

SALLY CARR: "I'm no stuck up virgin."

**KENNY: proving
the cynics wrong**

RECORD MIRROR

A BILLBOARD PUBLICATION

APRIL 7, 1973

STILL ONLY 6p

**NILSSON
reveals all**

**Exclusive-
BLUE MINK
in the studio**

**A look at a
phenomenal Dutch
T.V. session**

MARC BOLAN



RECORD MIRROR

RM/BBC chart chart chatter

TOP FIFTY

SINGLES

ALBUMS

This week	Last week	Weeks on Chart	SINGLES		This week	Last week	Weeks on Chart	ALBUMS	
1	3	X	GET DOWN	Gilbert O'Sullivan	MAM 96	1	1	X	20 FLASH BACK GREATS OF THE SIXTIES
2	1	5	THE TWELFTH OF NEVER	Donny Osmond	MGM 2006199	2	-	X	Various K-Tel NE 494
3	7	X	TIE A YELLOW RIBBON	Dawn	Bell 1287	3	3	3	40 FANTASTIC HITS FROM THE 50s & 60s
4	4	X	POWER TO ALL OUR FRIENDS	Cliff Richard	EMI 2012	3	3	3	Various Arcade ADEP 3/4
5	8	X	I'M A CLOWN / SOME KIND OF SUMMER	David Cassidy	Bell Mabel 4	4	4	2	BILLION DOLLAR BABIES
6	30	1	TWEEDLE DEE	Jimmy Osmond	MGM 2006 175	5	2	X	Alice Cooper Warner Brothers K 56013
7	2	X	CUM ON FEEL THE NOIZE	Slade	Polydor 2058 339	6	5	X	TANX T. Rex EMI BLN 5002
8	10	6	NEVER NEVER NEVER	Shirley Bassey	United Artists UP 35490	7	-	-	THE DARK SIDE OF THE MOON
9	13	X	LOVE TRAIN	O'Jays	CBS 1181	8	10	7	Pink Floyd Harvest SHVL 804
10	9	X	KILLING ME SOFTLY WITH HIS SONG	Roberta Flack	Atlantic K 10282	9	6	37	DON'T SHOOT ME I'M ONLY THE PIANO
11	6	X	FEEL THE NEED IN ME	Detroit Emeralds	Janus 6146 020	10	12	20	PLAYER Elton John DJM DJLPH 427
12	11	X	HEART OF STONE	Kenny	RAK 144	11	8	9	FOR YOUR PLEASURE Roxy Musiciansland ILPS 9232
13	17	X	PYJAMARAMA	Roxy Music	Island WIP 6159	12	14	65	ROCK ME BABY David Cassidy Bell BELLS 218
14	12	7	WHY CAN'T WE LIVE TOGETHER	Timmy Thomas	Mojos 2027 012	13	13	28	SIMON & GARFUNKEL'S GREATEST HITS CBS 69003
15	5	X	20TH CENTURY BOY	T. Rex	EMI Marc 4	14	9	17	BACK TO FRONT Gilbert O'Sullivan MAM 502
16	16	7	NICE ONE CYRIL	Cockerel Chorus	Young Blood YB 1017	15	16	12	CLOCKWORK ORANGE Soundtrack Warner Brothers K 46127
17	-	-	HELLO HELLO I'M BACK AGAIN	Gary Glitter	Bell Bell 1299	16	15	12	BRIDGE OVER TROUBLED WATER Simon & Garfunkel CBS 63699
18	23	5	CRAZY	Mud	RAK 146	17	7	6	PORTRAIT OF DONNY Donny Osmond MGM 2315 108
19	15	9	HELLO HURRAY	Alice Cooper	Warner Bros. K 16248	18	-	1	SLAYED Slade Polydor 2383 163
20	39	1	AMANDA	Stuart Gillies	Phillips 6006 293	19	11	12	THE STRAUSS FAMILY Cyril Ornadel/London Symphony Orchestra Polydor 2659 014
21	27	4	ALL BECAUSE OF YOU	Geordie	EMI 2008	20	37	51	PILEDRIVER Status Quo Vertigo 6360 082
22	36	X	DUELLING BANJOS	Eric Weissberg / S. Mandel	Warner Bros. K16223	21	22	7	BURSTING AT THE SEAMS Strawbs A&M AMLH 68144
23	21	6	LOOK OF LOVE	Gladys Knight & The Pips	Tamla Motown TMG 844	22	21	7	IMAGINE John Lennon/Plastic Ono Band Apple PAS 10004
24	14	7	GONNA MAKE YOU AN OFFER YOU CAN'T REFUSE	Jimmy Helms	Cube Bug 27	23	24	16	MOVING WAVES Focus Polydor 2931 002
25	24	7	THAT'S WHEN THE MUSIC TAKES ME	Neil Sedaka	RCA 2310	24	30	2	SLADE ALIVE Slade Polydor 2383 101
26	25	18	LONG HAIRD LOVER FROM LIVERPOOL	Little Jimmy Osmond	MGM 2006 109	25	18	3	NO SECRETS Carly Simon Elektra K 42127
27	28	6	BY THE DEVIL	Blue Mink	EMI 2007	26	42	2	SIX WIVES OF HENRY VIII Rick Wakeman A&M AMLH 64361
28	40	3	GOD GAVE ROCK AND ROLL TO YOU	Argent	Epic 1243	27	-	1	TOO YOUNG Donny Osmond MGM 2315 113
29	20	12	BABY I LOVE YOU	Dave Edmunds	Rockfield ROC 1	28	-	-	CLOSE TO YOU Carpenters A&M AMLS 998
30	22	8	DOCTOR MY EYES	Jackson Five	Tamla Motown TMG 842	29	-	-	COSMIC WHEELS Donovan Epic 65450
31	18	8	CINDY INCIDENTALLY	Faces	Warner Bros. K 16247	30	-	-	CHERISH David Cassidy Bell BELLS 210
32	49	1	GOOD GRIEF CHRISTINA	Chicory Tip	CBS 1258	31	-	1	HOT AUGUST NIGHT Neil Diamond Uni ULD 1
33	19	7	PINBALL WIZARD / SEE ME FEEL ME	New Seekers	Polydor 2058 338	32	-	-	LIZA WITH A 'Z' Liza Minnelli CBS 65212
34	44	5	HEAVEN IS MY WOMAN'S LOVE	Val Doonican	Phillips 6028 031	33	19	12	TOGETHER Jack Jones RCA Victor SF 8342
35	37	13	TAKE ME HOME COUNTRY ROADS	Olivia Newton-John	Pye 7N 25599	34	-	-	LARKS' TONGUES IN ASPIC King Crimson Island ILPS 9230
36	34	4	BREAK UP TO MAKE UP	Stylistics	Avco 6105 020	35	-	-	25 ROCKIN' & ROLLIN' GREATS Various K-Tel NE 493
37	35	12	WHISKY IN THE JAR	Thin Lizzy	Decca F13355	36	29	13	OVER & OVER Nana Mouskouri Fontana STL 5511
38	47	1	THE RIGHT THING TO DO	Carly Simon	Elektra K 12095	37	19	12	FOCUS 3 Polydor 2659 016
39	46	3	I DON'T KNOW WHY	Andy & David Williams	MCA MUS 1183	38	40	2	EAT IT Humble Pie A&M AMLS 6004
40	50	1	SWEET DREAMS	Roy Buchanan	Polydor 2066 307	39	-	-	WHO DO WE THINK WE ARE Deep Purple Purple TPSA 7508
41	31	13	BLOCKBUSTER	Sweet	RCA 2305	40	41	10	THE RISE AND FALL OF ZIGGY STARDUST David Bowie RCA Victor SF 8287
42	29	8	STEP INTO A DREAM	White Plains	Deram DM 371	41	27	7	CATCH BULL AT FOUR Cat Stevens Island ILPS 9206
43	-	-	MY LOVE	Wings	Apple R 5985	42	32	7	THE CARPENTERS A&M AMLS 63502
44	-	-	WAM BAM	Handley Family	GL 100	43	-	-	BRITISH CONCERT Nana Mouskouri Fontana 6651 003
45	33	11	SYLVIA	Focus	Polydor 20011422	44	44	4	TALKING BOOK Stevie Wonder Tamla Motown STMA 8007
46	-	-	THE LOVE IN YOUR EYES	Vicky Leandros	Phillips 6000 081	45	20	2	BLUEPRINT Rory Gallagher Polydor 2383 189
47	32	11	PART OF THE UNION	Strawbs	A&M AMS 7047	46	-	-	'ALOHA FROM HAWAII VIA SATELLITE Elvis Presley RCA Victor DPS 2040
48	41	3	YOU ARE EVERYTHING	Pearls	Bell 1284	47	-	-	AMERICAN PIE Don McLean United Artists UAS 29285
49	-	-	NEVERTHELESS (I'M IN LOVE WITH YOU)	Eve Graham / New Seekers	(Polydor 2058 340)	48	-	-	KILLER JOE Little Jimmy Osmond MGM 2315 157
50	43	17	BIG SEVEN	Judge Dread	Big Shot Bi 613	49	50	4	BIRDS OF FIRE Mahavishnu Orchestra CBS 65321
						50	-	-	TAPESTRY Carole King A&M/Ode AMLS 2025
									DEEP PURPLE MADE IN JAPAN Purple TPSP 351
									TEASER AND THE FIRECAT Cat Stevens Island ILPS 9154
									GILBERT O'SULLIVAN HIMSELF MAM 501
									ROCKY MOUNTAIN HIGH John Denver RCA Victor SF 8244

Gilbert O'Sullivan had made the top spot. Donny's quick reign of one week comes to an end.

Dawn continue their march up the charts and at three offer stiff challenge to Mr. O'Sullivan. Cliff does not seem to be making the number one position. The coming Eurovision Contest could give him the spurt to make the top.

Little Jimmy is best tip outside of Dawn for the first position. A 24 place jump puts him at six. David Cassidy goes up three places to five.

Outside of the 10 Gary Glitter has the right sounding song title to express arrival at chart position 17.

Mud have made the 20 with Crazy and so to Stuart Gillies. Gillies expressed being delighted beyond measure with his entry last week. He must be jumping high in the air with this week's placing.

Confess some amazement for the rapid rise of Duelling Banjos, film or no film. It was a US Number One. Here it has gone up 14 places since last time. Argent have moved toward the Top 20 with a movement up the charts from 40 to 28.

Several RM staff have been tipping big things for the latest single from Chicory Tip. It has taken time to move but the pace has certainly increased this time. They go up 17 places to 32.

Val Doonican has been pretty static for some weeks but he's moving well with position 33, 11 up from his position of March 30.

Roy Buchanan is at 40 and in the last 10 positions come the

Handley Family. Mrs. Handley told me she was keeping her fingers crossed. Uncross them! McCartney's Wings are 43 with My Love, Eve Graham And The New Seekers enter at 49. Vicky Leandros is there once more with position 46.

This week's chart chatter record company award of the week goes to Phonogram. They have a goodly crowd in the 50. These are Detriot Emeralds at 11, Stuart Gillies 20, Val Doonican 34, Stylistics 38, Vicky Leandros 46.

Surprises this time? Stylistics should be moving upwards, Andy and David Williams actually taking a brave leap into the 30-40 range, sudden drop of T. Rex and 20th Century Boy.

The good things? Argent making 38, a ballad, Amanda, forcing its way into the 20, Gilbert O'Sullivan making number one.

Records just outside this week are the Supremes with Bad Weather; Hot Chocolate with Brother Louie; Travellin' In Style from Free; Superfly via Curtis Mayfield and the Carpenters with Sing. And what about next week? Will Carly Simon be moving up into the 30? This time she has gone from 47 to 39.

Will Stuart Gillies make the Top 10? Argent to continue their climb with the track from their new album? Wings and New Seekers to make a major jump? Andy and David Williams to go upwards?

And what about Ricky Wilde and Simon Turner? April Love and Baby (I Gotta Go) to be there soon?

Are the Handley's to be the British Osmonds?

album for the charts



Jerry Lee Lewis
Robin Trower - Twice Removed From Yesterday (Chrysalis)
Yea ex-Jude man Trower makes it happen, so do drummer Reg Isidore and vocalist,

bass player James Dewar. Like it. Like it. Very Hendrix in feel. No carbon copy. Keep watching, watching for this group.

Jerry Lee Lewis - The Session (Philips)
Charlie Webster and Val Mabbs did a good 'un on the RM centre double page spread on the two record album's recording. Somewhat of an uneven album but plenty of good things. The old favourites are there plus some newbies like Juke Box. Suss it out.

Buffalo Springfield - The Beginning (Atlantic)
Good, good stuff from the group Britain virtually ignored. Now we're making the pilgrimage. Furry, Stills and Young three incredible songwriters: a group with their sound. Catch up. Record in mono.

breaking through

The Detriot Spinners
Could It Be I'm Falling In Love (Atlantic)
Lovely one from US 100. The old falsetto stuff. Romantic. Good feel. Selling well.

Jonathan King
Mary, My Love (UK)
Hit feel from a hit maker. Gets you raving. No let up. Crying for chart place!

Don McLean
Every Day (UA)
Flip from great old Buddy Holly hit Peggy Sue. A good job from Don. Showing up on returns. Verge of breaking through.

The Supremes
Bad Weather (Tamla)
The currently touring Supremes ordering a way into the 50. Best for ages. A Stevie Wonder production.



Judge Dread
Judge Dread
Big Eight (Bigshot)
The Judge will mash you for breakfast - ho, ho! Strange word from his guardians. Usual stuff. Usual hit. Usual rush in shops. Only out five days, too.

jasperian jumpers

SINGLES:
10CC - Rubber Bullets (UK)
Jasperian Coltrane - Thunder And Lightning (CBS)
David Bowie - Drive-in Saturday (RCA)
Status Quo - Mean Girl (Pye)

ALBUMS:
Larry Norman - Only Visiting This Planet (MGM)
Buffy Sainte-Marie - The Best Of (RCA)
Middle Of The Road - Drive On (RAC)

CHART PARADE

Compiled and edited by **TONY JASPER**

'Now all the big names are coming

out in force



A POST VAT, pre-Easter rush for singles is on. The big names are out in force. Some of them have already made the charts this week.

Gary Glitter hits the 50 at 17. Little Jimmy Osmond is up from first entry at 30 to six.

To make next week one of the most exciting charts for some time there is every possibility of a David Bowie explosion, thanks to Drive In Saturday. Free are out in force with Travellin' In Style. Tom Jones has a newie, Love Is All. About time things really moved in the 50.

There's no need to generate excitement when you get the big names arriving at the same time. There's the story for next week.

It should be a fascinating 50!

all time top 20 chart hits

Almost 100 lists received! Probably a bumper printing of many pretty soon. One out of the hat and hello to Newport, Mons, reader Eileen Kyte.

1. IT'S NOW OR NEVER - Elvis Presley; 2. HOUSE OF THE RISING SUN - The Animals; 3. LET'S TWIST AGAIN - Chubby Checker; 4. MAKE IT EASY ON YOURSELF - Walker Bros; 5. KNOCK THREE TIMES - Dawn; 6. THE STORY OF MY LIFE - Michael Holliday; 7. WONDERFUL LAND - The Shadows; 8. SAN FRANCISCO - Scott McKenzie; 9. JUMPIN' JACK FLASH - Stones; 10. RUNNING SCARED - Roy Orbison; 11. I HEAR YOU KNOCKING - Dave Edmunds; 12. MY WAY - Frank Sinatra; 13. CRY - Johnny Ray; 14. MY OLD MANS A DUSTMAN - Lonnie Donegan; 15. AS USUAL - Brenda Lee; 16. MAGGIE MAY - Rod Stewart / The Faces; 17. WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR - Emile Ford; 19. YOU DON'T HAVE TO SAY YOU LOVE ME - Dusty Springfield; 20 ALL I HAVE TO DO IS DREAM - The Everly Brothers.

facts and figures

Ten albums in current 50 with 100,000-plus sales. Million sales and more for Sgt Pepper. Last weeks 50 had 27 American hits, 3 foreign songs and 20 British compositions. (singles). Over 45,000 copies of BBC Monty Python's Flying Circus album sold. The Last Goon Show Of All (BBC) exceeds 50,000. Who said we didn't laugh? 63 singles out last week, up 19 from 1972 corresponding week.

back again

MARTY ROBBINS WALKING PIECE OF HEAVEN (MCA)
Cowboyish sounds from relaxed Marty. And do you remember Mr. Robbins? He had two big 'uns here. El Paso, that was a nice one, entering charts 23.1.60, reached 17; Devil Woman 11 weeks in the 20, reached 5 and it all begun 27.10.62. Pleasant newie.

new releases

Some of the past week's new discs included AND I LOVE HER SO - Perry Como; AN OLD WIND THAT BLOWS - Johnny Cash; COME BACK LIZA - Dandy Livingstone; DERRICK'S BIG ELEVEN - Derrick Morgan; GIVE HER THE DAY - Jaki Whitren; GIVE HIM A GREAT BIG KISS - Shrangri-Las; LET-TER TO LUCILLE - Tom Jones; LOVE IS ALL - Malcolm Roberts; LOVE IS JUST A FOUR LETTER WORD - Joan Baez; ROLL AWAY - Peter Skellern; THERE MUST BE A WAY - Black Velvet; TRAVELLIN' IN STYLE - Free.

From Phonogram—the best sounds around

Another smash from Philadelphia and the "Genius" Thom Bell

"BREAK UP TO MAKE UP"

6105 020

The **STYLISTICS** from their fantastic album **"STYLISTICS 2"**

6466 010

P.S. Still available—the original "You Are Everything"

6105 007

AVCO

yesterplays from the rm charts

5 years ago

10 years ago

April 6, 1968

April 6, 1963

- 1 Lady Madonna - The Beatles (Parlophone)
- 2 Delilah - Tom Jones (Decca)
- 3 Congratulations - Cliff Richard (Columbia)
- 4 Dock Of The Bay - Otis Redding (Stax)
- 5 Wonder World - Louis Armstrong (Stateside)
- 6 Cinderella Rockafella - Esther & Abi Ofarim (Philips)
- 7 If I Were A Carpenter - Four Tops (Tamla)
- 8 Legend Of Zanadu - Dave Dee & Co (Fontana)
- 9 Step Inside Love - Cilla Black (Parlophone)
- 10 Rosie - Don Partridge (Columbia)

- 1 How Do You Do It - Gerry And The Pacemakers (Columbia)
- 2 From A Jack To A King - Ned Miller (London)
- 3 Summer Holiday - Cliff Richard (Columbia)
- 4 Foot Tapper - The Shadows (Columbia)
- 5 Like I've Never Been Gone - Billy Fury (Decca)
- 6 Say Wonderful Things - Ronnie Carroll (Philips)
- 7 Rhythm Of The Rain - The Cascades (Warner)
- 8 Charmaine - Batchelors (Decca)
- 9 Brown Eyed Handsome Man - Buddy Holly (Carol)
- 10 That's What Love Will Do - Joe Brown (Piccadilly)

cruisin' flashbacks

Maybe you've heard about them. They're fine. Talking about The Cruisin' Series. The albums give a history of rock 'n' roll radio. They cover the period 1956 to 1963. Trouble is they're available only on import. Each album is not just a collection of the top pop music of a particular year but total recreation by a top DJ (of that year) doing his original programme over a major pop music station. That means you get the US top AM format with actual commercials, promotional jingles, sound effects, news-cast simulations and even area dance announcements plus the original hit records. Chart Parade tells you more about each record in the coming weeks! Look out for it AND if you have already got the series and dig it why not send me your letters and we'll let Phonogram know because the series is on the Chess (USA) label. Let's get them released here!

girl shot

Wilma Reading One More Mountain (Pye)
40-25-38 shape of things from Wilma. A mighty voice to go with her other interests. Like her version of Stay With Me Baby on flip side. Worth looking at - the record of course.

Ninth hit parade entry for Buddy Holly. Wasn't this one of those singles where the backing track was laid down after he died? Good sound though! Tenth hit for Cilla. Her first in the 20 was Anyone Who Had A Heart. Next one after Step Inside is Surround Yourself With Sorrow. Next time, the Hollies with Jennifer Eccles plus 10 years back Tommy Roe.

live!

Elton John

THE SUNDOWN, Edmonton, was packed for the first of two night's performances by Elton John, and packed not largely by his older fans, but by a new influx of young girls.

They crammed down to the front of the stage, sang along with every number they could, waved arms, and screamed - yes screamed - as Elton jumped in the air, knelt down to play keyboard or took off his shimmering green lurex jacket.

Nigel Olsson is wearing headphones through the set, and from the opening number, Teacher I Need You, the sound is near perfect. Your Song kept the tempo low until Rocket Man had the audience swaying rhythmically, and then clapping along. Upstairs a girl is waving a toy crocodile, but it's Elton's Daniel single which comes next - and is introduced as the song he loves.

Then with a reference to Long Haired Lover From Liverpool Elton's into his own "silly" piece, Honky Cat - but this number stands up as good rock 'n' roll, and provides a strong contrast to the preceding Have Mercy On The Criminal.

After the first fan faints and is carried across stage, Elton slows the pace. During the two hour set it seemed that the tempo was at times kept too slow for long periods, particularly as the majority of the crowd were standing and seemed keen to vocallise and jump about along with Elton.

After a fast moving finish with Elderberry Wine - another from Don't Shoot Me etc. - with Elton kicking up his legs, getting down on his knees to play piano, and the band stirring up a storm it was little wonder that the audience still called for more.

At least six girls had fainted, and when Elton threw his hankie into the crowd they fought over it for some minutes.

Then after another encore it was all over . . . and people were left to ponder the somewhat strange phenomenon of a top class musician who's now attracting a lot of young girls, who sing along to the numbers, but want to scream too! V. M.

Sweet

THEIR FIRST major London concert appearance turned out to be something of a disaster for Sweet. Their ardent fans were convinced, it seems, of their worth.

But for anyone else, not so captured by "love," the set the group presented was unlikely to develop a lasting allegiance for them.

It took a good half an hour to



ELTON JOHN: the young girls came.

sort out equipment problems - which for a concert at the Rainbow is close on unforgivable. But apparently the PA system didn't arrive early enough out at the venue for the to check it out properly.

So while the group's management suffered near-coronaries, the Sweet opened up with a couple of ear-blasting numbers, before suddenly disappearing from the stage.

Puzzled fans stand in silence, then impatience spreads, while roadies run around fiddling with the mikes. Then Sweet are back, cheers, girls stand on seats, scream, wave scarves . . . but then Brian throws up his arm and he's off again, while the rest of the group wind down, and leave.

Then screams and the Sweet are on, this time sounding better. Drummer Mick Tucker worked hard throughout the set, and deserves full marks for his contribution.

But Steve Priest, made up in his usual fashion seemed somewhat reticent . . . and could probably have helped lift the atmosphere with more of his camping fun.

Brian Connolly on the other hand knocked himself out, trying to knock out the audience, reaching out his black gloved hands to the girls pressed close to the stage . . . who responded with squeals. It was nice to hear that the group presented all of their hits, rather than trying to create a heavy image; and they also

pre-viewed their forthcoming single Hell-Raiser, which came over well. So the fans were happy, but for £1 a head they got a generally raw deal.

The group were only on stage for a brief spell, and though the kids were ready to rip the place apart, after the dampening opening they really didn't get the compensation needed to let their bubbling steam escape. As a friend commented, accidents do happen. V. M.

Roxy Music



ROXY'S Phil Manzanera.

ONE DAY the Rainbow's full of excitable teenyboppers, the next denim clad music fans . . . but when Roxy Music are in town the scene is quite startling.

It was a night of theatrics from start to finish, and even the audience were clad in thirties style clothes - girls with net veils across their faces, pencil-slim skirts, and silver strappy shoes. And the male fans rivalled them for a place in the limelight.

Some had make-up beautifully applied, their hair sculptured into DA's and streaked with colour. It was a combination of the great and the grotesque.

Roxy Music were introduced by a growling blond figure slinking on and off stage, then

the group loped on stage to burst into a track from their new and second album, Do The Strand, while hot-panted girls above wriggled to the music.

And it is on a visual level that Roxy win out - their music is greatly assisted by Eno's use of synthesiser and tapes, and the clarinet playing on Bogus Man also provided some weird and wonderful moments.

Most of the repertoire was taken from the new album, including In Every Dream Home A Heartache, during which Amanda (see front cover of new album) posed over the stage - and Bryan Ferry picked up guitar; and there were Blue Lagoons and Beauty Queen.

For the closing number, Editions Of You, Bryan invited all the audience down to the front, and the atmosphere really warmed up. And then Roxy were gone . . . but inevitably they were called back for the high-spot of the night, a rip-roaring encore featuring Virginia Plain. Definitely a professional group, and original. A visual feast.

Joan Armatrading

SHOWBIZ lore has it that girl singers, like brown shoes, usually don't make it; not just on their musical talent alone, that is.

Joan Armatrading, who's at Ronnie Scott's for another week, will be one of the few who do, judging by her performance last Thursday and her album Whatever's For Us.

Joan started hesitantly, but though she was a little uneasy to be in front of a rather blasé and largely middle-aged night-club audience, the sheer quality of her songs more than made up for her nervousness and by the end of the set she was positively radiant.

Joan's band seemed a bit on the rigid side and it was sometimes hard to hear what she was singing. Nevertheless, her fiery guitar and piano and her rich, expressive voice, sometimes reminiscent of Joni Mitchell with her clear falsetto, left the audience in no doubt that we were watching a truly original talent and there aren't many of those - do try and hear her soon. R. S.

ELO

THE Rainbow was far from full when ELO appeared, but the people who had turned up to see the Orchestra's concert seemed well pleased with what they offered.

Their sound was good and the individual musicians are all colourful and interesting, but it wasn't the best performance yet to come from Jeff Lynne's group. The 10538 Overture proved to be one of the best numbers, and they also featured I Might Be Dreaming and Paganini Blues, along with two up tempo jig compositions.

But really it was Thin Lizzy who shone the brightest. Each time they appear they seem to improve, and though the hall was something like only 25 per cent full when they played their set, they proved themselves to be a highly competent band. Look What The Wind Blew In opened the set, and the group built the atmosphere up to reach their Whisky In The Jar hit, and Down At The Farm. - A. G.

RM AWARDS AT WEMBLEY COUNTRY MUSIC FEST

THE presentation of the Billboard / Record Mirror country music awards for 1973 will be one of the highlights of the Fifth International Festival of Country Music to be staged at Wembley's Empire Pool over Easter weekend (April 21 & 22).

These awards, first introduced in 1971, are given to the artists who, in the opinion of the judges, have made valuable contributions to the growth of the music on this side of the Atlantic and points are assessed on a number of factors which include overall popularity, recordings and performances.

Nominations have now been selected by the judging panel but the names of the actual winners will not be revealed until the Saturday evening concert when an international celebrity will present the awards on stage.

Nominations for the various categories are as follows: Top U.S. Male Artist - George Hamilton IV, Slim Whitman, Johnny Paycheck and Faron Young; Top U.S. Female Artist - Skeeter Davis, Connie Smith and Dottie West; Top U.S. Group - Statler Brothers, the Stonemans and Tompall and the Glaser Brothers; Top Song of the Year - Help Me Make It Through The Night (by Kris Kristofferson), It's Four In The Morning (by Jerry Chesnut) and Take Me Home Country Roads (by John Denver).

In the section for British artists, the following have been nominated: Top U.K. Solo Performer - Bryan Chalker, Pete Sayers and Tex Withers; Top U.K. Group - Country Fever, the Hillsiders and Jonny Young Four; Most Promising U.K. Talent - Canadian Pacific, Frisco, Suzanne Harris and Brian Maxine.

In the Top U.K. Record



Slim Whitman

Company section, Phonogram, Polydor, Pye and RCA have all been nominated as having made a worthy contribution to the marketing and promotion of country music product.

This year's panel of judges were: Country Music Association (Great Britain) chairman Jim Bailey; BBC Radio "Country Style" producer Colin Chandler; country music promoter Mervyn Conn; broadcaster and journalist Murray Kash; BBC Radio "Up Country" producer Dennis O'Keefe; BBC Radio London "London Country" presenter Bob Powell; Record Mirror country music editor Tony Byworth; Music Week news editor Phillip Palmer; Billboard country music editor, Bill Williams; Billboard's Nashville reporter John McCartney and Emily Bradshaw, executive director of NARAS.



Gilbert gets his chart honours

GILBERT O'SULLIVAN pictured above collecting two chart awards at the special luncheon held by Record Mirror's sister paper Music Week at the Royal Garden Hotel, London, last week. Presenting him with awards as top male singles artist and top singles composer of 1972 was Des O'Connor, a special guest at the luncheon.



SWEET: PA hassles at the Rainbow.

As Klein quits the Beatle business everyone is asking the question:

BEATLES TO GET BACK TOGETHER?

Lindisfarne split down the middle

LINDISFARNE have definitely split and will continue as two separate bands. Following last week's rumours, their manager, Tony Stratton-Smith cabled a statement from America.

Lindisfarne, it said, will carry on under a new line-up led by Alan Hull and Ray Jackson. The new band is currently being assembled and hope to have an album ready for release in September. Dates already accepted include a tour of Australia and Japan in August.

Bassist Rod Clements, guitarist Simon Cowe and drummer Ray Laidlaw are forming a new four-piece band, as yet without a name. Rehearsals with a fellow Geordie writer / singer / guitarist, who will be named later, begin in April. An August album release is planned and the band expect to be on the road by June.

The changes are said to be on purely musical grounds, and each band will make its first public performance at a party to be held by Charisma records where members of the old Lindisfarne will be presented with a gold disc for their album *Fog* on the Tyne and silver discs for *Nicely Out of Tune* and *Dingly Dell*.



Ray Jackson

NEW SWEET SINGLE

A NEW single by Sweet is to be released by RCA on Friday April 27. Entitled *Hell Raiser*, the song was written by their managers Nicky Chinn and Mike Chapman and is backed by a Sweet composition, *Burning*.

AIR ADD A DATE

A NEW date has been added to Curved Air's current tour, April 15th at the Fillmore West club in Brady, near Dublin. Teleflis Eirann, the Irish broadcasting corporation, will be filming the set for a television show. They will also be filming at some English dates for the hour-long spectacular.

★ ★ ★
TOP Irish band Horslips, who will be playing London's Conway Hall on Thursday, 19 April, will have their first album released in England the same week on their own Oats label.

The album, titled *Happy to Meet, Sorry To Part*, will be distributed by RCA, who claim that the special eight-page "concertina" sleeve will cost more to produce than the record it contains.

Bolan passes through on recording trip

MARC BOLAN recently returned from Copenhagen where he has been recording tracks for his next album.

Seven tracks have been cut and it is expected that the next T. Rex single will come from this session.

This week Marc left for Los Angeles where he plans to visit friends and hopes to continue recording there. It is also hoped that Stevie Wonder will participate.

The red Cadillac that was used in the *Born To Boogie* film has been given to the Notting Hill play group.

BBA ALBUM

BECK, Bogert and Appice release their first album, simply titled with the group name, on the Epic label on April 6th. The album was recorded at sessions in Chicago and Los Angeles during December and January.



John and Paul: will they dance together again?

APPLE CORPS LTD, representing John Lennon, George Harrison and Ringo Starr, announced at the beginning of the week that Allen Klein's ABKCO Industries are no longer managing the Beatles and allied interests, and for the time being, Apple Corps will manage the Beatles' interests. Yoko Ono, too is no longer managed by Klein. This move opens the way for the group to reform if they wish.

Klein for his part issued an announcement to the effect that ABKCO "has terminated its efforts with respect to its possible acquisition of Apple Corp Ltd." and he took the opportunity "to wish the Apple group of companies and Messrs. Harrison, Lennon and Starr continued success."

Rumours concerning the reformation of the Beatles have been circulating recently with more than usual frequency, following announcements that John, George and Ringo had been working with Klaus Voorman on an album for Ringo in Los Angeles, and the present announcement that Allan Klein has relinquished his control means that legally, at least, the way is clear for all of the group to reform.

Lee Eastman, who is Paul McCartney's business manager as well as his legal adviser and father-in-law, said, after Klein's announcement, that "the four of them want to work together."

"We have always had the broad outline and now I think we can put the plan together. They have all agreed in principle to the outline of the plan and there is no reason why they can't work together."

Much has been made of the feuding between the various



Alan Klein

Beatles in the past, but it seems that the rifts have been healed. Paul, who refused for a year to step inside the Apple offices, is now a frequent visitor.

Now the Beatles ballyhoo is a thing of the past and all legal obstacles to their reunion have been removed, the one remaining puzzle concerns Paul. Will he leave Wings at a point when their popularity is growing?

+ American Beatle rumours: See page 6.

FATS DOMINO TO TOUR HERE

FATS DOMINO, the legendary New Orleans rock and roll singer / pianist, is to tour Britain and Europe for the first time in over six years.

Impresario Robert Paterson has confirmed the following dates: Dublin Carlton (April 27), Hammersmith Odeon (28), Birmingham Odeon (29), Newcastle City Hall (May 3), Preston Guild Hall (4), Bournemouth Winter Gardens (5), Manchester Hard Rock (6), followed by European dates.

United Artists are releasing an album of Fats' greatest hits entitled *Play It Again, Fats*, to coincide with the tour. Among the tracks on this album are *Blueberry Hill*, *Blue Monday* and *Walkin' to New Orleans*.



Fats Domino

CHAOS HALTS HARVEST ON EURO TOUR

BARCLAY JAMES Harvest's Yugoslavian tour came to a sudden and unscheduled close last week when the promoter

in charge of the tour was imprisoned for 25 years, convicted of absconding with other people's money. Barclay themselves were not paid for the two Yugoslavian dates they played.

4 SEASONS SPLIT UP

AS their new single is issued in Britain, and a tour is planned, Frankie Valli and the Four Seasons have temporarily disbanded.

This move is due to Frankie Valli suffering from nervous and physical exhaustion following an extensive U.S. tour undertaken by the group.

Valli is also suffering from a recurrence of stomach ulcers, and has been advised by his doctor not to work until July. Once he is fit it is hoped that the group will reform and tour Britain in the Autumn.

To continue the hard-luck story, all five tons of the band's equipment is currently impounded at the Italian Mont Blanc customs post due to a strike of Italian customs workers which is expected to last another two weeks. Roadie Charles Kidd is staying in the village to see that the gear remains unphilfered.

Meanwhile the band have been forced to cancel their European tour, unable to hire replacement equipment for their £15,000-worth of instruments and amps. They expect to be back on the road in time for their British tour due in May.

THE face



Can it really be? And not before time — so thanx, Allen, for playing the white man, and fingers crossed . . . meanwhile Allan Clarke, fellow Lancastrian and ex-Hollie, is getting out for his first solo gigs this month . . . talking of breakups and reforms, who's this mystery Geordie joining the Lindisfarne breakaways? a totally unconfirmed blind guess suggests an ex-animal . . . Elvis to tour Britain? . . . big bands to come back? . . . speculation is rife . . . RM stuffed walrus award to the truly fine Eagles, not to be missed on In Concert tonight . . . amazing publicity for French ace band Ange — Gerard the drummer is, and we really do quote "a wild, perverse being; representing wizardry, a warlock capable of dragging the demons from the earth with his percussion" . . . he's a lumberjack and he's OK — Nitty Gritty Dirt Band's Les Thompson . . . what a swiz! getting invited to parties and having to buy your own drinks. Still, Joan Armatrading is a real treat . . . sorry, Wishbone . . . they aren't, as we mistakenly announced, using their Marquee sessions on their forthcoming album. Take a hundred lines, Molesworth, and wipe that grin off your face . . . beware the New Mobile Strugglers, kamikaze folk band — they're really big in Budleigh Salterton, says PR Brian Gloom . . . new ELO single within four weeks . . . massive European tour for Birtha, an all-girl group from the wicked USA . . . where John and Paul won't be welcomed . . . OK, Ange fans — bassist Daniel, on the other hand, is "a human portrayal of power and goodwill, a genial peasant." Phew, that's all right then . . . RM Spirit of Eel Pie award to Robin Trower's album . . . whither Linda, she of the tambourine? . . . Buffalo Springfield to reform? . . . Elvis to reform? . . . Rin Tin Tin for major concert? . . . now Tex Ritter really is coming.

us news

Three out of Four might go

THE BEATLES are back in the news these days in America. There is gossip that they are (1) reuniting for an American concert tour and (2) are going to record together.

As a result, some of the rock radio stations which seem to plugged into all the rumors, have been playing Beatles records like in the days of Beatlemania when the mop tops came across the Atlantic and made everyone aware of fine English art.

Actually, there isn't any official word on whether the group is going to do either of these things. Ringo and John did meet in a Los Angeles studio while they were both in the city at the same time and they did do some work on John and Yoko's next single. But that doesn't make a Beatles reunion on discs.

Several weeks ago, a Los Angeles concert promoter, a new one at that, told me he was going to London to negotiate a concert tour for the Beatles because he has gotten the word through a friend who passed it on to another contact who contacted him that the timing was right in London and the chaps were eager to get on with playing together in person again. All except Paul, who isn't much interested, this first friend said, in playing with the three others.

So this new concert promo-

ter took off to try and set up a tour for the Beatles in the US, while also trying to set up other British acts for American audiences.

Meanwhile, the Beatles have become an almost extinct attraction on records and had it not been for the flurry of interest at the radio stations, teenagers today would almost totally be blacked out of the hottest, most significant rock act to hit America in the past decade. Paul does get TV exposure when he stars April 16 in a special featuring Wings and Linda on ABC-TV.

It's interesting how the public's taste changes and how fast people can forget. America's rock radio stations generally play only the top rock hits of the day, with some glancing back into what they call oldies, or golden oldies, of memory hits or hits from the past.

And when you listen to them you can easily hear how different the arrangements were, how the singers phrased and how the guitars buzzed and blurred their lines or how they played wide open simple chords.

The Beatles were so vital to the changing face of pop music that when they were in their heyday, they were called geniuses and credited with bringing a fresh sound to pop music. Now they are becoming old hat, even though there have been individual discs by each of them, but none of these has had the impact as one LP by the entire group.

Paul McCartney's material with Wings hasn't shaken America. Wings country flavored pop LP of one year ago

is easily forgotten. John's albums with Yoko are often overlooked but they seem to keep trying and there is a constant push to make Yoko a star in her own right, but that's not happening. So in a sense, the Beatles individually aren't happening, or not to the extent they meant anything when they recorded together.

But still there is this feeling that they will reunite for an album. After all the Byrds recently reunited to do their first LP together after three or more years, and they were an American answer to what was called the British Invasion by the Beatles, Dave Clark Five, Gerry and the Pacemakers, etc.

Still, the Byrds didn't have



PAUL: not interested

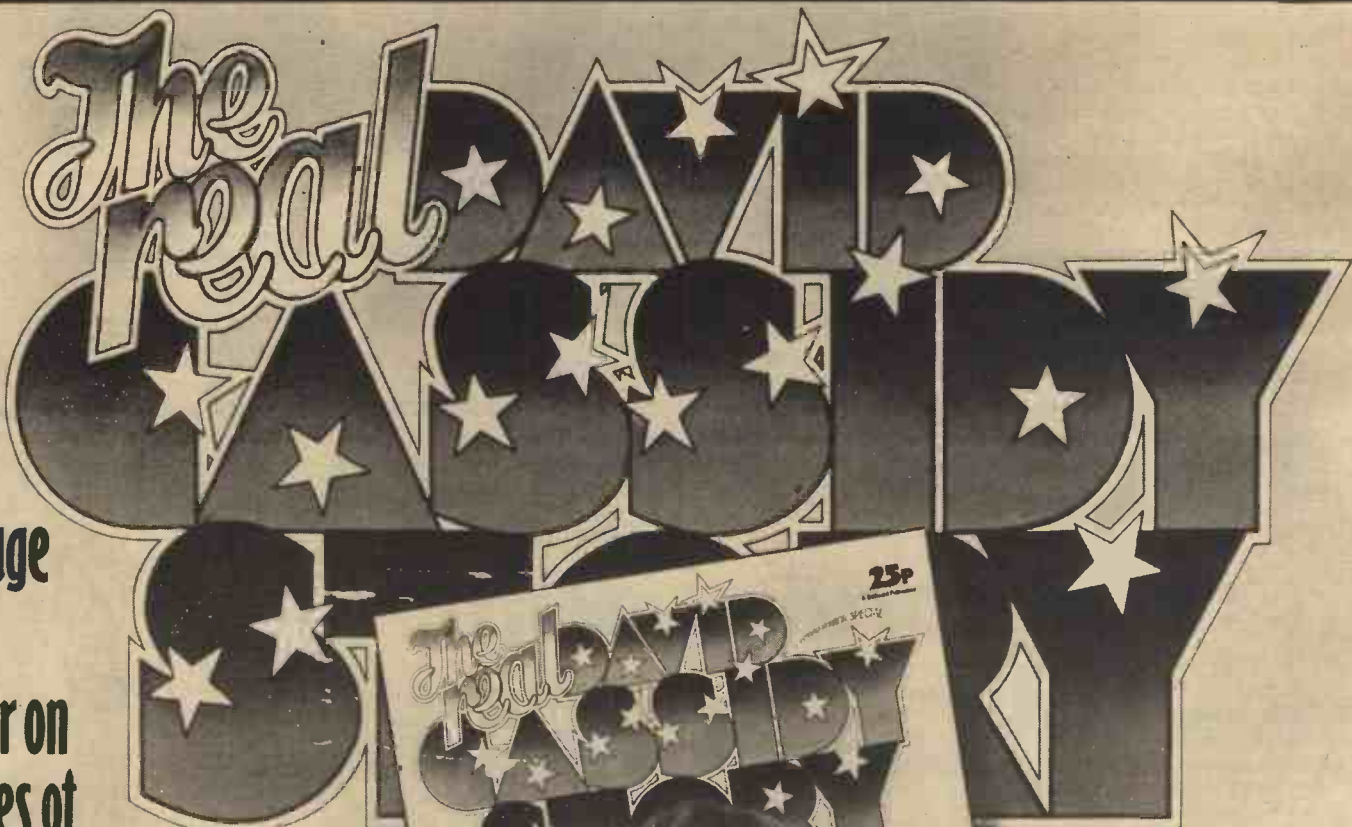
eliot tiegel

any emotional hangups keeping them apart as do the Beatles. Capitol Records, which releases the Beatles in the US, would love to have a Beatles LP. The Beatles just about kept Capitol afloat during their careers and once the chaps disbanded, Capitol felt a pinch in its pocketbook. The closest sensational act it picked up is Grand Funk Railroad, but now that GFR is fighting lawsuits filed by its former manager, Terry Knight, the act is slipping and a new super act has to come along.

The American record industry is looking for its next superstar; its next new wave; its next super sensational happening. Talking to the men who are responsible for moulding the musician sounds in this country, one realizes how hungry they are, how penetrating is their desire to find the new Beatles, to be able to present a new artist who has the excitement or originality which can, using an old cliché, take the country by storm.

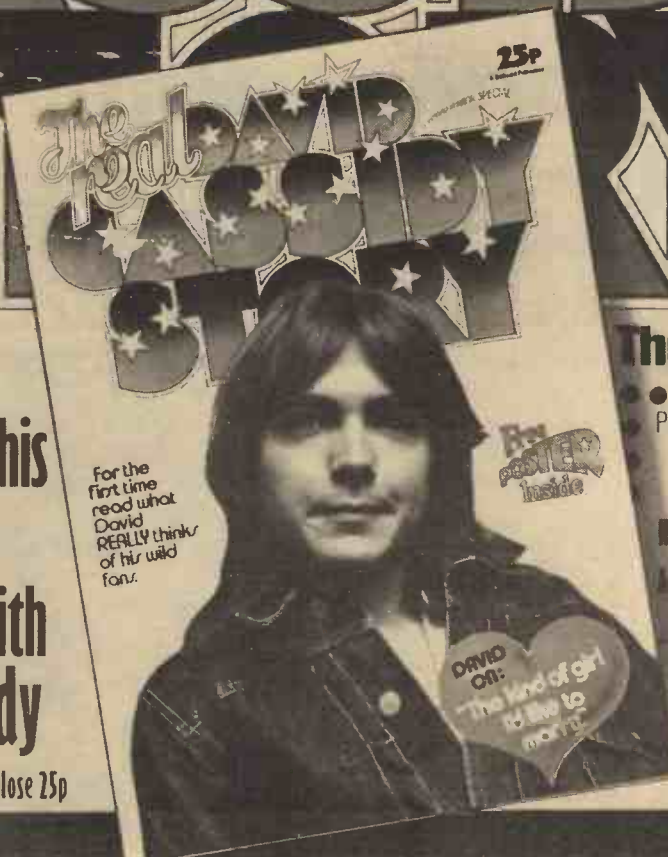
Right now, we have hard rock, soft rock, country rock, soul rock, jazz rock, some reggae rock, and some fag rock. There is no one definitive sound to describe rock in 1973. It's a bit of tea and a bit of coffee.

So we, the listeners, can't quibble about the music. But the record companies can and do quibble and they're looking for something to "infuse new life" in the music. That's why everyone is hoping the Beatles can get together. It's ironic that the American record industry hopes a British group can provide the leadership into excitement.



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SPRING has truly come for Tony Kenny, or, if you prefer his new English name, Kenny. His first solo record, Heart Of Stone, is high in the British charts and last week he won critical acclaim for his performance as Jesus in the Dublin production of Jesus Christ Superstar.

It has been a good year so far for the Irish in Britain, with Thin Lizzy leading the way. Now Kenny is set to emulate their feat and it comes at a time when, with typical Irish Irish the native public had firmly condemned him to the ranks of the great unknowns.

What makes it doubly satisfying is that it is an all-Irish effort with Phil Coulter writing and producing Heart Of Stone and getting the maximum performance from Kenny.

Falsetto vocalising was the greatest individual characteristic of Tony Kenny in his earlier days. He graduated through a pop group called The Vampires to head the apocalyptic new sound of the breakaway members of Dickie Rock's Miami Showband, The Sands.

Frustration

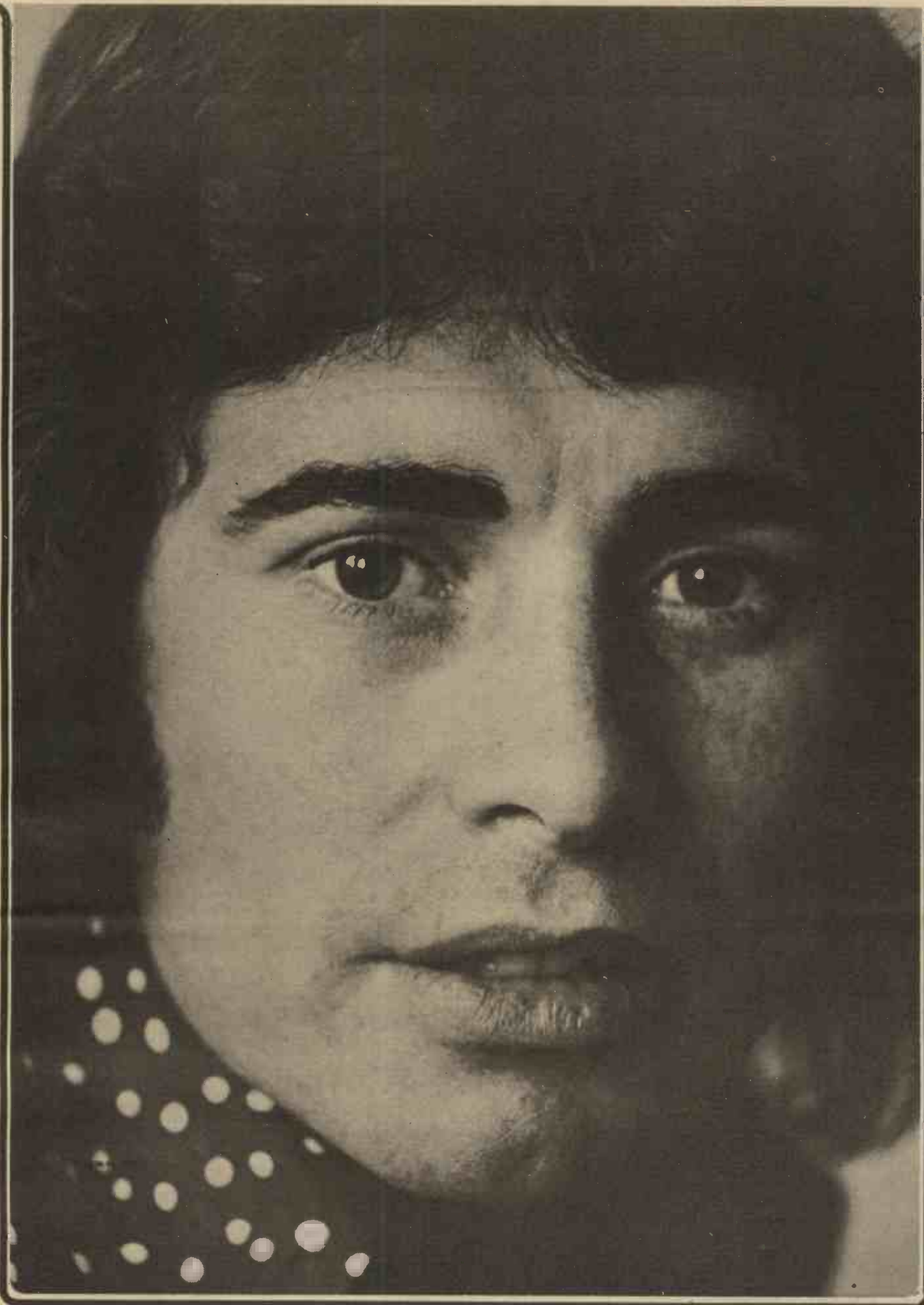
The Sands set off at a steady gallop that became a steady trot — and all the while frustration was building up inside Tony Kenny. It came to a head late last year when he announced that he was leaving, on amicable terms, to have a go at being a successful solo star. But the crowds all shook their heads!

The man who started as a butcher has proved them wrong, but recently a close friend told me that in a fit of melancholy Kenny had announced that if Heart Of Stone didn't make it, he was prepared to return to the meat trade. Were they idle words. Was it that bad?

"It wasn't a question of it being that bad," said Kenny, "but what can I do? I'm a professional singer y'know and if you try something — having broken away from an already successful situation — and it doesn't work, you are immediately branded as a failure.

"This has nothing at all to do with your ability or your lack of ability. But if it got to the stage where Heart Of Stone didn't go, or Jesus Christ Superstar didn't happen, then all I could do would be a butcher. But I couldn't seriously see it coming to that."

When Kenny left The Sands there was little on the horizon. All he had was a recording con-



Kenny goes from butcher to Star!

tract. Then he was offered Superstar and things started falling into place like a jigsaw. The use of Kenny's falsetto voice on Heart Of Stone proved to be a master stroke, even though it seemed retrogressive.

"It was Phil Coulter's idea to use the falsetto bit," Kenny explained. And well it's in the charts and that to me is prog-

ress. Quite honestly I didn't think of it as a single, I thought we had a good album track. But Phil has had a lot of big hits, as have Rak records, on an international scale, so who am I to know, or contradict them. So I thought I should go along with them and they proved themselves right."

To an extent, Tony Kenny is another reluctant exile. The thoughts

of having to travel away a great deal don't really appeal to him.

"I love Ireland, I love Dublin and I love working here," he says. "And even though I know there is more money in England, I don't think I could ever go there to live permanently. Of course I also realise that by its nature a singer's lifespan is short and you have to get what you can out of

it in the short time available. You have to cash in while you're hot.

"People have asked me if I intend to try for more legitimate stage work after being in Superstar but I can't see it happening at the moment. I am a singer first and foremost and I don't have the training to be an actor. If I can develop on that and study acting, maybe pantomime roles

and things will come my way. But at the minute I honestly can't see it."

Gathering a band together is the singer's next consideration. What he wants is a viable unit that can adapt to the Irish ballrooms as well as English clubs. The very thought of having a band again is exciting for Kenny, who confesses to feelings of genuine nostalgia for the endless one nighters around Ireland.

"Initially I didn't miss it but now I sort of do. I have a lot of friends around Ireland and I miss seeing and talking to them. Really, that's how I get my kicks. If I can contribute to somebody's enjoyment of a dance, even for just two minutes I have done my job as an entertainer and that makes me happy.

Individual

"What will make it different this time is that I will be THE man out front. I only left The Sands because I wanted to expand as an individual. With them I was part of a unit — which I knew when I joined them — and I enjoyed being part of them, and have no complaints. But everyone reaches a stage in their career where they have to find out whether they have anything or not, and this is what I had to do."

"It had reached the turning point when I had to know was I any good to me or anyone else, or was I just good in the context of the Sands; or maybe I should say that I only had something to offer in the Sands."

1973 stretches invitingly before Tony Kenny. His singing ability is obvious and perhaps now he has confounded the native smart-alecks with the speed of his success. Credit must go to his personal manager Maurice Cassidy and to Phil Coulter, for whom my respect increases daily. As for the man himself, so far it has been quite a thrill.

"At the minute all I can tell you is that I have achieved a couple of my major ambitions. One was to have an internationally successful record. Another one, since I was a kid, was to appear on Top of the Pops and I've done that. I also wanted to appear in a stage musical and now I've achieved that, too. I just love the business and I love performing."

So it would be a long time before Kenny needs to consider a career in butchering again!

James Craig



Whatever you do, don't mess with Mr Presley



No, it isn't Elvis, just mimic Freddie Starr

FOR A lad who has led the best part of his life on movie sets or in dressing-rooms, Elvis Presley has managed to stay quite remarkably fit. But he plays a lot of football with the lads, you know; and of course there's his interest in karate.

And I can assure you that even though he won't see 35 again, Elvis is positively no pushover.

He proved it on stage at the Las Vegas Hilton a short while back. Four men clambered up onto the rostrum, wearing vicious looks and bunched fists.

So Elvis and his bass guitarist moved stolidly forward, adopting they-shall-not-pass poses. And in no time, they'd immobilised and flattened all four stagestruck hoods.

The audience watched in awe as El and partner delivered a few effective chops and punches. All four intruders were later arrested on drunk charges, not to mention trespassing summonses.

So the word goes round the cabaret circuit . . . whatever you do, DON'T mess with Big El!

A little bit of Heaven free with every album

AMERICAN group Black Oak Arkansas are giving away a little bit of "Heaven On Earth" to anyone who wants to stake a REAL claim in America!

Sound crazy? Well, listen. The group has acquired a patch of land in the Ozark country community of Heaven, Arkansas. They are handing out, principally to their album-buying fans, one-square inch of the land . . . each fan gets a com-

plimentary deed of ownership of this little bit of Heaven.

It's part of the group's sharing plan. Says group manager, Butch Stone: "We put a free deed inside each copy of our latest album, Raunch 'n' Roll . . . that's to make sure we reach everyone who's continued too support us through buying records and seeing our concerts.

"Otherwise, the deeds are free for the asking, for anyone who shares our philosophy or, simply, would like to own a part of America."

Ownership is actually honorary, to get out of legal restrictions. The original intention was to give away each square inch parcel . . .

Come on Slade, or Who, or whoever. There's a certain Midland's city which as far as I'm concerned is Hell on Earth . . . let's share that out among everyone!

Never trust a music teacher

THE LES Humphries Singers are one of the most successful vocal teams on the Continent and there are moves afoot to give them an extra boost towards top popularity in Britain. Which is as it should be . . . Les himself is English, Surrey-born, an ex-Royal Marine, and he should be honoured in his own country.

Like James Last is, as a matter of fact. Now co-incidentally, there's a link between James Last and Les Humphries.

When but a nipper, James was forced to give up his football and take to the piano. But his teacher said, after just two lessons: "This boy is tone-deaf, incompetent, totally unmusical."

And when Les first went to his primary piano lessons, he had much the same verdict. Totally unmusical. At 16 he was picking up awards for his brilliant musicianship. And James has proved how the Last shall be first!

BOBBY Womack, black and practising equality: he has five blacks and five whites in his band. But he says: "The dope scene among musicians is just evil. I want to preach to the younger generation. They copy the rock stars, and it's all wrong. It's wrong for musicians to go out and work when they're drunk, or high. They use four-letter words. They create problems . . ."

REMARKABLE: The volume of mail pouring in heaping congratulations on our sister magazine Easy Listening — the glossy monthly mag which is slanted towards quality middle-of-the-road music. "A welcome contribution to lovers of good music," say the energetic and highly vocal Doris Day Society, for example.



FROM my man in the States I learn that Mick Jagger has signed an exclusive contract with Creative Management Associates to represent him for movies. Make what you like of that information . . . just so long as it doesn't include spreading any stupid rumours about a Stone split.

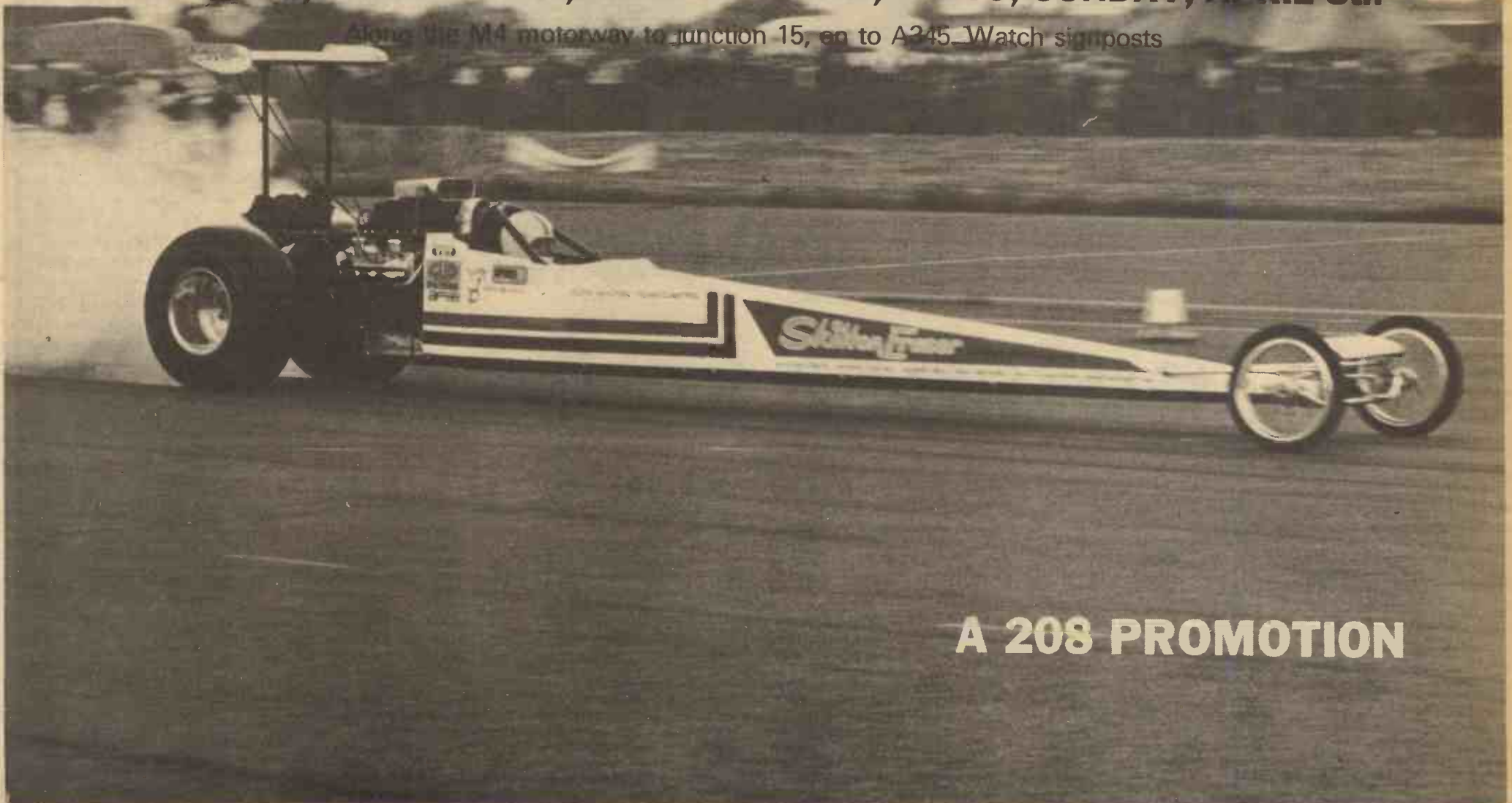
DRAG RACING

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A 208 PROMOTION

WATCH YOUR STEP

HOW do you make an acoustic guitar sound like a group of kettle drummers, a brigade of bagpipers or a major battle from the Peninsular Wars?

Sounds complicated, maybe, but the answer is simplified by the presence of Jose Feliciano. During his recent two-hour Albert Hall concert, accompanied by the London Symphony Orchestra, this amazing guitarist simulated all those sounds and more.

The mixture of numbers included such standards as Light My Fire and California Dreaming, featuring guitar playing that was at times funky, Puerto Rican and even classical. Feliciano held the audience spellbound, and indeed he captured the attention of the orchestra's musicians.

Jose Feliciano is really a very remarkable person. He shot to fame several years ago with his version of the Doors' Light My Fire and has remained at the top ever since, gaining a continual succession of gold albums and singles.

Although he is probably best known in the States, Feliciano has fans throughout the world. His British concerts all sold out within hours, and ticket touts cashed in on his popularity.

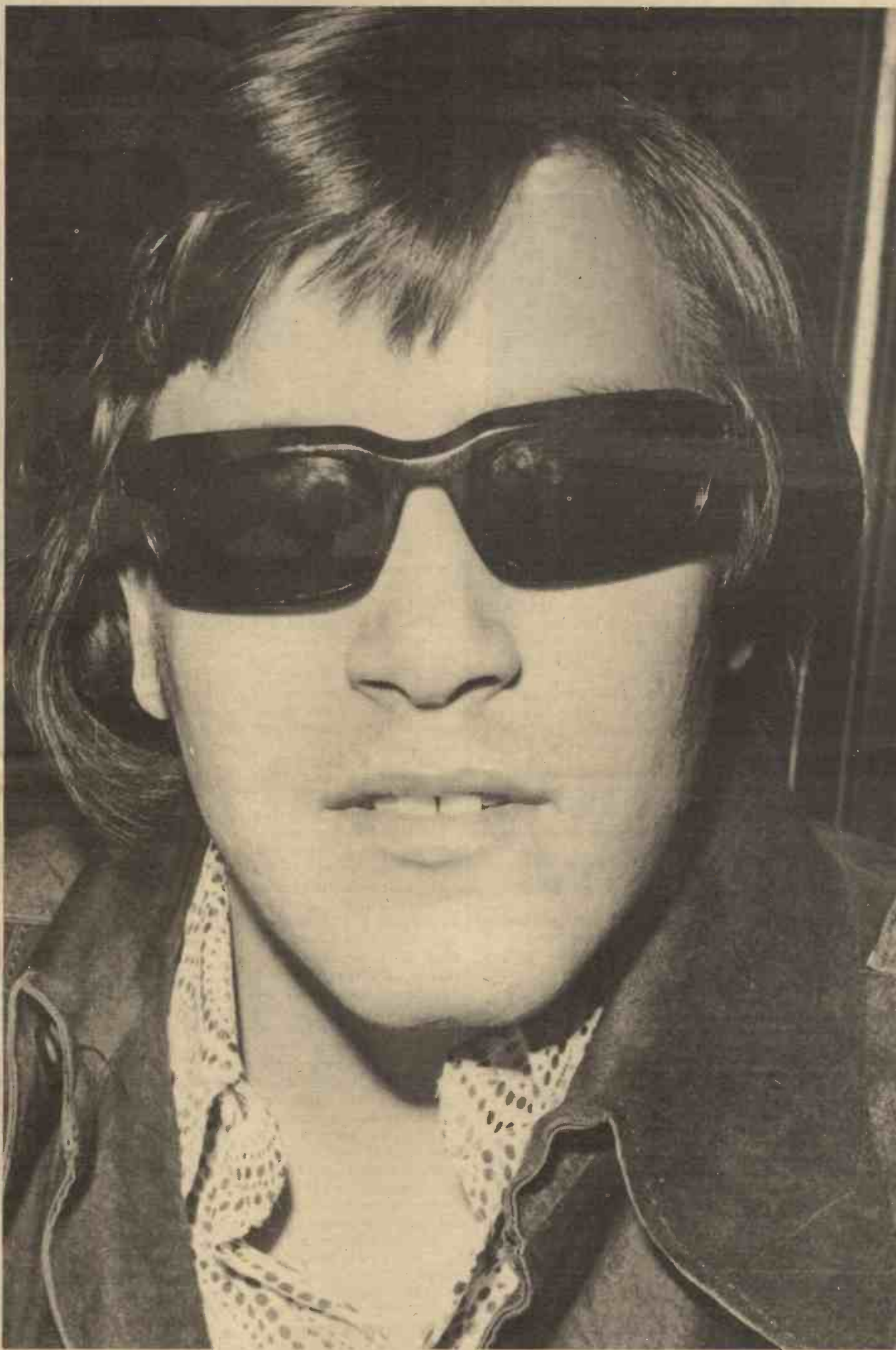
Blind since birth, Jose started playing professionally in New York's Greenwich Village.

"I was playing all the coffee houses in those days," he explains. "I used to play all the songs that were popular then like Up On The Roof and general rock and roll. I guess it was basically a folk-rock repertoire. In 1964 an RCA representative came to one of my shows and ended up by signing me to the company.

"I wasn't playing as much Puerto Rican music then, but as soon as I gained the freedom that financial security brings I started to get involved with it a lot more. After all I am Puerto Rican, so it's only natural that I should want to let my Latin influences out!"

When Feliciano recorded Light My Fire it had just been issued by the Doors, and I wondered what had prompted him to cut his own version of the number.

"Well I'd heard the Doors' version, and I liked it," he explains. "So I began to play my own version of the number on stage. One day it just happened that we were in the studios and we had a few extra minutes left. So we cut Light My Fire, but at the time none of us ever thought it would be as big a hit as it became.



MIKE BEATTY TALKS TO JOSE FELICIANO

"Since then all kinds of people have recorded my arrangement . . . Woody Herman did it, so did Chet Atkins, and it's always popping up on the odd TV commercial. It seems strange actually because all we did was to standardise the basic tune."

Jose is in a remarkably fortunate position because his music appeals to audiences of all ages, and to people whose tastes are both conservative and underground. But is this

something that Jose has cultivated, or a situation that has developed naturally?

"Well," he said, sinking back into his chair and pondering for a moment. "Let's say that I've always tried to keep my sound so that everybody can enjoy it. I like to communicate with the rock people and I'm lucky that some of the guitar pieces and ballad numbers appeal to the easy listeners as well!"

The fact that Jose was chosen to perform his version of The Star Spangled Banner at the opening of the world baseball series in America proves just how much of a breakthrough he has made with the general public. It's something akin to Slade being invited to play God Save The Queen at the Cup Final.

"That was all a bit weird actually," recalls Jose. "I had been playing in Las Vegas when a

broadcaster called Ernie Hollow heard that I had created a version of the National Anthem. He invited me along to sing it, and I guess we created a little bit of a scare over there because people just weren't used to it being sung in any other way from the usual format. A lot of Americans are really conservative about things like that.

"When I recorded my Live At the London Palladium album during my

last visit I performed my own version of God Save The Queen to open the show. The only trouble was they cut it out of the album when it was released in Britain, God knows why, but it was left on the record when it was released in the States.

"I must say it kinda upset me that they made that difference, because we recorded the anthem in the first place because we thought it was a fitting way to open the show. It wasn't meant as a put down or anything."

Musically Jose has changed considerably since the days of Light My Fire, although it's still a number that his audience loves to hear.

"I guess I've tried to get out of the Light My Fire type of sound because one has to grow, you know," he explains. "One can't always keep doing the same thing because it becomes monotonous for the public and yourself. I have a new album out called Memphis Menu which as you can gather from the title, was recorded in Memphis and has a lot of influence from that music.

"I've also just finished recording a new album in the States with people like Claudia Linnear, Seals and Crofts, Bill Withers, Loggins and Messina and Leon Russell. They're people I've been friends with for a long time, and I guess I've always wanted to jam with them — so that's what we did! I must say I'm really pleased with the way it's turned out."

With the advent of this new album Jose has also begun to write more of his own material, and he has already had hits with Rain, recorded by the Cascades, and Destiny, which was cut by Anne Murray.

"I've written lots more numbers which I've included on albums, but I haven't released any of my material on singles."

Jose is one of the people who, though born with the handicap of blindness, has learned to cope. He obviously wasn't able to participate in all the activities that young boys throw themselves into, but says that he still managed to get pretty dirty!

"I think that if I'd have been sighted I would still have worked in music, it was something that was easy for me. I really dug it. But I was never sighted, so I can't say if there was anything else I would desperately have wanted to do." And, as a closing comment to those who are also trying to overcome the problems of blindness, Jose adds, with his wry humour: "First of all try not to feel sorry for yourself, and secondly, watch your step!"

BRUTUS CROMBIE'S Reggae Spread

RM's ace reggae writer goes to the seaside

THERE I stood, Brutus Crombie, respected RM reporter, ex-skinhead, ex-paint-sprayer, a reggae writer other writers sought desperately to emulate.

It was a beautiful day and the idea of a trip to Margate was a fascinating one; I turned it over in my mind. The Dreamland Ballroom was a fun and frolic magi-land, exciting,

with an undercurrent of reggae that was like no place else.

Perhaps it was something to do with its breezy seaside location and then, yes, the rows of half-empty sauce bottles in the boarding house windows; I don't know, but I do know that Dreamland, to Kent's sorts and smoothies, means Reggae — whether it be Nicky Thomas, The

Marvels, Dandy Livingstone, or the Pioneers. And there was always plenty to drink, plenty of life, plenty of reggae action, plenty of laughs with the crowds of white-sweated girls who wore tight, slit skirts that showed a lot of leg when they danced. Besides, I told myself, I had to go someplace.

I dressed rapidly, stopping to admire myself in



the mirror on the bedroom door. The barber had done a good job — for 35p, who wouldn't? I whipped out my pointy-handled steel comb and ran it brusquely, quickly through my close-cropped hair, put the comb in my back trouser pocket and went to the loo.

But wait a minute! That isn't quite accurate, now I come to think of it. What I did after putting on my togs (well cut, but cheap) was to open a tin of Sea Breeze mackerel (in tomato sauce, for interested readers). And — wait for it, piggies — I forked the fish down like a starving seagull. I strolled downstairs — it was nearly midday, there were some letters on the mat. I rang RM, looked through the letters — nothing important, a birthday card from the Trojan Appreciation Society, I had forgotten about it being my big day.

I then unlocked the car door and slipped into the driving seat. I drove slowly through Reigate and Godstone, continued along the A25, then joined the M2 — and tore down the last lap towards the Kent coast.

"Hey now," said a friendly voice. "If it ain't Brutus Crombie himself. I bet you've come down to do a write-up on the fabulous Pioneers, you sonovabitch."

The ballroom manager — Derek Wright, he said his name was — was really a good-looking geezer, so slim and fit-looking, I was thinking. He was wearing a dark tuxedo jacket with a white shirt, and flawlessly creased dark trousers. He was right, of course — writing about the Pioneers for RM would be jolly interesting.

I grinned at him and said, "Pioneers — Oh sure." We guzzled a couple of drinks together and then, with a flashing

smile, he went off to speak to resident DJ Mick Tee, leaving me standing at the balcony bar with my two drinking companions.

They were getting slightly juiced now, Ann Cross just gazing into her empty rum glass, Mickey Benton smiling at the woman behind the bar. "Nice bundle of oomph, isn't she?" Mickey Benton's low-pitched voice sounded an inch away from my ear. I turned. "You bet," I told him.

Getting sloshed was nice — and very necessary, of course — but it wasn't the big thing not in itself, anyway. It was the music that mattered, the joyous thrill of watching the Pioneers do their thing on the stage. Yeh, that was where the real excitement was.

The Pioneers — Sidney, George and Jackie — are three perky Jamaican warblers who, with their six-piece Malacca backing group, vocalize in peppery reggae fashion. But the group started in the mid-'60s as a five-piece band, led by Sidney Crooks and originally called the Mighty Pioneers, at that time emanating the sounds of a sweet soul group (Sweet Inspiration, Knock On Wood, Message To Marie, etc.).

They then dropped two members and the word "mighty," leaving the group three strong and known simply as "The Pioneers" (Sidney Crooks, George Dekker and Jackie Robinson). Today, their music bridges pop and reggae, merging into a sort of exciting soul-reggae that triggers howls and gets solid sing-song reaction.

It's uptempo dancing stuff, with soulful lyrics, mixed with good terpsichore, clowning and general good humour. They are a bright and fresh trio, easily identified with to-

day's youth market, who sing with great gusto and change rapidly from one song to another (of different types).

At a crowded table Mickey, Ann, and myself, watched the Pioneers perform with great glee. The group were pretty sensational on stage and their timing was good, and new songs like At The Discotheque were getting big yells from the sweating customers.

I wasn't too sure about the white backing group; they probably thought my mate Mickey Benton was some kind of nut. Out of the corner of my eye, I glanced at Ann. She was screaming at the top of her voice, and the introduction of each new song was bringing on another spasm of screams.

The group's songs, especially At The Discotheque, would be branded into my brainbox, seared indelibly there by pictures — the pictures of those three good-looking Jamaican gentlemen who had turned the Dreamland Ballroom into one howling mass of screams and wild shouts.

I scrutinized the audience; their eyes were lit up with excitement. One long-limbed chick yelled, "Long Shot Jackie — Long Shot Kick The Bucket." She was groaning and squealing and wriggling her body sinuously as handsome George Dekker bent over and shook hands with her. I chuckled to myself as I pictured the Pioneers signing hundreds of photos in the dressing-room after the performance.

Well, that's it, I thought, that's it. I was right. It was obvious the kids wanted reggae. After years of over-amplified progressive crap — you know the kind of rubbish I mean — they wanted reggae. My heart flipped with happiness.

around the country tony byworth Just a country Byrd!

BEFORE the arrival of the Fifth International Festival of Country Music and the biggest flood of albums ever to hit Britain at one particular time, a brief look at a few albums currently available before they become drowned in the deluge!

For starters, the first solo effort by Gram Parsons, the influential West Coast musician who was responsible, originally, for the interweaving of country into the rock culture. His album — entitled simply GP (Reprise K44228) — shows a clear, one hundred per cent devotion to country music.

In fact, when someone really settles down to write the definitive history of country music, Gram Parsons deserves a noted citation. A childhood in Georgia exposed him to a complete musical spectrum — including blues, country and pop — but his first venture on disc, via the short-lived International Submarine Band through the auspices of Lee Hazelwood, clearly indicated a leaning towards country.

Greater country influences, and more prestige, as Parsons' arrival within the Byrds caused the eventual release of the now legendary Sweetheart Of The Rodeo album. The Byrds had already possessed some country "feel" through the presence of former member Gene Clark but it was Parsons who brought it out of the shadows.

Then along with another ex-Byrd, Chris Hillman, he moved into the Flying Burrito Brothers and, within that line-up, the most solid country format yet achieved within a country/rock group.

Now Parsons, with the arrival of GP, makes it beautifully on his own, but, because of past associations, some strict country enthusiasts may avoid the album. The advice, pure and simply, is — don't! It's solid, straight country and — with titles like Streets Of Baltimore among the Parsons' originals, musicians like Byron Berline, Buddy Emmons and James Burton and duets with Emmylou Harris — it's a release that beats many Nashville recordings at their own game.

Although Doug Sahn's album Doug Sahn And Band (Atlantic K40466) has already gained considerable publicity, I'll still mention it for the sake of the country buyers. It's an album that features a conglomeration of talent

— the most obvious being Bob Dylan but there's also Dr. John, David Bromberg and steel player Charlie Owens amongst a brilliant line-up.

All the tracks may not appeal to basic country fans but a number most certainly do claim attention because, if for no other reason, they present a kind of music that no commercial outfit is recording these days. Just listen to the re-creation of Texas western swing — which died, as far as record sales are concerned, in the mid-fifties — on the tracks Is Anybody Going To San Antonio and the Bob Wills classic Faded Love.

After albums originating from the West Coast and New York recording scenes, a return to more recognised country music stomping grounds — Nashville — with the arrival of the Everly Brothers and Pass The Chicken And Listen (RCA SF8332). Although the album has been available for a number of weeks I'll make no apology for including it, belatedly, in this column. It's just too good to overlook.

Bill Littleton's sleeve notes make the straight, accurate comment. "The singers and the town have matured, as have all who encounter reunions. This album is a tribute to that maturity."

The Everlys have gone back to their roots — and the town that provided the studios that recorded the great tunes of Boudleaux and Felice Bryant during the late fifties. Times, however, have changed: the rough edges have been smoothed away and Nashville has opened up with a stream of great musicians and an increase in writers. A beautiful album, produced superbly by Chet Atkins, which includes material by Joe Allen, Prine, Kristofferson and — of course — the Bryants.

Finally the ladies get a look in with Norma Jean's release I Guess That Comes From Being Poor (RCA LSA 3131) which, if anything, is the real nitty gritty. It's been far too long since Norma has had a British release — but I'll forgive all with the appearance of this particular album: The songs — a tribute to the poor folks — and the instrumental work provide the spirit and the sound of real down-home country music. I hope it sells well and that we won't have to wait another four years for the next Norma Jean release.

Tony Jasper visits Blue Mink in the studio and finds . . .

There's a party going on

IT WAS pelting down with rain outside but what matter — a party was in full swing at Morgan studios, London.

That was a first impression. A second look suggested it was not a party in the full sense of invited guests, tables of food and everyone trying to look better than anyone else.

The dancing, laughter and general air of party-spirit centred round pounding sound coming from two large wall speakers. Blue Mink were in town. They were recording. The sound made was so good that the only natural thing to do was to let loose. "Hey," shouted Madeline Bell, "come on and join in."

Today was the day for Randy. "That should be our new single. We're now laying it down," shouted Roger Cooke. "Great to have someone from Record Mirror around. You're in on what could be the next hit. A scoop, man."

"Come on over to the other side of the road and hear us put the finishing touches to the song," tugged Maddy.

Exertion

OK then, off we went when everyone decided the break from schedules had gone on long enough and some were feeling a bit tired from violent exertion. The sound of the other tracks still floated through the head but recording is somewhat different in conception than listening to a finished, polished affair.

Randy was in its infancy. In the centre of the large studio were two microphones. Roger took the right and Maddy the left. Each wore headphones to hear the backing track which by this time had been laid down.

Clutching a somewhat screwed-up piece of paper, Roger ran through his vocal part. Then Madline Bell. Follow-

ing this the two talked things over, yelled a few things at the producer and engineer and went to work.

It takes time with many, many takes. The two were concerned to bring out the impact of the lyrics. They also wanted to perfect the distinctively Blue Mink sound — the blending together of Roger and Maddy's voices. It came.

And, of course, it's been a successful sound. The hits have come. Among them have been Our World, Melting Pot, Stay With Me plus the very recent By The Devil.

"Blue Mink is my bread and butter," remarked Maddy during one of the many breaks in recording. "When it started Blue Mink was more or less an experiment. We were all heavily committed, and still are, but the success of the group has changed many things."

"We now find ourselves on tour and when we are not then Roger is of course into his many song-writing activities. For the time I've stopped doing session work. For one thing I'm busily preparing another solo album."

Madeline continued: "It's nice of you to say I should be a solo star. It has been said by many people. For some reason it hasn't happened. But then I'm lazy. I've got no great urge to be one."

"Blue Mink," says Maddy back again to where I'm hunched on top of a large amplifier, "have simply got bigger and bigger. The one thing I would love to have sometime is a day to myself. Then I could relax and wander round in a dressing gown."

"One thing has happened with all this group success. My own decisions about what and what not to do have become easier to make.



"As for my own album it's going to be a personal one, a kind of looking back. It will have some gospel music. One of the songs will be I'm So Glad but as yet not much work has been done."

Yakety Yak

"Hey," yells Mr. Cooke once more, "what we need is some of the Coasters' tricks from Yakety Yak. That should have been a hit man," turning toward me.

So off go Maddy and Roger into a Coasters' routine and it seems to please them. What about Roger? His friends call him Cookey and the guy has written with Roger Greenaway a mass of songs. They write for a variety of people. One of their biggest has been the million seller, I'd Like To Teach The World To Sing.

"What do you think of Randy then? Going well isn't it? You just talk to Maddy. I must get things tied up." So Miss Bell, to you again: "I don't get tired of going over and over things again. You may think it's been a long time on this (about three quarters of an hour) but it's not so."

"Audience-wise we seem to play our material to all age groups. We have just been playing in the North in some of the clubs. There you get people from 18 to 60-plus."

"Naturally they want to hear our hits. I wasn't that pleased with Stay With Me but see how well it did."

"As for current sounds, I very much like Marvin Gaye and Stevie Wonder. Motown is changing — and for the better."

"I dig Bill Withers and Donny Hathaway. Maybe I'm selfish. I

don't know but I'm not too much into social, political songs. Everyone has something to fight for and I've got plenty of worries. Of course I feel for people."

"One thing, though, is the need for a better deal or opening for black acts over here. Reggae did all right until white groups came along and changed it round with strings and all that. There was a fantastic act at Ronnie Scott's the other day called Les Flambeaux. Somehow they can't get through to everyone."

Ah, the lady herself races to the door. She repeats the Cooke message, "Take care. Oh and send me a cutting of what you write."

Will indeed. Enjoyed meeting you both. And to the rest of Blue Mink plus Maddy and Roger if Randy is the single — it should be a HIT!



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RM's Val Mabbs looks at a Dutch TV pop special and asks: 'why can't it happen

DUTCH C

ONCE upon a very long time ago there was a group called the Zombies who were responsible for one or two hits that have since become "pop classics" including She's Not There. But they fell prey to one of the malaises of the time which is best described as lack of experience, and split up.

Two of the members of that ill-fated band are still performing now, and very successfully. They are Rod Argent and Colin Blunstone (of the others Chris White is now a well-known producer, and Hugh Grundy and Paul Atkinson both work in A&R for CBS).

A couple of weeks ago at a pop festival in the Hague, Holland, Colin and Rod played on the same bill for the first time since Zombie days. And as I found out, after their performances, they really enjoyed it. . . .

COLIN: "Yes, this the first time that we've played at a gig together - and it's been really phenomenal. We've really enjoyed being here together."

"I've known Rod for about 15 years - looks young for 49 doesn't he? In fact, Argent helped me get my band together. We're so closely related you wouldn't believe it. . . . and everybody's known each other for ages so we're all really good friends."

ROD: "I can't get over how great his lot were - I saw them up on stage and they were really good."

COLIN: "Argent absolutely knocked me out - I just can't help it, I think they're great. I'm probably Argent's biggest groupie. . . ."

As you can see, the two bands have a strong Mutual Admiration Society. But many people present at the gig were surprised, in view of all their connections, that the bands didn't do a few numbers together - or at least Colin sing with Argent:

COLIN: "It WAS two o'clock in the afternoon! Now if we'd been playing at twelve o'clock and had a few more drinks it would have been different - and much more natural. But we'd just got here and wham we were on stage."

"Also it's much easier to do that if you're one of the really top, well-established groups. But we're still trying to get established - especially here in Europe. . . ."

Jamming

ROD: "Yeah, absolutely. If we were say the Beatles plus the Cream then it would have been a gas to devote half the time to jamming. But for us it would be a very different thing."

"What's more, if we'd done it here in Europe, everybody would have said it was the Zombies trying to get together again. Funny thing about that group is, you see, that they're bigger now than when they were together! It's this legend

thing in a way - when something's no longer in existence then it's much more popular."

But aren't there ever times when you wish you were back to the days of the Zombies, I asked Colin and Rod?

COLIN: "No, not at all. We had a good time - but we're having a good time now too. There's one thing we would like to do - get the bands together again, just for a rave up, for a laugh."

ROD: "At my wedding, you know the reception, all the guys from the Zombies were there. Well, we all got a bit pissed and got up and started to do She's Not There and numbers like that. Pure nostalgia it was. It'd be nice to do that properly, as Colin said, just for a laugh."

In fact that's a number which Colin and his band still perform on stage, so I wondered whether Rod found this strange.

ROD: "No, not at all. That particular song is one I wrote and it gives me a buzz every time I hear it. In fact Argent

used to do an old Zombies' number in the act, Time Of The Season, but we don't any more."

That's probably symptomatic of the general direction in which Argent find themselves travelling - away from the more lyrical Zombies style towards a harder brand of rock. Rod admitted that's true.

"And it's all down to the guys in the band, obviously. The music takes its own direction, influenced by them, and there are four totally different people in Argent to the five who were Zombies - apart from me!"

"For one thing Russ is a great song writer in his own right, so that's one separate thing for a start."

That's in fact, an interesting point because it further demonstrates the close co-operation between the two groups - Russ Ballard wrote Colin's hit single I Don't Believe In Miracles."

ROD: "Adding or replacing a member is like starting a new band - and starting any band is difficult. Look at Blind Faith - they could have been a really great group but because their first few gigs were surrounded by such a glare of publicity they never had a chance. They were expected to be better than Cream immediately, and that's just impossible. It takes at least two years to get something really good out of a band."

By that example, Colin's band still have a long way to go - but he's pleased with progress at the moment:

COLIN: "They're a great bunch of guys, incredible musicians, and a real load of ravers too! I love them. . . ."

So it seems that we'll never see the Zombies together again. But in their place we've gained two good bands who are set to prove to the world that separately these two Zombies are just as good - if not better. And to make their point, both groups are off to the States in the very near future

In the meantime there may be another single from Colin - although it's not a prospect he relishes.

"You see, the record company want to release yet another from the album and I think three's too many. It's nice of them to even ask me, because some companies wouldn't bother as they don't have to. But I'm afraid it'll cheapen what I hope was a classy album. And I don't honestly believe there's another track that can stand on its own out of context."

ROD: "Yes I agree. But on it's reception here, perhaps Andorra could be a single?"

COLIN: "Yes, I know what you mean."

And they drifted off into their usual admiring slanging match. So I allowed myself to be persuaded to drift off to the bar in search of some liquid refreshment, in the wake of two ex-Zombies, great individual artists and incredible people.

Rosemary Horride



Jim Rodford and Russ Ballard: Argent topped the bill on the first night.



Roger Daltrey: The Who were the main bill-toppers.

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the music people



open over here?' and Rosemary Horridge talks to two ex-Zombies

COURAGE



First night of the spectacular.



IT WAS Holland, that's for sure.

The ladies in the red district displaying themselves in windows were clear indication that we weren't on home territory. But the scenes at the nearby Bel-Air Hotel could have fooled any passer-by into believing that we were in the heart of England.

Slade had arrived in the Hague early on Friday and now the Faces had winged in on their own 30-seater plane. Argent and Colin Blunstone and his band joined up to reminisce about Zombie days, to kill time before their performances on stage the next day.

Rory Gallagher was there, too, and only The Who had set themselves up some miles away in Amsterdam. But their presence was felt . . . after all they were topping the amazing bill lined up for Saturday's concert.

Such a gathering would generally indicate that a mammoth festival was taking place nearby, running over a period of at least several days. And that is what makes such a gathering of VIP bands so amazing. Under the sponsorship of combined record companies — this time CBS, Philips, Polydor, EMI, and Areola — this special Pop Gala was organised, to be presented as two days of live music, and filmed by the Vara (Labour) broadcasting system to be edited down to a three-hour television show.

Possible

"Every year," says Leo Moolenijser, from CBS Holland, "we donate one per cent of our turnover to make these things possible. Every Grand Gala Du Disque (a similar and regularly running Dutch TV show) is organised by the record industry and the companies fly their major stars in from all over the world. We also have a classical music gala twice a year."

Most European countries have already bought up the television show, but though the majority of artists were British, England has been left out of the race. No bids have yet been made . . . and, anyway, when were we lucky enough to have a three-hour TV "pop" music show screened?

Rather a sad state of affairs, when England provides some of the best

and most respected bands around and is considered to be the hub of many music happenings.

Two concerts were set up for the Gala, to run on Friday night with Slade topping, and from midday to midnight on Saturday with The Who topping. Both took place in the Sports Stadium in the Hague — a building rather like a basket ball court, with, on this occasion, a stage set up at each end to keep continuity going. For Saturday's concert The Who's PA system was used on one stage, and the Faces' PA on the other, and a scaffolding was erected to house mixers and TV cameras.

Tickets for the event cost 25 guilders, which is the equivalent of £3. Fairly pricey as concerts go, but the bill justified this kind of expenditure . . . also the tickets were limited to allow people to move in comfort — and the film crew to work more easily. This was a policy welcomed by most people, but some groups seemed to be disturbed by the lack of audience participation available!

"We're used to having three thousand kids working along with us," says Dave Hill of Slade. "And the audience were pretty fed up when we had to go on because it was so late. I would have loved to be on the bill in the early afternoon. We stayed on stage for an hour and were really concentrating on the playing, so it should look good on TV . . . we tried to construct the act a bit more towards that so it looked good."

Gary Glitter was upset by the audience's reaction to him, although his set was colourful and seemed to please some of the Brit-

ish people over to see the show. And he did manage to capture his fairly unique sound.

"I didn't go on stage till 9 o'clock and the audience had been there from 12. I'd had no sound check whatever — nobody did, I don't think — and though The Who's sound system is probably 100 per cent better than mine, I know what my sound should be like through my own system.

Freak out

"The audience freaked out when they saw me — what with my clothes," says Gary. "And my manager, who was in the TV control box, said that the people in there really sat up. My boys were a bit tired when we went on stage, because it had been a long day and everyone had been drinking more than usual."

Rory Gallagher really brightened up the crowd with his set, and this enthusiasm was followed through when the Faces burst on stage, with Rod looking impressive in a striped suit.

The Who brought the entire event to a climax with a very tight set, with highlights and dynamics just perfectly worked out. An excerpt from Tommy was included in the shape of Pinball Wizard, along with Summertime Blues, and the now classic My Generation. The encores for the band were so numerous it was hard to count exactly how many times they did return to the stage. But working together for the first time in eight months, The Who proved just why they're at the top of such an impressive bill.

"I really enjoyed the three days we spent in Holland doing the show," John Entwistle adds.



Dave Hill: Why can't they do it in England?

"Apart from anything else it was an opportunity to see how The Who measured up to other bands and how they measured up to The Who. It was nice to see people like Argent and Slade.

"I think overall it was a pretty good production and the idea of using a live audience was essential to the atmosphere of a rock TV programme. That's one of the things we lack in this country . . . there are no good programmes that utilise an audience in a concert atmosphere. This kind of show gives people more to watch than four guys miming to their instruments.

"I felt the sound could have been a bit better, mainly because no one uses a TV sound engineer in the same way as the sound engineer is used in the studio. The actual organisation, though, impressed me, and it does show that there is recognition in Europe that an enormous audience exists for this kind of rock show."

So the general feeling is that the concert in itself was an excellent idea, and a value for money show. And all of the groups who took part in the two days of concerts agreed that the TV show idea was very commendable.

"The TV coverage that I saw on the monitors looked great," says Derek Griffiths — lead guitarist with Colin Blunstone. "And I also heard that the sound going out for the TV recording was good. So little TV time is given to music here, it seems strange we can't have something like that, because the companies buy up so many of those cowboy and period shows."

"I don't think television in this country is giving enough air-time to, not only pop, but all forms of music," Gary Glitter agrees.

"We haven't got any complaints about TV here," adds Dave Hill. "We've always had a lot of air-time. But when we first went to Holland we went on the PRO Campus underground show, which lasted three hours . . . and we've got nothing like these things here."

So support for such an ambitious venture is definitely available, but while pop on TV in Britain seems like continuing in the same fashion for some time yet, the Dutch are planning their next TV special.

"This first Pop Gala has been so successful," said one of the production team. "that we're looking forward to having another one within the next two years. We're quite happy to have the concerts like this just to get a good television spectacular together."

Val Mabbs

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More than Average!

THE Average White Band had what you might call the ideal showcase for a new band, when they supported Eric Clapton at his two fine and historic Rainbow gigs in January.

Well, it was and it wasn't. Sure the audience, including a lot of musicians, press and people worth Winning as Friends and Influencing were there. On the other hand, they were there for a very specific purpose — to see Eric Clapton. Anything else, be it the ice-cream sellers, the one hour wait outside or the support band, stood as much chance of being remembered once a magnificent set by Eric and friends had been seen, heard and fondly recalled.

Anything short of a highly competent band would have been laughable by comparison with the Clapton-Townshend-Wood-Winwood-Grech-Capaldi-Karstein supergroup, which blasted out some of the best rock and roll (or whatever else you might care to call it) heard in the metropolis for many a long month. Set against that, the Average White Band, of whom no one had heard, stood as much chance of being remembered as the community singing after the Cup Final.

But The Average Whites made it. They punched out their own brand of very American styled, very funky music, at once cool and energetic. The guitars, the vocals and the horns were integrated into a satisfying and right sound, such as few bands with horns have achieved. They were reasonably well received by a crowd biting their fingers for the arrival and well-being of their ultimate living guitarist-rock hero. They deserved 10 times as much applause.

It isn't so very amazing to find that the band are all white — though you might be surprised if you'd only heard them on record. But it is amazing that not one of them comes from America — they are all Scottish! And vociferously so.

Surprised

You might be a little less surprised if you'd noticed the term "The Dundee Horns" on some fine albums in the last couple of years, backing such as Family, Stone The Crows, Johnny Nash and Vinegar Joe, among many.

Two of the trio that made up the Horns were Roger Ball on alto and baritone, and Malcolm Duncan, a former Dundee College colleague, on tenor and soprano. Add those two to guitarists Hamish Stuart and Onnie Mair, and to a bitingly effective rhythm section, Alan Gorrie (bass) and Robbie McIntosh (drums), and you have a band which kicks along like Trigger on heat.

Among other things they have the ability to make



long tracks (like an eight minute unfinished instrumental track I heard which doesn't yet have a title but will be the title track of their first album when it does) sound not long enough. How they manage to avoid monotony over a fairly simple eight-minuter I'm not quite sure, but I suspect it's just by being good, and avoiding the cliches like flowery little solos on this and that.

I met the band's leader, Alan Gorrie, the main songwriter and fairly main spokesman; Roger Ball, a man of much black beard and very smiley eyes; the frizzy haired Hamish and Robbie McIntosh, who said "Superb!" a lot and left.

A Scottish soul band? "We're not trying to simulate black music," said Alan. "we just sit down and play together and play what comes naturally, but trying to progress as well. It's just funky music."

Ultimately, we get it down to some definition: "Black music is all shagging music — if you can screw to it, it's all right. White music is mostly stop and start. The black albums that are coming out

are so much in advance of the best white music, it's ridiculous — they get the bass and the drums right, while the white guys are more into synthesizers and things. Black musicians work harder, and — this is it really — they do it with tender loving care."

The Average Whites have built on black foundations and come up with their own sound, owing a little to James Brown and Booker T, but with a decidedly individual stamp to it. According to Alan, it isn't as unusual a progression as you might suppose.

Opposite

"Stax and Tamla-type music has always gone down best with the majority of fans in Dundee and Glasgow. Scotland's always been much more into soul, whereas England was more involved with the blues at times. Here you tended to go for The Yardbirds, rather than a soul band. But in a way it's all R&B, the very opposite of musical intellectualisation a la Tony Palmer."

AWB certainly avoid that — their lyrics are

kept fairly simple, and they flow along with the music rather than being the reason for it — "Back in '67, I could see my way to heaven in a rock'n'roll band . . ." goes one. The group's first album is half way to completion, and should be out fairly soon. (There was a whole album put down before, but the band feels they can do better now).

Among the early admirers of the band is Bonnie Bramlett. Indeed, there was to have been a joint tour, but that didn't quite work out. "Delaney was around as well, and one night he said 'Let's play some gospel. We did the theme from 'Sports Report'. There was a certain gulf between our senses of humour," Roger recalled.

That jokey title for the group may prove a handicap at first, but it's a nice change to have a modestly-monickered band emerging. Could they start a trend? How about The Ordinary String Band, Jr Walker and the Unknowns or Poxo Music? Anyway, they're good enough not to need a superstar name.

Rob Mackie

STRICTLY INSTRUMENTAL

Harping on a subject

by Rex Anderson

TALKING of Spring (we were last week), what about the Jew's harp? Scoff ye not. We are on a very serious subject here. All will soon be made clear. I am one of a number of people who sincerely believe that the Jew's harp, Jew's harp, guimbarde — or sometimes, erroneously, jaws harp — has very definite aphrodisiac properties.

Now, for the benefit of our younger readers, there are one or two terms here that need explanation. Firstly, what is a Jew's harp or guimbarde? The simplest definition I can find is a thing shaped like a tiny iron frame, open at one end, in which a strip of metal, or tongue, vibrates.

It is a highly sensual contraption. You only have to look at it to see that. Just listen to the description of the playing principle as defined in Groves Dictionary of Music. "The tongue vibrates freely when set in motion by the stroke of a finger."

Well, I ask you. That must be the most erotic piece of verbage in one of the largest and most boring books on music. One would not think there was anything erotic about the sound of the instrument — it goes "noing, naing, nieing, noying" — but there is.

There should be none now left in doubt as to what a Jew's harp is. The other term that requires defining for our younger readers is "aphrodisiac." Well, quite honestly, if you don't know what that is then you shouldn't be reading this column at all. Not this week, anyway.

Unfortunately, or fortunately, the instrument only exerts its mystical power over the ladies. Gentlemen are not affected. It is a single note instrument which is played by titillating the spring with a finger while using the mouth to amplify the notes and provide different harmonics on the fundamental.

It has been used a lot in bluegrass music and in recent years has enjoyed considerable exposure in folk groups and even rock bands. If the practitioners have read the well documented historical notes on the instrument, it is not difficult to understand why.

Groves again: "The instrument is placed between the front teeth in such a way as to give the metal tongue unrestricted movement." The boggleness of the mind is indeed horrendous. But before we investigate the erotic angle further, a word about the name.

It has nothing to do with Jews, or harps for that mat-

ter. It was the French who decided to call it "jeaux de trompe", which at the time meant something like "child's trumpet." The Germans thought it looked more like a harp than a trumpet and they mucked up the translation entirely by calling it "Judenharfe" — literally "Jew's harp." All-in-all it is far safer to call it "guimbarde", but unfortunately no-one will know what you are talking about.

It is a very old instrument which seems to have its origins in Asia and Oceania where the natives first discovered that the rhythmic throbbing of the thing set the girl's heart afire. There is evidence that it was used in fertility rites dedicated to rain gods who could only be appeased by ladies who didn't say "no".

Later it developed into an instrument of courtship. The young men serenaded their sweethearts who, presumably under the influence of the strange harmonic tones, succumbed. Early Christian missionaries to the Far East found it necessary to ban the instrument completely. Hence the preponderance of Muslims, Buddhist, Hindus, etc. in the Far East.

In Austria, at the beginning of the 19th century, the Jew's Harp, or Maultrommel (I don't believe it!) reached the peak of its popularity. The young men played melodies to their would-be lovers on instruments of silver. The silver market boomed and endangered the European balance of trade.

The Church may have realised this, but the official reason given in repeated budget speeches was that the Jew's harp was being banned because "female virtue is being endangered." The instrument, now made of iron, is still used in Austria for serenading.

There is one recorded instance of a woman playing the instrument when in 1591 at a trial of witches by James VI of Scotland the king required one of the younger accused to demonstrate the instrument. Her virtuosity was considered sufficient to convict her.

Now before you all rush to your local instrument dealers and escalate the value of the Jew's harp through supply and demand, a word of caution. It's incredibly difficult to play. Producing one loud, clear and recognisable note required hours of patient plucking, broken fingernails, blisters and a sore tongue.

However, if you insist on putting the Jew's harp industry on the map then nothing I can say will stop you.

TAGGETT



TIME

This is that rare delight, a single by an unknown band which turns out to be better than you would have dared to hope. Usually records by unknown, unheralded bands turn out to be dramatic proof of why they should remain unknown – but Taggett have made an excellent debut.

The band themselves have worked around a fair amount in a variety of second division bands of one sort or another. They have been encouraged by Tony Hicks, he of the Hollies, and Tony has produced this single. The opening is undemonstrative, guitar, percussion and so on. The voices come in smoothly but not too smoothly.

They harmonise beautifully but it isn't that sugary harmony that you get from Bread and other American bands but it's more a British sound, with an edge left in there which gives the music much greater power.

The lead voice is not unlike Jonathan Edwards. The backing too is, restrained but very powerful and listening to this particular record over and over again cheered me up considerably. It's well produced, well played and well sung. Unless this is some kind of miraculous flash-in-the-pan then Taggett are a welcome new asset to British music.

John Peel – Disc March 3rd

EMI 2009

Produced by Tony Hicks



J5 PAGE

This week the J5 Page is highlighting a poem and "songtalk" sent in by Lesley-Anne Garraway (right), of 24 Mansel Court, 180 Battersea Bridge, London, SW11.



Lesley-Anne Garraway

Oh, Jackie, you're so groovy and mature,
You're as good and adorable as nature,
You're a romantic and kind-hearted guy,
And, you're one of those people money can't buy.

Tito, I do admire you,
When you pluck your guitar strings, you stop the world from feeling blue,
I think you're terrific and nice,
And, I think you're quiet and cool as ice.

Jermaine, you're the one that many girls go after,
To me you're a very sexy master,
Not only are you good looking,
But you can sing, and you're good at cooking.

The way in which Marlon jive,
Makes me feel I'm more alive,
When I see him move with such cool flare,
I think he's better than Fred Astaire.

Michael is so full of soul,
He makes me want to wiggle and roll,
With great happiness and joy,
To know such a tremendous voice, comes from this groovy boy.

Beautiful and cute, is little Randy,
He's even as sweet as sugar candy,
I love to see his sparkling eyes,
That show me he is wonderful and wise.

Now I would like to give my congratulations to Mr. Joe
And Mrs. Kathleen Jackson, for having such a wonderful team,
And, I bet Delores, Janet, Latoya and Maureen,
Thinks being a part of the Jackson family is a beautiful dream.

NOTE: Many thanks to Miss Diana Ross.

SONG TALK

Before "Goin' back to Indiana", Michael was "Lookin' through the windows." He saw little "Rockin' Robin" and "Ben" "Standing in the shadows of love." He told them, 'Hey fellas, "You've got a friend".'

Jermaine rushed in excitedly and shouted, 'Hey fellas, "I found that girl." She's "Mama's pearl" and she's my "Little bitty pretty one".' 'You know "People make the world go round", said Marlon. 'Yeah! "We were born to love", Jackie replied. 'I know that fellas', answered Jermaine. 'Anyway, I asked her "Can I see you in the morning?", and she said, "Maybe tomorrow", so I said, "I'll be there", and now people call us "The young folks", added Jermaine. "Oh how happy" I am, so you see fellas, I "Never can say goodbye".' 'Jermaine, "True love can be beautiful", you know', replied Tito. 'And, "That's how love goes", shouted Randy. 'And, there sure "Ain't nothing like the real thing", laughed Michael.

Oh Michael sugar, your face is so sweet
Just like your voice which makes you complete,
You and your brothers make a BEAUTIFUL FIVE,
The best looking group alive,
Your singing is great, the best I've heard,
Sweeter and cuter than a bird.

Darling Michael I've seen you on the telly,
Ace of music and all king like Pele,
I'm mad over you afro's and how they curl,
Wishing dear Michael that I was your girl.

When I'm alone, badmooded and blue,
I put on my records and listen to you,
I dream of being in your tender arms,
Holding me close, admiring your charms,
My love for you grows deeper each day,
Stronger and steadfast in every way.

I watched you dancing at Belle Vue,
Longing to be on the stage with you,
When it was over you passed me by, You didn't know me, I wanted to cry,
But Darling Michael I'll just have to pray,
Hoping and thinking of that precious day,
When I wake up and my dreams come true,
To live with the Jacksons and stay with you.

Mev and Bev

PENPALS



Maxine Hussey
31 Stamford Grove
Handsworth
Birmingham 20 3PT
age: 17
favourite brother: Jermaine
would like any other fanatic J5 fan to write to



Maree Soutar
22 Coluestone Cres
Dalston E8
London
age: 15
favourite brother: Jermaine
would like to write to someone who's as infatuated as I am over the J5



Sonia Black
34 St Agnes Pl
Kennington
London SE11
age: 15½
favourite brother: Jermaine
prefer a male pen pal between 16-19



(left)
Audrey Brown
42 Gowlett Rd
London SE15
age: 14
favourite brother: Marlon
would like a boy pen pal

(right)
Janet Blake
(same address as Audrey)
age: 15
favourite brother: Jermaine
would like to write to any boy between 16-19



Harvey Hamott
16 Harehills Ave
Leeds 7
Yorks
age: 17
favourite brother: Jermaine
I would like to write to a girl, any age, whose first and only interest is the J5, soul music and dancing



Valaine Allenze
24 Bocket House
Union Road
London SW8 2RE
favourite brother: Michael
would like to write to anyone who likes pillow fights, art, laughing and pix of Michael

U.S. CHARTS

singles

- from Billboard
- 1 10 THE NIGHT THE LIGHTS WENT OUT
IN GEORGIA Vicki Lawrence Bell
 - 2 3 NEITHER ONE OF US (Wants to be the First
to Say Goodbye) Gladys Knight & The Pips Soul
 - 3 1 KILLING ME SOFTLY WITH HIS SONG
Roberta Flack Atlantic
 - 4 5 AIN'T NO WOMAN (Like the One I've Got)
Four Tops Dunhill
 - 5 6 BREAK UP TO MAKE UP
The Stylistics Avco
 - 6 13 TIE A YELLOW RIBBON ROUND THE
OLD OAK TREE Dawn Bell
 - 7 9 SING Carpenters A&M
 - 8 8 DANNY'S SONG Anne Murray Capitol
 - 9 2 ALSO SPRACH ZARATHUSTRA (2001)
Deodato CTI
 - 10 21 THE CISCO KID War United Artists
 - 11 11 CALL ME (Come Back Home) Al Green Hi
 - 12 4 LOVE TRAIN O'Jays Phil Internat
 - 13 7 LAST SONG Edward Bear Capitol
 - 14 18 MASTERPIECE Temptations Gordy
 - 15 17 SPACE ODDITY David Bowie RCA
 - 16 19 STIR IT UP Johnny Nash Epic
 - 17 16 DEAD SKUNK
Loudon Wainwright III Columbia
 - 18 23 THE TWELFTH OF NEVER
Donny Osmond MGM
 - 19 12 DUELING BANJOS Deliverance Warner Bros
 - 20 25 LITTLE WILLY The Sweet Bell
 - 21 14 THE COVER OF "ROLLING STONE"
Dr. Hook & the Medicine Show Columbia
 - 22 20 HUMMINGBIRD
Seals & Crofts Warner Bros
 - 23 26 PEACEFUL Helen Reddy Capitol
 - 24 34 STUCK IN THE MIDDLE WITH YOU
Stealers Wheel A&M
 - 25 29 YOU ARE THE SUNSHINE OF MY LIFE
Stevie Wonder Tamla
 - 26 15 AUBREY Bread Elektra
 - 27 24 COULD IT BE I'M FALLING IN LOVE
Spinners Atlantic
 - 28 31 WALK ON THE WILD SIDE Lou Reed RCA
 - 29 36 DRIFT AWAY Dobie Gray Decca
 - 30 22 I'M JUST A SINGER (In a Rock and
Roll Band) Moody Blues Threshold
 - 31 39 WILDFLOWER Skylark Capitol
 - 32 32 COOK WITH HONEY Judy Collins Elektra
 - 33 28 DADDY'S HOME Jermaine Jackson Motown
 - 34 38 A LETTER TO MYSELF
The Chi-Lites Brunswick
 - 35 40 DAISY A DAY Jud Strunk MGM
 - 36 33 MASTER OF EYES Aretha Franklin Atlantic
 - 37 44 ONE MAN BAND (Plays All Alone)
Ronnie Dyson Columbia
 - 38 41 BITTER BAD Melanie Neighbourhood
 - 39 49 REELING IN THE YEARS
Steely Dan ABC
 - 40 46 OUT OF THE QUESTION
Gilbert O'Sullivan MAM
 - 41 42 SUPERMAN Donna Fargo Dot
 - 42 43 STEP BY STEP Joe Simon Spring
 - 43 52 HALLELUJAH DAY Jackson Five Motown
 - 44 50 OH LA DE DA Staple Singers Stax
 - 45 48 PINBALL WIZARD/SEE ME, FEEL ME
The New Seekers MGM/Verve
 - 46 35 KISSING MY LOVE Bill Withers Sussex
 - 47 59 FUNKY WORM Ohio Players Westbound
 - 48 27 BIG CITY MISS RUTH ANN Gallery Sussex
 - 49 56 CHERRY CHERRY (From "Hot August Night")
Neil Diamond MCA
 - 50 30 DO YOU WANT TO DANCE
Bette Midler Atlantic

albums

- 3 DIANA ROSS/SOUNDTRACK
Lady Sings the Blues Motown
- 2 2 ELTON JOHN Don't Shoot Me
I'm Only the Piano Player MCA
- 3 4 EUMIR DEODATO Prelude/Deodato CTI
- 4 1 DELIVERANCE Soundtrack Warner Bros.
- 5 5 JOHN DENVER Rocky Mountain High RCA
- 6 7 WAR The World Is a Ghetto United Artists
- 7 10 ALICE COOPER Billion Dollar Babies Warner
Bros.
- 8 6 TRAFFIC Shoot Out at the Fantasy Factory
Island
- 9 27 PINK FLOYD The Dark Side of the Moon
Harvest
- 10 8 CARLY SIMON No Secrets Elektra
- 11 11 ELVIS PRESLEY Aloha From Hawaii
Via Satellite RCA
- 12 16 TEMPTATIONS Masterpiece Gordy
- 13 12 STEVIE WONDER Talking Book Tamla
- 14 9 BETTE MIDLER The Divine Miss M Atlantic
- 15 19 MAHAVISHNU ORCHESTRA
Birds of Fire Columbia
- 16 17 DAVID BOWIE Space Oddity RCA
- 17 18 FOCUS Moving Waves Sire
- 18 13 MOODY BLUES Seventh Sojourn Threshold
- 19 15 DEEP PURPLE
Who Do We Think We Are! Warner Bros.
- 20 20 STEELY DAN Can't Buy a Thrill ABC
- 21 25 EDGAR WINTER GROUP
They Only Come Out at Night Epic
- 22 24 SEALS & CROFTS Summer Breeze
Warner Bros.
- 23 31 GLADYS KNIGHT & THE PIPS
Neither One Of Us Soul
- 24 21 HELEN REDDY I Am Woman Capitol
- 25 89 BREAD The Best Of Elektra
- 26 14 NEIL DIAMOND Hot August Night MCA
- 27 28 JUDY COLLINS
True Stories & Other Dreams Elektra
- 28 44 ALLMAN BROTHERS BAND Beginnings Atco
- 29 33 WATTSTAX - THE LIVING WORD
Soundtrack Stax
- 30 26 CAT STEVENS Catch Bull at Four A & M
- 31 38 THREE DOG NIGHT
Around the World With Dunhill
- 32 22 DEREK & THE DOMINOS In Concert RSO
- 33 35 LOU REED Transformer RCA
- 34 34 AL GREEN I'm Still in Love With You Hi
- 35 32 CREEDENCE CLEARWATER REVIVAL
Creedence Gold Fantasy
- 36 30 JETHRO TULL Living in the Past Chrysalis
- 37 29 AL GREEN Green Is Blues Hi
- 38 51 JAMES BROWN/SOUNDTRACK
Black Caesar Polydor
- 39 23 ROLLING STONES
More Hot Rocks (Big Hits & Fazed Cookies) London
- 40 37 CURTIS MAYFIELD/SOUNDTRACK
Superfly Curtom
- 41 43 DR. HOOK & THE MEDICINE SHOW
Sloppy Seconds Columbia
- 42 40 LOGGINS & MESSINA Columbia
- 43 86 BYRDS Asylum
- 44 39 AMERICA Homecoming Warner Bros.
- 45 72 HUMBLE PIE Eat It A & M
- 46 42 STYLISTICS Round 2 Avco
- 47 48 FREE Heartbreaker Island
- 48 41 MARVIN GAYE/SOUNDTRACK
Trouble Man Tamla
- 49 36 NEIL DIAMOND Double Gold Bang
- 50 54 FOUR TOPS Keeper of the Castle Dunhill

STATESIDE

American Singles

by James Hamilton

BATTEAUX: Tell Her She's Lovely (CBS 1351). No telling from their voices what colour are the brothers Batteau, but their sound on this delightful little fidgety lilt is kinda — um — Friends Of Distinction / Brenton Wood / Winstons and very pretty. In other words, I wanna tell you it's lovely!

REDBONE: Hail (Epic EPC 1398). Funnily enough, Redbone sound kinda Brenton Wood-ish too, on this jaunty lurching semi-slow clipped-delivery staccato harmonizer. Oogum boogum!

JOHNNY RIVERS: Blue Suede Shoes (UA UP 35508). Following his US hit revival of Huey Smith's "Rockin' Pneumonia And The Boogie Woogie Flu" (UP 35418), Johnny contrives a creditable Sun Sound echoing voice and rocking (but modern) backing for his powerful revival of the Carl Perkins / Elvis Presley classic. Speaking of which, it's good to see that guitarist Scotty Moore is back recording — his "Smokie, Pt 2" is on Nashville's Candy label.

SHEL SILVERSTEIN: Stacy Brown Got Two (CBS 1244). "Playboy" cartoonist and humorous composer by appointment to Dr. Hook, independently wealthy Shel does an extremely silly, raucous girls-answered, ditty about a stud who's so well hung that he's got TWO! Ring-a-ding-ding-a-ling!

NEIL DIAMOND: Cherry, Cherry (UNI UNS 556). One of Neil's early US hits / GB bombs, later covered here by Jo King, given an aggressively over-virile strumming "live" treatment which might finally make it.

FRANKIE VALLI & THE FOUR SEASONS: Walk On, Don't Look Back (Mowest MW 3003). Totally ignoring the credo expressed by the title, Frankie and de boiz make of this Corporation-penned / produced semi-slowie a perfect pastiche of all their old hits which should please their fans.

SHANGRI-LAS: Give Him A Great Big Kiss (Buddah 201164). Oh dear! As was the "Remember (Walking In The Sand)" which coupled the edited hit version of "Leader Of The Pack," this oddly-balanced and incomplete take is NOT — repeat, NOT — the original US hit version. A shame, since Philips, who own the original, seem reluctant to release it despite its smash potential. However, we do get here the bonus maxi coupling of the TRADEWINDS' Beach Boys-ish "New York Is A Lonely Town" and the ADLIBS' much-sought "Boy From New York City," which would have made a good 'A' side on its own.

HOT BUTTER: Percolator (Pye 7N 25609). Strange that my review of "Popcorn" should have compared it to the 1962 Billy Joe and the Checkmates original of this perky perkin' bubbler, what? Very nice new mauve and pink Pye label and sleeve, by the way.

JAMES GANG: Funk 49; Funk No. 48 (Probe GFF 116). Here's a good Goldies 45 coupling, personal favourites, the chunky churning guitar, yelling and percussion break Family Stone-ish 1970 white funk and its more incisive, tighter and ultimately better 1969 predecessor (which I still occasionally play at dances). Try 'em if you missed 'em.

DOC SEVERINSEN: The Last Tango In Paris; Alone Again (Naturally) (RCA 2347). I have yet to hear a bad treatment of the much-recorded movie theme, which is so sinuously melodic it's a gift. Trumpeter Doc's is the most "Easy Listening" to date.

BARRY WHITE: I'm Gonna Love You Just A Little More Baby (Pye 7N 25610). Okay, so Barry (the man behind

Love Unlimited) has heard Isaac Hayes, but his plagiary in no way diminishes the sheer sexuality of his bad super-nigger chocolate-voiced sweet-nuthin's rap intro, which lasts a good half of the record over a mellow chinking cymbal beat before he launches into Ike-type song proper. Enough to make either sex cream their jeans, this MUST be heard!

HAROLD MELVIN AND THE BLUE NOTES: I Miss You (Pts 1/2). Great that, rather than go with the US choice of the dreary "Yesterday I Had The Blues" album track as follow-up, CBS are trying again with this classic 100 proof PURE Soul dead slow US smash to which "If You Don't Know Me By Now" was in fact follow-up. Readers of "Blues & Soul" voted it third favourite single (to "If You" 's number one) of 1972, so it's not without friends here already. Either get this or the album, but get it.

JAMES BROWN: I Got Ants In My Pants And I Want To Dance (Pts 1, 15 & 16) (Polydor 2066296). The instrumentation is sparser, it's a super-funk dancer, heyyy-YAY! Already much bought on import, it's a proven Soul prancer, good god! UHH!

PERCY MAYFIELD: Please Send Me Someone To Love; The River's Invitation (Speciality SON 5007). Percy (no relation to Curtis) was / is a gentle-voiced "Cocktail Lounge"-type West Coast Blues singer, typical but outstanding for the period of his heyday (the era of T-Bone Walker, Charles Brown, Amos Milburn, early Ray Charles, Nat "King" Cole), and his 1950 "Please" slowie went on to become a standard with '50s singers both black and white. "Invitation" is one of Alexis Korner's favourites, and still crops up.

BETTY LAVETTE: Your Turn To Cry (Atlantic K 10299). Joe Simon's most Soulful hit now gets a dead slow and reverentially sanctified reading by the "My Man — He's A Lovin' Man" Soulstress who used to work with Don Gardner and Dee Dee Ford. Obviously a must for femme fans, it's a bit too "dry" for my own taste.

ESTHER PHILLIPS: I've Never Found A Man (To Love Me Like You Do); Cherry Red (Kudu KUS 4002). Eddie Floyd's old melodic hit gets a sex change and a pithy but bouncy new reading in Jazz-Soulstress Esther's distinctive Dinah Washington-ish biting, quavering, whinnying strong voice. Dead slow flip, an old Kansas City variation of the "Rock Me Baby" idea.

MARVIN GAYE: Trouble Man; Don't Mess With Mister "T" (Tamla Motown TMG 846). Latest in the line of black-aimed, black-cast "bad mutha" movies, "Trouble Man" is more entertaining if no less wish-fulfilling than most. In fact, Marvin Gaye's score for it (he does not appear himself) is purposefully unobtrusive — and so unimportant to the general effect that it is liberally altered by the film's makers. The vocal that accompanies the LA freeway opening credits is in his "What's Goin' On" style, while the "Water sound" guitar pretty flip is the ideal background music it was intended to be.

FOUR TOPS: Ain't No Woman (Like The One I've Got) (Probe PRO 586). This particularly lovely languid Friends Of Distinction-ish slowie is deservedly a US smash, and deservedly rushed here despite another recent Probe release. Maybe the haste was to counter their old Mike (Moody Blues) Pinder-penned / produced comes-and-goes hustling clopper from the "Simple Game" British session, "So Deep Within You"

Straight from the States

THE PARTRIDGE FAMILY Starring Shirley Jones & Featuring David Cassidy: Friend And A Lover; Something's Wrong (Bell). Cassidy fans who have been lucky enough to hear the "Partridge Family Notebook" LP will know this "Na Na Hey Hey Kiss Him Goodbye"-copying staccato stomper with buzzing fuzz-tone guitar which has been pulled from it, together with the wistful slow-starting flip-side track, to make up the Family's latest single in America. There's no guarantee that it (or anything else

mentioned in "Straight From The States") will be issued in Britain, so that this exclusive preview-review service of the good ole "Record Mirror" is a good place to find out about the records which those lucky Americans can hear and buy right now. . . isn't it? Go, tell your friends (and a lover) about it!

THE JACKSON 5: Hallelujah Day; You Made Me What I Am (Motown). Two tracks from the Fab Five + Randy's new "Skywriter" LP, the happy topside (it had to be happy with a title like that) is back in

the boys' herky-jerky old original style, and features some truly Soulful lead swapping on the optimistic lyrics that are indirectly about the Viet Nam withdrawal, while the more complex flipside chugger is another lead vocal switcher which Michael does dominate.

NEW YORK CITY: I'm Doing Fine Now; Ain't It So (Chelsea). I'm doin' fine now too, having recovered from the rigours of a walk in the Black Forest two weeks ago and a couple of midnights in Moscow this last weekend. If snow was all I wanted to see, I should

have waited and gone to Westmorland! As it was, the Bolshoi Ballet weren't a patch on this fine if workmanlike new Thom Bell-penned / arranged / conducted / produced male (but girl-supported) vocal group, whose one-two-THREE-four rhythm skipping light plover is in turn overshadowed to my mind by its hesitant early-Main Ingredient-type flipside slowie. In any case, no matter that the group are called after New York City, this is yet another Philly Sound hit which is bulleting up the US Pop and R & B Charts.



BOWIE IN MAY

MAY

12 EARLS COURT
 16 ABERDEEN, MUSIC HALL
 17 DUNDEE, CAIRD HALL
 18 GLASGOW, GREENS PLAYHOUSE
 19 EDINBURGH, EMPIRE THEATRE
 21 NORWICH, THEATRE ROYAL
 22 ROMFORD, THE ODEON

23 BRIGHTON, THE DOME
 24 LEWISHAM, THE ODEON
 25 BOURNEMOUTH, WINTERGARDENS
 27 GUILDFORD, CIVIC HALL
 28 WOLVERHAMPTON, CIVIC HALL
 29 HANLEY, VICTORIA HALL
 31 BLACKBURN, ST. GEORGE'S HALL

RCA Records and Tapes

Rick Sanders sees Harry Nilsson in the studio

AFTER we'd received the phone call and I was speeding Wembleywards in the lush green back seat of a taxi, I had time to catch my breath and wonder why Harry Nilsson had suddenly decided to invite journalists to watch him make a record at the lush green Wembley CTS studios.

Harry was, after all, possibly the most noteworthy musical recluse ever to shun the roar of the greasepaint. He has never appeared live and in person on a public stage, supposedly a painfully shy artist who prefers, in the words of his publicist, "his warm, womb-like secure private world in the recording studio."

It seemed that to prod into his ivory burrow could hardly be less than an embarrassing intrusion into what is for most artists, and how much more so for someone like Harry, an extremely edgy business.

In the studio control room or main tabernacle the beer, sandwiches and Scotch were flowing like milk and honey down the throats of the entire London musical Press. Harry's tenor voice soared out of the monitors backed, it seemed, by several complete Mantovani orchestras. He was singing Thanks For The Memory.

What! I went to the window, looked down to the studio floor, half of which was occupied by row after row of violinists, cellists, double-bassists, and a harp-player, while the screened-off other half contained the brass and the woodwinds. Harry, wearing an RCA T-shirt, running shoes and a floppy cap and with a full beard, could be seen in a small vocal booth.

At his side was Gordon Jenkins, the musical director, a middle-aged

A little touch of Harry

chap who is one of the most admired arrangers in the middle-of-the-road field. "He's worked with Crosby, Judy Garland and Sinatra," somebody confided, and handed me a running order for the sessions.

Whoopee

Among the songs Harry had recorded, according to this sheet of paper, were As Time Goes By, For Me And My Gal, Over The Rainbow, Nevertheless, Makin' Whoopee, and I Wonder Who's Kissing Her Now. Harry Nilsson, supposedly the totally private man, had opened his studio doors and, having made his last two albums with the cream of London's rock and roll session players, was now making an album of old-time standards instead of his own songs. It all seemed too incredible for words — surely this must be some other Harry Nilsson? His brother?

When Harry finally climbed up to the control room I asked him about this radical change. "Well," he said, "it's cer-

tainly the best change I've ever made. To sing these songs is like stripping away all the bullshit.

"It was Ringo's Sentimental Journey that started all this. He did it. There's a difference between the way he sings these songs than the way Jack Jones and Andy Williams would. There's just something special about singing them. And on each of my records I've sung songs written by other people."

Harry had nothing but praise for the way the generation gap had been obliterated by Gordon Jenkins and the musicians on the sessions — who, let it be said, were undoubtedly thrilled by the music they were making.

"I've recorded with just a voice and a harmonica, all sorts of things, and this is the best. These musicians — this is really their gig, and Gordon Jenkins is at the centre of it all. When we finished the album they gave him a present of a pair of cufflinks and Gordon started crying."

Harry had to go down

into the studio and sing some more by now. "Take 97!" said the voice of producer Derek Taylor, ex-Beatles publicist and one of Harry's closest friends, over the intercom, and the tapes started rolling for Trust In Me.

Harry's voice, soft, smooth, and judged to a T, came flooding into the control room until he faltered, stopped and muttered an obscenity. The orchestra tailed away and Derek said to Harry, "That was fine until the note you didn't like."

"Are you accusing me of not liking notes?" says Harry. "I'm not accusing you of anything" replied Derek. "We'll keep the take. Dr. Overdub'll fix it."

Dr. Overdub is Phillip Macdonald, a sound engineer who worked with the Beatles collectively and as solo artists. A smiling man whom Derek Taylor, too busy and not really enjoying being on the wrong end of an interview, tells me is the key to it all. He's fantastic, says Derek.

Phillip in his turn tells



me that Harry, too, is fantastic. "He had everything ready before the sessions started. He just went straight through and recorded the album (which is to be called A Little Touch Of Harry In The Night) in three days. These songs we're doing now are extras."

"That's why we asked the Press in," says Derek.

"Would you like to try another take?" asks Derek over the intercom.

Note book

"Just bring me some matches, some more water and some heroin," replies Harry. Everybody chuckles — Harry's jokes have helped to keep these sessions easy and relaxed — and the orchestra revs up again. Harry, sitting in the booth with lyrics spread on the reading stand before him, sings faultlessly until it's time for a tea break. Gordon Jenkins' wife, who has been keeping notes of the proceedings, closes her notebook.

"I must admit I was surprised at Harry having

an open session," says Rod Burbeck, who arranged for us all to go out to Wembley, "but it's turned out very well. Harry seems happier than I've ever seen him. Sometimes he can be very difficult to get on with."

Is there any chance of a full-scale interview, I ask. "Well, I don't think so," says Rod. "He tells us not to arrange anything like that for him. You might try Richard Perry, though. He's staying at the Dorchester (Perry is producer for Carly Simon as well as for Harry — this session with Derek Taylor was a one-off affair). "Harry and he are making a rock and roll album during the next few weeks."

Perhaps that helps to explain why Harry refuses to sing in public — he even refuses to sing before a TV studio audience, which once cost him a Top Of The Pops spot and to appear on that is as near as you can get to guaranteeing a hit single.

Harry is a singer whose brilliance largely depends on being able to do exactly as he wishes without hindrance at any given moment. His style is too mercurial, perhaps, to survive the rigours of nightly exposure in front of a succession of audiences demanding that each show be an unrepeatable performance.

Harry is conscious of the demand he has chosen to fill. A consummate perfectionist who abandons apparently perfect takes, he has said he likes to think that when we buy one of his records we get our money's worth. "You run the risk," he has said, "of grinding any formula into the ground by repeating it and letting it just become a formula. It's a little scary."

Nevertheless, after hearing his performances before a gang of journalists, as assured and enthusiastic as he was, I wonder if Harry's first public performance may not be as far away as it previously seemed.



Letting it all show

GALLAGHER AND LYLE

Willie And The Lapdog (A&M AMLH 68148). This is a collection of beautifully simple, yet intriguing numbers, all written by Gallagher and Lyle themselves. The guitar work here is excellent and the duo blend their voices to produce fine harmonies. Give A Boy A Break is one of the best tracks with an invigorating rhythm, high harmonies, and a mellow passage. Jesus Save Me hints as some of the old McGuinness Flint feel, but in their own right Gallagher and Lyle obviously have plenty to offer, and are now letting it show! VM.

ROBIN TROWER

Twice Removed From Yesterday — (Chrysalis CHR 1039). I'd buy this album for one track alone — Daydream — and the rest are pretty fine too. Robin was once a major source of delight as Procol Harum's guitarist and tantalizingly brief were his solos then — well, here he is now, stretching out with just a bass and drums (and excellently spare vocals from James Dewar) and revealing all. The varied sounds he can coax from his guitar, his sure sense of melody, and when to break out or hold back, and sympathetic backing from the rhythm section, make this a real beauty of an album. Robin owes a good deal to Jimi Hendrix, but he shines even in such a comparison.

DUNCAN BROWNE

Duncan Browne — (Rak SRK 6754). This is the first album from Duncan Browne, comprised entirely of his own numbers. Many of these are deeply moving, sometimes very introverted, and at other times satirical. Mickie Most has added lavish production, and helped to create an intriguing feel on Babe Rainbow. John Cam-

MIRRORPICK-UPS

Mike Hennessey, Mitch Howard, Peter Jones, Val Mabbs.



It might be the last but it's also the best

HEADS HANDS AND FEET

Old Soldiers Never Die (Atlantic K40465). This could be the last album from one of our finest bands — though they've not had the general appreciation they deserve. It's rather ironic, therefore, that this is their finest collection yet. Tracks was a fine album, but personally I found the strong country influence too prevalent. This time around the band are rocking a lot more — try Meal Ticket for proof — but the country influence is blended in nicely with Taking My Music To The Man, with Chas on fiddle. From the very first moment with tumbling vocals on Jack Of All Trades (headphones a must) to the rip-roaring finish on Another Useless Day, this is a tonic. "Our very special thanks to all the goodies and baddies alike who played their part during the lifetime of what was always more than just a band." So says the album sleeve — and here's hoping there's a lot more to come from the individual members, or whatever combination their future leads them to. — VM.

eron's piano work on this track helps to achieve a masterpiece of its kind.

Journey is included here, and highlights Duncan's great guitar playing . . . but to prove his ability as a pianist as well as a songwriter, try Cast No Shadow. In contrast, Over The Reef showcases Duncan's more humorous qualities. An artist who promises to progress even further in the future. V. M.

THE BRADY KIDS

Meet The Brady Bunch — (Paramount SPFL 284). The new half-hour animated series on BBC-1 — based on a gaggle of kids who get into various adventures via their tree-top clubhouse. The voices are Barry Williams, Maureen McCormick, Chris Knight, Eve Plumb, Mike Lookinland, Susan Olsen. Record features typically schmaltzy songs, of fair old charm. Could be the start of something. . . else!

JOHNNY CASH

Any Old Wind That Blows. — (CBS 65431). June Carter Cash joins him on If I Had A Hammer and The Loving Gift, and all through there is above-average mood-switching. That deep brown voice caresses lyrics even at up-tempo fury, such as the opening track, Any Old Wind That Blows, then into a slowed down Kentucky Straight, and on some there is a substantial splendour of arrangement and orchestration, with strings swirling. The Good Earth is a solid item, and Country Trash pushes along well, budding into the religious finale, Welcome Back Jesus. As usual, Johnny's consistency is totally admirable — he just never sets a note wrong. One of his best albums, and that is praise enough.

WILLIS ALAN RAMSEY

Willis Alan Ramsey. — (A and M AMLS 68158). Alabama folk-country artist who draws his inspiration from a lot of different sources — from Al Jolson, he says, and James Taylor, as well as from the old prison songs. He wrote all the tracks here, Painted Lady, Angel Eyes, Northeast Texas Women and so on, with fiddle in the backing, and some foot-impelling percussion. Nice songs.

GRAVYTRAIN

Second Birth. — (Dawn DNLS 3046). There's an exuberant determination about the group, and they have a knack of mixing the smooth with the sharply-jagged and incisive. This isn't a consistently strong album, in fact. . . there are drear moments when the interest slips, but when they're good, they're really very good. Fields And Factories is a particularly strong track, with excellent lyrics. Another worthy one: Tolpuddle Episode — and the title track works well. But the five-strong team sure are workers.

IAN AND SYLVIA

Lovin' Sound. — (MGM 2353 063). There's a tweeness about this duo, yet their success cannot be denied, and the fans call it vocal togetherness rather than tweeness. There's also a surprising fullness to the vocal harmonies — two voices almost sounding like four. Songs herein from Johnny Cash, Bob Dylan, Tim Hardon. . . the superb Cash epic Big River is a stand-out.



Randy can't quite do it without Spirit

RANDY CALIFORNIA

KAPT Kopter And The (Fabulous) Twirly Birds (Epic EPC 65382). Here's a solo spin-off by Spirit's ace lead guitarist Randy California, and though his distinctive swirling guitar forms the keystone of the album, what may have been great when surrounded by the variety of a Spirit album tends to pall when you've got a whole album of it. It, that is, being sub-Hendrix heavy trio versions of some lacklustre originals and well-known numbers like Day Tripper and Mother and Child Reunion. R. S.

SPIRIT

THE Twelve Dreams of Dr. Sardonicus (Epic

EPC 64191). Much more rewarding than Kapt Kopter is this group effort, a re-release of Spirit's classic album of three years ago. Spirit never really got their just appreciation over here and it was not until he joined Jo Jo Gunne that their best songwriter, Jay Ferguson, had any success. Well, herein are a set of excellent originals from him, John Locke and Kapt Kopter California, to illustrate why this pioneering band became something of a cult in the late sixties. It doesn't sound dated at all — the musicianship is marvellous, the whole concept tight, funky and well worth the reissue. RS.

TV THEMES

War and Peace. — (Polydor 2460 188). Produced by John Schroeder, and featuring the music from TV series like Colditz, War and Peace, Pathfinders, the Strauss Family and so on. Shows just how big a part music plays in helping create moods of violence, laughter, sport or comedy.

PETER NERO

The Best Of . . . (CBS 68236). A two-record set from the pianist who has an outstanding keyboard technique, but also has a great sense of humour — the two don't go together as often as one might think! A whole hit parade of contemporary hits.

BEN COLDER

The Best Of . . . (MGM 2353 069). Ben, it seems, is every American's idea of the perfect drunk . . . slurry, blurry and pretty damn funny. In fact, he's Sheb Wooley, actor and ex-hit maker, and this album is simply a send-up of established country music hits. A lot of it is very funny indeed.

LYN COLLINS

Thank (About It). — (MOJO 2918 006). Produced by her stage cohort James Brown, and in quite remarkably good voice on this one. She has soul, for sure — and the album is sincerely dedicated to the inspiration of "such greats as Mahalia Jackson, Etta James, Dinah Washington, Roberta Flack, Aretha Franklin and Vikki Anderson". She sings good songs and sings them outstandingly well, with a sometimes flowery style that still doesn't obscure the lyrical content. Bacharach's Reach Out For Me is a stand-out track, but she also sings James Brown, Bill Withers, Gamble and Huff, and it all comes off with energised power.

TERRY REID

River (Atlantic SD 7259). Five lengthy tracks from the almost legendary character, whose voice is raw and expounds a whole spectrum of feeling. At times feeling here is raw and bluesy, then on River achieves a complete jazz feel with a tumbling vocal. Very strong, this album, in interpretation most of all. VM

PETULA CLARK

Now. — (Polydor 2383 170). In many ways, this is Pet's best album yet. Produced by Mike Curb and Don Costa, with Costa arrangements on a wide variety of material, it's a real showcase for what has become an internationally-feted voice. She sings bluesy stuff, country songs, Gospelly up-tempo productions, and the better kind of contemporary song. Pet has this knack of keeping up with what is going on, even though she's been a big star for many, many years. Some songs from Neil Sedaka, from Joe South another, a couple from the duos Newley — Bricusse and Hatch — Trent and her own composition Song Without End, with a built-in Latin Feel.

VARIOUS ARTISTS

Watt Staz — (Stax 2659 019). This is the sound-track material from the movie score — a breakdown of seven hours of activity which included some super-soul contributions from the Staple Singers, Carla Thomas, Albert King, Isaac Hayes, Rufus Thomas and others — not least the less highly-noted Soul Children. And in the end the blessing. More than 100,000 had joined in prayer, reaffirmed Black Power . . . and remembered the Watts riots that had gone some seven years before. A memorable movie for the sheer drama; and this two-album record set is tightly-packed with good stuff, too.

WAYNE NEWTON

Can't You Hear The Song? — (RCA Victor SF 8323). That boyish voice of one of the biggest cabaret attractions in the States — he swings through a set as a kind of follow-up to his giant single in America, Daddy Don't You Walk So Fast. He's one of the heartiest song-sellers in the game.

SAMMY DAVIS JNR

Portrait of . . . (MGM 2315 124). Including several Newley-Bricusse songs, with a lengthy You Can Have Her as a stand-out opener for side two, and with some splendid arrangements, this is as good as anything Sam the Wham has done before. Which is saying a great deal.

HANK WILLIAMS JR

Eleven Roses. — (MGM 2315 132). The sentimental country gentleman, son of a famous samename father, and a series of country-style ballads, including To Our Cloud, Big Fool Of The Year and I Hope It Rains Today. The atmosphere is of dismal sadness, at least most of the way.



Really (A and M AMLS 68157). A laid-back gem of an album by JJ which has finally been released here after topping the import charts for ages, this is just fine by me. After glitterball killer rock on all sides, it's so good to hear an unglamorous master guitarist and songwriter cruising his unruffled way through an album that rocks quiet and firm throughout, with not a dud track to break the moody, swampy feel. This is one to restore your faith when the rock and roll blue meanies attack. Raunch in excelsis. RS.

MIRRORPICK

PETER JONES on the new singles

Bowie could grab even more fans

DAVID BOWIE: Drive-in Saturday (RCA 2352). Well he can't really do any wrong at the moment, and this is another one bound for the charts — but whether it will reach a higher position than the others remains to be seen. It has that intriguing vocal going for it, and the Bowie sax is in there. On a few listenings it actually sounds like this one could grab the attention of more people . . . as the lad himself has done. Which leads in to a reminder that this is from the forthcoming Aladdin Sane album. **CHART CERT.**



Another sure hit for Gary

GARY GLITTER: Hello! Hello! I'm Back Again (Bell 1299). More of a melody line than of yore, more actual singing — more lyrics, if you like. But it can hardly be a bigger hit than the others . . . just as big, which isn't bad! It's that bit more up-tempo, but it's the same shouting, repetitive vocal and rhythm. He has no worries about this one, because it's a natural-born hit. It's all so simple. Make it Glitter, and it's a hit. **CHART CERT.**

Mr Jones bounces along

TOM JONES: Letter To Lucille (Decca F 13393). This one has a bright, bouncy basic beat, and Tom does his business-like job on it. It's a new Tony Macaulay song — and Tom's first single since the Young New Mexican Puppeteer made it early last summer. Got a touch of the old prison-disciplines about it, a story of yearning and hope, and urgency. It fairly bounces along. And in this one, Tom lives to tell the tale, if you can go back to the Green-Grass scenes. **CHART CERT.**



Paul back to ballads

PAUL McCARTNEY AND WINGS: My Love (APPLE 7YCE 21718). This is a track from the forthcoming Red Rose Speedway album, as is the flipside, too. Both numbers have a strong ballad feel and the top-side highlights Paul's romantic vocal style, backed up with strings and at times a very Harrisonesque guitar style. It's bound to be a hit, and sounds like it could be one of those numbers that really seeps into your soul slowly. But, says one of our witty staffmen, the long and winding bore?! **CHART CERT.**

HARVEY ANDREWS: In The Darkness (Cube Bug 20). Second time out, and with a whole lot of reaction going on round it. Hear it a couple of times . . . see if you agree with me that it has all the ingredients of a hit. Nice one.

NEW INSPIRATION: Medicine Man (Penny Farthing). A top Belgian group with two Gold Discs already — This four-strong team are strong on beat and hearty on vocal harmonies. And lovely use of brass.

TERRY RICE-MILTON: Last Tango In Paris (Decca). Dory Previn lyrics added to this one, which can't be bad. More action on the Terry vocal than in the film, according to some critics.

DAISY DYNAMITE: Botch-A-Me (Polydor). Allegedly a Dutch lady, but it could be anybody. In parts, could be a nanny-goat. But it's one of those crazy-worded songs that hold a strange fascination. Sax, strings. Something very strange about it all.

CHICKEN SHACK: As Time Goes Passing By (Deram). Stan Webb song, and the performance suggests a broadening out of the team's range generally. A pleasant, philosophic sort of song. And very well performed.

KEEF HARTLEY: Dance To The Music (Deram). A very good, lively punchy treatment of the established number — and a strong track from the Lancashire Hustler album. Really builds the excitement.

BARRY DAVIS: I Wish It Would Rain (Beacon). A sad old song, and Barry's world-worn, throaty voice suits it well. It's been a hit before, of course, but Barry has done interesting things with it, via producer Biddu.

RONNIE COLLIS: Bingo Crazy (Pye). The "Goat Man" of Opportunity Knocks on a catchy hymn to the Great God Legs Eleven.

STEVE ROYAL: Come Back Billie Jo (Bus Stop). Good Mitch Murray and Tony Macaulay song which picked up a lot of support in the voting for the Eurovision Song Contest entry, and it's a strong production all round.



Peter does it in style

PETER SKELLERN: Roll Away (Decca F 13392). Not too sure what happened to Peter's last one, because he is surely one of the most important and significant figures to emerge in the last year of so. This is a softly-sensitive song, with some truly splendid arrangements mixing voices and instruments, and organ, and atmosphere. Peter apparently doesn't think he sings very well. I disagree, in that he sells songs, his own excellent songs, with a sure sense of style. **CHART CERT.**

Boone time

DANIEL BOONE: Sunshine Lover (Penny Farthing PEN 804). Another in the long line of commercial singles for Daniel here, on his own co-composition. It's basically the strong drum and bass rhythm that keeps the appeal going through this, coupled with the familiar vocal. Bound to get the play on its side. **CHART CERT.**

SANDRA CHRISTY: How Can We Doubt (Bus Stop). Accordion-boosted girl with a tremulous tonal quality — she really sings out and up in a kind of Edith Piaf intensity. This I like.

ESTHER OFARIM: I'm Your Woman (Columbia). She's a good singer is Esther. Not necessarily an instantly commercial singer, but the style is folksey and quite definitely musicianly. And whatta nice lady!

BARRABAS: Wild Safari (RCA Victor). Organ-ised, hefty-voiced production of some power, and in the upper register, really quite exciting. Hear this more than once.

FROG: Witch Hunt (Jam). Moody stuff, but without that extra bite, though Frog's don't show their teeth often. However there's a strong mood of musicianship here. Like it, even if it ain't a hit.

MAXI: Do I Dream (Decca). Girl, that's Maxi. Very much girl, according to this voice, which belts away over a straight middle-of-the-road sort of arrangement.

MOON WILLIAMS: Looking For Love (Jam). Outstanding voice leads here — that's my considered opinion. Moon, presumably the name coming from a wide-open face, has a ruddy good voice, full of earthiness and charm.

JUSTIN AND WILDE: Man's Eternal Fight (Pye). Two young entertainers who have worked with Roy Orbison, soon will work with Gene Pitney, and have a very catchy little number for this debut.

TUCKY BUZZARD: Gold Medallions (Purple). Not a bad song, with a persistent mid-tempo approach, and hefty beat, but it's a bit strained, a bit country-ish in fact, yet there's also a freshness that comes through.

THE DOUGALL BROTHERS: Cuckoo-Ka-Choo (Columbia). Catchy chorus-song, and very simple once you understand what that title phrase is all about. But not notably different or distinctive.

JAMES HOGG BAND: Gotta Be A Winner (Regal Zonophone). Hefty sounds, built on a whirring sort of sound, and the voices coming through strong . . . jerky song, okay lyrics. But strained.



THE BEE GEES: Saw A New Morning (RSO 2090 105). Written by the Gibb boys, and from the Life In A Tin Can album . . . it has all the usual ingredients of a Bee Gee hit. Fact is that they make these beautiful sounds, and you take the mickey out of Vibrato work and so on at your own risk. This soars upstairs and upwards, and it's got a staccato touch and it works like a dream. They have this mixture of urgency and sheer professional, musicianly style. **CHART CERT.**

MIRRORMAIL



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

What about Jerry Lee?

I SUGGEST the columnist who wrote the review of Jerry Lee Lewis' new single Drinkin' Wine (March 24) bones up on his knowledge of the man.

He says this is the first time Jerry has recorded this number, but this was first cut by him in 1960 for Sam Phillips' Sun Records, and appears on the excellent Monsters album (Sun 6467-019). A further recording for Mercury in 1966 appears on the Philips album Memphis Beat (SBL 7706).

While on the subject of Jerry Lee, how about a review of the double album — or have you got something against Jerry Lee?

Barnie Gamblin,
16 Milton Road,
Wimbledon SW19.

VAL: Hope you've now caught up on RM's Jerry Lee spread in last week's issue, Barnie, which I think proves a point. And thanks to Lenny (Rocking Goose) Bramley for also presenting the facts.

Sign on

PLEASE could all readers help us!

We're collecting signatures for a petition which we hope will persuade BBC to screen a Beatles Special some time this year. It looks as if it's going to be a mammoth task as we've been told that we need at least 20 thousand signatures before they'll even consider it!!

So please spend a little time for us and drop us a line. All replies gratefully received.

Deborah Hooper and Fiona MacLennan,
75 Cloan Crescent,
Bishopbriggs,
Glasgow G64 2HN.

Cochran meeting

SUNDAY, April 15, will see the last Eddie Cochran convention in the West Country. The show will be staged at the Bristol Arts Centre, featuring some old films that Eddie appeared in during his short life.

Since the release of On The Air by Eddie Cochran the fans have been asking for more. Let's hope that UA can issue something for Eddie's anniversary.

Peter Morgan,
85 Kingsway,
Kingswood,
Bristol.

Why shouldn't we scream at David?

IN ANSWER to Paul Toghil's letter (March 24), I must point out that such groups as Slade, T Rex, the Faces and such singers as Elton John, Cat Stevens, Gilbert and Rod Stewart have a great following in Britain (and America!).

If thousands of girls want to besiege airports to try and

see their idols then let them. After all, without the fans they would be nowhere.

I'm afraid that anyone who cannot accept European and American stars as well as British must have a very biased view, and cannot be accepted as a true follower of pop music. Any star who can keep a universal following,

such as David Cassidy does, and the Osmonds or the J5 must be congratulated.

Lindsey Heslop,
15 Hayes Grove,
Erdington,
Birmingham.

I AM just mad about Paul Toghil's comments. He said we were stupid girls trying to see and touch our idols. Well I am a great fan of David Cassidy and if I were given the chance to scream just to see or touch David, I would!

I didn't get the chance to see him at his concerts because they were so far away, but those who went were fortunate. I don't believe that Paul would stand by and not join in when all his friends shout at Dave Clarke. There are lots of girls who scream and shout at T Rex and Slade, so why doesn't he mention them?

Linda Bown,
149 Pentrebone Road,
Fairwater,
Cardiff,
Glamorgan.

... but then again!

ON SUNDAY March 18 our dream came true. After two and a half years of waiting my cousin and I went to Wembley to see David Cassidy. As two ardent fans of his we expected to enjoy the show very much. Well, except for one minor problem, we did.

We thought it quite unnecessary for the fans to stand on their chairs throughout the show, and also for them to scream during every song. Some of us went to the concert to appreciate David and his music, whereas we could just about hear him — let alone see him.

We don't wish to be kill-joys, but if his fans love him so much why the hell don't they give him a chance. Instead of being an idol, let him show us what qualities he really has as a performer.

We are two 16-year-olds and the type who like to appreciate good music. As we like David so much we are sorry to have to admit that our £1.50 tickets went down the drain due to inconsiderate fans.

Ingrid and Shelley,
89 Edinburgh House,
155 Maida Vale,
London W9.



IT WOULD seem that 1973 is going to be a big year for Buddy Holly. The Everly Brothers have made a pleasing version of Buddy's Not Fade Away.

Terry Jacks has also recorded I'm Gonna Love You Too, the Joe B Mauldin, Norman Petty, Niki Sullivan, Buddy Holly classic. And with Ringo Starr having made a film called That'll Be The Day and Paul McCartney planning to put the Buddy Holly Story on film (long long overdue) it shows how great Buddy's contribution to music has been. So let's have more praise for the greatest man in music — Buddy Holly.

Richard Markham,
78B Hungerford Road,
Holloway.

Someone who doesn't mind the Nash flip

WHY shouldn't Johnny Nash flip his last hit and come up with Guava Jelly. After all didn't Stevie Wonder do the same with I Don't Know Why (1969), the B-side in this case being My Cherie Amour.

Many B-sides have hit the Top 50, like the number 14 Dandy Livingstone hit, Suzanne Beware of The Devil, or Rod Stewart's Maggie May, or Gary Glitter's Rock 'n Roll Part 2, or Titanic's hit Sultana, or even the Burundi Stephenson Black hit, Burundi Black. All B-sides at first.

Apart from the B-sides that hit the charts, many records are hits with the original version of another hit on the flip. Just a few examples are Joni Mitchell's Woodstock — flip to Big Yellow Taxi (hit for Matthew's Southern Comfort), and Melanie's What Have They

Done To My Song Ma (flip to Ruby Tuesday, and a hit for the New Seekers), as well as For All We Know, which was a hit for Shirley Bassey and the flip of the Carpenters' Superstar.

This I hope proves that B-sides can provide hit material... and that Johnny Nash does stand a good chance at re-entering the charts with Guava Jelly.

David R Burrols,
62 Portland Road,
Eccles,
Manchester.

VAL: I think the most important point is, David, that the Guava Jelly single has been flipped with the original A-side hit now as a B-side. It's not just a question of a B-side becoming an A-side because it is played the most and is more popular.



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A 'stuck-up virgin' hits back

by Burnett Rigg



SALLY CARR, singer with the Middle of the Road pop group whose happy sounding hits have included Chirpy Chirpy Cheep Cheep and Tweedle Dee Tweedle Dum, was frowning this week when she spoke to us. She asked that we publish a photograph showing her in a feminine light.

Sally, from the Scottish village of Chryston, hit out at the people in and out of the pop business who have been making false accusations about her.

"I have been amazed to learn I am thought of as being either a 'raving lesbian' or a 'stuck up virgin,'" she told us.

The pop world is a small world where word travels fast, rumours are believed, and once you are labelled as being one thing or another the label tends

to stick. That is why Sally wants to clear the air.

"I assume the 'raving lesbian' tag has come from people who know I am 27 and unmarried. They see me in photographs with the three boys in the group, know I am constantly in male company and look on me literally as one of the boys.

"What they do not know however is that I listen to the male chat of guitarist brothers Ian and Eric McCredie, drummer Ken Andrew and our resident tour manager until it is coming out of my ears.

"Although they are all great guys I long for a good old chin wag with another girl. I have often thought of hiring a girl to be my secretary who would travel the world with me for no reason

other than to have someone to talk to.

"Frankly, though, I would be scared stiff to do that for I am sure it would only confirm those people's opinion of me.

"As far as the 'stuck up virgin' bit is concerned I am not and never have been what might be described as an easy lay.

"Pop has become a four letter word because girls throw themselves at boys who play in groups. They are not made of straw. The opportunities are there — they take them and that's it. Because I sing with a group people try to get me into bed. I have always believed if there were no bad girls in the world there would be no bad boys.

"I will only go to bed with a guy if I love him. It would have to be a lasting

relationship. I have only been in love once in my life. He proposed to me. But at that time the group was just getting off the ground. I felt I would be letting Middle of the Road

down if I quit to settle

and get married. "He would not tolerate my travelling around. So we split up. Frankly I sometimes regret taking that decision even though as a group we have been very successful. We have had five hit records in Great Britain and eight number one discs in Europe. I have made more money than I ever dreamed possible.

"However, I have told the group that should Mr Right come along I would give it all up. Trouble is, I never seem to be long enough in one place to really get to know anyone. But there is nothing I would like more than to settle down and have kids.

"In Scotland, where the group comes from, if a girl is not married by 27 she is on the shelf. Ken is mar-

ried with a boy of three and Ian is married with a boy of three and a girl of nine months. I suppose I am the kiddies favourite 'aunt.' But I want to be a mother in my own right. I really envy their wives. More and more I am becoming a home bird who is happier sitting at home watching the telly than touring, say, Japan.

"It is not just the touring part of the business that is getting me down. It is all the bitchiness that goes with it and the silly rumours that race through the grapevine. I hope this interview will set a few people straight."

After seeing our picture of Sally there must be a few Mr Rights just waiting for the chance to meet this blonde miss whose frankness and honesty are a credit to the pop world.

Jo'burg Hawk find harmony!

IT'S NOT everyday that one gets an opportunity to interview an African tribal princess and two white South Africans in the Ladies toilet of the Westbury Hotel! Neither is it everyday that you arrive at a reception to be greeted by the sight of a small band of Zulu warriors in full painted regalia about to attack an ancient commissionaire.

Such, however, was the scene at a reception given to welcome a new South African band to Britain. A lot of the interest shown in Joburg Hawk from the fact that they are a multiracial band and in South Africa that is an unlikely happening.

Hidden

The group have in fact only played together on stage once when the five black members were hidden from the auditorium by a curtain. Quite simply what it amounts to is that the blacks can play to the blacks and the whites to the whites but ne'er the twain can meet.

Obviously, this sort of legislation is not conducive to furthering the group's career. You can't do extensive tours if you're permanently minus half your band. Apart from the problems that live concerts create, the band also suffer further difficulties due to the

segregation laws of their country. They can't live together, neither can they rehearse, eat or sleep together! The only thing they can do together is record; which is why they've finally been able to release an album.

Although they feel that they've virtually been forced by circumstance to leave their home country for a while, all have every intention of returning. They've come to Britain for a few months to enable them to play live and also to work on a new album for the Charisma label.

Dave Ornellas, the group's lead singer, explained: "The thing is that we've met each other musically and this means that we've found a common denominator beyond the every day attitudes. But it's a constant battle to find places to rehearse. That's the main problem — but Jeff, our manager could probably tell you more about that."

Jeff Longstein leaned forward on his stool in front of the Make-up mirror (remember, we were in a loo) and did just that.

"For the band to rehearse together you've got all sorts of problems. For a start you're not allowed to live together; black people have an area they live in and white people have an area they live in, it's as simple as that. Now for a

white person to live in a black area is against the law and for a black person to live in a white area is against the law.

"We got thrown out of more rehearsal places than I care to remember. As soon as the owner found out it was a multi racial band, he just told us to leave because he was frightened of being arrested. In actual fact we never did get arrested but my phone was tapped and things like that.

Political

"To us, the government's attitude was pretty weird because all we were trying to do was to play music. There wasn't anything political about it at all. In fact I don't even like talking about the politics. The main problem lies in the fact that for a band to make a living you've got to work live.

"South Africa just isn't a big enough place to enable you to live off the record royalties. So we had a situation where the five white members of the band were going out and doing gigs to support the rest; but they obviously weren't capable of playing the same arrangements that they could achieve with the full nine-piece band. That's why it's so exciting for us to be able, for the first time, to live together go out together and play together. It's just fantastic."


Musically the band are tight and strident with a fiery percussion section. Although their music could undoubtedly be classed as Afro-rock Dave was quick to point out the difference between them and Osibisa: "You see they're from North Africa and we're from the South. We both have the same sort of roots but I think Osibisa use those roots in more of a jazzlike fashion. We tend to stick to rock.

Also we are more story tellers, the lyrics are very important. All the hassles and problems we've had over the past few years are all in the lyrics and I think reflect themselves in the feel of the music."

As Audrey Motaung, or should I say Princess Audrey, explained: "Africa is in our blood and Africa is in our music. Even as far as recording goes we may still have to return to the African studios to get the right atmosphere or vibes! Meanwhile we're here and we're loving every minute of it".

Well, Joburg Hawk are in the country for a few weeks yet so if they're playing near you — trot along. I think you'll be pleasantly surprised. You never know they might pop up TV — now that WOULD be different. You see, they don't have television in South Africa.

Mike Beatty



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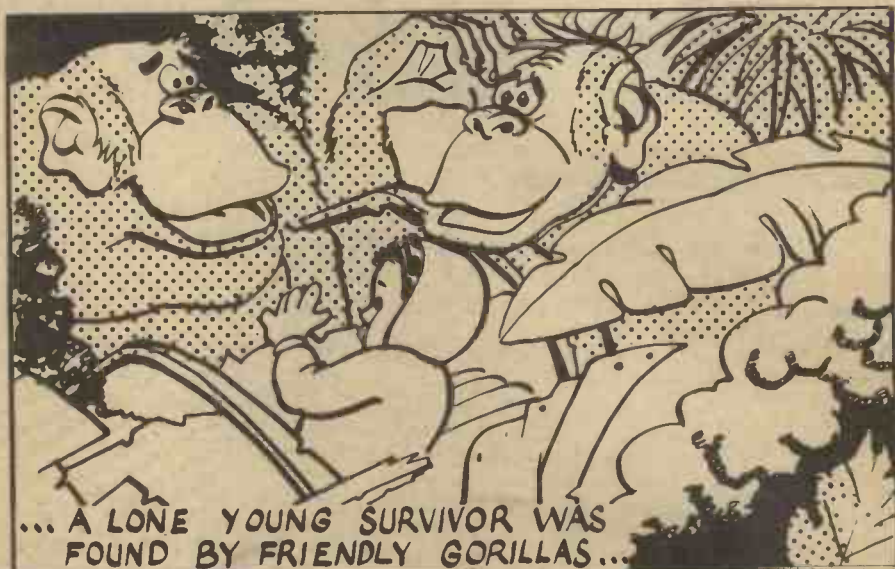
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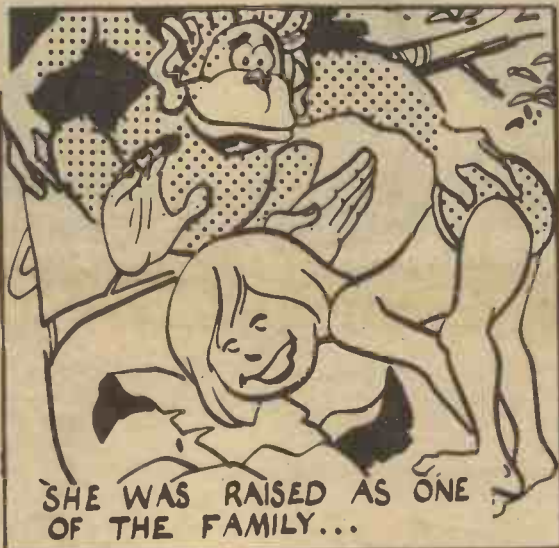
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IT ALL BEGAN WITH A JUNGLE AIR CRASH...



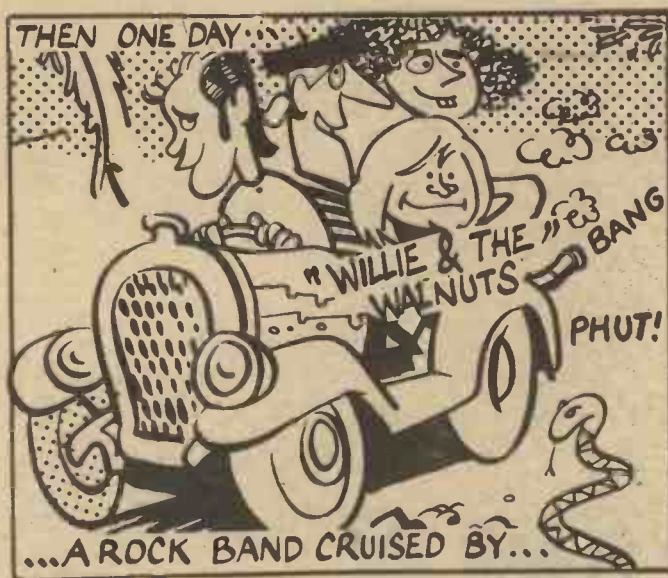
... A LONE YOUNG SURVIVOR WAS FOUND BY FRIENDLY GORILLAS...



SHE WAS RAISED AS ONE OF THE FAMILY...



... AND GREW UP TO BE A POPULAR ATTRACTION TO THE BAND....



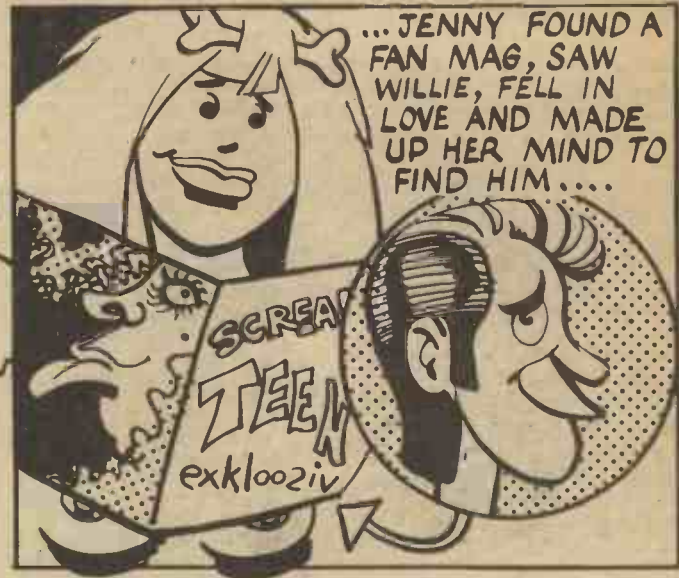
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BANG
PHUT!

...A ROCK BAND CRUISED BY...

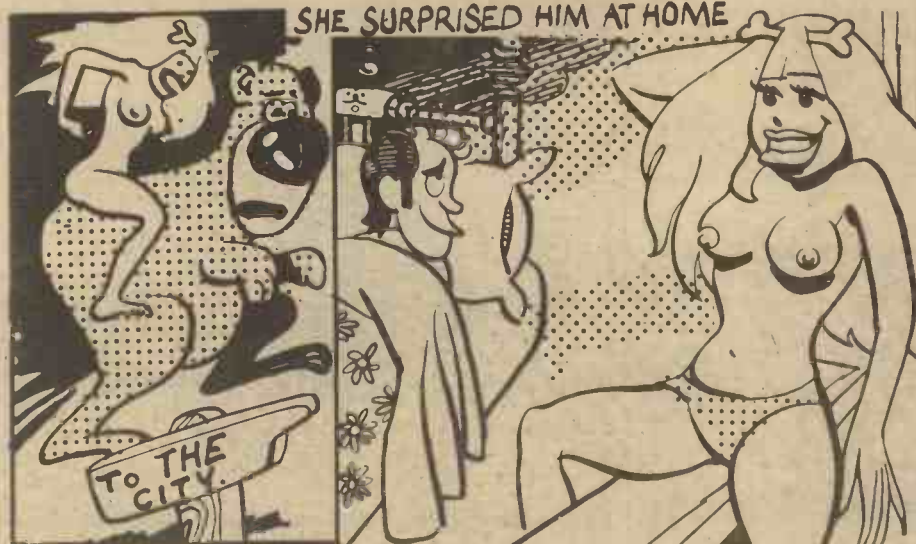


... LEAVING LOTSA LITTER!



... JENNY FOUND A FAN MAG, SAW WILLIE, FELL IN LOVE AND MADE UP HER MIND TO FIND HIM....

SCREAM
TREE
exklusiv



SHE SURPRISED HIM AT HOME

TO THE CITY



MEANWHILE BACK IN THE JUNGLE...

OOMBA-MA-GOOMBA

TO BE CONTINUED