

With the **FACES at **READING FESTIVAL** – full report.**

RECORD MIRROR

A BILLBOARD PUBLICATION

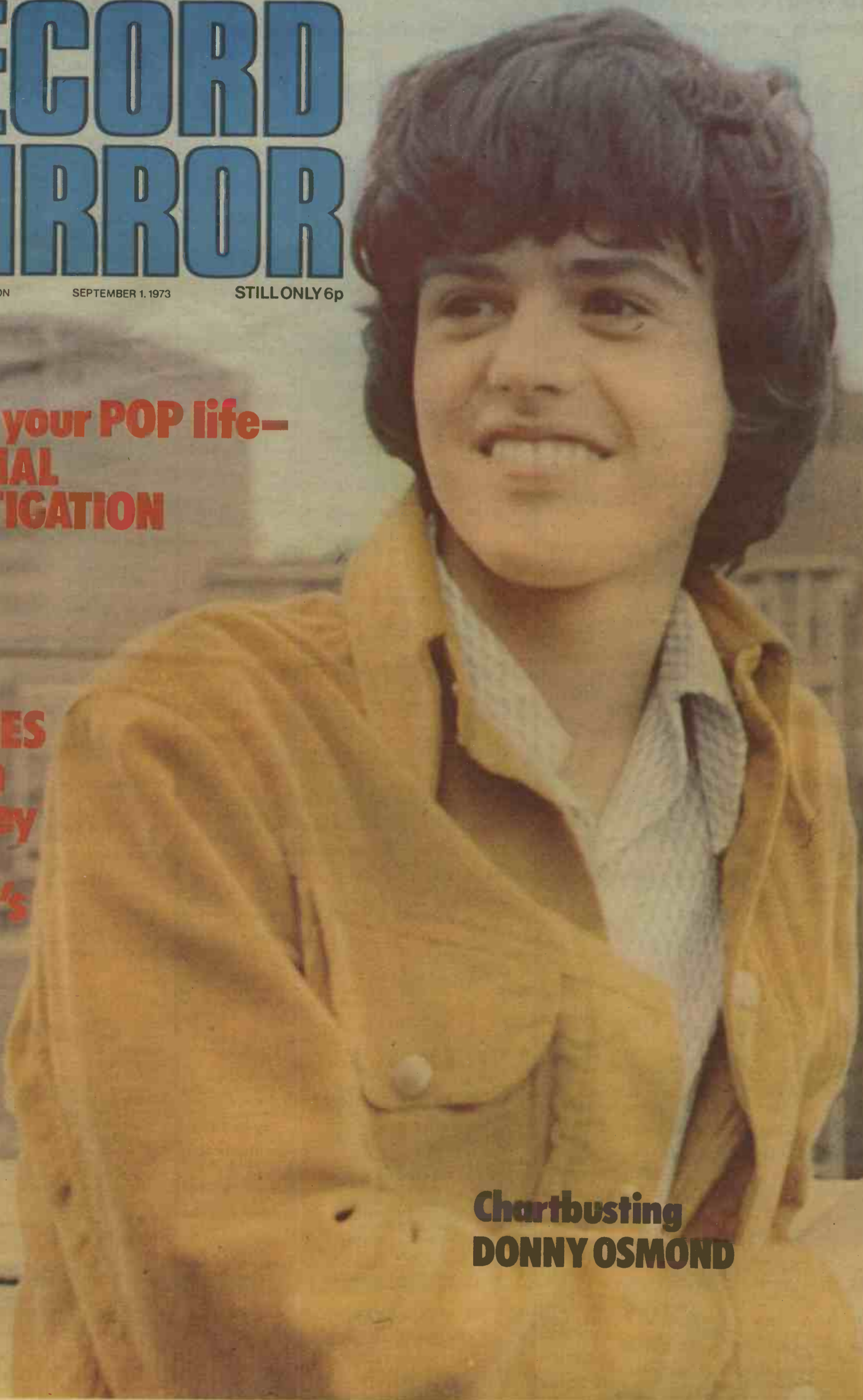
SEPTEMBER 1, 1973

STILL ONLY 6p

**Folk in your POP life—
A SPECIAL
INVESTIGATION**

**THE
MOODIES
explain
why they
are the
people's
band**

**Chartbusting
DONNY OSMOND**



RECORD MIRROR

RM/BBC chart

TOP FIFTY

SINGLES

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

ALBUMS

This week	Last week	Weeks on Chart	ALBUMS	
1	2	2	SING IT AGAIN	ROD Rod Mercury 6499 484
2	1	10	WE CAN MAKE IT	Peters & Lee Philips 6208 165
3	5	14	HUNKY DORY	David Bowie RCA Victor SF 8244
4	4	9	NOW & THEN	Carpenters A&M AMLH 63519
5	3	18	ALADDIN SANE	David Bowie RCA Victor RS 1001
6	7	2	THE PLAN	Osmonds MGM 2315 251
7	15	8	TUBULAR BELLS	Mike Oldfield Virgin V 2001
8	6	24	THE RISE & FALL OF ZIGGY STARDUST	David Bowie RCA Victor SF 8287
9	18	23	THE DARK SIDE OF THE MOON	Pink Floyd Harvest SHVL 804
10	9	58	SIMON & GARFUNKEL'S GREATEST HITS	CBS 69003
11	12	12	TOUCH ME	Gary Glitter Bell BELLS 222
12	—	—	TOUCH ME IN THE MORNING	Diana Ross Tamla Motown STML 11239
13	8	9	AND I LOVE YOU SO	Perry Como RCA Victor SF 8360
14	—	—	INNERVISIONS	Stevie Wonder Tamla Motown STMA 8011
15	29	3	BOULDERS	Roy Wood Harvest SHVL 803
16	25	7	TRANSFORMER	Lou Reed RCA Victor LSP 4807
17	10	7	FOREIGNER	Cat Stevens Island ILPS 9240
18	22	86	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel CBS 63699
19	13	4	GENESIS LIVE	Charisma CLASS 1
20	19	6	LOVE DEVOTION SURRENDER	Carlos Santan/Mahavishnu John McLaughlin CBS 69037
21	14	4	MOTT	Mott The Hoople CBS 69038
22	17	8	SPACE ODDITY	David Bowie RCA Victor LSP 4813
23	11	15	RAZAMANAZ	Nazareth Mooncrest CREST 1
24	16	9	LIVING IN THE MATERIAL WORLD	George Harrison Apple PAS 10006
25	21	14	THERE GOES RHYMIN' SIMON	Paul Simon CBS 69035
26	—	1	HARD NOSE THE HIGHWAY	Van Morrison Warner Bros. 46242
27	20	6	A PASSION PLAY	Jethro Tull Chrysalis CHR 1040
28	23	15	CLOSE TO YOU	Carpenters A&M AMLS 998
29	32	5	SCHOOLDAYS	Alice Cooper Warner Bros. K 66021
30	40	6	THE MAN WHO SOLD THE WORLD	David Bowie RCA Victor LSP 4816
31	—	—	THE TRA-LA DAYS ARE OVER	Neil Sedaka MGM 2315 248
32	49	6	MEDDLE	Pink Floyd Harvest SHVL 795
33	33	15	ALONE TOGETHER	Donny Osmond MGM 2315 210
34	—	1	NON-STOP DANCING	15 James Last Polydor 2371 376
35	48	4	THE BEST OF BREAD	Elektra K 42115
36	47	3	SIX WIVES OF HENRY VIII	Rick Wakeman A&M AMLH 6436 1
37	46	4	LINDISFARNE LIVE	Charisma CLASS 2
38	24	6	A LITTLE TOUCH OF SCHMILSSON IN	THE NIGHT Nilsson RCA Victor SF 8371
39	—	1	SLAYED	Slade Polydor 2381 163
40	28	28	CLOCK WORK ORANGE	O. S. T. Warner Bros. K 46127
41	31	17	CABARET	Talking Book Probe SPB 1052
42	34	2	TALKING BOOK	Stevie Wonder Tamla Motown STMA 8007
43	—	1	HOMETHOUGHTS	Clifford T. Ward Charisma CAS 1066
44	39	41	BACK TO FRONT	Gilbert O'Sullivan MAM 502
45	—	—	10 C. C.	UK UKAI 1005
46	44	4	OLE	James Last Polydor 2371 384
47	—	1	ABBEY ROAD	Beatles Apple PCS 7088
48	45	5	TAPESTRY	Carole King A&M/ODES AMLS 2025
49	—	1	ROCK ME BABY	David Cassidy Bell BELLS 218
50	—	1	DEEP PURPLE MADE IN JAPAN	Purple TPSP 351

Jasper's jottings

YE GODS! Blessed is the rest when I don't have to write masses of copy, answer phone inquiries, scan the charts in little more than an hour. Do you realise what phobia it creates, any of you who long to take over this hallowed chair as Chart Parade editor? I read and re-read the 50 for several hours after everything has gone to the printers. Many a tube train passenger has been startled with my deadly scream of "I missed it," as I find a disc gone up 34 places and I didn't notice for some unknown reason.

Attention away from the charts does also give tiny moments of reflection on this hasty, tasty game called the Top 50. Lives, careers, egoisms, TV and radio dates, money and prestige spring from having your name there in the charts. I have talked to artists who proudly say they entered at 48. Nowt matter they didn't get in the next week or the next. They can say they've been there and someone will give them a little more attention the next time round.

Most weeks something does happen but there are those occasions when the 50 seems dead, utterly lifeless. It's always better when moving records correspond with personal taste and likes and more so when records tipped, shouted about on these and other RM pages make it. I can think of Clifford T. Ward, Sylvia and Limmie. They took time and we did stick with them.

Sometimes there is undefined mystery when singles just don't take-off. I mean what really stopped Bill Withers making it with Lean One Me (A&M)? or Marsha Hunt's 22 and Oh. No. Not The Beast Day (Vertigo) and Family's Boom Bang (Raft)? Inexplicable, totally incomprehensible, that's it. Tell you one thing, singles are exciting things. The music world would be pretty lifeless without their newness, though having said such one must go on and agree with a comment from Noel Edmonds some time back that more new releases need playing on Radio One and less dropping singles.

And there we're into another field of discussion - radio. And Record Mirror has big plans in this direction, soon. Just keep a-watching. And keep on writing but please no long lists of dates needing answers. Unfortunately I haven't got hours and hours to flick over hundreds of pages of RM hoping to find the answer. But write. Mean it.

Album for the charts

VARIOUS

Club Reggae Vol. 5 (Trojan)

The usual spanking cover on the fifth of a very successful Trojan series. Those who say reggae sounds the same one record to the next should listen here. It's all very uncomplicated and has a disarming freshness. Picks are Brother Louie from Matumbi, Reggae Makossa by Brent Dowe, Images Of You by Nicky Thomas and a slightly adorned but very pleasant Now Generation version of Alone Again Naturally. Cheaply priced Club Reggae Vol. 5. makes a good one for those rave Autumn parties.

Chart service

Due to the Bank Holiday and no postal delivery of chart returns until Tuesday, instead of the usual Monday, we are unable to print the new Top 50 singles chart. RM has to go to print on a Tuesday. Next week's Chart Parade will give full details of new entrants and records dropping out for the many, many chart compilers who use our independent market research chart. We advise you to listen closely to the various Top 30 run-downs on Radio One. Our much praised inclusion of Billboard's exclusive soul survey of the US scene will be back next week.

Chart revivers

REMEMBER these? 59th Street Bridge Song (Feel'n' Groovy) written by Paul Simon and performed by Harper's Bizarre? It's out once more with its flowing tune on Warner. And how about The Clapping Song by Shirley Ellis? Out it comes from the golden vaults of oldies on MCA. It was released here on London back in 1965 and zoomed up to number six. Not a revived disc but artists from yesteryear called the Sir Douglas Quintet, have a release Nitty Gritty written by Doug Sahm on Atlantic.

people

MARIE OSMOND: Paper Roses is the first album released in the States from the sister of Donny. The title track is also the chosen first single for Marie. Initial Stateside reaction suggests another Osmond about to become a top seller.

OSMONDS: Tentative bookings have been made in various halls up and down the country for the chart-paraders. All dates printed thus far in any paper are categorically denied by the press people concerned in promoting the forthcoming tour.

JOE SIMON: Hit-maker Joe has a follow-up announced to his very successful Step By Step. The record is Drowning In The Sea Of Love.

THE JACKSON FIVE: America's number one (equal?) teenage group have a new Stateside single, Get It Together. The advert for the record says "Whenever the Jackson Five 'Get It Together' it's a hit."

SYLVERS: Who have had their only feature in any British record paper in RM, continue to move strongly in the States. Their album 11 is at 40 in the US Soul album chart and Foster's solo named after him is at 31. The Sylver's latest US single, Stay Away From Me, is at 32. Their mother, Shirley Sylvers who has produced their five hit records in the last eight months is also set for the recording world as an artist herself in the near future.

americana

HOT LOVE from T. Rex released as I'm Going Home from Ten Years After. Yvonne Elliman album out titled Food Of Love. Melanie has one too called Please Love Me. Re-issue of Thunderclap Newman LP titled Hollywood Dream. The producer was Pete Townshend. Roger Cook album release out on Kama Sutra called Minstrel In Flight. Ex-Doors keyboardist Ray Manzarek has a new band with plenty of heavy people. Four week tour announced this side of the water for Limme & The Family Cookin' with dates in Germany and the UK. Killing Me Softly has now passed 2 million dollars in sales. Deep Purple now 20 weeks in album 200. First entry last week at 13 for the Allman Brothers Band. British, Savoy Brown have now been nine weeks in Top 100 with Jack The Toad album.

CHART PARADE

Compiled and edited by **TONY JASPER**

Cassidy - in for a fight

KAMA SUTRA have re-released the old classic hit by Lovin' Spoonful called Daydream with one of the finest pop singles of all time for a supposed B side called Summer In The City.

According to the Polydor Press office, "The fact that Daydream is to be D+v+d C+ss+dy's new single has nothing and everything to do with the release of this, the original and incomparable version by one of the world's best-loved groups.

In a message to non-teenage pop writers, the company says: "It's up to you to preach the message to your younger readers. Accept no substitute." The Lovin' Spoonful's version was the work of John Sebastian.

Daydream, released in 1966, reached number two and stayed two months in the Top 20.

Summer In The City released three months later hit seventh spot and stayed seven weeks in the RM chart. The DAVID CASSIDY release will be on Bell records, the company currently enjoying phenomenal success in the British singles chart.

Assuming classic pop lovers, writers, producers and DJ's rally round, Cassidy could be in for quite a fight with his next release.



Juliet Lawson

focus on

Juliet is one of the most promising girl singers currently without a hit record. Her first album titled Boo on EMI Sovereign received a very warm press, including good comments from RM. Currently she is recording in London's Mayfair Sound Studios for

her second long-playing record. Julia at one time was an art student and stage designer. Her stage experience included the Royal Court Theatre, London. She has great admiration for Grace Slick of Jefferson Airplane and said she went through a period of trying to copy Grace. Her style on Boo is far from the Airplane

world and more akin to fringe folk. During the past eighteen months Juliet Lawson has sung in most parts of Britain, often in folk clubs. She has performed on Sound of the Seventies. Juliet is a cinema freak though dislikes Steve McQueen and car chases. Her new album is awaited with expectant pleasure.

smash them

OH, I AM HAPPY. I knew there was a living in being a record psychiatrist! Yep, your letters for Smash Them are beginning to come, pretty fast. I knew there must be frustration amongst record fans, deep, deep hates and what better than a column to let you feel replenished and more ready to play the best records? And some of you are even suggesting means to SMASH THEM, though in one or two cases they are slightly strong for these tender pages.

Here's Jeremy Cabourn, alias Rudge, going mad as he says "I would like to trample, jump on, throw into the path of an approaching steamroller three football records. They are Good Old Arsenal, Blue Is The Colour and Nice One Cyril. As a dedicated Leicester City fan I am fed up with these banal records chanting out praises of these third-rate rivals of Leicester City. I would like to add a fourth, Leeds United. Nothing would give me greater pleasure than to obtain as many copies of these records as possible, make a large pile of them, and then to jump up and down on the pile until (atta-boy!) each record has disintegrated into a thousand pieces or more." There they go and what a sight and what joy on Jeremy's face!

Hello, Rebecca Carter. "My three all time records I love to hate are My Ding-A-Ling from Chuck Berry. Need I say more? except after the 6,000th time of hearing it, it wore a bit thin. A steamroller, please. (Very good crush there, Rebecca). Then, Circles from the New Seekers. Peter Doyle's high pitched shrieks, combined with Eve Graham's monotonous repetition of the title line, All my life's a circle must surely make this the worst release of all time. (We dropped this one down the drain). Last is Chirpy, Chippy Cheep Cheep from Middle Of The Road. Another boring oldie and Sally Carr's nasal voice doesn't help (no insult intended). Perhaps a bus this time? Hope this has been of some interest?"

YESTERPLAYS

5 years ago

- Aug. 31, 1968
- 1 Do It Again - The Beach Boys (Capitol)
 - 2 I Gotta Get A Message To You - Bee Gees (Polydor)
 - 3 This Guy's In Love - Herb Alpert (A&M)
 - 4 Mony Mony - Tommy James & Shondells (Major Minor)
 - 5 Help Yourself - Tom Jones (Decca)
 - 6 Fire - The Crazy World Of Arthur Brown (Track)
 - 7 High In The Sky - Amen Corner (Decca)
 - 8 Say A Little Prayer - Aretha Franklin (Atlantic)
 - 9 Sunshine Girl - Herman's Hermits (Columbia)
 - 10 Dance To The Music - Sly & The Family Stone (CBS)

10 years ago

- Aug. 31, 1958
- 1 Bad To Me - Billy J. Kramer (Parlophone)
 - 2 I'm Telling You Now - Freddy & The Dreamers (Columbia)
 - 3 Sweets For My Sweet - The Searchers (Pye)
 - 4 Theme From The Legion's Last Petrol - Ken Thorne & His Orchestra (HMV)
 - 5 Wipeout - Sufaris (London)
 - 6 I'll Never Get Over You - Johnny Kidd & The Pirates (HMV)
 - 7 You Don't Have To Be A Baby To Cry - The Caravelles (Decca)
 - 8 In Summer - Billy Fury (Decca)
 - 9 Confessin' - Frank Ifield (Columbia)
 - 10 It's All In The Game - Cliff Richard (Columbia)

Double competition

GODSPELL ALBUM

YOU'RE RIGHT! A DOUBLE COMPETITION TO LAUNCH OUR FIRST AUTUMN ISSUE. have you seen GODSPELL, the film? Maybe you've heard some of the songs on the wireless, one's like Day By Day, By My Side and Beautiful City. They're all on the FILM ALBUM and SIX of these records are waiting for SIX WINNERS. In case you don't want to cut your RM, the questions plus your name and address can be copied on to a piece of paper and just for once, though not for competition two, no square needs enclosing. Send to Godspell competition, Tony Jasper, Record Mirror, 7 Carnaby Street, London W1V 1PG by Tuesday, September 4. Who knows, this time?!

Entry Form

Name.....
 Address.....
 Age (to help our readership survey).....
 Who played Jesus in the stage show and has a record in the top 50?.....
 Is Godspell written by Tim Rice and Andrew Lloyd Webber?.....
 On which of the four Gospels in the Bible is Godspell largely based?.....
 Print clearly and check!

Judge Dread single

THE CHANCE to win the NEW RECORD from our very own RM writer JUDGE DREAD. And he hasn't failed yet with any of his singles! So there should be 25 happy winners with a Top 20 single very, very soon. Get answering now before your favourite record comes on the radio! Send to JUDGE DREAD COMPETITION, CHART PARADE, Record Mirror, 7 Carnaby Street, London W1V 1PG by Tuesday, September 4. You must enclose the square JD, though if you don't want to tear your RM copy questions with your name and address on to a sheet of paper but the JD must be enclosed! First 25 correct answers pulled out of the bin-win!

Entry Form

Name.....
 Address.....
 Age (for our readership survey).....
 1. Name the last Judge single.....
 2. Was he a disc jockey?.....
 3. Does he hate, hate girls?.....
 Please print clearly!



Roden joins ex-Door men



Hawkwind 'bombed'

HAWKWIND'S *Urband Guerilla*, currently at no 39 in the RM chart, has been withdrawn from sale "because of the recent spate of bombings in central London."

Group manager Doug Smith told RM: "We have withdrawn the single although it was in the charts because we did not want to feel that any sale might be gained by association with recent events. It was recorded three months ago and written two years ago by Bob Calvert as a satirical comment."

United Artists will release the B-side, *Brainbox Pollution*, as the A-side of a new single as soon as possible.

The band appear at a benefit for Friends of the Earth at Fairfield Halls, Croydon, on September 2.

MU - another clamp-down

FOLLOWING the Musicians' Union ban on Tetsu of the Faces, they have now clamped down on another foreign musician in a British band. This week's victim is Aureo da Souza, who drums with Riff Raff.

He left his native Rio de Janeiro in 1971 to come to Britain and played with Nucleus before joining Riff Raff. Negotiations are continuing in an effort to get Aureo a work permit. If this proves impossible, said a spokesman for the band, it looks as though he'll have to leave.

Steve Gregory, sax and flute, joined Riff Raff this week.



BITCH

HI there, sweeties, me again... had such a lovely weekend at Reading. The weather was warm - wasn't the GM caravan dry, though. Warner's on the other hand kept up a good flow - watch out Watneys... and Rod Stewart... and Bill Barclay, who couldn't get a word in at all. Bit difficult for Magma too. They had to follow Fumble and were still trying to ignore jeers halfway through their set. Thanks to Claire Hamill for giving us the second look at her charms... Bob Harris seemed to be losing hair after a weekend in Amsterdam... Hazel Griffiths would lift his skull right off... and the coke-sniffing phantom of the latrine caravan had a nice time too... about time Charles gave an SS-style review to Fumble...

JESS RODEN, previously (bass) and Roy Davis (keyboards) from the *Gonzales* band. The Butts Band recently returned to England after recording an LP at the Dynamic Sound studios in Jamaica scheduled for release on Island next month.



The three British members of the band fly to Los Angeles next week for rehearsals. The band will tour England during October and November.

Blunstone - new single out

COLIN Blunstone's new single, *Wonderful*, is released on September 14, written by his co-producer and co-veteran of the *Zombies*, Chris White. His album, *Let's Keep The Curtains Closed*, comes out on September 14.



CBS, meanwhile, re-release one of the *Zombies*' US hits, *Time Of The Season* on September 7 and a double set *History Of The Zombies* later in the month.

Lizzy's latest!



Blunstone tops at the Roundhouse on September 2, appearing with Badfinger and Blue. Other dates are: The Place, Hanley (13), Clarence's, Halifax (15), Palace Watford (16), Nottingham University (29).

THIN Lizzy release their *Vagabonds Of The Western World* album on September 25. They go to Europe on September 4 for dates in Denmark, Holland, Luxembourg and Germany.

During October and November they play an extensive British tour, dates for which have yet to be finalised.

Stackridge off

STACKRIDGE have had to cancel dates at Slough, Guildford and the Marquee last week because of Alan Davies, vocalist and keyboard player, being confined to bed with laryngitis. Alternative dates will be fixed.

THE STRAWBS' new single "Shine On Silver Sun" - the first cut by the new line-up - will now be released on Friday, September 7 and not August 31 as originally planned. The delay is the result of heavy demand for the record. A spokesman for the band's management explained this week that because A & M Records were unable to press sufficient singles to meet advance orders by August 31, it was decided to delay the release by a week so that the record should reach all parts of the country at the same time.

Contrary to widespread rumours, The Strabs will definitely NOT be appearing in concert at Wembley Empire Pool on September 24.

Bloodstone dates

BLOODSTONE are to play three British dates at the end of September. They will appear with the Kinks at Liverpool Stadium on September 22, with Argent at a Manchester venue still to be arranged on 27, and again with the Kinks on October 7 at Croydon Fairfield Halls.

The band are currently touring in the US. More dates will probably be added to the English tour.

No concerts for HF

HUDSON FORD have been forced to turn down concert dates in order to finish their first album. Said Richard Hudson: "Although we were tempted to capitalise on the success of *Picking Up The Pieces*, we consider it more important to complete the album and so give people a greater insight into what Hudson Ford's act is about. "We wouldn't want to go on stage with only one or two hits to our credit."

The LP, *Nickelodeon*, should be released in October. It is being recorded with Gerry Conway on drums and Micky Keene on guitar - who will be invited to join the band for their debut tour in November.

Zappa extra

ANOTHER date has been added to the Zappa tour. He will be playing Birmingham Town Hall on September 13. There will be two shows at 6.30 and 8.45 p.m.

Record Mirror's RADIO REFERENDUM

Radio freaks everywhere! This is your chance to tell us, the Government, and the radio operators, exactly what you want in a record station. Answer the question below and write, in not more than 50 words your ideas for a better radio service.

- 1 Your favourite radio station?
- 2 Your favourite type of programme?
- 3 When do you listen in?

Send replies with this form to Radio Referendum, 7 Carnaby Street, London W1.

Gentle Giant: British dates

GENTLE Giant are to headline a three-week concert, college and ballroom tour, opening at Plymouth Guildhall on September 17. The tour, the band's first in this country since November last year, is timed to coincide with the release of Gentle Giant's fifth album *In A Glasshouse*, their first on the new WWA label on September 21. Wild Turkey will support Gentle Giant throughout the British tour and confirmed gigs are as follows: - Plymouth Guildhall

(September 17), Doncaster Top Rank (19), Manchester Stoneground (22), Oxford New Theatre (23), Chatham Central Hall (24), Southampton Top Rank (26), Birmingham Town Hall (28), Glasgow City Hall (29), Edinburgh Caley Cinema (30), Leicester Polytechnic (October 2), Bristol Top Rank (3), Llanelli Glen Ballroom (4), Neath Gwynn Hall (5), and Friars, Aylesbury (6). On November 8, the band fly to America to begin their third concert tour in Boston.



AT last! Crispian St. John has finally got it together and promises to have his new pirate station on the air in time to compete with London's Capitol Radio.

Radio Atlanta is still the codename for the project but a new name will be announced shortly to avoid any confusion with Radio Atlantis.

Crispian told R.M. this week that although his last ship had to be sold and his backers withdrew, he is now ready to go with a new smaller ship and new backing to the tune of £20,000.

The station, he says, is to be anchored off England and will use a 10kw transmitter to begin with. This will later be replaced by a 50kw unit.

"The station will be aimed totally at Great Britain - to compete between six a.m. and midnight with Radio One, Luxembourg, R.N.I. and Capitol," he says.

"News and weather will be broadcast hourly from 7.30 a.m. until 11.30 p.m., advertising rates will be a fraction of Capitol's and listeners will be able to advertise sales and wants."

He reckons the station has an audience potential of 15 million and will aim for a steady five million listeners per day.

There will be a listeners club and publications which will be run on a non-profit making basis. Offices will be based in Holland and the station will carry three months' emergency supplies.

He adds: "We do not intend to look towards Spain or Italy as a future base but are working on a plan to find a loophole in the British law that

will make the station legal in almost every way."

The station will follow a format of top-40 and a few easy listening tracks, plus additional after-midnight programmes specially recorded by major British and European free radio movements and other organisations.

Voilla! If it comes true I'm sure we will all live happily ever after.

Meanwhile back on the North Sea, Robin Banks has been confirmed as the new R.N.I. jock and is proving a worthy successor to Rob Eden and Arnold Lane. Good luck sir.

Radio Star, for a long time now one of the few consistent pop stations in South London, broadcast its final transmission on Saturday. Reason: all three staff members have emigrated to Australia. Put your ear to the ground and you may still hear 'em.

Radio Clyde in Glasgow hopes to be on the air just before Christmas or about one month after. The station moves to its lavish new headquarters in a city centre shopping precinct on September 17.

Finally, and in case you hadn't heard, Capitol Radio, with old pirates Tommy Vance and Dave Cash at the helm, seems to have got a good response so far from the trade papers. A few black marks though. There's to be no sport coverage and apparently a quiz at lunch times and some drama in the evenings. Still they aim to play 16 records an hour - the pirate rate remember? - and that's good news in these dark days.

Kinks return - with Ray Davies

AFTER several weeks of speculation it is now confirmed that The Kinks with Ray Davies, are planning a series of autumn dates which so far include concerts in the U. K. and Holland.



Ray Davies - A quick return.

A single is planned for September and the group's next RCA album is now almost complete. Following his short retirement announcement at the White City Festival, Ray Davies comments: "Several weeks ago I wrote a letter to the world; it turned out to be a letter to me. But I do feel that I made a decision, whether emotionally motivated or not, to change the format of the band.

"The White City was not a good place to say goodbye. The sun wasn't shining, my shirt was not clean, and anyway Rock Festivals have never held many happy memories for

me personally, and I want these shows to be happy.

"The Kinks are close enough now to be able to work as a team in whatever they do and anyone who thinks that it is only my back-up band is very mistaken. On stage it's like Leeds United - all team work.

"In the studio there are

still things to extract from The Kinks on an artistic level. Whether or not it turns out to be commercial remains to be seen.

"I have just spent a couple of weeks with brother Dave. At first we didn't talk about music, but then we started singing and playing guitars one day and before

we knew it we were like a couple of ordinary 'punk rock punters' trying to play some Chuck Berry riffs."

Concert dates so far confirmed include: 20 Sept. De Montfort Hall, Leicester; 21 Sept. Sunderland Locarno; 22 Sept. Liverpool Stadium; 23 Sept. Birmingham Hippo-

drome; 26 Sept. Manchester Palais.

The group then go to Holland for dates in Rotterdam and Amsterdam on September 28 and 29. On September 25 they will also be filming for an American TV programme. Further U.K. dates have yet to be confirmed.

Linda Lewis at Birmingham



LINDA LEWIS and Backdoor are shortly to do three concerts together, the first at Birmingham Town Hall on September 26.

They go on to play at the Oxford New Theatre on October 2 and Manchester Opera House October 3.

Linda has a new single

called Playaround on September 14. The B side called On The Stage.

She starts an eight-week tour of America on October 9 and to coincide with her return, Raft Records will release her new album entitled Fathoms Deep at the end of November.

Extra Radio sounds

THERE will be two hours of extra stereo for Radio One starting the beginning of October.

There will be a new edition of Sounds Of The Seventies on Saturday night from ten till midnight and on Friday night there will be a new Sounds Of The Seventies programme called Rockspeak, replacing Scene and Heard, to be introduced by Michael Wale.

Stories, one-day visit

TOP American group Stories, who are currently number one in the American charts with their version of Brother Louie will make a one-day visit to London on Monday, September 2.

They will give a special performance at London's Speakeasy Club prior to returning to the States.

Their album, Stories About Us, in the American charts, will be released in Britain in the Autumn.



McLean tour

DON McLEAN will make his first major tour of Europe, Britain and Ireland in the early Autumn, impresario Robert Paterson announced this week.

His tour will end in an appearance at London's Royal Albert Hall on Monday, October 15.

British dates prior to this are: Birmingham Town Hall (Oct. 3), Oxford New Theatre (Oct. 4), Glasgow Apollo Theatre (Oct. 7), Liverpool Philharmonic Hall (Oct. 8), Old Grey coincide Whistle Test (Oct. 9), Preston Guildhall (Oct. 10), Manchester Hard Rock (Oct. 11), Croydon Fairfield Hall (Oct. 12), Bristol Colston Halls (Oct. 13).

Tickets for McLean's Albert Hall concert will be on sale from the box office and usual agencies on Saturday, September 8.

David Essex

The hit single
ROCK ON

Personality Pop Gen

The ten top singles charts every week by personality in the music industry

- 1 (N) YING YONG SOLO
- 2 (N) ALRIGHT NOW
- 3 (N) BANDY
- 4 (N) RINGING BELLS
- 5 (N) LIFE ON MARS
- 6 (N) ROCK ON

COMPILED BY: Martin Turner (Wishbone Ash), Phil Lynott (Thin Lizzy), Erroll Brown (Hot Chocolate), Lesley Duncan, John Babbly, Ray Laidlaw (Jack the Lad), Pete Agnew (Nazareth), Kid Jensen (Radio Luxembourg), Rosalind Russell (Disc).

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

JWM
JEFF WAYNE MUSIC

Strawberry Split is so tasty!

ONCE every blue moon a band splits up to the satisfaction and advantage of everybody involved, but more often somebody comes out of it the loser, and there's a nasty confusion of aggro, bitchery and recriminations which leaves nobody untouched.

Sometimes, however, it seems to work out fine — and for the Strawbs, now Richard Hudson, John Ford and Blue Weaver, have gone off on their own, it's all sunshine now.

The band hadn't been getting on for a long time. Personally and musically the Strawbs were two factions trying to hold together and still call themselves a group.

By the time they did their last American tour, the situation was impossible — but now, split over and done, Hudson and Ford have managed to get their toad in the hole first

time out with Picking Up The Pieces.

"I am thrilled for them", laughs Dave Lambert as he, Dave Cousins and myself take a little shelter from the swelter in the back room of one of the West End's gayest theatrical pubs. Dave Cousins, more than a little tickled at the way the new band's taking shape, says to listen to their single and then to Picking Up The Pieces. "You'll hear the reason for the split," he says.

New line-up

Shine On Silver Sun, the new Strawbs' single is the first product of the six weeks' rehearsal and the week's recording that the band have done to learn how to fit in with each other's playing. The recruits are: John Hawken, walking reincarnation of Pinetop Smith, Little Richard and Jerry Lee



Lewis and a veteran of Surrey's finest, the Nashville Teens and Renaissance.

An amazing keyboard personage, Chas Cronk, who genuinely comes from Strawberry Hill (of which the Strawbs were originally the Boys), is the new bass player and on drums there's the excellent Rod

Coombes who previously lent his thump to Stealer's Wheel.

New sound

The new single, think both Daves, is about as commercial as anything the band's done. It's a true enough picture of where the band's at, though still something of a transitional record between old and new Strawbs. The B-side is the one they're really excited about.

It's called And Wherefore, and reflects the new bashy rock sound of the Strawbs finally going all the way to become the sound of a fully-fledged rock band they've wanted to be for some time. Dave Cousins says they thought they'd miss Ford's bass playing; "a bit of the genius in him", says Lambert, but Chas Cronk's doing very nicely and sings good high harmonies, while Rod Coombes is the pared down essence of what a good rock drummer should be.

"He's very good at weeding out anything superfluous in a song. We'll maybe be playing a little elaboration on the tune and he will ask why we do it. We've tightened up a lot because of him", says Dave L.

New clothes

As for John Hawken, he's going all the way, too. He's been off buying startling clothes, as should any right-minded rocker, not to mention a synthesiser. "We wanted a sort of brass sound for one song", says Cousins. "John thought it would be an awful lot of bread to spend, so I suggested we got an ARP. He then said that if we were getting one, might as well go the whole hog and get a mini-Moog.

"He's also playing a couple of mellotrons on

stage at the same time", says Cousins. "At first he thought that the instrument was a sort of sacrilegious thing, but now, He doesn't call it a mere toy any more. Our John's going to be the most outrageous of all when we go out on stage again."



'Our John's going to be the most outrageous of all when we go out on stage again'



Which, for most of this country, won't be for a good while yet. The Strawbs haven't done it in England since the Rainbow gig in May which, thinks Cousins, was next to a disaster. "A little tension in a band is what you need to play well, but by then it was getting stupid. The arguments had just toppled over the edge for me into gloom and depression."

The new Strawbs will be playing one date in September to introduce the band ("What!" says Lambert — "I thought that was our day off"). They'll just manage to fit it in, hopefully, between their American tour and a European jaunt. "We've got to do one date", says Cousins.

The American tour will be the band's second —

first time round, just after Grave New World was released, they were mistakenly booked mostly into folk venues. This time, with new repertoire, everything rehearsed, mere toy any more. Our new, they'll be headlining on some dates. Dave enjoys playing in the States largely because the sets tend to be about 45 minutes long — anything at all suspect is out, there's nothing left but high spots and nuggets.

As for Dave Cousins himself, he's no chicken any more. Luckily fans nowadays are less interested in a musician's age than in the quality of his music — but Dave, even so, is somewhat worried about living the life of a travelling rock musician. It's causing problems in his personal life, all the being away, from home and subjected to the strange pressures of fame.

He doesn't know that he likes the implications of it all — you'll hear it all in his songs, he says, all the fears and worries of a famous musician. Why does he carry on? Really, he thinks, it's a case of satisfying his ego, of proving to himself that he can do it. Even though it messes you up if you're not careful.

And, finally, he is an artist. He is writing songs with a good deal more depth to them than most, and they're getting better and grittier all the time. He carries with him a large notebook full of sketches, jottings, ideas and lyrics — some of the new songs he showed me are the stuff to get right inside your heart. They've obviously got to come out in some form or other. We're lucky that they're songs at the moment, and lucky that Dave has such a good strong band, at last, to get them over.

Rick Sanders

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As the Moodies prepare for a gargantuan world tour,
the Crawdaddy rocks again to . . .

Justin and four Brum teds

WELL, the Moody Blues are extracting themselves from their various residences throughout Surrey and south and are busy turning themselves again into a functioning musical unit. Their world tour is getting closer — four months and more of globetrotting in Europe, Asia and America, giving all those fans a rare sight of one of the most fabulously successful, longest-lived and least-hyped of all the senior league of bands.

After lying fallow for some months, they've been getting it, yes, together for eight weeks. And what better place to get into shape again than the Athletic Ground, Richmond, Surrey. Maybe not a familiar place to younger readers, it was where the Rolling Stones and the Yardbirds began their careers, the home of the legendary Crawdaddy club.

Justin Hayward, the youngest member of the band and the only one not to hail from Birmingham — he's from Swindon — managed to put off rehearsals for a few hours to talk to RM about what's happening to him and what's happening to the band, not to mention Threshold Records.

"Everybody's really on form", he says. The band hasn't done a gig since last December when they finished an American tour, and though one or two or more Moody Blues often meet up and have a play, there's quite a lot of time to make up for. There was a court case earlier this year which disrupted both recording and a planned European tour — it was a dispute with a former manager, a heating and ventilating engineer from the northeast who managed them from 1967-8 and with whom the band had to settle out of court for breach of contract at a price big enough to buy him a string of heating and ventilating companies all over Europe.

Preparing for the case cost the band a lot of time, but, everybody's feeling ready to go after having warmed up with a few days of playing old rockers. Which prompts the question, have the band ever thought of recording pure rock as they used to do? Maybe under a different name? "You'll never know, will you", laughs Justin, who says that there's an awful lot of Moodies who've done sessions without being credited. For a start, they've been playing on nearly every Threshold record that's come out.

As for the tour — "it's ridiculous, isn't it", says Justin. "I suppose it's going to be great. You think of going to all these exotic places, Kyoto, Hawaii, and there's a full-scale two months American tour in the middle, even though it'll be starting in a few days. I keep thinking that it's not going to be me on it, it'll be some other Justin Hayward. It's like it's happening to someone else until I actually get there."

Will there be much new stuff in the act?

"One of the problems at

the moment is that there are lots of old numbers that we just can't drop. People expect us to do them — but they're long songs and it amounts to a lot of the act. That's the trouble with being an albums band.

"We could be doing new stuff — there's plenty of songs we'd like, and there's a lot of recorded songs we've never played live from Seventh Sojourn. As it is, we'll be doing a good deal from To Our Children's Children's Children etc. Knights In White Satin too.

"It's strange that I'm only

just beginning to hear a lot of our old songs for the first time as music. It takes a long time for you to forget the sessions when you recorded them.

Visually, the Moodies won't be doing anything particularly outrageous. They're using an American lighting / sound crew to arrange presentation, but the main thing is for the music to come through good and clear and clean; all the rest is secondary.

As Justin says, so much is possible for a band that are their own managers — nobody's forcing them to play anything they don't want to, so it's just a case of keeping themselves and the customers as satisfied as possible.

As for the fans, Moody Blues followers tend to be intensely loyal, with a fervour sometimes bordering on the fanatical. Perhaps the content of the songs attracts a certain sort of following — Mike Pinder, for example, has frequently been accosted by fans who see him as some sort of superbishop. Does this sort of following worry Justin?

by
Rick
Sanders

"Well, it's true to say that we do have some religiously-minded fans, and we do attract a lot of spiritual letters and meet people who interpret our songs in a particular way. I've been turned on to a lot by what they've said. As for us, we can only tell the truth and let people see our only responsibility is to play music. It goes no further than that.

"We just try and bumble on through. If somebody thinks we can help them, that's okay, but there's no way we can really enter into correspondence. That's not the way to sort anything out for anyone.

"Suppose there are 25,000 people at one of our gigs — out of that there'll maybe be twenty or so who are freaked out. They're the ones who'll do anything to get to you. All the rest are content to listen to the music and go home. The freaks are deceptive — they're the most vocal, but they don't give the whole picture of our following.

And how about the other pressures that beset a group with the history and responsibilities of the Moody Blues?

"There's a lot of other people's songs we'd like to be able to record, for example, and we'd love to be able to play just as an ordinary band — just get into a van and go and play in the nearest little hall. Maybe we'd get away with it — the only people who recognise our faces are the ones who are into the music. There's no particular front man with an image.

"Paul McCartney had a lot of courage to do those impromptu gigs with Wings. We were talking about this sort of thing the other day — there's a particular hall in Wantage, Berkshire that I played when I was with Swindon bands and that the others played a long time ago that has this fantastic sound. It's got an echo just like a studio echo which gives you a really beautiful sound. I'd love to do that."

It's taken the Moody Blues a long time, a long steady

climb, to reach their present position. In Justin's case, he started off as a skiffle fan. Then Buddy Holly became a favourite, and he left school to join Marty Wilde — father of Ricky, and one of the best of the early British rockers.

"Marty taught me a lot. He was one of the original singer / songwriters only he wasn't recognised as such because he had to credit all his songs under someone else's name for contractual reasons. He encouraged me and I started writing for the first time when I was with him.

"After that I went out on my own with a twelve-string guitar doing folk stuff. I made a few records which didn't do anything, and then I hoined these four Brummy teds when I was 19.

After the hard times that beset the group before — and for a while after Days Of Future Passed was released — the group are now about as established as it's possible for a band to be.

Why have they stayed together? Justin thinks because they're five such different personalities and because they respect each other — "whoever writes a

song has the Moody Blues at his disposal. There's really no leader. At odd times I've tried to do solo recordings for an album, but when it comes down to making it, if I want a bass player, who do I ring but Johnny. For a piano, it's Mike, and so on. In fact some of my proposed solo stuff has ended up on Moody albums."

Despite their enormous earnings, the band aren't in the position where they needn't work again. "We could do a lot more in the way of concerts", says Justin, "since at the moment it's really only us that holds all of the Threshold business together. We're also going to build our own recording studio, which won't be cheap — we're getting the fellow who built Neil Young's studio and the Record Plant to do it even though we'll be opening it as a commercial venture.

"We hope to do our next album in the studio. These things are dear, but to us I suppose it's the price of freedom. As for our music, it's a very conceited thing to say, but I think we've done enough now to be pretty well incapable of playing rubbish. I hope so anyway."



Justin Hayward.

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Keeping up with **JONES**

Cliff — a top 10 with the fans

I MENTIONED the other week that Cliff Richard has been celebrating his fifteenth anniversary in show-business . . . one helluva chunk of pop music history.



His ever-loyal fans conducted a huge poll to find out which of his singles were regarded as best. I present the Top Ten (with date of release in brackets): 1, The Day I Met Marie (1967); 2, The Young Ones (1961); 3, Sing A Song Of Freedom (1972); 4, The Next Time (1963); 5, Livin' Doll (1959); 6, Silvery Rain (1971); 7, The Twelfth of Never (1964); 8, Jesus (1972); 9, Visions (1966); 10, Living In Harmony (1972).

EMI's 75 year sound

CELEBRATING 75 years as a recording company, EMI have produced a lavishly packaged two-record set of nostalgic sounds . . . going right back to the Hotel Cecil Orchestra playing Funiculi, Funicular in 1898.

What interested me was the choice of material to represent the pop, rock, beat side of the company. Selected: Pink Floyd's On The Run; Cliff Richard's Living Doll; On the easy listening side: Howard Keel, Peggy Lee, Nat King Cole. Gene Vincent's Be-Bop-A-Lula.

On the easy listening side: Howard Keel, Nat King Cole. And no Beatles presumably because of backstage hassles.

Pop breakfast!

HOW would you care for a breakfast-time visitation from Noddy Holder, Michael Jackson, David Cassidy, Marc Bolan, Jimmy Osmond or the Sweet? The offer is not what it seems . . . just that the Shredded Wheat people are giving away full-colour posters of our heroes.

Gary's flamenco

THAT lady in the picture is clearly Miss Carmen Mora, famed flamenco dancer . . . one of the big stars on the Spanish cabaret circuit.

We also know that the picture was taken in Madrid. But who is the chappie? Looks familiar, in a sort of flashy way . . . the clothes and the expression. Could it be? . . . is it possible? . . . Yes, it IS Gary Glitter. "Flamin' flamenco," he muttered as he limped off with a dislocated hip.

Noel's emulsional!

ALWAYS one to try something new, top dee-jay Noel Edmonds went on a tour of the Berger Paints factory out in Essex. I regret to have to confirm that he DID describe it as an EMULSIONAL experience!

Paul lists the 'Enemy'



MY mate Paul Williams, songwriter-singer extraordinaire, thought that Nixon-White House "enemy" list was just a giggle. He told me: "If you want a real 'enemy' list, I'll give you the musicians' list, but no names."

"There's the promoter who pays you with a bad cheque, then skips town that same night. There's the airline that loses, or damages, your equipment. And the hotels which still won't admit you because you have long hair."

"And the reviewers who hate you BEFORE they see your show . . . mostly because you're making more money than they are."

"And another enemy is the dee-jay who plays your record . . . then talks over it. And the interviewer who misquotes you, or takes quotes out of context."

"There are road managers who fall asleep on you . . . and, worse, groupies who say 'no' to you. THEY are the real enemies."

Good luck Aidan

MY congratulations to Aidan Day who, at 31, has the tricky job of pleasing the unpleasable masses as music director of Capitol Radio . . . that is London's independent entertainment station.

Still, he's pretty experienced; was producer of the Rosko Show, and Rolling Stones USA for the Beeb . . . plus Mike Raven's R and B Show, and some of Stuart Henry's shows.

The way he got into the business was as a filing clerk in the gramophone library . . . "because I wanted to do something musical and that seemed an obvious choice." Certainly it's not so competitive as playing guitar or drums.



Lynsey is really very shy!

SOMETHING must be done about Lynsey de Paul. Something quite drastic is needed to put the girl on the right lines. She really does have a strange sort of inferiority complex.

Gawd knows why. She first entered my life as Lynsey Rubin, songwriter — and appeared in our local on a sort of goodwill mission. Eyeballs bulged, drinkers paused in mid-pint to gaze and gawk. She looked positively splendid, radiant, and I thought, confident.

Turns out she is ludicrously shy. Finds it a terrible ordeal to perform in public. Says she's got this fear of showing her emotions. And, unbelievably, the luscious Lynsey rejected a clothes-modelling job for our sister magazine Easy Listening . . . saying she didn't think she was sufficiently photogenic.

As she is clearly a vivacious, eye-catching, pocket-Venus doll, the whole thing is baffling. And it's about time her best friends really did start telling her . . .



Girl of the week

GIRL-of-the-week dept: — This is Jacquie-Ann Carr, one of the show-stopping ingredients of the rock stage musical, Grease. She'd previously played Mary Magdalene in Godspell. And now she's making records . . . first single, on Phillips, is There Are Worse Things I Could Do, which is from the Grease score.

I was planning to propose something or other to her, then discovered she is married . . . to actor Richard Cornish . . . they have a Cornish cottage in Kent! Of course.



Rod — a proud Scot

ROD Stewart is almost a professional Scotsman — proud of his ancestry, often nipping off by private jet to watch soccer internationals at Hampden Park.

That sort of thing. His single Oh No Not My Baby comes in a sleeve of Tartan hue — no words, just the Stewart tartan. You are supposed to gaze at it and say: "Good merciful heavens, 'tis the Stewart tartan . . . must be Rodney Stewart's latest single."

For all that, Rod utters not a single "och aye". He remains a Cockney-speaking Scot.

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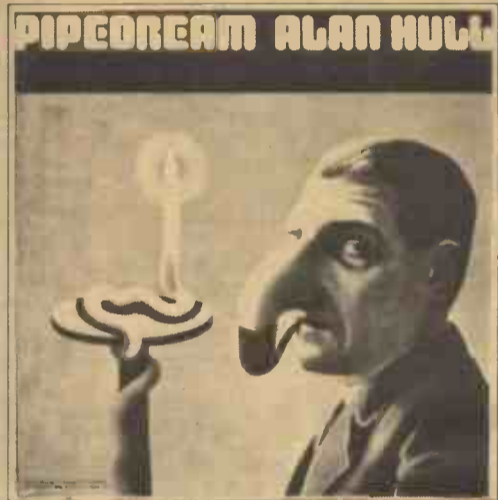
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And now, from the Rolling
Stones stable . . .

Kracker joyful Kracker

THERE ARE WAYS and ways for a young band to take the first step up the greasy pole of rock and roll, and few more likely to result in glory than Kracker's. If you don't count such one-off jobs as the Howlin' Wolf, Jamming With Edward and Brian Jones' Master Musicians from Jouvouka albums, they're the first act other than their highnesses to sign to the Rolling Stones label.

They're also going to appear on all the Stones' tour dates, guaranteeing a certain amount of exposure, and adding the final cherry to the incredibly rich pudding, Jimmy Miller is producing their records. Quite a cheery beginning for an unknown band of US-based Latins who've come straight from the round of clubs in Chicago and the Midwest. When you've heard their first album and single you'll maybe understand why.

There've been Latin rock bands before, but the mix of American and Cuban influences, has rarely sounded so complete and original. As Carlos, the bass player, says, they're not trying to consciously bridge bridges — it's just a case of playing what comes naturally. After all their time doing the clubs, often playing seven forty-five minutes sets a night, they've got it tight and functional.

It's the same thing that turned the Beatles into a force to be reckoned with. "Some

by
Rick
Sanders

bands would get brought down by such an amount of work," says Carlos, "but you have to look at it as a chance to rehearse in front of an audience!"

How did they manage to get signed with the Stones? "By sending tape after tape to Jimmy Miller — we didn't give him any peace until he finally came out to see us. We went for Jimmy because we all liked the records from groups he worked with — Traffic, Spooky Tooth and the Stones."

Jimmy goes on: "Obviously Kracker aren't the first group who've tried to get with the Stones' label. I think one of the reasons that they got on was that it was me, not a member of the Stones, who suggested them."

As for Kracker, they're overawed, overjoyed and can't really believe that they're here in England at all.

The first taste of their music will come a while before the tour when they release their first single — A Song To Polly. They'll make you stop and think — Kracker, previously known as La Familia Kracker, have made good use of their eighteen months together. They're together, confident, they make some of the most joyful music around, and how can they fall down now?



Members of the band are Carl Driggs, lead singer, Arthur Casado on drums, Victor Angulo, guitar, Carlos Garcia on bass and Chuck Francour on keyboards.

Albert Hammond 'The Free Electric Band'

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Eddie Harris

them the assets of what I'm selling. When I solo it's a similar effect to the melody of the piece.

coming in with the same soulful solo.

He has been experimenting all his short life. He has already tried trumpet with a reed mouthpiece, trumpet without a neck. "When they came out with electric sax they tried to get various people to play it. I went along and Sonny Stitt was there. I did all the talking but they asked Stitt to record because they considered him the more respected musician.

"They told me to go and buy one. It cost 2,000 dollars. That really hurt." Anyway, Eddie took up electric sax and he has never looked back. It's fascinating to hear him playing along with himself and some of the tones he gets out of that box of tricks are beautiful.

"Another thing is not to repeat yourself every time. Maybe there's a guy you know and when you meet him he says: 'Hey man let's go out tonight and pick up a couple of chicks.' And you say did he hear about the big fire a block down the road and he says 'Were there any chicks burned in it - think of all that going to waste.' Whatever you say he only talks about one thing. It's boring and you stop seeing him.

"That's like soloing. If you state the same thing every time it's boring." He breaks off to give an example singing a really soulful riff and then changing to a melody line

who have made a name for themselves. If you're black and American there are only four things you can go into. You can become a boxer, because of Sugar Ray Robinson and Mohamed Ali, you can become a dentist, you can be a preacher, there's a lot of money in that, or you can be a musician."

Eddie's claim to fame, apart from being a pioneer of the electric saxophone, and let's face it, nowadays you have to amplify everything to be heard, is that he plays in so many different styles.

He can play fast like Sonny Rollins, soulful, avante garde like Coltrane. "I've played with hill-billy groups and with symphony orchestras." Yes Harris has certainly paid his dues and now he is hoping to reap the benefits although by jazz musician standards he is still a young man.

But what he doesn't know about music isn't worth knowing and he explains it all so well. In fact, he does lecture tours in the States and has written a couple of books. One of the things we chatted about was improvisation.

He compares improvising to lecturing. "My main object is to sell what I'm saying to the people I'm talking to. So I start off with the melody. I tell

I DON'T know whether any of you lot are into modern jazz, I'm not really, I just pretend to know about it because the editorial director buys me drinks if he thinks I'm a jazz fan.

Anyway, if any of you are, then get a listen to Eddie Harris. Come to that, it doesn't matter if you're a jazz freak or not because Harris has got something for everyone. No, honestly he really does manage to play in a tremendous variety of styles.

But the thing about Eddie is that he plays electric, would you believe, saxophone, Poor old Adolphus must be turning in his grave. Now I went along to chat to him about this aforementioned atrocity which he blows through an Echoplex and a Maestro effects unit and tone dividers and all sorts of other gadgets.

Of course we didn't talk much about that at all. In fact hardly anything was mentioned about saxophones. He told me that he took up clarinet at elementary school and graduated to sax in High School eventually to leave and take up blowing it as a career, much against his mum's wishes.

It's not true that all black people got rhythm but it's the reason so many take up music as a career because they see others

He is technically an excellent player too. With his own band he has a repertoire of 48 numbers.

"I practise eight or nine hours a day. I don't want to get the image of playing one tune for 45 minutes. There are some evenings when you are in the right mood and you can do it but what happens on the evenings when you are not feeling too good and you have that's really fast and still got to get up and play long solos because people expect it?"

As a classically trained musician he says the job is to play in a way people will understand. The music has to help people to enjoy themselves. You take the melody, which is the subject, and you expand on it, but you mustn't become too technical or you will lose the concentration of the audience.

around the country

tony byworth

IT'S ALWAYS pleasing to hear about success stories and even more rewarding if you've helped to play a part!

Such a compliment is paid by Mountain Line, the five piece outfit from Woking who collected the Award as Top Bluegrass and Old Time Group when Record Mirror staged the British Country Music Festival as part of the Fifth International Festival of Country Music at Wembley last Easter.

"Currently the bluegrass field of music is seeing a lot of groups breaking up and artists going their own way" commented Pat Mathe, the group's mandolin and autoharp player. "This has helped our own development a lot - being there when other groups have split - but the Award has helped us even further. It's opened doors which probably wouldn't have been possible beforehand."

Mountain Line recently celebrated their first anniversary together by playing the Bluegrass Fields Concert at the Windmill Club, Tadworth - the venue that launched their musical career a year earlier. Besides Pat, who also lends a hand with the vocal chores, the group also features Jim Brookes (5 string banjo and vocals), Barry Mathe (lead Mathe (lead guitar and vocals), Rick Killick (fiddle, guitar, harmonica and vocals) and Maurice Mathe (bass fiddle).

Although the group is primarily known for their involvement with bluegrass music, their ultimate goal is to reach far wider horizons.

"Our main objective is versatility" explains Pat. "Besides featuring bluegrass and old-timey music we are also including - amongst other things - folk music, jigs, fiddle breakdowns, unaccompanied shanties and traditional songs in our repertoire."

Currently Mountain Line are in the midst of negotiating a record contract but, in the meantime you can catch the band at the following venues during the next few weeks: Guildford Show, Stoke Park (September 1); Tonbridge C&W Club (7); Star Folk Club, Guildford (14); Stage Folk Club, Guildford (17);



Mountain Line.

Brighton C&W Club (20); Fighting Cocks Folk Club, Kingston (28); Crowthorn Folk Club, Research Labs (29).

Another group with similar musical interests, also from South of the Thames, is Wild Oats although, in their case, they've already made it on record with their new release entitled, appropriately, "Wild Oats" (Westward WRS032).

What makes Wild Oats a little different from most groups is that they possess a female vocalist and in Viva Smith, who also plays guitar, they have a lady who is just as good to listen to as to look at! The rest of the group's line-up features Ray Tassie (mandolin and banjo), Derek Smith (guitar) and Mike Flood (bass).

The album presents thirteen tracks that are too diversified to claim one single label and should be enjoyed as a finely contrasting musical set - the kind of

act that Wild Oats would feature on one of their stage appearances. Amongst the tracks you'll find Viva bringing exceptional feeling to the two Dylan compositions "Tomorrow Is A Long Time" and "Tom Thumb Blues" and Ray really making that mandolin work on his original bluegrass composition "Elly May".

+ + +

COUNTRY NEWS IN BRIEF. Sad to report that Folk Voice will be holding their final Get-Together on September 9 at Cecil Sharp House, the place where it all started some twelve years ago. Amongst the twenty acts booked, at press date, are Little Ginny, Down Country Boys, Pete Stanley and Roger Knowles, Kelvin Henderson's Band, Martin Perdine, Alf Day, Dave Plane and High Country.

London's Nashville Rooms continue to present country music every night. The venue's current schedule features Lincoln Park Inn (Sunday), Rainbow Country Sounds (Monday and Saturday), Original Shades (Tuesday), Kingpins (Wednesday), Country Fever (Thursday) and Peter, Ross and Oliver (Friday). Guesting throughout the whole of next week be Alan Painter who, for the past three years, played lead guitar for Roy Orbison.

"September in Sussex is Country Music Month" declares Brighton Country Music Club organiser Neil Coppendale, who also hosts Radio Brighton's "South Coast Country" programme, and booked for the month (at the Richmond Hotel venue) are Frank Jennings & Syndicate (Sept. 6), Wild Bunch (13), Mountain Line (20) and Record Mirror Award Winners Barrett Brothers (27). There's also a special show on September 14 at the Wagner Hall, Brighton, when U. S. group Sounds of Nashville top the bill.

The Bluegrass Club of London, situated at the Horseshoe in Tottenham Court Road, continues to hold its position as one of the music's foremost stomping grounds. For September the Club has booked Stringbenders (13), Wild Oats (20) New Deal String Band (27) and they're holding a Banjo contest on September 6.



Handleys — in family harmony

BILLY is twelve, he has fair hair, wears glasses and his ambition is to have his own music and comedy series on TV. Julie is 14, with brown hair and her ambition is to meet Donny Osmond, Wendy is 15, with fair hair, and her ambition? To meet David Cassidy. Tommy, 17, has dark hair and his ambition is to design and build his own car. Molly is 19 and her ambition is to record and have a hit with one of her own songs.

Individually, this lively bunch of teenagers probably won't mean anything to you, but together they add up to the singing group known as the Handley Family.

Quite a while back The Handley Family appeared on Opportunity Knocks to sing a song called Wam Bam and were very successful with both audience and viewers alike, especially Billy, the 'baby' of the group. Wam Bam was released as a single and did very well.

Boing

In July they followed it up with another song in the same vein called Boing Boing Boing. Both songs were written by their manager Dave Christie.

Dave Christie came across the Handley Family when he returned from working abroad and heard them singing some of Molly's compositions and he said at the time. "I thought there was a big gap in the record scene for a British family harmony act. I had followed the deluge of publicity from the Osmonds, Jackson Five etc. in the States, and I knew the Handley's had as much to offer, plus Molly writes some great songs.

"I had a recording session lined up for another artist to record one of my songs and asked the family to come to the studio to do some of their own material. The other artists didn't show up, so the

family recorded my song. I took the tape to GM records who eventually released it as a single That was Wam Bam."

I managed to snatch a few minutes with the family in the middle of a frantic photo session they were having the other day. They were in a chirpy exuberant mood. In between photos I discovered that they hail from Bermondsey and are the youngest children in a musical family of twelve, and have been singing for years.

Musical mums

Their mother Margaret Handley used to sing and play the piano in a pub in Bermondsey and has always encouraged her children to make music and sing. Before the group was 'discovered' they used to play in Bermondsey for local charities and similar organisations.

Recently the family have been very busy going around the dance halls performing. They have been singing in Burnley, and at Hinckley in Leicestershire they did a charity show.

Also on the bill was the group "Sweet Rain", who their sister Sally sings with. They were also on the same bill as one of their other sisters Jenny when the group she sings with, Next of Kin, played at Shrewsbury.

What with living together and working together did they all get on well with each other?

Wanderer

Molly says: "We get on quite well really but we have to keep Billy in his place as he likes to wander off on his own."

Tommy used to work as a car mechanic and Molly was an order clerk but they have both recently given up their jobs to concentrate on singing

professionally as before they were only semi-professional. Wendy also hopes to leave school soon to take up singing and it's the intention of the other young members to make singing their career as soon as they can leave school.

Molly, Tommy, and Wendy used to sing together as a trio and Molly said, "While the others are still at school we might do some more shows on our own."

Billy added, "At the moment our voices are a bit croaky like frogs because we've been doing so many gigs."

Molly spends most of her day writing songs and it could be that the group's next single will be one of her own compositions called Joanna May, but she said, "It all depends really on how Boing Boing Boing goes."

Lullaby

Joanna May is really different to their past two singles as it is a slow lullaby type song and Molly told me how she came to write it. "I was trying to get my little niece Joanna May to sleep but she wouldn't so I picked up the guitar and started singing to her and that's how the song came about."

The studio photo session came to an end and the photographer suggested taking some shots in Soho Square so off we went. On the way, while chatting to the family I discovered that Molly, Tommy and Billy are all Jackson Five fans while Julie is crazy about Donny Osmond and Wendy is a great admirer of David Cassidy.

The group are keeping very busy at the moment and are in the process of recording an album to be released at Christmas and as Molly told me earlier, "We never know what we're going to do next until the last minute."

SUE JAMES

Hi-Shots: 'the first mini circus'

WHAT'S the best way to spend a pleasant afternoon on a stinking-hot Summer's day in London? Bask out in the sun perhaps or cool-off in a swimming pool.

Well to reveal the truth, one particular hot day last week I spent most of the day in a place of refreshment along with my very thirsty colleagues of RM.

We have this favourite place at the top-end of Carnaby Street and we sat out in the sweltering heat downing the pints as quick as you could say Bob's-your-uncle.

At 3.30 I had an appointment to meet a group called the Hi-Shots at Windmill Street, W1, or so I

thought. I reluctantly left the company and made my way to Piccadilly Circus only to find that I was at Great Windmill Street

By
John
Beattie

and not at Windmill Road, W4, where I was supposed to be.

After running 50 yards (it was after 3.30 you see) fighting off this Japanese guy who wanted the same cab



and sweating off all the good drink that had been forced into me, I arrived at Track Records, not in the best of spirits.

However I soon 'cooled-off' again at the sight of a rather lovely chick from a rival publication who was there to do the same job as me. . . . Speak to three ex-Hot Shots who had become the Hi-Shots.

The new Hi-Shot line-up consists of Cliff Bennett (once of Rebel Rouser fame) and former Hot-Shots Peter Dye (lead), Alan Carter (bass) and Kevin Purcell (drums).

Capable — get bet

HARMONY'S a word that fell out of favour during our recent theatrical holiday. You could talk about lights, costumes, screaming vocals, and raunchy electric sounds, but don't mention harmony mate, or you'll be relegated to the ranks of those who grew up with the Everley Brothers.

OK, I don't care if it does give my age away. I used to curl up with a cuddlesome gymslip cutie and really get off to the Evs.

More recently it's been down to your Soul groups or the odd Crosbie Pills and Hash formula - far - out discs, to keep harmony intact. But friends, don't worry. In case you hadn't noticed, you'd better believe it — harmony is back!

10 CC have been slipping a few good-uns in the charts lately and it can't be long before CAPABILITY BROWN follow suit.

They are very much at the fore of the new Quality-Rock sound that seems to be taking a hold in the charts and at live shows. Suddenly you've got to sound good as well as look good, which is good news for Capability.

When I went round to see them at their record company they were just fixing a gig in Belgium . . . which means plenty of hassles. But Tony Ferguson, Graham White, and Dave Nevin — just half of the group — were taking it calmly. Probably because between them they have seen it all before with bands like Unit Four Plus Two and Harmony Grass.

The interesting point is that they are still at it, and still getting better. Their new album, Voice, is something of a revelation. For sure, they don't sound English; not with six-part harmonies and solid

and sometimes futuristic electric rock.

They like to call it "bally rock harmony" with "acoustic, funky electric" backing. Oh well, the classifications could go on all day.

David Niven, sorry Nevin, started the interview ball rolling with a little story about how he got mistaken at a foreign airport for the famous film star. But down to the group.

Tony and Dave are the ex-members of Unit Four Plus Two, and Graham was in Fuzzy Duck, before they joined lead singer Joe Williams, Roger Willetts (drums) and Kenny Rowe (bass) some 18 months ago.

It's Tony, Dave and Roger who write the material in a songwriting partnership that proved strong right from the start and saw them recording a first album before ever playing a live gig.

Looking back, Tony reckons the production lacked something on that first effort. "We were happy with the material and the arrangements but the production lacked imagination," he said, sitting himself

by
Peter
Harvey

down in the spacious office. "No-one at the time was doing vocal harmony here. All the big vocal bands came from America. So we decided it was time England had a harmony group. That's what we're trying to do."

Tony believes most of the American vocal bands lack instrumental feel. "Three Dog Night are one of the few exceptions," he said.

"We are trying to get our own vocal and instrumental sound and it's much better on the new album. We recorded it at Apple — a really nice studio."

Despite the failure of their single, Midnight Cruiser (taken from the first album), they have managed to build up a big following around the country.

"They seem to appreciate the variety of sound," said Graham. "We play acoustic as well as electric and put a lot



anything from picnic bouncy stuff to heavy sounds.

"We always believe that 50 per cent of a stage act is showmanship though we will be bright-looking on stage. Obviously a lot will depend on us getting known and our record doing well. People have seen us on the Beeb and we do need that publicity to launch us.

Peter Dye came down to our basement parlour to join in the conversation: "We're going to be a mini-circus if you like. Our set will be non-stop and we're going to give out prizes to the kids.

"With the competition today if you don't do something out of the ordinary then you are immediately accused of copying another band. Once we've got this record out we can do more stuff like our B-side number, Time To Change, which really shows Cliff at his best."

On the question of possible tours, the band's manager Richard Purcell, commented: "The offers I've had are amazing. Cliff Bennett is a very well-respected person in the music business. He's had at least three or four number ones and although we have tours lined up, nothing is definite yet until the record comes out. Promoters are wanting pop bands instead of the heavy boys.

"A lot of bands get pissed off with the heavy sound and people just sittin around and listening. If people just sit around at Hi-Shots gigs it will be really disappointing."

Slugging another drink, Kelvin grunted: "We don't wanna tell people we're the Hot-Shots startin afresh as Cliff Bennett and the Hi-Shots.

"We are the Hi-Shots on Track Records and not Mooncrest and this is how we wanna go out."

A last word from Alan which really sums up the new band: "We don't confess to be brilliant musicians, far from it, but just a good showman band. If we filled a hall up with 12-year-olds we'd be really very pleased!"

**Next week in
RECORD MIRROR**

**DAVID
ESSEX**
talks
about
the
making
of a
star



MOTT THE HOOPLE

look back on
their incredible
American tour

**MANFRED
MANN**
explains
the secret
of his
road back
to chart
fame.



**PLUS the zany
JUDGE DREAD,
a look at
Alan Clarke
and a
chat with
BLOODSTONE**

The band's first single, Here Come The Three Bears is due for release this week (Friday) and Alan, Kelvin and myself got together to talk about it, the old Hot-Shots and the new Hi-Shots.

Kelvin took up the story: "Peter, Alan and myself were with the Hot-Shots and a lotta people saw us on Top of The Pops. However, we did have a few problems with the hot-Shots. We want t' slag anyone but we didn't get on too well with the management or the lead singer Brian Bennett who was a fairly well-known session singer."

How did Cliff Bennett come into the scene? "Well, before

we were the Hot-Shots we were called Rupert Pudding and we'd often been cliff's supporting band and played with him on occasions when he was with Toe Fat.

"After a few problems with the Hot-Shots we popped round and saw Cliff and he agreed to join us. He was very keen on the commercial bit and he's a brilliant showman live.

Here Come The Three Bears is a very commercial sound indeed, I thought to myself. Reminds me of the Hot-Shots smash hit, Snoopy.

"Yea," said Kelvin, "it is a follow on from Snoopy. When we were with Rupert Pudding the emphasis was naturally on Bears and we thought, why not

do something on the three Bears and picnics.

"Of course," chuckled Alan, "If Paul McCartney and Wings can do Mary Had A Little Lamb, we can do our Bear thing."

The Hi-Shots are a really happy-go-lucky group of lads and I asked them what the public can expect to see and hear from them. "Well," added Kelvin, "We've been working very hard on a good stage act that we can be proud of. The essence is on the bookings. We wanna be known as a really good live booking band and go out with a fine commercial sound although we are a very versatile band. We can do

**out
ting
tter**

of emphasis on the singing. We'd like to project the vocals even more and may even be getting an American P. A."

"What we really want is for people to get to know our style," said Dave with the other two nodding agreement. "We know we have a sound. It's just getting people to know it."

Naturally they all agree that the elusive hit single could really break it for them and to that end they are going into the studio soon to "make one for the market." But don't write them off as another hit-chasing crew of hasbeens. They write good songs and if they grab your ears you'll listen.

As Graham said: "Those who've been into glam rock are going to find out it's just a trend. It's not going anywhere.

"As for us. We are serious about our music. We just want to do something different and hope people listen."

Watch out for them on the Lindisfarne tour.



SMALLTALK

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PLYMOUTH — Tuesday 9th Oct. — Paul Burnett

CARDIFF — Tuesday 16th Oct. — Mark Wesley

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READING — Tuesday 6th Nov. — Paul Burnett

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SUNDERLAND — Tuesday 11th Dec. — Dave Christian

ABERDEEN — Tuesday 18th Dec. — Paul Burnett

BIRMINGHAM — Tuesday 8th Jan. — Tony Prince

Record Mirror Review Section

DISCORAMA

ALBUMS



UK



KINKS
Golden Hour Of . . . Volume 2 (Golden Hour 558). The Kinks first got together in 1961, with Ray and Dave Davies providing the base, and in 1964 they were chart-hits . . . You Really Got Me, etc . . . and it's all here in a sort of panoramic view.

MAX BYGRAVES
Singalong Round The World (Pye NSPL18410)
Broken up into various medleys, relating to different areas of the world - Amsterdam, the Deep South, France, Mexico and so on . . . song after song rattling out one after the other. Volume four in a huge-selling series.

CHARTBUSTERS
Salute The Hits of Elvis Presley (Pye 15103). The first collection of Elvis hits, and going back to Heart-break Hotel which hit the top of the charts a little while after El's 21st birthday. He is nigh on 40 now, and still going strong.

DICKEY LEE
Ashes Of Love (RCA LSA 3177). Dickey, one of the upcoming country artists, had a local hit with I Saw My Lady. His voice is a so-so sort of instrument; nothing particularly distinctive and a bit whiney.

FLOYD CRAMER
Best Of The Class (RCA 3167). In 1965, pianist Floyd did a Class Of '65 album . . . did it again the next year, Class Of '66 . . . and so on right through to 1972. This album reflects the best tracks from the

whole series, Games People Play, Lost That Lovin' Feelin' and When A Man Loves A Woman.

VARIOUS ARTISTS
Reggae Jamaica (Trojan TBL 204). One of those compilation albums wherein lie a wide variety of styles but within the same kind of music. Pat Rhoden stands up well to the opposition with What About You, and others to impact themselves are Dennis Alcapone, John Holt and the excellent Delroy Wilson.

TYRONE DAVIS
I Had It All The Time (Brunswick BRLS 3002) I hate starting album reviews with the comment, I've heard it all before, but to be frank, Tyrone's stuff sounds all too familiar to me.
Some funky sounds, sure and some nice arrangements too. Plenty of effort on Tyrone's behalf but frankly this sound just doesn't do it for me. Might for you though!

like In The Mood, Spanish Lace, Three Bells.

Experimental, some of it - but generally a fair adherence to the original melody; and invariably danceable arrangements.

AL STEWART
Museum Of Modern Brass (RCA QuadraDisc 0032). This Al Stewart is a brass-master, playing many different instruments, and he specially features piccolo trumpet, a smaller version of the ordinary trumpet, on items like Whiter Shade of Pale and Amazing Grace.

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

EDDY ARNOLD
Best of . . . (Volume II) (RCA 3166). Produced by Chet Atkins, and featuring a well-varied selection of songs. Eddy is one of the more prolific country gentlemen - sales of many, many millions. Included: Release Me, Turn The World Around, and Tennessee Stud.

VARIOUS artists
Good Old Country Gospel (RCA Int 1444). The churchified side of country music is sometimes overlooked, though it shouldn't be, not with Johnny Cash evangelising all over the place! Artists involved here include Charley Pride, Floyd Cramer, Connie Smith and Jim Reeves. And a great instrumental Old Rugged Cross by Chet Atkins.

THE MAYTALS
From The Roots (Trojan TRLS 65). This includes one slab of Beatle-ism - Give Peace A Chance - but the rest of the songs are by F. Hibbert, and the best ones are A Time To Love, Thy Kingdom Come and Revival Reggae. The Maytals are legitimate reggae stylists - three organised voices.

ALBUMS



AMERICAN



ELVIS PRESLEY
Elvis (RCA SF 8378). Opening with the hit single Fool, with it's gently laid-down vocal lead and the fill-in chorus, this is Elvis in pretty good nick . . . and he owes a lot of thanks to J. D. Sumner and the Stamps for both Fool and the next track Where Do I Go From Here - a white Gospel-based team who really whip up a vocal storm.

BLOOD SWEAT AND TEARS
(Columbia KC32180). No Sweat. Although changed line up virtually completely last year they have retained most of the old style.

What they do on this album is to use just one musical style (ie. rock/blues) on each track instead of trying to combine them all as they used to do.

However there are two other tracks which are infinitely better and if released could be successful singles.

They are the first two tracks on side one. The rest of the album is well up to their usual standards and should help add a few fans to their established following.

BOB DYLAN
Pat Garrett and Billy The Kid (CBS 69042) Don't care about all the rip-off accusations levelled at this two-song package, it's an absolute must for Dylan freaks - and his best for a while too! Fortunately I managed to crash the Press showing of the film before the Censor became self-righteous once

It's Impossible is a good song, treated well. But one surprise, in a way, is the high-velocity singing-out El produces on the dramatic Love Me Love The Life I Lead, on which he gets into the full-blooded tenor range and gives a splendid no-holds barred performance.

It's Still Here is a slice of the anguished Elvis - the pleading, yearning El of yore, but it's not much melodically.

Padre is a good one, too, and the simple piano backing for I'll Take You Home Again Kathleen is fair enough, but El seems to lose interest about half-way.

more. It's another must. I remember leaving with the sound of Knockin On Heaven's Door ringing in my ears. At last Dylan's become Dylan again, I thought and asked about the album. "No chance", said the man from CBS, "there's only two songs. But there's a lot of fine music of Dylanish ilk guitar/mouthharp, and really that Knockin and the several versions of Billy are alone worth the money. It's classic Dylan and proves he hasn't lost the edge.

JIMMY CLIFF
Unlimited (EMI EMA 757). Surely by now there can be no arguing about Jimmy's extra-special place in the general world of reggae music.

That high-pitched, soaring, sometimes ebullient voice; the songs that carry worthwhile messages but don't preach AT us; and the dedicated way he lines up only the best musicians.

This album was made in Jamaica, with guitarist Hux Brown contributing some fine moments behind. A sincere sort of performance

SYLVIA:
Pillow Talk (London SHU 8453).

Ooh . . . ahh . . . Sorry, don't mind me folks. Just listen to Sylvia and I guarantee you'll feel hot and sticky all day after it. As for quality, if you heard her single Pillow Talk then you'll know what this album is all about.

A mixture of sloppy, slushy suggestive groans and sighs with no musical direction whatsoever.

Mind you, Pillow Talk is relaxing after a hard day's grind at the office and I'd probably call it the album of the year if I was left alone in a room with a chick.

However for the ravers and swingers, forget it!

GLADSTONE:
Lookin' For A Smile (SPB 1076). Howdei, folks. This Texas Ranger ain't makin' much noise about this here album which sounds like a mixture of country and western folk guffle.

Most of the numbers have a certain regular drone about them and after hearing the first couple of tunes I felt I'd heard the lot. However, on saying that there are several Bread-like sounds which I enjoyed tremendously. They were Natural Inclination and the title track, Lookin' For A Smile.

But Gladstone can't be smilin' too much about this one.

COMMANDER CODY AND HIS LOST PLANET AIRMEN:

Country Cassanova (Paramount SPFL 287). Billy C. Farlow, Bill Kirchen, John Tichy, Andy Stein, Lance Dickerson, Bruce Barlow, Bobby Black, and of course Commander Cody are the guys who, together, as a band carried off The Best New Country Group award last year.

They certainly live up to this on the album. Basically a Country and Western band they also try and incorporate rockabilly, boogie woogie and truck driving music.

Tracks that appealed most My Window Faces The South, One Man's Meat (Is Another Man's Poison) and Rock That Boogie. So get your knees up and give it a listen.

SINGLES



UK



HI-SHOTS: Here Come The Three Bears (Track 2094 015). These were the Hot Shots, but they left their previous label, and they've got Cliff Bennett as lead singer, and this arrangement, featuring a quick-step beat and sliding oom-pah brass simply HAS to be a very big hit indeed. It's an overall thing, not just the sound, or the lyrics, or the beat . . . it's just an infectious slab of pop; good-natured and amiable pop. Can't get the thing out of my mind. — CHART CERT.



BROTHERLY LOVE: Public Enemy No. 1 (CBS1737). The lads from Liverpool nearly made it last time out. This is an urgent sort of song, a bit forced maybe, but there's a strong beat, and it sounds like a very expensive production, and the vocal layers are well placed. It's quite atmospheric, too. Up-tempo and powerful. CHART CHANCE.



URIAH HEEP: Stealin' (Bronze 7). Ken Hensley's piece opens gently, quietly, with just a repeated bass note. Then into the vocal, which proves that it IS possible for the Heep lot to go it quietly if they want to. This is an unusual vocal arrangement, with softly

laid-down harmonic touches behind lead . . . in fact, it's sensitive for a while, and sensitivity is not a word often applied to this team. It builds in volume and impact later on, fairly hammering to the finale. A classy performance and production. CHART CERT.

ROD STEWART: Oh! No Not My Baby (Mercury 6052371). The Goffin-King song which has already been worked over by a half-million performers. It's no surprise that Rod gives it an instantly recognisable and brilliant reading. That smoky voice hovers, flails, falls, then zooms upwards again . . . reaching, sometimes straining, but always in control of the situation. Terrific finale, repetitive and pungent. Flip teams Rod with the Faces and, according to the label "a bottle of Campari", and Jodie (by the Faces) is another helluva track. — CHART CERT.

By
PETE JONES

PRINCIPAL EDWARDS: Weekdaze (Deram). As usual a lot of thought has gone into this one — it's a good song with a near-to-the-heart message, and some of the vocal harmonics are really outstanding. Try it. No, try it twice.

CYMANDE: Bra (Alaska). West Indian group — and this is from an album which was a big hit in the States. They get a basic, shuffling, percussive R and B feel going from the start . . . a sort of cool bluesy edge I like very much. A very together band, this. And a classy record.

BRUCE RUFFIN: In The Thick Of It (Rhino RNO 117). Bruce in philosophic mood, with a bassy, chorus-laden backing, and the main melodic hook is very commercial indeed. He's got a sense of real class, this reggae-slanted lad, always likely to make the big-time. He doesn't overdo things . . . lilts along, and it should convert even those who can't stick reggae, or would like TO stick it. — CHART CHANCE.

BRONCO: The Traveller (Polydor 2058 395). One of those out-of-the-blue singles that might make it, given some dee-jay support. Opens quietly, and the verse is semi-spoken as it sets the scene, and once into the chorus it has (for me, anyway) a lot of the style and impact of the Bee Gees, though there's no question of carbon-copying. It's a very good single indeed. — CHART CHANCE.

NOLA YORK: Cowboy (Parlophone). Starts with a phrase from Home On The Range . . . then into a perky sing-along thing pointing out how keen we all are on cowboys and Westerns. I'm not, as it happens.

KEVIN GOULD: Let's Join Together (Polydor). All together, Jesus is our friend — a high-pitched voice of intensity and a beat-along sort of sound generally.

REG PRESLEY: 'S Down To You Marianne (CBS). The amazing Reg, he of the old Troggs, strikes back . . . and wisely selects a song from Cook-Greenaway-Stephens for your edification. Reg gives it the old treatment, not quite in Wild Thing image, but he pants, groans and urges. Could be a hit.

ROY YOUNG: Dig A Hole (MCA). Nice country-bluesy sort of feel to this, with banjo talking away and Roy whipping up his usual vocal storm as it moves along. It's a finely infectious production this and if only it got some air support, could easily click . . . but big.

GRAHAM BELL: 60 Minute Man (Charisma). Nice shuddering treatment on this — lyrics, for those already with this one, are worthy of close study. Nice expert build-up here — again it could so easily click.

SOUTHAMPTON: The Saints' Song (Philips). The football club on yet another of these soccer singalongs but like their football not on a par with vocal offerings from Chelsea! Biased? — me?

EVENSONG: Dance, Dance, Dance (Philips). Tony and Mike make nice easy sounds in the folksey field, and this Neil Young song seems to put them into a much wider commercial area of music. Grow-on-you appeal.

CRISP: Sally And Jake (EMI). From the television series of the same name and all very happy and jolly and light-voiced, and amiable and friendly and so on. That's what it is.



STATUS QUO: Caroline (Vertigo 6059 085). Straight in, no messing. Straight into a basic riff, at breakneck speed, then the drums, then a thudding bass, and the feet are boogie-based already, and it builds up and up, just a touch of the volume, then the vocal line, which at first is a bit of an anti-climax. In fact, the voices build their own climax later on. Nothing too adventurous, but it's that basic riff that steams the whole thing up. Good solid old fashioned excitement. — CHART CERT.

BRONCO: The Traveller (Polydor). Now listen to me first, then to this one. It's a well-conceived, melodic, story-line, you will. It's a good, stirring production which could well make it — big and bold stuff. Now listen mood weaver of a single, and if you haven't a bronco yet, to the record.

FRIDAY BROWN: Groovy Kind Of Love (Philips). Revival, and a worthy one, with Friday (still ludicrously underrated) doing a low-key, but effective, performance. Really builds this one as she soars away later on.

TONY RANDALL AND JACK KLUGMAN: You're So Vain (Decca). From a London-made album The Odd Couple Sing . . . two magnificent comedy actors from what I reckon one of the best TV series in a long time. So the moguls banished it to three in the morning, or something unholy like that.

BULLET: Push Just A Little Bit Harder (Alaska). Step just a little bit closer . . . to show you are mine. It's that sort of theme. Group vocal at a push-along tempo; a danceable bit.

ST. CLEMENTS WELLS: Lazy Lady (Bell). A Continental sort of instrumental sound to this — then a chorus vocal at fast pace, with a repetitive phrase, but nothing special.

ROBIN GOODFELLOW: Why Am I Waiting (Pye). Northants-born singer-composer on a rather doomy production, somehow a bit uncluttered, but with some high-pitch urgency in the voice.

JACKQUIE-ANN CARR: There Are Worse Things I Could Do (Philips). Girl show-stopper from the Grease stage musical on a big-voiced ballad from the show, and she handles it with a lot of bubbling personality. Could become a standard, this.

STAMPEDERS: Minstrel Gypsy (Regal Zonophone). This highly-talented team are tops in Canada and a couple of excursions through Europe built their reputation. This is harmonica-boosted, solo voice, and a more than useful song. Could build that name a bit more.

JOHN GAUGHAN: You Gotta Love Me Baby (CBS). Good, sturdy instrumental opening here . . . sort of scene-setting to music. Voice is urgent, pleading, a bit raucous. But it exercises, at mid-tempo repetitiveness, some fascination.

SINGLES



AMERICAN



LINK WRAY: Lawdy Miss Claudy (Polydor 2066352). When Lloyd Price wrote this classic R&B tune in 1952, he spelt it "Clawdy", as did Elvis Presley when he turned his 1956 version into my all-time favourite record. Still, and all, let's not quibble with Link "Rumble" Wray, who comes crashing in dramatically after a solo piano intro, and proceeds to rip skulls off with an unexpected blast of supposedly steel guitar amidst the chugging rhythm before bowing out with a virtuoso rambling electric guitar run. Hooo! For sheer impact and drive, this has to be another **PICK OF THE WEEK**.

STEVE FELDMAN: Waitin' For The Day To Come; Crystal Dawn (Mooncrest MOON 11). Produced by the Jerome brothers, Bill & Steve, these two slowies are sorta blue-eyed Sweet Soul, and rather nice.

JACKIE MOORE: Sweet Charlie Babe; If (Atlantic K 10355). Still striding upwards Pop but slipping R&B, Stateside, Miss Moore's latest is a chunky smooth beater with gritty wailing and appeal aplenty for British R&B fans. "If it wasn't for this, and wasn't for that, it could be a better World, yeah" are the sentiments flipside.



BILL WITHERS: Ain't No Sunshine; Harlem; Grandma's Hands (A&M AMS 7080). Good value for Bill Withers and Jose Feliciano fans: Bill's first, and still greatest, hit is paired with his first single release on one side of a maxi that's flipped by a "live" version of another of his early hits. At least the amusing long rap intro to "Hands" is the closest to Soul that the fella's got... not that James Taylor isn't capable of similar.



MARVIN GAYE: Let's Get It On; I Wish It Would Rain (Tamla Motown TMG 888). Poised to top US Pop as it has R&B, Marv's new Ed Townsend-penned two-million-plus seller is yet another new direction for the Soul superstar. A gradually intensifying slow plodder that weaves its way with plaintive wailing and clanking blues guitar through an intricate thudding rhythm structure, it sounds like a cross between Marvin's early '60s and early '70s - but as it misses out completely his British hit-filled late '60s, what will the fans make of it here? Maybe they'll prefer the straightforward Temptations flip. **PICK OF THE WEEK**.

LIZA MINELLI: I Believe In Music; Where Is The Love (CBS 1711). From the number of requests that I get at Easy Listening-type gigs for Liza's version of "Oh Babe, What Would You Say", I'd have thought it would be a hit single. However, we get her jaunty version of this Mac Davis song instead, and for the first time I like the tune's treatment - a bit theatrical, mind you, but nice. Not so nice noisy overkill of the Flack & Hathaway flip.

GLEN CAMPBELL: Bring Back My Yesterday (Capitol CL 15761). Strange but true: Glen's latest C&W hit is his treatment of ace Soul groaner Barry White's new British single! Yes, the ex-Beach Boy sings the pretty slowie with better hit prospects than its originator, too - of course, if you remember, I did compare Barry's version to a Max Bygraves singalong session played at 16 rpm, and that description is even more apt now. **MoR PICK**.

JOHNNY GRIFFITH, INC: Grand Central Shuttle (RCA 2386). Some months back this nervy beat wukka-wukka instrumental did quite well R&B, maybe because it made ideal talk-over material before the news on radio stations, and hence got played a lot.

Reviews: James Hamilton



PAUL SIMON: LOVES Me Like A Rock; Learn How To Fall (CBS 1700). With super-smooth pure Gospel harmony support from the legendary Dixie Humming-birds behind him, not-so-tall Paul almost loses his cool and gets quite het up near the end of this patented "Baby Driver"-type bouncer. Its Chart appeal may be more obscure than that of the attractive clomper-beat bouncer on the flip, though. **POP PICK**.

PERCY SLEDGE: Sunshine; Unchanging Love (Atlantic K 10358). Percy meets the Philly Sound on this pleasant girlie group-supported slowie, which deserved to do better than it did in America. The old-fashioned and catchily arranged good flip is m a d d e n i n g l y reminiscent of something else. Surprisingly worth hearing.

TOMMIE YOUNG: She Don't Have To See You (To See Through You); That's All A Part Of Loving Him (Contempo CR 23). Miss Young is much less in the Aretha Franklin bag of her new slowie, which is almost unworthy of the dollops of Soul and artistry spread on top of it. Faster flip, with flute, and better A-side prospects.

LOOKING GLASS: Jimmy Loves Mary-Anne (Epic EPC 1657). Regular readers will know my devotion to Boffalongo's "Dancing In The Moonlight", the Classics IV and other melodic blue-eyed white vocal groups of that ilk. Looking Glass's monster US hit, "Brandy (You're A Fine Girl)", was smack dab in the middle of that branch of my taste, and as their similar newie has more of Elliot Lurie's great voice and added Latin rhythm (oh, I'm a sucker 'bout that Latin rhythm!), I love it just as much. Highly **PERSONAL PICK**.



LOU REED: Satellite Of Love; Vicious (RCA 2318). Not re-released, just turned over and reactivated following spontaneous Beeb plugging, Lou's most recent official release pairs the melancholy piano-backed slowie and the searing lipped pounder from "Transformer". Amazing how familiarity breeds acceptance, innit? Now I dig him mightily! **MUSIC PICK**.

ANN PEEBLES: I Can't Stand The Rain; I've Been There Before (London HLU 10428). Moody and magnificent, with some great electronic and organ effects which complement Miss Peebles' slinky enunciation, this slow chugger is unusual enough to claim attention from quite a few ears. The Soul slows up and burns even more on the Carla Thomas-ish flip. **R&B PICK**.

LLOYD PRICE: Trying To Slip (Away); They Get Down (GSF GSZ 11). GSF's R&B A&R chief is doing well in the wake of a "Slip(plng) Away" title trend with this nervy jiggling rhythm number, which doesn't go much anyplace. The same unremitting monotonous rhythm is on the long instrumental introduced flip.

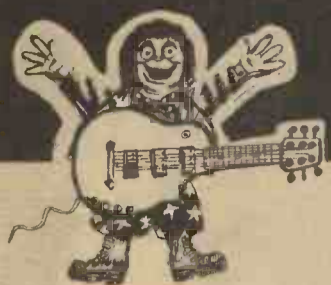
TONY BENNETT: My Love; Give Me Love (Give Me Peace On Earth) (Phillips 6006326). Danger! Aging crooner at work! About the only thing that can be said about his painful experience is that Mr. Benedetto shows up once and for all the incredible vacuous vapidness of the Wings song. As for the "swinging" big band styling of Georgie Porgie's flip... go back to San Francisco, Antonio, it suits you better! He did a better job of "Something" in 1970, although even then his voice was showing the strain from which it now suffers.

CHER: Half-Breed; Melody (MCA MUS 1215). With a title like that you just know that this is gonna have them Injun drums, and - sho nuff - Cher don't disappoint. There's even some subdued "Running Bear"-type chanting in the background. In short, every predictable stop has been pulled in an all-out attempt at a Pop hit... which it may yet become. There's a good Easy Listening slow flip, too.



SHIRLEY ELLIS: The Clapping Song; The Nitty Gritty (MCA MU 1213). My pet hate but the audience's delight back in the old days of dee-jaying down at the "Scene" club, this 1965 urchin's roundelay with its irritating street game directions is still extremely popular and well-remembered. Despite its dated sound, it might happen again. The Beatles dug the '63 flip when they were on "Juke Box Jury."

LIVE



Fresh meat

Tired muscles slowly unwinding, after hard day. Bones going limp. Would you believe I was in a cinema? Comfortable seats, plenty of drinks and a good film. Hobos two of them. Friendship. Scarecrow's the name of the film. Fresh Meat's the name of the group. Both are excellent. They achieve what I consider to be of prime importance. They both entertain and do it well. It was after the film that we moved to Ronnie Scott's to listen to the band. Up the stairs to the discotheque already filled with folk. Great! The band came on just as soon as they reckoned that all were there. No messing about.

"What has the band

to do with the film?" you ask. Well Hobo is their new single and the film is about two hobos. Got it! If you can give it a listen, you'll enjoy what you hear.

All members of the band used to be session musicians and this professionalism comes through in their act. Chuck Bedford, Vocals, who used to be with Engelbert Humperdinck, Mike Demain comes from Los Angeles and plays bass, Pete Kircher, Drums, and Mike Green, lead and founder member used to be with such people as Ray Charles and The Four Tops. They have used their experience to write all their own material. It is (if it has to be categorised)

Mud

THEY'RE disco fans down at The Garden, Penzance, on Saturday nights to a now six year residency from Chris Warren.

As manager John Adams put it, "they scatter to the bars once the disco bit is over and you have to be a good group to get them back." Mud are one of those. Les Gray, Dave Mount, Rob Davies and Ray Stiles started with about a third of the audience in the main hall and finished with the lot.

Mud are not a super

basically rock with a jazzy influence. They played several numbers off their new album (no title yet) due to be released soon. Chuck has a reaching personality which projects not only himself but the music as well. They played their single, Hobo, and If You Can't Live You're Dead, and finished with Funk Your Trunk. By the time they ended even the normally zomboid press were jiving. It wasn't the alcohol either. This is a good band. Watch out for them on the university circuit this winter!

group but they're darn good entertainment. They had just flown in on one of those five seater planes to Land's End airport from a wedding of RAK's press guy, Terry. But tired as they might have been they worked like mad. There's good musicianship, some fine vocal harmony work and just the right rouch of humour to their set.

Poison Ivy set them off with some T. Rex to follow in Hot Love and

Chicory Tip's, Son Of My Father. Honky Tonk Woman came next and then some very early Beatle sounds to, You Really Got A Hold On Me.

Humour next in Knees Up Mother Brown before some golden oldies like Blue Moon. Sly's, Dance To The Music was a good 'un, with Beach Boy memories in Barbra Anne. There was a successful Presley memory call with Jailhouse Rock, All

Shook Up and Teddy Bear. And of course we had the Mud hits, Hypnosis and Crazy plus Twistin' The Night Away before an explosive, smash hit-sound of the gig, Born To Be Wild.

Strident guitars, powerful drumming and attacking spot on vocal work gave the Steppenwolfe number ace treatment. Wanna good evening? Mud won't let you down, that's for sure. Good gig this one.

- TONY JASPER

Delle Leonard's Iceberg

ANOTHER hapless night for the Global Village transpired last week when Glencoe and Deke Leonard's Iceberg were scheduled to appear.

For starters, someone must have tipped off Glencoe about the place because they never showed, and the apathetic audience of about 25 fledging scenemakers didn't even seem to mind. Instead, Iceberg took the stage an hour and a half late and those who retained their ticket stubs were credited with 30p worth at the bar.

Iceberg nevertheless managed to play an inspiring set of tunes

from their new album including Razor Blade and Rattlesnake, Jesse, and 7171-551. Global Village acoustics leave much to be desired, especially when the hall is empty, so Iceberg were nowhere near as potent as they showed they can be in front of 2,500 at the Lyceum the previous Friday when they displayed a tight harmonic consistency revolving around dual lead guitars and precise arrangements.

Leonard's band is in the category of mainstream rock and roll, owing to the tradition of Elvis and Chuck Berry as well as later groups like Quicksilver

and the Allmans when they were in their early hey-days, making it immediately obvious why he found it necessary to part company with Man who lean toward loosely structured songs, after a six year internship.

It's too bad that more people didn't turn out to ignite the hard working Welsh band, who likened the place to playing in a "goldfish bowl," but with a £1.30 admission charge, and food and drink prices also abnormally high, it is no wonder that the days of the Global Village are numbered.

BARRY TAYLOR

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FOLK SCENE NOW

Compiled by
Tony Jasper

Cambridge Aftermath

DID the roadies take-over the Cambridge Folk Festival? Did the usual good vibes of a generally musically and folk orientated audience become replaced at times with some forms of attitude more associated with certain rock festivals? Raging in the Cambridge newspaper, The Cambridge Evening News, has been accusation and reply.

Journalist Michael Grosvenor Myer gave three instances in suggesting a cheerful folk festival crowd turned sour. They did so "after watching for over half an hour two sweating roadies running hither and yon, until one thought every jackplug in the world must have been tried, before Albion Country Band could get on." Grosvenor Myer saw even worse surrounding Steeleye Span. He wrote, "the air was filled with criticism and trendy unprintables." The writer expressed "Steeleye are a great group; once they got going, most opposition vanished." Gryphon were subjected to the third attack, "they took a quite unjustifiable 20 minutes setting up, compounding this cavalier contempt for their public by a distastefully facetious

approach to their few traditional songs."

Grosvenor-Myer is one of folk's most respected writers and not surprisingly the Director of the Cambridge Folk Festival, Ken Woolard wrote in reply. Woolard did not directly answer to Grosvenor-Myer's main thesis other than saying: "I would not object to the criticisms of your reporter regarding the problems involved with the new fashions reporter in folk music," and instead launched his attack on what he called the folk writer's, "cocoon of bigotry." Myer, he said, missed at least 70 per cent of the music and failed to capture any of the spirit which has made the Cambridge Folk Festival the most popular event in the yearly folk calendar.

The basic question still remains, did the roadies take-over Cambridge or should it read - did the professional commercial side of folk promotion threaten what Ken Woolard called "the spirit" of the Cambridge Folk Festival? The answer to this is important not only to next year's planning but any other folk festival which includes wide extremes of music in the folk idiom.

PEOPLE

FOLK SCENE NOW talks to two singers and one group who have made important contributions to the folk world in the past year.

1 Harvey Andrews

BIRMINGHAM, the mid-sixties, the Jug o'Punch club introduced Harvey Andrews to the folk scene. Now eight years later Harvey (working closely these days with Graham Cooper) is at long last making impact not only in the folk world but upon the contemporary music scene. Here indeed is our number one contemporary folk writer. McTell, I rate second. Andrews can write with bite, a deep inward venom but not everything waxes anger, by any means. His songs cannot be trivialised in the way instant success hunting artists have taken McTell's, Streets Of London, and encouraged the listener to vomit.

Two outstanding albums have helped, Writer Of Songs and Friends Of Mine (Cube). Andrews himself feels change from yesteryear, "I think I'm getting much more subtle, musically involved, spreading my musical scope. Maybe that's why some people thought I was the singer on American Pie when it came out! The musical broadening takes in audiences as well. Folk clubs have given us a great deal but then we also want to reach with our songs the general record

buying public and that's why we did some concerts with Focus. It did work out!

"In Graham and myself there is a wish to get people involved, that's always been very much part of American musical tradition. Soldier and Hey Sandy from the first album have done just that! The first is about the Irish crisis; the second, the killings at Ohio State University. They're songs about NOW. That's part of us, too!"

2 Frankie Armstrong

SHE stole my heart, did Frankie Armstrong with her marvellous Lark On The Water (Topic) album. Once she was part of the Critics group, so the solo album created generally great interest.

"Do you know I had nerves and nerves about the record. I confess I looked for reviews and yours was the first I read. I felt so happy after reading it. Yes, there were 13 love songs on the record. It wasn't planned as an album looking at various colours of love but somehow it turned out that way. I did get quite involved. The song you picked as my best, The Unquiet Grave, certainly

moved me when I heard my own version. I could go on for ages about the subject. You know I feel we seem to think death is such a taboo thing. I think when you face it squarely you also find out something about the nature of being alive.

I often encounter people who don't say believe in ghosts but have an uncanny sense of being conscious of their loved one somehow still, there. I suppose it has something in my own mind to do with my job. I mix with people ready to commit suicide. I work in a drug centre where many are quite ambivalent about life. Now, I've really strayed from the record but in a way it's all tied up in one and the same thing. I think if I didn't sing I would go dotty, somewhere where I can affirm. I'm on an album in October by the way. It will be called Valiant Sailor and there are three other voices with mine, Bert Lloyd, Roy Harris and Martin Wyndham-Read. Maybe I'll do another solo album. Who knows?

3 Steeleye Span

"WE feel very happy about the whole thing," so

LIVE Gryphon march onward

"GET off. All this Hare Krishna sounding rubbish. We wanna dance, get it?" Yea, well, shouters at London's Dingwall club, ye merry old Gryphon are no Krishna disciples. They are busily making a valid and fresh contribution to today's music. Well, those were not the words I exactly used to the angry brigade but maybe I need not have bothered for Gryphon had the majority on their side and by the end even had the ranters doing their thing.

Last time I heard them at London's Shaw Theatre they were diabolical. Now, or last night, things have changed. They were good with plenty of life and spontaneity. The Astrologer, McCartney's Mother Nature's Son, Three Jolly Butchers, Pastime With Good Company and Plough Boy were just some of the well performed numbers and they have a tour de force with Estampie. The latter they did twice and no-one minded in the least.

Gryphon are marching on toward better things. Their delving back to medieval music puts them to the fore of folk revival groups but folk is perhaps a slightly deceptive word if you imagine it precludes say rock for they've a rock drummer and he drives them along! If you can't hear them live try the album named after them. Oh, they have lots of humour.

speaks Peter Knight, Steeleye Span's fiddler par excellence, about the group's recent American tour.

"Some of the places we played were huge. We played on the same bill as Jethro Tull and some of the crowds numbered 18,000! People went mad after some of our sets. I guess we soup it up a bit in the States but then you have to in vast auditoriums. We're happy too, these days as a group, now of course we're six with the long awaited addition of drums to our instrumental library and in person it means Nigel Pegrum. We're quite a mixture really. I mean Tim and Maddy have had such a splendid traditional folk background. I have the classical side and there on the electric rock

Top 30

A PERSONAL compilation from Tony Jasper on folk releases since the last RM Folk Scene Now, August 12, 1972.

- 1 Canny Newcassel - Various (Topic).
- 2 Frankie Armstrong - Lovely On The Water (Topic)
- 3 The Chieftains 3 - Chieftains (Ceipnini)
- 4 Charlie Wills - Charlie Wills (Leader)
- 5 Barry Dransfield - Barry Dransfield (Trailer)
- 6 Dick Gaughan - No More Forever (Trailer)
- 7 Room for Company - Various (Topic)
- 8 The Cheviot Hills - The Cheviot Ranters (Topic)
- 9 Peter Bellamy - Merlin's Isle of Gramarye (Argo)
- 10 A Mile To Ride - high Level Ranters (Trailer)
- 11 Music From The Coleman Country - Coleman Traditional Society (Leader)
- 12 The Wanton Muse - Ewan McColl (Argo)
- 13 Galleries Revisited - The Young Tradition visited (Transatlantic)
- 14 of Mine - Harvey Andrews (Cube)
- 15 Parcel of Rogues - Steeleye Span (Chrysalis)
- 16 Derek & Dorothy Elliott - Derek & Dorothy Elliott (Trailer)
- 17 In Port - Cyril Tawney (Argo)
- 18 A l'Olympia - Alan Stivell (Fontana)
- 19 The Boys Of Lough - The Boys Of Lough (Trailer)
- 20 Swan Arcade - Swan Arcade (Trailer)
- 21 Not Till Tomorrow - Ralph McTell (Reprise)
- 22 Dave Burland - Dave Burland (Trailer)
- 23 I Have Wandered In Exile - Peta Webb (Topic)
- 24 Dave Burland - Dave Burland (Trailer)
- 25 Firebird - Rosemary Hardman (Trailer)
- 26 Planxty - Planxty (Polydor)
- 27 Flute For The Feis - John Doonan (Leader)
- 28 Morris On - Various (Island)
- 29 Pastime With Good Company - The Druids (Argo)
- 30 The Joan Baez Ballad Songbook - Joan Baez (Vanguard)
- 30 We Have Met Together - Mick Moloney (Transatlantic) (doubtless there are alarming omissions!)

field is Rick Kemp and Bob Johnstone.

"Fairport began this electrical thing of taking and adapting some great traditional folk songs. However when you start playing rock inclined material the world is pretty big, artist-wise. Maybe we've got the magic, let's hope so, anyway!

"Playing a mass of gigs in America before huge audiences and with a group like Jethro around does wonders. It really does tighten you up. When you take this trail you have to produce successful record results, I suppose. We were thrilled our Parcel Of Rogues leapt in the album chart but since it was last Easter week the chart wasn't published giving our big entry!

"No, we are not going to do a rock 'n' roll single. Our fun finale will stay but we don't aim for popularity by putting out something we're not basically at.

"I mean we wouldn't mind getting out a single to blast the T. Blackburns of the DJ world but it will be our formula. Musically you have to force the issue and that all adds up to hard, hard work and getting together the essential dynamics."

This October, Steeleye tour the country. When they played at the London Music Festival 8,000 came to hear them. They had a splendid reception. The same happened at the Cambridge Folk Festival. The future for Steeleye in this country looks good.

Folk Scene

2

Alan Stivell is right at the forefront

THE Celtic peoples are coming together. I suppose that sounds rather fanciful and as a non-Celt would say, rather pretentious. Yet there has been an unmistakable merging of Welsh, Scottish, Irish, Cornish and Breton singing peoples in the last few years. Some would call it a revival of Celtic traditional music. One person very much to the fore in this is Alan Stivell, a brilliant Celtic harpist from Brittany.

Stivell came to this year's Cambridge. He played on the Friday, a quiet night for the main tent with some unremarkable, rather pedestrian groups down to play. Stivell made the rest look even more ordinary but the important thing was and is of course his own genius.

Alan comes with all the usual traditional instruments. There is the harp,

banjo, fiddle, dulcimer and flute but rest not there for there's also Stivell's band. They add drums, electric bass, guitar and so on. The sound they create is shattering, not in any heavy music sense but simply in its sheer beauty. The sound seems to claim the air and fill it with musical poetry to send you into momentary, seeming perpetual happiness. It is simply glorious. Assuming you didn't make Cambridge the next best thing is an excellent album issued of Stivell live at the Paris Olympia. (Fontana). There's also a studio produced album on Philips.

Enough though of the generalities and attention to Stivell's own philosophy of the Celtic music revival and something of the resurgence of Bretonese music.

"My father encouraged me to find out my Celtic

origins. The Celtic harp — no one had played it in my family for four or five centuries. My father made one and I began to learn how to play and how to utilise other Celtic music.

"I began to play in folk clubs and festivals. I went and learnt how to play the bagpipes, the Breton Bombard. I wanted to delve deeper and deeper into Celtic music.

"In a way I had to find a public from the very people whose music it was. Bretons like other Celtic nationals just aren't conscious of their ethnic identity. They come and go away and I know from their expressions that they've heard and found something they know is not worth losing.

"Like anything else one has to be careful for there are those who make music called traditional but with both eyes fixed on the

tourist. That does not interest me and it has no depth. I think one also has to be careful about the wave of imported music which threatens to give something you can hear and listen to any place but which has no ethnic roots.

"Now time doesn't stand still and in a way it's no point trying to be in a sense artificial and imitate one's grandparents. I began to want to trace the evolution of Celtic music step by step and of course always link it with Celtic civilisation. I am of course well aware of contemporary rock music and more so in the kind of revival taking place through groups like Steeleye Span, Fairport and Planxty. I think this progressive folk is leading the way to fantastic discoveries.

Cambridge was a wonderful experience for me. I am thankful."

Albums

a brief guide on some of the most recent folk record releases

VERITABLE bargain for late Pentangle fans is Transatlantic's Pentagling. At 94p it takes nine tracks from five albums with three from Reflection including When I Get Home, Helping Hand, Rain and Snow. A collection of songs and prose in the Cornish language makes up an impressive album from Brenda Wootton and Richard Gendall on the Senel label. Quite a landmark this one for the Cornish language has been undergoing considerable revival allied with a surge of interest in Cornish Celtic origins.

That great entertainer Hamish Imlach makes an appearance on Transatlantic's, Vol. 2 Of The Hamish Imlach Sampler. No doubt the gentleman has been one of the folk scene's greatest hits. Al Jones is on Jonesville. (Village Thing). An entertaining album this

with plenty of humour in songs like Jeffrey Don't You Touch. The story is of a boy who grew up twisted because his father took it out on him after his mother was savaged to death by her pet parrot, called Bernard. Lovely Carolanne Pegg has a solo album, Carolanne and much of it is very enjoyable.

It's a personal album in many ways. Clancy is for instance about her daughter and there's plenty of the lady's interest in the occult. It comes on Transatlantic. Galliard issue Patterns Of A Journey from Christopher Rose & Ian Clark. They come from Humberside territory. It's pleasant with a little more bite perhaps needed but some creative material. The Corries have some good stuff on Columbia's, A Little Of What You Fancy. They've been together for some time and still sound good.


PHILIPS

Following his success at the CAMBRIDGE FOLK FESTIVAL returning to the U.K. in November

Alan Stivell





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3



JOHN PRINE HAS COME A LONG WAY

FIRST time John Prine sang professionally the audience numbered four. "I had to collect the cover charge myself." Now, of course, he sings to thousands and has emerged as one of the world's leading country songwriter-performers. That initial professional performance was in 1970 at the Fifth Peg in Chicago. It began a long time before that - the musical build-up.

"My grandfather used to play guitar with Ike Everly and Merle Travis. He taught me to play. I guess I really got into it when I was 14, playing and writing.

"I graduated from school in 1964 and worked for the Post Office for five years. Two of these years I was in the Army stationed in Germany. In 1966 I married and well, now it's '73 and that means three years of professional singing."

The three years have been packed with incident for the now twenty-six-year-old Illinoisian. The first album, John Prine, created artist buzzes. In a short time Joan Baez, John Denver, Carly Simon, Roberta Flack, Bob Dylan and Kristofferson were busily into cover versions of Prine songs. He was away and with those names sniffing round his work it must have been one of the fastest acceptance stories to grace the story of contemporary music!

Mention should be made further of Kristofferson. Kris and Paul Anka put John on the professional road and whilst becoming aware of Mr. Prine, the two found Steve Goodman!

So John Prine has made it quick but there's nothing instant about this artist. One of his many admirers, Lita Eliescu writes: "I don't know what makes John Prine different, but he is. He'll sing, I am an old woman/named after my mother/My old man is another/child who's grown old, and I realise he's another of the rare ones who knows too much to be afraid of or embarrassed by the gentle truths . . . and I guess that IS what makes him different." Another unnamed writer has this to say: "He makes (all) these lyrics hang together like the best bespoke suit. The lines of piercing altruism next to the rhyme of reason and love. Sometimes he's savage . . . sometimes he's calm. Sometimes he makes you smile, other times he makes you think but lets you smile underneath."

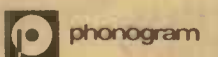
There's a second album out from Prine called *Diamonds In The Rough* (Atlantic). He's far from being my favourite singer but having checked through material about him I'm beginning to think there's a need for a good detailed second listen. How about you?



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Album 6360 093

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Album 6059 086



Folk Scene

4

Heads who dug the traditional



Photo: Brian School

ON an autumn evening in 1969, Regents Park Road, London, witnessed an unprecedented spectacle. A crowd was trying to get into Cecil Sharp House, headquarters of the English Folk Dance and Song Society; and quite a few didn't make it. Why the fuss? The Young Tradition were giving their farewell concert.

For several years past, this threesome of two men and a girl had made themselves one of the biggest things on the folk scene, with their unaccompanied harmony versions of traditional English songs. Lead singer was Peter Bellamy, former art student from a Norfolk farming family; bass line came from Royston Wood, daddy of the group in his early thirties; beautiful Yorkshire-born Heather Wood (no relation to Royston) put in the harmonies. Their three years together, before inevitable changes in musical direction produced an amicable agreement to split, saw a meteoric rise, universal acclaim, two jumps over the Pond to visit the Philadelphia Folk Festival, and four records on Transatlantic.

The first of these, called simply *The Young Tradition*, showed the pattern of

their act — a mixture of three-part harmonies, duets in all possible permutations, and a solo track apiece. The most distinctive voice was Peter's — perhaps an acquired taste for some, with its high-pitched forcefulness and unexpected dips and swoops; but his admirers continue to regard him as probably the leading talent in the younger generation of folk revival singers.

An EP of seasons followed, *Chicken On A Raft*. The second album, *So Cheerfully Round*, though my favourite of their discs, is much the mixture as on the first. The title track is a song from the great singing Copper family of Sussex, always one of YT's major influences. Meanwhile, back at the studio, Peter had put down two solo albums of English folk-songs for issue on the Xtra label, *Mainly Norfolk and Fair England's Shore*. Mostly unaccompanied, but featuring on a couple of tracks of the second the Anglo concertina which has since become so familiar a part of his act.

It's heard again on YT's last record together, *Galleries*; an odd mixture of stereo tricks, medieval consort arrangements by Dolly Collins, chorales and

madrigals, as well as several tracks similar to the previous records.

After the break-up Pete became a solo traditional folksinger, working clubs and festivals, and issuing, to date, two albums of traditional songs. The first, Topic's *The Fox Jumped Over The Farmer's Gate*, didn't fully satisfy him production-wise (but I like it). Now he records for Argo for whom he has done a beautiful live album, *Won't You Go My Way?*, recorded in his home town of Norwich, with the assistance of Lou Killen on a couple of tracks. Royston is currently singing with the Bradford based group, *Swan Arcade*.

Since the YT parted company, they've come together again only three times. The first was at a benefit concert; a live track from that occasion is on Trailer's sampler, *The Folk Trailer*. They also sang at last December's Christmas concert for Shelter at Southwark Cathedral. The other occasion was at a recording session.

MICHAEL GROSVENOR MYER
(MGM is folk correspondent for the Times Educational Supplement and Folk Review)

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Steve Goodman

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Steve Goodman

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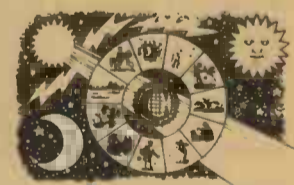
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5

Folk Scene

Jim Croce takes it calmly

THE day before he was in Monte Carlo, then Zurich, on to Dublin. Now, he's sitting calmly drinking coffee in a London office. Times have changed for Jim Croce. To look at he's manly, plenty of muscle, a weather-beaten face, a ready repertoire of bar jokes. They're important points about the guy who topped the American charts this summer.

Croce reached number one in the US Hot 100 singles playing acoustic guitar and having a voice with plenty of vocal colour. The song was Bad, Bad Leroy Brown. That song like the others found on the Croce album, Life And Times, comes right from the guy's experience.

At this year's Cambridge Folk Festival Croce hit the 7,000 crowd hard and got called back on stage, not once but twice and the latter is not usual for the event. The guy's got good verbal patter but it's his songs which communicate. Like I said they come from his

background and people soon feel they're part of their own lore.

"I was a construction worker and moved round quite a bit. There was a spell of quarry trucking. I used to work with a jackhammer (drill), that made you shake, couldn't hold a glass of milk after a few hours of that!

"I've been taking the guitar round ever since 1961 playing there on the work site, or bars and some posh joints at times.

"I wrote a lot of protest songs during the Sixties, a whole series for migrant workers on the vast distance railroads. The best songs come from situation, which capture people and the human condition. People don't remember songs but they recall the event and then when someone sings about it everything comes back."

That's something about Jim Croce. Now listen to his album!

Fingers crossed for Decameron

JUST HOPE it's not too late for Decameron. No doubt about their talent, no reservations on their live act. The thing is the group have been playing such a high standard for several years and during this time have spurned many a record company offer. Question is whether they can keep their genuine enthusiasm and drive having had one mighty dollop of gigs since formation in 1970.

One rejuvenating event has been the addition of Dick Cadbury making the group five in number. Until his joining, Decameron consisted of Johnny Coppin, Dave Bell, Al Fenn and Geoff March. Their beginning came about when Al and Johnny met playing in a rock band in Cheltenham. Johnny went off to London and when he returned to the Spa town he brought with him Dave Bell. They moved over to acoustic guitar and for a while contented themselves as a

trio. Then they decided a 'cello player was needed and found Geoff, a Cheltenham teacher-training student.

Musically, they play 'cello, guitar, fiddle, gloscken-spiel and whistle. However the four wanted some bass guitar and so persuaded Dick Cadbury to join. Dick also plays mandolin, fiddle and like the others has a good voice.

And those gigs? Many of them have been in the West Country. There, they pack the clubs and indeed think nothing of taking one like The Pipers, Penzance, and spending the week in residence. When I talked to them they estimated their gigs played around 468. Why, though, the delay in recording? "We wanted to get really together. We also wanted to have the right record offer which would allow us to be ourselves and not a studio creation or producer's toy.

"Again our wish was to lay down some really strong material. It's yes and no whether we are really folk. I mean we love folk music. We have always been associated with the folk scene. Cambridge in 1972 gave us our really first big break. Our influences are many, some Traditional but not too much, old hymns and things we pick up as we travel round.

"During these last few years we've made many a friend. To date we've always had this close relation with the audience. In some places we've played it's been possible to meet people in the bar and club surroundings and that's good."

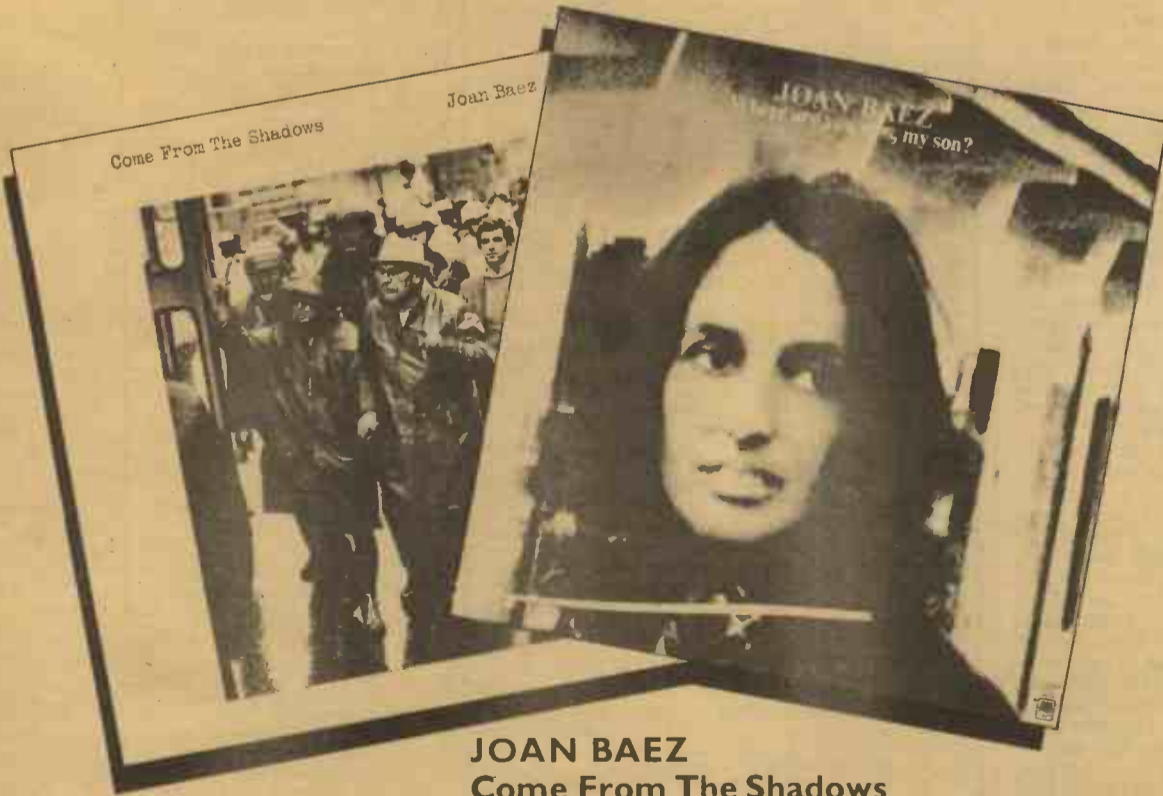
Just hope, I said. Well thinking of their talent, the many concerts I've seen them perform with great success, maybe I ought to say - they will happen! Listen to their first album - out soon.

Magna Carta back again

MAGNA CARTA are ready to fight the battle once again for popular recognition. A new album is due and they've been really getting things together since Stan Gordon joined to replace the departing Davey Johnstone.

To date they've released an impressive set of albums, Seasons, Songs From Wasties Orchard, Magna Carta In Concert and even a single which they had great faith in called All My Life. Their appeal is wide for as Chris Simpson said: "Our appeal is to all levels of the market, both ends of the musical pole, as for instance Simon and Garfunkel."

TASTY FOLK



JOAN BAEZ
Come From The Shadows
AMLH 64339
Where Are You Now My Son?
AMLS 64390



GALLAGHER & LYLE
Willie And The Lapdog
AMLH 68148

FOR TASTY FOLK!



U.S. news

Pointers without Ruth can still pack 'em

THE Pointer Sisters have broken the existing house record at the Boarding House Club in San Francisco, with "over 100 per cent paid attendance" at all 14 shows, according to club owner David Allen.

The old record was held by Bette Midler for the same number of shows.

"I could have held them over another week, and still sold out," said Allen. "What was all the more amazing," he added, "is that there was no draw on the bill other than the girls."

The Boarding House seats 275, but for top shows occasionally squeezes in up to 300. "We sold more than 300 seats for each show," admitted Allen.

The Pointer Sisters, on the Blue Thumb label, sold out two shows each week-night, and three on Friday and Saturday night in their first Bay Area starring appearance. The girls are from Oakland.

Although only three of the four sisters ap-

peared, Guth sat in the audience one night, and joined them on a few songs. She is currently recovering from major surgery.

"Unbelievable," Allen said of their performance. "Even without Ruth, they put on an absolutely flawless show. It was a phenomenal appearance in the true sense of the word 'phenomenal'."

Bob Dylan, Kris Kristofferson and Doug Kershaw sauntered into the Palomino Club in North Hollywood, Calif., to catch friend Waylon Jennings on a one-nighter. A veteran waitress there called it "the biggest crowd I've ever seen here." (those three can crowd a club)

Gary Peterson of the The Guess Who got himself married, reportedly, during the group's current tour. But we don't know where, or to whom. How's that for accurate reporting? ... John Entwistle of The Who says he'll have another solo album out next year, as a follow-up

to "Rigor Mortis." He'll go out with his Rigor Mortis group until the Who decide to hit The concert road again. ... Steeleye Span and Commander Cody and His Lost Planet Airmen are slated to perform at the Edinburgh Festival, this being the first year that anything other than classical music is being presented. ... Shinko Music Publishing of Japan is now representing Melanie's music in that country, thus "Seeds" will be sown all over the Far East.

Alvin Lee's recording studios at his home in England were taken over by Allan Toussaint and Mylon, who were cutting an album with the Ten Years After singer. Alvin admits he'd like to make his studio a "Muscle Shoals type studio," with friends and musicians using the facilities more for informal sessions than as a business studio. TYA will also record there for future sessions. ... The Long Beach (Calif.) Arena-Auditorium

complex set a new attendance record this year, going over a million persons, thanks to sellout concerts by Yes, Chicago, Humble Pie, Jeff Beck and a few others, according to facility manager Win Hanssen.

"VD Blues," the public service TV show featuring Dr. Hook and The Medicine Show, received its third award, with the American Medical Association giving it first place honours in the Medical Journalism Awards competition. (Well, of course the AMA would honour Dr. Hook).

T-Rex added guitarist Jack Green for their U.S. concert tour, as were three girl singers.

No word from Marc Bolan as to whether they'll continue with the group. ... To tie in with his fall concert tour of the U.S., MCA will rerelease John (Speedy) Keen's old hit single "there's Something In The Air." Tune's off an album produced by Peter Townshend. ... Procol Harum headlines a 90-minute film to be shown on the Norwegian cinema circuit. Picture was shot during the first open-air Norwegian marathon pop concert held at a ski jump in Oslo.

Commander Cody and His Lost Planet Airmen are getting heavy airplay with both sides of their single. A side is "Smoke, Smoke, Smoke

That Cigarette" while flip is "Rock That Boogie."

Chicago sold out three nights at Detroit's Pine Knob Music Theater, with over 30,000 seats sold in just five hours. A theater spokesman said, "We've never seen anything like it in Detroit. We opened the box office at 9.00 a.m. and by 2.00 p.m. all the tickets were gone."

San Diego Sports Arena manager Phil Quinn was so enthused over the fast sell-out of Jethro Tull at his facility he flew to Los Angeles to ask the concert promoters if they'd bring Tull back again. But a chrysalis representative said "No."

Straight from the States

ULTRA HIGH FREQUENCY: We're On The Right Track (Wand). Woow-wooo! goes the whistle, clank-clank chug-chug choo-choo-puffa goes the sound-effects-with-rhythm intro. How do I know that I'm listening to a British hit, when it has only just started to pick up deejay support in America? Well, for starters, it's another Philly Sound dancer. ... PLUS, Norman Harris and Stan Watson produced it, with more than a hint of the O'Jays in the group's harmonies and delivery, and with an eye on the sound effects from their earlier success, "Armed And Extremely Dangerous." But basically, I know because it's such a treat for dancing feet - and even has a backing-track instrumental flip for dancers up North.

THE INDEPENDENTS: Baby I've Been Missing You (Wand). Currently big and getting bigger, both R&B and Pop, the Indies' newie is another of those exquisite Sweet Soul slowies which they do so well. There's a touch of the Chi-Lites about the piano and strings intro, over which one of those apologetic gentle sexy raps leads into the main title phrase chorus, which features the chick of the group up front (in fact, she takes some of the key lines on her wailing lonesome ownsome).

Eddie Kendricks: Keep On Truckin' (Parts 1 & 2). (Tamla). The ex-Temptation is hitting hard R&B and Pop with his latest, uncharacteristic, modern funk rhythm number, which features some great tinkling cool vibes work amongst the bongos and wah-wah that carry on truckin' even when

the rest of the drums and synthesizer backing drops away. Actually, so many different instrumental changes occur during the course of the tune that to list them would be a drag. Eddie himself, through in fine voice, seems to play second fiddle to the ultra-rhythmic instrumental track. Dancers WILL DIG! Incidentally DAVID RUFFIN, the other main ex-Temptation, has another Bobby (Dells) Miller-penned/produced slowie slowie the truly Soulful, self-derogatory "Common Man" (Motown). THE MOMENTS: Gotta Find A Way (Stang). Ma men, the Moments, have

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

been a bit hit-less lately, but all that's changed now. Although Sylvia, as such, only penned/produced the Gospelish flip, "Sweeter As The Days Go By," she is actually heard in a key role on the hit side. You see the wailing falsetto Sweet Soul slowie starts out with the sound of echoing running feet, muttered "I gotta find a way," and the airport loudspeaker announcement (courtesy of Sylvia), "Attention, ladies and gentlemen! Flight Two-Fourteen is now boarding at Gate Twelve, for New York, Philadelphia, Baltimore, Washington, Richmond, Atlanta and Miami." Hmm, seems I've heard that before (and I

don't mean when flying with Eastern): It's almost the Night Train's itinerary in reverse. All aboard!

THE CHI-LITES: Stoned Out Of My Mind (Brunswick). Following their flirtations with Bluegrass-Soul, the 'Lites are back on the hit trail with this buoyantly thumping light beater, which features a small-voiced husky lead backed up by the echoing harmonies of the group on the title line. Dare I suggest that it sounds like a tentative confrontation between their Chicago Sound and today's hit Philly Sound? Yes! And that's why it might stand a chance of success here when British release time comes.

CONWAY TWITTY: You've Never Been This Far Before (MCA). Country-singing Conway (who is still best remembered in Britain for his Rock 'n Roll era "It's Only Make Believe" Elvis impersonation) is a huge, and very very good C&W star these days. His latest hit is causing quite a fuss too. Although pretty inexplicit by most people's standards, it's kinda near the knuckle for a Country record: its tale is one of an older (or, at least, more experienced) man who has won the girl he fancies from a younger (or, at least, less forceful) man. Now he's holding her tight and wondering what she's thinking about her impending new experience, because, you see, he can tell that she's never been this far before. ... "pom pom pom" (as the backing voices keep going, throughout). Uh-oh, now his trembling fingers are touching forbidden places - disgusting, but go on Conway, tell us more! Pant, pant! Pom pom pom!

U.S. CHARTS single albums. A large chart listing top singles and albums with their respective artists and record labels. Includes categories like 'single' and 'albums' with sub-listings of chart positions and titles.

THE J FIVE PAGE

New album from J5

HOT OFF the US news wire . . . the J5 are getting set to release a new album. I'll have more details by next week, one thing's definite, their new US single is also the LP's title. In the "better late than never" dept. It is also known that Jackie Jackson's first solo album is definitely coming out in the US within the next month.

The title of the album is "Jackie," and by next week I'll be able to give you the run down on what will be on it. Jermaine's album will be out on September 7, although no single has been set yet.

ADDITIONS

Two new additions have been made to London's merry Motown office.

To help the hanpering and scampering Phil "dishy" Symes and Gordon "Don't Print Anything Nasty About



ANNE D'ARCY

35 Esher Gardens, Wimbledon SW19

Age: 16
Favourite Brother: Marlon.

Would like to write to another diehard J5 fan.

Me" Frewin, are the Irish blonde bombshell Paul Prenter and the bearded Julian Moore. Paul will be plaguing the useless British radio stations to try to play the latest Motown goodies, and Julian will be helping Gordon to make sure your albums come out looking right and on time.

If you're wondering what all these strange names have to do with your prized collection of J5 records, one day I'll explain to you the detailed procedure of how a record

from America becomes a record over here. Let me know if you're interested.

Still waiting for those Michael birthday cards . . . rush 'em in. From Robin's letter bin this week . . . Several weeks ago I did a feature article on the Jackson Five and their fans. I sighted several examples of what had happened when the J5 had met some of their British fans.

INTERVIEWED

Interestingly enough in the last month I have heard from several of the actual girls who met the group and had read about themselves in RM. They called just to make sure that the fan I was talking about was actually them. Christine Cole and her friend Maureen had sent a registered letter with 20,000 "pleases" and 2,400 kisses asking to meet the group in Liverpool.

They even went so far as to tell exactly which seats they'd be in during the group's two concerts. The group were knocked out by what the girls had done, but weren't sure what to do about it. Thanks goes to Motown's modest Phil Symes, who ordered me between the shows to go out . . . find the two girls and bring them backstage. Their letter was opened up and wrapped around the girls and the group while photographers snapped away merrily.

Afterwards the girls were interviewed by the local papers. Since you always hear what I think of the J5, I thought you'd like hearing what Christine Cole had to say about them when she met them

"We were jumped upon by the press and within seconds we were surrounded by five gentlemen and five hands seemed to come form nowhere. Jackie stood tall, dark and handsome combing his afro. I then felt weak at the knees at the sight of Jermaine and his overwhelming afro.

"Tito said hello in a very shy manner. Marlon introduced himself in a very deep voice. Mike said: 'Hi, I'm Mike' as if I didn't know. Randy jumped up and down with



excitement, holding our recognisable letter.

"They all seemed quite pleased to meet us and they are the only group I know that seemed to appreciate their fans. Grins seemed to be beaming upon everyone's face as soon as the photographs were mentioned. It wasn't until I saw myself along with the J5 and Maureen in the paper that I believed I had really met the J5."

WONDERING

Christine was wondering what they did with the letter . . . brought it back to America of course! Of course no sooner did that story go to



PAULA ANDERSON

33 Winchelsea Road, Tottenham N17.

Age: 8.
Favourite brother : Randy
Likes dancing and the J5.

could meet the J5 by print than did Susan, Yvonne and Cardy of Manchester ask if they

writing a long letter. As I told the girls who made presentation books before, do what you like, but don't expect anything definite. As of now, no one knows for sure when the group are coming over, much less who'll be going on tour with them, where they'll be playing or anything else. Fans who get to meet their favourite groups

purely by accident. In the case of Maureen and Christine, things just happened to work. I've printed Christine's letter because if nothing else, you can almost put yourself in her place and imagine what it was like.

Tito's house (knew I'd get to it) . . . Tito's wife Dee Dee, who is described as being "way out to

hubbie Tito moved into their first house just before the start of the boy's US summer tour. Our Motown friends in L.A. tell us that until recently Mr. and Mrs. J. have been living in a small flat right near the Jacksons' home in Encino.

Their new home is on a big sunny hill with a side entrance. The living room is all they've had time to complete. The colour scheme is green, white and brown with green and white shag rug covering the floor, velvet couches in gold, green and brown in Spanish style.

SPANISH

Attached is a dining room with wood panelling, green accessories and a fish tank. The kitchen is a kitchen, kitchen meaning that there's no place to eat in it . . . just to cook. The master bedroom is also done in Spanish style with ebony suite and French telephone table. Last but not least are assorted pictures of Tito and his brothers in action and several Motown promotional items including a "Skywriter" mobile that flies in one of the rooms.

Tune in next week for info on the new US albums, plus a tally on those Michael Jackson cards . . . Bye Bye.

never plan it.

These things happen

there," expecting her first

child any second now, and

MORNING GLOW



MICHAEL JACKSON

From the Smash Broadway Hit 'Pippin'



TMG 863



MIRRORMAIL



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

Relics — that's M.U. Elvis —

THE MUSICIANS' Union has done it again! Having already proved that they are living in the past, with their continual suppression of needle-time on radio in the face of overwhelming public opinion, they have finally risen to the status of pop public enemies No. 1 with the banning of the Faces' bass guitarist

Tetsu.

For not only are they taking away the freedom of one of our top groups to choose their own members, but they are actually doing it by telling H.M. Govt. whom may or may not be employed in this country!

Where will it end? Will every group require a

certificate of approval from the MU? Isn't it time these hoary old relics of the music-hall era were stripped of all their dictatorial powers, and put under glass with all the other museum pieces?

Stephen Robinson
45, Charminster Road,
Worcester Park,
Surrey.

Elvis — A great pity!

HAVING OBTAINED the latest Elvis Presley single Fool I have arrived at the conclusion that R.C.A. Victor records is run by half-wits.



To release Fool as the A side when it is backed by such a good blues number like Steamroller Blues is madness.

Blues is one of Presley's best singles since It's Now Or Never and should have been the number one side without a doubt.

It will be a great pity if this song is obscured by such an ordinary run of the mill Presley ballad.

David Gibbs
46, Cowper Street,
Leeds 7,
Yorks.

Bowie hasn't quit

I KEEP reading letters either saying Bowie has quit from pop music in general or asking why he has quit.

Firstly, he has not quit from pop music in general only from doing gigs. He is currently at work on three albums in France, Pin-Ups to be released in October; Tragic Moments to follow later this year or early next, and another album.

Secondly, why has he quit? I think he has quit doing gigs to give him time to be an artist, to develop his music. I feel he will start doing live performances again in a year or so, with a host of new songs and new ideas.

A Bowie Fan
London.



Boulders — and Roy's talent

ROY WOOD'S long-awaited solo L.P. has finally been released. Every track is superb, and the L.P. is well worth a listen, even if previously Roy's material hasn't appealed.

"Boulders" is an excellent example of Roy's talent for playing instruments too numerous to mention, and altering his voice to suit the moods of his songs. Just listen to "Boulders", and we're sure you'll become a Roy Wood fan for life.

Nice one, Roy; keep up the good work.

Frances and Ruth
27, Ambleside Avenue,
Elm Park,
Hornchurch,
Essex.

THE ALBUM of the year has recently been released by 10. C.C. The album has ten tracks from which four singles have been taken and more singles could be taken from it if wanted.

I liked them when they were Hot Legs and they had a hit with Neanderthal Man, but when they changed their name and released Donna, everything started happening for them.

10. C.C. are going to be the group of the



10c.c. — a 70's band

seventies and if their future material is going to be as good as their

present all I can is they deserve it.

David Scoot
5, Hall Moor Road,
Hingham,
Norfolk.

No coverage for rally!

I FEEL I must say I am utterly amazed that the television and national newspapers appeared to have received no notification from any of the Free Radio Organisations, regarding the Rally which took place on Sunday, August 19, at Speakers' Corner, Hyde Park.

Take these two examples: I phoned the Sun and eventually spoke to the News Editor. I asked him if the Rally would receive coverage and he said he had not intended to cover it. I explained how important it was to so many people and he promised to try and do something about it.

Secondly I phoned the

I.T.V. News Service. The man I spoke to had no idea at all and wanted to know the story. I briefly explained the situation and he also promised to do what he could to send someone along.

Surely a Rally of so much importance merits such coverage as T.V. and national newspapers give. The details of the rally should have been given to such organisations by people in authority in plenty of time to have enabled them to attend and report on the rally.

Mrs. Olive Shafto
162, Uppingham Avenue,
Stanmore,
Middx.

Where is Oliva?

HOW COME Olivia Newton-John, has not been on Top of The Pops with her new single, When Suzi Quatro gets on the day her's is released. Her single 48 Crash sounding something awfully like Can The Can to me.

Also the Beeb seem to be neglecting Livvy on the radio. So for all Olivia fans and to make me feel better lets have an up to date picture of this fantastic looking lady.

Peter Walker
103, Park Avenue,
Newcastle,
Northumberland.

Where are the New Seekers

WHAT HAS happened to the New Seekers recently? Their recent single only reached the Top 50, and all the previous excitement about them has vanished.

I for one, will be glad of their return from America where they seem to spend all their time, and I hope others will welcome their new member.

What they need is another number one hit which they are still quite capable of reaching because they are still, if no more talented as they were amongst Seeker mania. I hope these wishes will come true.

1. That Marty has a smash hit with his revival of the Everly Brothers song Crying In

The Rain so that he once more becomes a teen idol.

2. That Ex-member Peter Doyle does well in his solo career, which is bound to happen if he has enough publicity.

3. That the new Seekers future 'Keep Britain Tidy' campaign will bring them success as well as the Keep Britain Tidy part I think people won't feel so bad if they buy this single because proceeds will go towards the organisation, which is a good thing.

Thank you for letting me have my say. Now all we need is action!

A real
New Seeker fan (Juliet)
6, Westbourne Park
Road,
London.

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MANAGERS in the pop business can be real heavy. They can be crooks, unco-operative and virtually impossible to interview. Funny how I had these thoughts on my mind as I sweated my way through the crowded tube journey up to Ladbroke Grove the other day.

You see I was on my way to meet Clifford Davis, manager of Fleetwood Mac, Peter Green and Curved Air amongst others. Cliff had just released his version of the old Fleetwood number, Man Of The World and to tell you the truth I just wasn't sure what sort of a guy I was going to meet.

On reaching his small but neat offices at Westbourne Park Road, W2, I found Cliff in a very relaxed mood and a very talkative one at that. He certainly wasn't the person I had envisaged and I don't think I would be too far out in saying he was really easy to interview!

why now?

So expectations pushed aside I asked Cliff why a manager like him should release a number made famous by a group which he now looks after?

"Well I recorded my version in 1970. It was originally put out as a B-side to a single which I did called Before The Beginning which is now the B-side of Man Of The World.

"I released it now because I got a bit pissed off with people like CBS jumping on the bandwagon and releasing old Mac products like Albatross which was, for them, a money-maker. This did a lot of harm to Mac as Albatross was brought out at a time when they were doing a British tour and they don't often work in England.

unfair

"I think it is very unfair for record companies to do this sort of thing. The general public don't know that it's not the same band. Albatross being recorded so many years ago and they were calling out for it. These companies have got to make money but there are ways and means of doing it without cutting everybody's throat. This week CBS have just released another old Fleetwood Mac number, Black Magic Woman."

Anything you can do about this then Cliff?

"Well there won't be any more Mac material coming out because I own the rest. As far as Man Of The World is concerned there is a record company who could release it themselves but they have not been bright enough to realise this.

"I just took my version into Warner Bros and they liked it although we all had a good laugh about it when they discovered it was me. That's how it all started."

Another quick sip of coffee. How does Cliff's version differ from the original?

"It's slightly different", he smiled, "the guitar rundowns aren't the same and its got strings on it which the original doesn't have. The strings help my voice, obviously Peter Green didn't need any strings."

quality

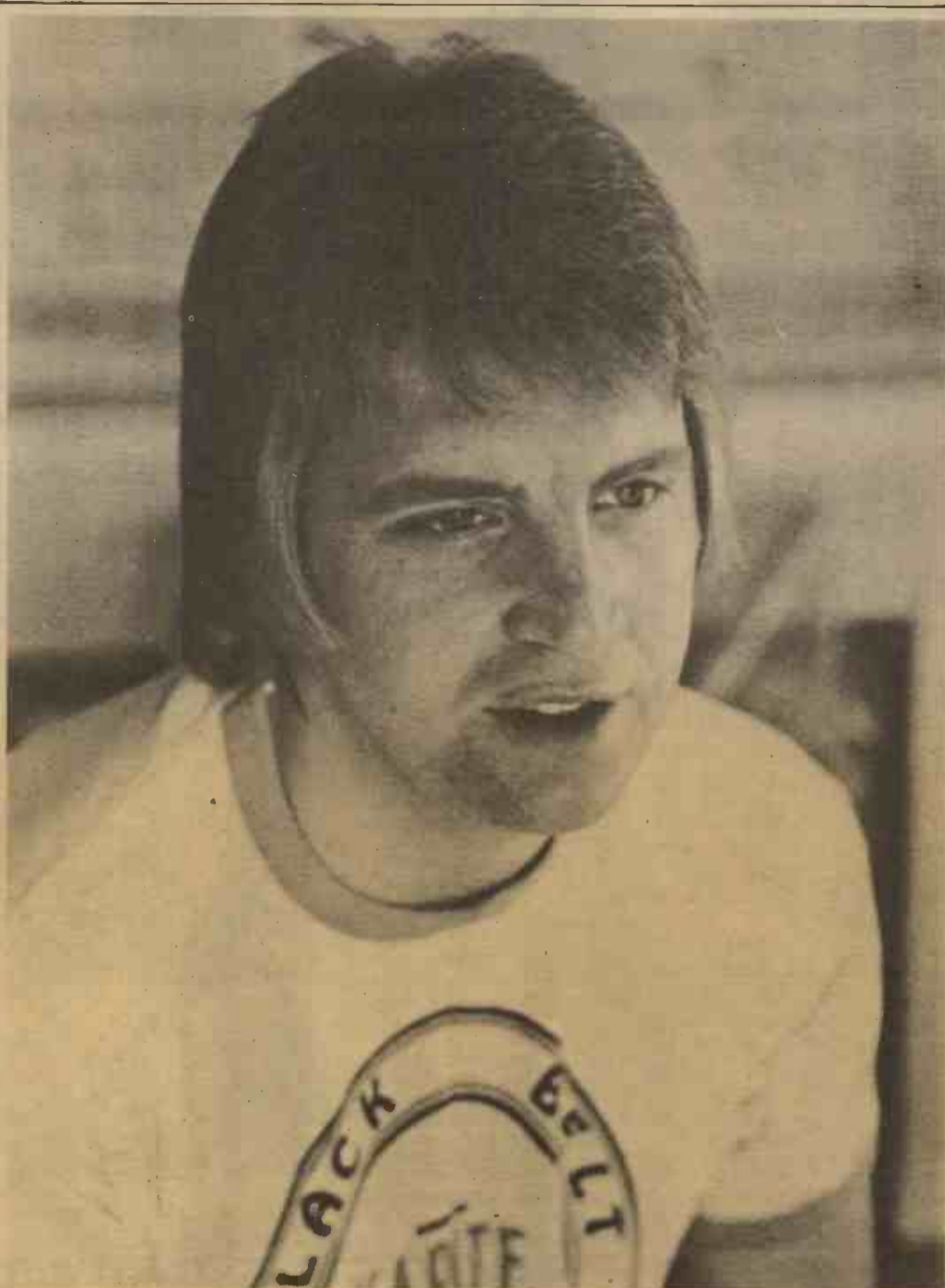
Being the direct person he is, Cliff talks frankly about the quality of his record. "I like it very much to be honest and it gives me great pleasure to play it. Not from an egotistical point-of-view but I'm very pleased that I could make a record. Most people don't like their records in my experience but mine is three years old and I don't think I could better it even now."

Although the name Cliff Davis may not mean anything to you, the Mac manager is not new to the singing business. He spent six years as a singer doing most of his stints on the Continent.

He cracks: "I did a lot of early Cliff Richard numbers. I had a great manager. He was so great that I never made a record during all that time!

"I was very green though and in love with the thought of being a pop star. I didn't know much about it but like everything else, you get wiser as you get older. I was just caught."

Cliff made his last stage appearance some



Cliff's a Man of the World

By
John
Beattie

years ago. Has he an old passion to return as a singer in a big way?

"No. I'm a manager and a publisher and I have no aspirations about ever going back on the stage. I don't wanna be a star or somethin. The main thing is to run the office, do what we wanna do and look after our people as much as we can.

successful

"If there was a situation where the record was successful and it got in the charts, then it would be foolish and unwise to refuse to do a second number. I know which one I'd do.

Its beautiful and I like beautiful songs. People who bought this song would know what I mean."

Another quick slug of coffee and a fag and Cliff talked about his career and life to date. Has he benefited from being on

both sides of the fence?

"To be blunt rejects end up on this side of the business. I didn't make it as a singer in terms of being able to make a living and every manager I know with one exception has been in a band or wanted to be in a band. Harry Sims must be the most frustrated pop singer around.

no plans

"Everything I've ever done in my life I've never planned. I just roll into different things. I just wasn't earning enough cash as a singer to provide a home for my wife as I married at an early age.

"I asked my manager if I could work in his office as an agent as I fancied my chances. I got screwed for £1,100 and lost my old car to a group who were supposed to pay me for using it. They ended up smashing it."

fortunate

Cliff then became involved with Brian Epstein. "That's when I really started to earn money", he remarked, "I stayed for two years and I was very fortunate in getting to the top of the tree. I left Brian over a disagreement over a band that I had signed on. It led to me parting company and this was towards the end of Epstein's reign as Jack-The-Lad."

In a more serious mood Cliff added: "I've always believed one thing in this business. You can only be crooked for so long and then comes a day of reckoning. I've been on my own now for a while and I've worked for a bunch of crooks.

"Luckily there's not many left in the music business now. Musicians have sussed them out but all my life has been hassles really in so much that I've always been fighting other people's battles.

financing

"I've made a great deal of money and I've lost a great deal more financing bands but at least I'm happy that I'm doing it my way. A manager has to do everything today but I'm not into that anymore. I'm very basic, very blunt with people and if they don't like it my way, fuck them, they can go somewhere else.

"I know what I can do. I know what my organisation can do. Any ego trips or drug pushers I don't wanna know them. I've probably been in the business too long to listen to wins and egos."

escape

Cliff's one big escape from the pressures of pop managership is practising Karate (he's a black belt) this sport, he says, has curbed his aggressive tendencies.

Leaning back on the couch he summed his whole life and career to date: "I've made what I've made honestly. I could have made a lot more money if I had been lishonest but the biggest fear that I've ever had in my life is that my father always impressed on me to be honest. I sincerely believe that most of my success has been due to that fact."

And you know something, he really means it!

PHILIPS

Ramble Tamble
HANG ON SLOOPY

Single 6006 333

phonogram

READING

Was it the Faces last show?

EMOTIONAL, sensitive or effusive are just a number of words which describe the Faces set at Reading. The atmosphere was just right after 11 p.m. on Saturday night, when Rod and his men took to the stage.

This is what the thousands of fans had waited for, the Faces were about to do their last gig for a while in Britain, maybe their last forever . . . ?

Rod came on and emotion took over, the barriers at the front swayed with the pressure and tartan-clad fans who had been crushed were taken to safety by burly security men.

'Your night'

Rod, with his Lion rampart flowing in the night breeze retorts: "This must be good, this is your night."

The fans love it and Faces take off with numbers like Cindy, Stay With Me and Twistin' The Night Away. Rod prances all around the stage occasionally repeating "This is your night," he points to the fans.

By this time mass frenzy takes over, the fans bop up and down, the security men look even more worried and Rod looks even more drunk!

The other Faces stomp around, Tetsu looking more confident as time goes on and Ronnie Wood doing it like the complete professional he is.

A couple of new ones for the crowd and then Rod creates mass hysteria as he leads the fans into Angel. He didn't even need to sing as the fans take over and do it for him. "Brilliant," he shouts waving his tartan scarf in the air.

'Goodbye'

One could almost feel the tension building up as The Faces set moves on to a finale. An uncanny calm takes over as the fans sense hopelessness, "Is this the last of The Faces in Britain," they ask.

A rock 'n' roll encore and Rod, covered in sweat and tears maybe shouts "Goodbye Britain," and the fans are left to wait and wonder.

The Faces set was, of course, the highlight of a festival which really boiled over in the Bank Holiday sunshine. Musically, Reading had a rich variety of artists and acts who really all deserve a mention if even for their effort.

Everyone came together to give the record crowds (estimates well over 40,000) two-and-a-half days of good, solid entertainment.

On Friday we had Embryo

by John Beattie

from Germany, Alquin from Holland, Greenslade, Capability Brown, the colour of Jo'burg Hawk, Commander Cody from the States and top of the bill, Rory Gallagher.

It amazes me where this tough, stocky Irishman gets all his energy from. Through blues, rock 'n' roll and relatively simple "rest" numbers Rory's dynamism shines through and his tight set had the campfires burning!

Saturday, the day for grovin' in the sun with names like Tasavallan Presidentti from Finland (special praise for lead guitarist Jukka Tolonen, another Eric Clapton perhaps?) Quadrille, a surprise band only formed last year, the delightful Claire Hamill and Riff Raff.

But it took the infamous Fumble (a special mention for the lads) to really get the sweat flowing.

It's really impossible to say anything nasty about Fumble. They do everything so well and how can you slag a band who had 15,000 kids letting off steam in blistering sunshine.

In fact the crowd were still chanting for them almost half an hour after they had left stage which must have been rather disconcerting for the next band onstage, Magma from France.

Efficient

At this point it is worth mentioning how efficiently the stage crews worked together to get one band on, five minutes after the last one had left the stage. The festival arena had two stages, big and small, to make this possible (it was so efficient, couldn't even slip out for a quick pint between acts!)

The lads from Newcastle, Lindisfarne, were next on with numbers from their new album due out shortly, but it took oldies like Clear White Light, Elanor, and Fogg On The Tyne before people started stompin up and down with their Newcastle Browns.

Building up in the evening with Alex Harvey, Chris Barber and Strider we had the romping Status Quo. What a set . . . the best of the evening for me.

Mike Rossi and Alan Lancaster literally did set the place on fire with their heavy, riffy funky whatever set, and wow, the kids really loved every minute of it.

On to Sunday, highlights George Melly, P.F.M. Jack The Lad and I'm led to believe, an incredible finale from Genesis.

It was a festival of music, jovial, merry-making and anything else I can add in that field — it is in this way that Reading 1973 should and will be remembered.



"Where's Donny?"

BROUGHT TO OUR KNEES . . .

VIOLENCE . . . Mmm . . . "The unacceptable face of capitalism," wonder where I heard that comment before. Anyhow it usually occurs in some form at a place where crowds of people are congested together.

At Reading violence was practically non-existent. There were no "heavys" jostling the crowd, there were no Angels hustling about and the security men were unusually placid.

Mind you there were isolated incidents. Like the time when a bouncer got up-tight with a 15-year-old Faces fan and picked him up and threw him over a barrier. When yours truly happened to get on the wrong end of a flying Coke can and got clouted on the back of me nut!

It happened during the Status Quo set. The frenzied kids at the back got rather annoyed at the specially "privileged" members of the Press and a bottle fight started. Luckily no-one was hurt, but I've never seen the Press brought to their knees so quickly!



The little drummer boy.



"Never mind Tetsu — we'll play in Japan."

Pics by Ian Dickson.

Like something out of Arabian Nights'

"WE'VE played on the third day and the kids look like they're dying," is a phrase all too common a criticism from bands about the general state of festivals. Reading was different! John and I sat on the side of the roundabout at the beginning of the M4 and looked back on the week-end. At the time we were tired, exhausted by the sun and too much booze, and yet we felt something warm sap from our socks and jog our memories.

After a series of cock ups we had finally arrived at the site very late on the Friday night. Remember the good old days, blazing sun, candy floss and people tightly packed radiating fun. That's it, the fair.

Marquees (Tents not organisers) stood out against a smoky black sky as we stepped out of our van straight into the atmosphere. Immediately our identities were soaked up and we were drawn towards

the music.

Fully expecting to turn the corner and find a Big Wheel we were surprised to find instead thousands of people, attracted like moths to a small (seemingly so) rectangle of light at the front. It was warm standing amongst the crowd both physically and mentally even though the night air was chilled. Everyone was very much into the event right from the word go. The music had finished and all began to drift out of the arena picking up the odd bag of chips, the last can of booze, limp hot-dogs and queuing for their last visit to the loo.

The adjoining field, with tents of all shapes and colours and camp fires scattered around reminded one of something out of the Arabian Nights.

Noon next day and the music had begun again. Everyone had secured the places they were not to relinquish for the next twelve

hours. Those at the front were well equipped with food and drink, determined not to move. Their answer to nature . . . Keep your legs crossed.

Sharing both food and drink and occasionally swopping addresses seemed to be the order of the day and this very open atmosphere was seen in the appreciation of the music too. The big attraction was over, the Faces had played. Throughout their set and that of Status Quo, all went through an exceptionally stimulating time.

On Sunday everyone was still up in the clouds and slowly began to wind up the festival. By mid afternoon people began to drift back home, including me. It was not that "The kids were dying" they were just coming down from a very emotional experience. We climbed in the van and it was all over.

HENRY GILPIN



Stripped off — Christ it was hot.