers than any air-conditioning plant could produce! Cindy Birdsong went Supreme, while the other three girls (Patti, Sarah Dash and Nona Hendrix) went soldiering on until, after a decade of looking like wet dreams on legs, they tuned all Afro and butch, shortened their name, and hardened up their choice of material. If their modern audiences have any sense, they'll still clamour for "You'll Never Walk Alone", because the girls have yet to equal that, on record at least. They're here giving a solidly plodding semi-Gospel treatment to a Stevie Wonder song which now sounds a bit like "Why (Am I Treated So Bad)", a real Gospel oldie. Their voices are as wailing and good as ever, and they do it well. But no goosebumps.

LOVE: Alone Again Or; Andmoreagain (Elektra K 12113). This is the third time that the haunting "Alone Again Or" has been re-issued since 1969. . . and it wasn't new then. If you can remember way back to the dawning of the Psychedelic Era and Flower Power, between the time of the Seeds and Woodstock, there used to be unending streams of letters to the "RM" and other papers about how



Procul Harum

THE Fairfield Hall in Croydon is a stiff sort of place at the best of times. Expanses of smooth wooden panelling, streamlined shapes and a general lack of colour combine with that Municipal look to render it somewhat unfunky.

Altogether most unsuitable for Procul Harum, who you imagine should be playing amid velvet drapes and crystal chandeliers in the ballroom of the Titanic. At the least, Fairfield might have laid on a few potted aspidistras — for the band don't play many gigs, they aren't particularly extrovert stage personalities, and they started off a bit stiffly.

They opened with Conquistador which, although Gary Brooker and drummer B. J. Wilson seemed in good form right from the start, didn't really get going. As the show progressed, cues were occasionally missed and small outcrops of confusion occurred, but the atmosphere was building steadily all the time thanks largely to Gary Brooker's fine vocals.

The dam was finally breached by a breathtaking Devil Came From Kansas, after which there was no stopping either Procul or their capacity audience. Power Failure came next, a thunderously satisfying riff and drum feature for BJ, master of the syncopated whump and one of the few melodic drummers in rock. It was followed by Grand Hotel, Something Following Me (the first Brooker-Keith Reid collaboration), a beautifully nostalgic Salty Dog, and by the time they tried to finish Procul left no doubt that their unique contribution to rock has been much underrated.

In the event, they had to do four encores, one of which was Freddy Cannon's absurdly brash Way Down Yonder In New Orleans, and were able to leave the stage after A Whiter Shade Of Pale. I don't think they'd intended to do it — it didn't sound very rehearsed — but by this time, nothing could have spoiled a lovely evening of rich and fruity delights.

RICK SANDERS

White City Festival

THE GREAT Western Express rolled into White City last Sunday. The promoters did their work right and aimed for an atmosphere rather than an event. By atmosphere they didn't include the weather, which not only had an influence on attendance but also on the reception the bands were given.

The stadium, an ideal venue for a festival, gave useful shelter to the non-festy freaks. Most people were there early. The atmosphere was plagued by the rain which really dampened things considerably.

Although most folks were indulging in exotica like hot dogs or salad butties enough enthusiasm was found to give Barkley James Harvest, the opening group, a warm reception.

However, because a large quantity of water was precariously balanced above the stage, B. J. H. left, along with their orchestra, minutes after they had appeared. Thank God for John Peel and his umbrella! With the continuing rain the festival

hadn't really begun. People drifted back to the stands . . . if they weren't already there and there was little feeling left for the humour of Bill Barkley.

When Jaki Whitren took the stage most people were still under cover, but her voice persuaded some to begin the crusade into the centre enclosure, despite the rain. Although she sang only a couple of numbers, the music was now beginning to reach the crowd.

The JSD Band were led on by three girl pipers, and soon their jigs and reels brought out the otherwise dormant dancing blood in people's veins. Well, you get so out of practice in the winter! The rain continued but was partially thwarted by Canned Heat, their combination of boogie, blues guitar, rock beat and country blues vocals finally got through to the crowd.

So far the promoters had achieved not only the right choice of sounds but also a good continuity between them. When Lindisfarne appeared they contributed to

an ever increasing festival mood. What with free kazoos thrown at the audience and community singing to Fog on the Tyne, a more electric sound, and no rain, the festival achieved lift off. Everyone now moved to the arena front of the stage to see The Kinks.

They responded well to the atmosphere and Ray Davies's energy projected in his singing and bopping about the stage donated a vital source of inspiration to the festival. Numbers like Lola, Hollywood Boulevard and Demon Alcohol went down well.

The people and the music were now making it together and the weather was forgotten. Especially when The Edgar Winter Band shone forth rays of rock and roll sunshine to a now very lively audience with a polished and professional performance.

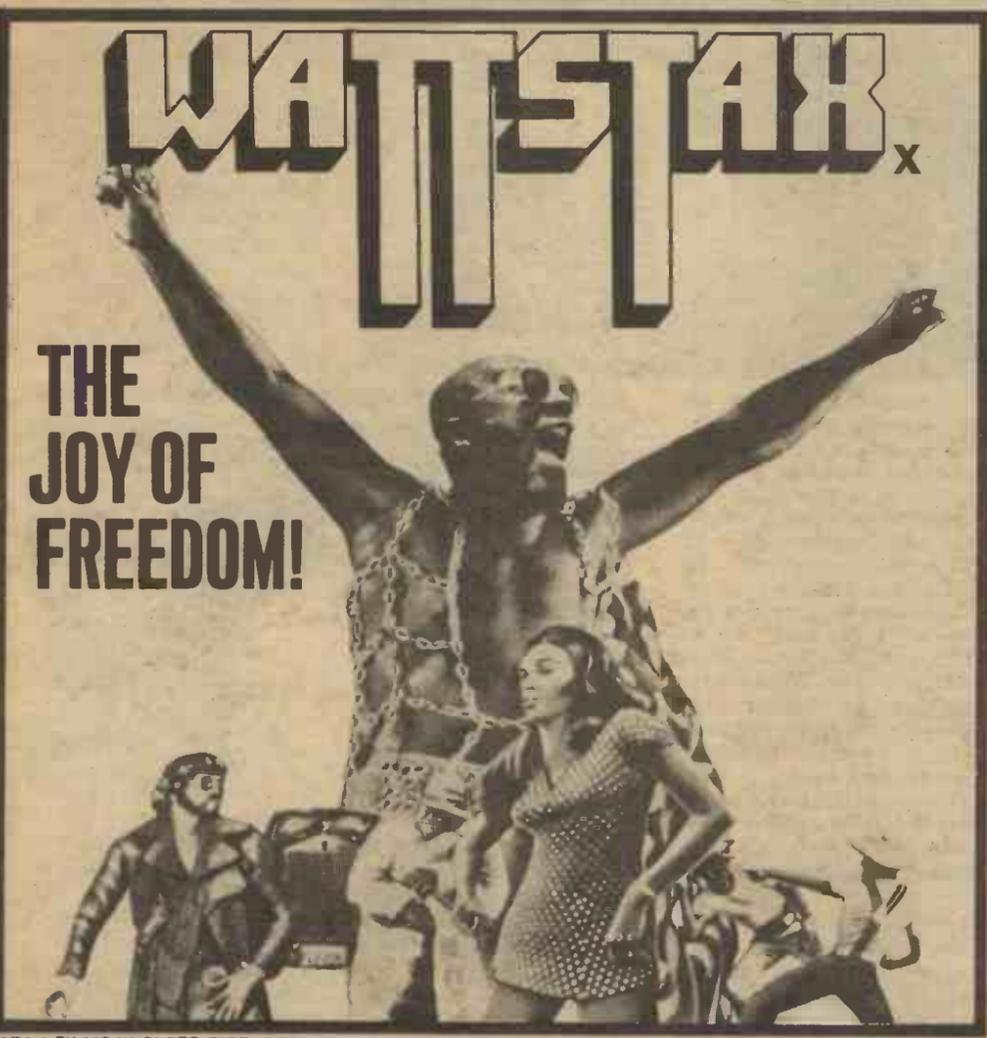
What more could be needed for salvaging a day of dismal weather than Sly and the Family Stone. They had the crowd in exactly the right mood and kept it together to the end.

The fast moving set got the audience clapping, dancing, singing and shouting and the



atmosphere was at a climax, when the plugs were pulled out and everyone drifted away content. There had been a festival at White City. People should always come and go. That's what festivals are all about.

HENRY GILPIN



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