

GILBERT: 'This is the Pin-up image-but what's the REAL me?' P.9

RECORD MIRROR

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P.7

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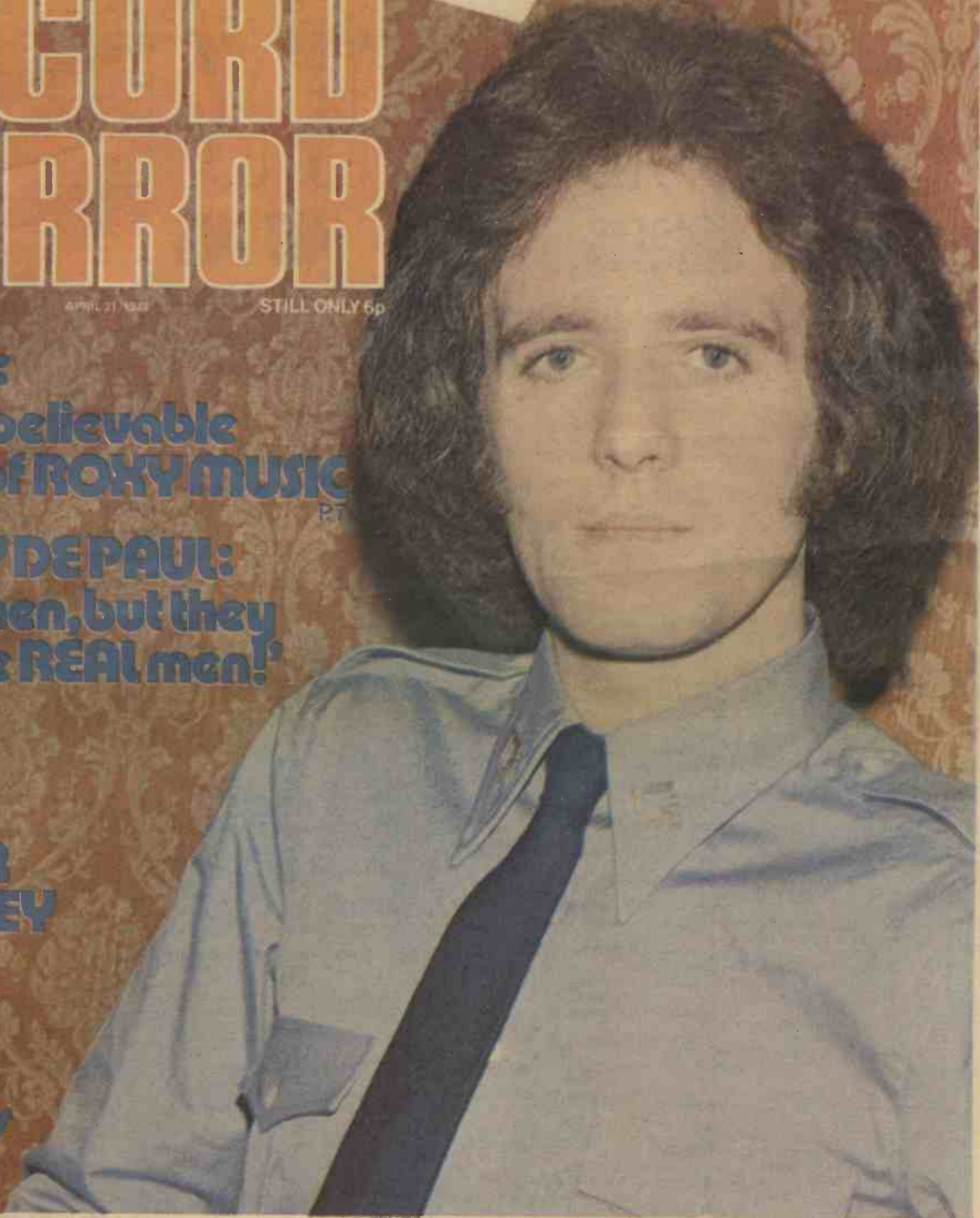
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RECORD MIRROR

RM/BBC chart chart chatter

TOP FIFTY

SINGLES

ALBUMS

SINGLES			ALBUMS		
This week	Last week	Weeks on Chart	This week	Last week	Weeks on Chart
1	2	X	1	1	2
2	5	X	1	2	3
3	1	X	2	3	4
4	6	3	3	4	5
5	3	5	4	2	3
6	4	7	5	4	3
7	7	X	6	5	5
8	16	X	7	6	6
9	8	8	8	11	8
10	10	X	9	9	22
11	11	5	10	7	4
12	9	X	11	10	9
13	20	3	12	8	3
14	14	7	13	13	11
15	25	X	14	12	39
16	12	8	15	25	3
17	21	X	16	17	14
18	29	X	17	15	67
19	13	X	18	27	30
20	19	X	19	—	—
21	33	X	20	18	14
22	15	9	21	—	—
23	18	X	22	16	14
24	31	X	23	14	19
25	24	3	24	19	5
26	17	X	25	28	9
27	—	—	26	35	X
28	22	X	27	29	4
29	—	—	28	44	4
30	30	X	29	26	3
31	27	8	30	30	4
32	—	—	31	—	—
33	28	X	32	—	—
34	23	11	33	49	6
35	—	—	34	21	8
36	44	1	35	37	6
37	—	—	36	—	—
38	42	1	37	32	14
39	48	1	38	22	14
40	35	X	39	24	53
41	—	—	40	40	10
42	39	X	41	—	—
43	32	2	42	48	2
44	26	8	43	—	—
45	37	5	44	—	—
46	34	2	45	—	—
47	46	1	46	20	3
48	—	—	47	—	—
49	38	14	48	—	—
50	45	10	49	41	18
			50	—	—

DAWN go to one. Gary Glitter moves within striking distance of the top. No big new entries this week. The first in is way down at 27 and that's Wizard. The Judge at 29. Alice Cooper is there at 32.

Nothing like a TV show to help things and BBC records make their chart 50 entry with Whatever Happened To You from Highly Likely. Lovely to see the grand disc from the Detroit Spinners at 37 and hello, mums and dads and everyone else for Perry Como makes his umpteenth chart placing with And I Love You So.

Whistles out and blow hard for the Supremes have at last got into the 50 with Bad Weather. Somewhat surprising why the disc whistling Supremes haven't made it with this one before.

The main movers in the 50 this week are David Bowie's, Drive-In Saturday, Stuart Gillies with Amanda and Argent with God Gave Rock And Roll To You. Wings make ten places with My Love, Roger Daltry goes up seven.

Surprises? Carly has remained static at 30 with her The Right Thing To Do. The Handley Family after their

big spurt last time have gone backwards rather badly, now they're at 43. And there's also some trouble over at the New Seeker's camp with a sudden lurch toward the bottom with Nevertheless (I'm In Love With You). Perhaps this one could come back into at least the thirties.

And some general observations: Andy & David Williams mysteriously still cling to a Top 50 position. No sign of entry from Ricky Wilde and Simon Turner. That seems to be said week in and week out! The two wherever they appear draw huge crowds, Maybe they need better discs?

Now we have releases from the Dougalls and the James boys. Will they make the 50? Keep reading as they say!

Some of the people breaking through include The Four Tops, Medicine Head and James Brown. Free are on the verge of the 50 with Travellin' In Style but then they have been for some weeks.

Next chart should see Status Quo moving further upwards, Alice Cooper getting nearer the Top 10 (if he doesn't make it) and Bowie challenging for the Top Three places. Can Dawn keep the top spot?

album for the charts

Duffy Power - Duffy Power (GSF) The more I listen the better it comes. A man of many moods, of many styles and if we could hear it on the radio at frequent intervals it would be one mighty seller. It needs listening and listening and then it comes together just fine.

King Crimson - Larks' Tongues In Aspice (Island) The group people will be forever saying - "Now they were... did... remember In The..." just forget and listen to this. Some very heavy stuff to get into and often good.

Middle Of The Road - Drive On (RCA) Well performed pop material with their lyrics developing a social voice as in Union Silver. One for their fans and there are quite a number of them!

breaking through

ALICE COOPER No More Mr. Nice Guy (Warner) What can you say but here's Alice and he ain't going to Buckingham Palace for written over everything from initial reaction is simply Alice is going up the charts, up and up.

ROSETTA HIGHTOWER The Walls Fell Down (Philips) Showing up in returns. Surprise really to hear the news for it doesn't seem to be on the air much. It's a powerful song. Well sung. And deserves the progress it is making. Nice one Rosetta. GENE PITNEY 24 Sycamore (Pye) He is moving into chartland after a pretty quiet time. Still the same old Gene but ora good thing this time. Just outside the 50 last couple of weeks. There this time?



FOUR TOPS So Deep Within You (Tamla Motown) Ain't No Woman (Probe) Two Four Tops climbers. And powerful ones, too. So Deep Within You is the Moody Blues number. An American hit and a beaut. Now the Four Tops have moved companies and a really strong Ain't No Woman has them now topping US Soul Charts and in the general Hot 50. Both just moving so luvly!

3 hot singles out now

The Les Humphries Singers - Mama Loo (Decca) Jermaine Jackson - Daddy's Home (Tamla) Fanny - I Need You Need Me (Reprise)

NEXT WEEK

Look out for break - down of charts for first quarter of 1973. Sensational result in male singles section! Plus a big splash of your all-time Top 20

CHART PARADE

Compiled and edited by **TONY JASPER**

Champagne as Dawn climb up to number one



DAWN HAVE MADE IT! Fourth hit in a row for the group fronted by Tony Orlando.

They've been breathing down the neck of successive number one chart people for some weeks. It must have seemed the number one spot would escape them. However, it's good news for them.

We caught up with Dawn on the verge of major US engagements. Tony Orlando was thrilled: "It seems as if the whole world is on to this ONE!"

There is a possibility of Dawn arriving in the UK within the next few months. The visit will most likely be for TV recordings.

Dawn are released here by Bell. We rang them. They were on champagne! A look at the charts sees a bumper week for them with David Cassidy, Gary Glitter and Jimmy Osmond right up there at the top.

And read next week's RM for our special interview with Tony Orlando of chart-topping DAWN.

world charts

Belgium-French: 1 Cum On Feel The Noize - Slade; 5 Blockbuster - Sweet; 6 Power To All Our Friends - Cliff Richard; 7 Go Like Elijah - Chi Coltrane; 9 Daniel - Elton John; 10 Crocodile Rock - Elton John. **Australia:** 1 You're So Vain - Carly Simon; 2 Crocodile Rock - Elton John; 3 I'd Love You To Want Me - Lobo; 4 Duelling Banjos - Eric Weiss; 6 Killing Me Softly With His Song - Roberta Flack. **Denmark:** 1 Mama Loo - The Les Humphries Singers; 2 Yellow Boomerang - Middle Of The Road; Garden Party - Rick Nelson; 4 Part Of The Union - Strawbs; 5 Cum On Feel The Noize - Slade; 10 Mexico - The Les Humphries Singers. **Hong Kong:** 1 You're So Vain - Carly Simon; 2 Relay - The Who; 3 It Never Rains In Southern California - Albert Hammond; 4 I Won't Last A Day - The Carpenters; 5 Crazy Horses - The Osmonds. **West Germany:** 1 Block Buster - The Sweet; 3 Mama Loo - The Les Humphries Singers; 4 Dreams Are Ten A Penny - Kincade. **820th Century Boy - T Rex.** **Japan:** 7 You're So Vain - Carly Simon; 9 It Never Rains In Southern California. **Mexico:** 3 Why Can't We Live Together - Timmy Thomas; 9 Clair - Gilbert O'Sullivan. **Sweden:** 3 Billion Dollar Babies (LP) - Alice Cooper.

cruisin' flashbacks

Now Cruisin' goes to '62 and that's the album for Russ "The Weird Beard" Knight. His scene is the seven-to-midnight show on KLIF in Dallas. He called himself the "savior of Dallas radio". Almost everything he did rhymed. Horns honked and everything echoed and echoed. It was indeed "high powered radio cacophony at its best." 1962 the year for Kennedy telling Krushchev to take his missiles out of Cuba and music-wise for The Shirelles to sing Soldier Boy, Shelley Fabares to give her all to Johnny Angel. There was million seller Hey Baby from Bruce Channel and the superb The Wanderer from Dion. Not to forget the fabulous Locomotion from Little Eva and, hey, James Darren with Goodbye Cruel World. All there on Cruisin' '62.

Radio Birmingham telephoned to say you can hear some of the Cruisin' series every Tuesday night at 11 pm on their channel.

disc news

Fabulous title to new Alex Harvey Nand disc on Vertigo - Jungle Jenny. Now there's a girl! Anti-social title to new Albert King Stax single, Breaking Up Somebody's Home. How about these titles running together from last week's releases: The Man In Your Life, Pillow Talk, He's My Sugar, Can't Find A Reason, Girl You Make It Easy, Get Your Rocks Off, Tossin' And Turnin', Unbelievable Love, Daddy's Home, Never Mind The Money, What Am I Crying For? (how about yours then?) New British Label on the way called RAFT. Among the people signed are Bread and lovely Linda Lewis. Hello, they're re-releasing Millie's 1964 body, mind system breaker, My Boy Lollipop. Have you seen her around? Could be a £1 million reward waiting for you. At long last a new Judee Sill album - thought it might not happen. Easter treaties from the BBC label include Mary, Mungo and Midge; Bang On A Drum and Adventure Of Parsley. Actually, seriously, they're very good. Have you seen the inside of the new Bowie album? Something missin'? Kingston Grammar School have made an album. C'mon Comprehensives. And where do they get all those lovely girls for the Hallmark Top Of The Pops album covers?

focus on...

THE DETROIT EMERALDS You Want It You Got It (Westbound) Group: Abrim Tillimon Jnr, Ivory Tillman, James Mitchell Jnr. All sing lead depending on the song with the other two taking the harmony line. They came together 1966. First US smash hit was Wear This Ring. Their second is the new single here You Want It You Got It. Recently on tour of UK. To date they have two albums available in Britain. They are Do Me Right (Janus) and You Want It You Got It (Janus), the US label Westbound being introduced over here with the new single. The last one Feel The Need In Me reached number 4. Look out for ace reviewer of the US scene James Hamilton and his verdict on You Want It You Got It.

JUDGE DREAD

"I'm feeling great... So here's Big Eight"



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BIG EIGHT
BI 619
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DREADMANIA
(It's All In The Mind) TRLS 60

Judge Dread's first album featuring his two hits 'Big Six' and 'Big Seven', plus "Oh She Is A Big Girl Now," "The Biggest Bean You Have Ever Seen" and many others.



yesterplays from the rm charts

5 years ago

April 20, 1968

- 1 Congratulations - Cliff Richard (Columbia)
- 2 Wonderful World - Louis Armstrong (Stateside)
- 3 If I Only Had Time - John Rowles (MCA)
- 4 Delilah - Tom Jones (Decca)
- 5 Simon Says - Int. Fruit-Gum Co. (Pye 1910)
- 6 Lady Madonna - Beatles (Parlophone)
- 7 Jennifer Eccles - Hollies (Parlophone)
- 8 Dock Of The Bay - Otis Redding (Stax)
- 9 Step Inside Love - Cilla Black (Parlophone)
- 10 Can't Keep My Eyes Off You - Andy Williams (CBS)

10 years ago

April 20, 1963

- 1 How Do You Do It - Gerry & The Pacemakers (Columbia)
- 2 From A Jack To A King - Ned Miller (London)
- 3 Brown Eyed Handsome Man - Buddy Holly (Cor-al)
- 4 The Folk Singer - Tommy Roe (HMV)
- 5 Rhythm Of The Rain - The Cascades (Warner)
- 6 Foot Tapper - The Shadows (Columbia)
- 7 Say I Won't Be There - Springfields (Philips)
- 8 Say Wonderful Things - Ronnie Carroll (Philips)
- 9 Summer Holiday - Cliff Richard & The Shadows (Columbia)
- 10 In Dreams - Roy Orbison (London)

chart reggae



Some mighty happenings in reggae territory. Three of the big names have new singles out. Nicky Thomas sings Images of You (Horse); The Pioneers with At The Discotheque (Trojan) plus Dandy Livingstone and Come Back Liza (Horse). They've all had hits and these three could be one more each. Goodies.

live!

Strawbs

SURPRISE, surprise or is it these days? Your ticket and publicity tell you one thing and when you get there, it's just a little different.

So The Strawbs were down for London's Rainbow last Friday night. The evening began at 7.30 pm but not until just before 9.30 pm did the Strawbs make the stage.

Gallagher & Lyle were on first. Nothing against them for they write some very attractive songs and have a very polished act but one hour and a quarter is surely a bit much for a group we didn't know were on.

The concert as far as The Strawbs were concerned was just about OK. Each of the group had their good moments. Dave Lambert excelled in his comedy sketches, particularly his William Tell Overture and he and John Ford were good on Heavy Disguises.

Union Man summed up some of the evening. It sounded a rather worn out of the chart pop song and to some extent The Strawbs on this gig were a trifle jaded and lacking in enthusiasm.

The Hangman and The Papist was one of the best items with lots of good organ and praise also for Storm Me Down. Some of the sound came over rather blurred and this particularly applied to



vocals where at times you would have to be au fait with Strawb's lyrics to know what the songs were about. **T. J.**

Traffic/ John Martyn

ON the way up to Rainbow from Finsbury Park station, all the first house audience for Traffic were coming noisily the other way, all shouting and jostling and laughing.

At the time I thought they must have just seen a really good show, but after both of us had at one point fallen asleep, we decided they must have been glad to get out into the excitement of the evening streets.

Traffic, now a seven-piece, just didn't ring the changes. Every number was a long

drawn ramble, which incidentally featured long solos which, considered on their own, were often exciting — but in the context of a show, the music just rolled interminably on, laid-back shuffle rhythm traffic jam after jam after jam, got really boring. Some of the old favourites were included — 40,000 Headmen, No Face No Name No Number — but without any contrast between numbers, even they failed to stir the heart of the undemonstrative audience, who seemed to have resigned themselves to a long, long night.

John Martyn, whose solo spot opened the show, fared, quite well in the face of appalling sound. His throbbing guitar solos, using feedback and echo machine, and his soft almost-jazz singer's voice needed a higher order of sound quality than a group can get away with.

However, his genial personality and thrilling cascades of notes showed that he has moved from the folk bag, found his own genuinely original style and with better sound, he would have blown Traffic off the stage. **RS.**

Spirit

IF EVER a band came to England with a reputation to live up to it was Spirit, who played a well-received set at the Rainbow on Saturday.

Spirit made their mark as a five-piece band, but with the departure of Mark Andes, Jay Ferguson (to Jo Jo Gunne) and keyboard ace John Locke, they now stand as a three-piece.

In a set that included such old favourites as Fresh Garbage, Mr. Skin and I Got A Line On You — as well as a boogie version of the Beatles' Rain. Guitarist Randy California bounced up and down and twice stepped down into the stalls, coming across as more of a wigged-out Marc Bolan than the man who once invented a whole new guitar style.

Ed Cassidy on drums did better and Larry Weisberg, the new bassist, is a hell of a rock power player.

But I left disappointed after having loved Spirit's albums for some years. The present band could have been any one of a dozen trios where once they were unique. **R. S.**

Tommy Steele

ON the opening night of the Tommy Steele Show at the London Palladium, Tommy proved he has come a long way since the days of Singing The Blues and Butterfingers.

He moves with equal ease through musical comedy standards (Applause and his own Half A Sixpence) and out and out pop (Hey Jude and Land Of A Thousand Dances).

Also included was a medley of a few of his early hits such as Singing The Blues, Butterfingers and Little White Bull.

Tommy — nice to have you back! — **MB.**

10 days of rock for London Festival

A MASSIVE 10-day festival rock concert will take place at London's Alexandra Palace from Friday, July 27th to Sunday, August 5th inclusive.

Titled The London Music Festival, over 40 top U.K., American and European acts will perform there to an estimated total audience of 70,000.

To meet these demands an acoustic ceiling has been designed to combat the well-known sound problem.

A smaller hall will feature various specialised musical and theatrical interests while the interlinking corridor will double as a mini-market. The adjacent gardens will be an open-air refreshment area.

On-site facilities include a minimum of two restaurants and three bars. These will be run on a non-profit making basis so prices will be kept as low as possible. Security staff will be hand-picked to avoid the heavy handed tactics that seem to plague so many concerts.

The programme starts at 5.30 pm during the week and 11.30 am at weekends. A

shuttle bus service will operate free of charge providing transport to and from Turnpike Lane and Wood Green underground stations and Alexandra Palace and extra parking facilities have been added to accommodate 2,000 cars.

The London Music Festival has GLC backing and is planned as an annual event — the site already being secured for similar ventures in 1974 and 1975.

Though advertised as a festival, the organisers, Trentdale Enterprises, stress they will be operating under concert conditions, not festival conditions and the event will be programmed as 10 separate concerts rather than a continuous affair.

Acts for the festival are being secured by agent John Sherry but will not be announced until officially confirmed.

IN NEXT WEEK'S RECORD MIRROR: —

Denny Seiwell talks about WINGS, Paul and . . . the future!



Two more potential giants of teenybop:

The DOUGALLS from Scotland; and

The JAMES BOYS from England. Special feature.



DUFFY POWER was a rockin' giant.

He moved from despair to drugs — and now talks of his fight to get back to the top



PLUS: ELO on Bolan; Latest reviews; Something for tape fans; and a tribute to Eddie . . . COCHRAN, that is!



HIGHLIGHT of Atlantic's silver jubilee jamboree in Paris last week was the ceremonial unveiling of a new STONES single by MARSHALL CHESS; apart from which, reports our sports correspondent, heavy intake of certain substances of a nourishing nature and little else . . . exactly ten years after the Mersey sound, watch out for resurgence of KING SIZE TAYLOR, the BIG THREE and BERYL MARSDEN . . . always wondered what happened to Beryl, a truly ballsy lady of song . . . standing ovation at the Rainbow every time anyone plays; also for the 9.25 Uxbridge-Baker Street every morning. "The audience was really moved," says PR Brian Doom . . . much-loved KILBURN AND THE HIGH ROADS disbanded . . . congratulations to LESLEY DUNCAN, safely delivered of a 6lb 7oz baby boy . . . whistle-stop tour of Middlesex for 9.25 Uxbridge-Baker Street . . . cosmic cut of the week: "If ya can't dance to it, it ain't no good" — DR. JOHN . . . DEKE LEONARD, no longer in MAN, now leads ICEBERG . . . French group TITANIC coming here to record next week.

ASH RUSH OUT ALBUM

THE LATEST Wishbone Ash album, Wishbone Four, is being rush released to reach the shops by the end of April. The record is currently being pressed non-stop to meet the

expected demand.

Wishbone Ash are now on the first leg of their headlining coast-to-coast American tour, where many of the venues were sold out a month in advance.



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JOHNNY CASH

new single "ANY OLD WIND THAT BLOWS"



CBS 1115

the music people

Debut show for Peter

ON MAY 29 Peter Skellern is to make his first-ever appearance on a public stage — at the London Palladium.

Peter, who "didn't feel ready to play in public" despite his hit records, was persuaded to appear on the bill of a charity concert organised by Earl Compton for KIDS.

He will appear with several other star names at the gala.

EDGAR TO TOUR U.K.

THE Edgar Broughton Band, currently touring Europe, begin a British tour at Bradford St. George's Hall on May 5. The itinerary will tie in with the Harvest release of the band's new album Oora — originally set for April 20 release but now delayed until May 4 because of sleeve production problems.

First confirmed gigs Royal in the four week tour include Widnes Queen's Hall (May 11), Sheffield University (12), Greyhound, Croydon (13), Tunbridge Wells Assembly Hall (15), Halifax St. George's Hall (17), Salford Tech. (18) Liverpool ROYAL Court Theatre (19), Oxford Town Hall (24), Swansea Patti Pavilion (25), Newcastle City Hall (31), Birmingham Town Hall (June 1), Chatham Central Hall (2), Southampton Guildhall (5), Coventry City Hall (8) and the concluding gig at London's Rainbow Theatre on June 9.

Manassas album

STEVE STILLS / Manassas have their second album released by Atlantic on Monday April 23. The album, entitled Down The Road, includes nine Stills songs and one by Chris Hillman.

JERRY FOR WEMBLEY



JERRY LEE LEWIS, whose London session album is currently racing up the RM LP charts, is a sensational last-minute addition to the line-up of the Fifth International Festival of Country Music at Wembley Empire Pool over Easter. Jerry Lee is flying into London especially to present the Billboard/Record Mirror International Country Music Awards on Saturday. There is a strong possibility that he will also perform with an all-star group of British musicians after the presentation.

'APRIL LOVE' AT EDMONTON APRIL ESCAPE AT BLACKBURN



Ricky Wilde signs autographs at the Sundown.

Ricky drives them wild!

A TUMULTUOUS reaction greeted Ricky Wilde when he appeared on the stage of the Sundown theatre, Edmonton, last Saturday morning to sing his latest release, April Love, and to sign autographs.

The six security men had trouble stopping members of the thousand-strong audience of under-sixteens from climbing on stage, and after the show a crowd of about eighty teenies chased his car up the road shouting "We want Ricky!"

Meanwhile, his stable-mates with UK records,

AND SO DOES SIMON!

Simon Turner, created a stir when he visited record shops in Liverpool, Manchester and Blackburn to sign autographs.

Outbreaks of fan hysteria occurred at NEMS, Liverpool, whose manager had previously predicted a muted reaction to Simon's visit: "People in Liverpool have been unimpressed by any star since the Beatles. I didn't expect this," he said.

At Reidy's Home Of Music in Blackburn 700 to 800 screaming girls blocked the road and Turner was forced to beat a retreat by clambering over the shop counter with his bodyguards. "We've had everyone here over the years," said proprietress Marie Reidy, "and there's never been anything like this."

Ex-Byrd flies to Britain

NEXT month sees the first British tour by ex-Byrd Clarence White and his band, the New Kentucky Colonels, which was originally formed by White and his brothers Roland and Eric as The White Brothers in 1961.

Roger Busby, now in Country Gazette, joined in '62, when the band became the Colonels and recorded two albums for the World Pacific label.

The group disbanded in 1965 when Clarence joined the Byrds. The re-formed line-up includes the three White brothers plus banjoist Herb Pedersen, ex-Dillardards and Flying Burrito Brothers, and will have an album released by WEA later this year.

Bookings arranged so far include: Bishop Lonsdale College, Derby (May 21), Speakeasy (22), Nashville Rooms, Hammersmith (23), Bluegrass Club, London (24), North London Polytechnic (25), LSE (26) and Gravesend Civic Hall (27). Further dates are to be announced.

Radio Caroline is coming back

— AND THAT'S OFFICIAL

FEARS that Radio Caroline had stopped broadcasting on a permanent basis were stilled this week by a Caroline spokesman who told RM that Caroline expected to be back in service "within a couple of weeks."

The rumours started when Radio Veronica, whose transmitter ship ran aground and still has not been refloated from the Dutch coast, began broadcasting on Caroline's frequency some two weeks ago, since when Caroline has been off the air.

Caroline say their ship has been loaned to Veronica who, in turn, have provided a certain amount of new electronic equipment. "Veronica," said Caroline's spokesman, "are paying all the costs for transmitting their service — it's not

just a bread deal.

"We are good friends — and as the Dutch government are having talks on the future of offshore broadcasting this week, we thought it would be good publicity if Veronica, the top station in Holland, should be able to continue broadcasting."

Two cranes and two bulldozers are working to cut out a channel to refloat the Veronica ship and, as long as the weather doesn't break, it is expected to be floating again within a couple of weeks. Meanwhile Caroline will be returning to the air with a more powerful 50 Kw. transmitter and better equipment. "Don't worry — we'll be back!" said Caroline.

Partridge release put back

DUE to the continued success of the David Cassidy maxi-single currently at No. 3 in the charts, release of Walking In The Rain — the new Partridge Family single — has been held back until May 11th.

The original date set for release of this single was March 16th, but was put back to make way for the David Cassidy maxi-single I Am A Clown / Some Kind Of A Summer.

Family Bang

A NEW single by Family, Boom Bang / Stop This Car, is to be released on the Raft label on April 27. Tracks for an album, which should be ready for release in July, are being recorded before the group leave on May 23 for a four-week American tour with Deep Purple.

A new single by Linda Lewis is released on May 11. Entitled Rock-A-Doodle-Do.

Slade fly out

SLADE flew out from Gatwick Airport on Tuesday morning for their first headlining tour of America. The four-week tour is the second visit to the US — last autumn they toured as second-billers to Humble Pie.

JOHN OTWAY
AND
WILD WILLY BIRRETT
C/W
IF I DID

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Lynsey — a very suitable case!



Tony Jasper talks to Lynsey de Paul

"WON'T you analyse me, please?" said Lynsey De Paul.

"Am I making sense to you Doctor, Doctor?" She was. She was.

But good grief, how could she mistake a rather grubby looking reporter with his battered note-book and blunt pencil for an upright member of the medical profession? She leaned forward, hands outstretched. My heart began to beat rapidly. I would need a doctor soon. Peter Jones, our experienced editor, should have come. He was once a bodyguard to the pop stars. He would know what to do.

She spoke again, very softly, "Are all your patients very different — or are they in the state I'm in?"

"Lynsey," I said, and woke up. It always happens that way.

So it was a dream. Well, yes and no. You see I had been playing Lynsey's rather good album, *Surprise*. And those medical lines come from the third track. And she is sultry, sexy and warm. She did lean forward when I met her with hands outstretched. She did talk very softly and speak about men.

But Lynsey is more than the deep breath and the come-hither look. She is an intelligent, bright and creative girl. Get that? Here are some facts from Lynsey.

"I can speak French and German fairly well. Before I became a recording artist I spent three years at Hornsey Art School, in London. I studied textiles and got involved in cartoons. In my spare time I learnt all about photography.

you'll know what kind of month born man I'm after and really like.

"I'm going to move soon. The flat is really too small. I want to get a big house and there I can have a table-tennis room and another for snooker. And then (remember the breathy tone!) I want an art studio with a big loft. Oh, and a music lounge where I can bang the piano the way I like to and make up my songs.

"I never buy sheet music of hit songs. I always find the chords wrong. I love someone like Carly Simon. Carole King can be brilliant, but she has some bad patches.

"Finding space for clothes in a small flat is a problem. I like wearing trousers but have been developing a craze for wearing dresses, very feminine materials like chiffon with frills and sequins.

"I used to be awfully fat. I dieted, grew my hair and suddenly ceased to look like a wallflower! I've just come back from the Canary Islands. An incredibly funny, well I suppose it was, thing happened to me there. I did a television programme. I was to sing *Sugar Me*. They had seven dancers dressed as cooks, four female and three male. Each carried a bucket of cream. I sat behind the piano playing and singing.

"The idea was that my looks and glances at the men would make the girls jealous for the men would look at me. The girls in anger would throw their buckets of cream at me. I would raise the piano lid and the cream would miss

me. Unfortunately I didn't get the lid up in time and got covered with cream. And I had to keep on playing!"

Lynsey is objective about herself: "I know I haven't got a great voice, range and all that. I know my limits and I sing within those. I think my album *Surprise* gave a surprise, as it were, to a number of people.

Little boxes

"I think there's a lot of variety on the album. The songs are not 10 times *Sugar Me* or *Getting A Drag*. You know I did a *Rosko's Round Table*. John Peel was on the programme. He was lovely. I don't really think you can put people into little boxes unless they choose to themselves."

Most of the songs on *Surprise* are by Lynsey and Barry Green. That's there for anyone to see by looking at the album sleeve which is designed by the lady herself but; "some people don't realise I wrote the Fortune's hit song, *Storm In A Teacup*. I offered them another song as a follow-up but for some reason they declined.

"I've designed many album sleeves. It's because of this that I knew the right people I could take my own songs to. When I did my album I suppose I had around 21 songs under consideration."

She looked somewhat mysterious and then leant forward. "You haven't asked me any more about men." How would I, how could I, when I'm there?

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the music people



Devilish

"When I was younger I learnt classical piano. I was rather devilish, then. I used to annoy the teachers at school and did things like dye my eye-lashes and wear garish make-up to stun them. No-one is going to easily slot me, I said."

That's true! Just take her flat in North London.

"I live above a shop, in a very small flat. There are 14 mirrors. You can't move for the worry of breaking one. I just keep collecting them. They're all shapes and sizes.

"Then there's a very large bed of wooden balls. They're all different sizes. One ball is stuck with nails.

"Here's a very important fact about me. I am a Gemini. So if you know anything about stars,





THE STRANGE WORLD OF ROXY MUSIC

THE SPOTLIGHT'S on Eno, the crowd sit on the edge of their seats in eager anticipation of the soaring notes that are about to emerge from that frail figure. Bracing himself he reaches for his clarinet to add his contribution to the 1812 Overture. Eno? The 1812 Overture? What kind of bizarre Roxy-ish dream is this?

In fact it's no dreamed-up happening, just Eno's way of spending time between Roxy dates. Leaving behind that clutter of tapes and whirring metal he picks up a clarinet and allows his avant garde musical tendencies to bend with the mood even more, joining with the Portsmouth Sinfonia for a session of musical exploration.

Eno's wearing a fifties-style short sleeved patterned shirt, grey flannel trousers, and baby doll coloured tiers of eye shadow . . . yeh, angel cake eyes . . . as he sits explaining:

"Most of my ideas come from my experience in avant garde music fields, well I still work in that kind of field. The Sinfonia is a group of people, numbering about 60 now, some of whom have trained on instruments and others who have varying degrees of skill. Some, like me with my clarinet, have only been playing for about a month, others are of orchestral standard.

"We play popular classics like Beethoven's Fifth, Bach's Largo in D Major, the piece better known as Air On a G String, Peer Gynt and Hall Of the Mountain King. We give concerts, and there's such a wide disparity of skill that interesting

things happen. There may be 12 notes playing where there should be one, and the whole violin section might be a bar behind the wind section . . . but it's interesting to me to see how unintended errors can convert a piece of music one knows well! It can be listened to as a joke or as a serious experiment."

To Eno, however, the venture is a serious outlet. Transatlantic Records are also taking the Sinfonia seriously, and will be releasing their first album.

When Roxy Music first hit the television screens with Virginia Plain, they were generally considered to be just another entertaining pop group. Their visual impact was undoubtedly dampened by the medium, and it was only when the true depths of their visual and musical experimentation emerged that the group achieved the heights they have today.

Uprising

Yes, Roxy make good — and different — musical sounds, but they're also way out ahead of a whole new cult uprising.

"We like interesting company," says Eno. "We don't tell the Roxettes how to dress, it's just that most of the people we know are interested in dressing in an unusual way, anyway. Quite a few of the Roxettes are old friends, but it has grown a lot. People who are in some way associated with us have always been of that bizarre inclination, and in a sense you could say we copied them. People like Sandra Rhodes and Janet Porter, and my girlfriend Carol McNicholl have always made their own clothes.

"It's the dress of the 30s and 50s that we're most interested in. The 50s because of the nostalgia, and also because it was really the first time that clothes were the product of a working class culture, and the time when teenagers began to develop their own fashions . . . that was a youth revolution much more than Flower Power.

"Before that the interesting fashions had come from upper and middle classes. That's where the 30s is interesting because of the sheer total elegance of the dress which has just become passible again

. . . that's somewhat reminiscent of the psychedelic desire for extravagance."

When we met Eno's hair had been dyed — courtesy of Smile — dark brown on one side progressing to a lighter shade of brown at the back of his head and lightening out to a blond patch over his left ear . . . a clear indication of the kind of extravagance that Roxy can now afford themselves. Eno says his clothes have always been "terribly feminine," and though on stage he can feel larger than life, he is essentially himself.

"Being on stage is a ritual for me," says Eno. "I don't connect it to normal life at all, it's a splendid kind of isolation. I feel increasingly more natural on stage . . . and the image that I'm projecting now is more of me. At one time I used to think that in photographs of the band I should look macabre, vicious, mean . . . but I don't need to do that anymore.

"After a gig I always feel incredibly high and full of energy," grins Eno. "I feel on top of the world and I want to be enter-

tained grievously . . . I'm very interested," he leers, finding great glee in "acting" out this little repartee. "In finding ladies with an inclination to bone therapy . . . ha ha, yes that's it. That's the reason that groupies continue to exist you know. They fulfil a need they are used and are useful.

Wonderful

"When you walk off stage you feel really wonderful and something just has to happen to you. That's the reason bands get into looning, backing Lincolns into swimming pools, that kind of thing. Being on stage itself is outrageous and bizarre, and something outrageous has got to happen to you even after a bad gig. Whatever we do it's always a considerable expenditure of energy . . . and you have some kind of response with the audience and an exchange of energies."

Certainly Roxy gigs — even the Rainbow which they didn't consider to be a great indication of the kind of receptions they can receive — seem highly

charged. There's an aura around the band . . . but on a more earthy level, the feeling that they are particularly well rehearsed.

"We don't spend weeks saying this is going to be done just like this," says Eno. "We take maybe a week to rehearse and decide what numbers are going to be in and then I have to programme the synthesiser and make the tapes that fit in between numbers.

"After that we work on the choreography, with two considerations in mind. First of all we have to maintain a good flow of choreography, and as we perform a lot of different kinds of numbers the choreography is a way of maintaining the essence. Then the choreography develops when we're on stage."

"We haven't really worked hard in a sense," Eno admits. "We didn't spend years travelling round clubs, it just seems we did the right thing at the right time. We're the focal point of a whole lot of things that were happening. Though we're going to the States in August or September, the same things possibly aren't happening over there; in fact I think they're not."

Which just indicates how firmly the Roxymen have their feet planted on the ground, and sums up why their success has been earned. Their calculations seem as spot on as those laid down by Pythagoras when he juggled with the square on the hypotenuse!

**Val
Mabbs**





Keeping up with JONES

James Webley — it's no handicap being blind!

HARRY Webb met up with agent Tito Burns and, changing his name to Cliff Richard, had the odd hit or two with EMI records. Reg Webb met

up with agent Tito Burns and, changing his name to James Webley will, I'm sure, have hit records with EMI records. I met up with James at a



Darling David does his bit

HAVING helped clean up Britain, by joining the "Keep It Tidy" campaign, David Cassidy has now recorded a series of radio appeals on behalf of the US fund for Special Olympics for Retarded Children. Darling Dave is youth chairman of the national campaign, which trains and works with over 300,000 mentally retarded children.

reception at Ronnie Scott's club. I went because I'd previously heard his quite outstandingly beautiful Lucy J (Columbia) earlier in the day.

James is a talented singer, composer, pianist. He used to work for Essex County Council. His dad, an inspector for Marconi, was blind: "Because he was blind, he never had the education he should have had," says James. "He had enormous potential which was never realised. He was just reduced to checking factory parts . . ."

In fact, James also is blind. But he learned piano at school, guitar at home. He moved from skiffle to folk, then to rock. He had his own vocal rock outfit. And he learned from pianists like Bill Evans, Oscar Peterson . . . and the compositions of Jim Webb, Ravel, Burt Bacharach.

Now James works with his own trio in a London club. His album, also outstanding, was produced by Bob Barratt.

Being blind held James's dad back in life. Being blind has pushed James on to overcome the handicap. I've no doubt at all he'll make it . . . big!

Is Elvis really the king of rock?

NEW bi-monthly Not Fade Away, published by the Vintage Rock 'n' Roll Appreciation Society looks promising varied content, and some highly-opinionated stuff.

For instance, one Wallace Chadwick, looking back on Elvis Presley's career since the early 1960s, says: "It's a depressing experience, all the more so when you listen to his earlier records. The worst part is not so much the self-confessed period of decline (1963-7) but the recent years when he has supposedly come back.

"He'll always be regarded as the King of Rock And Roll. But to pretend that in 1973 he is anything more than a pleasant singer of other people's songs is to try and live 16 years in the past."

RAY Conniff has a lovely young wife, name of Vera — his third. They met on the way to church one sunny Californian Sunday — and Vera agreed to fo to one of Ray's recording sessions, even though she'd never heard of him.

Because the sad truth was that Vera was a raving great Elvis Presley fan!



GIRLS-of-the-week dept: The three girls make up a new vocal team Wild Honey — I was impressed with their first single, He's My Sugar (MAM). The voices come from: Tina Charles, a powerhouse of a singer who's done a lot of telly, and toured with Tom Jones and E. Humperdinck; Mally Page, who is Jackie Trent's sister and is a blue-eyed blonde; and Kim Keene, a Southern Ireland lady whose band vocal experience goes back quite a while.



I'M getting those headaches again. They've put out Bob Dylan's book Tarantula in pocket-book (Panther, 35p) . . . and it's even heavier now than when I first tried it in hardback form!

But don't let me put you off. Here's the opening paragraph: "Aretha/crystal jukebox queen of hymn and him diffused in drunk transfusion wound would heed sweet soundwave crippled and cry salute to oh great particular el dorado reel and ye battered personal god but she cannot she the leader of whom ye follow, she cannot she has no back she cannot. . . ."

Come on, DO keep up. Only another 124 pages to go!

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O'Sullivan puts his foot down

by VAL MABBS

THERE'S been something of a metamorphosis occurring inside Gilbert O'Sullivan, and in less obvious ways than the adoption of modern styled clothes and long hair.

There's always been a deep rooted twinkle in his blue eyes, but Gilbert is now talking more freely and peppering his conversation with amusing quips and the occasional swear-word.

It had been his own idea to invite journalists along to interview him, and photographers to photograph him — a special concession indeed. For someone who is shy, it seemed a masochistic sort of set-up . . . but then it could be a good way of keeping close intrusion away. But as the clusters of people moved away Gilbert still sat happily pouring out his umpteenth cup of tea, chatting quietly.

"Once I've done this lot of interviews it will be finished for the next six months," says Gilbert. "I've come here knowing that nothing is expected of me, except to answer questions, and I don't think about it too much in advance . . . if I'd have thought about it last night I wouldn't do it!"

"Generally the problem is that I get bored out of my mind answering the same questions over and

over and I feel like a bloody parrot."

Gilbert, however, proved to be quite cooperative, just flinching briefly when asked to raise his teacup for a photograph. So just what is the real Gilbert like?

"My other image," says Gilbert referring back to his cloth cap and short

'I get bored out of my mind answering questions'

trousered days, "was a bit frightening, and it wasn't attractive for people to look at."

When I queried this statement, mentioning that Gilbert had originally said his dress wasn't a gimmick, he replied: "This is an image now . . . maybe I'm a bit more myself because I've let my hair grow, but the

slippers, cup of tea and pipe that's me.

"When I first bought those clothes the friends I shared a flat with thought it was really funny, but it was what I wanted to wear. But the real me? — no-one will ever know!"

Gilbert has often made the point that his song lyrics do not relate to personal events in his life, and with Get Down he seems to have reverted away from meaningful lyrics, perhaps in an attempt to emphasise this.

"The reason I'm so pleased with its success is that it's the first discotheque record I've made. My brother and sister phoned me up and told me that they'd been to a club where nobody was dancing, so I thought it would be a nice thing to make a record that people could just dance to. And for me it's good in many ways because I've been caught in the ballad thing, and now I've broken out of that."

Just the same the next single planned for release is a ballad styled number titled Why Oh Why Oh Why. It was just going to be Why until Gilbert thought of the original Why number, then Why Oh Why — same problem — now Why Oh Why Oh Why — "copyright!"

"You should've seen me last Tuesday," laughs Gilbert. "I get really anxious when I've got a record in the charts . . . the best reaction to me is that people are buying it, not necessarily that they like me."

Gilbert is somewhat anti cult fan movements, and because he feels that fans are sometimes robbed of their money, he hasn't yet formed a fan club. But the demand is so strong for an official organisation that Gilbert will probably succumb to the pressure in the near future.

"Every time someone writes we send them a biography and a photograph automatically anyway," Gilbert explains. "Then we had a letter from one fan saying she'd received five photographs and five biographies so far! The most important thing to me is that people's letters are answered, and



I must admit that fan clubs frighten me a bit.

"I idolised the Beatles but I wouldn't join their fan club. Anyway I think it often happens that people say I'll join Gary Glitter's fan club, but they don't get a reply in two weeks, so then they say I'll join Gilbert O'Sullivan's fan club."

A comment which could make Gilbert's fans sound fickle, but in fact many ardent pursuers visit his house regularly — he's now moving to a bigger home "with a gate." And the amazing reception given to him on his autumn tour of Britain clinched that feeling even more.

"London was the quietest place, and Oxford," says Gilbert "Through the rest of the places it was amazing with people screaming and really going mad. I don't mind if they do that because they've paid their money to do what they want . . . but it can get frustrating if you're singing a song you really want them to listen to."

Another tour of England is planned to start during May, and in the autumn Gilbert will be visiting America.

"I'll be taking about 30 people over with me," says Gilbert. "And I'll use an orchestra like the one I used for the last tour. I don't know too many musicians because I don't mix with many people in the business, and I don't go to clubs much; I didn't know anyone before we started

working together on the tour."

Gilbert says that he would like to become more involved with some musicians and artists through record production. He was particularly impressed by Judee Sill's single, The Kiss, and though he says he wasn't encouraged by some of the things the lady said on television, he would have loved to work on her pro-

'I'm basically a very nervous person'

duction. But, he stresses, time restricts the pursuit of such things.

As far as his own recording is concerned, Gilbert has almost completed his follow up to Back To Front.

"I think it's slightly different to the last album," says Gilbert. "Possibly the songs are becoming more understandable, not quite so personal. I'm basically a very nervous person, but I think now I'm slightly more relaxed."

Despite that, Gilbert still feels lost when he has to move away from his piano on stage.

"It is difficult sitting behind a piano all the

time," he agrees. "I'd like to get up and move around a bit more, but it's hard to find somebody who can play the arrangements — particularly in the same way that I can. The thing is, always when I move about I miss the piano so I have to get back quick!"

That's the kind of security that Gilbert O'Sullivan still needs, though he is sure enough of his musical ability, and of his fan appeal.

"If you say you're going to be at a certain place at a certain time it makes the way for the kind of build-up that the media can create. I could guarantee that if I left an airport and announced the time of my flight there would be hundreds of kids there. But to David Cassidy the most important thing is his fans; to me it's the music."

Gilbert also claims that it is important that everything he does is enjoyable.

"On this coming tour they wanted me to do two dates every night, but I said no, I wouldn't enjoy it, so that's it."

So Mr. O'Sullivan can't — undoubtedly in a charming and shrewd way — put his foot down. And should anyone suggest differently, he is quick to point out that he is no "puppet" who can easily be manipulated by his manager Gordon Mills. Well, as I said before, there's definitely a furnace burning inside that fragile shell . . . and the flame is beginning to show!



Old and new: Gilbert in and out of school

In the right Spirit

SPIRIT, a five-piece band from California, were one of the original "acid rock" bands back in the '60s. They had several hit albums and enjoyed general acclaim.

Now in '73 they are only a three-piece — back in Britain to tour for several weeks, including a gig at London's Rainbow Theatre with CBS stablemates Glencoe.

Ed Cassidy (known as Cass) has managed to survive the transitional pe-

riod, and is one of the two original members still with Spirit. I met him and Larry Weisberg (the new bassist) in their London hotel. They explained the absence of their third member.

"Randy (California) has gone off to buy himself a new guitar. That guy's crazy about them — he collects them like someone else'd collect records!

The guys seem to be having a great time on this tour: "We've really had good vibes from our audiences — different in each place yet really good. Because of that we've played some of our best ever sets — it always affects us like that."

Spirit provide a really tight rocking sound — and a lot of entertainment besides. At one college gig Randy got so carried away that he ended up stripping down to a scanty pair of briefs and little else!

To coincide with this visit, two albums are being re-released. One is perhaps Spirit's most successful, an album originally recorded in 1970, *The Twelve Dreams of Doctor Sardonius*. First time round that reached our Top 30.

The other re-release is Randy California's solo effort *Kaptain Kopter And The (Fabulous) Twirly Birds*. It topped the British import charts for several weeks, and fea-



tures some of Randy's best guitar work.

These re-releases have delayed the new Spirit album. "I wanted to call it *What's My Spirit?* but we don't know yet. It should be out within the next month or two", Cass predicted hopefully.

Twelve Dreams was recorded by Spirit's original line-up — Ed and Randy, plus Jay Ferguson and Mark Andes who are now part of Jo Jo Gunne, the Asylum group that had such a big hit in Britain and the States with *Run, Run, Run*. John Locke was the fifth, and there is a possibility that he will

rejoin the group on completion of some solo recording.

As both Cass and Larry emphasised, this Spirit is here to stay: "We're all really happy, and enjoying playing together. It's better than at any time in the history of the band — except perhaps at the very beginning. The first gig was just such a gas — so nice, and yet we'd only been together a couple of days. Larry's fitted in so well it seems like he's been there for ever."

Not surprisingly, over the years Spirit's music has changed considerably. The "acid rock"

scene is really finished and Cass says the jazz influence is more pronounced these days. But Spirit still do a lot of their own compositions as well as other numbers.

"Mostly traditional blues ones. We've recorded Rufus Thomas's *Walking The Dog* and a few songs like that, too. So in our act it's some old, some new, some standards and we also do numbers from each member's solo efforts like *Kaptain Kopter*."

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OUT NOW

around the country guide to the WEMBLEY COUNTRY MUSIC FESTIVAL

VARIETY and versatility could easily be the two key factors that surround the Fifth International Festival of Country Music which is staged at Wembley's Empire Pool this Easter weekend — but then you would be overlooking the international aspects of the occasion.

Promoter Mervyn Conn has, once again, come up with the goods — and Wembley '73 will be the Festival that'll prove that country music knows no world barriers or frontiers. On hand this year, besides the

usual strong line-up of top names from the United States, England and Ireland, there's also representation from Australia, Czechoslovakia and Sweden.

The complete line-up for the concerts, which begin each evening at 6.30 pm, is as follows:

SATURDAY APRIL 21 — Bryan Chalker, Larry Cunningham, Country Fever, George Hamilton IV, Skeeter Davis, Jack Greene & Jeannie Seely, New Strangers, Frankie McBride, Wally Whyton,

Jeannie C Riley, Johnny Paycheck and Hank Thompson & Brazos Valley Boys.

SUNDAY APRIL 22 — Ray Lynam, Country Beat of Jiri Brabec, Del Reeves, Pete Sayers, Tompall & Glaser Brothers, Dottie West, Jonny Young Four, Ferlin Husky, Mac Wiseman, Jim Ed Brown, Ernest Tubbs, Diana Trask and Hank Snow.

The compering duties for the evenings will be shared by George Hamilton IV, Del Reeves and Murray Kash.

And, if the evenings ap-

peared crammed, then the daytime hours — with the Exhibition and various other activities — promises to be equally hectic. Thirty Exhibitors have reserved stand space and they'll be offering a range of goods that move between such diverse fields as records, books and magazines to moccasins and after-shave. And, when you move outside the Empire Pool building, you'll find further activity as Record Mirror presents a veritable host of home grown talent in the British Country Mu-

This supplement was compiled and written by **TONY BYWORTH**

Festival. Country Records launches their three new labels in their own marquee and the BBC records six radio specials (Tickets from the Beeb — notus!).

Finally, don't forget the Bill-

board Stand. We'll be there for both days, selling magazines and having the artists drop by to have a chat and sign autographs. **DON'T FORGET — BILLBOARD IS ON STAND No 9.**

Valuable cash prizes to be won

BESIDES having a number of home grown acts featured throughout the two evening concerts, British entertainers will also have the chance to display their artistic skills before the public when they participate in the British Country Music Festival — and, in the process, have the opportunity to win valuable cash prizes.

The Festival, a contest sponsored by Record Mirror in conjunction with the Country Music Association (Great Britain) and the British Country Music Association, will be staged in a marquee adjacent to the Empire Pool building. As previously disclosed in Record Mirror the response to the contest has been truly fantastic and the closing date had to be brought forward in order to deal with all the applications.

The Festival has been divided into four different country music categories and the acts/artists selected to appear are as follows:

MODERN GROUPS — Barrett Brothers, The Fugitives, Chris Penny and the Billykins, Kevin Henderson's Band, The Westernaires, McGill, Brett Larsen Trio, Ray Dexter's Jamboree Band.

SOLO SINGERS — Corinne Graehame, Sandra Lynton, Anne South, Julie Thornborough, Ian Henry, Tony Goodacre, Roger Brooks, John F Stone, Jimmy Burton.

DUOS — Cal Ford & John White, The Meldew, Anne & Ray Brett, Stage 2, The Alamo, Eddy & Carol.

BLUEGRASS & OLD TIME — Mountain Line, Heather & Rural Delivery, Stoney Ridge.

Although the exact time of performances will be announced at the Festival itself, the preliminary heats will be staged through the Saturday and the finals the following day. On hand to look after the compering chores will be Mike Storey, who coordinated the entry applications, and Pete Owen, the man responsible for the pre-match musical entertainments at Chelsea F. C.'s home at Stamford Bridge.

Tickets for the shows — they're free! — are available from the CMA (GB) / BCMA Stands.

The Award winners?

ONE of the highlights of the Saturday evening concert will be the announcement of the winners of the 1973 Billboard/Record Mirror country music awards. This is the third year that these awards have been staged and are presented to the artists who, in the opinion of the panel of judges, have made valuable contributions to the growth of country music in Britain.

Although the actual names of the winners are a closely guarded secret and will not be revealed until an international celebrity makes the presentations on Saturday night, the nominations were disclosed in Record Mirror two weeks ago.

They are as follows:

Top U.S. Male Artist — George Hamilton IV, Johnny Paycheck, Slim Whitman and Faron Young.

Top U.S. Female Artist — Skeeter Davis, Connie Smith and Dottie West.

Top U.S. Group — Statler Brothers, the Stonemans and Tompall & Glaser Brothers.

Top Song of the Year — Help me make it through the night (by Kris Kristofferson), It's Four in the Morning (by Jerry Chesnut) and Take me home Country Roads (by John Denver).

Top U.K. Solo Performer — Bryan Chalker, Pete Sayers and Tex Withers.

Top U.K. Group — Country Fever, the Hillsiders and Jonny Young Four.

Most Promising U.K. Talent — Canadian Pacific, Frisco, Suzanne Harris and Brian Maxine.

Top U.K. Record Company — Phonogram, Polydor, Pye and RCA.

The panel of judges were: Country Music Association (Great Britain) chairman Jim Bailey; BBC radio 'Country Style' producer Colin Chandler; country music promoter Mervyn Conn; broadcaster and journalist Murray Kash; BBC radio 'Up Country' presenter Bob Powel; Record Mirror country music editor Tony Byworth; Music Week news editor Philip Palmer; Billboard country music editor Bill Williams; Billboard's Nashville reporter Hohn McCartney and Emily Bradshaw, executive director of NARAS.

WEMBLEY 73 marks the arrival of the first half decade. Back five years ago, just prior to Easter 1969 and the first International Festival of Country Music, the situation was entirely different. The Prophets of Doom were out in full force, decrying the advent of such a Festival and cheerfully predicting that the event wouldn't survive its birth. But the Festivals, country music and promoter Mervyn Conn have outstripped them all.

Mervyn Conn has every reason to be pleased with the growth of the Festivals. He had given the British country music scene a boost that it had so badly needed — and it just expanded naturally. Very few people will offer any form of argument when he proudly states that "Wembley is the best country event in the world".

"This year" he says, "there's more activity than ever before. Everybody, if they can stand the pace, can have a completely full day — there's something to do from 9.30 am to 11.00 or 12.00 midnight each day".

Mervyn, who started in country with Johnny Cash and realized that the promotion of the music was more than an idealistic dream, has strengthened the growth of the Festivals through following public demand.

"I've learnt several things about country music" he explains. "One — you cannot provide imitations, it's always got to be the real thing. Two — it's always got to be a good show, more than one act — the whole show has got to be good which we've always tried to project on our tours. Three — it's got to be professional. That's the mistake a lot of people have made by not treating the music in its proper and correct manner.

"When I first started I thought I could do it by myself — but you can't. A lot of people, not associated with my company, have made Wembley the great success that it is.

"As far as the shows are concerned, I've always tried to make them as varied and mixed as possible. I don't say I'm the greatest judge of country music but I feel I'm a judge in my own right of putting a show together. A lot of the artists are booked following public demand."

And for the future months? Mervyn is presently arranging a tour for Hank Snow later in the year, currently negotiating a major tour with RCA Records and, from May, will be bringing a top name artist into the ballrooms each month. "Oh yes" Mervyn adds finally, "Wembley next year will definitely be a three day affair."

MERVYN CONN

— the man behind
Wembley



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wembley festival special

2

Jim Ed scores with his solo performance

IT was fourteen years ago that Jim Ed Brown, along with sisters Maxine and Bonnie, first caught the attention of the British public when their record "The Three Bells" made it into Top Five Chart Territory.

In those days it was the era of the Browns, one of the most successful vocal trios ever to hit the music business — whether it be country or otherwise.

"The Browns lasted from 1954 to '66 — twelve years," commented Jim Ed, looking back over a bygone age. "We

eventually split because the girls wanted to become housewives and not travel all over the country. We had a lot of good fun, a lot of good records and, I like to think, had entertained a lot of people.

"At first it was very lonesome when you walked out on stage as a solo act, not having the other two to lean upon — after a while you get used to it. Actually, before the Browns ever got started, I was working as a soloist."

The parting of the ways, however, certainly didn't mean the arrival of any hard

times and, although there haven't been any more million sellers, titles like "Pop-a-top," "Morning" and "She's Leavin'" have all been very strong songs.

At Wembley you'll be able to catch Jim Ed's full stage act — his backing outfit The Gems and two young ladies, Marcie and Margie Cates, whom he describes as "two of the most talented performers to arrive in Nashville in a very long time."

As for the future — Jim Ed Brown shows complete enthusiasm for his career. "I've enjoyed my years with RCA and I hope they enjoyed having me. Anyway I've got a long time yet to go on my contract. So we're gonna be around for a while!"

George Hamilton IV — America's Country Music Ambassador

GEORGE holds the all time record — he's the only artist to have made appearances at all five International Festivals of Country Music.

"Everyone seems so very warm to me," he comments, "extremely friendly and I

would think even more enthusiastic than American audiences. The reason, I strongly believe, is because British audiences are still under exposed to country music — and artists making personal appearances. They've not yet reached the stage when they can become biased about record releases and performances."

But visiting US country entertainers are not the rarity they were, say, five years ago. The Festivals have made their mark and there's also been a continual increase in the number of tours that are staged annually. But there's another factor to be taken in consideration — and that's the lanky, North Carolina born artist who is known to one and all as George Hamilton IV.

He's lived up to his title as "America's Country Music Ambassador to the British Isles" and has visited these shores quite a few times now — fifteen times to be exact, within the space of six years. Nothing succeeds like success and back in Nashville there's



much talk about George's numerous appearances, the radio broadcasts, the two television series, the record releases and the warm welcomes. Simply, in other words, there's no questioning the fact that George has been the incentive for many other artists to make the trek to our part of the world.

Once again George makes his Wembley appearance and, following last year's success, also doubles as one of the comperes. Welcome back George!

A truly international gathering

THE Fifth International Festival of Country Music has, unlike any of its predecessors, far more of the international flavouring with artistic representation stemming from many sources outside the usual country music realms.

DIANA TRASK, although now calling Nashville her home, originally hailed from Victoria, "down under" in Australia. In the United States she's regarded as one of the forerunners of the new country music breed and "sells her songs" to the audiences by means of sheer professional stage appearances. Soul may be an often misused word but it can be used with all true relevance when discussing Diana's stage performances. You can prepare yourself by listening to her album release — "Diana Trask Sings About Loving" (One-Up OU 2013) — or wait to be shattered by a truly dynamic routine on Sunday evening!

Czechoslovakia may appear slightly strange country music stomping grounds but THE COUNTRY BEAT OF JIRI



DIANA TRASK

BRABEC have made a successful career out of the sounds! The seven piece outfit, which features attractive lead vocalist Nada Urbankova, have the distinction of being the first Czech country group and have been awarded a Gold Disc by Supraphon Records as a best selling group.

Nearer home are the NEW STRANGERS who originate from Sweden. The five piece group mainly stick to bluegrass music with acoustic in-

struments and, when you hear their sounds, you'll find that they possess as much originality as any US based outfit.

Finally, there's Britain's old country music friend MURRAY KASH who was, originally, a native of Canada. A man, who has done much for the growth of country music within these shores Murray will, over the weekend, be lending a hand with the compering duties as well as looking after much of the essential work behind the scenes.

An all-round entertainer — that's Del Reeves

DEL Reeves will have more batting for him the second time around. He's the kind of entertainer who learns from experience and this year he won't have to waste precious moments until he's assessed British audience reactions.

Del's the master showman and impressed all those who saw him last year. He's an all round entertainer — an artist who cracks really funny jokes, has a string of biting impersonations up his sleeve and still finds the time to sing good, straight country music. Aided with his band The Good Time Charlies, he leads one of the most successful roadshows in the United States and can guarantee to attract capacity houses.

Experience is derived from a love of the music that began at childhood. "When you say Hank Williams — that's the magic word" he explained, "he was the fellow that really influenced me. We used to sit with an old battery radio and we had a windmill that supplied the power. Come Saturday nights and we would tune in to the Grand Ole Opry and hear people like Hank Williams, Hank Snow and Ernest Tubbs, and I used to say 'Someday I want to be on the Grand Ole Opry.' I think every kid has a dream and that was mine."

The early beginnings came with his own Saturday afternoon radio show, at the age of twelve, in Galax, Virginia — just across the state boundary from his home town of Sparta, North Carolina.

"I first started recording in 1956 but nothing much came of it because this was during the Elvis Presley era and — if you didn't sound like Presley — you didn't sell much."

A succession of record releases — and recording companies — followed until, in 1965, he signed with United Artists and soon hit the top of the charts with "Girl on the Billboard" which introduced, to the country music enthusiasts, Del's inimitable "doodle-oo-doo-doo."

But it isn't all hits singles and successful singles — there's also the entertainment factor and Del provides exactly that with his repertoire of impersonations that just about covers everyone in the country music book . . . plus a few others from outside that realm.

"I started impersonations from the days that I played the Las Vegas — Tahoe — Reno nightclub circuits. You would get all these people who would come in, lose their money at the gambling tables and just sit there looking miserable as hell. In my eyes they were saying 'My God — somebody better entertain me or I'll walk out' — so that's when I started doing impersonations."

How do other artists take to Del's impersonations? "Everyone seems to take very kindly to them — it's the greatest form of flattery in the world. I just hope that somebody, someday, will impersonate me. Just a simple "doodle-oo-doo-doo," that'll be enough. It will make me happy!"

Not only does Wembley fea-

ture Del Reeves, Hank Snow and Ernest Tubbs but, come Sunday evening, you'll have them all during the same act!

Then you'll know why Del Reeves is one of the hottest country music acts in the world.

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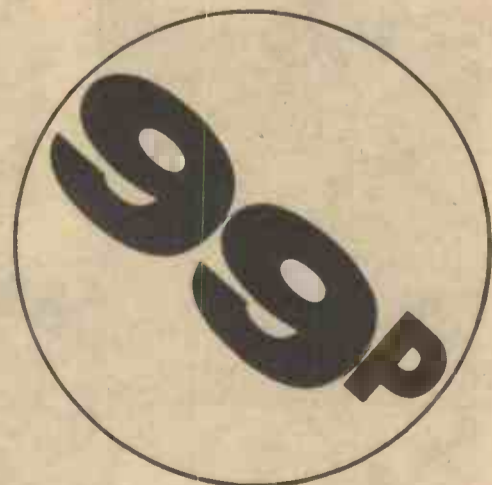
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Foggy Mountain Breakdown

FLATT AND SCRUGGS



wembley festival special

The British Contingency

BRYAN CHALKER

It's sometimes hard to keep up with Bryan Chalker. Last year, for instance, Chapter One released a most successful album — "Bryan Chalker's New Frontier" (CMS 1010) — which received more air plays than any other record in the history of British country music, the outfit were voted Most Promising Group of the Year by the Country Music Association (Great Britain) and Bryan's single "Help Me Make It Through The Night" established him as an artist in his own right.

Now the New Frontier is disbanded and Bryan keeps up his heavy schedule of bookings accompanied by Dave Lewry (acoustic guitar), Ga-

Pete Sayers (left) and Bryan Chalker

reth Fletcher (electric bass) and Dan Coging (banjo). Recently he completed his second Chapter One album entitled, simply, "Bryan Chalker" (CMS 1017).

"The album is far more ambitious than the first" he comments, "and it blends traditional and contemporary songs. We've experimented with orchestrated sounds and mixed them with more traditional instruments like banjo and fiddle. It's a concentrated attempt to create something new as opposed to copying something that already exists."

Wembley '73 sees Bryan Chalker with a Bill-board/Record Mirror nomination and a new single — "A Daisy a Day" — that's all ready to launch a massive onslaught at the British charts.

COUNTRY FEVER

Country Fever are part of the backbone of the British country music scene although, since their formation in the early months of 1969, they have been subjected to numerous personnel changes. Currently their line-up consists of original member Jon Derek (lead vocalist and guitar), Graham Walker (lead guitar), Rod Clark (electric bass) and Mal Hammerston (drums).

The outfit concentrate more on the modern sounds of country music and they've been regularly featured on a number of radio programmes — not only the natural outlets like "Country Style" and "Up Country" but also programmes like the Jimmy Young and Terry Wogan Shows. On television they've

been seen — and heard — on such diverse programmes as "George Hamilton IV" series and "Late Night Line-up".

PETE SAYERS

"Taking coals to Newcastle" could be used when describing Pete Sayers' musical activities in Nashville, but Pete's individual style — and unique musical approach — developed 'his own thing' rather than opting out to jump on any convenient bandwagon!

"My original intention was just to visit some old friends," he explains, "but then I became involved with the music and realised that I could learn a lot from it — and the people who were there."

Britain has gained considerably from the knowledge and experience derived from the five years that Pete spent in that musically orientated city. He returned to his home country around a year ago and, amongst his premiere activities, was the establishment of Britain's own Grand Ole Opry in Newmarket.

More recently there's been his album "Bye Bye Tennessee" (Nashville International NAL 5001) which is a complete credit to both artist, Pete Sayers, and producer, Ian Grant.

JONNY YOUNG FOUR

Currently the Jonny Young Four, or JY4 as they're familiarly known to trade and public alike, must be amongst the most exposed — and employed — bands on the British scene.

They've just finished touring with Slim Whitman — fifty-nine performances in all — and have won his complete

praise. Just another visiting US artist to have called upon their services — and left as a devoted JY4 fan!

They all hail from the Medway area and their line-up consists of Jonny Young (lead vocals, guitar), Dave Crane (lead guitar), Dave Coomber (bass guitar) and Luce Langridge (drums). On stage, or off, they're one of Britain's most colourful groups and their instant, likeable humour — once only known South of the Thames — is now recognised throughout the country.

But don't let the JY4 informality fool you: they're a completely dedicated, talented band of musicians and there's no better proof than their recent album "Country Pride" (Philips 6414 314).

WALLY WHYTON

Wally Whyton is one of the stalwarts of the British folk and country music scenes — although he first caught the public's ear back in 1957 when, as a member of the Vipers skiffle group, they smashed the charts with such biggies as "Don't You Rock Me Daddy-O" and "Cumberland Gap".

Later he moved into the realms of Pussy Willums and Ollie Beak, cut some best selling children's albums (one topped the 100,000 sales mark), made numerous personal radio and television appearances and compered the late "Country Meets Folk" for over five years.

Recently he's put his music together in an album called "The World of Wally Whyton" (Argo SPA 250) and has been announced as host of the forthcoming Thursday night country music radio programme.



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5

wembley festival special

Jeannie: Losing that phoney image

SOMETIMES images die hard. In the case of Jeannie C. Riley it was the impression of the mini-skirted swinger that evolved with "Harper Valley PTA" — a record that took only six days to become a multi-million selling success but, with it, a severe case of unlikely casting.

"The record certainly provided me with the image", Jeannie readily agrees, "but I've been fighting it ever since. Everybody asks me why — they all think it's a very commercial image. Yet it's a phoney image, it doesn't represent the real me . . . to go out on stage, put one hand on my hip and shake a finger at the audience. I've got nothing against the song — I still sing Harper Valley and it's a good shake-down against hypocrisy — but I don't want people to associate this type of material with me to the extent that I can't get by with a beautiful love ballad or a sad song."

In reality Jeannie C Riley bears no relation to the brash female of Harper Valley fame. Dressed in a long skirt with jacket to match she appears more associated with a conservative background than her actual rural environment.

Country music is Jeannie's kind of music though. It relates back to her childhood when an old upright piano and a big pull-out record player



rated high among the family's prized possessions.

"It just got into my blood although, as a teenager, I went through my period of loving rock 'n' roll. That was in the days of Elvis Presley, Little Richard and Fats Domino but, when I was 16, I started to listen to country more and more. Then I started singing it. So I decided to come to Nashville and make it my career. When I first came to town I was like a lion in a cage waiting for somebody to open the door to let me out and roar. It took two years, though, before Harper Valley arrived."

Now Jeannie records for MGM and, for the first time in her life, feels some sort of security. "I'm now given time to learn material before the sessions which is the only way to absorb the meaning and feeling of the song. In the past I've often learnt the song the same time as the musicians — right there in the recording studios."

Your chance to hear the new sounding Jeannie C Riley arrives with the album "When Love Has Gone Away" (MGM 2353 078) — your opportunity to see the lovely lady is Saturday evening.

Variety is the spice of life for Tompall and the Glaser Brothers

WEMBLEY '73 will make it third time around for the Nebraskan born Glaser Brothers — and, as with previous visits, their superb harmony work will provide a truly memorable highlight of the musical weekend.

Some six months earlier Tompall Glaser was the host in Nashville and, besides a well guided tour around the luxuriously modern Glaser Sound Studios, he let forth with a number of facts that may not be common knowledge except to the most well informed enthusiast. For instance, most people are familiar with the Brothers' work with Marty Robbins — but how about Johnny Cash?

"We were the first Statler Brothers", Tompall explained, "and we worked Carnegie Hall and Las Vegas. That was when Cash was putting together his first big road show in '62 and '63. We did an album with him called 'The Sound of Cash' — he recorded three of our songs and we sung with him. I was sort of co-producing that with him . . . at that time he was searching for the old Sun sound".

In actual fact the Glaser Brothers have been around for longer than most people realise — and, perhaps, they themselves would care to admit. In the late fifties they were recording for the US Decca label with a sound that bore characteristics more familiar to a folk group than a country outfit.



"At that time we were pretty busy in the studios. I was the only one signed to the Decca contract so I would accompany the others for Starday recordings under different names. We used the name the Jim Glaser Singers quite frequently but we made a lot of records — I just can't remember them all. There was the Charleston Trio and we did a western album — I think the name we used was Buck Wayne!"

Times have changed. The Glasers have made it to the top of the country music tree and no longer need to be hidden behind pseudonyms. Some of their recent recordings have veered away from a set format

— although Tompall will adamantly deny that their current UK single "A Girl Like You" is anything but hard country.

"We like variety — and have done so ever since we first started recording. If we find a song that we like we'll use whatever arrangement it takes to make the best use of the material. It's more fun that way."

Tompall and the Glaser Brothers are an outfit destined, eventually, to succeed in the British charts. Sunday evening will, once again, allow British audiences the chance to see one of the slickest vocal acts in American country music.

Hank still has that western swing!

ANOTHER branch of country music is represented with the appearance of Hank Thompson on this year's programme — and that's western swing. Back in the fifties Hank carried on where the old Texas swing bands left off and, in the process, carved himself a permanent notch in country music history.

Times, however, have changed and the big swing bands are now just a memory from the past. Hank still sings some of those old songs, like "Wild Side of Life" and "Swing Wide Your Gate of Love", as well as mingling material from the Mills Brothers and bar-room songs. In fact, if you collect a copy of his recently released double album "25th Anniversary Album" (Double-Up DUOS 1072), then you'll have a good selection of songs from the Hank Thompson career right there on your turntable.

Hank Thompson has an endless list of credits. He has written most of his material, has sold more than 30 million records and has had more than 100 US chart hits. His band, the Brazos Valley Boys, have been constantly voted country music's top band and they've played most places in the world.

Wembley '73, with Hank Thompson & the Brazos Valley Boys, must prepare itself for a country music institution!



BRYAN CHALKER

SINGS

DAISY-A-DAY

C/W

LIFE GETS TEE-JUS

ON

CHAPTER ONE

SCH 185

BRYAN

THE GUY WITH

DEEP

BROWN

VOICE

wembley festival special



DOTTIE WEST
Last year's International Festival brought to the public's attention many great names — and a number of outstanding successes. Dottie West was one of the resounding successes and, to the packed Wembley audience, she displayed her vocal skills with a repertoire of songs that could have found an appreciative home just as easily in a nightclub as in a country music festival.
Dottie West represents the modern, sophisticated approach to country music and, with her in mind, it becomes very easy to realize why the music is now reaching over to claim the affection of pop audiences.
A native of McMinnville, Tennessee, she moved to Nashville to make music her chosen career and first hit big in 1964 with the song "Here comes my baby". Nine years and some twenty hits later Dottie has few rivals when it comes to pure smooth, stylized singing.

FERLIN HUSKY

When Sunday evening rolls along and Ferlin Husky makes his appearance on stage, be prepared for a double entertainment treat. You'll not only be hearing straight country songs from the man himself, but you'll also be witnessing rural humour from the split side of his personality known as Simon Crum.

That's the way Ferlin's been entertaining his audiences for well over two decades with an act that's probably attracted a wider audience than being a mere singer. On the chart side of things Ferlin first caught the public's eye with "A Dear John Letter", a duet made with Jean Shepard in 1953, and remained there with twenty years on Capitol Records.

Last year he switched labels and his first release under the new deal can be found with "True True Lovin'" (Probe SPB 1073). It's a release that will please the legions of Husky fans — and a must for all the converts made after this talented entertainer's appearance.



JOHNNY PAYCHECK

It's only during recent months that Johnny Paycheck's career started to pay dividends — before that came the hard times. In the late sixties he recorded for a small US label which suffered severe distribution problems, although he collected a reputation reaching almost cult figure proportions because of his voice that possessed a seemingly limitless range.

With the seventies came, as he puts it himself, an arrival in the gutters of the West Coast — a victim of bad management and binding contracts. But Johnny outlasted them all and, through the help of Nashville songwriter/producer Billy Sherrill, eventually arrived on Epic Records.

The course of the last year has provided a stream of hits, awards and enthusiastic public appearance. Johnny's latest album — "Somebody Loves Me" (Epic EPC 65348) — gives proof of the voice that makes him a singer's singer.

HANK SNOW

Hank Snow — "the Singing Ranger" — is a country music institution. He's now celebrated his thirty-sixth year as a recording artist and, to make it even more astonishing, it's all happened without changing labels.

He is, undoubtedly, Canada's greatest contribution to the country music scene and proudly proclaims that Jimmie Rodgers was his early inspiration. The man still plays an important part in Hank's musical career and, if you look through his vast catalogue of recordings for the RCA label, you'll see exactly the number of Rodgers' songs that he's recorded!

Hank's personal parade of hits have, throughout, the years been both regular and numerous. "I'm Moving On" and "I've Been Everywhere" possibly stand out as the most familiar. On the level of personal appearances Hank is no stranger to Britain: this will be his fourth visit with a tour currently in preparation for later in the year.



MAC WISEMAN

The presence of Mac Wiseman lends a flavouring of old time and bluegrass to the festivities. More than that, though, he's part of country tradition with, as he admits himself, "pushing thirty years in the business."

"The first records I ever cut were in the bluegrass style" Mac says, "and — as they seemed pretty successful — we stayed with it. Actually, prior to those first recordings, I had never carried a bluegrass band — just a fiddle, mandolin and a Merle Travis style guitar. My first records used a banjo and that set us off on a winning pathway".

In the States he now works as a single act although, for a number of dates and a couple of highly successful albums, he has worked with bluegrass king Lester Flatt.

This year will mark Mac Wiseman's second visit to Wembley although the first visit, two years ago, was in an official capacity as a member of Nashville's Country Music Association delegation. He did, however, stay around long enough to make a few highly welcomed appearances as a performer.



SKEETER DAVIS

One would never realize it but Skeeter Davis, that vivacious lady from Dry Ridge, Kentucky, has been in the recording business for around twenty years! Skeeter — real name Mary Francis Penick — first caught the limelight in 1953 when, along with school friend Betty Jack Davis, they teamed up as the Davis Sisters and scored with "I Forgot More Than You'll Ever Know".

The Davis were, sadly, shortlived as Betty Jack died tragically in a car crash but Skeeter continued as a solo act and soon started to notch up a string of hit titles. To list but a few — "My Last Date", "I'm A Lover", "Bus Fare To Kentucky" and, of course, the million selling "End Of The World" — a song which is now back in the U.S. country charts!

The recent release "Best of Skeeter Davis" (RCA LSA 3153) will put Skeeter's success story in even clearer terms. Incidentally, if she doesn't win you over with her voice and songs, she'll easily succeed with her bubbling personality!

ERNEST TUBB

Like his fellow country music entertainer Hank Snow, Ernest Tubb's greatest influence was Jimmie Rodgers and it was his greatest aspiration to follow in this legendary master's footsteps. To make the task a little easier he was helped by Rodgers' widow who was impressed by Ernest and the way in which he was mastered her late husband's unique yodelin style.

Some thirty five years later Ernest Tubb has now established himself firmly as a living legend — his success achieved by numerous hit singles, a pile of album releases and a place reserved for posterity by having been elected to the Country Music Association's coveted Hall of Fame in 1965.

He may not be the most commercial of artists now holding a place in the contemporary country music scene but you can guarantee that there will be a legion of fans to welcome Ernest on his debut British visit.



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WHAT A DUO!

WHEN you consider that both Jack Greene and Jeannie Seely are both pretty talented acts in their own rights, just imagine their drawing power as a duo! Yet that's what happened around the beginning of the seventies and now their roadshow rates as one of the hottest, and most popular, combinations to have hit the US country music scene.

Jack Greene also has association with another member of the Wembley cast list — and that's Ernest Tubb. He used to play drums in Tubb's outfit The Texas Troubadours until, in 1966, he decided to make it alone. Individual success came pretty quickly for, in that same year, he was the artist who scored with the original hit version of "There Goes My Everything".

Jeannie's solo career has also been well hit ridden! Labelled "Miss Country Soul" — a name that she has now registered — she started her career as a songwriter out on the West Coast until Nashville writer Hank Cochran, now her husband, coaxed her to the country music capital. Her first success came with her first Nashville recording "Don't Touch Me".

Wembley offers the country music enthusiast both Jack Greene and Jeannie Seely — and the show's backing outfit The Jolly Green Giants. That's good value!



ONCE again the Irish Republic is strongly represented at the International Festival of Country Music and, this year, three of the nation's top acts take their place on the Wembley stage.



LARRY CUNNINGHAM

When you judge careers in terms of best selling records and capacity packed public appearances, there can be no one more successful in Ireland than Larry Cunningham — but it just doesn't end there. Larry's success reaches over into both the United Kingdom and the United States where the Cunningham name draws as much attention as any local artist.

Back on home ground, following an array of chart topping singles all moulded in an Irish vein, Larry decided to quit whilst he was ahead and concentrate upon country music — the music that means the most to him.

"The other music has been very successful", he'll freely admit, "and I quit with a number one record. I have a lot of Irish fans in Britain and, through my Wembley appearances, have developed a lot of

From across the water...

English country fans. My ambition is to play a part in the country scene here and hope, eventually, to do a complete country show in Ireland."

Since making his decision the Cunningham career has continued to maintain its successful course and, with album releases like "Fresh from Nashville" (Release BRL 4023) and the Wembley appearances, he proves quite easily that he's a worthy member of any country music scene!

FRANKIE McBRIDE

Some five years ago Frankie McBride achieved no mean feat when he brought his version of Bill Anderson's solid country song "Five Little Fingers" into the British hit parade — and then repeated the process with his follow-up disc "Burning Bridges".

He could have then stepped into the pathway of international stardom if, in the words of a number of advisors, he had decided to start recording material "more in the pop vein".

Frankie, however, stayed with country and continued to work the nightspots of his native Ireland with his own band. He continued to make hit records and draw enthusiastic crowds on his tour of one night stands.

His decision to stay with country was a wise one and his current album — "Frankie McBride Today" (Country 615-302) — shows the latest

stages in the artist's development as he mixes songs by Kris Kristofferson with those from more longer established sources.

RAY LYNAM

"The great hope of the Irish country music scene" was the title dubbed on to Ray Lynam a couple of years back — and it has proved no false prophesy. He's not only impressed both Irish and British audiences but, with appearances at the two previous International Festivals, has also won the acclaim of the visiting US artists.

Ray Lynam has, however, the right background. Born in the quiet midland town of Moate, he first became interested in the music through the recordings of such artists as Buck Owens and George Jones.

His first public appearances came whilst still a teenager when he led a band known as the Merryman but it wasn't until the seventies, and a record title "Busted", that he first started selling to the public.

Now Ray Lynam leads the Hillbillies and they're one of the biggest draws on the Irish ballroom circuit. To put the picture completely straight his latest album is a duet release titled "The Two Of Us" (Country 615-306) and, through his enthusiastic following, will bring to the attention of British record buyers a young lady named Philomena Begley.

The Country Marquee



JUDY ALLEN

COUNTRY music breaks fresh ground this weekend when the newly created Country Records launches their three new labels in Britain. Two of the labels — CHART and STOP — will release material from the catalogues of their US parent companies whilst the third — COUNTRY — will feature artists from both the United States and the British Isles . . . or wherever country music recordings are made!

To help get the labels off to a flying British start Country Records will have their own marquee outside the Empire Pool building and, throughout the two days, will be featuring appearances — and songs — by a number of their artists.

Although the final schedules have not been announced at the time of Record Mirror's press date, you will be able to see Britain's Tex Withers, Frisco and Little Ginny and Ireland's Larry Cunningham, Brian Coll and Frankie McBride amongst the artists who'll be making guest appearances.

And, to represent the US labels, there'll be Stop recording artiste Judy Allen who is currently visiting Britain on a promotional tour. Judy is one of Nashville's newer country music entertainers and, although she's yet to collect a chart hit, her debut album "Especially for You" (STOP 1005) will rate her as a strong new artiste.

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I've Got Yesterday
MPMS 5



JACK GREENE & JEANNIE SEELY
Two For The Show
MPMS 6

Jack Greene, Ernest Tubb and Jeannie Seely will be appearing at Wembley during the Festival.

MCA RECORDS

JAMES CRAIG IN LOS ANGELES ON TOUR WITH YES

WE WERE lazing contentedly by the side of a pool in Los Angeles when Alan White spoke the words that, for me at least, sum up the success story of Yes. "It's not so much a band — more a way of life", he drawled, confirming the impression already formulated in my mind after spending three days with the group as they rested before starting out on their eighth American tour.

Alan (nine months with the band) is the newest member of the Yes entourage that regularly tours the United States. It's a tightly knit unit that is designed to allow maximum freedom for the five musicians to concentrate solely and simply on their music, with no other business hassles and attendant problems to occupy their minds.

A six-man road crew take care of the sound and lighting side of things and record producer Eddie Offord handles the complex mixing desk. Brian Lane hustles and bustles, wheels and deals like no other manager I've met before and publicity man Keith Goodwin gets the press, TV and radio interviews together. There's even a "vibes man" — Wee Alex — who's a sort of link-man capable of finding a health food restaurant in the middle of Grand Canyon!

"It's sort of comfortable to be surrounded by faces you know and like when you're 6,000 miles from home", declared keyboard man Rick Wakeman, elaborating on Alan's theory. "And it's not as if all these people simply work for band — they're close friends and they're as much into the music as we are."

"I think that's very important. You see, nobody is doing a job just because they need the work. In every case, they're doing something they want to do because they're concerned about the future of Yes. They work with us rather than for us and the band has really become a way of life", he added.

Alan settled himself into the Yes life style very quickly. "Naturally, I had to think a bit when the offer came to join the band. I wasn't sure whether I'd fit in either musically or socially. I gave myself three months to make up my mind, but after a week, I knew I was in to stay. Now, it's total involvement, and I've even started writing material for the band".

The band's arrival in America was preceded by lengthy debut tours of Japan and Australia. "We really didn't know what to expect in either country, so it came as a nice surprise to find that all the shows were sold out", Rick told me. "The Japanese audiences were amazing — I expected them to be very sedate and controlled, but they really let themselves go. They seemed to be very impressed with the electronic things

we do, and showed a lot of interest in the equipment.

"In Australia, the hospitality was incredible. In one place, the promoters somehow got the impression that I was a bit of a drinker, and they specially opened up a local rugby club so that I could have a pint or two. Or maybe it was 10 — I don't remember now, it was long time ago", grinned Wakeman, the ever-present can of beer clutched tightly in his right hand.

The opening gigs of the

Not so much a band — more a way of life!

current US tour were all on the West Coast, and were especially important to Yes. "We've always done well on the East and in the mid-West", explained Alan, "but somehow or other, the West Coast shows in the past were never quite as good as they should have been".

So let me report now that the situation has been remedied on a grand scale. I caught the band playing to packed houses in Las Vegas and San Francisco, plus a Los Angeles show that attracted 15,000 people to the massive Forum. And I've never heard them play better.

Spectrum

It's such a tight, beautifully controlled band, and their music is structured to cover the full spectrum of moods, emotions and dynamics. Jon Anderson's voice has never sounded so good — clear, bell-like tones, perfect pitch and a colossal range. And great strength in depth from the two principal solists — Wakeman, surrounded by eight keybards, and guitarist Steve Howe, whose fire and drive is



Jon Anderson (left) and Chris Squire on stage. But Yes won't be playing live 'til October.

matched only by his superlative technique.

Yes weave their musical patterns over a rock-hard rhythmic foundation laid down by bass guitarist Chris Squire and drummer Alan White.

"It took me a bit of time to really get into the older things in the book, and now I feel very much a part of the band. But we won't be doing the old things for much longer", Alan told me. "We've got a whole lot of new songs in mind, and by the time we get to do a concert tour again, the stage act will have changed drastically. Apart from the tracks from 'Close To The Edge' and maybe one other song, all the things will be new".

Soon after Yes arrive back in Britain, they'll start work on a new studio album. They're planning a double-LP, and what with rehearsing new material and the actual recording sessions, they don't expect to play live gigs again until October. Alan will write for the album for the first time, as will Wakeman. The major burden of the writing will be shouldered, however, by Jon Anderson.

"I wasn't too sure about getting involved as a writer until I did my solo album", Wakeman told me. "But a hit album boosts your confidence, and since The Six Wives Of Henry VIII has done so well, I reckon it's about time I started to get the writing thing together seriously."

Whilst Yes were preparing to start the concert tour here, news filtered through that they had struck gold with their new triple album Yessongs two weeks before its official release. Advance orders total well over one million dollars, and the way things are shaping, it promises to be their biggest seller here yet.

The three records — recorded on tour over here as well as at London's Rainbow Theatre — cover just about everything from the band's Yes Album, Fragile and Close To The Edge LPs.

I've been privileged to hear advance pressings and would be willing to wager my bank balance that it'll be a massive success on both sides of the Atlantic.

The live versions of the songs that Yes have been performing in concert over the past two years differ from the studio recordings in that they are looser in performance and offer greater scope for solo expression.

Five months off the road means that Yes will have plenty of time to recharge their musical

batteries — that means getting new material rehearsed and recorded, putting a new stage show together and total re-vamping their existing stage lighting. But now that they've captured the enthusiasm of the American public on a nationwide scale, isn't it a bit dicey to pack in live shows for such a long period?

"Not really", ventured Alan. "The band has done five US tours over the last 15 months and played just about everywhere there is to play. We're essentially a work-

ing band, and we enjoy touring, but right now, I reckon we've reached saturation point in the States. And it's imperative that we take time off to do the new double-album. We don't like to do things in bits and pieces. We'd rather get into the studios and work

"We've also got to find time for gigs in Britain and Europe when the recording sessions are finished. There are a dozen or so big venues in Britain where we enjoy playing, and a British tour is pretty high on the priority list right now."

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Spencer Davis keeps on rockin'

LIKE the man says: "It sounds like we never left off after Keep On Running and I'm A Man. It continues along the same line."

Spencer Davis talking about the new single, Catch Me On The Rebob, by the reformed Spencer Davis group - himself, Eddie Hardin on keyboards, Pete York on drums, Ray Fenwick on lead and new man Charlie McCracken, ex-Taste bassist.

No Stevie Winwood, of course, but there is a good chance he will do the odd thing with the group - on record if not on stage.

"Muff Winwood is in the office. Steve's back here now after a very successful tour of the States. I'd like to have worked with Muff but somehow couldn't seem to channel it. It would be nice if Steve would play on an album, but he didn't come down and play on this one because he was away in the States. But I would like to get together and just do some blues things."

The single preceded the album which they have recently finished mixing. It's incredible really, the group's only been back together six weeks or so and already they have an album in the can and a single released - just like they'd never been apart.

They have, though. Spence has been lost in the States for the last three years. Lost in LA... looking for a lick and a living and a laugh or two. He has emerged from all that a very relaxed, together guy. He is back into the group and he wants to do some solo things, too. He's just raring to get on the stage and have fun.

"I've been working with a guy called Peter Jameson, not to be confused with Sneaky Pete with whom I've also been working and a bass player called Andy Way. In fact I've been working with lots of people and on my own with a Martin and a 12-string and an old National Steel.

"Then I'd call up another guitarist and another bass player and ask them if they were free that weekend. It wasn't that pressured, but it did get that way when suddenly a weekend gig turned into a marathon month-long tour."

Spence and his friends were playing bills with bands like Guess Who, West, Bruce and Laing, James Gang and Fanny. "Fanny happened to be neighbours anyway so we used to hang out quite a lot. You can get lost in the States. I think rumours filtered back that I was wandering around somewhere.

"Whenever any of the bands came over - friends Crosby, the Byrds, Steve Stills, Buffalo Springfield, and acquaintances - I used to go along and see them. The Whiskey was the favourite place to meet. I used to go in there and have a few beers with the lads.

"Eddie came over and he put the idea to me of reforming the group. If you've got somebody like Peter York on drums, Eddie Ray and Charlie, you can't go wrong. I still want to work with Peter Jameson and he is coming over to back Dory Previn at the Carnegie Hall later this month."

The big question of course is what is the new Spencer Davis group going to sound like? This has already been partially answered. A lot like the old group; but there will be other things too. The band have all been off in different directions over the past three years. Exploring different areas. They are now coming back together with new influences and many of the older ones reinforced.

"I've always been involved with the two sides of the coin. The British side of the music

and the American side of the music. I've always liked Leadbelly and Broonzy, Jack Elliott, Cisco Houston and Woody Guthrie. Dave Swarbrick and myself used to live in Birmingham along with the Ian Campbell folk group. I used to be on the same venues.

"They'd play Scottish folk music and I'd play American folk music. They started off at one stage together and they grew apart. We've got a huge 50 year cycle here, and they are coming back together again. I've always been interested in Country music. For me that means English music, Irish music, Scottish music, Welsh music, Cornish music and Northumberland music. It strikes a chord inside me and the blues does the same thing.

"I don't know why I ended up playing it. Perhaps blues is easier. Blues is Country music as well. And Country and Western. I can listen to Hank Williams. That's why I got the National Steel.

"When you think of Crosby, Stills, Nash and Young, you think of Graham Nash and you think of the Hollies, Dave Crosby the Byrds, Steve Stills, Buffalo Springfield. And you think of Neil Young and Sugar Loaf Mountain. All these influences and they are all country."

Spence goes on: "The pedal steel is becoming important because of these country influences. Although it's not his instrument, Jerry Garcia played it on Teach Your Children, and Wings are using a pedal steel on the new album. I met the drummer, Jim Carston - and a more laid back guy you couldn't hope to meet - and he told me Paul McCartney had got himself a country band."

There is no pedal steel on the



current Spence album but there probably will be later when Sneaky Pete arrives! "I just use the National on a couple of things. One of them is a song called Legal Eagle Shuffle. I think the older you get the more you show your origins.

"Eddie has always liked the Beatles, especially some of the feels that McCartney has. I like McCartney's feels. One of the songs is called Don't You Let It Bring You Down which is like a gentle Walrus feel.

There's a ridiculous rock 'n' roll thing called The Screw that Ray and Eddie wrote. Country blues is my influence. Ray has been a rock 'n' roller in the Richie Blackmore tradition and a good country guitarist. One of his idols is Albert Lee.

"Pete? I don't think Pete's compromised his style in any way but he's adapted more to the feeling of a rock 'n' roll band. He'll play anything. We did one track and it was all going

schshshsh and we said to Pete, don't play any cymbals at all. OK he said. Six years ago he would have got uptight about it."

Practically everything on the album is written by the band or various members working singly or in any other combinations. The one exception is Trouble In Mind - a good old 16 bar blues that Spence threw in. The band produced the album themselves too.

"There's a rock 'n' roll thing of mine on there too, called Tumble Down Tenement Row, which is like a social comment. In many ways I don't exactly have the same opinions as the rest of the guys and at some stage in the future there will probably be a confrontation. There always is. One of the things Pete and I talked about is a respect for each other's music and opinions. Because music is an opinion. I've argued with them into the night and I said that as far as complicated, way out arrangements are concerned, I can't play those things. I can appreciate it, but it's not me.

"I went to see Elton John. He's got Dee and Nigel Olsen who used to be with me and Davey Johnston, another fellow with a folksy background. Towards the end of the set they just rock 'n' rolled and the crowd loved it. You haven't got to be self-indulgent.

"Like McLaughlin, I can watch him and admire him. When he does that acoustic set - I don't know where that guy gets his inspiration from. He says he gets it from God. He must be on very good terms with Him. I'm not into that self-indulgent thing. I just want to play rock 'n' roll."

Rex Anderson

strictly instrumental

rex anderson

Don't pan the pipes!

THERE are times when you say things late at night and you don't mean them. Often they are things you say to people you love and that's bad. The things I said last night I said on paper and that's even worse.

Fortunately, reading through the copy intended for this column on the train this morning, I spotted the error. It's amazing the rubbish you can churn out when you don't have your head together.

The subject was the pipes - as in "The pipes, the pipes are calling" - and their future in rock... if they have any future in rock. Well they probably don't, really, but they are certainly very important in folk.

There are basically three types of pipe in Britain. There are the Scottish bagpipes or Great Pipes with which everyone is familiar because of the big hairy Scotsmen that blow them in the Edinburgh Tattoo or for piping in the haggis.

These are basically a war pipe. They make a lot of noise; sound terrifying warming up and are great for dancing in the open air. Moving south there are the Northumbrian pipes, or small pipes which are quiet and mellow and highly suitable for the odd jig round the drawing room.

The third pipe is the Irish or Uilleann Pipe which has a fuller sound than the Northumbrian pipe but is not as big and brash an instrument as the Scottish bagpipe. The pipes all have one thing in common. They are all capped reed instruments supplied with air from a bag.

With most reed instruments, like the clarinet or oboe, the player grips the reed in his lips and can vary the pressure on it until blowing causes it to vibrate perfectly. With a capped reed instrument, the reed, or reeds are contained inside the end of the instrument and a lot of puff is required to make them vibrate. The crumhorn works on this principal (The what? ... no room to explain here. Some other time).

You can buy a bagpipe chanter with some ease and you will find that a fair amount of puff, compared with, say a recorder or whistle, is required to get any sound at all out of it. Hence the bag which provides a reservoir of air and both puff and elbow grease can be used. The problem is of course to keep that stream of air uniform.

There are two interesting results of this system of playing which give rise to distinctive sound of the pipes. One is that with a continuous flow of air you can use drones - up to three or four humming away on one note or a chord behind the melody. The other is that inbetween certain notes you tend to get other notes that are not really anything to do with the key or the tune but you have to play them because they are there.

These are called grace notes on any other instrument, but on the pipes they are called Amazing Grace notes.

The Irish and Northumbrian pipes are also distinguished by the fact that the air for the bag is not provided by puff from the lungs but by a bellows held under the opposite

arm as the bag. This makes them among the very few wind instruments that leave the performer free to accompany himself on the voice.

The man to watch out for is Liam O'Flynn, the piper with Planxty, who is generally reckoned in folk circles to be among the most promising of young pipers around today. Other people you can hear on record are Seamus Ennis and Finbar Fury.

The greatest problem with pipes is that it is an almost impossible instrument to buy.

There are one or two pipe makers, mostly in Ireland, and even if they can be contacted there are invariably problems regarding materials. Because of the nature of the instrument, it apparently does not work unless the pipe and drones are made from the best hardwoods and the sack is a genuine goat skin bag.

Goats, or at least those that don't need their skins any more, seem pretty rare.

It is interesting that the pipe is not confined to the British Isles. Even the North American Indians played a similar instrument. Varieties of pipe are found throughout Europe, Asia and Polynesia. Being a piper makes you the member of an international club more exclusive and easier to track down than Masonry.

Everywhere you go there is someone who knows of a pipe which is different from yours and wants to talk about it and the music. Of course, the price you pay for this universal friendship is that you have really got to like the sound of the pipes.

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An RCA Records tour

Promoter Mel Bush

RCA Records and Tapes

The Who's front man steps out

FROM the quality of the album sleeve to the inner sounds that emerge when the disc is placed on a turntable, Roger Daltrey has produced a work that will surely convince the majority of the listening public that he is more than just the front man for The Who.

For those of us who were almost weaned on The Who's raunchy rock sounds and on bizarre antics on stage, being their vocalist is a worthwhile enough position . . . but there's much more talent hidden in the tiny frame of Roger Daltrey.

"It felt like the right time for me to make an album of my own," Roger explains, as we're relaxing in the basement studio of Track records, listening to the master tape. "I wasn't trying to prove anything, I just wanted to learn about the different ways of singing.

"You can get in a hell of a rut singing one person's songs, although they write some of the best songs ever. Once I've tried working in other ways I can go back to The Who's songs with a different frame of mind. I'm not bored with that material, but doing the Tommy thing with a symphony orchestra made me realise that I had a lot to learn."

Roger believes that he just needed some incentive to spur him into

making his solo album. In this case it was a meeting with Adam Faith — who was working at Roger's studio with Leo Sayer — which acted as the necessary catalyst.

"I knew all the problems of getting material to record which didn't infringe on the things that The Who were doing," says Roger. "Well Terry (Adam Faith), Dave Courtney and I talked for hours about these problems. When I'd talked to Lou Reisner before, we'd got nowhere, which wasn't his fault . . . it probably would have worked with him as producer, but it was getting the material that was the difficult thing."

Well Roger liked the material he heard Leo recording, and the two writers — Leo himself and Dave Courtney — offered to write material for Roger. So the liaison was formed, with Adam Faith set to produce the Daltrey work. Roger took two months to record the album, with the help of Russ Ballard and Robert Henrit from Argent, Dave Arbus and B. J. Cole.

"One of the nice things about recording was that we had a good time. The whole thing had a really good feel about it, and with Terry as a producer, well I don't think he'd let things get out of hand at all. And he was the first

one from Acton to be a successful pop singer!"

Roger grins. He's proud of his Cockney background . . . and after all it's the likes of The Who, Adam Faith — and more — who helped to create and follow on the breaking down of the social barriers and the emergence of the power of youth in the fifties.

"I'm very pleased with this album," Roger admits. "Every time I get anything down on a piece of plastic I'm always completely satisfied with it . . . it's a valid piece of time, and it's no good being dissatisfied. If you are you put that right before you leave the studio."

As far as The Who's recording is the concerned, Roger believes it is possible for people to be over-particular about the sound they achieve.

"That was getting to be one of the problems," he admits. "The Who should never be perfect, and we'd got to point where the rough edges were knocked off. We were getting too smart.

"It was just a series of things that led up to it, but it was a good phase to go through, as long as we've realised it was happening.

"I'm a Who man," Roger emphasises. "The Who comes first and that's it. We're going to do something in the next month or two and it's going to be a biggie, but I don't want to talk about it too much because there's too much talking done. We've been able to look back in this last year and take a good perspective look at ourselves. That should show on the next album. I know what we should do . . . but wait and see!"

Roger says he is "rarin' to get back on the road," and The Who are planning to redesign their stage act. An American tour is set to begin in July, and the group expects to tour England in September. They are hoping to appear at a few large venues here in the summer — and Crystal Palace is just one name being tossed around at the moment.

"We're coming back with a vengeance," grins Roger. "I've been careful with this album not to do anything that could be done better with The Who.

"I did the Old Grey Whistle Test programme because if you're putting out an album and single you must do something to promote it, but my presence on stage belongs to The Who. I don't know if I've got it in me to do anything different on stage to what I'm doing with them."

One thing is assured, though. Roger most definitely has a voice capable of producing many differ-

ent emotions and sounds to those he projects with The Who. One Man Band is a really strong up-tempo number, and the fine single Giving It All Away will already be familiar to most people. But there's much more. A taste of country with Dave Arbus on violin in Way Of The World, and a really good vocal backed up with strings on You Are Yourself. This prompted me to comment that you wouldn't recognise the vocalist as Roger.

"I know you wouldn't," he agrees, grinning. Then as The Story So Far comes around, with Russ Ballard playing a lovely reggae styled rhythm on piano, I comment that Roger sounds more like Paul McCartney.


"Everyone says that," he says in amazement, concentrating his hearing on the vocals. "I can't hear it, there must be something wrong with my ears."

But there's nothing wrong with Mr. Daltrey's voice, that's for sure. His first solo album ranks along with those produced by The Who as a team; and Roger has also been successful in achieving something vastly different to the group's own works.



by Valerie Mabbs



Smash Single
**DRINKING WINE SPO-DEE
 O-DEE**
 6052 260
 taken from the most talked
 about album of the year
 The Session
 6672 008

 From Phonogram -
 the best sounds around

Beck loses rudeness in classy company

BECK BOGERT AND APPICE
(Epic KE 32140)

With a pedigree including the Yardbirds, the Beck/Stewart group, the last Beck group, Vanilla Fudge and Cactus, this summit meeting of a trio has a lot to live up to, and I'm not sure that this album does. Beck, who used to be the rudest guitar player of them all, seems to suffer from periodic bouts of good taste in such classy company, and despite flashes of his old absurd genius and undoubted virtuosity from all, better songs and a bolder approach would have been very welcome. RS.



VARIOUS ARTISTS

Avco Mobile Discotheque (Volume 1) (Mercury 6446 011): Useful party attribute — artists featured include Limmie and Family Cookin', Maxine Brown, Donnie Elbert, Della Reese and three from LJ Reynolds and Chocolate Syrup. Lot happening among this lot.

VARIOUS ARTISTS

Mercury Mobile Discotheque (Mercury 6338 153): Another non-stop parade of danceable sounds — the artists include Don Covay, Joe Tex, Marion Love, and Bobby Hebb on Love Love Love. But maybe the best track: Ain't Understanding Mellow, by Jerry Butler and Brenda Lee Erger.

BILLY MERNIT

Special Delivery (Elektra 75054): With small-group backing, the pianist-singer-composer provides a neatly-packaged and easy-on-the-ear helping of philosophy, plus some worldly-wise product which registers well. He includes, among his own songs, Smokey Robinson's You've Really Got A Hold On Me, and the title track is strong, and You're Great When You Get Drunk Honey

is powerful. The voice is not always appealing, but it's pungent.

FLASH CADILLAC

And The Continental Kids (Epic EPC 65438): Hard, rough, tough rock team, though also capable of a soft and well-harmonised performance as on Crying In The Rain. The gentlemen involved are Flash, Butch, Spike, Angelo, Eddie and Ricco, and it's produced by the amazing Kim Fowley. They go for good-humoured rock; and go for it relentlessly.

HANK CRAWFORD

We Got A Good Thing Going — (KUDU 7). The jazz altoist, an imaginative musician, with Bernard Purdie on drums, plus guitarist George Benson and some stirring string-section sounds. Gilbert O'Sullivan has even got himself into this scene with Alone Again Naturally.

MICHEL VILLARD

Music From Films Of Charlie Chaplin — (Pye Int. NSPL 28173). The music as written for Limelight, A Dog's Life, Modern Times, and a slab from the old score for the Gold Rush epic.

MIRRORPICK-UPS

Mike Hennessey, Mitch Howard, Peter Jones, Val Mabbs, Rick Sanders

Without a doubt — the best ever from Bowie

DAVID BOWIE: Aladdin Sane (RCA RS 1001). Well even before you get past the cover this album almost has you hooked . . . there's Bowie made up with a scarlet slash across his face, and inside his silver-coloured streak of a body is posed arrogantly, his eyes glowing red and piercing. There's a great inside sleeve, too, with lyrics reproduced, and the slash of colour carried through . . . great quality. It's a fashionable thing to say, maybe, but this really is the best Bowie album yet . . .

and the concept of his lyrics and the whole fabric that the man is fashioned from makes me feel he'd be a truly more intriguing documentary subject than the much heralded Mr Warhol. There's the Prettiest Star given a real rock along treatment, with beautiful sax work and ba-oom vocals — just great. And as well as Bowie's Jean Genie and Drive In Saturday, he twists his throat around Jagger-Richard's Let's Spend The Night Together. But Bowie's own rock — try Watch That Man — works best for him, and for the best in avant garde interpretation don't miss the title track, Aladdin Sane. Bowie's theatrical vocal is accompanied by some great threatening bass lines, then the piano takes over the strings



plunking inside your head, sax whirling, stretching . . . but then

you really have to hear this all for yourself. And you should. VM.

VIENNA SYMPHONY ORCH.

Music of Johann Strauss (Fontana 6747 051): Suddenly there's a lot of emphasis on the music of Strauss, and herein lies the Blue Danube, Emperor Waltz, Thunder and Lightning Polka — the orchestra conducted by Wolfgang Sawallisch.

VARIOUS ARTISTS

Music Of George Gershwin (Fontana 6641 075): Two albums packaged up for the price of one. The songs are of a consistently high standard, of course, but there is also a long cast list putting them over. Harry Secombe, Aimi MacDonald, Cleo Laine (fabulous reading of Lady Be Good), Susan Maughan. Excellent easy-listening value.

BLACKWATER JUNCTION

Blackwater junction (MCA MUPS 469): Basically, this is a specially-created vocal big band . . . eight singers got together by John Goodison. And this is really first-rate debut album — a rich production of varying voices, familiar songs, and at a stroke, as it were, puts the group up with their Fifth Dimension and other top teams. They take it in turns on the solo pieces. Best tracks of a fine batch: Amazing Grace; Don't Know How To Love Him.

STEVE LAWRENCE AND EYDIE GORME

The World Of Steve And Eydie (MGM 2353 061): With the Mike Curb Congregation, and featuring the Osmonds' We Can Make It Together. It's a mixed-bag of songs from all parts of the world — from Israel, Germany, France, Spain, plus We Shall Dance and Lead Me On. Eydie just has to be the most under-rated of the top cabaret stars; and husband Steve is a fine professional.



BYRDS

(ASYLUM SYLA 8754). This is the reunion set from the original Byrds line-up, Gene Clark, Chris Hillman, David Crosby, Roger McGuinn and Michael Clarke. They certainly have a considerable reputation to live up to, and this album does nothing to enhance that feeling. It's not an attempt to reproduce the group's noted numbers like Mr. Tambourine Man or Turn, Turn, Turn in an up to date vein, but a collection of new material . . . including Neil Young's See The Sky About To Rain and Cow Girl In The Sand, as well as Joni Mitchell's For Free. Sometimes the vocals work well, the rhythm moves and guitar work is inspiring; but those moments are few and far between, and the names are the most magical thing about the album! VM.

Writhing it's way from the US charts the amazing single from the

OHIO PLAYERS

FUNKY WORM

6146 100

From Phonogram — the best sounds around

Free lose instant appeal

FREE: Travellin' In Style (Island 6160). From the album Heartbreaker, and it starts in a somewhat uncertain way, though I can't put my finger on why that should be. But the confident approach isn't far away and it develops along very likely lines. There's a rolling, travellin' atmosphere to it — poignantly sung. But it's not the most "instant" thing they've ever done. **CHART CHANCE.**



Paul Kossoff

THE PIONEERS: At The Discotheque (Trojan 7888). Very professional reggae trio, who have had a fair share of hits, and don't overdo the basic ethnic side of the music. In short, they're entertainers and it shows through — they really have pioneered the business of making Jamaican music acceptable round the world. This is a fair, but not brilliant, single. — **CHART CHANCE.**

THE MIXTURES: Slow Train (United Artists UP 35532). Four-strong group who made it with the Pushbike Song in 1971, then returned to Australia. Their hard-grafting style is making them popular on the Northern and Midland circuits again, and the plug-appeal of this one could give them another hit. Harmonised rock — that's the summing-up. — **CHART CHANCE.**

THE BROTHERHOOD OF MAN: Happy Ever After (De-ram DM 385). Nicely constructed up-tempo belter for the team, with some sharp-cut brass figures rushing it along. Then a slowing-down into a sentimental sort of chorus line, with the voices harmonising neatly. Sounds like a long-life commercial "bet", this one — perhaps a sort of Family Favourites' regular. — **CHART CHANCE.**

Val's
letters
page will
be back
next week

MIRRORPICK

PETER
JONES
on the
new
singles

A few plays should help you like Donovan



DONOVAN: I Like You (Epic EPC 1471). Donovan retains that simplicity that gave him so many hits, but there's a wider implication or two about this particular single. The sensitive voice is much the same, and the gentleness of style when handling lyrics — he can do this kind of thing so well. Mind you, as it builds in tempo and drama and catchiness so does it become more instantly commercial. May take a couple of plays to score; but score it will. **CHART CERT.**

EARTH BAND: Get Your Rocks Off (Vertigo 6059 078). Somewhat obscure and little-known Bob Dylan song for Manfred's group — **WITH THE SYNTHESISER AND SOME PERTINENT RHYTHMIC WORK.** I rate this band very highly indeed, and constantly hope they'll make it in the charts. This one is repetitive, tight-knit and could be just the job. — **CHART CHANCE.**

THE CRICKETS: Hayride (Philips 6006 294). Summer is a-comin' in in — and this English-made start of the Cricket season, with Summer Wine providing the vocal backing, could be a topical-type outdoor sort of hit. It's very soft-centred, pleasant, and there's a fair old melody line, a bouncer, to push it along. — **CHART CHANCE.**

Interesting duo: **VINCENT CRANE** and **CHRIS FARLOWE**, who got together in a working capacity last June, when Chris (he of the magnificently throaty voice) joined Atomic Rooster. Now a first single: Crane as writer and producer; Farlowe as singer. An unusually constructed ballad, maybe a change of direction for both the laddies — but it's just another first-rate performance by the excellent Chris. Title: Can't Find A Reason (Dawn).

BARRY GREEN is now **Barry BLUE** — as per his single **Dancin' (On A Saturday Night)** (Bell). He's a real allrounder, is Barry . . . singer, songwriter, bassist, guitarist, producer and arranger. Oh, and he's been a model and actor too. He wrote **Alexander The Greatest** for the TV series, **Did Papa Do** (a Continental hit), and he co-wrote **Sugar Me** with Lynsey de Paul . . . they worked together on Barry's own new single. So far, the list of artists who have recorded Green-Blue songs includes Dana, Desmond Dekker, Tony Christie, Tony Blackburn and the Young Generation.

That situation is over **SIMON TURNER** (featured last week on Record Mirror's front cover) is that the single **Baby (I Gotta Go)**, backed with **Love Around (UK)**, has been withdrawn. Instantly available as replacement is a double 'A' sider which couples **Baby (I Gotta Go)** with **I Wanna Love My Life Away**, a track from Simon's album. Seems there's been quite a sensational reaction to **I Wanna Love**, while the original 'A' side has sold well via the discotheque scenes.



WIZZARD: See My Baby Jive (Harvest 5070). Straight back into it again, with the sound-effecty opening, and the wall of sound, and the enthusiastically injected direct vocal approach. Roy Wood and his merry men have got the whole thing cut and dried, but without getting too bogged down by any set formula. This is a rockingly sure-fire seller. Well-produced. **CHART CERT.**

Jeff Beck re-releases gives a lived-in sound

THE JEFF BECK GROUP: I've Been Drinking (Rak 4). This is a Rak Replay from 1968 and apart from the ever-present interest in Mr. Beck, silver lining and all, there is the presence of himself, Mr. Rod Stewart, as singer and co-arranger. That's why it'll sell — when it was first out, Rod had not really got into his superstar status. Good-living sounds; and good lived-in vocal performance. **CHART CERT.**



BROTHERLY LOVE: Tip Of My Tongue (CBS). Well-presented vocal performance of a Lynsey De Paul / Barry Green song — **A VERY PROFESSIONAL SOUND TO IT.**

MARION: Tom Tom Tom (Columbia). I thought this one of the more commercial Eurovision entries . . . a catchy one.

MADRID: The Lonely Soldier (Polydor). Trumpet solo, as per yer actual Eddie Calvert and so on — and some neatly picked-up vocal harmonies behind.

JEFF COLLINS: Rock-A-Bye (Polydor). Catchy instrumental touches behind the promising and sometimes furious voice of Jeff. — An up-tempo rocker. Could do well.

THE JAMES BOYS: Over and Over (Penny Farthing PEN 806). The two lads from Essex — hailed as the latest answer to the Osmonds and The Williams and the Jacksons and all that. The boys have the right kind of photogenic good looks, and they swing along — singing well, too. This is a directly commercial, and easy-to-sing, song so I'm pretty confident that it'll make the grade. Most saleable. — **CHART CHANCE.**

HEATHMORE: Reaching For The Moon (Philips). Very stylish and wide-ranged singer, is this likeable chap. This new single is by Chip Taylor and Billy Vera and could just help him towards the Charts.

DAVID CUNNINGHAM: Son Of The Scottish Soldier (Decca). I dreaded this moment, having always hoped the Scottish S himself wasn't even married!

SARA HAMILTON: Good Deed For Today (Polydor). Unimpeachable sources assure me that Sara is going to be a giant star. This single may not smash through, but she's one helluva big-voiced talent. Very distinctive indeed.

MOCEDADES: Touch The Wind (Bell 1303). That talented team who represented Spain in the Eurovision Song Contest, and a lot of us reckoned they should have won, that's if our very own Cliff could not take the crown. It's an emotional, big-building production this, with girl lead and neat harmonics. — **CHART CHANCE.**

A FOOT IN COLDWATER: In My Life (Island). Another one which could break — the group itself has a strongly individual approach and there are some quite outstanding moments. Worth trying, anyway.



CLODAGH RODGERS: Carolina Days (RCA Victor 2355). Junior Campbell wrote this latest hymn of praise to an American state, and Clodagh is, vocally, in such good nick that it could well restore her to the comfort of the charts. Nice Keith Mansfield arrangement helps her out, too. And there's purring personality in the way Miss R. sings out. **CHART CHANCE.**

reggae corner

Among the reggae items this week — a tuneful **Let Me Dream** by **THE HOFFNER BROTHERS** (Grape), though the actual lyric content is rather predictable. Nice bass touches.

Form **THE STARLITES:** You're A Wanted Man (Downtown), an easy-paced and organ-backed song, nothing special but fairly catchy. **DELROY WILSON** comes in with **Pretty Girl** (Downtown), a happy-glowing item which has fair charm and nice danceable beat.

Your **Pretty Face** by K. Drummond (Jackpot) trumpets all over the show at first, then it's a soft-edged vocal takeover. **JERRY LEWIS** (no, not THAT one) is on the flip of **Space Flight** (Attack), which features **I. ROY** — fair material, this.

PAT RHODEN, on **What About You** (Trojan), sings earnestly and enthusiastically but it's not the world's greatest song. And a very nice curtain-closer this week in **K. C. WHITE'S** performance of **The First Cut Is The Deepest** (Green Door), the Cat Stevens' song.

BY CHARLES WEBSTER

GRIMMS took over the Victoria Palace Theatre in London for the day. Appropriately it was April Fools Day and chronologically was an ideal day for the comic-rock group to appear.

Grimms have already completed a successful British campus tour and plans are under way for another in the autumn when their fame as a unit should precede them, as opposed to the individual adulation which they have received in the past.

I went to speak to John Gorman, when the band were rehearsing. First of all, I asked, why Grimms?

"Ah well, you see," said John, crossing legs resplendent in one red sock and one yellow one, "each letter stands for somebody in the band. There's G for Gorman, R for Roberts — Andy that is — I for Innes, M for McGear, and M for McGough, and S for Stan-shall."

"As well as that lot, there's Brian Patten and Mike Kelly and we want people to drop by and have a go whenever they want" he explained. "It all started a couple of years ago when Scaffold did a couple of gigs with the Bonzos. They were a mainly musical act and we were based on verbal material.

"Logically we needed to get together which we did, and when the Bonzos split two years ago we took Grimms Mark I to the Edinburgh Festival. Some of the people we had wanted had gone off into other things so we got in Adrian Henri and Brian Patten and a backing band. That gave us our original concept but in a slightly different form from what we had imagined. It worked quite well.

"At the end of the festival we still wanted to take the show on the road in its original format, so last March Grimms Mark II did a short tour. Both then and now, the idea was to have a unit of people who form the basis of the group and keep it open to use contemporary people who were sympathetic to what we were doing.

"Mike Giles and Zoot Money were with us on the tour and we played colleges and universities. The audience reaction was much better than we had expected. We did one



Nothing Grimm about John Gorman and Co

show at Bath with Mott the Hoople for the local sixth formers and we were a bit worried because we wondered if they were the right generation to enjoy our act, but after two hours they were really enjoying themselves.

"There was another time when we played an all-nighter at the King's Cross Cinema. We went on at 1 a.m. to play for three hours. Can you imagine three hours of comedy in the middle of the night. We thought it would go down like a lead balloon, but they didn't want us to stop. That was the night we decided to make Grimms a permanent thing.

"We wanted a pool of about 20 people to take from. Doing it that way, instead of just having a regular line-up, give the group much greater adaptability."

We were talking somewhere in the south-east side of central London, in a place which seemed to me to be miles away from anywhere. The local architecture was not unlike that usually reserved for films about Jack the Ripper and the streets were almost totally deserted, save for a few natives on their way to pay homage to the local god who had a

temple round the corner, Ben Truman.

John and I were sitting sipping tea on a garishly painted wooden bench alongside a tea stall underneath a railway arch. Twas a cold wind, my friends, and that steaming tea came as a welcome respite against the bitter weather.

To me John Gorman has always conjured up pictures of white suits and funny voices, but as he said: "We've been trying to shake off our Scaffold image for two years now and it's been difficult. We just want to be recognised in a way far removed from just being three nice lads who sang Lily The Pink."

"We were doing cabaret at one time and it wasn't really us. The first one was in Stockton and we'd never been in a club like that before let alone worked in one.

"Lily The Pink was number one at the time but we didn't want it to restrict us. We wanted to do a new kind of cabaret act. We were there for seven nights and each night we found we were doing less of what we wanted — sketches — and more songs. We were trapped in that syndrome and had to get out. Lots of our friends were stuck in it and

they've disappeared.

"We weren't very successful in TV either. People were always very worried that we were going to take our trousers off or something.

"Scaffold is still going and Grimms is just an extension of what all of us are doing. It gets something out of out systems.

"It is an extremely good alternative to Monty Python because we have music and they don't, and hopefully as Grimms develops it will become more embracing.

"If we do one or two tours a year, a book and a couple of records, that'll be enough, and if any television work comes along we'll probably drop one of the tours.

"The difficulty with Grimms is that it is so fragmented and we have trouble getting people together as they are too committed with other things to say they'll join us."

As you can imagine from the line-up of Grimms personnel, the outfit cut right across the entertainments spectrum and consequently have to adjust their values approach and way of life to whatever the group is doing at any particular time.

BY VALERIE MABBS

DIONNE WARWICKE has seemed for such a long time — indeed even when she was Warwicke without the "e" — to be an extension of the Bacharach-David songwriting team, that it could be something of a shock to her long-standing fans to find her working with the Holland-Dozier-Holland trio.

But on her latest album, *Just Being Myself* (a title which doesn't reflect any new feelings, she says, but just happens to be a track title) Dionne is not only singing numbers mainly written by Holland-Dozier-Holland, but is also produced by them.

"We're not a permanent working team," Dionne told me after we finally managed to communicate with each other on a relatively clear transatlantic line. "I've planned to work with a lot of songwriters and if it hadn't been Holland-Dozier-Holland it could have been Jimmy Webb or Thom Bell. It was just a matter of having to get an album out at a time when Burt Bacharach and Hal David were working on *Lost Horizon*."

Dionne believes that the change in producers has not altered her style very much, but she adds:

"In the studio the approach to work was very different. The whole recording technique for one thing was quite different. With Bacharach and David I'm used to recording along with the musicians, but Holland, Dozier and Holland lay the tracks down on top of each other and then I go in and do the vocals . . . so I only really hear my part of it.

"But I'm very happy with the finished album I must say; I guess like everyone else you have your own opinion of it, but I think the vocal sound is just me, anyway, it's just a different type of music I'm singing . . . and it's written and produced by two different people."

Having successfully completed work on a lovely album, the next important, and very personal, event on Dionne's calendar, is the birth of her first child this month.

"I won't be working again until June," Dionne told me. "I'm very excited about having the baby, but I'm getting anxious. You carry a child around for so long, I just want to see what it looks like, and to be sure that everything's alright. Then I can start to get to know the baby."

Dionne has resolved herself to the fact that she will then have to spend some time away from her child, because she hopes to return to England later this year for concert and television appearances.



Dionne: Two happy events

"I do mind the thought of leaving the baby," says Dionne. "But basically I have no reservations about it because my mother will be the one person looking after the child, and there's no one better! Eventually though, yes, I am certainly thinking of being just a wife and mother . . . I'm working very positively towards that time."

Before that occurrence I wondered if Dionne had considered performing in concert — as she has on television — with Burt Bacharach.

"Well, we have separate careers," says Dionne. "And I'm a very busy lady and he's a very busy lad."

On the first compilation album of Dionne Warwicke's Greatest Hits Philip Elwood of the San Francisco Examiner is quoted as describing her in 1967 as "the most spirited and uncompromising singer to hit the big time in many years." I asked Dionne how she now felt looking back on such statements, and if they made her feel that people expected too much from one lady!

"I feel very good about it," she said honestly, giggling a little. "But the fact is I've worked very very hard to attain whatever stardom I've gained. The fact that it's appreciated is nice. But I don't usually read my press, I leave that to my manager!"

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TAPE GALLERY

New releases

JOHN DENVER

"Rocky Mountain High." Denver's latest LP was released in Britain in January and the title track is also his latest single. His first LP for RCA "Rhymes and Reasons" will be released for the first time over here shortly. The mild-mannered, genial singer is fast becoming a TV star in the States as well as superstar recording artist, and he has recently been in Britain to record a six-part series for BBC TV's Stanley Dorfmann. RCA PK 11649.

★ ★ ★

JOAN BAEZ

"The Joan Baez Ballad Book" (VSD 41 42). A collection of some of the songs Miss Baez is best known for, presented in a double album and timed to coincide with her rare London concert appearance this month (April 4). Includes tracks like "All My Trials" and "House Of The Rising Sun" and "Black Is The Colour" taken from her early Vanguard sets.

LIZA MINNELLI

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

★ ★ ★

NANA MOUSKOURI

"Presenting Nana Mouskouri" Musicassette 7103 043 8-track 7705 762. Nana Mouskouri is a perfectionist and all the songs which featured in her TV series allow her to illustrate this fact. Most of the songs were recorded with the Peter Knight Orchestra and the Athenians. Features "Open The Door (Song for Judith)", "And I Love You So" and "Imagine". Big sales guaranteed!

★ ★ ★

GEORGE HAMILTON IV

"Country Music In My Soul" (USA 3092). Yet another good album from the polite and mild-mannered international C & W star who will be appearing at this year's CW festival at Wembley. Songs include the title track, which is his latest single, and Ralph McTell's "Street Of London."

DONOVAN

Cosmic Wheels. Donovan's first album in a long, long time. And already rocketing up the charts. With 10 sparkling originals, a truly creative production by Mickie Most and a super-tight backing by some of the best musicians around (Bobby Keyes, Chris Spedding, Clive Shuman and Cozy Powell among others) it's not hard to see why. EPC 65450.

★ ★ ★

DETROIT EMERALDS

"You Want It You Got It". Musicassette 7208 100 8-track 7739 150. Super black soul tape which features their recent hit single "Feel The Need In Me". Listen to "You Want It You Got It" the title track and "There's a Love For Me Somewhere". All really beautiful arrangements. Really good listening from a group we are going to hear a lot more about.

★ ★ ★

DAVID McWILLIAMS

David McWilliams' ("The Beggar And The Priest" Y8 ZCDN 3047) second release since his return to recording contains 10 Tracks all composed by him. — Certainly his best-ever collection.

LEONARD COHEN

"Live Songs". Leonard Cohen's new album of poetry set to music. Includes three new compositions, plus moving in-concert versions of classics like "Nancy", "Bird On The Wire" and "You Know Who I Am". A aud dramatic new approach to recording. CBS 65224.

★ ★ ★

ARGENT

In Deep. Argent's new album kicks off in great style with their newest hit "God Gave Rock an' Roll To You". And the rest of the album is no let down from there. It's music that's just as good for listening as it is for dancing. Rod Argent said: "For me, it's been the most enjoyable album to make". One that a lot of people will enjoy playing, too. EPC 65475.

★ ★ ★

RICHMOND

The first Cassette and Cartridge on the Dart label ("Frightened" Y8 ZCART 65371) features a new group Richmond, who have leased the Press and Radio critics with this collection of outstanding tracks.



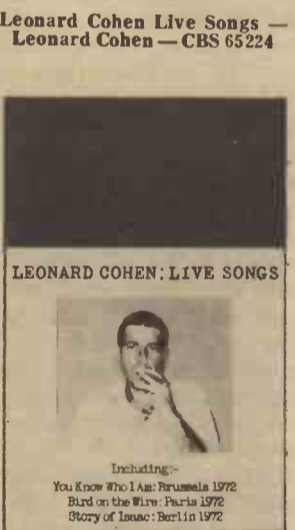
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The Joan Baez Ballad Book — Joan Baez — DPMK 1024



Liza with a Z — Liza Minelli — CBS 65212



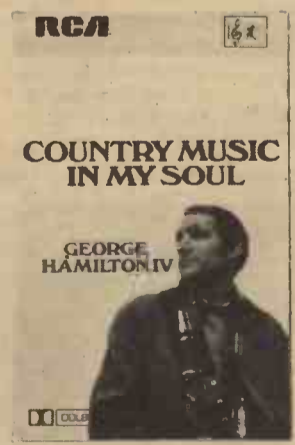
Leonard Cohen Live Songs — Leonard Cohen — CBS 65224



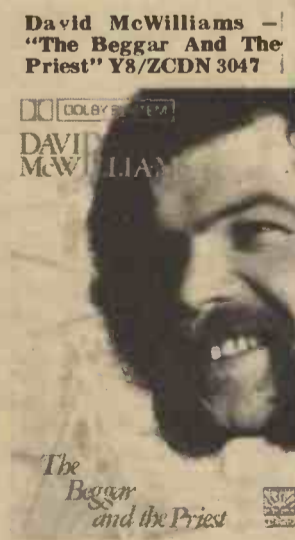
Rocky Mountain High — John Denver — PK 11 649



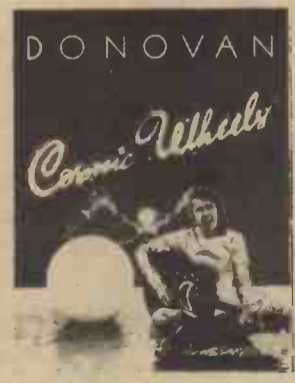
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Country Music In My Soul — George Hamilton IV — MPK 175



David McWilliams — "The Beggar And The Priest" Y8/ZCDN 3047



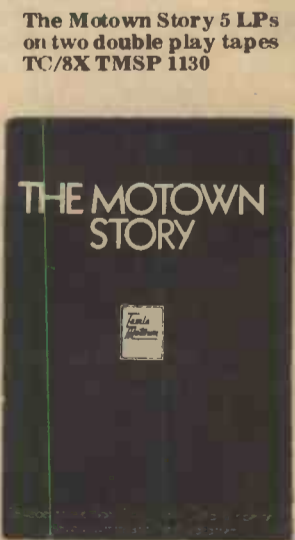
Cosmic Wheels — Donovan — EPC 65450



In Deep — Argent — EPC 40-65475



Richmond — "Frightened" Y8/ZCART 65371



The Motown Story 5 LPs on two double play tapes TC/8X TMSP 1130