

Stones gig off – details P.5.

RECORD MIRROR

A BILLBOARD PUBLICATION

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STILL ONLY 6p

INSIDE:

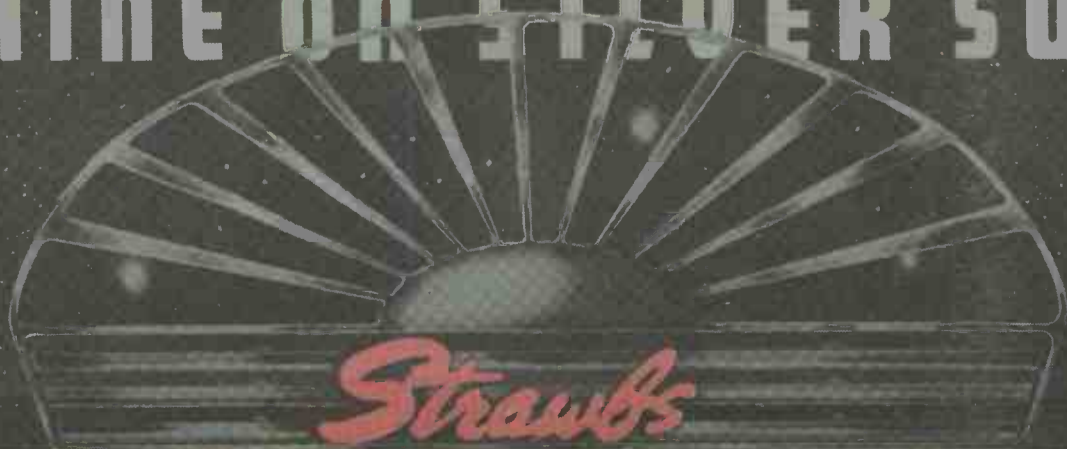
A new British challenger to DONNY & DAVID?

PLUS: 10 CC, BAY CITY ROLLERS, BARRY BLUE, and FRANK ZAPPA.

SAVE THE FACES it's up to YOU!

Colour Poster Special: DARREN BURN Plus another great competition

SHINE ON SILVER SUN



AM SINGLE AMS 7082

B/W AND WHEREFORE

HALLS

RECORD MIRROR

RM/BBC chart

TOP FIFTY

SINGLES

ALBUMS

This week	Last week	Weeks on Chart	SINGLES	
1	16	2	YOUNG LOVE	Donny Osmond MGM 2006 300
2	2	8	YESTERDAY ONCE MORE	Carpenters A&M AMS 7073
3	1	6	I'M THE LEADER OF THE GANG (I AM)	Gary Glitter BELL 1321
4	8	5	DANCING ON A SATURDAY NIGHT	Barry Blue BELL 1295
5	7	6	YOU CAN DO MAGIC	Limmy & The Family Cookin' Avco 6105 019
6	5	7	SPANISH EYES Al Martino	Capitol CL 15430
7	3	5	48 CRASH	Suzi Quatro RAK 158
8	4	14	WELCOME HOME	Peters & Lee Phillips 6006 307
9	14	4	SMARTY PANTS	First Choice BELL 1324
10	6	8	ALRIGHT ALRIGHT ALRIGHT	Mungo Jerry Dawn DNS 1037
11	18	4	RISING SUN	Medicine Head Polydor 2058 389
12	17	4	SUMMER (THE FIRST TIME)	Bobby Goldsboro United Artists UP 35558
13	19	4	LIKE SISTER AND BROTHER	Drifters BELL 1313
14	11	7	TOUCH ME IN THE MORNING	Diana Ross Tamla Motown TMG 861
15	9	6	YING TONG SONG	Goons Decca F 13414
16	24	4	I'M FREE	Roger Daltrey/LSO & Chamber Choir ODE ODS 66302
17	12	6	BAD, BAD BOY	Nazareth Mooncrest Moon 9
18	15	6	ALL RIGHT NOW	Free Island WIP 6082
19	13	9	LIFE ON MARS	David Bowie RCA 2316
20	23	6	I'M DOIN' FINE NOW	New York City RCA 2351
21	10	7	GOING HOME	Osmonds MGM 2006 288
22	28	3	FOOL	Elvis Presley RCA 2393
23	25	4	SAY, HAS ANYBODY SEEN MY SWEET	Gypsy Rose Dawn BELL 1322
24	21	10	HYPNOSIS	Mud RAK 152
25	38	3	DEAR ELAINE	Roy Wood Harvest HAR 5074
26	27	9	FREE ELECTRIC BAND	Albert Hammond MUMS 1494
27	20	9	GAYE	Clifford T. Ward Charisma CB 205
28	29	25	TIE A YELLOW RIBBON	Dawn BELL 1287
29	22	10	RANDY	Blue Mink EMI 2028
30	49	2	PICK UP THE PIECES	Hudson Ford A&M AMS 7078
31	46	2	ROCK ON	David Essex CBS 1693
32	—	—	THE DEAN AND I	10 CC (UK 48)
33	35	3	I THINK OF YOU	Detroit Emeralds Westbound 6146 104
34	31	19	AND I LOVE YOU SO	Perry Como RCA 2346
35	—	—	ELECTRIC LADY	Geordie EMI 2047
36	36	4	BAND PLAYED THE BOOGIE	CCS RAK 154
37	30	8	SATURDAY NIGHTS ALRIGHT	FOR FIGHTING Elton John DJM DJX 502
38	41	2	I'VE BEEN HURT	Guy Darrell Santa Ponsa PNS 4
39	43	3	URBAN GUERRILLA	Hawkwind United Artists UP 35566
40	32	9	SKWEEZE ME PLEEZE ME	Slade Polydor 2058 377
41	26	10	PILLOW TALK	Sylvia London AL 10415
42	44	15	RUBBER BULLETS	10 CC UK 36
43	34	13	SNOOPY VERSUS THE RED BARON	Hot Shots Mooncrest Moon 5
44	45	2	RUMOURS	Hot Chocolate RAK 157
45	33	12	BORN TO BE WITH YOU	Dave Edmunds Rockfield ROC 2
46	—	—	FOR THE GOOD TIMES	Perry Como RCA 2402
47	47	2	NATURAL HIGH	Bloodstone Decca F 13382
48	40	12	LIVE AND LET DIE	Wings Apple R 5987
49	37	11	TAKE ME TO THE MARDI GRAS	Paul Simon CBS 1578
50	—	—	OUR LAST SONG TOGETHER	Neil Sedaka MGM 2006 307

This week	Last week	Weeks on Chart	ALBUMS	
1	1	9	WE CAN MAKE IT	Peters & Lee Philips 6308 165
2	—	—	SING IT AGAIN	ROD Rod Stewart Mercury 6499 484
3	2	17	ALADDIN SANE	David Bowie RCA Victor RS 1001
4	4	8	NOW & THEN	Carpenters A&M AMLH 63519
5	3	13	HUNKY DORY	David Bowie RCA Victor SF 8244
6	7	23	THE RISE & FALL OF ZIGGY STARDUST	David Bowie RCA Victor SF 8287
7	—	—	THE PLAN	The Osmonds MGM 2315 251
8	5	8	AND I LOVE YOU SO	Perry Como RCA Victor SF 8360
9	6	57	SIMON & GARFUNKEL'S GREATEST HITS	CBS 69003
10	8	6	FOREIGNER	Cat Stevens Island ILPS 9240
11	15	14	RAZAMANAZ	Nazareth Mooncrest CREST 1
12	10	11	TOUCH ME	Gary Glitter Bell BELLS 222
13	9	3	GENESIS LIVE	Charisma CLASS 1
14	16	3	MOTT	Mott The Hoople CBS 69038
15	30	7	TUBULAR BELLS	Mike Oldfield Virgin V 2001
16	14	8	LIVING IN THE MATERIAL WORLD	George Harrison Apply PAS 16
17	17	7	SPACE ODDITY	David Bowie RCA LSP 4813
18	19	22	THE DARK SIDE OF THE MOON	Pink Floyd Harvest SHVL 804
19	18	5	LOVE DEVOTION SURRENDER	Carlos Santana/Mahavishnu CBS 69037
20	31	5	A PASSION PLAY	Jethro Tull Chrysalis CHR 1040
21	12	13	THERE GOES RHYMIN' SIMON	Paul Simon CBS 69035
22	21	85	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel CBS 63699
23	23	14	CLOSE TO YOU	Carpenters A&M AMLS 998
24	20	5	A LITTLE TOUCH OF SCHMILSSON IN	THE NIGHT Nilsson RCA Victor SF 8371
25	27	6	TRANSFORMER	Lou Reed RCA Victor LSP 4807
26	11	17	THE BEATLES 1967/70	Apple PCSP 718
27	47	8	GLEN CAMPBELL'S GREATEST HITS	Capitol ST 21885
28	22	27	CLOCKWORK ORANGE	O. S. T. Warner Bros. K 46127
29	38	2	BOULDERS	Roy Wood Harvest SHVL 803
30	26	17	THE BEATLES 1962/66	Apple PCSP 717
31	39	16	CABARET	Probe SPB 1052
32	13	4	SCHOOL DAYS	Alice Cooper Warner Bros. K 66021
33	35	14	ALONE TOGETHER	Donny Osmond MGM 2315 210
34	—	1	TALKING BOOK	Stevie Wonder Tamla Motown STMA 8007
35	34	2	FOR YOUR PLEASURE	Roxy Music Island ILPS 9232
36	—	1	HOT AUGUST NIGHT	Neil Diamond UNI ULD 1 (1-2)
37	—	1	RED ROSE SPEEDWAY	Paul McCartney & Wings Apple PCTC 251
38	48	2	BILLION DOLLAR BABIES	Alice Cooper Warner Bros. K 56013
39	28	40	BACK TO FRONT	Gilbert O'Sullivan MAM 502
40	29	5	THE MAN WHO SOLD THE WORLD	David Bowie RCA LSP 4816
41	46	2	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John DJM DJLPH 427
42	—	1	YESSONGS	Yes Atlantic K 60045
43	40	2	MOVING WAVES	Focus Polydor 2931 002
44	24	3	OLE	James Last Polydor 2371 384
45	44	4	TAPESTRY	Carole King A&M AMLS 2025
46	25	3	LINDISFARNE LIVE	Charisma CLASS 2
47	32	2	SIX WIVES OF HENRY VIII	Rick Wakeman A&M AMLH 64361
48	36	3	THE BEST OF BREAD	Elektra K 42115
49	45	5	MEDDLER	Pink Floyd Harvest SHVL 795
50	—	1	COSMIC WHEELS	Donovan Epic 65450

Chart chatter

ROLL, ROLL UP, prospecting teenage stars and see how Donny does it. Last week in at 16, the current hit-maker of Young Love, powers his way to the top. Limmy, Barry, First Choice offer some threat but Donny should survive the Bank Holiday and stay at number one.

The Daltrey story continues as the LSO & Chamber Choir have their first taste of the 20. Carolynne Trevillian from Mousehole thinks the Bobby Goldsboro disc is marvellous. It moves upwards like the one in front, Rising Sun, from Medicine Head.

Say, Dawn, what's keeping your chart movements so slow? Elvis jumps six but he's still outside the 20. Hey, Dawn, your other disc is still in the 30, over half a year now. Roy Wood chases to 25, up 13 and zooming 19 come last week's Top Of The Pops performers, Hudson Ford.

At 15 he wanted to play for West Ham but at 24 he's left it to Bobby Moore and moved to 31 in the 50, that's David Essex. Glance up here in the RM office and there he is stuck on the ceiling. Our ex-features editor, Val Mabbs, must be happy. She's been rooting for David.

Geordie hit the 50 and there's a knock-out Geordie comp. on page 3 including half-price club membership offer. 10CC are here to stay and with two hits are a mature group on the one hit - artist U. K. label. Can Ricky do it, Can Simon? Anyway they have good discs from Del and Jonathan's revival.

Breakers from Stealers Wheel and Everything Will Turn Out Fine, well it is from the old line-up on this disc. Bobby Pickett & The Crypt Kickers have Monster Mash and a B-side, Vicious from Lou Reed. Only three so space to welcome Perry Como at 46, Neil Sedaka 50. A good listening Bank Holiday!

Album for the charts



LEON RUSSELL
Leon Live (A&M)

WOW! 91.35 minutes of Leon live - a three record set. As they say 'Far-out man' or 'You must be joking.' Whatever the reaction Leon must have set some kind of record. Not surprising to find it's pretty much of a mixture, both in music and general performance. For one thing there's gospel, funk, rock and amongst those you can find a storming 16.15 minute Jumping Jack Flash/Youngblood medley, the fine Delta Lady song and some Dylan material like Mighty Quinn and It's All Over Now Baby Blue. Casting the eye around notices mixed reviews from our musical press, some pretty rave ones from America. Comes in a record cover type box with plenty of pics inside.

Donny competition

THANKS for all the hundreds of entries and some clever eye-catching letter decorations! Wish you all could have won but that's impossible. So here are the 25 lucky people who should have had the new singles some days back.

Shaheen Merali, London; Emma Leech, Pinner; Lorraine Fitzpatrick, Abbey Wood (address hard to read, hope you've received the record, Lorraine); Katrina Sirotko, Salford; Sharon Whitwham, Denby Dale; Jane Gree, Chesham; Derek Jones, Wirral; Irene Bailey, Glasgow; Angela Pegram, Dunmow; Anne Taylor, Dunbartonshire; Debra Manison, Solihull; Gail Martin, Newmarket; Robert Black, Welwyn Garden City; Gillian Newborough, Cardiff; Chris Roe, Beckenham; Gillian Jackson, Ellesmere; Yanky Wijaya, Buckhurst Hill; Michele, Edward Road, Hythe (sorry Michele, tore the top of your entry with letter envelope); Lisa Darvall, Tilehurst; Sally Teakel, Bristol; Susan Brown, Sunderland; Dorothy Narjee, London; Jackie Eason, Scotforth; Margaret Atkinson, Byfleet; Diane Thompson, Enfield; Elaine Jarvis, Fulham. Thanks again but everybody print your name and address VERY CAREFULLY. Ta.

u.s. soul chart

- (1) Let's Get It On - Marvin Gaye (Motown).
- (2) Here I Am - Al Green (London).
- (6) If You Want Me To Stay - Sly & The Family Stone (Epic).
- (3) Angel - Aretha Franklin (Atlantic).
- (7) Baby I've Been Missing You - Independents (Wand).
- (9) Meet That Lady - Isley Brothers (Columbia).
- (8) I Was Checkin' Out, She Was Checkin' In - Don Covay (Mercury).
- (11) Gypsy Man - War (UA).
- (4) Nobody Wants You When You're Down And Out - Bobby Womack (UA).
- (13) Stoned Out Of My Mind - Chi-Lites (Brunswick).

From Billboard's special soul survey and not taken out of the Hot 100 singles.

CHART PARADE

Compiled and edited by **TONY JASPER**

World charts

AUSTRALIA

singles

- 1 Tie A Yellow Ribbon - Dawn
- 2 Daisy A Day - Jud Strunk
- 3 Twelfth Of Never - Donny Osmond (MGM)
- 5 Morning After - Maureen McGovern
- 6 Get Down - Gilbert O'Sullivan

albums

- 1 Red Rose Speedway - Wings
- 2 Houses Of The Holy - Led Zeppelin
- 3 Billion Dollar Babies - Alice Cooper
- 4 Made In Japan - Deep Purple

BELGIUM

singles

- 9 Can The Can - Suzi Quatro
- 10 Je Viens Diner Ce Soir - Claude Francois

albums

- 1 Dark Side Of The Moon - Pink Floyd
- 4 Living In A Material World - George Harrison
- 5 Recorded Live - Ten Years After

HOLLAND

singles

- 2 We Were All Wounded At Wounded Knee - Redbone
- 3 Goin' Home - Osmonds
- 4 Free Electric Band - Albert Hammond
- 5 Late Again - Stealers Wheel
- 6 Albatross - Fleetwood Mac

SWEDEN

singles

- 1 There Goes Rhymin' Simon - Paul Simon
- 2 Living In A Material World - George Harrison (LP)
- 3 Chicago VI - Chicago (LP)
- 4 Over And Over - The James Boys
- 5 Mama Loo - Les Humphries

SINGAPORE

singles

- 1 Stuck In The Middle With You - Stealers Wheel
- 2 Snoopy Versus The Red Baron - Hot Shots
- 3 Playground In My Mind - Chris Holmes
- 4 The Groover - T-Rex
- 5 Good Grief Christina - Chicory Tip

MALAYSIA

singles

- 1 Free Electric Band - Albert Hammond
- 3 Kodachrome - Paul Simon
- 4 Yesterday Once More - The Carpenters
- 5 My Love - Paul McCartney
- 6 Give Me Love - George Harrison

Americana

MCA RECORDS release an incredible line-up of golden oldies from the film American Graffiti. Tracks include Get A Job from The Silhouettes, Love Potion No. 9 from The Clover, Sixteen Candles from The Crests and to name other tracks, The Great Pretender, Book Of Love, Little Darlin', Only You, Come Go With Me, Chantilly Lace, At The Hop. Johnny Cash sang at a Lutheran Church youth gathering last week. Paul Simon was also on the bill. Andy Williams has recorded My Love for album out soon. Jimmy Cliff's, Wonderful World, Beautiful People, re-released. Sly Stone, Mott The Hoople and the New York Dolls all met up at New York's Plaza Hotel but proved too much for hotel staff. New Byrds release, Preflyte (Columbia) features their earliest recordings.

You write

MARY BOYD of Hove, Sussex says, "In my opinion the Osmonds are the greatest thing that has ever happened to pop music." Any reaction, RM readers?

Michael Elliott of Farnborough asks, "Did David Bowie ever have a hit on the Philips label?"

He did. This was the classic, Space Oddity. It went to number 5 and stayed 8 weeks in the Top Twenty in 1969. David recorded several albums and these later became taken-over by RCA.

Sandra Ivy of Marazion, Cornwall enquires, "Have the Goons been in the hit-parade before? My father is sure he can remember something called Blodnock's Rock And Roll. He's right, Sandra! The Goons did have another hit before the one he mentioned. This was the stirring, I'm Walking Backwards For Christmas, released appropriately in July in 1956. It reached four in the 20 and stayed there two months. The one your father mentioned was released in September the same year and had a two month run as well, reaching number eight.



Quality

CLEO LAINE

Delicious vocal sounds from the lady plus some fine musical arrangements by John Dankworth and Ken Gibson make up the album, I Am A Song (RCA). Quite a variety of songs with Cleo turning her attention to Music from Carole King, the old Billy Williams hit, I'm Gonna Sit Right Down And Write Myself A Letter, Bach's Two Part Invention and a superb G. Beck composition, Day When The World Comes Alive. The lady, Cleo Laine, is mightily gifted!

Great, great, Geordie Quiz

THIS MUST be the biggest competition we've ever run for here's what you can win:- 12 copies of their new chartbound single, ELECTRIC LADY, 6 copies of their album, 12 T-Shirts and to anyone who writes in enclosing 30p there's half-price membership of the GEORDIE CLUB (usually 60p) which brings you regular news, pics of your favourite group.

NOW READ CAREFULLY! If you want to join the club send in right money with name and address, enclose in an envelope marked Geordie Club, c/o RM Chart Parade, 7 Carnaby Street, London W1. Send competition in a SEPARATE letter marked GEORDIE COMPETITION, to RM's address. All competition and club letters by TUESDAY AUGUST 21.

Entry Form

Name.....

Address

Age (to help our reader research).....

1 Name the Geordie line-up.....

2 Name one past single.....

3 Are they a Geordie group?.....

First 30 correct answers win. (tick below your first choice of prize).

1. single () 2. Album () 3. T-Shirt (), Size S M L (put an X on your size).

THE SQUARE G must be enclosed with each entry.



Rocketing Rod roars on

IT'S GOING to be a mighty hot summer's ending for Rod Stewart! We forecast two number ones for him Pretty soon.

His album, sing It Again Rod, goes straight to number two in the album Top 50 and with Peters & Lee's, Welcome Home gives Phonogram their first two top spots in the album charts since 1957. The current smash album was at one time meant for the U.S. only. Fortunately this idea was changed! Rod went to New York and cross-faded all the tracks. In fact Mr. Stewart did everything. He chose the tracks,

their order and planned the record cover. This week the album has been selling at least 5,000 copies per day. It has already qualified for the BPI's silver disc award for £75,000 sales.

IN THE SHOPS NEXT WEDNESDAY should be the NEW Rod single, Oh! No Not My Baby, the old Goffin and King number. Rod chose the song simply because he "loves it" and it makes the FIRST actual single recorded by him. You Wear It Well and Angel were both culled from albums. The advance order is climbing fast. It should be at ONE soon.

Focus on

JIMMY CLIFF

Jimmy Cliff caught the headlines a few years back with Wonderful World, Beautiful People. However he had caught the attention of many as far back as 1964. At that time he was the biggest act in Jamaica. He appeared at the World's Fair in New York, a recognition of his talent. There he met Chris Blackwell, founder and chief of Island Records. Blackwell persuaded Jimmy to come to London, He recorded for Island records and one of his best recordings was Wild World, written especially for Jimmy. He stayed in Britain for four years and assembled a band called The Shakedown Sound. Among the members were Wynder K Frogg and Traffic percussionist Rebob Kwaku Baah. Jimmy toured extensively in Central and South America. Wonderful World was the best selling single in Brazil for four months. Recently he has made his film debut in The Harder They Come. His new album in America is Jimmy Cliff Unlimited (Warner). In Britain a single has been released on EMI called On My Life.

Star Pick

A BIG WELCOME to someone whose been around for some time in the pop world, Stan Webb of Chicken Shack. Here's the man himself talking, "Alright, Alright, yea, well, don't like the B side. Carpenters are great, they capture the old, old feeling of yesteryear. Clifford T. Ward, good, he used to be with Cliff & The Cruisers. All Right Now, enjoyed it first time round but not now. Dave Edmunds is into Spector sound. Presley don't make them like he used to. Albatross is great and of course Peter Green is the best white guitarist. Love Roy Wood's writing. See My Baby is a great record. Nothing else much I like. So ends the third lesson." Thanks to Stand and good luck for Chicken Shack and their new single.

YESTERPLAYS

5 years ago

August 24, 1968

- 1 Mony Mony - Tommy James & Shondells (Major Minor)
- 2 Fire - The Crazy World Of Arthur Brown (Track)
- 3 This Guy's In Love - Herb Alpert (A&M)
- 4 Do It Again - The Beach Boys (Capitol)
- 5 Help Yourself - Tom Jones (Decca)
- 6 I Close My Eyes And Count To Ten - Dusty Springfield (Philips)
- 7 I Gotta Get A Message To You - Bee Gees (Polydor)
- 8 Sunshine Girl - Herman's Hermits (Columbia)
- 9 High In The Sky - Amen Corner (Deram)
- 10 Dance To The Music - Sly & Family Stone (CBS)

10 years ago

August 24, 1963

- 1 Bad To Me - Billy J Kramer (Parlophone)
- 2 Sweets For My Sweet - Searchers (Pye)
- 3 I'm Telling You Now - Freddie & The Dreamers (Columbia)
- 4 Confessin' - Frank Ifield (Columbia)
- 5 In Summer - Billy Fury (Decca)
- 6 Theme From The Legion's Last Patrol - Ken Thorne & His Orchestra (HMV)
- 7 Twist & Shout - Brian Poole & The Tremeloes (Decca)
- 8 Da Doo Ron Ron - Crystals (London)
- 9 I'll Never Get Over You - Johnny Kidd & The Pirates (HMV)
- 10 Wipeout - Sufaris (London)

Boogie appeal

YES, YOU DO want a soundtrack of the film to be released. That is obvious from the masses of letters coming in to support the appeal made by Roy and Louise. We will be telling the news to EMI. Here is one example of what you feel, in its entirety it runs to two pages of note-paper.

Yes! It should be released, and soon! Having seen the film and a Christmas T-Rex concert, I would certainly buy it. . . . I have ALL of T-Rex's material and although the soundtrack would double up some of this, I don't think it makes any difference. The "Live" T-Rex versions are very different. . . . the film soundtrack would contain a brilliant Children Of The Revolution, a fantastic Get It on. . . the string versions of the numbers are very special. . . . please you tycoons at EMI release Born To Boogie. . . . (Albert Dungeate, West Dayton, age 17).

4
Calling all RM readers . . .

Save Faces!

THE FACES will make their farewell performance in England on August 25 at the 12th National Jazz and Blues Festival at Reading. This is the direct result of the Musicians' Union's refusal to grant a work permit to the 27-year-old Japanese bassist Tetsu Yamauchi, said a statement issued on Monday by the band's management.

Said Rod Stewart: "It's a disgrace. I just hope everyone realises that there is very little we can do about it. If the authorities won't reverse their decisions we'll find a way of playing to our British fans."

RM understands that the group are contemplating playing concerts in the Channel Islands or the Isle of Man to get round the ban. There has even been talk of chartering ships for concerts at sea.

When asked how discussions with the Musicians' Union were progressing, a source close to the group said he "wasn't in a position to comment."

The offices of the NJF were "swamped with calls" last week enquiring whether or not the

group would still be appearing at Reading. "There is no question of the Faces not appearing," said Billy Gaff, manager of the band. "They will be there regardless."

Gaff went on: "The shortsightedness of the Musicians' Union has always been more than apparent. Most of their rules are antiquated and basically designed to protect musicians who have little right to call themselves musicians."

"Were the Faces a pit band in some London theatre I would agree with their ruling on Tetsu," he said. It is understood that the group would apply to the Home Office for a permit to play 30 days a year in this country.



To my knowledge Tetsu is the only Japanese rock musician in the industry in Britain. It is a rare occurrence when a Japanese band visits this country . . . the number of British bands visiting Japan is well documented. How would the Musicians' Union feel if the Japanese government were to insist — as both the British

and American unions do — on an exchange? The whole balance is totally unfair, unreasonable and unrealistic.

"I have every intention of pursuing the matter to the very end. If necessary I will not allow the Faces to play in Britain again."

Gaff drew attention to the contribution to Britain's

economy by top rock bands, who he said "have made Britain the most important country in music today."

● A petition is being organised by the band's management. Any RM readers wishing to write should address their letters to The Faces Petition, 90 Wardour St., London W1.

Roxy's 3rd album

ROXY Music started recording their third album this week in AIR London studios with a new guest bass player. Johnny Gustavson, previously with the Big Three, Merseybeats and Quatermass, has replaced John Porter for the album and may tour with the band later in the year.

A spokesman for the group stresses that Gustavson has not joined the band on a permanent basis.

Beck and co. for Tennessee

BECK, Bogert and Appice will make their first concert appearance since Tim Bogert's motorbike accident when they top the bill at the Tennessee Festival on September 1.

Carmine Appice is currently recuperating from an attack of pneumonia which struck last week when he developed a

temperature of 102 in Wisconsin. He had been giving a series of drum clinics before being confined to bed for a week.

The band may play two more American concerts after Tennessee before they come to England for the Crystal Palace date on September 15.



Naz: Dates cancelled

NAZARETH, currently recording their next album with the Pye mobile recording unit at their rehearsal studio in Jamestown, Scotland, have had to cancel two dates because of a fault in the mobile recorder which has delayed the LP by three days.

They will not be playing at Cambridge Corn Exchange on Saturday or the Queen's Hotel, Westcliff on Sunday, though both gigs will be re-booked for a later date.

The album, as yet untitled, is scheduled for release in late autumn to coincide with their tour.

'Tommy' film for Russell

TRACK in association with the Robert Stigwood Organisation are to produce the long-awaited film version of the Who's rock opera Tommy next year with Ken Russell as director.

The Who will have starring roles in the film and will record an entirely new soundtrack later this year with additional music written by Pete Townshend.

The film will go into production in January on location in England and abroad. Further announcements will be made concerning production, casting and distribution of the film.

Judy's date

JUDY COLLINS is to make her first visit to Europe in nearly two years to play one concert at London's Royal Albert Hall on Monday October 1st, impresario Robert Patterson announced today.

Said Patterson, "Judy was last here in October, 1971 when she toured extensively, but unfortunately she hasn't been able to return since then because of American commitments."

Tickets for the concert will go on sale on August 27 priced at £2, £1.50, £1.25, £1 and 50p at the Royal Albert Hall and usual agencies.

Span tour

STEELEYE Span will undertake the biggest British tour in their career beginning 8th October at the Royal Albert Hall, London. Other dates are Lancaster University 26 Oct; York University 27 Oct; Portsmouth South Parade Pier 1 Nov; Southampton University 2 Nov; Leicester University 3 Nov; Hove Town Hall Brighton 6 Nov; Exeter University 10 Nov; Colston Hall Bristol 11 Nov; Guildhall Plymouth 12 Nov; Apollo Centre Glasgow 15 Nov; Music Hall Aberdeen 16 Nov; Usher Hall Edinburgh 17 Nov; Town Hall Birmingham 18 Nov; New Theatre Oxford 19 Nov; Brangwyn Hall Swansea 20 Nov; Sheffield University 23 Nov; Empire Liverpool 24 Nov; Opera House Manchester 25 Nov; Guildhall Preston 27 Nov; City Hall Newcastle 28 Nov; Bradford University 30 Nov; Leeds University 1 Dec.

The group will also record a guest spot on BBC TV's "Mostly Country" on 18th September.

Unique sounds for every ear.

Four super singles

Paul Brett. "Summer driftin."

Release date 17 August. Brad 305.

Winston. "Mona."

Release date 24 August. Brad 306.

Peter Henn. "Flip flap."

Release date 31 August. Brad 307.

Smile. "Lady luck."

Release date 31 August. Brad 308.

Bradleys records available from PYE.

A glass in time . . . !



WHAT'S in that glass? Sly Stone seems to know more than he's letting on as Mott the Hoople's Ian Hunter fights the New York heat with a cooling swig.

Scene is the Plaza Hotel at Mott's reception, where guests included Todd Rundgren, Iggy Stogge, Rick Derringer and the Andy Warhol entourage.

Among the many who had to be turned away were the New York Dolls and their friends.

Stones Welsh gig is off

THE STONES re-arranged Welsh gig at Pembroke Castle has now also been cancelled because of opposition from the local authority.

R. M. understands that Great Western are again looking for an alternative venue, but there now seems to be serious doubt whether any Welsh local council will approve their appearance.

The Stones gig at Pembroke was only set-up last week after Cardiff City Council refused permission for them to appear at Cardiff Castle.

Details for the Pembroke concert were only finalised on Monday when the date, final

bill, and ticket plans were announced.

The Stones are to appear in the first programme of Don Kirshner's Rock Concert for US TV. Michael Lindsay-Hogg (who directed Let It Be) will film the band in the recording studio playing tracks from Goat's Head Soup, the new album, including the new single Angie. There are as yet no plans to show the programme in England.

ROLLING STONES. Angie/Silver Train. Rolling Stones Records. RS19105.

IT'S HARD to say without having heard the new album, but on the evidence of Angie, the Stones have at last found a way to move on. For the first time, if you don't count Little Red Rooster, they've released a slow song as an A-side.

Angie, from the acoustic guitar and piano backing to Mick's aching, whispering vocals, is pure atmosphere, played simply and to brilliant effect.

You've never heard Mick sing so high and stylishly before. All the words are clearly decipherable, and what words - "ain't it good to be alive", he sings, offering encouragement to the weeping Angie. Does that sound like the Stones? Surely the best rock band of all, and no complaints for all the joy they've brought over the years, but the time was ripe for a change.

The way's now clear for them to go from strength to strength, leaving behind the teenage aggression and Chuck Berry inspiration that's kept them going all these years.

And just in case you worry that they've deserted rock, there's Silver Train on the B-side. It's as wild as anything they've done,



'Radio' march on embassy



A RELATIVELY large crowd of over 500 people marched to the Dutch Embassy from London's Hyde Park Speakers' Corner on Sunday.

They were Free Radio campaigners and after a rally at the park they proceeded to the Embassy to hand in a letter of protest over the Dutch Government's proposals to close down its offshore stations.

Well represented were supporters of Veronica, Caroline, North Sea and Seagull. Pennants, leaflets and badges were distributed among the marchers and although several personality names did not turn up the rally was organised in a spirited fashion.

However, Mark Lett of the Free Radio Service told RM: "We could have been talking in terms of thousands marching rather than hundreds if the rally had been given more publicity."

He added: Radio Seagull did not even attempt to plug the rally although North Sea did

mention it several times. Considering the lack of publicity I think that the rally went off extremely well."

Gilbert single

MAM are releasing a new Gilbert O'Sullivan single, Oo Baby, on August 31. Gilbert starts another US tour in September. He is presently finishing work on a new album.

Gold disc

PETERS and Lee have been presented with a gold disc for over half a million sales of Welcome Home on the Philips label.



O.K. shipmates, the burning question seems to be, when will Caroline return? Another of this column's ace rumour mongers reckons the big new English service WILL return in two weeks time.

Ho-hum say you, we've heard that one before. But this time there seems to be some grounds for hope. Apparently Pete Chicago, Caroline's main engineer, is at this very moment in Amer-



Warden Moon!

THE WHO'S Keith Moon doing his bit for road safety - following the deaths of four children in the road by the Who's almost-completed recording studio in Thessaly Road, Battersea, Keith joined the local residents in an action committee to get a zebra crossing. The crossing in the photo was supplied by Track Records.

Elo's new recruit

THE Electric Light Orchestra's attempts to recruit a fiddler to replace the departed Wilf Pine will culminate in an audition on August 27 to choose an 'unknown' from the 78 applicants for the job.

The band tried to get somebody in from a name band but have decided to get someone fresh who will be able to enter the band with an open mind.

ELO release their new single Showdown on September 7 on the Harvest label, after which they go to Europe for four weeks of live and broadcasting appearances.

Diana's four extra dates



DUE TO the overwhelming demand for tickets, and the efforts of her fan club, Diana Ross is to play four extra concerts during her stay in Britain next month.

In addition to shows at Birmingham Odeon on September 15, London Albert Hall (18/19), Manchester Palace (22) and Liverpool (23), she will now play two shows at Glasgow Apollo on September 29 and two shows at Newcastle Odeon the following night.

Diana's London concerts have already sold out and provincial box-offices which

opened on Monday report certain sell-outs.

The Glasgow dates are the direct result of an appeal by the Diana Ross UK fan club based in the city.

Diana will also play a charity concert on September 17 organised by the Variety Club of Great Britain.

Her new album Touch Me In The Morning was rush-released last week by Tamla Motown.

consternation to Radio Sweden on 254 metres. Watch out for complaints to the Dutch Government.

Caroline's Office in The Hague is now being run by "Pam's Productions" who say they are not Caroline but continue to pass mail and messages on. News is that the station is now no longer planning to move its headquarters to Spain but is looking for new offices in Holland. What next?

Rob Eden is about to relinquish his new lease of life as a jock in favour of a new member of RNI's DJ crew. Another "old hand" on the move is Hank the cook who has been with the ship since January 1970. He's leaving to become

a tennis instructor.

Whatever plans there are for taking Mebo-2 to The Med. are now causing concern to the Italian Government who have had reliable reports that two more offshore stations are hoping to find a peaceful home in their waters.

And the final crunch: it seems Veronica is being doomed before the fateful day. Its signal is being virtually blocked in South Holland and Belgium by... the new IBA transmitters.

The Free Radio Service is in a mess because of gremlins on their telephone. For some reason they're finding it hard to get fixed too...

PETER HARVEY

Eric Clapton Rainbow LP

RSO ARE to release the LP of Eric Clapton's Rainbow Concert in October. The concert, which took place last January, was produced by the Who's Pete Townshend and recorded by Glyn Johns. The album was produced and remixed by Bob Pridden, the Who's roadie-in-chief.

Yes, Yes,

TWO NEW venues have been set for Yes' tour which begins at Bournemouth Winter Gardens on November 17. The band will play Trentham Gardens, Stoke-on-Trent on December 2, and two nights at Birmingham Hippodrome on December 3 and 4.

Their date at Edinburgh Empire has been moved back from December 5 to 10 and will now be the last gig on the tour.

Their new album, Tales From The Tobergraphic Ocean, will now be released on October 26. "We aim to get the record into the shops about three weeks before the tour starts so people will have time to familiarise themselves with the new material before they hear it performed," said the group's manager Brian Lane.

"Yes will perform the entire double album set live, which will account for about two-thirds of the stage show," he added.

Sandy's date

BEFORE details of her late Autumn tour are finalised, Sandy Denny is to play at the Howff, Regents Park, on September 3. Since returning from the States earlier this year, Sandy has been writing songs and recording her third album.

Tracks on the LP are: Badge, Roll It Over, Presence Of The Lord, Pearly Queen, After Midnight and Little Wing. The band are: Eric Clapton, lead guitar and vocals, Pete Townshend, guitar and vocals, Ron Wood, guitar and vocals, Rick Grech, bass, Steve Winwood, keyboards and vocals, Jim Capaldi, drums, Jimmy Karstein, drums and Rebop on percussion.

Glasers split

TOMPALL and the Glaser Brothers, MGM recording artists, have announced that they're splitting as a vocal group. The Brothers — Tompall, Jim and Chuck — have been recording together for the past fifteen years although Jim Glaser has made the occasional record as a solo artist.

The Glasers, for the past three years, ever since Billboard / Record Mirror inaugurated their Country Music Awards in 1971, have been the winners of the Top US Group Award. At this year's International Festival of Country Music the group stood out as one of the show's outstanding successes drawing two encores from the highly enthusiastic audience.

Tompall and Glaser Brothers were scheduled to appear with Hank Snow on the forthcoming British tour in November.



Eric Clapton and Pete Townshend.

Stop press: Cassidy review

DAVID CASSIDY: Day-dream; Can't Go Home Again (Bell, in America only). David's new American single pairs a couple of the tracks from his as yet uncompleted new album, and will not necessarily be chosen for singles release in Britain once the finished LP has been heard (writes James Hamilton).

David's whole approach shows an ever increasing maturity. "Day-dream," the famous Lovin' Spoonful ditty from 1966, here becomes much mellower and less angular than the original, with a greater emphasis on the jangling piano and good-time jug band atmosphere — right rooty tooty, in fact! It's the lovely slow flip, though, which really shows off David's maturity. Sung expressively in David's husky, breathy voice, the truly beautiful melody is perfectly complemented by its gentle backing of electric piano and lightly Latin rhythm. Believe me, it's real music.



EVER wondered how much Tim Bogart and Carmine Appice are making out of BBA? Well, dearies, the split is 60 / 20 / 20 and guess who's getting the 60? That's right, generous Jeffrey does it again. Let them eat cake...

IS there a priest in the tent? There will be at Reading when Father Ian McLean, a monk from Sussex, will be there to help bad trippers etc. Before taking orders, Father McLean was a jazz pianist, editor of Jazz News and he helped to organise the first three NJF Festivals.

EDGAR Broughton in the news yet again — this time for having a thousand quid's worth of gear nicked from his flat in Muswell Hill. Two young plausibles turned up while Edgar was out and said they'd been sent to collect the amps — the fellow in the flat, his judgment grossly impaired by certain substances, helped

More Moody dates

FOLLOWING a sell-out on postal applications, the Moody Blues will play an additional date at the Rainbow on October 4 to follow the concert the previous evening.

They now open their tour at the Glasgow Apollo on September 27 — the original schedule was for one Scottish date only, at the Edinburgh Usher Hall.

Their British dates now are: Glasgow Apollo (September 27), Preston New Guildhall (28), Hanley Gaumont (29), Liverpool Empire (30), Southampton Gaumont (October 2), London Rainbow (3 / 4), Oxford New Theatre (5), Leeds University (6), Edinburgh Usher Hall (7) and Manchester Free Trade Hall (8).

them carry out four Marshall cabs, four Wallace amps and a couple of Wallace amps to a waiting VW microbus. All are marked with the band's skull and crossbones emblem and there's a reward: contact Clive Jenkins on 01 491 7950.

Shame about Marc's unsuccess in the USA. He's being booed off by quarter-full houses, I believe... maybe he should go back to Tyrannosaurus Rex for the States... how many black writers are there going to be on the new Black Music magazine?... Mick Jagger in his hat was lovely on Russell Harty — but why did the Stones only do one number? Why didn't they talk?... Don't seem to get many kangaroos in the Global Village. Not surprised at those prices; not many people in there either... whatever happened to Alice... er... Cooper. Remember him?

... battling for top places in the female vocalist category of your poll entries are Donny Osmond and David Bowie... who's going to win our bullshitting publicist award? ... two leading contenders are way in front of the rest.

THEIR biggest fan dept. — Gryphon, going down rather badly at Dingwalls the other night, were almost rescued from a fate worse than death by their voluble man from Transatlantic, Martin Lewis — who was bouncing around trying to get everyone clapping in the face of the awful barracking... Forces Favourites wowing the debs and their chinless men... Peters and Lee bringing it all back home — they're going to do an evening at the Wilmington Arms, Rosebery Ave. next Friday to present a cheque to Guide Dogs for the Blind. They'll also be signing copies of their album.

Geordie

Their New Smash Single on EMI

EMI 2048



"I very much enjoy my wealth, thank you. I've just done what the majority of kids would if they had the money—bought a sports car and tried to be flash. I remember who put me where I am. I think I've given something in return."



THE black and yellow Lamborghini, specially imported from Italy at 90 guineas a rivet, squats like a metal wasp outside the Marquee. There's a ticket on the windscreen and a couple of sharpies lurking around trying to look as if it might just be theirs. The owner, meanwhile, is flopped into and over a chair in his publicist's office upstairs with a glass in his hand and muttering about the exhausting heat.

Rod, Ascot resident, furniture collector — "not just antiques" — bullfight aficionado and proud descendant of the warrior Stewarts, looks more than shattered.

"Lo there. What d'you want to talk about then? Not touring, I hope." Despite the block imposed on Tetsu, the Faces are finishing off their tour, and Rod's a bit sick of life on the road. Not of the actual performing, but of the exhaustion and being away from home, and there's an American tour looming closer day by day.

Single

"I'll tell you about my new single," he says. "It's Oh No, Not My Baby, a Goffin/King song that I've wanted to do for years. It's an old Maxine Brown song." (And a hit for Manfred Mann some years since.)

"There's strings on the record — Jimmy Horowitz did the arrangement — and I just wonder whether the press are going to say that I've sold out. I don't know how much notice people take of what the papers say. Just as long as the kids like it is what counts.

"It's much the same

treatment that I used on Angel. I dunno — it's not my masterpiece or anything but I'm proud of it. It's going to be released with a tartan sleeve, the Royal Stewart, without any words on it. It's very much a one-off job. It won't be on the next album."

Album

His new album, which is coming along very nicely, marks another departure for Rod. It's going to be the last solo one. From now on he'll be recording with the band, but credited as Rod Stewart/Faces. The two record companies involved, Phonogram and Warners, have managed to come to an amicable agreement concerning their valuable property. In the meantime, "all the locals — Woodie, Martin Quittenton, Micky Waller and Pete Sears" have been working away on the final Stewart LP. "It's a good load of songs", says Rod.

As far as the Faces are concerned, there's a live album coming out in either October or November called Overture And Beginnings. A double set, it was recorded in Philadelphia and will be finished, says Rod, when he puts on a couple of vocal overdubs within the next week or so. On a live album? It's not often you hear the truth that live records are invariably embellished with a little studio work after the event. Then again, you couldn't imagine as down-to-earth a fellow as Rod trying to gild lilies for a living.

Nor could you imagine anybody resenting the position he's reached after

Stewart speaks for his clan

by Rick Sanders

a decade as a singer. There's never been any doubt that he's one of the best, but it's taken a long time and he often seemed unwilling to take advantage of his talents; for example he recorded the vocal on Python Lee Jackson's In A Broken Dream in return for a set of carpets for the Marcos he had at the time. And never got a copper afterwards — "They might have let me have some royalties there. I'd probably have given it to the Liberal party," he says.

Now he's got his money and house and fame, does he worry about losing it? "No, I don't worry. I think I've reached a point where I can sustain myself now. Sing It Again Rod has come straight into some charts as number one. and

years, we've done five, The Moody Blues and Zeppelin have done five years or more."

In all that time Rod's never been one to push himself, but such modesty as his has slowed his progress. Singing on stage with the Faces, his voice at present doesn't get all that much of a chance. Is there any possibility that he might follow the success of his solo albums with some solo concerts?

Future

"I probably said no last time you asked that", he says. "But I've been thinking about it lately and the answer's probably yes. It won't be in the near future, though — perhaps in six months or so.

"If you're going to sing well you need a good lungful of air, and when I'm leaping around with the group obviously my breathing's going to suffer. We do some numbers where I can stand still and sing in the band, and anyway I do enjoy throwing mike stands about, but it'd be good to be able to concentrate on the music."

Things do change as you grow older; Rod seems keener to take it a bit steadier and, in the time-honoured tradition of rock singers, he's thinking hard about doing a film. There's a film soon to come out of the Faces playing, but he's also been getting a lot of offers to act.

Not without some trepidation, either. "The first film that I make will have to be the best one — if it turns out a failure, that'll be it. I wouldn't do another one, so it's got to be just right. I'm not sure if the script's what

counts; I have a feeling that the director is more important in the long run. I'd love to do something with a guy like Ken Russell."

Another thing that seems to have changed is Rod's interest in politics. He made a lot of people do a double-take with his much publicised remarks concerning Enoch Powell. Today he still believes that Powell's telling a sort of truth, but his allegiance is behind the Liberals. "There's nobody appealing to the under-thirties", he says, and is hoping that the current swing away from the main parties isn't just a symptom of adventurous by-election voting. At any rate, Rod is the only one in the band who holds any sort of strong views. "The other attitude is that politics is a load of rubbish and it's best to get your own life into some sort of order. I can see that too, and it's all right.

Concerts

Politics does, however, affect people's lives, not least of all the Faces. Tetsu's still banned from playing in England. How will that affect the group? "We're not going to back down and get anyone else", says Rod. "The whole matter's bloody stupid. They worry about one small Japanese bass player when there's hundreds of thousands of unemployed. They're not going to put us out of action, though. There's always the Channel Islands, for example."

And, just before I leave, Rod asks if I want to know how Ronnie Lane's getting on. Yes please. Is he getting a band together. "You'll be hearing a lot from him soon," smiles Rod.



Keeping up with **JONES**

Cucumber conundrum

IT'S LIKE something out of a Quatermass horror story — that's the giant cucumber in Vince Hill's greenhouse . . . it's so large it's threatening to strangle all his other produce. "There's not room for the two of us in this here garden" says Vince!



Donny's sharp

KEEP clear of Donny Osmond, should you run into him on the upcoming tour of Britain . . . the guy is fast becoming a dangerous character. You'll maybe have heard that the Osmonds are using a set-to-music karate exhibition in their stage act. There are "duels" between Alan and Jay, and Wayne and Merrill. Then Donny takes over . . . and breaks two wooden boards with his hand and another one with a leg kick.



Kevin s together

NOT BAD, if I may say so, for a new singer to go on the same bill as Johnny Cash and Cliff Richard — and now that vast audiences will hear his first record. But that's happening to Kevin Gould. How come? Well, when I tell you that sharing top-of-the-bill is evangelist Billy Graham, you'll maybe get the gist.

Kevin wrote a song Jesus Is The King for SPRE-E '73, which stands for Spiritual Re-Emphasis . . . described as an adventure in training, strategy and vision. He came second in the song contest, but was persuaded to sing on . . . his first Polydor single is Let's Join Together.

Getting the Hump

ENGELBERT Humperdinck sits tall in the saddle these days. No, he's not achieved his ambition of starring in an Eastern cowboy epic movie. But he performed at a Texas show organised by the Houston Livestock Show and Rodeo, and much admired a silver-studded saddle on show there. So representatives of the organisation had a £2,500 replica made up and presented to him!

Rick was right

The guess was that Rick Springfield would take over from David Cassidy in the Partidge Family series. Well, nothing happened on that front and my own feeling is that Rick, a sensitive writer and all-action singer, did himself a favour by not getting involved.

It's taking time to establish him as a new teen-rave figure, but he's not bothered. Meanwhile in the States he's using his voice and songs in an animated TV series, Mission: Magic — and also appears as a character in the run.



Girl of the week

Girl-of-the-week dept: She's 23, with long blonde hair and the eyes are blue, and she sings lead with the band Baby Whale. She also plays guitar and dulcimer. Her name is Anne Baker and she came to England a couple of years back, from America . . . studied at the Cambridge School of Art and there met some musically spouting potential "whales". The band debuted at the 1972 Edinburgh Festival, and have worked with the likes of Chuck Berry and the Incredible String Band. You may mark me down as a baby whale fancier.

Earthband are over the moon

SO the Manfred Mann Earthband people played a tape to their drummer, Chris Slade. "Great melody line," observed Chris. And their reaction was: "Yeah, but it's but that classical guy, Gustav Holst."

Still it sounded an obvious new single, no matter how difficult the problems of converting classics into acceptable rock — and then getting copyright permission.

The "great melody line" is Jupiter, from the Planet Suite by Holst. Copyright is held by his daughter Imogen, and she's never given permission to anyone outside the classical field.

First response from Imogen

Never an ego flying

I HAD a letter about this and that from a young writer and producer name of Terry Bell, who lives in Newbury, Buckinghamshire. I know he's going to ring many bells in the business. Because his notepaper heading reads: The Most Intellectually Gifted And Physically Attractive Young Man Of All Time.

was "no". Then the Manfred Men got together a tape and sent it to her. And she said "yes". Result is the outstanding new single Joy-bringer, on the Vertigo label. Earthband are over the moon with it.

Ringo, who?

Listen to this one. John Knight is a disc-jockey down Portsmouth way, and he was lurking round a record store seeking bargains when there were these girls, around 16 years old, and going through the section marked: Pop Groups.

One spotted an album called Revolver, by sssh-you-know. Turning it over and reading aloud the sleeve notes, she said: "John Lennon, guitar; George Harrison, lead guitar, Paul McCartney, bass guitar . . ." And her friend yelped: "Oh, no — don't say Paul's left Wings and formed a new group!"

Still Paul now IS nearly twice their age.



David's no newcomer

DAVID ESSEX, getting the superstar build-up by CBS Records and sundry other interested parties, stands, white-suited, holding court in the plush and fortunately air-condition surroundings of Quaglinos, in London's West End.

Funny how so many writers do no homework. I mean, there they were, expressing surprising and enthusiasm for David's overnight success . . . and being congratulatory over his "first" single, Rock On — "must say he sounds pretty good for a beginner."

Beginner . . . rubbish! David has been making worthwhile records for ages. I've got my own cuttings to prove it. What has surprised me is that it's taken David so long to make it big — and then initially through playing Jesus in Godspell rather than through some of those hoarse-throated and bluesy records.

David was into rock, notably Buddy Holly and Little Richard, as a nipper. City blues . . . he loved that sound. His first record was with a thirty-piece orchestra.

Then he formed a big nine-piece band, David Essex and Mood Indigo, purveying blue-eyed soul. He earned such a small share that he often couldn't afford bed-and-breakfast places on tour.

Then repertory, and the occasional flopperoo records. Getting that break in Godspell, and then the movie That'll Be The Day, was a reward for years of hard graft and persistence.

Nice debut, overnight success . . . ha, ha, ha, ruddy ha!

Thoughts of Alvin

RANDOM thoughts from Ten Years After's Alvin Lee: "We've gone the whole route, from little clubs to ballrooms, from festivals to arenas. In the clubs, we'd get fired for playing too loud, or earlier for having long hair, or for too many long guitar solos from me.

"But now the big concert halls and arenas . . . they're just too big. You never know what the audience is thinking

phonogram

Last week — Noel Edmund's record of the week

DELLA REESE

If It Feels Good, Do It

Single 6105 010

AVCO

Watch out, the Alsations are coming!



Barry Blue's not so green

HE DOES everything, this Barry Blue. He's a singer, songwriter, bass guitarist, guitarist, producer and arranger. Course you will not after all that be surprised to learn he has a few other names as well. Currently hit-parading with Dancing On A Saturday Night his name is as mentioned Barry Blue but, turn to Lynsey de Paul and Sugar Me and what do you find. Barry Blue? No. Barry Green, yes. Barry co-wrote most of the songs on Lynsey's album, Surprise, and with Miss de Paul put down the Brotherly Love near-hit, Tip Of My Tongue. Not doing bad is he?

Call him pop's Jack Of All Trades, though when you talk to him he likes to stress: "Basically I'm a writer, however it's only the last two or three years that I've taken it all seriously."

Barry, the guitarist, began at the age of fourteen. He joined a group called Dark Knights and they found themselves on a junior TV talent show. They only knew one song or Barry did anyway, "I was pretty familiar with The Breeze And I and so we sang that. Won first prize, quite incredible!"

He went on to join several other bands including The Riot Squad. He was offered a job on Granada's pop show, Lift Off, and Barry realised they needed a theme tune and offered to write it and did. Thus was born Barry Green, songwriter.

His songwriting activities expanded and he offered material to people like Gene Pitney. The song was Rainmaker Girl and Gene has recorded the song on four of his albums and twice as a single.

Then, of course, there has been the profitable time with Lynsey De Paul but to her name should be added the material Barry has now written for Desmond Dekker, Dana, Tony Christie, Acker Bilk, Geno Washington and the

Young Generation.

Running concurrently with this has been Barry the producer and arranger and come to that, Barry the talent-spotter. "I am always looking for new talent and I would like to say I will be more than pleased to receive tapes from anyone and promise each will be listened to and returned."

Dancing On A Saturday Night has of course made us conscious of one aspect of this jack of all trades, Barry Green, the singer.

"You know my last four records have been bubblers so with this current entry I've broken an almost jinx! Admittedly I did little or no promotion on the last ones for it's not too easy to slot everything in."

"I do in any case spend some time on the continent for my records have always done well in France and Holland and have been in the top three there."

"What I think helps to make my current hit is the bouzouki instrument. I spent some time in Greece and grew to really like the instrument."

"There's no chance of dueting vocally with Lynsey. Too many problems there. Each of us has so much happening and we can only manage as it is to get a couple of weeks together to put down some new song material."

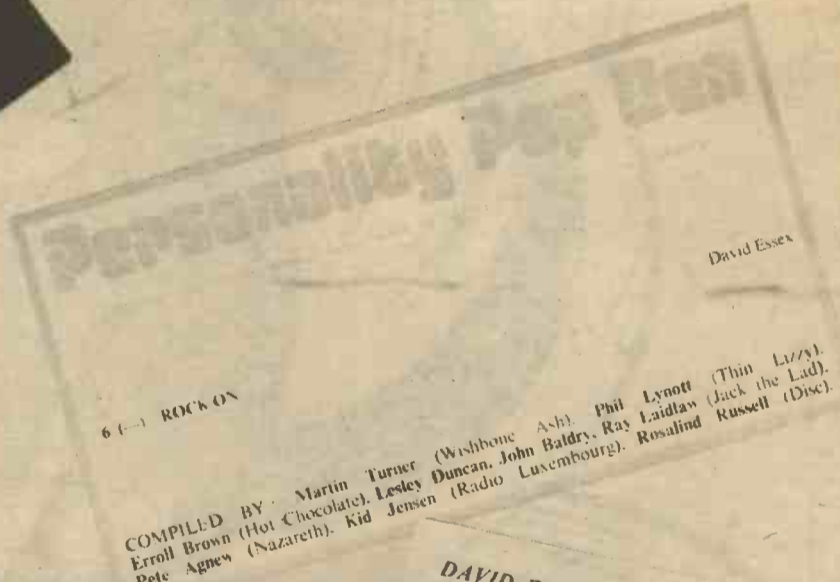
It took Gary Glitter 16 weeks to make it with his first disc. Coincidence lies here for Barry, for his disc took the same time to hit the charts. Barry with all his other trades can justifiably now add, singer. The thing is to remember which name to remember! Barry White, nope, but Barry Blue and Barry Green, yes, just don't mix him up with the group, Blue and.

Tony Jasper

David Essex



The hit single
ROCK ON



DAVID ESSEX: "Rock On" (CBS). More than a pretty face, more than a slender waist, this man has the guts to put out a positively thirst-quenching hit 45—a rumble of bass, a patter of bongoes, a voice laced in reverb, and a glance back in blue jeans, baby queen, James Dean and other desultory 50's people. A feast of subtleties. Will mess with your head.
A.T.N.M.E.

JWIM
JEFF WAYNE MUSK

CBS
the music people



Out Now!

Angel Fingers

NEW SINGLE BY

WIZARD

A TEEN BALLAD

ON HARVEST

VOCAL BACKING: THE SUEDETTES & THE BLEACH BOYS
WRITTEN, ARRANGED AND PRODUCED BY ROY WOOD

CUT OUT AND SING ALONG!
THE PULSE POUNDING INKING OF THE GREEN BAY PACKERS ART COMPANY



AS I WAS LYING IN MY BEDROOM FAST ASLEEP
FILLED WITH THOSE FAMOUS TEENAGE PICTURES THAT YOU KEEP
WILL DION STILL BE SO IMPORTANT TO YOU
ON YOUR WEDDING DAY?

CHORUS: ANGEL FINGERS, ANGEL FINGERS
HOW I SING FOR THE THINGS YOU DO
NOW IT LINGERS, ANGEL FINGERS
THATS WHY I FELL IN LOVE WITH YOU

I DROVE MY MOTORCYCLE TO THAT SMALL CAFE
THAT'S WHEN I HEARD OUR FAVOURITE RECORD START TO PLAY
IF I'M NOT SINGIN' IN A SUIT THATS CLINGIN'
PLEASE DON'T WALK AWAY

[CHORUS]
IF I COULD LAY THE JOB WITH THAT COOL ROCKIN' BAND
YOU'D NOTICE ME WITH THAT RED GUITAR IN MY HAND
WITH MONEY IN MY JEANS, MY BABY, WE'D HAVE
ALL THESE THINGS WE PLANNED
[CHORUS]

© ROY WOOD / CARLIN MUSIC



Casey Kelly's cartoon country

Casey Kelly is probably a name that means more-or-less nothing to most of you out there. In fact he's had an album out on Elektra for some little time now, though why it's been such a well-kept secret I can't imagine.

A 23-year-old American singer/songwriter whose first album features — amongst others — ex-Burrito Sneaky Pete on pedal steel, and lead guitarist Jim Messina (of Loggins and Messina), Casey was in London recently to work on an animated film of Gilbert and Sullivan songs for which he has done the music.

So I went round to see him at his place in Harley Street; and over bowls piled high with chopped fruit and nuts we started to talk about how his musical career had widened

to include films.

"A couple of years ago I did the score for a crummy 'B' movie in the States called 'The Hitch-hiker', and a lot of people were very suprised at the results. So, after doing a few other things, someone eventually came round and asked if I happened to know any Gilbert and Sullivan — and here I am, doing the music for this."

The film, 'Hail Hail Dick Deadeye, Duty Calls' is being produced by Victor Spinetti, and has John Baldry, Linda Lewis, and numerous others singing their Gilbert and Sullivan parts to Casey's arrangements, which range from country to funky rock.

In fact Casey's music falls neatly between a lot of different categories. "If you are a musician in the Deep South where I come

from, then you have to leave if you want to develop, because there isn't really a music business to support you down there. Then when you leave you find you're very open to different musical influences."

As a result if you had to give Casey's music a name you'd probably call it 'country', but that says a lot more about the feel of it and its mellowness than it does about the way he fits lyrics like: 'Don't think you fool me; With that trench coat and those shades; I'm gonna wrap my arms around you; Like two gooey old bandaids', into anything from a country rock to a jug-band arrangement complete with fiddles.

When he goes back to the States in the near future Casey's second album should be about ready for release. "When it's all together I'll be going on the road again — playing all those cities and clubs and radio stations I've worked a thousand times before."

But Casey isn't a guy who minds all the hard work of touring.

For a guy who decided at the age of 12 that all he wanted to do was to play bar music, the future looks promising when people fill concerts to hear what he likes doing best. All being well, we will have a chance to see Casey over here sometime in the autumn, if a tour with Loggins and Messina comes off as he hopes.

Andrew Kershaw

BLACK film music has a tendency to throw up new artists and new sounds into an area well cluttered with instant body-shaking records but perhaps lacking a little variety. Remember Shaft and the rise of Isaac Hayes? Now it's time to latch onto The Mack, a new American film that looks like pushing the Motown film score boat out even further, and in particular its composer, Willie Hutch.

Any soul freak will recognise the name instantly as the composer of such hits as The Fifth Dimension's, California My Way, the Jackson's I Wanna Be Where You Are, and their super Biggie, I'll Be There.

Well Hutch doesn't stand still. He got invited along to a screening of The Mack (that stands for pimp, so you can guess



Opening the Hutch

what the film is about) and wrote out a musical sketch which, he told me in a transatlantic call, "the producer fell in love with."

It looks as though that was the start of Willie's career as a singer songwriter too. You see he sang the songs too and Motown's album of the score has been up in the U. S. charts, and a single made it to five in the Soul charts. Now a new single from the album, The Flick, is at 40 with a bullet — that means it's rising fast.

So it's no surprise that Willie told me: "Everything is beautiful right now."

But was it hard work?

"Yeah it is, but it's always been one of my great ambitions, to write film music. The easy part is having the subject already there. That helps. It gives you more chance to use your creativity."

The music is a quite delicious cross section of moody orchestral pieces, out and out orchestrated funk and hot soul songs.

But there is not to be a trademark here. Already Willie has another score commissioned, The Sonny Carson story.

"It's the biography of a revolutionary working in the slums of Harlem. The music will reflect that era", he says.

Because of his success as a recording artist Willie is being pulled out of the small clubs to perform in huge auditoriums like The Forum in Los Angeles and The Lincoln Centre in New York. Yet in between the shows, he is still writing, recording and producing.

"I'm just getting ready to start a new project with Smokey Robinson and the Miracles and I've just finished recording my own album, Willie Hutch Fully Exposed."

What was that all about?

"It has the concept of first the man in the background becoming the guy on the stage." Your own story? "Sure. I'm using my own songs like California My Way and I'll Be There as well as the recent hits from the Mack."

Among all this activity, the 28-year-old musician from Los Angeles, is also planning a trip to England.

"I'd like to see your country", he says through the transatlantic crackle, "we're planning a tour and working out the details now. I just hope it's soon." Meantime watch out for The Mack. The album and single have just been released and the film is on its way.

Peter Harvey

THE J FIVE SLOT

Keep those cards rolling in

'OLE ROBIN hits her mail sack this week. I love getting your letters. It helps convince me that I'm not just writing all this gibberish to myself and my mother (who reads RM faithfully every week). First off, keep sending in those birthday cards for Michael Jackson. If they say "Michael's birthday . . . Don't Open," I'm tossing them in a special bag to be mailed to Mr. J in the USA. For the last time, beloved Michael fanatics . . . his name is spelled M-I-C-H-A-E-L, not Micheal, okay?

Also, I am still searching for the all around music fanatic. Some of the letters that have come in so far have been fantastic, and those souls shall be rewarded for writing about their music-it is so well. In case you don't know

what I mean, I'm looking for an all-around music fanatic. The person who spends every penny on magazines, records, etc. Tell me about the person (or yourself) and you may become famous as a result. More details in the next few weeks, so send those letters in.

Now, on to the J5 mail . . . Janis Harvey of York has a Japanese pen pal and writes: "My pen pal sent me some articles on the J5. There are pictures of their LP's but two of them I've never heard of. One is called Both Sides and the other J5 Super Delux. Do you know anything about them?" Yes, Janis, Motown's shy and sexy Phil Symes explained to me that there are

Motown offices all over the world.

Each office has the rights to all Motown material. Usually, they will release the albums exactly as they come out in the States. But sometimes they put together albums of their own that they feel will do

better than the American product. No doubt, you've heard of the Chartbuster series, which British Motown does. Well, you won't find those albums in Japan, Germany or the US because each country puts together their own idea of what a good Chartbuster album is. Ain't No Sunshine was a UK hit for Michael Jackson, but it wasn't in the US, consequently you won't find it on a US Chartbuster album.

The two albums you mentioned were simply, J5 tracks taken from several of their previous albums, put together with a picture of the group and a new album title. Though the cover of the album might be of

interest to you, it's more than likely that you already have the songs on it.

Just to make sure . . . ask your pen pal for an English translation of the songs on the LP's. Let us know what she says, as I'm sure most of the readers are interested. The German J5 albums are different too.

Lesley Ann Garraway, of Battersea, who almost got whipped by her Dad for staying up past bed time to write a J5 poem, sez "hi". She types better than I do, so if any one wants a very witty and neat pen pal, drop a line to lovely Lesley Anne at 24 Mansel Court, 180 Battersea Bridge Road, London SW 11. More pen pals coming at the end of the month. If you'd like to write to another J5 fanatic send me your name, address, age, favourite brother and pen pal desired plus a black and white picture (if you want) to J5 pen pals, Robin, at Record Mirror, 7 Carnaby St, London W1. I get a full page a month, so keep your eyes peeled the last issue of the month. One of those pictures might be yours.

Jo of Wales wants to know about terrific Tito Jackson. Like many of

you, she wants to know where she can get a badge or poster of Tito and has he made a solo album yet? No, he hasn't made a solo album yet.

When and if he does, there will probably be lots of badges and posters about. What I suggest you do for a poster is get your best shot of Tito, black, white, colour, whatever and send away for it to be blown up.

I'm not sure of the details, but I'm sure many of you have seen adverts to blow pictures up to poster size. If any of you try it, let us know what happens.

What one friend of mine did was to take a small picture of herself holding a picture of pop idol. She had it blown up into a poster and now she has a huge picture of herself and Mr. Wonderful hanging in her bedroom. Talk about sweet dreams . . .

Be back next week with a description of Tito and Dolores Jackson's new home in Burbank, answers to more of your questions and a report on how my Michael birthday mail is doing.

Robin Katz



Tito Jackson — posters wanted



Saturday night's alright for the Bay City boys

AFTER rolling round Berkeley Square three times trying to find the home of Bell Records to meet The Bay City Rollers who record on their label I finally succeeded in finding the offices in Charles Street.

Feeling very nervous about my first interview for the paper I discovered I had no need to worry when I met the five very friendly and quietly spoken boys who soon made me feel at home.

The group is probably most remembered for the hit *Keep On Dancing* which made it into the Top Ten, but between that and their latest single *Saturday Night* which is doing very well, they released two other singles. *We Can Make Music*, produced by Jonathan King and *Manana* which was released last September and was the winner of Radio Luxembourg's International Grand Prix.

At the moment the group is working hard promoting their new single and are in the middle of an extensive British tour, having just returned from playing in places like Doncaster, Goole and Cleethorpes. They have been slogging themselves on average six nights a week.

Nobby the group's lead singer said "We get to know each other better as musicians by touring and

anyway if we get stuck in one place we get depressed."

Their records do very well on the continent, and *Manana* was a number one in Israel. *Saturday Night* is due to be released on the continent at the end of August and they will soon be touring there. They have been to the continent before and did some TV work in Germany.

Ireland is another venue that they are due to play soon.

Although the boys are all comparatively young with an average age of 19 they have been playing together now for about six years. They all come from Edinburgh and have known each other since their schooldays, apart from the group's two newer members Eric Falconer and John Devine who have been with the group two years.

The group said that the Scottish music scene was pretty heavy compared with further South but Nobby said: "It's to go back and play dates in Scotland - we enjoy it."

The Bay City Rollers make no claim to be a heavy group. Their music is very catchy and easy on the ear with a beat that's ideal for dancing to so its not surprising that they play a lot of clubs and ballrooms. Nobby added. "When we get up on stage our main aim is to entertain" but the glitter

and costumes bit is not for them.

As well as playing their own songs they perform other people's - but with their own arrangements. They do a version of the old Marvin Gaye hit *Heard It Through The Grapevine* and all confess to being Motown fans.

Bob Dylan's *The Times They Are A Changing* is another song they do, with the help of a mandolin.

The violin is another instrument they use for their own arrangements of *Irish Gigs!* Those two old hands Mozart and Beethoven aren't forgotten either as the group also play their own modern instrumental versions of some of the old classics.

Rock and Roll of course gets a good look in and Nobby said the thing they enjoy most is to have a good time and make sure their audience gets a good time as well.

The group is soon to go to work on its first album and they are busily collating the material at the moment. They also have a new single all ready to be recorded and released as soon as *Saturday Night* hits the charts. Their follow-up single will be ready and waiting to follow right behind it.

Sue
James

AS likely as not you've heard of the James Boys, alias James and Jessie and if you haven't yet heard of the James Boys who are Bradley, twelve, and Stuart, ten, it's my bet you soon will.

They are the young singing duo who made a big impression on Luxembourg D.J. Paul Burnett at the recent Radio Luxembourg Day at Brands Hatch. He jokingly asked the boys if they would like to sing a number and at the time they had no accompaniment or backing whatsoever, but they really agreed to stand up and sing before a crowd numbering about 15,000.

I was able to see for myself just what the boys were like when I went over to their home in Ilford in Essex and spent about three hours with them. I found out that they are no sudden overnight success stars dreamed up by some publicist trying to cash in on the current weeny bopper scene.

They are no newcomers as they started singing when they were about four. They developed a variety act and used to enter talent contests and performed at charity concerts as they grew older.

But it was Larry Page, manager of Penny Farthing Records who gave them the big break they had been waiting for. They auditioned for him and they were signing a contract within 24 hours. They listened to a couple of records that Daniel Boone had written and



The James singing fo

decided on "Over and Over" as their first single as they really liked it.

Bradley takes up the story, "they took us down to the Recording Studio and showed us around so we'd know what to do when we came to record the song." Both the boys were very impressed with

the workings inside a studio. Stuart said: "It was a bit loud but we're used to it now."

The record was released in January and I can't understand why it wasn't a big hit for them, it certainly had all the ingredients.

One of the reasons could





as the Palmer Brothers and I found myself chatting to their mother as much as the boys.

Their elder sister Inez, 15, also stayed with us for a while, before going out shopping.

If Over and Over wasn't a big hit in Britain it is certainly doing well in Europe. Its currently number one in Sweden and in Germany it's at number nine.

In fact the boys have just come back from a nine day tour of Germany where Over and Over is a fairly new release. They also went to Spain and Luxembourg, and Brad, who looks very much like his mother said: "Our father always comes with us when we go away, you can't leave the responsibility of looking after us to our manager, it would be really hard on him."

Talking about Germany Brad said: "We can't really walk down the

"there's no weeny bopper market over there. From what we've heard the mums buy the records for the kids." Stuart added: "the kids buy things like Alice Cooper."

The boys then got up and sang me their two releases to the backing of the records. To each of the songs they do a different dance routine and their act is very visual.

Onstage they wear glitter type gear but today they were dressed in denims and T-shirts.

But that wasn't all they had to show me! They have a drum kit in their front room and while Bradley warmed up on the drums his mum asked me if I noticed that in their act, Stuart came over as the funny one and Brad as the sexy one.

Brad then gave a fantastic work out on the drums which would have amazed even Keith Moon, but it didn't have much effect on the family's pet poodle Cheri who lay in front of the drums completely unmoved. Brad has been playing drums since he was four and his mother quipped "Bradley plays drums and our neighbours have moved to South Africa." Not to be beaten, Stuart then showed us what he could do on clarinet.

After the pair had sat down again I asked them how they felt about girl fans coming up to them and Brad immediately answered: "That's what we're doing it for."

I wondered what sort of music they preferred and discovered unsurprisingly

that they both like up tempo tuneful songs with a good beat. They also admire Daniel Boone enormously, another singer on the Penny Farthing label who has given them a lot of help and encouragement.

The boys have already made an album, Introducing The James Boys which has on it Daniel Boone compositions specially written for them. One is called Hello Hello and the other Sally Don't You Run but the favourite of all the family is a song called Jenny Jenny. They have already got a stage show together too, which they begin with a song called The James Boys Shuffle which is their own version of Your Mama Don't Dance. Brad said: "as far as we know we're going to America to appear on The Johnny Carson Show which is broadcast from coast to coast."

The main thing that came across when talking to these two friendly and very likeable boys was the way they had remained so level headed and completely natural and unaffected by everything happening for them at the moment.

I said goodbye with their song still going round in my head and wished them the best of luck. They certainly deserve it, with the amount of hard work they put into everything they do plus their obvious talent I think they've got a big future ahead of them.

Sue James

Boys are for the girls

have been lack of radio airplay which seems to be one of the problems facing the boys. Perhaps their latest single Sug Sug Sugar Baby will meet with more success. As we chatted, the boys showed me a scrap book with all their cuttings going back to when they were known

streets in Germany its like the Osmonds walking down the street in London."

The Osmonds haven't really made it in Germany and the James Boys have the same popularity there that the Osmonds have over here.

Brad continued:

Darren — superkid

COULD Britain have at last found the answer to America's Donny in the latest young singer to appear on the pop scene - twelve year old Darren Burn?

His first record is Something's Gotten Hold Of My Heart, the song that was a big hit for Gene Pitney a few years back I went along to E.M.I. records to have a chat with Darren to find out if he sees himself as another Donny and why that particular song was chosen to launch him into the pop world.

Not very far away from where he gave the interview were Darren's mother and father. His father works at E.M.I.

Apparently Darren wasn't feeling too good and apologised if he might appear a bit slow as he didn't get to bed to three thirty the morning before and woke up again at seven. Such are the hazards of the pop business!

On the day of the interview Darren was

dressed casually in a pair of maroon trousers and a green T shirt and for someone who is not yet into his teens and a relative newcomer I found him very much in control of things and displaying a shrewdness of someone beyond his twelve years.

Was it a sudden decision for him to break into the pop business and how did it all happen?

"I've wanted to make a record for some time. I was offered the opportunity about four years ago, but at that time I didn't want to so I turned it down."

Darren used to sing with his church choir which he has just left and he has had some previous recording experience of doing backing on a couple of records. He's no newcomer to television either, you might remember him as one of the boys on those famous baked beans adverts.

Why was something's Gotten Hold Of My

Heart chosen as his first single? Although it's a very likeable song it's not one that is instantly commercial.

"Well I was going to record something like Venues In Blue Jeans but my producer decided on something a bit more sophisticated. We recorded about four songs altogether in the studio but Something's Gotten Hold Of My Heart was the one that was chosen. One of the songs done in the studio was I Got You Babe, which he sang with his young sister, Deborah.

I wondered how he felt about people looking on him as a British version of Donny Osmond?

"Well I'd rather be thought of as Darren Burn rather than another Donny Osmond, though it's inevitable that I will be compared with him."

Michael Jackson is the singer that Darren admires most, and he numbers Blue Mink, The Moody Blues, and Barclay James Harvest

among his other favourites, "and of course the Beatles. I don't like progressive music."

Does he find that the making of a pop record and all that goes with it, interfere with his school and personal life?

"No, the record was planned to coincide with my summer holidays so that I would be free to promote it."

Darren recorded his second single last week. This time an up beat dancing number, and he may be doing an L. P.

So it looks like we'll be hearing a lot more of him in the future, but he said, "I'd like to carry on as long as it lasts, but I wouldn't like to take up singing as a living. I'd like to become a heart surgeon."

Then he joked: "that's why the record's called Something's Gotten Hold of My Heart."

Sue James

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FROM



RADIO LUXEMBOURG

Record Mirror Review Section

DISCORAMA

ALBUMS



UK

JAMES WEBLEY

Lucy J. — (Columbia SCX 6545). James is a blind singer-writer-pianist from London and the title track was his first single . . . a song and performance that deserved to go to the top of the charts but didn't, and more shame to the BBC who didn't play it enough or even at all. Now comes the debut album. There have already been whispers of linking James' talents with those of Gilbert O'Sullivan, or even Elton John, but the fact is that he stands up there on his own — a rare and quite distinctive new man of music. If I Said My Name Was Sandy is an example of how to write a catchy, lyrical piece apparently without effort. There are other



sharply-observed sets of lyrics — Shoppers' Guide, Pick Up The Pieces, Summer By The Seaside. Wings is another huge success. James stands out even in today's rush of new talent, and it's to be hoped that full emphasis is given to this album. For it could be the start of something positively huge in today's music.

GLENCOE

Spirit Of Glencoe (Epic 65717). O.K. all you British rock traitors who ignore home talent in favour of the American product, it's time to own up and recognise Glencoe. This is the Scottish group's all-important second album, the one that should establish them as the best young creative force in rock on this side of the Atlantic. They are streets ahead of the rest of the field. Their music is very spiritual and on this album they maintain a constant theme of examination, balanced by an always energetic and thrustful drive towards musical perfection. As the band said when this was completed "it doesn't matter if it's a hit, we've done what we wanted to." It's definitely too good to miss!

HANK MARVIN AND JOHN FARRAR Marvin And Farrar. — (EMI755). Singly on as a massed duo, Hank and John wrote all the material on this one . . .

the first without Bruce Welch, formerly the third leg of the musical triangle. Another ex-Shadow Brian Bennett is in attendance on drums, and Olivia Newton-John turned up to play a recorder solo on Music Makes My Day, which is also one of the best tracks. It's gentle rock, tinkling rather than rampaging, and the vocal lines are both skilful and musicianly. If I Rewrote Yesterdays is a nice little song, and there are neat orchestral backing laid on for a couple of tracks. Nice relaxing music.

PETER COOK AND DUDLEY MOORE

Behind The Fridge. — (Atlantic K 40503). Five playlets from the stage show, and one of the funniest "live" recordings in ages, what with the parade of voices by the two protagonists and some apparently ad-libbed comic punch lines which come out of the blue. Lovely sense of situation comedy, these two.

KEVIN LAMB (rab 4) Birth. It makes a change from all the noisy rock albums to sit down occasionally and listen to this sort of contemporary folk music. The album consists mainly of his own compositions, containing some meaningful lyrics backed by restful arrangements. Hard to choose his best composition but Road To Antibes, Frost On The Pasture and Sad Lady appealed most. On side two he performs It's All Over Now Baby Blue the old Bob Dylan number, with a quality that is representative of the whole album. So put your feet up, relax and listen. You'll enjoy the result.

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

QUEEN (EMC3006)

A few more groups like this and at last Britain will be able to say it has a GOOD new-wave of young rock groups. Queen represent all that is best in the culture and add sufficient touches of their own to stake a place at the front of the race. By their own definition they play proud, regal music. This is their first album. It's exciting, varied, and unusual — guitarist Brian May taking care of some quite unique sounds. They are well worth more than just a cursory listen.

COLONEL ELLIOTT AND THE LUNATICS

Interstellar Reggae Drive. — (Rhino SRNP 9001). Various forms of synthesizer add to the instrumental depth on this slice of reggae, which included the Guns of Navarone theme and also Telstar which, years back, was a SEVEN-million seller for the Tornados. Worth giving a close listen as well as dancing along to this one.

ALBUMS



AMERICAN

DIANA ROSS

Touch Me In The Morning — (Tamla Motown STML 11239). It can be argued that there's less of the usual Diana raw-edged vocal fireworks on this one; but it can also be argued that musically, orchestrally and production-wise it is the best one she's done. It's the first "pop" album since she achieved her miracles in Lady Sings The Blues . . . and she has the services of a long list of different producers, including herself on a couple of tracks. Material varies widely — from a beautiful treatment of John Lennon's Imagine, to a rousing re-birth of Little Girl Blue, to Marvin Gaye's out-



standing Save The Children. Super-smooth singing, though far from computerised . . . Diana weaving a fine mixture of pure-pop, soul and occasional flare-ups of R and B instinct. The Brown Baby medley works well, but it's uniformly of a high standard. Don't forget the Great Lady starts her next British tour on September 15.

STEELY DAN

Countdown To Ecstasy (ABCX 779). One point you cannot have missed in 1973, m'dears, is that Steely Dan produced perhaps the best American single so far this year. You know? Reeling In The Years. They've got most of the angles covered: the style is sophisticated enough to get away from down-home stomping, while their feel is warm and real enough to eliminate manufactured sounds. Lyrics: plenty to chew on. Guitar and synthesizer — as good as anything going down. And rhythms — they can turn in laid back latin or just out front rock. Steely Dan is a front runner, a definitely not a band to be missed. Check it out.

WILLIE HUTCH

The Mack. — (Tamla Motown ST MA 8009). Highly-praised score of the movie — and the single from it, Brother's Gonna Work It Out, is also a hit in the States. Hutch has been around the Tamla scene as writer and producer for a

few years now — he used to be with Bill Black's Combo. As for the movie score . . . it's full of vibrant passages, pushed across by a mass of rhythm, horns and brass — the string section is mightily organised. Isaac Hayes had better not sit too comfortably — he might have to move over in the near future.



CHI-LITES

A Letter To Myself (Brunswick BRLS 3007). Arrangements rather than songs stand out on this otherwise disappointingly uniform album. The Chi-Lites deliver their songs in impeccable manner, soft-sell soul at its best, but they need more toons of the standard of Coldest Days Of My Life, the gem on their last album. Still, there are a few goodies here, notably: Love Comes In All Sizes, a classic smoocher, and the title track. A must for all jocks.

LES McCANN AND EDDIE HARRIS

Swiss Movement — (Atlantic 40 041). The Harris quartet and the McCann trio recorded at the Montreux Jazz Festival of 1969. McCann sings interestingly on Compared To What, the Gene McDaniels' composition, and trumpet man Benny Bailey, American but now domiciled in Switzerland, joined on an impromptu free-for-all.

DEL SHANNON

In England — (United Artists UAS 29474). The label is re-activating this Shannon "live" recording — it comes from gigs in Manchester and features his Hats Off To Larry, Little Town Flirt and the other all-time biggies — plus some new ideas and songs. John Mac's Flare Band backs up. Groovy atmosphere from one of the old-time greats.

GLEN CAMPBELL

I Knew Jesus — (Capitol SW 11185). One of the best Campbell albums, opening with the Gospelly-rousing Knew Jesus Before He Was A Superstar, and including a first-rate reading of Amazing Grace and neat one on Dylan's If Not For You. Nice tight backings and swinging moments, with Glen switching the mood well. Apart from the show-through of his massive in-studio experience, there's that eternal nice-guy aura about his work. In top nick, as here, he's worth that international-star tag.

SINGLES



UK



THE EQUALS: Honey Bee (President Pt 405). This is okay, in the rather rigid, workaday approach that the Equals have brought to their work in the past. It's fast-paced, urgent and determined, but one wonders about the various nuances, which frankly don't seem to exist. There is a rocking basis. In fact, it all rocks. But for subtlety, look elsewhere. Fair enough? — **CHART CHANCE.**

JOHNNY REGGAE: Don't Get Your Knickers In A Twist (Bell 1316). Nothing to do with the twist. Not too much to with knickers, as it happens. It's just an amiable reggae song, with singalong chorus, complete and replete with strolling bass figures. It's rather catchy, in a rather asinine way. Johnny Ska, or Johnny Blue-Beat . . . no, Mr. Reggae, strikes again. — **CHART CHANCE.**



WIZZARD: Angel Fingers (Harvest 5076). I suspect the wizard bossman of Wizzard, the amiable Roy Wood, has his fingers crossed — not only over the future of Birmingham City FC, but also over this single. It's one of those giant-produced, matrimonially, romantically-slanted corny, crappy old ballads with a sing-along basis . . . and we thought we'd finished with all that years ago. Actually I did finish, but

good ole Roy has started it all up again. Pub-type piano and all. A giant hit, of course. — **CHART CERT.**



STEALERS WHEEL: Everything Will Turn Out Fine (A and M 7079). Good this, in a purely commercial way. Lots of casual listeners have said "Thisus gotta be a biggie," and I'll not argue. Gawd knows who the latest stealing, wheelin, group is because of the hassles, but this to me is commercial pop at its best, and that's all that interests me. It's simple and I'm sure that everything will turn out fine for the lads on this single. — **CHART CHANCE.**

LITTLE SAMMA GAHA: Rock And Roll Is Back Again (Decca). Rather predictable slab of big beat . . . thumpy-dumpy-thumpity — and delivered with a remorseful sense of dedication and determination. But predictable. **GAVIN MACDONALD:** Take To The Highway (Sunlight). Harmonica-introed and drawly-sung and country-based happy-go-luck stuff. Didn't do much for me, what with the open-air sunshining sense of the lyrics. But then I'm stuck in a stuffy office.

GUY MARCHAND: Love Makes The World Go Round (Barclay). Sing-along ballad in the Sacha Distel sort of scene, which is not my scene, to be perfectly frank and honest and straightforward with you.

AMERICAN JAM BAND: Jam Jam (Young Blood Int): I think you should study carefully the lyrics on this one — words delivered by a lady and with a lot of back-up voices and sounds. Blood and thunder. Yes, thudder.

FINESILVER: Finale (RCA Victor). Mike Finesilver, as it happens, is a fine writer-producer-musician . . . and he and partner Pete Ker are in business through writing Fire for Arthur Brown. It's a pretty ferocious soul-bluesy beater, with a most commanding lead voice. I think this is one worth plugging.

NADINE: Enticement (Young Blood Int). Really a rather respectable bit of enticement, with a spoken-sung mixture of things happening — saxophone, or even sexophone, going in the background. Doesn't quite make it as a turn-on. But keep with it!

JAKI WHITREN: Human Failure (Epic). An album track, but one that just about stands up as a single. There's power, but there's also a firm advance signal that Jaki could be one of the big ones — given the chance.



JOHN BALDRY AND LIZA STRIKE: She (GM 005). One, the big star with his number one. She, a backing singer. Together? Well, I hope it's a hit. Two such distinguished voices, and such good backing scenes and sounds. Towards the finale of what I think is potentially a commercial song, Liza performs wonders. John? Well, blimey, he's always been better than most of 'em, hasn't he? — **CHART CHANCE.**

BRIAN C. MARSHALL: Tomorrow Is Today (Philips). Not the comedy-actor. But a Welsh balladeer here singing a Billy Joel song. Nice touches, but the song-and-performance don't slot into a chart scene.

JIMI HENDRIX: Hear My Train A'Comin (Reprise). From the soundtrack album Jimi, this is a twelve string guitar blues job, recorded in 1967 on a film set somewhere in London. Jimi's strangulated voice and the basic atmosphere help it. But it's more album sampler than hit single.

BILLY J. KRAMER: A Fool Like You (Decca). After a brief spell as William Howard Ashton, Billy J. reverts to old stuff — (a) his one-time hit-making name and (b) his old hit I'll Keep You Satisfied on the (b) side. Top deck is a newie; quite nice.

CHARGE: Soulfire (Philips). I like the sound of this one — there's Rosetta Hightower, for instance, among quite a few other well-known musicians. The accent on soul in an American style, though from London . . . it works with Lee Vanderbilt working nicely with Rosetta.

MAJA FERNICK: C'est La View (Decca). Lambert-Potter song for a smooth-voiced lady. Slowish, touches of soul showing, and a hearty build-up in tempo and volume. Nice one.



BOBBIE MCGEE: Rock And Roll People (EMI 2043). Written by Bobbie, with manager Richard Crouse, this is a solid-stolid rocker which should evoke the odd memory of Janis Joplin, though Anglicised of course, and of Suzi Quatro. It's got that kind of instant, insistent beat — a simple line moving through, where one wonders whether the words were so much written as assembled by a Barbary ape. But believe me, folks, it's a hit. A very big, persistent hit. — **CHART CERT.**

MARTY KRISTIAN: Crying In The Rain (Polydor 2058 394). Part of the New Seekers' new policy — give everybody a solo chance as well the group scene. So it's now the much-pinned up Marty with his soft, wistful voice on an established song, with cooing and oohing voices behind. Melodically it's spot on, with purring

strings cruising along back of the voice. Unhurried, sensitive performance. Probably a Top Fiver. — **CHART CERT.**

FREDDIE MACK'S EXTRA VAGANZA IN SOUNDS: People (Part One) (Contemporary C21). On first hearing, maybe this is just another of those peace on earth singles that either grab you, or grab a part that makes you howl with anguish. However I've an idea that Freddie's urgency and style, and basic sincerity, will work well . . . and that's not written just because he happens to be an ex-boxing champion. It's an exciting basic sound. Nice backing. Could do it. — **CHART CHANCE.**

JAMES WEBLEY: The Tower (EMI 2046). Terrific artist, this bloke — as singer-pianist and writer. This is one of lightweight Webleys, with fine lyrics, cleverly linked, a light-edged voice, and basic rhythm. Don't compare him to any other artist in this field, because it's (a) unfair and (b) there's room for two such outstanding writer-talents in the business. Listen to the words; and to the record as a production. Make it a hit. — **CHART CHANCE.**

DON FARDON: Lady Zelda (Young Blood Int 1055). Don has had a fair share, but certainly not a greedy one, of hits in the heretopast. Indian Reservation was a huge hit for him, and he actually is a first-rate comedian to boot . . . but this one, with the various changes of style, could well be a

GEORDIE: Electric Lady (EMI 2048). This one whirs and turns and twists and booms and rebels . . . it's got that old-style Geordie crash-bang, with a shortage of musical finesse. What gets this band going is a sheer determination not to let anyone go to sleep while they're on. Their old fashioned approach is deliberate and almost ponderous, but the lads, good luck to 'em, get material which is so much to the point that it clicks right away. — **CHART CERT.**

giant. There's a hand-clapping, all-together-now sort of approach to it, and Don certainly hasn't sung better. This is very swingingly dramatic stuff. — **CHART CHANCE.**

DUSTY SPRINGFIELD: Learn To Say Goodbye (Philips 6006 325). She makes me cry, does Dusty. There was my bulldog, named after her, who I had to lead to the vet to be put down. There was Dusty's own talent, making her easily the best singer in this business in Britain. And the way she turned her back on that acceptance, and went off. But this is vintage Dusty, a new, American-produced Dusty. And it's great. Just great. — **CHART CHANCE.**

Reviews: Peter Jones

RED HERRING: I'm A Gambler (GM 007). God, or Gaff-Masters, know precisely is on this one. It's obviously a bit of a gimmick, with the string quartet opening, and the strained Dylan-ish voice, and some splendid modernistic effects later on. Gimmick or no, and I've just said it IS a gimmick, it's also very commercial. I can see this one in the charts. And I am a gambler — I'll offer even money only. — **CHART CHANCE.**



FLEETWOOD MAC: Black Magic Woman (CBS 1722). These lads had a hit only recently — one culled from the depths of popular music history. And this one is also old, but it's not so instantly familiar, and the Peter Green touch, and the voice, and the guitar

work, and the label-stated fact that it's album material culled from somewhere. Tell you something, though — and that is that it's very classy stuff indeed from 1968, and deserves to do well all over again. — **CHART CHANCE.**

SINGLES



AMERICAN



CASHMAN & WEST: The King Of Rock 'n' Roll (Probe PRO 599). Once a trio with a fella called Pistilli, hit singers Terry and Tommy have come up with a rip-snorting rolling and rocking modern rhythm number which is much in the bag of Jim Croce's "Big Bad Leroy Brown" (one of their productions). The King in the title is not Elvis, I'm afraid - the song seems to be about '50s disc-jockey Alan Freed, who was the first to dub Rhythm & Blues as Rock 'n' Roll. Freed doesn't in fact get a name check, but he has to be the key figure amidst the lyrics' references to general R'n'R nostalgia, especially as they allude in "American Pie" fashion to his death a few years back. No matter that only us old folk will know what it's all about - the bouncy beat and slick harmony chanting are enough to get through to everyone.

JACKSON FIVE: Skywriter; Ain't Nothing Like The Real Thing (Tamla Motown TMG 865). RM's own teenybop heroes don't seem to be doing as well these days as their white counterparts: what's happened to their supposedly fanatical following? Maybe Robin Katz can supply some answers? This phasing stomper with melodic touches is their current LP's title track, and might redress the balance - it's certainly good music. The flipside Motown standard gets a swaying slow lead-switching treatment. **POP PICK.**

CROSS COUNTRY: In The Midnight Hour (Atlantic K 10353). Yes kids, it's the Wilson Pickett warhorse, given a slowed-right-up breathy whites-sung treatment which smacks a bit of the Arbors' The Letter, or the Mastersingers' Highway Code. The latter likeness is possibly more appropriate, considering the total detachment with which the originally impassioned lyrics are rendered. An oddity that may fined friends.

BLUE MAGIC: Look Me Up; What's Come Over Me (Atlantic K 10352). Out here just as it hits the US R&B Charts, this Norman Harris-produced Philly Sound group, whose slower Spell hit remains unissued here, are firmly in the Thom Bell-type groove as they wail and soar through a buoyantly



JIMI HENDRIX: Hear My Train A'Comin'; Rock Me, Baby (Reprise K 14288). From the Hendrix film soundtrack, Jimi does his acoustic solo Blues in Deep Southern down home style. Naturally of interest, although the Monterey-performed B.B. King flip is full of all the fire and buzzing excitement for which his fans loved him... and would make a much more commercial A-side. **MUSIC PICK.**

whomping fully orchestrated stamp beat backing. It sounds like a smash, and has a lovely lush Sweet Soul slow flip. **R&B PICK.**

THE TEMPTATIONS: Law Of The Land; Funky Music Sho Nuff Turns Me On (Tamla Motown TMG 866). In America there's a new Undisputed Truth single of this predictably typical Norman Whitfield material, but in Britain we get the original Masterpiece album track. It holds no surprises as it churns along, although in its favour the funk at least is not at all brittle. The flipside 'live' reading of Edwin Starr's song was the Temps' smallest US hit since 1963. For certain disco dancers, an **R&B PICK.**

JOE WALSH: Rocky Mountain Way (Probe PRO 600). The James Gang's lead guitarist is out on his own now, and the creator of Funks Nos. 48 and 49 sounds vocally distorted, musically thumping on this easy-paced solid slow driver from his nicely-cyclopept new elpee, "The Smoker You Drink, The Player You Get". There's lotsa good modern Rock in these grooves. **MUSIC PICK.**

BING CROSBY: Tie A Yellow Ribbon Round The Ole Oak Tree; It's Not Where You Start (Daybreak DAS 402). And why not? The old groaner is quite capable of putting his brassy 'n breezy razzamatuzz reading in the Chart, too. Gee, a hundred of 'em, and all yellow... too much! **MoR PICK.**

TYRONE DAVIS: There It Is; You Wouldn't Believe (Brunswick BR 6). Literally stomping its way up the US Charts in amazingly quick time, the great understated Tyrone's latest brass-backed cool-voiced thumper maintained an even bass-driven tempo throughout - in fact, it's probably the unusual flexible bass pattern (played on exactly what I'm not sure) which is selling the record. Nice slow flip. **R&B PICK.**

AMERICA: Muskrat Love; Cornwall Blank (Warner Bros K 16302). These enigmatic titles! No, the topside creamy smooth smoocher is not about a particularly kinky case of bestiality - it appears to be about the natural relationship between a set of "Wind In The Willows" characters. Muskrat Sam and Muskrat Susie doin' the shimmy, muzzle to muzzle, and all that. It's so pretty, relaxing and just plain nice (with a distinctly CSN&Y-type slow flip) that it deserves to tie with Cashman & West as **PICK OF THE WEEK.**



OSIBISA: Super Fly Man; Prophets (Buddah 2011179). The new Super Fly movie finds him in Africa, but with the new Shaft movie actually calling itself "Shaft In Africa" he's had to settle for Super Fly TNT. Appropriately, then, those expatriate West Africans, Osibisa, have replaced Curtis Mayfield for the soundtrack score chores. Their pure High Life movie theme makes no concessions to Western tastes, and one can only hope that the film's appeal will be strong enough to make its audiences accept the infectious music on a scale comparable with the reaction to Mayfield's work.

DONNY HATHAWAY: Love, Love, Love (Atlantic K 10354). In the ethereal "What's Going On" Marvin Gaye and Wonder references should suggest. **R&B PICK.**

Reviews: James Hamilton



NEIL DIAMOND: The Long Way Home; Monday Monday (London HLM 10427). From outa the past come these Barry & Greenwich-produced Bang label oldies. Despite their age, there's no disguising that inflexible Diamond voice, so that they should appeal to his fans even now. On top he's in the sort of "Cracklin' Rosie" form which brought him to belated fame here, while flipside he wraps his tonsils around the Mamas & Papas tune.



STEVE LAWRENCE: Pretty Blue Eyes; Footsteps (Probe GFF 122). Funnily enough I've just been going through a phase of collecting old Steve and Eydie (Gorme) hits. look, smarty pants, when you've got everything else but have to maintain your record habit, even

Mantovani can seem good! Anyway, here for your (but mainly nostalgicats') delectation are Steve's old plinky-plunky New York sound hits, redundant and camp as hell, and awfully nice. Don Costa produced, Donny freax!

EARNEST JACKSON: Love And Happiness (Epic EPC 1717). The most popular track on Al Green's lost LP, Love And Happiness was released here as a single but not in the States - hence, enterprising Earnest cashed in with a carbon-copy cover, which hit. He does it well, without doing anything that isn't on the original Green chugger.

Hamilton's disco picks

- NADINE:** Enticement (Young Blood YB 1051) Sexy Smooch!
- STARDUST:** Golden Oldie Show (Sonet SON 2036) Seagulls-intro Slow Pop
- CASHMAN & WEST:** The King Of Rock And Roll (Probe PRO 599) Pop
- BLUE MAGIC:** Look Me Up (Atlantic K 10352) R&B/Pop
- BING CROSBY:** Tie A Yellow Ribbon (Daybreak DAS 402) MoR
- STUART GILLIES:** Sunshine Of Your Life (Philips 6006321) Easy
- AMERICA:** Muskrat Love (Warner Bros K 16302) Slow Modern.



IKE & TINA TURNER: Nutbush City Limits; Help Him (UA UP 35582). It's a rare Turner record that I like these days, and this one's one of 'em. Over an incredible rhythm structure, created by electronically distorted guitar and synthesizer, Tina becomes surprisingly obscured as the arrangement builds up to a whinnying Moog break. However, her voice is heard - and how! - on the one-sided conversation flip. Dig her Soulful enunciation! Yeah, a double-sided R&B PICK.

LIVE



Geordie

GEORGIE took to the stage at the California Ballroom in Dunstable, after a very exuberant DJ had created a wild atmosphere among the dancing throng around the stage.

And they took off on that excitement, building from the start with numbers like Electric Lady and Fire Queen. Basically they were heavy rockers, just right for dancing. The group worked hard to sustain enthusiasm with extroverted playing, every gesture intended for the eager crowd. We were encouraged to join in the choruses, shout, stamp and clap, even in the old favourite, Rising Sun. At times it was like a battle between band and audience, with both winning. A number titled Mercenary Man from their new album was however not up to much, except for a short dramatic guitar solo, almost like something from one of the avant-garde German groups; all done with an empty beer bottle being slid up and down the guitar!

Towards the end the pace quickened, the lights flashed

furiously and the group raced into a rock 'n' roll medley, You Keep A Knocking, Johnny B Goode, Good Golly Miss Molly; too many to mention, and it seemed as if they couldn't stop; as if the entertainment machine was finally in control. Encore followed until eventually the DJ called a halt to the proceedings, and we staggered out into the night, ears ringing, hot and exhausted.

JOHN SIVYER

Sharks

IT'S perhaps significant that London's Marquee was packed out and sweating for the return of the SHARKS. They've been out of circulation since bassist Andy Fraser smashed his hand up in a car accident and had to quit playing, but the band have a more than adequate replacement. Buster Cherry Jones proved in this one-off gig that he can make it move and add a liberal degree of presence with his spaced-out joltings and jumpings. Sharks played like it was their last gig.

The set started loosely, if powerfully, with Sophis-

Wizzard, Argent, Beggars Opera at Bilzen Jazz festival

THIS review should really be titled 'Hassles in Hasselt', or alternatively 'Belsun Blues.' It was, actually old girl, the ninth Bilzen Jazz Festival in a far corner of Belgium that our motley crew of journalists and musicians miraculously bumped into at the weekend.

As you probably know, jazz festival is a popular euphemism these days for an open-air rock concert - this particular one seemed to be a cross between a village fete tea-party and a re-make of the Nuremburg Rally. Believe me they'll rise again, as someone once said. Though to be fair it was hard to say whether these particular Teutons were Belgian, Dutch or German (we were just a few kilometres from the other countries).

Perhaps the biggest surprise, after the shock of Wizzard's rugby songs on the way, and the all-beds-taken welcome in friendly Hasselt, was the quite superb set played by Beggars Opera. They started out playing steady, punchy rock - pretty average, I thought - then about the middle of their set something happened.

tication. The sound was well-balanced, yet for these first numbers they sounded taunt and a little apprehensive. Still the crowd were on their side and when they launched into Ole Jelly Roll, things started to rock.

I'm sure Snips will forgive me for comparing his vocal style with Joe Cocker and Roger Chapman. He's a sort of cross between the two,

Both the band and the 10,000-odd punters, were getting off. There was a fine guitar solo against a really steady racy rhythm and Linnie Patterson's dancing antics to take care of the visuals. If Opera had ended there and then it would have been a perfect set. As it was though, the crowd were well primed for the appearance of Wizzard and showed their disapproval with a full five minutes of hisses and whistles when the band did not appear immediately on stage.

It all added up to a perfect entrance for Roy Wood and a show stopping start with See My Baby Jive. It's still a mystery why they almost throw away their best-known song but these are musicians and as one of them said: "We like to get the hit out of the way and get down to music."

The dilemma for Wizzard at this particular gig was the sheer size and complexity of their arrangements. They are a big band - eight strong - and they need a lot of careful balancing if all the goodies going on are to be heard. Not just the piano, bass, guitar, drums and congas, remember, but two

with enough of his own character - the waving of his hands and pointed fingers - to stamp a lasting impression. Only the material lets Sharks down. The songs are good but too samey. I thought they needed to dare to be adventurous, like on Baby Shine Alight, the one song that really stood out.

PETER HARVEY

saxes and a cellist too. And at this gig neither the band nor their champion of the mixer, Greg Masters, could hear what was happening. Even so, Wizzard played good rock 'n' roll, but the skilful touches, the little licks here and there you knew were being played, were lost in the blur. On a normal gig they should be amazing. They must be one of the best and most inventive rock ensembles in the world. The sax playing and Roy's guitar solos were quite inspired and messrs Smart, Grima and Price, pack a wicked kick in the tail of the sound. You wanna little jazz - you get that too. Oh yes, Wizzard are not to be missed.

Argent were next on to an equally roaring reception that grew ecstatic after their

opener, God Gave Rock 'n' Roll To You. This was their best number along with It's Only Money. Both featured absolutely watertight arrangements. Unhappily Hold Your Head Up seems to have lost something in the number of times it has been played but the band were cheered after every tune from then on and roared back for an encore.

Big disappointment was our departure just as Procul Harem finished their own powerful opener, Conquistador. They sounded really good, but it was time for us to find a hotel. None of Great Western's fault. They'd done their bit... just these dreaded foreigners. Cor speak English can they?

PETER HARVEY



Linnie Patterson in action at Bilzen.

"Great Songs of the Sixties"

Connie Francis



It's Not Unusual
Last Waltz
Delilah
What The World Needs
Now Is Love
Do You Know The Way
To San Jose
What Kind Of Fool Am I
And I Love Her
Walk On Baby
What Now My Love
Trains & Boats & Planes
Make It Easy On Yourself
Cabaret
The Girl From Ipanema
The Good Life
Alfie
The Impossible Dream

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"Greatest Hits, Vol. 2"

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MGM

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THE DREAD SPREAD

HURRIEDLY, I unbuckled my trousers and stepped out of them. Then I stripped off my shirt, string vest, and bikini underpants. The bath taps were running full force. I emptied half a bottle of Dettol into the water, the only luxury I allowed myself in the way of smelling nice, and peeled off my cheesy socks.

Unmindful of the open window, I climbed into the bath, and after my backside hit the hot water, I smoothed the upper half of my hairy body with a cake of Lifebuoy soap and a plastic sponge — rubbing up a lather and then passing the carwash sponge over my sunburned body, rubbing my chest and shoulders, until they were sleek and soapy, rubbing my neck, my arms. I switched to the portable telly, and while I watched Coronation Street — Len Fairclough chatting with Maggie Clegg, the Rover's Return filling with customers, a close-up of Stan Ogden sipping a pint — I stood up in the tub and soaped the lower half of my body, passing the soap-filled sponge over my enormous buttocks, around my massive hips, down the inside of my hairy thighs, and between my legs.

Afterwards, I slipped down into the hot, sudsy water to rinse away the grime and sweat of a day's work recording my new single, Big One, at Chalk Farm Recording Studios. The splash marks were high on the wall by now, and the scum slicks were

growing thicker on the water . . . scum, omigosh — I mustn't forget to wipe the bath clean afterwards.

I was dressing in the thickly carpeted, lavishly furnished bedroom when the phone rang. "Darling!"

It was hyphenated twerp and professional transvestite Dicky Gayboy-Faggert — again. He was beginning to make a nuisance of himself, I thought. "I know I shouldn't call you at Dread Manor, dearie, but I simply had to know if you've written that Bottom's Up song for me yet?"

I sighed audibly and made a mental note to duff up the effeminate leader of the Sweetmeats pop group, at the first opportunity. "I do not write songs for sissie-looking, exhibitionist dudes, you know that," I said, sounding intentionally offensive.

"Judge, duckie, you really surprise me. I know we haven't shared digs for a long time, but there's no need to bully me like that, sweetie, you're just a big fat noodle!" I was annoyed; so bloody annoyed. "Get stuffed, you half-baked petunia," I shouted and slammed the receiver down, hard.

Curry, my Jamaican terrier, came padding into the bedroom as I started to zip up my trousers. He put his soft muzzle ingatingly into my hand, and wagged his stump of a tail. I rubbed his ears. "You'll have to wait for your din-din, Curry." His



big brown eyes pleaded. He scratched the carpet with his front paw, as if to say he was extremely peckish, and my heart melted. I went to the kitchen and opened a tin of Woofy and spooned it into the dog's red plastic bowl.

Some minutes later, I suddenly thought of Dicky Gayboy-Faggert. Curry lay on the floor by the spin-drier; asleep, perhaps. My mind flashed back to the time I had worked as a nightclub doorman — the trouble I had with drunken stage-door johnnies who thought Dicky Gayboy was really a woman.

It was twelve years ago, the time when Sweaty and the Perspirations were scoring with Reeperbahn

cabaret audiences. In 1961, I was a 17-year-old apprentice bouncer-door-man at a posh poofery called Pee Pee Cluck's Booboo Club in the sprawling St. Pauli district of Hamburg, where female impersonator Dicky Gayboy-Faggert was the star attraction.

He was a good-looker in those distant days, but everyone knew he was — well, a bit peculiar. Nancyboy, that's what most of the customers — scruffy-looking seamen — called him. He fascinated them in a strange way. A man wearing pieces of clothing that belonged to the female. Gayboy never had fuzz on his face and his features were those of

a woman — probably this was the result of some kind of imbalance of hormones in his body. A picture of Dicky Gayboy-Faggert flashed into my mind. I could see the beehive wig, the womanish lines of his heart-shaped face, the rouged cheeks and false eyelashes.

You probably won't believe it, of course, but it was true. He wore white gloves on his hands, carried a handbag, and, like the other famous drag artist, Booby Noodle, he wore high-heeled shoes with ankle-straps. He was "Queenie Faggert," the prince of drag, whose secret hobby was nicking women's clothes from washing lines!

The twelve-year-old memories swirled upwards and disappeared quickly like royalty cheques. Only one mental picture remained, Dicky Gayboy-Faggert wearing a pencil-slim skirt with a thigh-high slit, ladies brogue shoes, and a white blouse.

I opened my peepers. Curry was having a canine dream; I thought it may have been my vivid imagination, but as I stared at the dog, I thought I saw his lips form the word "fairy" and he let out a low, mournful whine.

After supper, I slipped into a flowery shirt and a pair of Bermuda shorts; it was warm in Dread Manor, a warm August evening. "Why didn't you become a female impersonator instead of a reggae singer?" my girl

friend asked. "There's only one way to answer that; heck no!"

Before I could say anything else, she grabbed me about the waist and forced me to the couch, and sat on top of me. Her nervous, quivering, pointed tongue tickled my mouth, pressed open my lips, glided into my mouth like a sharp bread knife, rapidly moving in and out until my teeth chattered as her tongue began to dart about like an uncoiled snake. Her lips were wet and smelled of Cinzano blended with a spicy fragrance of parrot curry.

When I opened my peepers, I let out a yell AIEOAIEEEEEEHHH! I jumped up from the sofa and faced the intruder. Dicky Gayboy-Faggert stood at the door, his girlish mouth puckering into a sexy smile.

I stood up, stepped past the oily-looking drag artist in the doorway and, shuddering a little, raced up the hallway to the front door, and went down the garden path with a look of disbelief on my face, convinced, of course, that Dicky Gayboy-Faggert was a raving nutcase.

I peddalled down Mill Street, cycled around the village a while, bought some chips and went down to the railway level-crossing to eat them. My pushbike, a Raleigh job, shiny black with gleaming chromium handlebars, was parked up against the station wall, out of sight and out of the rain that was pouring down . . .

S'long for now, friends.

around the country

tony byworth

Double dose of the Cash mystique

A DOUBLE helping of the unique Johnny Cash musical experience will be made available to British audiences within the next couple of weeks as the release of his "Gospel Road" album is accompanied by a number of stage appearances.

Johnny will have his own 45 minute spot as he guests on Billy Graham's "Spree '73" when it meets at Wembley Stadium on Saturday, September 1 and then, along with June Carter Cash, Carl Perkins and the Tennessee Three, he plays Town Hall, Birmingham (Sept. 2); Free Trade Hall, Manchester (3); City Hall, Newcastle (4); and Apollo, Glasgow (5).

British audiences have already been treated to a short musical preview of "Gospel Road" when the artist played London's Royal Albert Hall last September. For an all too brief ten minutes the complete Cash entourage launched into a highly enthusiastic, exciting, Southern gospel-styled presentation that featured some of the music from the forthcoming film.

Now the soundtrack album of Gospel Road — Johnny Cash's "very personal, very emotional" story of Jesus — is available and offers the complete musical score. The running time of this two record set — CBS 68243 — is a few seconds over ninety minutes which is, in fact, according to the film's synopsis, some seven minutes longer than the final edited version of the film!

The film, and the album, is yet another highly successful project from a man who, during the past few years, has been staggering audiences throughout the



world with his sheer versatility.

"I wrote the script with another writer named Larry Murray and I also narrate the story" Cash commented. "For well over the past year we have been carefully selecting songs to help tell the story.

"I'm serious about my film . . . I believe in what I'm talking about. It was quite a tough job to pull off

something like this — to tell the story and still try and entertain people. We have none of the old church hymns in 'Gospel Road', all the songs are new songs and most of them were especially written for the film by people, who are very alert and knowledgeable about what's going on in the music world today."

Above all, though, Gospel Road is very much a labour of love and is the artist's own stand for religion.

Johnny Cash puts it this way. "There comes a time in every man's life when he says to himself 'I've got to do something worthwhile for this world'. Every man wants to make that one mark that will say to the world — 'Here's my contribution'. This is my something worthwhile."

Teeniebopper sensations are not purely restricted to the realms of pop music. Country music have their youngsters also and, whilst waiting for the Nashville recording debut of Marie Osmond, how about taking a listen to the fine vocal talents of Texas born Tanya Tucker?

Tanya's the girl who, at the age of thirteen, recorded the original hit version of Alex Harvey's Delta Dawn and paved the way for a whole stack of other artists to provide their versions of the song on practically every album to be released during the subsequent months.

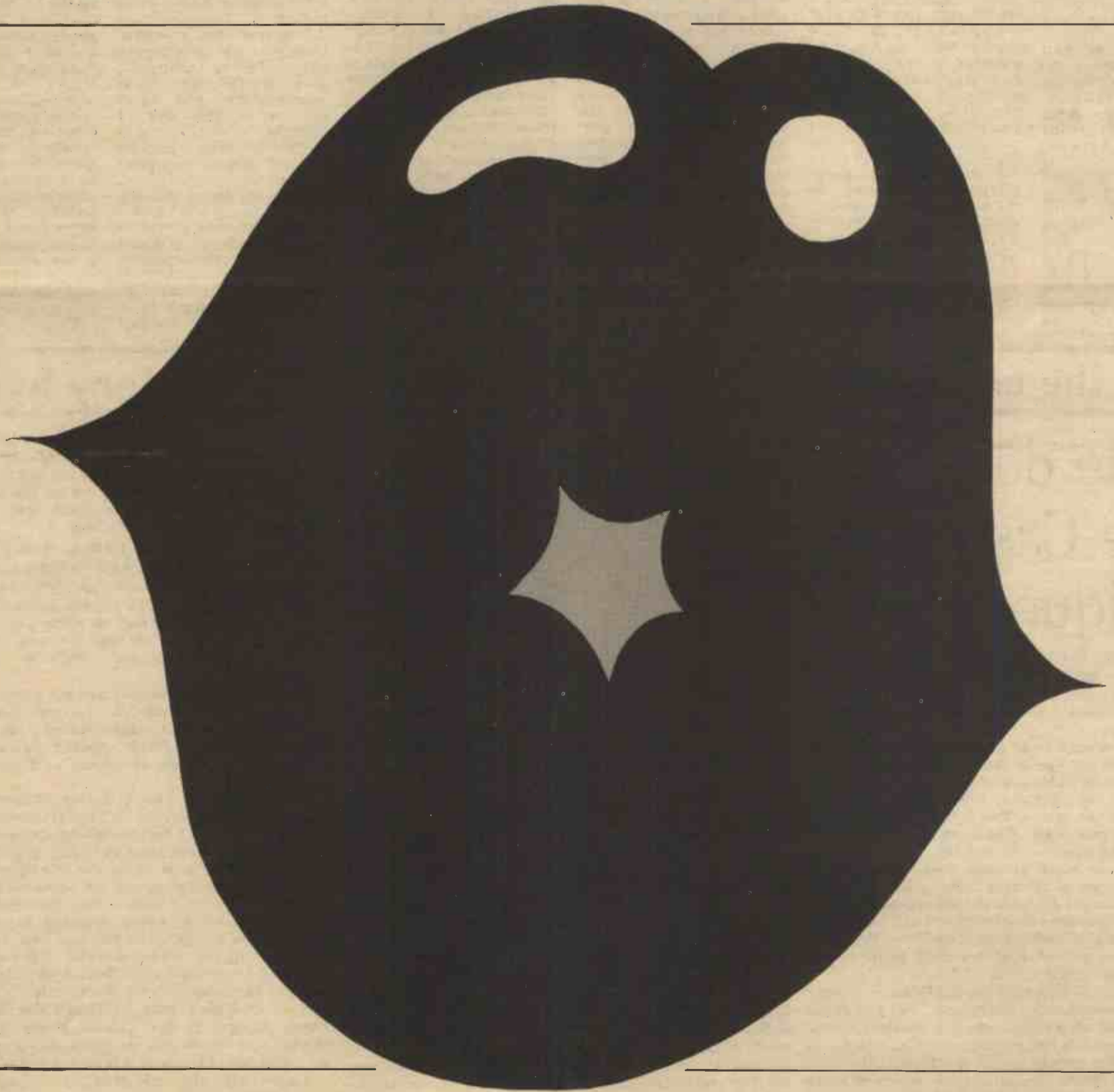
It seems a common enough occurrence that country entertainers start young in the music profession — but very few achieve instant success at an early age. Tanya's the exception to the rule and, following Delta Dawn hitting the number one slot on the country charts, repeated the story as the double "A" single Love's the Answer Jamestown Ferry moved into the US Top Five.

Now, with the release of What's Your Mama's Name Child, Tanya Tucker debuts before British record buyers and shows that she possesses a voice that gives no indication of her tender fourteen years.

Currently she mingles recording and stage appearances with education where she abounds in athletics and plays alto saxophone in her high school band. You can rest assured that even greater success lies in the years ahead.

ROLLING
STONES

NEW SINGLE
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Atlantis — a myth to save the world

Earth and Fire and the land below the sea

ATLANTIS freaks are strange people. Some think them entirely loony, others wonder what they are missing out on. It's become something of a cult I suppose, and now that Dutch band Earth and Fire have cut an album, Atlantis, entirely dedicated to the ancient Atlantean civilisation, they could become rock leaders of that cult.

Chances are you know little of Earth and Fire and even less of Atlantis. The group have appeared only once in England, at the London Music Festival, though they plan to return for a full tour in September when Atlantis is released. But more of the group later; first a word about the magic of Atlantis.

It's almost like a spell that grips perhaps the more imaginative among us. You see according to legend and a certain amount of psychic and occult knowledge, the Atlanteans founded a great and glorious civilisation which was destroyed by the misuse of energy. Whether it was nuclear energy, solar energy, or whether it's all just a romantic myth, cannot be proved. Yet it's still very exciting to consider a civilisation in which everyone had fully developed the Third Eye and could communicate telepathically. It's also very frightening and a little too close to our current culture, to consider the terrible end the misguided leaders of Atlantis brought upon themselves. The island continent disappeared without apparent trace in a series of cataclysms that literally changed the shape of the world.

To give you an idea of the fanaticism Atlantis

can engender, I'll tell you the story of George, an American from an artists community on Cape Cod. He turned up in my home town a few years back hell bent on making his way to the spot in the Atlantic Ocean where he believed Atlantis had sunk.

George had discovered that more than 200 ships had gone down in the area,

known as the Bermuda Triangle, and had been lost without trace. He believed it might be possible to discover Atlantis, perhaps in a different dimension, and then find out what happened "before it was too late."

Mad, you may say, that's the power of the cult. Earth and Fire experience it all the time. Like at their only English gig. They'd been playing tracks from the new album when a message was handed to them from the audience. It was headed Age Of Aquarius with the sign and said: "You have friends. We have seen the Vimanas," and asked the group to ring a London number. (Vimanas, by the way, were the Atlantean flying ships).

The last story was told to me by a cool, calm and collected Dutch chick by the name of Jerney Kaagman. She's the singer with the band.

We met for a coffee

before she returned to Holland after the Ally Pally gig and though she has no trouble speaking English — she almost has a London accent — it was not until we got onto the subject of Atlantis that the conversation began to flow.

Jerney, you see, was brought up in The Hague, by Theosophist parents — members of the Theosophical Society who delve into occult matters. So she's no stranger to the mystical side of life.

"We find wherever we go, people want to talk about these things," she shrugs. "I find it interesting but it's the Koerts brothers who are the fanatics in the group. They will talk about Atlantis all night."

Chris and Koerts oerts play guitar and keyboards respectively, and sing. Together with bassist Hans Ziech, they are responsible for the compositions so aptly described after the Ally Pally gig as "mood music". It's sufficiently different and exciting enough to have brought them a number two hit with their first single release in Holland and subsequently five big hit singles as well as three strong selling albums. They've had hits in Germany, Belgium and Japan too, as well as a number one in Israel. Yet so far they have only a small band of followers in Britain, but they hope to improve on that when they tour here.

Jerney likes the English audience. "They really listen and that's something you don't get so much in Holland now. If you try to talk to them they will shout 'shut your mouth and play music'."

Without hits, it seems, you cannot get work in Holland. "We were lucky when we started out," she said. "We were asked to support Golden Earring who were Holland's biggest group at the time, then once we had our first hit we began making the records less and less commercial each time."

It's inevitable that Jerney's voice will get compared with Jefferson Airplane's Grace Slick.

It's got the same soaring yet soft little-girl quality. But the music is more in the Focus-Moody Blues — King Crimson range.

"We started out doing American West Coast songs and just evolved our own sound. It's sort of symphonical with the mellotron. I like to think it's harmonical, romantic and mystical."

She doesn't mind the comparison with Focus. "They're friends of ours. We know we have our own

style but it is musical, perhaps because Chris also studied at the Conservatoire, like Thijs Van Leer."

It was 1968 when Earth and Fire first started out and a year before Jerney joined them. "They just came and knocked on my door one day and said 'do you want to sing with us'. They'd heard I'd been singing with a school band."

Of course she didn't think twice about it. "It was better than going to work every day."

Now she's working harder than ever, only occasionally getting a chance to spend a quiet

day at home, or walking her alsatian. Next off she's getting a piano. "I want to try my hand at composing, too."

All the songs would be in English though. Because as every Dutch group knows, they stand no chance of acceptance if they record in their own language. "You have to be good at English. That's why it's easy for Focus, they don't have lyrics."

Watch out for the band when they come back; they're good at most things — especially reviving interest in the lost continent of Atlantis . . .

WELL WE DO TRY!

Limmie and The Family-Cookin' —
YOU CAN DO MAGIC

The Osmonds — GOING HOME

Elvis Presley — FOOL

Joe Simon — STEP BY STEP

Vicky Leandros —
WHEN BOUZOUKIS PLAYED



WORLD WIDE
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U.S. news

eliot tiegel

And now... Sigmund and the sea monsters

JOHNNY Whitaker, a teenage actor better known as Tom Sawyer in the recent film, is about to be presented to the American public on disc and TV and may just emerge as the new teenage idol.

Johnny has been recorded singing the title tune from a new children's TV series, Sigmund and the Sea Monsters and he will be singing other songs in the series. He will play one of the animated characters in the show and all the music is being created by writers who work for a chap named Wes Farrell.

Wes, in case you aren't familiar with his name, is a very enthusiastic chap who has recorded all of David Cassidy's hits and all the hits by the Partridge Family.

And while he doesn't record David anymore, he is still the producer for all the Partridge's music — and that's a full-time job.

"Johnny Whitaker," Wes says, "has great skill for a youngster and it's been great working with him." The first single by Johnny on the Chelsea label is Friends which was written by Danny Janssen and Bobby Hart.

Wes points out that the launching of Johnny's career on records in conjunction with the premiere of a new TV series is the first time since the Partridge Family that a teen pop star makes his debut simultaneously on records and TV.

Besides the Partridge Family, the Monkees are another act which had both TV and record exposure simultaneously and it worked, just the way it worked for the Partridge Family and just the way Wes believes it can happen for Whitaker.

Whitaker is the red headed fella in the feature film Tom Sawyer and has also appeared in the recent TV series Family Affair.

Petula Clark has revealed that she writes songs and claims having written several under another name which became hits. Will she sing her own songs? No, she says, because it would look like she's jumping on the singer-songwriter bandwagon.

She speaks of wanting to do a TV special in Madrid involving doing a concert. The show would be shown in England and the States.

Jesse Colin Young, formerly the leader of the Youngbloods is going out alone on Warner Bros. His debut LP will be Song For Juli with personal appearances being arranged after the LP is out in September.

Following Mott the Hoople's successful con-

cert in New York at the Felt Forum, Columbia threw a lavish party that boasted Sly Stone, Iggy and the Stooges, Todd Rundgren, Steve Paul, Eagles and America... Buffy St. Marie and the Memphis Horns will be heard on the next LP by the New Riders of the Purple Sage... Sly Stone, that ole rascal, has taped a concert appearance in New York's Central Park for a TV special called Good Vibes From... Bob Dylan's new single of Knockin' On Heaven's Door is a cut from his Pat Garrett film soundtrack.

The Sunset Strip used to be really packed with people during the summer

months when it was warm in Los Angeles and there were a number of rock clubs. This summer, the streets are rather deserted (where have all the hippies gone?) and only the Whisky has been booking top rock acts. A few doors up the street a new rock theatre is taking shape. It will be called Roxy and should be open within the next several months. Across the street from the Whisky, a former striptease club, the Classic Cat, has gone straight and is now called the Classic and is featuring the musical Jacques Brel Is Alive And Well. When that closes, the room will be used for other musical presentations. So it looks like the Strip will be gaining some new talent locations.

Saxman Eddie Harris will write the music for the

film Black Belt Brothers with Atlantic releasing the soundtrack LP... the James Montgomery Band from the New England community of Cambridge has joined Capricorn Records, a label headquartered in the South of the country. The New England area is not particularly noted for its blues or country bands.

Billy Paul, El Chicano, the Impressions, Barry White and Love Unlimited and others headlined during the second annual Watts Summer Festival concert in the 100,000 seat Los Angeles Coliseum... Grace Slick is putting the finishing touches on her next Grunt LP after having recorded strings and other orchestral parts in London... Edwin Starr has cut an LP with producer Norman Whitfield.

Straight from the States

JAMES BROWN: Sexy, Sexy, Sexy; Slaughter Theme (Polydor) and LYN COLLINS (THE FEMALE PREACHER): How Long Can I Keep It Up (People). James Brown, meets Jim Brown! Yes, hot on the heels of his soundtrack scoring chores for "Black Caesar", Mr. James Brown has trotted out more movie music, this time for the latest in the Jim Brown-starring (and Jim Brown-produced) "Slaughter" series, "Slaughter's Big Rip Off". Remember, Billy Preston did the original "Slaughter" theme? Well, the impact of hearing the new James Brown theme as you sit back in your cinema seat is gonna be a whole lot different! From a slowly building suspense-filled start it explodes into a whole mess of funky butt Soul rhythm, before easing back into a comparatively melodic instrumental passage. However, that's only the B-side of J.B.'s new single, the score-culled A-side of which is one of those leaping whomping stomping dancers of the sort which he cut a few years back... hence, if it comes out in Britain, it stands a really good chance of hitting here. Add the kinda blatant title to a beat that sure don't quit, and Pop satisfaction is guaranteed! Then, for a Soulful turnabout, also from "Slaughter's Big Rip Off" comes The Female Preacher's lovely new slowie, penned by J.B. with Fred Wesley, and of course arranged and produced by James Brown — The Hit Man — Godfather of Soul (as both labels proclaim). Interestingly, the Lyn Collins record features an edited 3:32

"Part 1" version on the plug side and the full 5:29 "Part 1 & 2" on the flip. It's a rap-introed beauty with a gorgeous relaxed backing behind Lyn's tender then raw emoting, which obviously relates lyrically to Slaughter's girlfriend in the movie: as the words switch from a loving resignation to her man's dangerous way of life and become more agitated by self-doubt about her own inner strength, so the music becomes a churning whirl that accurately reflects her mental turmoil. Thus, if the only reason for a visit to the original rather drab "Slaughter" movie was to see Stella

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

Stevens starkers, James Brown's music will be reason enough to sit through the "Big Rip Off"... provided that they fit it all in the film. JOE SIMON: Theme From Cleopatra Jones; Who Was That Lady (Spring). Staying with black movie music, we find that although Joe Simon himself wrote and produced this theme for "Cleopatra Jones," the Brad Shapiro-penned / produced flip has rather more to do with the film's subject matter, actually mentioning her by name. The theme itself is a ponderous mixture of instrumental and vocal which never gets off the ground, consisting mainly of a monotonous cluster of clomps

infiltrated by torpid strings, brass and electric piano, not to forget a bit of the mandatory wah-wah guitar, over which Joe Simon bays and howls. He does actually say "Cleo" twice towards the end, but on the faster, synthesizer-introed flip he tells us all about "Miss Jones" — a gun-totin' afroed cutie taken to wearing mink boleros with bead accessories, if the paper sleeve pic's anything to go by. This flip is so much more lively and better than the A-side that it will be a good move of Polydor's if they make it the plug side when and if British release time comes. DEODATO: Rhapsody In Blue (CTI). George Gershweeeeen (as Peter Sellers once sang) wrote his "Rhapsody In Blue" in the mid-'20s, and played the piano part himself on its original recording by Paul Whiteman. I happened to grow up with a wind-up gramophone and the two twelve-inch 78s which comprised that original recording, and bought the Top Rank-released hi-fi re-recording by Whiteman while still a young lad in 1959. You may not be surprised to learn that "Rhapsody In Blue" is my favourite piece of music (as opposed to tune). So, along comes Eumir "Also Sprach Zarathustra" Deodato and — lol! — he does his inimitable restyling job, leaving the basic brass climax parts and a little bit of the main melody but chucking out the rest in favour of his usual jerky doodling. And, while it ain't Gershwin, it ain't bad... although I do think that as "Zarathustra" was only a series of climaxes to start with, it was a more suitable choice for adaptation.

U.S. CHARTS

from Billboard

single				album			
1	3	BROTHER LOUIE	Stories	1	2	CHICAGO VI	Columbia
2	2	LIVE AND LET DIE	Wings	2	1	JETHRO TULL	A Passion Play
3	1	TOUCH ME IN THE MORNING	Diana Ross	3	3	PINK FLOYD	The Dark Side of the Moon
4	5	LET'S GET IT ON	Marvin Gaye	4	5	CAT STEVENS	Foreigner
5	4	THE MORNING AFTER	Maureen McGovern	5	4	SEALS & CROFTS	Diamond Girl
6	8	DELTA DAWN	Helen Reddy	6	8	DIANA ROSS	Touch Me In the Morning
7	7	GET DOWN	Gilbert O'Sullivan	7	6	DEEP PURPLE	Made In Japan
8	14	SWEET GYPSY ROSE	Dawn featuring Tony Orlando	8	7	SLY & THE FAMILY STONE	Fresh
9	9	UNEASY RIDER	Charlie Daniels	9	11	DEEP PURPLE	Machine Head
10	6	BAD, BAD LEROY BROWN	Jim Croce	10	10	LEON RUSSELL	Leon Live
11	10	FEELIN' STRONGER EVERY DAY	Chicago	11	9	CARPENTERS	Now & Then
12	11	I BELIEVE IN YOU	(You Believe in Me) Johnnie Taylor	12	13	DOOBIE BROTHERS	The Captain & Me
13	13	MONSTER MASH	Bobby (Boris) Pickett & the Crypt Kickers	13	-	ALLMAN BROTHERS BAND	Brothers & Sisters
14	17	IF YOU WANT ME TO STAY	Sly & The Family Stone	14	12	CAROLE KING	Fantasy
15	16	HERE I AM	(Come and Take Me) Al Green	15	38	GRAND FUNK RAILROAD	We're An American Band
16	27	LOVES ME LIKE A ROCK	Paul Simon	16	20	JOHN DENVER	Farewell Andromeda
17	22	ARE YOU MAN ENOUGH	Four Tops	17	18	TOWER OF POWER	Live
18	20	GYPSY MAN	War	18	21	LIVE & LET DIE	Soundtrack
19	29	WE'RE AN AMERICAN BAND	Grand Funk	19	15	LED ZEPPELIN	Houses of the Holy
20	26	SATURDAY NIGHT'S ALRIGHT FOR	FIGHTING Elton John	20	16	PAUL SIMON	There Goes Rhymin' Simon
21	24	ANGEL	Aretha Franklin	21	17	GEORGE HARRISON	Living In The Material World
22	24	HOW CAN I TELL HER	Lobo	22	85	STEVIE WONDER	Innervisions
23	12	SMOKE ON THE WATER	Deep Purple	23	19	AL GREEN	Call Me
24	18	DIAMOND GIRL	Seals & Crofts	24	14	CARLOS SANTANA & MAHAVISHNU	JOHN McLAUGHLIN
25	25	A MILLION TO ONE / YOUNG LOVE	Donny Osmond	25	43	HELEN REDDY	Long Hard Climb
26	15	YESTERDAY ONCE MORE	Carpenters	26	32	JESUS CHRIST SUPERSTAR	Soundtrack
27	31	MEET THAT LADY	Isley Brothers	27	28	DICK CLARK	Presents 20 Years of Rock N' Roll
28	19	SHAMBALA	Three Dog Night	28	23	CURTIS MAYFIELD	Back to the World
29	32	I WAS CHECKIN' OUT — SHE WAS CHECKIN' IN	Don Covay	29	36	JOE WALSH	The Smoker You Drink The Player You Get
30	30	BELIEVE IN HUMANITY / YOU LIGHT UP MY LIFE	Carole King	30	30	ARETHA FRANKLIN	Hey Now Hey (The Other Side of the Sky)
31	33	THE HURT	Cat Stevens	31	22	PAUL McCARTNEY & WINGS	Red Rose Speedway
32	45	WHY ME	Kris Kristofferson	32	25	BREAD	The Best Of
33	35	NOBODY WANTS YOU WHEN YOU'RE DOWN & OUT	Bobby Womack	33	31	ROD STEWART	Sing It Again Rod
34	43	THEME FROM "CLEOPATRA JONES"	Joe Simon featuring the Main Streeters	34	47	SEALS & CROFTS	Summer Breeze
35	50	MY MARIA	B. W. Stevenson	35	26	BEATLES	1967-70
36	36	BEHIND CLOSED DOORS	Charlie Rick	36	45	THE POINTER SISTERS	Only the Piano Player
37	23	NATURAL HIGH	Bloodstone	37	41	BOBBY WOMACK	Facts of Life
38	46	THERE IT IS	Tyrone David	38	57	VAN MORRISON	Hard Nose The Highway
39	28	SO VERY HARD TO GO	Tower of Power	39	29	ALICE COOPER	Billion Dollar Babies
40	41	FUTURE SHOCK	Curtis Mayfield	40	37	JANIS JOPLIN	Greatest Hits
41	51	BABY I'VE BEEN MISSING YOU	Independents	41	33	ELTON JOHN	Don't Shoot Me I'm Only the Piano Player
42	37	MONEY	Pink Floyd	42	27	EARTH, WIND & FIRE	Head to the Sky
43	60	I'VE GOT SO MUCH TO GIVE	Barry White	43	60	BOB DYLAN / SOUNDTRACK	Pat Garrett & Billy the Kid
44	53	STONED OUT OF MY MIND	Chi-Lites	44	51	LED ZEPPELIN	Atlantic SD 7208
45	39	WILL IT GO ROUND IN CIRCLES	Billy Preston	45	24	BETTE MIDLER	The Divine Miss M
46	34	BOOGIE WOOGIE BUGLE BOY	Bette Midler	46	49	STEELY DAN	Countdown To Ecstasy
47	47	CLOUDS	David Gates	47	40	J. GEILS BAND	Bloodshot
48	42	RIGHT PLACE, WRONG TIME	Dr. John	48	62	STORIES	About Us
49	40	MISDEMEANOR	Foster Sylvers	49	39	BEATLES	1962-1966
50	49	EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE	Stealers Wheel	50	34	JIM CROCE	Life & Times

ALBUMSCOPE



DEKE LEONARD - ICEBERT
(UNITED ARTISTS - UAG 29464)
Deke is an excellent heavy rock guitarist with a fine voice and ability to write songs. Now comes the first album under his own name. In style he varies considerably but the quality lingers on. Standouts are *The Ghost Of Musket Flat*, featuring mellotron and the plaintive wail *Nothing Is Happening*. Well worth listening to carefully, also a beautiful ice blue sleeve.



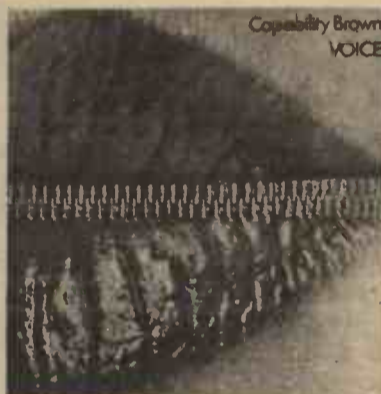
CHRIS JAGGER
The first album from Mick's younger brother. People may be looking for an imitation of the elder Jagger sound will be pleasantly surprised. Chris, who wrote most of the songs on the album has a distinctive rock and blues sound, with, surprisingly, a hint of Bowie's plaintiveness. Outstanding tracks include *Joy Of The Ride*, *Handful Of Dust*, *Let Me Down Easy* and *Something New*.



THE BEST OF STATUS QUO -
(NSPL 18402)
This really is Status Quo at their best. Tracks include their hit single *Mean Girl*, plus *Down The Dustpipe*, *In My Chair* and *Gerdundula*, their latest release. An excellent collection for all Quo fans.



I'VE GOT SO MUCH TO GIVE -
BARRY WHITE - (NSPL 28175)
The genius himself, Barry White with his first album. His spectacular version of *Standing in the Shadows of Love* is included on this album, along with *I'm Gonna Love You Just A Little More Baby*, and his new single *Bring Back My Yesterday*.



CAPABILITY BROWN - "VOICE"
(CAS 1068)
When it comes to beautiful harmonies, good musicianship and excellent songs then Capability Brown are the Guvnors. Their particular brand of soft rock with all the power of 6 part harmonies is in evidence on their great new album - "VOICE".



THE MAYTALS - "FROM THE
ROOTS" (TRLS 65)
The Maytals are one of Jamaica's longest established and most successful groups, whose hits include 54-46 *Was My Number* and *Monkey Man*. This new album includes 11 originals plus Lennon's *Give Peace A Chance*.



ELVIS PRESLEY - "ELVIS" (SF
8378)
A new Elvis album (not to be confused with the original "Elvis" LP now deleted) features his latest single hit *Fool* plus his versions of *It's Impossible*, *Don't Think Twice*, *It's All Right* and *I'll Take You Home Again Kathleen*. His success just seems to go on forever . . . he's just completed yet another sell-out tour of the States and opens in his annual cabaret show at the Hilton, Las Vegas, later this month. But still no news of a UK tour . . .



NEW YORK CITY - "I'M DOIN'
FINE NOW" (SF 8385)
A new American soul rock band who have established themselves straight off in the British charts with their single *I'm Doin' Fine Now* follow through with an LP with the same title. Other tracks include *Hang On Sloopy* and *By The Time I Get To Phoenix* and new material written by the group's chief writer Tim McQueen.



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Neil Sedaka

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b/w I Don't Know What I Like About You



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It could have been just flash when Irish group Horslips sent to Britain for the Rolling Stones Mobile to record their first album. Jeremy, the engineer, thought it was a bit much but soon changed his mind, 'I thought we were coming over to record some hick folk trio. No way!'

Horslips reel out that Irish funk

by Tony Jasper

"You know we don't feel we have to stand there and say this is, for instance, rock 'n' roll. Our backgrounds give us such a variety of music and sound to call upon.

"There's a looseness about our music and some quarters of Ireland would doubtless throw us out for some of it!

"We even do a reggae piece in live performance. I mean there's a closeness in Irish rhythms and reggae, just the bass line needs shifting.

"I suppose it was shifting from predominantly concert audiences to the ballroom circuit which in a way forced some changes on our music and made us more funkier.

"Some people like using the word 'spacey' about our music, well we do soar away and get a feeling of distance in our music."

Horslips are back in Britain this autumn, for the moment there's a single to get on with called, *The High Reel* (RCA). The tour, a 22-day itinerary, opens at Newcastle Polytechnic on October 5 and then the group are off to Germany for a couple of weeks.

Fancy this group could be something and for now it's back to putting their album, *Happy To Meet - Sorry To Part*, back on turntable - it's one of those records which improves with every listening for there's many a thing happening on the tracks. They aint no flash group - they've got talent. That's what.

You see Horslips are good, very good. *Happy To Meet - Sorry To Part*, their album, has been in pretty active service on my turntable these past few months.

Over in Ireland the days, since the mighty Stones Mobile said goodbye, have been filled with numerous press cuttings thudding on the group's floor. One Irish commentator wrote, "This gorgeously packaged slice of black plastic isn't just the best Irish recording ever made, it can stand up internationally as a well produced, magnificently recorded hunk of new talent and imagination. It's the Irish Sergeant Pepper."

The Pepper remark is indeed for Irish comparison but musically Horslips do strike a good claim on the total music scene for attention, lots of it.

Certainly there's a folk flavouring to the group. They do draw on Irish traditional folk music but that's not basically where they're at. They are firmly a rock band.

Apart from their nationality, and the group comes from both sides of religious Ireland, they do have a real knowledge of Irish folk roots, even if the final outcome is rock. The keyboards player (including moog), who also uses flute, tin whistle and uilleann pipes (Irish war pipes played with the elbow) is Jim Lockhart. He has the eyes to make a girl think whether she ought to be home and a

smile to reassure the priest. Jim has an M.A. in environmental studies and can speak fluent Gaelic.

Johnny Fean is from County Clare, the home of most of Ireland's best traditional musicians. He plays guitar, banjo and flute. His fine electric guitar work, laced with Irish overtones reflects his respect for the traditional.

Eamon Carr once went building a reputation as a poet but now drives this rock Irish group along on drums. Bass guitar and acoustic guitar comes from Barry Devlin former founder of The O'Carroll folk group.

Charles O'Conner, the only non-Irishman but nevertheless someone who has worked in Ireland makes up the group. He has gigged with countless ceil bands and plays fiddle, mandolin and add to those two, concertina and jews harp. He adds richness to the group's overall sound.

Jim Lockhart, the Dublin member of the group and once much involved in radical student movements, says about the band: "We try to avoid categorisation. There are many elements in our music. There are jigs and reels and we take traditional ones or some of our devising and extend them as far as its possible in a rock format.



Zappa — a booga of a good talker

by
**Roger
Greenaway**

When I was a little lad back in the big brash 60's it was in vogue to be wierd. You put on your floppy, flowery shirt, your floppy flowery hat and hung a Littlewood's hippy bell around your neck and you were a part of the H a i g h t - A s h b u r y revolution — despite the fact that you were living in Stoke Poges or Stockland Green.

Freedom! Yes we really thought it meant something. But the flower power thing even got messed up along Haight-Ashbury and after a couple of years waiting for this mystical freedom ideal to be enacted the cynicism set in.

Now if you're wondering what all that has to do with Frank Zappa, musician extraordinaire, take a listen to one of the earliest Mothers albums, We're Only In It For The Money. That's where the cynicism found it's first public voice.

Sharp

Zappa, from L.A. just up the coast from the freaked Frisco Scene, conceptualised the problems of a generation while they were still getting high pointing out the problems of their parents.

Zappa's cynicism was never bitter. More amused than hurt by the mistakes of his contemporaries, he turned his attention to poking them with his razor sharp musical stick. No waiting for reactions. He made his

point and moved on. The flower power lampoon needed no reputation so Zap moved on. The classical Hot Rats, the futuristic Weasals Ripped My Flesh, the silly period of Howard Kaylan and Mark Vornan which produced the unbelievable burlesque Live At Fillmore album, and now the intellectual musical base of a Mothers including jazzmen like Jean-Luc Ponty as well as perennial Zapperite, Ian Underwood.

Cross

This particular Mothers is in town for a concert at Wembley Empire Pool, on September 14th, and to publicise the latest Mothers album out on August 31.

"It's like a cross between We're Only In It For The Money and Hot Rats," says big Frank sprawled out on a leather sofa in the plush Kensington hotel he's using as his base. "But then it's like nothing you've ever heard before."

Not too good an insight, so Frank decides to talk about the cover instead.

There's our two roadies. No, the heads of two roadies on one body.

There's a map of Florida with Milwaukee pinpointed. Milwaukee in Florida? "There's a pair of soiled underpants and a crumpled beer can and . . ." Frank meanders on enjoying the intricate description of the package. From what he said, the new one seems like the story of a tour. Agree Frank?

Teenies

"Well some of it is about incidents on tours we've had and some of it's about incidents we will have on tours in the future."

And the soiled underpants? Are the Mothers turning on the teeny boppers?

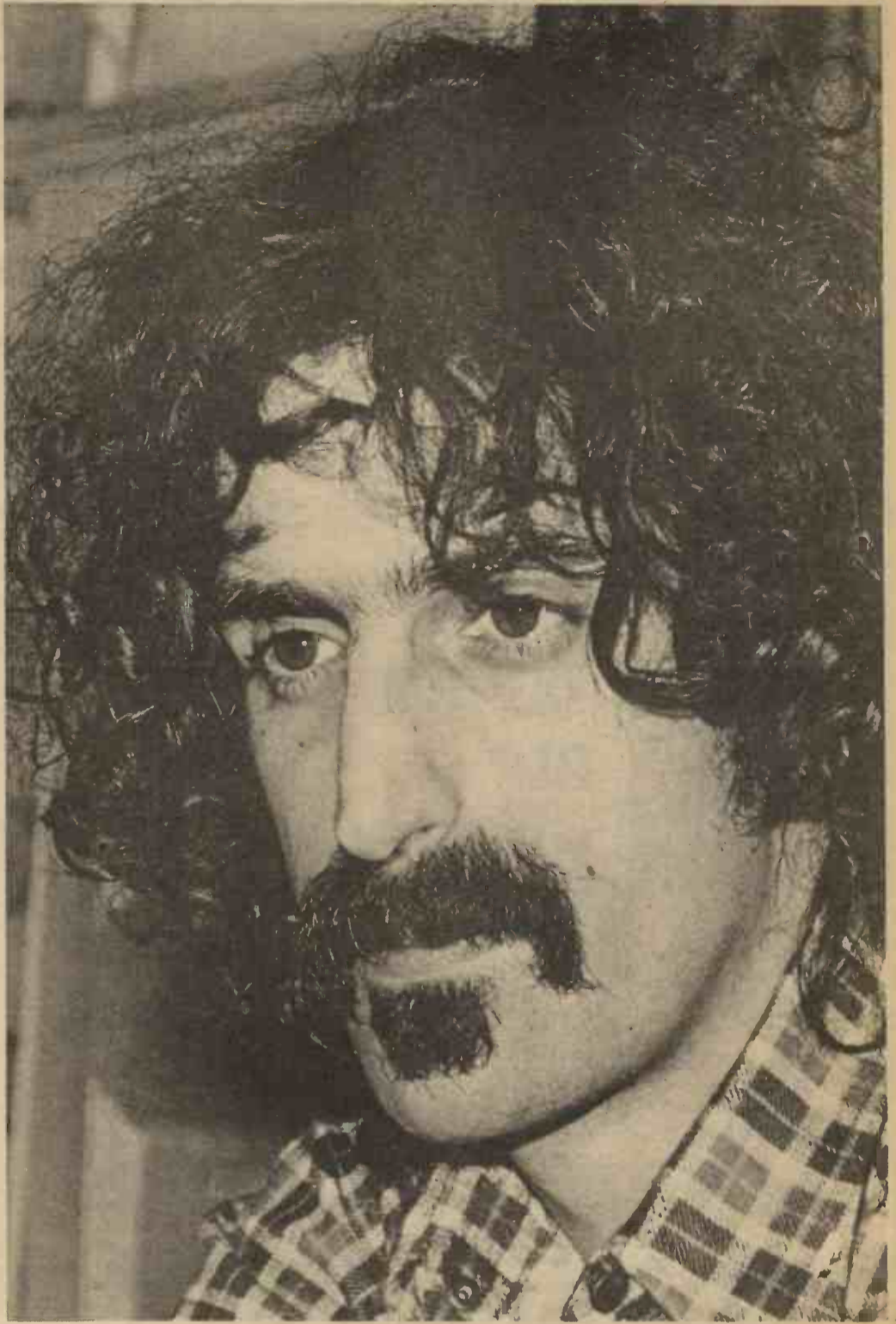
"We had one concert where we asked everyone to take off their underclothes and we had two bras and one pair of guy's trunks."

Not exactly Sladish.

"But in America at least, most of our audience is 16-year-old male boys."

A pause, "male boys?" Yes Frank, you did say that. A lovely line and one that Frank has to pursue until it's exhausted.

"We do have girls at our concerts though. I mean we haven't gone glam and glit, That isn't why we attract so many male boys. After one gig we had three girls come backstage to see us. However 33 and one third per cent of those three girls were wearing glitter in their hair, another 33 and one third per cent were



wearing rouge on their eyes and 25 per cent of those three girls were virgins."

And just so you know how many levels Mr. Zappa can operate on, he stretches his legs, sips his iced lager, and lays heavy words about his former label, Verve!

Frank's now with Warners and his dealing with them seem, on the whole, good. It wasn't so pleasant with Verve.

"They're a very bad company. I have nothing positive to say about them at all."

Warners have even given Frank the chance to control advertising for the band. "We've made some great spots for radio. Listen to Luxembourg they're going on there soon."

Booga

"There's this beautiful d.j. voice which comes on with: Yeah, it's Frank Zappa and the Mothers of Invention with a booga of a new album. "The idea of a booga of an album. . ."

Frank smiles. We all smile. Why not? He's a booga of a good talker. Just another of the many talents Mr. Z. has at his disposal. Despite the cynicism.

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Stop the bickering

IN the past few weeks in Record Mirror there have been several letters from Bee Gee fans degrading Bowie, and vice-versa.

People who like the Bee Gees are NOT square (as R. G. Brown stated 14.7.73) and Bowie is not a load of

trash (as a Bee Gees fan stated).

Aren't there enough troubles in politics and pollution without this silly bickering about "my pop star's bigger than yours, so there!" attitude.

The Bee Gees and Bowie are really in two

different musical categories, and each plays their own kind of music to their best ability.

So let's keep the brawling and pettiness out of pop music, huh?

Sandy Holton

78 Green Lane,
Worcester Park,
Surrey.



Earthband should be known

I'VE JUST bought Messin' by Manfred Mann's Earthband.

The Earthband are surely the greatest new band around. Their album is sheer brilliance, not one of the seven tracks anything less than first class.

I really hope the band establish themselves within the next year, as it would be a great shame if they forgot Britain to concentrate on America where they are already very big.

I hope this letter is printed, as I feel that the public should know about this band, and make sure that they do not become "just another group".

And to quote the back page of a certain music paper. "Take a tip, take time out to really get into this album, you won't regret it."

A Manfred Mann, Mick Rogers, Chris Slade and Colin Pattenden fan.
London.



Blue Mink are great!

I FEEL I must write after seeing a sensational appearance of Blue Mink at a Manchester night spot.

It is about time everyone woke up and realised what an exceptionally good group they are, and I am sure everyone will want to wish them success when they go to America shortly.

Phil Bailey

46 Buckley Street,
Macclesfield,
Cheshire.

Pics please

COULD ANY readers please supply me with full discographies of Elvis Presley, Jerry Lee Lewis, Little Richard, Eddie Cochran, Gene Vincent, Bill Haley, Buddy Holly, Carl Perkins, Fats Domino, Chuck Berry and Bo Diddley?

R. D. Browne

6, Lunham Road,
Upper Norwood,
London,
S.E.19.

Keep on rocking!

Where are Chicory Tip?

EVERY WEEK I look in vain at the charts and hope to see some mention of Chicory Tip. Surely Cigarettes Women And Wine is their best yet.

It's much better than Good Grief Christina and that got up to number 17.

It's hardly ever played on the radio yet Mungo Jerry and Suzi Quatro are played at least six times in one day.

If you like the record go out and buy it. Chicory Tip need another number one record.

Chicory Tip Fan

London,
N. 21.

Let's push Apple

AFTER MANY attempts trying to record The Beatles Story, I'll have to admit complete failure.

Being as I am, a Beatles Fan of many moons, I was drooling over an idea of seeing the Beatles Story in an album set.

Just imagine in a book of pictures and info on the Fab Four, and recorded in stereo, like the oldies on their last two greatest hits, for as little as £8.50.

So please Apple, buy the tapes off the B. B. C. and let the fans have such a souvenir to cherish and pass on to our grandchildren.

So please let's give Apple a little persuasion, like a few million signatures.

F. Higgins

112, Shrewsbury Street,
Old Trafford,
Manchester,
M16 9AU.

Well-done Beeb

I WOULD like to congratulate the B. B. C. on their television series, "Music My Way," and to commend them on their choice of artistes.

Sandie Shaw has experienced a sad lack of television exposure in recent years, but her half hour show, on Wednesday August 8th was a rare opportunity for the public to see what an improved performer she is.

Gone are the days of Puppet On A String. Sandie has matured into a very versatile entertainer.

Lynne Appleby

56 West Dyke Road,
Redcar,
Teesside.

'Everly' shame

HOW sorry I was to learn that the fantastic Everly Brothers have split.

I've been a fan of theirs ever since Cathy's Clown way back in the

A single please

THERE have been quite a few great events in the past and high up on my list is the release of the single Life's A Long Song by Jethro Tull.

To add to the value there were not only two, but five great tracks and the package was excellent.

But this was two years ago, so come on Tull. Even though you are mainly an album / concert band, let's have another single.

Ian Marshall

211 St. Albans Road,
Watford, Herts.

Earth And Fire

ONE GROUP one never hears in excess on the radio is Holland's Earth And Fire.

Their compositions are revelations and they know just how to blend their off-the-beaten-track lyrics with musical sound effects.

They deserve all the success they can get on their tour of Britain next month.

E. Poole

239, Old Dover Road,
Canterbury,
Kent.

early sixties. So many groups including the Beatles owe a great deal to the duo. It always amazed me that recently their recordings did not get any chart attention.

Their albums, Stories We Could Tell, and Pass The Chicken And Listen, are incredible.

So now they've gone, but while we've got the classics Bird Dog, Temptation and the neglected ones such as Lord Of The Manor and Love Her, they'll never be forgotten.

Richard L. C. Leer
48 Jamaica Street,
Belfast,
N. Ireland.



Hall Of Fame

ISN'T IT about time we had a British Music, Hall Of Fame.

Here are my nominations. Beatles, Rolling Stones, Led Zep, Cliff Richard (no explanations why).

Others may be more controversial.

Marc Bolan and T. Rex - he put life back into

the ailing 45. Kinks - perhaps the best social comment songwriters. Mickie Most - the most successful pop producer. Who - kings of modern rock.

Anyone got any ideas?
Phil Fox

27, Heathdale Avenue,
Birkly,
Huddersfield.

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EDITOR

Peter Jones

ASSISTANT EDITOR

Peter Harvey

PRODUCTION EDITOR

Roger Greenaway

NEWS EDITOR

Rick Sanders

CHARTS EDITOR

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PRODUCTION MANAGER

Len Butler

CONTRIBUTING EDITORS

Max Needham

Tony Cummings

James Hamilton

Tony Byworth

PHOTOGRAPHER

John McKenzie

ADVERTISING CO-ORDINATOR

Barry O'Keefe

ADVERTISING MNGR.

Anne Marie Barker

CIRCULATION MANAGER

John French

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Mike Beatty meets the boys from 10CC who are busily

Putting class back in pop



10 CC have two things going for them. They're associated with Jonathan King and John Peel likes 'em. I'm sure I've pointed this out before in some article or another but it's true. Jonathan King bears with him the stamp of success in everything he does and the amiable Peely... well... he adds a sort of stamp of respectability to any band he roots for.

Very few people took the band's first hit "Donna" for what it was — a beautifully written and produced take off on the music and styles of the sixties. Peely did, I did and a few others undoubtedly had it mind but most dismissed it as out and out bubblegum — after all they were on Jonathan King's label, so what else could you expect!

Rubber Bullets began to prove to everyone what the band were REALLY about-making CLASS commercial music.

They ran into trouble with that as well of course, 'Beach Boy rip off' came the cry. The BBC wouldn't play it because they said it was too long, and that as it was called Rubber Bullets it was probably about Northern Ireland. There were a few producers who stuck their necks out but on the whole the plays were very limited until it crept into the top thirty through disco promotion.

10CC have had their problems then — and how. But they're back in force now with a number one under their belt, one of the best albums I've heard this year out on release and a new single out this Friday which should once again hurl them into the upper reaches of the hit parade. They also own their own studios (Strawberry studios) in Stockport near Manchester which have recently started to take off in a big way, drawing the talent away from the congested London area. (You can get to Stockport quicker than you drive from one side of London to the other in the rush hour!

Last time I spoke to them they were decidedly reluctant to go out on the road until they had the right equipment. Their songs implement a lot of complex recording techniques which would seemingly be almost impossible to reproduce live.

10CC however have found a way to do it.

"We've just bought over six thousand pounds worth of new equipment" said guitarist Graham Gouldman when we met at Top of the Pops last week.

"Most of it has been specially designed to give us virtually a portable mini studio. We've also got someone who could be described as something of an electronics genius travelling with us to operate the panel. All in all we're confident that its going to work out fine."

Were they worried that their reputation as a 'top ten' band would stop the serious music lovers from attending their concerts?

"No I don't think we've any need to be" continued Graham, pausing a little before speaking. "I think that the work will spread quickly enough if they think we're good. Besides I wouldn't want to discourage any age bracket from coming to see us. Hopefully we'll appeal to all shapes and sizes! The only thing we do want is to play in places where people are there to listen and not to drink. It would be hopeless to play our music in some nightclub or place where people were there basically to get pissed and they couldn't care less who the band are as long as they play rock and roll. We used to do gigs like that when I was with the Mindbenders.

"You get some drunk bloke staggering onto the stage shouting 'Play sum bluddy rock and roll,' and then collapsing in a heap at yor feet.

"Or else you'd get a member of the audience saying 'Why are you looking at my wife? Yer fancy 'er or sumthin'. You say 'no' and then he'd say 'Well why not yer bastard!' You can't win!

"Anyway those type of places are out. We want to play in concert halls where people will at least listen. There's a chance we'll be doing the Rainbow later in the year and that's the type of gig we want to do."

On then to the album which in my opinion is one of the most exciting things to hit the rather stagnant British market since the Beatles and the Stones first emerged back in the sixties.

For 10CC are unique and that in itself is something unique in this business!

"We've got no pre-conceived ideas of what we should be like" grinned drummer Kevin Godley.

"Probably if we lived down in London we'd all be stagnant and stale by now. Living where we do we've managed to develop our own style. Mind you I don't suppose even we know what our so called style is.

"We just write songs with what we hope are interesting lyrics. I guess you could say we're four voyeurs from Stockport! We don't want to get in a bag where we do too many songs like The Dean And I for instance or too many like Donna.

"Ideally on our next album we'd like to record songs rather like the Beatles did in their later period. They started to write some amazing songs that other people have recorded and could record. We don't want to rely too much on clever

production."

It's not every band that can write an amusing song about hospitals and get away with it. Needless to say 10CC have.

"We like to write all different types of songs about all sorts of subjects that amuse or interest us." broke in Lol Creme.

"For instance I'm scared stiff of hospitals I can't go in them at all. Its mainly the smell that puts me off I think, it makes me sick!

The best way to put something like that across is with humour because the song is about this guy who has been in hospital for six months and there's absolutely nothing wrong with him. He just lies there peeing in his bed and really pissing all the doctors and nurses off.

"Headline Hustler is basically about a situation. We were coming towards the end of the album and we still needed

two songs to do. We'd wanted to write something about newspaper writers so Graham just came up with the title Headline Hustler. There's all sorts of references in there to Lambton and Watergate which I suppose makes it fairly topical.

"We didn't do that on purpose, it just came out that way. Basically the song is about a guy who works on a paper that everyone thinks is a nice guy. He's not though of course he's just a scandal monger and a... well — A HEADLINE HUSTLER."

Personally I don't think anyone will ever need to hustle headlines for 10CC, they'll do it all by themselves by their undisputed talent. Their new single, The Dean and I, is a beautiful comment on the golden days of Hollywood.

Even the principal

guitar riff reminds one of the old musicals. I saw a comment in another music paper this week that basically slagged the record as being an exact Beach Boy 'steal'. Not true people. Sure the band use four part harmony — and why not because they can do it well. Nobody criticised Eric Clapton for sounding like B. B. King. I would suggest to that eminent journalist (and he is a good journalist) that he listens to the album and reads the lyric sheet. Actually the lyric sheet that accompanies the album is almost unnecessary as for once, and this is unusual on most records these days, you can hear the words.

Take my word for it 10CC are putting the class back into pop music. If they're playing near you — go and see them. You won't regret it. Meanwhile buy the album.

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