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

RECORD MIRROR
A BILLBOARD PUBLICATION
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STILL ONLY 6p

INSIDE:
The unbelievable world of ROXY MUSIC

LYNSEY DE PAUL:
'I love men, but they must be REAL men!'

PLUS:
Who's ROGER DALTREY
YES latest record reviews

advertisement

Anne Marie David
The winner of the EUROVISION Song Contest
'Wonderful Dream'
Available NOW! EPIC 1446
Puck Magazine, May 27, 1973

**SINGLES**

1. **TIE A YELLOW RIBBON**
   - Artist: Rev. Gary Davis
   - Label: RCA Victor
   - Position: #1

2. **HELLO HELLO I'M BACK AGAIN**
   - Artist: The Jackson 5
   - Label: Tamla Motown
   - Position: #2

3. **GET DOWN**
   - Artist: Gilbert O'Sullivan
   - Label: MAM 2006
   - Position: #3

4. **TWEEDEE DEE**
   - Artist: Jimmy Osmond
   - Label: MGM 2006
   - Position: #4

5. **SOMETHING ELSE**
   - Artist: David Cassidy
   - Label: Bell Mabel
   - Position: #5

6. **IT'S NOT OVER 'TIL IT'S OVER**
   - Artist: Donny Osmond
   - Label: MGM 2006
   - Position: #6

7. **POWER TO ALL OUR FRIENDS**
   - Artist: Cliff Richard
   - Label: EMI 2012
   - Position: #7

8. **DRIVE IN SATURDAY**
   - Artist: David Bowie
   - Label: RCA
   - Position: #8

9. **NEVER NEVER NEVER**
   - Artist: Shirley Bassey
   - Label: UP 36490
   - Position: #9

10. **PYJAMAARAM**
    - Artist: The Beatles
    - Label: EMI BNL 5002
    - Position: #10

**ALBUMS**

1. **Houses of the Holy**
   - Artist: Led Zeppelin
   - Label: Atlantic K 9004
   - Position: #1

2. **40 Fantastic Hits From the Atlantic Years**
   - Artist: Various
   - Label: Arista ADEP 3/4
   - Position: #2

3. **Ooh-La-La La-Faces Warner Brothers K 56011
   - Artist: The Faces
   - Label: Warner Brothers
   - Position: #3

4. **29 Flash Back Greates of the Sixties**
   - Artist: Various
   - Label: KTEL NE 494
   - Position: #4

5. **For Your Pleasure**
   - Artist: Argent
   - Label: Island WIP 8589
   - Position: #5

6. **BILLION DOLLAR BABIES**
   - Artist: Alice Cooper
   - Label: Warner Brothers K 56013
   - Position: #6

7. **The Smashing Pumpkins**
   - Artist: Various
   - Label: EMI 2006
   - Position: #7

8. **Simon & Garfunkel's Greatest Hits**
   - Artist: Simon & Garfunkel
   - Label: CBS AMLH 64361
   - Position: #8

9. **Clockwork Orange**
   - Artist: AC/DC
   - Label: Polydor 2383 101
   - Position: #9

10. **Piledriver Status Quo**
    - Artist: Status Quo
    - Label: Vertigo 630 E82
    - Position: #10

**Chart Chatter**

Dawn go to one. Gary Glitter moves into a top spot with No More Mr Nice Guy. It's a big chart week with the top 50 now no lower than #35. There's also some move to the right with the New Seeker's camp with a sudden burst and the bottom entries with Nevertheless. I'm in Love With You. Perhaps this one came back in at least #10.

And some general observation; No doubt David and Linda have mysteriously still clinging to a position. No sign of entry from Rickie Wilde and Simon Turner. That seems to be said week in and week out. The two whenever they appear draw huge crowds, Maybe they need better diets.

Now we have releases from the Shaggs and the Doughboys and the Jam.

Top 10:

1. **ROCKETEER**
   - Artist: Alice Cooper
   - Label: Warner Brothers
   - Position: #1

2. **THE DARK SIDE OF THE MOON**
   - Artist: Pink Floyd
   - Label: Harvest SHVL 804
   - Position: #2

3. **DON'T SHOOT ME I'M ONLY THE BIONIC MAN**
   - Artist: Eagles
   - Label: Polydor 2383 195
   - Position: #3

4. **ROSETTA HIGHTOWER**
   - Artist: Rosetta Hightower
   - Label: MGM 2006
   - Position: #4

5. **ROGETTA HIGHTOWER**
   - Artist: Rosetta Hightower
   - Label: MGM 2006
   - Position: #5

6. **THE RISE AND FALL OF ZIGGY STARDUST**
   - Artist: David Bowie
   - Label: RCA
   - Position: #6

7. **THE STRAIGHT NO-ABE**
   - Artist: Various
   - Label: AMLH 68144
   - Position: #7

8. **THE TIMES THEY ARE A CHANGING**
   - Artist: Various
   - Label: AMLH 68144
   - Position: #8

9. **ALICE COOPER**
   - Artist: Alice Cooper
   - Label: Warner Brothers
   - Position: #9

10. **THE BEATLES**
    - Artist: Various
    - Label: Parlophone PCS/PMC 7027
    - Position: #10

**Albums of the Chart**

Dolly Fetsch - Dolly Power (Capitol)

The more I listen to it, the more it comes. A man of many moods, of every style, of every kind, every tune you could hear it on the radio at frequent intervals it would be on. It is indeed listening and then it comes together just fine.

Middle Of The Road - Drive On (RCA)

The group people will forever say "Bam!" But they were.

**NEXT WEEK**

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

Compiled and edited by TONY JASPER

Champagne as Dawn climb up to number one

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

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

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

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

Dawn are released here by Bell. We rang them. They were not champagne! A look at the charts sees a bumper week for them with David Cassidy, Gary Gibber and Jimmy Osmond right up there at the top.

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

**world charts**

Belgium French: 1 Cam On Feel The Noise - Badminton; 2 Blockbuster - Sweet; 3 Power To All Our Friends - Cliff Richard; 4 Go Like Elijah - The Osmonds; 5 Elton John, Austrailia: 1 You're So Vain - Carly Simon; 2 Oodleay Rock - Elton John; 3 I'd Love You To Want Me - Leo; 4 Duettling Banjo - Eric Weiss; 5 Killing Me Softly With His Song - Roberta Flack Denmark: 1 Mama Leo - The Les Humphries Singers; 2 Yellow Rooming - Middle Of The Road; 3 Garden Party - Rick Nelson; 4 You're So Vain - Carly Simon; 5 The Who; 6 Never Lost In Southern California - Albert Hammond; 7 I Won't Last A Day - The Carpenters; 8 Creep Hand - The Osmonds; 9 West Germany: 1 Block Buster - The Sweet; 2 Mama Leo - The Les Humphries Singers; 3 Dream A Dream - Ten Penny - Kinks; 8 20th Century Boy - The Rascals; 9 You're So Vain - Carly Simon; 10 It Never Rains In Southern California, Mexico: 1 Why Can't We Live Together - Timmy Thomas; 2 Gir - Gilbert O'Sullivan, Sweden: 1 3 Billion Dollar Babies (LP) - Alice Cooper

**disc news**

Fabulous title to new Alex Harvey and Ian disc on Vertigo - Jungle Jenny. Now there's a girl! Antisocial title to new Albert King Max single, Breaking Up Somebody's Home. How about these titles running together from last week's release: The Man In Your Life. Pillow Talk, Bell, My Sugar, Can't Find A Reason, Girl You Make It Easy, Get Your Rock Off, Too funny And Turnin', Unbelievable Love, Daddy's Home, Never Mind The Beatles, What Am I Crying For? (how about yours there?) New British Label on the way called RAPPT. Among the people signed are Brenda and lively Linda Lewis. Hello, they're re-releasing Millie's 1964 body, mind system breakers. My Way Lullaby. Have you ever seen a record that cost 15 million reward waiting for you. Along last a new Judee Sill album - Bought It might not happen. Earlier teaser from the SRC label include Mary, Mungus and Midge; Hang On A Dream and Adventure Of Parley. Actually, seriously, they've very good. Have you seen the inside of the new Bowie album? Something missing? Kingston Grammar School have made an album. C'Mon Comprehensives. And where do they get all those pretty girls for the Hallmark Top Of The Pop album cover?

**Judge Dread**

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

**DREADMANIA**

OUT NOW!

**THE DETROIT EMERALDS**

You Want It You Got It (Rock bound)

Group: Abrin Tillman, Jr., Barry Tillman, James Mitchell Jr. All singing lead depending on the song with the other two taking the harmony line. They came together 1965. First US smash hit was Wear That Ring. Their second is the new single here You Want It You Got It. Recently on tour of UK. To date they have two albums available in Britain. They are De Me Right (Lambs) and You Want It You Got It (Lambs), the US label. Shot bound being introduced over here with the new single. The last one Feel The Need In Me reached number 4. Look out for a review of the US some Lambs, Hamilton and Lyric on You Want It You Got It.
IN NEXT WEEK’S RECORD MIRROR: —

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

Two more potential giants of teenybop: The DOUGALLS from Scotland; and The JAMES BOYS from England. Special feature. ★ ★ ★

DUFFY POWER was a rockin’ giant.

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

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

Traffic/John Martyn

On the way up to Rainbow from Finsbury Park station, all the first house audience for Traffic were coming nobly the other way, all drooling and jostling and laughing.

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

Traffic, now a seven-piece, just didn’t ring the changes. Every number was a long drawn ramble, which incidentally featured long solos which, considered on their own, were often exciting — but in the context of a show, the music just rolled interminably on, laid-back shuffle rhythm traffic jam after jam after jam, got really boring. Some of the old favourites were included — 40,000 Headmen, No Face, No Name, No Number — but without any contrast between numbers, even they failed to stir the heart of the undemanding audience, who seemed to have resigned themselves to a long, long night.

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

However, his genius personality and thrilling cascades of notes showed that he has moved from the folky bag, found his own genuinely original style and with better sound, he would have Traffic on the stage.

Spirit

If EVER a band came to England with a reputation to live up to it was Spirit, who played a well-received set at the Rainbow on Saturday. Spirit made their mark as a three-piece band but with the departure of Mark Andes, Jay Ferguson (to Jo Jo Gunne) and keyboardist John Locke, they now stand as a three-piece.

In a set that included such old favourites as Fresh Garbage, Mr. Skin and I Got A Life, they played with the same acoustics as often a boogie version of the Beatles’ ‘Eleanor Rigby’, California bounced up and down and twice stepped down into the stalls, coming across as more of a wigged-out Marc Bolan than the man who once invented a new guitar style.

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

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

Tommy Steele

On the opening night of the Tommy Steele show at the Rainbow, after it was well established that he was a way long singer of Steel guitar, I was afraid he would have a long night. John Martyn, whose solo opened the show, faro, quite well in the face of appallingsound. His throbbing guitar obs, using feedback and echo machine, and his soft almost-jazz singer’s voice needed a higher order of sound quality than a group can get away with.

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The JAMES BOYS from England.

WINGS, Paul and... the future! ★ ★ ★

The Hangman and The Papist was one of the best items of the evening.

The concert as far as The Strawbs on this gig was one of the best items of the evening.

The concert in its entirety The Strawbs on this gig was one of the best items of the evening.

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The concert in its entirety The Strawbs on this gig was one of the best items of the evening.
Ricky drives them wild!

Ex-Byrd flies to Britain

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

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

The group disbanded in 1966, but Clarence joined the Byrds. The reformed line-up includes the three White brothers plus banjoist Herb Pederson, ex-Johnny and Flying Burrito Brothers, and will have an album released by WEA later this year.

Ridings arranged so far include: Bishop Auckland College, Derby (May 21), Spearey (22), Manchester, Blackpool, Plymouth, Reading, Windbergh Club, London (31), North London Polytechnic, Derby (May 21), Spearey (22), Oxford Town Hall (30), Swansea Patti Pav-ilion (29), Newcastle City Hall (31), Brևington Town Hall (June 1), Chatham Central High School, Southend's Guild Hall (8), Coventry City Hall (8) and the concluding gig at Lon-don's Rainbow Theatre on June

Radio Caroline is coming back

"AND THAT'S OFFICIAL"

Partridge release put back

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

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

Family Bang

A NEW single by Family, Boom Bang / Big Red car, is to be released on the Hall label on April 27. Tracks for an album, which should be ready for release in July, are being recorded before the group leave on May 28 for a five-week American tour with Deep Purple.

A new single by Linda Lee is released on May 11. Entitled Route A-Doo-Doo, Slade fly out

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

EDGAR TO TOUR U.K.

The Edgar Broughton Band, currently touring Europe, begin a British tour at Bradford May 31. The itinerary will tie in with the release of the band's new album Oora - ised by Earl Compton.

FEBRUARY was a month of concert announcements and booking confirmations. The greatest interest was caused by the recent confirmed gigs Royal in the week four tour include: Widnes Queen's Hall (May 11), Sheffield University (12), Glasgow Royal Lyceum (13), Tunbridge Wells Assembly Hall (13), Hulith N. George's Hall (17), Salford Tech. (18) Liverpool ROTAL Court Theatre (19). Oxford Town Hall (24). Swansea Patti Pavilion (25). Newcastle City Hall (26). Browsing Town Hall (June 1), Chatham Central High School, Southend's Guild Hall (8), Coventry City Hall (8) and the concluding gig at Lon-don's Rainbow Theatre on June.

MINASSAS album

STEVE STILLS + Minassas have their second record re-served for a release on Monday April 22. The album, entitled Minassas, includes time Stills songs and one by Chris Hillman.

JERRY FOR WEMBLEY

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

Debut show for Peter

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

Peter, 24, didn't feel ready to play in public despite his hit records, was persuaded to appear on the bill of a charity concert organised by Earl Compton for AIDS.

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

'APRIL LOVE' AT EDMONTON • • • APRIL ESCAPE AT BLACKBURN

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

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

Meanwhile, his stablemates with UK records.

"AND SO DOES SIMON!"

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

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

At Red's Home Of Music in Blackpool 700 to 800 screaming girls blocked the road and Turner was forced to beat a retreat by clambering over the shop counter with his bodyguards.

"We've had everyone here over the years," said proprietress Marie Reidy, "and there's never been anything like this."

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Lynsey — a very suitable case!

Tony Jasper talks to Lynsey de Paul

"WON'T you analyse me, please?" said Lynsey De Paul. "Am I making sense to you, Doctor, Doctor?" She was. She was.

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

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

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

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

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

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

"I used to be awfully fad. I dieted, grew my hair and suddenly ceased to look like a wallflower! I've just come back from the Canary Islands. An incredibly fun, well I suppose it was, thing happened to me there. I did a television programme. I was to sing Sugar Me. They had seven dancers dressed as cooks, four female and three male. Each carried a bucket of cream. I sat behind the piano playing and singing. "The idea was that my looks and manners at the men would make the girls jealous for the men would look at me. The girls in anger would throw their buckets of cream at me. I would raise the piano lid and the cream would miss me. Unfortunately I didn't get the lid up in time and got covered with cream. And I had to keep on playing!"

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

Little boxes

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

Most of the songs on Surprise are by Lynsey and Barry Green. That's there for anyone to see by looking at the album sleeve which is designed by the lady herself but; "some people don't realise I never buy sheet music. I just like a hit song. Storm In A Teacup. I offered them a chorus as a follow-up but for some reason they declined. "I've designed many album sleeves. It's because of this that I know the right people I could take my own songs to. When I did my album I suppose I had around 21 songs under consideration."

She looked somewhat more serious when I went on. "You haven't asked me anything about me. How would I, how could I, when I'm there?"
THE SPOTLIGHT falls on Eno, the crowd sit on the edge of their seats in eager anticipation of the soaring notes that are about to emerge from that frail figure. Reaching himself he reaches for his clarinet to add his contribution to the 1812 Overture. Eno? The 1812 Overture? What kind of bizarre Roxy-ish dream is this?

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

Eno's wearing a fifties-style short sleeved patterned shirt, grey flannel trousers, and baby doll turnings. Of the sheer total elegance of the 30s is interesting because of the nostalgia, and something outrageous, and bizarre, that groupies continue to exist you know. They fulfill a need they are used and are useful.

The Sinfonia are useful. They exist you know. They fulfill a need they are used and are useful.

Wonderful

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

Certainly Roxy gigs - even the Rainbow which they didn't consider to be a great indication of the kind of receptions they can receive - seem highly charged. There's an aura around the kind but on a more earthly level, the feeling that they are particularly well rehearsed.

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

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

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

Which just indicates how firmly the Roxymen have their feet planted on the ground, and sums up why their success has been earned. Their calculations seem as spot on as those laid down by Pythagoras when he jiggled with the square on the hypotenuse!
James Webley — it's no handicap being blind!

James Webley met up with agent Tito Burns and, changing his name to Cliff Richard, had the odd hit or two with EMI records. Reg Webb met up with James at a reception at Ronnie Scott's club. I went because I'd previously heard his quite outstandingly beautiful Lucy J (Columbia) earlier in the day.

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

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

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

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

by VAL MABBBS

There's been something of a metamorphosis occurring inside Gilbert O'Sullivan, and in less obvious ways than the adoption of modern styled clothes and long hair. There's always been a deep rooted twinkle in his blue eyes, but Gilbert is now talking more freely and peppered his conversation with amusing quirks and the occasional swearword. It had been his own idea to invite journalists along to interview him, and photographers to photograph him - a special concession indeed. For someone who is shy, it seemed a masochistic sort of setup, but then it could be a good way of keeping close intrusion away. But as the clusters of people moved away Gilbert still sat happily pouring out his umpteenth cup of tea, chatting quietly.

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

"Generally the problem is that I get bored out of my mind answering the same questions over and over and I feel like a bloody parrot." Gilbert, however, proved to be quite cooperative, just flinching briefly when asked to raise his faccup for a photograph. So just what is the real Gilbert like?

"My other image," says Gilbert referring back to his cloth cap and short slippers, cup of tea and pipe, that...

"When I first bought those clothes the friends I knew told me that it was really funny, but it was what I wanted to wear. But the real me - no one will ever know!"

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

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

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

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

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

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

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

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

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

Another tour of England is planned to start during May, and in the autumn Gilbert will be visiting America. I'll be taking about 80 people over with me," says Gilbert. "And I'll use an orchestra like the one I used for the last tour. I don't know too many musicians because I don't mix much with people in the business, and I don't go to clubs much. I didn't know anyone before we started working together on the tour."

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

"'I'm basically a very nervous person'...

"I'll be taking about 80 people over with me," says Gilbert. "Possibly the songs are becoming more understandable, not quite so personal. I'm basically a very nervous person, but I think now I'm slightly more relaxed.""

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

"It is difficult sitting down and thinking - I mean, I could guarantee a comment which could make anyone suggest differently, he is quick to point out that he is no "puppet" who can easily be manipu-

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

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

Ed Casady (known as Cass) has managed to survive the transitional period, and is one of the two original members still with Spirit. I met him and Larry Weisberg (the new bassist) in their London hotel. They explained the absence of their third member.

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

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

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

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

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

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

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

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

Not surprisingly, over the years Spirit's music has changed considerably. The "acid rock" scene is really finished and Cass says the jazz influence is more pronounced these days. But Spirit still do a lot of their own compositions as well as other numbers.

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

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

The awarding of the medals to the winners is a closely guarded secret and will not be revealed until an international celebrity makes the presentations on Saturday night, the nominations were disclosed in Record Mirror two weeks ago.

They are as follows:

1. U. S. Male Artist - George Hamilton IV, Johnny Paycheck, Slim Whitman and Faron Young.
2. Top U. S. Group - Statler Brothers, the Stonemans and Merle Haggard.
3. Top U. S. Female - Skeeter Davis, Connie Smith and Dottie West.
4. Top Canadian Artist - Fredric Hart, Carlene Carter and Charley Pride.
5. Top Promotional Artist - Tony Booth, Merle Haggard and Roy Acuff.
6. Top Song of the Year - Help me make it through the night (by John Denver).
7. Top Male Group - Statler Brothers, the Stonemans and Merle Haggard.
8. Top Male Artist - George Hamilton IV, Johnny Paycheck, Slim Whitman and Faron Young.
9. Top Female Artist - Skeeter Davis, Connie Smith and Dottie West.
10. Top Songwriter - Mel Tillis, songwriter of Wembley's theme song.

The complete line-up of the concert is as follows:

SUNDAY APRIL 22 - Ray Lynham, Country Beat of Jer- ry Maguire, Sonny James, Tex Withers, Tompall & Glaser Broth- ers, Dottie West, Young Four, Ferlin Husky, Mac Tyer, Prophets of Doom, Keith Whitley, Johnnie Wright, Most Tubb, Duan Trask and Hayden. The competing duties for the evenings will be shared by George Hamilton IV, Del Reeves and Murray Nash. And, if the evenings ap-
peared crammed, then the daytime hours - with the Exhibition and various other activities - promises to be equally hectic. Thirty Exhibitors have reserved stand space and they'll be offering a range of goods that move be-
tween such diverse fields as records and magazines, electronics and after-shave. And, when you move outside the Eclipse Pool building, you'll find further activity as Record Mirror presents a veri-
table host of home grown tal-
ant in the British Country Mu-
sic Festival. Country Records launches their three new la-
bel in their own marquee and the BBC records six radio specials (Tickets from the Box - bottom).

Valuable cash prizes to be won

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

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

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

- BLUEGRASS & OLD TIME - Mountain Line, Heather & Nigel, Flannel "n' Moccasins.
- SOLO SINGERS - Corinne Grashame, Sandra Lynne, Anne Smith, Julie Thoroughburn, Ian Henry, Tony Goodacre, Roger Draper, John P Stone, Jimmy Burton.
- BANDS - Cal Ford and John White, The Malde, Anne & Ray, Brett & Ruby, Trio Diana, Ruby & Carol.

Although the exact performance details will be announced at the Festival itself, the preliminary heads will be staged throughout the Saturday and the finals the following day. On hand to look after the planning chores will be Mr. John Cash, who coordinated the entry applications, and Pete Owen, the man chosen to take care of the compering chores will be Mike Storey, who co-
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THE WEMBLEY COUNTRY MUSIC FESTIVAL

"Wembley marks the ar-
rival of the first half decade. Ten years ago, just prior to Easter 1969 and the first International Festival of Country Music, the situation was entirely different. The Prophets of Doom were out in full force, decrying the advent of such a Festival and cheer-

"Wembley is the best country event in the world."

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

Wem-
by

Mervyn Conn has every rea-
son to be pleased with the growth of the Festivals. "I had given the British country music scene a boost that it so badly needed - and it just expanded naturally. Very few people will offer any form of criticism as it has reached a stage that "Wembley is the best country event in the world."

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

"When I first started I thought I could do it by myself - but you can't. A lot of people, not associated with my company, have made Wem-
by

"As far as the shows are concerned, I've always tried to make them as different and mixed as possible. I don't say I've been the greatest judge of coun-
try music but I feel I'm a judge in my own right of putting a show together. A lot of the artists are looking forward to the Festival and the best country music is going to be played."

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

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The Buckaroos
Dorsey Burnette
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Anita Carter
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Stoney Edwards
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Freddie Hart

Felrin Husky
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Sonny James
Charlie Louvin
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RECORD MIRROR, APRIL 21, 1973

11
Jim Ed scores with his solo performance

IT was fourteen years ago that Jim Ed Brown, along with sisters Maxine and Bonnie, first captured the attention of the British public when their record "The Four Bulls" made it to Top Five Chart Torpedo. In those days it was the era of the Brothers, one of the most successful vocal trios ever to hit the music business — whether it be on country or otherwise. "The Browns lasted from 1950 to 1952 — twelve years,” commented Jim Ed, looking back over a bygone age. "We eventually split because the girls wanted to become housewives and not travel all over the country. We had a lot of fun, a lot of good records and, I like to think, entertained a lot of people.

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

"The writing of the way however, certainly didn't mean the arrival of any hard times and, although there haven't been any more million sellers, titles like 'Doodle-O-Doo-Doo,' "Morning" and "She's Les-"..." ha ha ha... been very strong songs.

At Wembley you'll be able to catch Jim Ed's full stage act — Jim backing out! The Gena and two vocal groups, Maxine and Marjorie Calfee, whom he describes as some of the most talented performers to arrive in Nashville in a very long time.

As for the future — Jim Ed Brown shows complete enthusiasm for his career. "I've enjoyed my years with RCA and I'll enjoy having me. Anyway, I've got a great contract. So we're gonna be around for a while."

Finally, there's Britain's old country music friend MUR- HAY KABEL who was, original- ly, a native of Canada. A man, who has done much for his profession and all of you men will always be welcome when discussing Diana's stage performance. You can prepare yourself by listening to his songs and "tell's her songs" to the audience by means of her professional stage appearances. Soul may be an often used term but it can be used with all true relevance when discussing Diana's stage performance. You can prepare yourself by listening to her songs and "tell's her songs" to the audience by means of her professional stage performances. A man, who has done much for his profession and all of you men will always be welcome when discussing Diana's stage performance. You can prepare yourself by listening to her songs and "tell's her songs" to the audience by means of her professional stage performances.

The Fifth International Festi- val of Country Music has, unlike any of its predecessors, far more than just the traditional flavouring with artistic representation stemming from many sources outside the usual country music realm. DIANA TRASK, although now calling Nashville her home, originally hailed from Victoria, "down under" in Australia. In the United States she's regarded as one of the forerunners of the newer generation of country music breed and "sells her songs" to the audi- ence by means of her professional stage appear- ances. Soul may be an often used term but it can be used with all true relevance when discussing Diana's stage performance. You can prepare yourself by listening to her songs and "tell's her songs" to the audience by means of her professional stage performances.

The early beginnings came with his wife Del and Marie Cates, who he describes as some of the most talented performers to arrive in Nashville in a very long time. "When you say "doodle-oo-doo-Doo." he said, "I just hope that some- thing seems so very warm to me," he comments. "I'm going to be around for a while."

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NEW ALBUM FEATURING

What Made Milwaukee Famous
JERRY LEE LEWIS
  Maybe
FARON YOUNG
  King of the Road
ROGER MILLER
  You Gotta Cry Girl
DAVE DUDLEY
  All My Hard Times
ROY DRUSKY
  Paper Roses
LINDA GAIL LEWIS
  The Class of '57
STATLER BROTHERS
  It's Four in the Morning
FARON YOUNG
  I Believe in Music
STATLER BROTHERS
  Old Dogs, Children and Watermelon Wine
TOM T. HALL
  Green, Green Grass of Home
JERRY LEE LEWIS
  Pass Me By
JOHNNY RODRIGUEZ
  Dang Me
ROGER MILLER
  Foggy Mountain Breakdown
FLATT AND SCRUGGS
wembley festival special

The British Contingency

BRYAN CHALKER

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

Now the New Frontier is disbanded and Bryan keeps up his heavy schedule of bookings accompanied by Dave Lewry (acoustic guitar), Pete Sayers (left) and Bryan Chalker.

PETE SAYERS

Recently his line-up consists of original member Jon Derek (lead vocalist and guitar), Ian Grant, reth Fletcher (electric bass) and Dan Coging (banjo). Recently he completed his second Chapter One album entitled simply, 'Bryan Chalker' (CMS 1011).

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

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

COUNTRY FEVER

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

The outfit concentrate more on the modern sounds of country music and they've been heard both in the modern outlets like "Country Style" and "Up Close" and children's albums titled, "Taking coals to Newcastle" (Argo SPA 250) and has been number one on Billboard's country chart, as well as number one on Country Music Radio Programme charts for five weeks.

"Our sound is a convenient bandwagon!" he explains, "but then I could be used when describing individual style - and unique ties in Nashville, but Pete's musical approach - developed over five years - rather than opting out to jump on any convenient happening!"

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

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

More recently there's been his album "Bye Bye Tennessee" (Nashville International, NAL 101) which is a complete credit to both artist, Pete Sayers, and producer, Ian Grant.

JONNY YOUNG FOUR

Currently the Jonny Young Four, or JY4 as they're familiarly known to both fans and dedicated JY4 fan!

The outfit concentrate more on the modern sounds of country music and they've been heard both in the modern outlets like "Country Style" and "Up Close" and children's albums titled, "Taking coals to Newcastle" (Argo SPA 250) and has been number one on Billboard's country chart, as well as number one on Country Music Radio Programme charts for five weeks.

They've just finished touring round the country with their line-up consisting of Jonny Young (lead vocalist and guitar), Dave Crane (acoustic guitar), Wally Whyton (Philips 6414 314).

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

But don't let the JY4 infamously fool you: they're a completely dedicated, talented band of musicians and there's no better proof than their recent album 'Country Pride'

WALLY WHYTON

Wally Whyton is one of the handfuls of the British folk and country music scenes - although he first sought the public's ear back in 1957 when, as a member of the Vipers skiffle group, they smashed the charts with such hits as 'Don't You Rock Me Daddy-O' and 'Champaign Forever'!

Later he moved into the realms of Pussy Willums and Brian Hole But, with those bands, he still managed the 100,000 sales mark, made numerous personal radio and television appearances, and composed and recorded an album "Country Needs Folk Music" for Columbia.

Recently he put his music tastes into an album called "The World of Wally Whyton" (Argo SPA 295) and has been announced as host of the forthcoming BBC Radio Programme "Good Ol' Country Music".

Country Sides

Artists include Mary Shiner, Ben Colder, Walt Condon, Lloyd Green, Pete Wade and The Music City Sounds, Shell Wooley, Mel Tillis and The Statememers, Tompall and The Glaser Brothers.

Good Ol' Country Music

Artists include The Stonemans, Poetry Forecaster, Hank Williams, Tobacco Jones, Tommy Wycoff, Roy Acuff.

Also available Great Hits from two decades of Country Western Records When Love has gone away Jeanie C Riley

Where has all the love gone A girl like you Tompall & The Glaser Brothers When love has gone away Jeanie C Riley

MGM 

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WILLEBY-RECORDS 

RECORD MIRROR, APRIL 21, 1973
Jeannie: Losing that phone image

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

"The record certainly provided me with the image", Jeannie readily agrees, "but I've been fighting it ever since. Everybody asks me why, they ask how can a very commercial image. Yet it's a phone image. It doesn't represent the real me. I'll go out and sing, when people knock on my door and shake a finger at the audience. I've been singing against the song - I still sing Harper Valley, but I've never demanded to see the lovely lady is Saturday Night Band!

In reality, Jeannie C Riley bears no relation to the brash female Harper Valley PTA. Dressed in a long skirt with jacket to match, she appears like a female of Harper Valley fame. She bears no relation to the brash type of image.

Country music is Jeannie's kind of music though. It resembles more familiar characteristics more familiar to the audience. It's a phoney image, it doesn't represent the real me.

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wembley festival special

DOTTIE WEST

Last year's International Festival brought to the public's attention many great names and a number of outstanding successes. Dottie West was one of the revealing success stories, and, to the packed Wembley audience, she demonstrated her vocal skills with a repertoire of songs that could have found an appreciative audience at almost any festival.

That's the way Ferlin's been entertaining his audience for over two decades with an audience that probably all the top performers in the industry recognise, and it's only one of the things Ferlin first caught the public's eye with. "Dying John Leter" a duet made with Jean Shepard in 1962, and remained there with twenty years at the top of the Country charts.

JOHNNY PAYCHECK

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

The second came, as he put it himself, an arrival in the studio of the West Coast - a victim of bad management and binding contracts. But Johnny outlasted them all and, through the help of Nashville songwriter/producer Bill Sheehan, eventually arrived on Epic Records.

SKEETER DAVIS

One would never realize it but Skeeter Davis, that vivacious lady from Dry Ridge, Kentucky, has been in the recording business for around twenty years! Skeeter's real name Mary Francis Penick first caught the light in 1932 when, along with school friend Betty Jack Davis, they teamed up as the Davis Sisters and scored with "I Forgot".

The Davis were, sadly, shortlived as Betty Jack died tragically in a car crash but Skeeter continued as a solo artist and soon started to notch up a string of hit titles. To list but a few - "My Last Date", "I'm Sorry" and "End of the World" - a song which is now black in the U.S. country chart's.

The recent release "Best of Skeeter Davis" (RCA L.A. 3125) will put Skeeter's success story in even clearer terms. The song which is now back in the charts!

Ernest Tubb

Like his fellow country music entertainer Hank Snow, Ernest Tubb's greatest influence was Jimmie Rodgers and it was his greatest aspiration to follow in this legendary master's footsteps. To make the task a little easier he was helped by Rodgers' widow who was impressed by Ernest and the way in which he was to be his fourth visit with a tour following in the footsteps of their home town song "My Last Date". "I'm A Lover", "All I Ever Knew" and "End Of The World" - a song which is now back in the U.S. country chart's!

Rex Stewart (in the car park)

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

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The course of the last year has provided a stream of hits, awards and enthusiastic public appearance. Johnny's latest album "Somebody Loves Me" (Epic EPC 65404) gives proof of the voice that makes him a singer's singer.

MAC WISEMAN

The presence of Mac Wise-man's mellifluous voice of old time and bluegrass to the festivites. More than that, though, he's part of country tradition with, as he admits himself, "pushing thirty years in the business."

"The first records I ever cut were in the bluegrass style. Mac says, "and as they seemed so great, it's what we stayed with. Actually, prior to being a recording artist, I had never carried a bluegrass band, just a fiddlin' and mandolin and a Merle Travis style guitar. My first records used a banjo and that set us off on a winning pathway."

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

This year will mark Mac Wiseman's second visit to Wembley although the first visit back in 1965, was in an official capacity as a member of Nashville's Country Music Association delegation. He did, however, stay around long enough to make a few highly successful appearances as a performer.

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

ERNEST TUBB

Like his fellow country music entertainer Hank Snow, Ernest Tubb's greatest influence was Jimmie Rodgers and it was his greatest aspiration to follow in this legendary master's footsteps. To make the task a little easier he was helped by Rodgers' widow who was impressed by Ernest and the way in which he was to be his fourth visit with a tour following in the footsteps of their home town song "My Last Date". "I'm A Lover", "All I Ever Knew" and "End Of The World" - a song which is now back in the U.S. country chart's!

Rex Stewart (in the car park)

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

PORTER WAGONER & DOLLY PARTON
TOGETHER ALWAYS LSA 3138

NORMA JEAN
I GUESS THAT COMES FROM BEING POOR LSA 3131

GEORGE HAMILTON IV
TRAVELIN’ LIGHT LSA 3124

CHARLEY PRIDE
JUST PLAIN CHARLEY LSA 3146

DOTTIE WEST
THE BEST OF DOTTIE WEST LSA 3152

DOTTIE WEST
I’M ONLY A WOMAN LSA 3137

JIM ED BROWN
BROWN IS BLUE LSA 3140

CHARLEY PRIDE
PRIDE OF COUNTRY MUSIC LSA 3144

MAC WISEMAN
CONCERT FAVOURITES LSA 3154

FLATT & WISEMAN
ON THE SOUTH BOUND LSA 3132

THE BEST OF HANK SNOW
VOL 2 LSA 3139

GEORGE HAMILTON IV
HITS COVERED BY SNOW LSA 3160

LESTER FLATT
FOGGY MOUNTAIN BREAKDOWN LSA 3136

EDDY ARNOLD SINGS FOR HOUSEWIVES AND OTHER LOVERS LSA 3141

WAYLON JENNINGS
LADIES LOVE OUTLAWS LSA 3142

COUNTRY MUSIC FESTIVAL VOL. II
INTS 1419
Specially Released 95p

All the above new releases will be on sale at the Wembley Country Music Festival!

RCA Records and Tapes
WHAT A DUO!

WHEN you consider that both Jack Greene and Jeannie Seely are both pretty talented acts in their own rights, just imagine their drawing power as a duo! Yet that's what happened around the beginning of the seventies and now their roadshow rates as one of the hottest, and most popular, combinations to have hit the country music scene. Jack Greene also has association with another member of the Wembley cast list -- and that's Ernest Tubb. He used to play one of the hottest, and most popular, combinations to have hit the beginning of the seventies and now their roadshow rates as both pretty talented acts in their own rights, just imagine WHEN you consider that both Jack Greene and Jeannie Seely.

JUDY ALLEN

The Country Marquee

COUNTRY music breaks fresh ground this weekend when the newly created Country Records launches their three new labels in Britain. Two of the labels -- CHART and STOP -- will release material from the catalogues of their US parent company, whilst the third -- COUNTRY -- will feature artists from both the United States and the British Isles, or wherever country music recordings are made! To help get the labels off to a flying British start Country Records will have their own marque in the form of the Empire Pool building and, throughout the two days, will be featuring appearances -- and songs -- by a number of their artists.

Although the final schedules have not been announced at the time of Record Mirror's press date, you will be able to see appearances, he proves quite ONCE again the Irish Republic is strongly represented at the Wembley festival of Country Music this year, three of the nation's top acts taking place on the Wembley stage.

LARRY CUNNINGHAM

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

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

"The other music has been very successful", he'll freely admit, "and I quit with a number one record. I have a lot of Irish fans in Britain and, through my Wembley appearances, have developed a lot of English country fans. My ambition is to play a part in the country scene here and hope, eventually, to do a complete country show in Ireland."

Since making his decision the Cunningham career has continued to maintain its success and, with album releases like “Fresh from Nashville” (Release RBL 401) and the Wembley appearances, he proves quite easily that he's a worthy member of any country music scene!

FRANKIE McBride

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

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

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

His decision to stay with country was a wise one and his present hit is "Frankie McBride Today" (country 612-303) -- shows the latest stage in the artist’s development as he makes his songs with those from more longer established sources.

RAY LYNAM

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

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

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

Now Ray Lynam leads the Hillbillies and they’re one of the biggest draws on the Irish country circuit. To put the picture completely straight his latest album is a disc entitled "The Two Of Us" (Country 503) and, through his enthusiastic following, will bring the attention of British record buyers a young lady named Philomena Begley.

From across the water...
JAMES CRAIG IN LOS ANGELES ON TOUR WITH YES

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

Alan (nine months with the Los Angeles Philharmonic and bar- bender Eddie Oaford handsome fellow at the piano desk. Brian Lane hustles and handles the sound men's deals like no other manager. I've met before and put out issues of the Yes-specific Keith Goodwin gets the press. TV and radio interviews are hot together. There's even a "Vibes Man" - Wakeman, the ever-likely return. Joining the five musicians to com- concentrate solely and sim- on Alan's theory. "And we are. Much into the music as if we were just a 'band'," explained Alan, who's a sort of link- man capable of finding a heart from managed the complex mixingdesk. Brian Lane hustles to get the job done, and now I feel very much a part of the band. We won't be doing the old things for much longer". Alan told me "We've recorded a whole lot of new songs in mind, and by the time we get to do a concert tour again, the stage act will have changed drasti- cally. Apart from the tracks from 'Close To The Edge' and maybe a few other songs, all the things will be new".

Soon after Yes arrive back in Britain, they'll start work on a new studio album. They're plan- ning a double-LP, and what with rehearsing new material and the ac- tual recording sessions, they don't expect to play live gigs again until Octo- ber. Alan will write for the album for the first time, as will Wakeman. The major burden of the writing, however, will fall on Jon Anderson. "I wasn't too sure about getting involved as a writer until I did my solo album", Wakeman told me. "But a bit of self-writing has boosted my con- fidence, and since The Six Wives Of Henry VIII album has done so well, I reckon it's about time I started to do the new double -Lp seriously." Whilst Yes were pre- paring to start the cur- ous tour here, news fil- tered through that they had struck gold with their new triple album Yesongs only a few weeks be- fore its official release. Advance orders total- ly well over one million dol- lars, and the way things are shaping, it promises to be their biggest seller yet.

The three records - recorded in Los Angeles - have gained a great deal of publicity. We've got Press here as well as at Lon- don's National TV and radio stations, and it's been an absolute dream. "We've got a bit of 'Close To The Edge' up our sleeve to cover just about every- thing from the band's Yes Album, ...
**CLASSIFIED ADVERTISING**

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Spencer Davis keeps on rockin'

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

I went to see Elton John. He's got Dee and Nigel Glen who used to be with me and Dave John, another fellow with a funny background. Tommy with the band just rock 'n' roll and the feeling of it. You haven't got to be self-indulgent.

There's something I just want to play rock 'n' roll.

Rex Anderson

strictly instrumental

Don't pan the pipes!

There are times when you say things late at night and you don't mean them. Often they are things you say to people, and that's all.

The things I said last night I said on paper and they were meant.

Fortunately, reading them here was intended for this column on the train this morning, so I'm not sure of the error. It's amazing the rubbish you can churn out when you don't have a head for words.

The subject was the pipes - as the current pipes are calling - and their future in rock. If they have any future in rock. People probably don't really like them, but they are certainly very important in folk.

There are basically three types of pipe in Britain. There are the bagpipes, with the Great pipes or Great Grop with which every one is familiar from the big hairy Scotsman that Blow in the Edinburgh Tattoo or on television or radio. These are basically a war pipe. They consist of a bag and a chanter with a reed which supplies the sound, a reed pipe and the open pipes, or small pipes, which are quiet and mellow and the great pipes are the odd job around the drawing room.

There is no bagpipe or Ulster or Ulster pipes which has a function as the Northumbrian pipe but it is not as big and harsh andbrash an instrument as the Northumbrian. The pipes all have one thing in common, the use of the reed, reed instruments supplied with air from a bag.

With most reed instruments, like the clarinet or a flute, the player grips the reed in his lips and can vary the pressure on it until breathing becomes a vibrating quite perfectly. With a copped reed instrument, the reed, or reeds are contained inside the end of the instrument and a stream of air flowing across them vibrate the reeds. The reeds work on this principal (I've no idea what). . . . No reply here. Some other time?

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

There are two interesting results of this system of play which give rise to distinctive sound of the pipes. One is that with a continuous flow of air you can use drones, and you must have drones because of the nature of the instrument. The other is that it is possible to change notes. The player is not really anything to do with the key or the tone but he has to play them because they are there.

There are called grace notes on any other instrument, but on these pipes they are called Amazing Grace notes.

The Irish and Northumbrian pipes are also distinguished by the fact that the air for the bag is not provided by puck from the lungs but by a bel lows held under the opposite arm as the bag. This makes them among the very few wind instruments that the performer can directly control himself.

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

The greatest problem with pipes is that it is an almost impossible instrument to learn. There are one or two pipe makers, mostly in Ireland, and even if they can be contacted there are inevitably problems regarding materials. Because of the nature of the instrument, it apparently does not work unless the pipe and drone are made from the hard hardwoods and the hard wood is a sworn pact in the hardest.

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

It is interesting that the pipe is not confined to the British Isles. Even the North American Indians have a reed pipe instrument. Varieties of pipe are found throughout Europe. Asia and Polynesia. But the piper makes you the manner of the International concept, exclusive and easier to track and understand.

It is interesting that the pipe is not confined to the British Isles. Even the North American Indians have a reed pipe instrument. Varieties of pipes are found throughout Europe. Asia and Polynesia. But the piper makes you the manner of the International concept, exclusive and easier to track and understand.

Everywhere you go there is a pipe. Some are known which is different from yours and wants to talk about it and the music. Of course, when you play this universal friendship is that you really got to like the sound of the pipes.
DAVID BOWIE
ALADDIN SANE

RS 1001
CASSETTE PX 2134
CARTRIDGE PBS 2134

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

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

... and coming shortly the Bowie concert dates for June.

Promoter Mel Bush

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

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

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

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

Roger believes that he just needed some incentive to spur him into making his solo album. In late '72, there was a meeting with Adam Faith — who was working at Roger's studio with Leo Sayer — which acted as the necessary catalyst.

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

Well Roger liked the material he heard, so Leo arranged a meeting with Adam Faith to set to produce the Daltrey work. Roger spent two months to record the album, with the help of Russ Ballard and Robert Henrit from Argent, Dave Arbus and B. J. Cole.

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

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

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

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

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

"It was just a series of things that led up to it, but it was a good phase to go through, as long as we've realised it was happening. I'm a Who man," Roger emphasises. "The Who comes first and that's it. We're going to do something in the next month or two and it's going to be a biggie, but I don't want to talk about it too much because there's too much taking done. We've been able to look back in this last year and take a good perspective look at ourselves. That should show on the next album. I know what we should do... but wait and see!"

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

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

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

One thing is assured, though. Roger most defi- nitely has a voice capable of producing many differ-
Straight from the States

TOMMIE YOUNG: Do you still feel the same way (Soul Connection, Motown) about the idea of a musical tour of the States?

DAVID RUFFIN: It's a question that's come up before, and I've thought about it. The idea of being on the road is what it's all about, you know. It's the opportunity to get up on stage and give the fans what they want. And I've always appreciated that. It's just a matter of when and where.

TOMMIE YOUNG: I've heard you say that you're going to do a lot of soulful singing on this tour. Is that true?

DAVID RUFFIN: Yes, that's right. I've always been known as a soulful singer, and I plan to continue that on this tour. I'm looking forward to it.

TOMMIE YOUNG: Do you have any favorite soul artists that you admire?

DAVID RUFFIN: Yeah, I've been influenced by a lot of different artists. Otis Redding and Aretha Franklin are two that come to mind. They have a unique way of expressing their feelings through their music.

TOMMIE YOUNG: Your voice has been described as soulful and emotive. Do you agree with that?

DAVID RUFFIN: Yeah, I've been told that a lot of times. It's a compliment, and I'm glad people see it that way.

TOMMIE YOUNG: What's it like being on tour with The Temptations?

DAVID RUFFIN: It's great. We're a tight group, and we always have a good time on tour. It's a great opportunity to travel and perform for our fans.

TOMMIE YOUNG: What's it like being back in the States after being away for so long?

DAVID RUFFIN: It's good to be home. It's always nice to be in the States, especially when you're working with the people you like and respect.

TOMMIE YOUNG: Have you noticed any changes in the music industry since you've been away?

DAVID RUFFIN: Well, there's always been a lot of change in the music industry. But I think the main thing is that people are still interested in listening to music. And that's what it's all about.

TOMMIE YOUNG: Do you have any advice for young musicians who want to make it in the music business?

DAVID RUFFIN: Just keep working hard and never give up. And always be true to yourself and your music. That's what got me here, and that's what will keep me here.
Beck loses rudeness in classy company

BECK ROGERT AND APICE
(Epic KE 31440)
With a record name including the Yardbirds, the Beck/Stewart group, the last Beck group, Vanilla Fudge and Cactus, this summit meeting of a trio has a lot to live up to, and I'm not sure that this album does.

Beck, who used to be the rudest guitar player of them all, seems to suffer from periodic bouts of good taste in such classy company, and despite flashes of strong, and You're Great Me, and the title track is plus some worldly-wise prod-

VARIOUS ARTISTS
(Mercury Mobile Discotheque (Volume 1) (Mercury 6446 911). Useful party attribute
artists featured include Lennie and Family Cavite; Maxine Brown, Danno Eli-

BILLY MERNIT
Special Delivery (Elektra 75054): With small-group backing, the pianist-singer-composer provides a neatly-packaged and easy-on-the-

BYRDS
(ASLUM SYLA 8734). This is the reunion set from the original Byrds line-up, with David Crosby, Roger McGuinn and Michael Clark. They certainly have a considerable reputation to live up to, and this album does nothing to enhance that feeling. It's not an attempt to reproduce the group's noted numbers like Mr. Tambourine Man or Turn, Turn, Turn in an up to date vein, but a collection of new material... including Neil Young's See The Sky About You and Rain And Cow Girl In The Sand, as well as Doni Mitchell's For Free.

DAVID BOWIE: Aladdin Sane (RCA RS 1001).

VIENNA SYMPHONY ORCHESTRA
Music Of Johann Strauss. (Fontana 6611 075). Sudden-

Without a doubt – the best ever from Bowie

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

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

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

DAVID BOWIE: Aladdin Sane (RCA RS 1001).

Well even before you get past the cover this album almost has you hooked

... there's Bowie made up with a sharlot slash across his face, and in-

side his silver-coloured streak of a body is posed arrogantly, his eyes
glowing red and piercing. There's a great in-

side sleeve, too, with ly-

rics reproduced, and the

slash of colour carried through... great quali-

ty. It's a fashionable thing to say, maybe, but this really is the best

Bowie album yet...

and the concept of his lyrics and the whole fab-

ric that the man is fash-

ioned from makes me

feel he'd be a truly more

intriguing documentary

subject than the much

heralded Mr Warhol.

There's the Prettiest

Star given a real rock

along treatment, with

beautiful sax work and

ba-oom vocals – just
great. And as well as

Bowie's Jean Genie

Drive In Saturday, he

twists his throat around

Jagger-Richard's Let's

Spend The Night Togeth-
er.

But Bowie's own rock

try Watch That Man

works best for him, and

for the best in avant-

garde interpretation
don't miss the title track,

Aladdin Sane. Bowie's

theatrical vocal is ac-

companyed by some

great threatening bass

lines, then the piano

lakes over the strings

is powerful. The voice is not

always appealing, but it's

pungent.

FLASH CADILLAC
And The Continental Kids
(Epic EPC 6448). Hard,

rough, tough rock team

though also capable of a soft

and well-harmonised per-

formance as on Crying In

The Rain. The gentlemen

involved are Flash, Butch,

Spine, Angelo, Eddie and

Rico, and it's produced by

the amazing Kim Fowley.

They go for good-humoured

rock, and go for it

relentlessly.

HANK CRAWFORD
We Get A Good Thing Going
(KUDU 7). The jazz

almanac, an imaginative

musician, with Bernard

Purdie on drums, plus
guitarist George Benson and

some string-section sounds.

Gilbert O'Sullivan has even

got himself into this

scene with Alone Again

Naturally.

MICHEL VILLARD
Music From Films Of
Charlie Chaplin – (Fye Int.
NSPF 21713). The music as
written for Limelight, A

Dog's Life, Modern Times,

and a slab from the old score

for the Gold Rush epic

From Phonographic-
the best sounds around

Withing it's way from

the US charts

the amazing single

from the

OHIO PLAYERS
FUNKY WMOR
6146 100

VARIOUS ARTISTS
Music Of George Gershwin
(Fontana 6641 075). Two al-

bums packaged up for the

price of one. The songs are

of a consistently high stand-

ard, of course, but there is also a

long cool bit putting them

together. Harry Secombe, Amti

MacDonald, Cleo Laime (fa-

bulous reading of Lady Be-

Good), Susan Maughan. Ex-

cellent easy-listening value.

BLACKWATER JUNCTION
Blackwater junction, (MCSP
MUPS 489). Basically this

is a specially-created vocal

big band... eight singers

got together by John Goodi-

son. And this is really first-

caplet debut album – a rich

production of varying voices,

familiar songs, and at a

stroke, as it were, pulls the

group up with their Latin

Dimension and other top

teams. They take it in turns

on the solo pieces. Best tracks are the batch: Amazing
Grace; Don't Know How

(HS 28175).

STEVE LAWRENCE AND EDDIE GORME
This Is My Life Of Steve And

Eddie (MGM 2023 061): With

the Mike Curb Congregation

and featuring the Osmonds.

We get a typical batch.

It's a mixed-bag of songs

from Israel, Germany,

France, Spain, plus We Shall

Be Gathered and Sane (RCA

RS 1001).

DAVID BOWIE: Aladdin Sane (RCA RS 1001).

VARIOUS ARTISTS
The Amazing Mr Warhol.

ORCH.
(VIENNA SYMPHONY)
Music Of Johann Strauss
(Fontana 6611 075). Sudden-

ly there's a lot of emphasis

on the music of Strauss, and

herein lies the Blue Danube,

Emperor Waltz, Thunder

and Lightbong Polka – the

orchestra conducted by Wolf-

gang Sawallisch.

VARIOUS ARTISTS
Music Of George Gershwin
(Fontana 6641 075). Two al-

bums packaged up for the

price of one. The songs are

of a consistently high stand-

ard, of course, but there is also a

long cool bit putting them

together. Harry Secombe, Amti

MacDonald, Cleo Laime (fa-

bulous reading of Lady Be-

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cellent easy-listening value.

BLACKWATER JUNCTION
Blackwater junction, (MCSP
MUPS 489). Basically this

is a specially-created vocal

big band... eight singers

got together by John Goodi-

son. And this is really first-

caplet debut album – a rich

production of varying voices,

familiar songs, and at a

stroke, as it were, pulls the

group up with their Latin

Dimension and other top teams. They take it in turns

on the solo pieces. Best tracks are the batch: Amazing
Grace; Don't Know How

(HS 28175).

STEVE LAWRENCE AND EDDIE GORME
This Is My Life Of Steve And

Eddie (MGM 2023 061): With

the Mike Curb Congregation

and featuring the Osmonds.

We get a typical batch.

It's a mixed-bag of songs

from Israel, Germany,

France, Spain, plus We Shall

Be Gathered and Sane (RCA

RS 1001).

DAVID BOWIE: Aladdin Sane (RCA RS 1001).

VARIOUS ARTISTS
The Amazing Mr Warhol.

ORCH.
(VIENNA SYMPHONY)
Music Of Johann Strauss
(Fontana 6611 075). Sudden-

ly there's a lot of emphasis

on the music of Strauss, and

herein lies the Blue Danube,

Emperor Waltz, Thunder

and Lightbong Polka – the

orchestra conducted by Wolf-

gang Sawallisch.

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Paul Kossoff

THE PIONEERS: At The Discotheque (Tropicana 7888). Very pretty vocal group who gave a fair share of hits, and don't oversee the basic, folk side of the item. In short, they're entertainers and it shows through - they really have pioneered the business of making Jamaican music acceptable round the world. This is a fair, but not brilliant, single. - CHART CHANCE.

THE MIXTURES: Slow Train (United Artists UP 35633). Four-group song which made it with the Pushbroke Song in 1964, then returned to Australia. Their hard-gritting style is making them popular on the Northern and Midland circuits again, and the plug appeal of this one could give them another hit. Harrowed rock that's the summum-up.

THE BROTHERHOOD OF MAN: Happy Ever After (De- ran 350). Nicerly con- structed up-tempo better for the team, with some sharp-cut visuals. Figures rushing it along. Then a slowing down into a sentimental sort of chorus line, with the voices harmonising neatly. Sounds like a long life commercial "hit". This one - perhaps a sort of Family Favourites' regular. - CHART CHANCE.

Val's letters page will be back next week

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Nothing Grimms about
John Gorman and Co.

BY CHARLES WEBSTER

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

Grimms have already completed a successful British campus tour and plans are under way for the United States. And the timing of their tour worked in one red sock and one yellow one, "each letter stands for somebody in the band. There's G for Gorman, R for Roberts, and A for Innes, M for McGear, and M for McGough, and S for Stanshall."

"As well as that there's Brian Patten and Mike Kelly and we want people to drink and say 'Hey we've a go whenever they want'" he explained. "It all started a day or two ago when Scaffold did a couple of gigs with the Bonzos. The printing people had got a local act and we were based on verbal material. We didn't really need to get together which we did, and while we were doing it two years ago we took Grimms Mark I to the English Folk Festival and we got people off into other things. We got in Adrian Henri and Brian Patten and a backing band. That gave us our original concept but in a slightly diffused way. We had wanted Grimms and we had imagined. It worked quite well."

The end of the festival we still wanted to take the show onto the road in its original format, so last March Grimms Mark II did a couple of days in London, and now, the idea was to have a unit of people who formed a nucleus and keep it open to use contemporary people who were sympathetic to what we were doing. We're all over and Zoog Money were with us on the tour and we played a number of different venues. The audience reaction was better than we'd expected. We did one show at Bath with Mott the Hoople for the local sixth formers and we were a bit worried because we wondered if they were the right generation to enjoy our act, but after two hours they were really enjoying themselves.

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

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

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

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

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

"We were doing cabaret at one time and it wasn't really us. The first one was in Blackpool and we thought we never been in a club like that before let alone worked in one. "Lily The Pink" was number one at the time but we didn't want to restrict us. We wanted to do a new kind of cabaret act. We were there for seven nights and each night we found we were doing less of what we wanted — sketches and more songs. We were trapped in that syndrome and had to get out. Lots of our friends were stuck in it and they've disappeared.

"We weren't very successful in TV either. People were always very worried that we were going to take our troubles off or something. "Scaffold is still going and Grimms is just an extension of what all of us are doing. It gets something out of systems. "It is an extremely good alternative to Monty Pythian because we have music and they don't, and hopefully as Grimms develops it will become more embracing.

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

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

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

BY VALERIE MABBS

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

But on her latest album, Just Bringing Myself a title which doesn't reflect any new feelings, she says, but just happens to be the title (Dionne is not only singing more material written by Holland-Douglas-Holland, but is also produced by them)

"We're not a permanent working team," Dionne told me after we finally managed to communicate with each other on a relatively clear transatlantic line. "I planned to work with a lot of songwriters and if it hadn't been for Holland-Douglas-Holland I could have been Jimmy Webb or Tom Hall. It was just a matter of having to get my album out in time when Bert Bacharach and Hal David were working on Lord Huron."

Dionne believes that the change in producers 'altered her style very much, both melodically and lyrically."

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

"It is a very high profile album and the finished album I must say does the job and gives you just the feel. It's an original type of material. I like singing it and it's written and produced by two different people.

"Having successfully completed my first world tour, the next important, and very personal, event on Dionne's calendar is the birth of her first child this month."

"I won't be working again until June," Dionne told me. "I'm very excited about having the baby, but I'm getting anxious. You can only keep a child around for so long, I just want to be with her."

"I have to be sure that everything's alright. Then I can start to get to know the baby."

Dionne has resolved herself to the fact that she will have to spend some time away from her child, because she has plans are under way for her tour of Britain. She will be back in England later this year for concerts and television appearances.

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

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

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

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

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