

At the centre of **SIMON TURNER** scream scene...P.15

RECORD MIRROR

A BILLBOARD PUBLICATION

MAY 5, 1973

STILL ONLY 6p

The Faces'
Ronnie Wood

MUD...
A Chart hit
makes
all the
difference.
P.9

GEORDIE answer
'Slade' critics. P.12

New **DAWN** albums
to be won. P.3

BADFINGER come good
with song award. P.13

RECORD MIRROR

RM/BBC chart

chart chatter

TOP FIFTY

SINGLES

ALBUMS

This week	Last week	Weeks on Chart	Artist	Label
1	1	X	TIE A YELLOW RIBBON Dawn	Bell 1287
2	2	X	HELLO HELLO I'M BACK AGAIN Gary Glitter	Bell 1299
3	7	X	DRIVE-IN SATURDAY David Bowie	RCA 2352
4	-	X	HELL RAISER Sweet	(RCA 3357)
5	5	4	TWEEDLE DEE Jimmy Osmond	MGM 2006 175
6	16	X	SEE MY BABY JIVE Wizzard	Harvest HAR 5070
7	6	6	ALL BECAUSE OF YOU Geordie	EMI 2008
8	3	X	GET DOWN Gilbert O'Sullivan	MAM 96
9	18	X	BROTHER LOUIE Hot Chocolate	RAK 149
10	4	6	I'M A CLOWN/SOME KIND OF A SUMMER David Cassidy	Bell Mabel 4
11	17	X	GIVING IT ALL AWAY Roger Daltrey	Track 2094 110
12	9	X	MY LOVE McCartney's Wings	Apple R 5985
13	21	X	NO MORE MR. NICE GUY Alice Cooper	Warner Bros. K 16262
14	10	X	PYJAMARAMA Roxy Music	Island WIP 6159
15	12	8	CRAZY Mud	RAK 146
16	20	X	BIG EIGHT Judge Dread	Big Shot B 1619
17	15	4	AMANDA Stuart Gillies	Philips 6006 293
18	8	8	THE TWELFTH OF NEVER Donny Osmond	MGM 2006 199
19	23	4	GOOD GRIEF CHRISTINA Chicory Tip	CBS 1258
20	25	2	AND I LOVE YOU SO Perry Como	RCA 2346
21	11	8	NEVER NEVER NEVER Shirley Bassey	United Artists UP 35490
22	22	X	GOD GAVE ROCK AND ROLL TO YOU Argent	Epic 1243
23	19	X	DUELLING BANJOS - Soundtrack Eric Weissberg's/S. Mandel	Warner Bros K 16213
24	13	X	LOVE TRAIN O' Jays	CBS 1181
25	28	X	WONDERFUL DREAM Ann-Marie David	Epic 1446
26	14	X	POWER TO ALL OUR FRIENDS Cliff Richard	EMI 2012
27	31	2	MEAN GIRL Status Quo	Pye 7N 45229
28	24	9	HEART OF STONE Kenny	Rak 144
29	27	X	THE RIGHT THING TO DO Carly Simon	Elektra K 12095
30	39	X	COULD IT BE I'M FALLING IN LOVE Detroit Spinners	Atlantic K 10283
31	37	2	LETTER TO LUCILLE Tom Jones	Decca F 13393
32	26	X	CUM ON FEEL THE NOIZE Slade	Polydor 2058339
33	36	2	HEY MAMA Joe Brown	Ammo AMO 101
34	-	X	ONE AND ONE IS ONE Medicine Head	(Polydor 2001 432)
35	30	3	WAM BAM Handley Family	GL 100
36	32	X	KILLING ME SOFTLY WITH HIS SONG Roberta Flack	Atlantic K 10282
37	44	1	BAD WEATHER Supremes	Tamla Motown TMG 847
38	29	X	FEEL THE NEED IN ME Detroit Emeralds	Janos 6146 020
39	35	X	20TH CENTURY BOY T. Rex	EMI MARC 4
40	41	1	WHATEVER HAPPENED TO YOU Highly Likely	BBC RESL 10
41	40	22	LONG HAired LOVER FROM LIVERPOOL Little Jimmy Osmond	MGM 2006 109
42	-	-	ALSO SPRACH ZARATHUSTRA (2001) Deodata	(Creed Taylor CTI 4000)
43	34	X	NICE ONE CYRIL Cockerel Chorus	Young Blood YB 1017
44	33	10	WHY CAN'T WE LIVE TOGETHER Timmy Thomas	Mojos 2027 012
45	-	X	BROKEN DOWN ANGEL Nazareth	(Mooncrest MOON 1)
46	42	3	NEVERTHELESS (I'M IN LOVE WITH YOU) eve Graham/New Seekers	Polydor 2058 340
47	38	1	EVERYDAY Don McLean	United Artists UP 35519
48	-	-	I'VE BEEN DRINKING Jeff Beck/Rod Stewart	(Rak Replay RR 4)
49	-	X	YOU WANT IT YOU GOT IT Detroit Emeralds	(Westbound 6146 103)
50	45	1	24 SYCAMORE Gene Pitney	PYE 7N 25606

This week	Last week	Weeks on Chart	Artist	Label
1	-	X	ALADDIN SANE David Bowie	RCA Victor RS 1001
2	2	X	BELIEVE IN MUSIC	K-Tel TE 294
3	6	X	40 FANTASTIC HITS FROM THE 50s & 60s	Arcade ADEP 3/4
4	1	X	OOH-LA-LA Faces	Warner Brothers K 56011
5	-	X	THE BEATLES 1967/1970	Apple PCSP 718
6	-	X	THE BEATLES 1962/1966	Apple PCSP 717
7	8	X	20 FLASH BACK GREATS OF THE SIXTIES	K-Tel. NE 494
8	9	7	BILLION DOLLAR BABIES Alice Cooper	Warner Brothers K 56013
9	4	24	BACK TO FRONT Gilbert O'Sullivan	MAM 502
10	3	4	HOUSES OF THE HOLY Led Zeppelin	Atlantic K 50014
11	7	X	THE DARK SIDE OF THE MOON Pink Floyd	Harvest SHVL 804
12	5	5	FOR YOUR PLEASURE Roxy Music	Island ILPS 9232
13	11	11	ROCK ME BABY BABY	Bell BELLS 218
14	-	1	SING ALONG WITH MAX Max Bygraves	Pye NSPL 18361
15	13	41	SIMON AND GARFUNKEL'S GREATEST HITS	CBS 69003
16	10	X	DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER Elton John	DJM DJLPH 427
17	-	-	SINGALONGA MAX Max Bygraves	Pye NSPL 18401
18	15	16	NO SECRETS Carly Simon	Elektra K 42127
19	12	6	TANX T. Rex	EMI BLN 5002
20	14	12	CLOCKWORK ORANGE Soundtrack	Warner Brothers K 46127
21	-	1	SING ALONG WITH MAX VOL. II Max Bygraves	Pye NSPL18383
22	17	32	PORTRAIT OF DONNY Donny Osmond	MGM 2315 108
23	21	8	GILBERT O'SULLIVAN HIMSELF	MAM 501
24	20	5	TOGETHER Jack Jones	RCA Victor SF 8342
25	23	21	SLAYED Slade	Polydor 2383 163
26	27	2	PARCEL OF ROGUES Steeleye Span	Chrysalis CHR 1046
27	18	69	BRIDGE OVER TROUBLED WATER Simon & Garfunkel	CBS 63699
28	22	20	TOO YOUNG Donny Osmond	MGM 2315 113
29	31	5	LIZA WITH A 'Z' Liza Minnelli	CBS 65212
30	39	11	SIX WIVES OF HENRY VIII Rick Wakeman	A&M AMLH 64361
31	28	2	JEFF BECK/TIM BOGERT/CARMINE APPICE	Epic 65455
32	25	6	CHERISH David Cassidy	Bell BELLS 210
33	-	1	CLOSE TO YOU Carpenters	A&M AMLS 998
34	26	X	THE RISE AND FALL OF ZIGGY STARDUST David Bowie	RCA Victor SF 8287
35	48	2	SONGS FROM HER TV SERIES Nana Mouskouri	Fontana 6312 036
36	-	1	A SONG FOR YOU Carpenters	A&M AMLS 63511
37	24	2	TEASER AND THE FIRECAT Cat Stevens	Island ILPS 9154
38	37	3	KILLER JOE Little Jimmy Osmond	MGM 2315 157
39	-	1	SGT. PEPPER'S LONELY HEARTS CLUB BAND	Beatles Parlophone PCS/PMC 7027
40	30	7	COSMIC WHEELS Donovan	Epic 65450
41	45	2	CRAZY HORSES Osmonds	MGM 2315 123
42	40	16	THE STRAUSS FAMILY Cyril Ornadel/ London Symphony Orchestra	Polydor 2659 014
43	42	2	THE OSMONDS LIVE	MGM 2315 117
44	19	16	MOVING WAVES Focus	Polydor 2931 002
45	29	2	GLITTER Gary Glitter	Bell BELLS 216
46	-	1	SEVENTH SOJOURN Moody	BluesThreshold THS 7
47	-	1	NOW New Seekers	Polydor 2383 195
48	33	55	SLADE ALIVE Slade	Polydor 2383 101
49	-	1	WHO DO WE THINK WE ARE Deep Purple	Purple TPSA 7508
50	49	10	BURSTING AT THE SEAMS Srawbs	A&M AMLH 68144

DAWN still top American and British charts. Glitter and Bowie are close behind. Wizzard up to 6.

The big, big entry is Sweet. This should be the next number one - there's brave, fearless forecasting if ever there was!

Hot Chocolate move into the 10 and Roger Daltrey and Alice Cooper go into the 20. And add to that the name of Perry Como.

Medicine Head come into the 50 at 34. The Deodata version of 2001, a former top three hit in the States but held up for release here due to copyright problems, is in at 42. Down at the bottom of the 50, entries from the Jeff Beck group, Detroit Emeralds and Nazareth. Makes you, when thinking about the first, wonder how many other discs could be issued with Rod Stewart's voice somewhere around! Can't go wrong that follow.

Not the most exciting of charts is it? Little movement anywhere. However there are many excellent records waiting for entry.

Surprises this week? Wings should have kept going up, same for Stuart Gillies and Carly Simon.

Good to see Detroit Spinners climbing to 30 with fellow

namesakes, well almost, the Detroit Emeralds ready to make a major thrust up the 50.

Bubblers this week are Rooftop Singing from New World, Temptations and their fine Masterpiece, Fleetwood Mac yet again with Albatross, Isaac Hayes with If Loving You is Wrong (what about the Luther Ingram version?), the Carpenters and Sing (its been bubbling for a month) and last, Ain't No Woman Like The One I've Got from the Four Tops. Surprised the Top's recording of So Deep Within is slipping for the moment.

And next week? Look at the breakers and think Jimmy Helms, Thin Lizzy, Rolling Stones are three with new releases. Things should begin to happen SOON!

Due to reasons stated on page 3 our 50 could not be printed last week. For chart compilers like John Miller of Chorley, Lancashire, there were new entries from Ann-Marie David (28), Gene Pitney (45) and Val Doonican (47). Ones to depart were records from Andy and David Williams, Sweet (Blockbuster) and Jackson Five.

album for the charts



FANNY - Mothers Pride (Reprise)
Relentless fire and urgency. Absolute knock-out. Could be their one and deservedly. Third time lucky. Try any track - that good!

DAVID BOWIE - Aladdin Sane (RCA)
Val Mabbs speaks: Without a doubt - the best ever from Bowie. She has to be right. It really hits home. Bowie magic. Bowie skill. Bowie everything!

breaking through

FAMILY
Boom Bang (Raft)
Pulsating, driving disc. Chapman magic, girl chorus powers it along. A knock-out. Just has to be BIG, BIG. Already moving.

DEODATO
Also Sprach Zarathustra (CTI)
Original US Top 3 version. Release held here for several reasons. Now out. Selling. Record is fresh, new version of 2001.

LYNSEY DE PAUL
All Night (MAM)
A disco must, party sure-fire smash. She is on the hit trail up the 50.

DESMOND DEKKER
Sing A Little Song (Rhino)
Blatantly, patently, totally commercial - so says Peter Jones. CHART CERT he says. Counter reaction says he's right.

CLIFF RICHARD
Eurovision Special (EMI)
Four Eurovision songs. Usual quality from Cliff. Many people's scene. Pretty obvious from strong initial orders.

THE JEFF BECK GROUP
I've Been Drinking (RAK)
Rak replay from 1968. Rod Stewart is there. Another P. J. CHART CERT.

SWEET
Hell Raiser (RCA)
Back challenging, pushing, thrusting up to 50 stakes. Must be. Must be.



Lindsey de Paul



Sweet

CHART PARADE

Compiled and edited by **TONY JASPER**

world charts

SWEDEN: 4. Houses Of The Holy - Led Zeppelin (LP); 6. Billion Dollar Babies - Alice Cooper (LP); 8. Power To All Our Friends - Cliff Richard; 10. Dark Side Of The Moon - Pink Floyd (LP)
 AUSTRALIA: 1. Killing Me Softly With His Song - Roberta Flack (Atlantic); 2. Funny Face - Donna Fargo; 3. Duelling Banjos - Eric Weiss; 4. You're So Vain - Carly Simon; 5. Top Of The World - Carpenters. HOLLAND: 3. Get Down - Gilbert O'Sullivan. 4. I'm Just A Singer in a rock and roll band - The Moody Blues; 6. Down By The Lazy River - The Osmonds; 7. Power To All Our Friends - Cliff Richard. Japan: 8. You're So Vain - Carly Simon; 12. Killing Me Softly With His Song - Roberta Flack. HONG KONG: 1. It Never Rains In Southern California - Albert Hammond; 2. Aubrey - Bread; 3. Tie A Yellow Ribbon Round The Old Oak Tree; 4. You're So Vain - Carly Simon. SOUTHERN AFRICA: 2. The Love In Your Eyes - Vicky Leandrous; 4. Woman (Beautiful) Woman - Don Gibson; 6. You're So Vain - Carly Simon. SPAIN: 1. It Never Rains In Southern California - Albert Hammond; 3. Hi, Hi, Hi - Wings; 6. I'd Love You To Want Me - Lobo. MEXICO: MEXICO: Killing Me Softly With His Song - Roberta Flack; 7. Why Can't We Live Together - Timmy Thomas.

new releases

RECORDS released May 11 include Ian Matthews - Devil In Disguise (Vertigo); Maxine Brown - Picked Up, Packed And Put Away (Avco); Partridge Family - Walking In The Rain (Bell); Big Wheel - Shake A Tail (Bell); Gladys Knight & The Pips - Neither Of Us (Tamla); Springfield Revival - Does Anybody Love You (Polydor); Sha-Na-Na - Yakety Yak (Kama Sutra); Elvis Presley - Polka Salad Annie (RCA); Skin Alley - Midnight Hour (Transatlantic).



David Cassidy

'Best-ever' Bowie album shoots to top spot

THE BEST EVER says RM's Val Mabbs about David Bowie's ALADDIN SANE.

A popular statement if ever there was one! Thousands have gone out and bought the album. The result is Bowie at NUMBER ONE in the Album 50.

1974 could see Bowie touring Russia and China. For the moment he's touring Britain. May 12 sees the start.

His album and single record successes have ensured fantastic demand for tickets.

15 extra performances have been arranged to meet the public's wish to see live the guy whose records are selling like a bomb!

SWEET HIT NUMBER FOUR THE FIRST WEEK IN. THEY CAN'T GO WRONG CAN THEY?



disc facts

UP to April 27, 1,380 singles released, that's 44 more than same period for 1972. 12 albums in the 50 with sales over 100,000!

Glyn Johns the fine producer of Ooh-La-La, the chart topping album from Faces. The Country Side of Miki And Griff on Pye's Golden Guinea best selling mid-price album. (94p - £1.98). Topping sheet music charts is Get Down (MAM), at two comes Power To All Our Friends (Big Secret) and three, Twelfth Of Never (Frank). Capitol's share price, awake all 'O' and 'A' level economic students, rose 50 per cent some days back with rumours of Beatles coming together.

chart folk

23 tracks of vintage Joan Baez come with a beautifully packaged The Joan Baez Ballad Book, RCA - Vanguard and it means songs like House Of The Rising Sun, Mary Hamilton, Silver Dagger and Fare Thee Well. Nothing dated about this material. Joan, then late teens into early twenties, sparkles. With her on the latest stuff like Come Out Of The Shadow? Get there from the beginning with this double and pick up her paperback, Daybreak, at the same time. Very nice.

disc news

WAYNE FONTANA back with Together (Warner) and down in Australia it hit the top five. Released from Stephen Stills' album Manassas, is So Many Times (Atlantic). Fighting version of Sweet's Wig Wam Bam on the album Sounds 73 from Les Humphries Singers. (Decca). Cuddle, cuddle time with 1973 Super plus J'Taime called Pillow Talk from Sylvia, (London American) night fighters should take on Can The Can by Suzi Quatro, (RAK). And nearly forgot another name check for Jungle Jenny, a disc male readers, from Alex Harvey (Vertigo). And this week's exciting story strung together from the week's releases: Family Sunday Morning, Give Me Time, Bridges Motorways & Dams, Darling, Tip Of My Tongue, The Power Of Love, It Was Her, No More Mr. Nice Guy, Hitch Hike.

cruisin' flashbacks

1961 it is and time out for Arnie "Woo Woo" Ginsburg from Chicago station WMEX and the Night Train programme. It's the year of the Berlin wall, Yuri Gagarin orbits the earth and America severs diplomatic relations with Cuba. Music comes from Del Shannon and Runaway, Blue Moon from the Marceles, Chuck Berry and NADINE with Beep Beep via The Playmates. More on Cruisin' 61 but there's a starter. SAE for info on where to get Cruisin' 61.

focus on...

Lighthouse: Sunny Days (Mooncrest) 11 people make Canadian group Lighthouse. Skip Prokop and Paul Hoffert formed Lighthouse in the late sixties. Their 1971 album One Fine Day earned them first of many gold discs. Lighthouse are seen by many as Canada's most exciting live group. Plenty of style and musical ability in this large group. For now they have a seasonal offering Sunny Days which is different enough to get it chart-bound!

yesterplays from the rm charts

5 years ago

May 4, 1968

- 1 Wonderful World - Louis Armstrong (Stateside)
- 2 Simon Says - Fruitgum Co. (Pye Int)
- 3 Lazy Sunday - Small Faces (Immediate)
- 4 If I Only Had Time - John Rowles (MCA)
- 5 Can't Keep My Eyes Off You - Andy Williams (CBS)
- 6 Congratulations - Cliff Richard (Columbia)
- 7 Man Without Love - Engelbert Humperdinck (Decca)
- 8 Jennifer Eccles - Hollies (Parlophone)
- 9 I Can't Let Maggie Go - Honey Bus (Deram)
- 10 Delilah - Tom Jones (Decca)

10 years ago

May 4, 1963

- 1 From Me To You - Beatles (Parlophone)
- 2 How Do You Do It - Gerry & The Pacemakers (Columbia)
- 3 From A Jack To A King - Ned Miller (London)
- 4 Nobody's Darling But Mine - Frank Ifield (Columbia)
- 5 Say I Won't Be There - The Springfields (Philips)
- 6 Can't Get Used To Losing You - Andy Williams (CBS)
- 7 In Dreams - Roy Orbison (London)
- 8 Rhythm Of The Rain - Cascades (Warner)
- 9 Brown Eyed Handsome Man - Buddy Holly (Coral)
- 10 Foot Tapper - Shadows (Columbia).

hamilton's disco picks

ROLLING STONES: 19th Nervous Breakdown; I Just Wanna Make Love To You; Carol; Route 66; Little Queenie; Bye Bye Johnny; Down The Road Apiece; Oh! Baby (We've Got A Good Thing Goin') (LP "Rock 'N' Rolling Stones" Decca SKL 5149) Yes.

ROY "C": The Wedding Is Over (UK 27) Pop/R&B. OTIS REDDING & CARLA THOMAS: Tramp; Knock On Wood (Atlantic K 10274) Pop/R&B.

SPONTANEOUS COMBUSTION: Sabre Dance (Harvest HAR 5066) Khachaturian goes Love Sculpture again, but more so. Frantic.

NORMAN GRANT AND HIS ORCHESTRA FOR DANCERS: La Antigue; Te He Visto Pasar (EP "For Dancers Only, Vol. 31 - Rhumbas Only" Starlite GRK 542) Totally lacking in balls and for very polite dancers only, but good for a bit of a laugh if used satirically, viz: "Meanwhile, back at the 'El Morocco Tea-Rooms'..."

you write

You write I was disappointed over the RM issue of 28th April. No English chart. Explanation? I won't accept the holiday as an excuse.

Henry Bull

46 Queen's Drive-Glasgow

The holiday is the reason, Henry. RM goes to print on a Tuesday. The first delivery of mail with chart returns after Easter is the TUESDAY not Monday. Hence BMRB were forced to be a day later than usual and too late for us.

chart soul

Just like the Soul on the Radio 1, Dave Simmons, Saturday show and on disc plenty of goodies from the Contempo record stables. US chart Follow The Wind Parts 1 & 2 from The Midnight Movers scoring heavily in UK and other hot funky sounds include All God's Children from Timmy Thomas, Everything I Own/Kentucky Bluebird from Oscar Toney Jr.

US Soul Chart (Singles)

1. Pillow Talk - Sylvia; 2. Funky Worm - Ohio Players; 3. You Are The Sunshine Of My Life - Stevie Wonder; 4. Masterpiece - Temptations; 5. Cisco Kid - War; 6. Leaving Me - Independents; 7. Ain't No Woman - Four Tops; 8. I Can Understand It - New Birth; 9. Neither One Of Us - Gladys Knight & The Pips; 10. Hallelujah Day - Jackson 5.

welcome to the club!

Several other pop papers seem to have suddenly got suspiciously similar ideas to our first in pop journalism - Chart Parade. RM takes such action as a compliment.

We will continue to lead. Remember we have the BMRB chart. With it you can follow Radio One, particularly Tom Brown's Solid Gold Sixty, Tony Blackburn's Breakfast Show and on TV, Top Of The Pops.

We will continue to give the pulse of a fast moving singles and album world, print World Charts, list new releases a fortnight ahead, run specials on reggae, soul facts folk, Americana; talk and figures, focus on special groups and singers, run novel competitions and seek your opinions plus yesterplays and MUCH MORE - to happen pretty SOON.

Win the new Dawn album

Win the new album from the fabulous chart topping DAWN! 25 copies to be won!

Answer the three questions below, send in your answer by first post May 14. The address is Dawn Competition, Chart Parade, Record Mirror, 7 Carnaby Street, London W.1. Also ENCLOSE the square box marked D at the bottom of this page. Any number of entries providing each has the square box D.

This competition is open to anyone living in Great Britain. The decision of Chart Parade's editor is final. No correspondence can be entered into. The first 25 correct entries drawn out of a box on Monday, May 14 will mean 25 lucky winners!

Entry Form

Cut out this entry form or copy the questions and answers on to a separate sheet and, remember, print clearly and cut out and enclose the D found below.

1. One solo hit by Tony Orlando was
2. How many times did Dawn knock?
3. How many weeks has Tie A Yellow Ribbon been in the RM charts?

Name:
 Address:

NEXT WEEK: 50 PARTRIDGE FAMILY singles to be won!



live!

Fats Domino

THE Date: Saturday, April 28, 1973. **The place:** the rock-packed Hammersmith Odeon. **The occasion:** when rock initiator Fats Domino and his brace of tooters turned back the clock... in one of the best rock and roll concerts I have ever seen. Fats Domino, who has been working in cabaret for the past couple of years, is by now a legendary character for launching the Golden Era of Rock 'n' Roll.

He came out in a white jacket, pink trousers, and white shoes and the eight-piece band wore slick suits. It was even better than their first British appearance six years ago and, like then, the story was the same — a full and enthusiastic house.

Exuberant whistles and lusty cheers greeted every number Fats offered, but he grabbed most applause for his tour de force numbers. The most noted, of course, were his "Blueberry Hill", "Blue Monday," and "Shake Rattle & Roll". He stormed through just about every song the drape-jacket audience wanted, including "Hello Josephine", "Let The Four Winds Blow," "I'm Walking," and "Ain't That A Shame".

The band's delivery was stylish, zippy, and completely exciting. The brass section is five strong, and very good. The New Orleans-born pianist-singer's cleverly architected vocal offerings were smack dab on target, his keyboard flights contained driving beat, lots of it, and the knockdown excitement drove the crowd berserkkkk! — as, frankly, it did your reporter. One final comment: The standing ovation at the end of the sixty-minute dingdong was for Rock 'n' Roll's favourite son — praise, indeed, for a 44-year-old veteran.

— WAXIE MAXIE

Glen Campbell and Anne Murray

The times have indeed changed. Glen Campbell, that former country boy from Arkansas, is now firmly entrenched in the city — complete with his three personal musicians, a thirty piece orchestra and the Mike Sammes Singers. That was the situation at last Saturday's sell out concerts at the Royal Festival Hall and he entertained his audiences magnificently.

"I think there's only two kinds of music," he commented during the course of his programme, "and that's good and bad." He concentrated on the former with a balanced array of material that included the inevitable string of Jim Webb successes. Between the songs he mixed witty humour and his renowned musicianship — including a brilliant "Duelling Banjos" along with banjo player Carl Jackson — and concluded in fine style with "Amazing Grace," a song from his rural childhood, by not only providing the vocals but also a bagpipes solo.

Guesting on the show was Canada's Anne Murray whom Campbell credited as the fi-



Heinz — '62 variety?

Heinz

HEINZ was a member of the Tornados, the first British group to dent the US charts with their monster Telstar. He then went solo, achieving a fair measure of success in the early sixties. His biggest hit Just Like Eddie brought him a lot of criticism for cashing in on Cochran's death, although Heinz denied this. Now, many years later, he works only weekends on stage, having another job in London. He's let the blond rinse grow out of his hair and refuses to wear it long to get work.

His two-day stint at a new Liverpool Club, the Back of the Moon, seems to confirm that his admiration for Eddie was genuine. He now has no critics to reply to, but his act was solid rock and roll throughout and chock full of Cochran songs.

His young group, the Magic Rock and Roll Band, provided a very solid if over-loud sound and Heinz delivered each song with frenzied conviction. His voice is much stronger now and his white suit and black shirt didn't seem overdone. Summertime Blues, C'mon Everybody, Somethin' Else and Hound Dog pounded out as people danced all around him. The crowd liked Heinz and that's what counts.

— JIM NEWCOMBE



Brotherly Love

The gigantic forms of Mal Kirk and Kevin Conneely loomed in the doorway. Direct from the Albert Hall they strode into Gulliver's where Brotherly Love were performing. Mal and Kevin, two of our top wrestlers, were in good company that evening as a host of celebrities were down to watch the trio whose professional polish, natural humour and superb vocal ability were much in evidence. One of the most enthusiastic applauders was little Lynsey De Paul, who was so impressed with the group the first time she saw them that she penned their single "Tip Of My Tongue."

Mike, Lee and Ronnie were schooled in the Northern Clubs — and it shows! Up there you've got to entertain to survive and they produced an infectious atmosphere to their set which included "My Cherie Amour," "Under The Boardwalk," "Show Me" and "Tip Of My Tongue." Obviously, a lot of people are going to label them a British Osmonds. Personally, they're more akin to a young version of The Walker Brothers. Save your money, teenyboppers, I've no doubt that within months you'll be needing it to buy posters, T-shirts, loon pants and pillows with the boys' faces adorning them.

— Tony Byworth

— James Craig.

Wizzard, ELO, top May festival

A MAMMOTH charity gig with Wizzard, E.L.O., possibly Gary Glitter and Mud, will launch this year's festival season at West Wycombe on May 26. Tickets at £1 will make it a 'Cheapo' day-out with safety and security undertaken by major oil companies.

Already fifteen acts have pledged support for the one-day concert which aims to raise £20,000-plus for the Samaritans. The organisers are

OK, So what's new Elvis?

COL. TOM PARKER, the guiding light and oft-called Svengali behind Elvis Presley, has said there are definitely no plans for Elvis to tour England at this moment.

For many months there had been speculation and rumours about a possible split between the singer and his manager, and of tales that Elvis wanted to play England, but Col. Parker was against such a plan.

There had been rumours that Elvis feared flying, which is poppycock, since his recent West Coast tour had him flying to all engagements. And on previous tours he had flown all over the U.S., including the oceanic flight to Hawaii.

Asked what Elvis' future plans were, Col. Parker said, "Nothing! Absolutely nothing!"

Asked if and when Presley was going to play England, the former carnival man emphatically stated, "There are no plans. We have nothing planned."

The RCA recording star, whose recent TV special from Hawaii may be shown in the United Kingdom later this year, recently finished a string of concerts along the U.S. coast — mainly in California, and sold out every date. From there he went to a lengthy stay at the Sahara Tahoe Hotel in Nevada.

After that? "No plans," snorted Col. Parker, almost indignant that anyone should inquire as to Elvis' future.

McPhee solo projects

Tony McPhee of the Groundhogs is to embark on a solo project including his own album and live appearances later this year. He stresses that this in no way signals the break-up of the group.

McPhee will record the album, The Two Faces of Tony McPhee, at his own studio in Haverhill, Suffolk. One side will be devoted to his blues guitar playing, the other to keyboard work. His live appearances, scheduled to coincide with the release of his album in the autumn, will follow the same format.

hoping more stars will offer to make guest spot appearances.

Confirmed so far are: Wizzard, E.L.O., Neil Sedaka, Nashville Teens, Settlers, John Martyn, Michael Blount, Ian Page, Johnathan Swift, Tim Allen, Southern Ramblers, Wild Oats, Tomahawk, New Frontier, and Foggy. Plus possibly Gary Glitter, Mud, and Kenny Ball.

Noel Edmunds, Johnny Walker, and Dave Allen will lead the DJ parade, while Luxembourg will run a "Samaritan Pledge Week" playing requests to Samaritan supporters only.

Jimmy Savile will promote the concert, Deke Arlon will produce, and London's Marquee will handle the stage management.

BBC Network director John Ross-Barnard is organising the event and described the response as "fantastic".

The festival, near the famous caves at West Wycombe, Bucks, will start at 11.00 a.m. and continue until all the acts have appeared.



Ricky's debut

Ricky Wilde will make his first British radio broadcast as Rosko's guest on Radio One's Round Table record review show tomorrow (Friday). Tony Blackburn will also be on the show which starts at 5 pm.

GILBERT GETS IN AMONG AWARDS

GILBERT O'SULLIVAN and Badfinger vie writers Peter Ham and Tom Evans for the top awards in this year's Ivor Novello Awards announced this week.

Gilbert takes the "British Songwriter of the Year" category but gets pushed into second place in three more sections.

The song that is responsible is Badfinger's "Without You" which gains Ham and Evans the best song and international hit statuettes. In each category "Alone Again Naturally" takes the certificate of honour.

In the best ballad section Clair is knocked

into second place by Ewan MacColl's The First Time Ever I Saw Your Face.

Mouldy Old Dough pipped Solid Gold Easy Action for the highest sales, and Beg Steal or Borrow was most performed work ahead of Meet Me on the Corner.

Hurricane Smith's Oh Babe What Would You Say was voted best pop song ahead of Long Cool Woman In A Black Dress, the Cooke-Greenaway composition.



Bowie's Grand Tour Grows

DAVID BOWIE, whose hundred-day world tour comes to an end when his train draws into London's Victoria Station tomorrow, will be taking a week's rest before starting his British tour on May 12. After heavy advance ticket sales, several extra dates are being arranged and are shortly to be announced.

During his time in Japan Bowie was reported to be much impressed by traditional Japanese theatre and he bought a number of striking Oriental robes which will be featured in quick-change in his new act.

Fsmble, who appeared with Bowie in the US and Japan, will not, as previously publicised, now be supporting him on the British dates, where Bowie and his Spiders will be the only act on the bill.

His new RCA album, *Aladdin Sane*, is currently at number one in the charts on the first week of release. It is the first time this has happened to any artist for several years.

Edmunds' Droop

DAVE EDMUNDS will start production next week on Brewer's Droop's second album for RCA at Rockfield studios in Monmouth.

The band's future dates include Northern Counties College, Newcastle, May 4, Stoneground, Manchester (11th), Walsall Training College (12th), Concorde Club, Southampton (16th), and Trinity College, Dublin (18).

Lynsey on top

LYNSEY DE PAUL was recently presented with the top singer-performer award at the Japanese International Song Festival held in Tokyo.

Lynsey, whose latest MAM single *All Night* was released last Friday, performed *Getting A Drag*, her winning song, at the festival.

Man film

MAN are to be the subject of a new BBC documentary series titled "New Horizons" to be transmitted on BBC TV in the near future. The band will be filmed from 1-4 May during rehearsals in Gloucestershire and thereafter during studio sessions whilst they are recording their latest album for July release.

Kink studio

THE KINKS' own recording studio in Hornsey is now complete and ready for use - but as yet has no recording engineer to operate the 16-track equipment.

The studio, built inside an old warehouse, can accommodate 20 musicians and will be available for other artists to hire as well as for the Kinks' own recordings.

Slade to play Earl's Court

SLADE this week confirmed that they are set to appear at Earls Court on Sunday, July 1. During the concert the group's performance will be recorded for possible release as a live album - complete with their *Never Walk Alone* routine. The concert begins at 6 pm.

Tickets for the event will be available from May 19, and are obtainable by writing to Slade Box Office, c/o Earls Court Exhibition Hall, London, S.W.5. Cost per ticket is £1, £1.50 or £2.00, and should be paid by cheques or postal orders made out to Advance Reservation Agency Limited. SAE should be enclosed.

Helms' follow-up

JIMMY HELMS will release the follow-up to his recent Cube hit "Gonna Make You An Offer You Can't Refuse" on May 11. Titled "Jack Horner's Holiday," the record is again written and produced by Johnny Worth. Jimmy has been signed for a guest appearance on the new "Hey Brian" TV series on May 19, and is also set for several radio dates before flying to America for a series of TV and radio promotional gigs in June. Helms is at present completing work on his first Cube album, scheduled for mid-summer release.

Allan Clarke single, LP, dates

ALLAN CLARKE, ex-lead singer of the Hollies, has signed to the group's old label EMI, who are rush releasing a new single tomorrow (Friday).

The title of the single is *Who*, written by Allan and his lead guitarist Ray Glynn. An album, *Headroom*, will be released in early June.

Clarke will be making selected live appearances with Glynn and keyboard player Kirk Duncan this summer. He was originally booked to do some dates this month which had to be cancelled because Duncan suffered a slipped disc.

Sebastian for UK

JOHN SEBASTIAN, the American singer who wrote all the Lovin' Spoonful's hits, will be flying to England for bookings in late May and early June.

Supported by MCA artist Mick Greenwood, he will be appearing at Southampton University (May 25), Nottingham University (26), London Rainbow (June 2), Green's Playhouse, Glasgow (8) and Edinburgh Empire (9).

Argent's travelling shoes

ARGENT are to play their first Australian dates in July, and will play some British and European dates during the same month. This week they flew to the US to start the second leg of their eight-week concert series.



Wings' LP review - charmingly simple

PAUL McCARTNEY & WINGS: Red Rose Speedway (PCTC 251). It's pretty difficult to come to terms with Paul McCartney's work, particularly as an immediate thing. There is a certain simplicity,

naivete almost, in what he does, and that can be both enhancing and irritating. One thing is fairly certain, though, none of the material is instant. From the lyrical point of view it's hard to recall that McCartney has been associated with such inventive songs in the past, when confronted with the 12 page full colour lyric booklet attached to the sleeve. But there always is a certain charm in McCartney's vocals. Just as the track *My Love* has become a very likeable number, so will other compositions included here. But in contrast to the good instrumental - notably keyboard - feel on *Single Pigeon*, the badly recorded, *When The Night*, takes the edge off the mood. Drummer Denny Seiwell puts in good work throughout and is responsible for the lively feel on *Loup* (1st Indian On The Moon), an instrumental. There's a lengthy medley of numbers, parts of which are bright - others which shine less. And that is generally the initial impression the album gives. Played more and more the songs could develop... for McCartney's work seems to have that tendency. - V.M.

CARL WAYNE, founder of The Move, has recorded a Roy Wood song, *Hazel Eyes*, for rush release in May. He has also completed work on a new album but no release date has yet been set.

Wayne has concentrated on cabaret work since splitting with The Move and appears each Tuesday on ATV's *Lunchtime With Wogan* series. He plays selected concert dates in the north of England throughout June.

ASHES

"FAREWELL"

Written, arranged, produced and accompanied by Roy Wood.

Harvest HAR 5073



ANY recording engineers looking for a nice gig? Kinks need you . . . strong rumours that Dylan thinking of doing live dates again hohohoho. "You take your singers too seriously," as Surfer Bob once said . . . nice to see Alan Bown back in harness with Jonesy at the Marquee . . . the Janis Joplin Appreciation Society agog at new album of unreleased tracks to be this autumn . . . the Melanie club holding a prehear of her new album, at Carnegie Hall, on June 9. Write David Bowlinger, 32 Sutherland Point, Tiger Way, London E5 . . . Badfinger's WEA deal for three, count 'em, three million dollars . . . apple artists to feature at the Hereford Cider Festival from May 25-June 3 . . . heave ho . . . the excellent Loudon Wainwright III, who used to live the life obscene, will be worth seeing . . . "Suddenly I have lots of new friends," says Eurovision victress Anne Marie David . . . Atlantic signing up all sorts of C and W artists - and Ray Charles had to leave before he recorded his C and W albums all those years ago . . . Uriah Heep's amiable drummer Lee Kerslake getting married at Epping Registrar's Office on May 11th at 2 pm . . . Alice Cooper speaks! To Kid Jensen on May 6 . . . back to 10 inch singles for Victor Brox, now running Music Force in Manchester . . . Del Shannon coming to England this month . . . Mary Travers, ex-Peter, Paul and, deserting protest to appear in South Pacific with the St. Louis Municipal Opera Association . . . Julie Andrews to record Sister Morphine with Kingdom Come backing her . . . Geordie's Brian Johnson in the news yet again - he collapsed on stage at Torbay, went to hospital and was treated for food poisoning and exhaustion . . . Terry Knight does write a nice letter . . . to those who were turned off by his Faith hype, he says, "If the business is dying, then you helped it along by ignoring the Faiths" . . . Meep, meep, say we . . .

us news

Jerry Lee plans U.S. session

JERRY Lee Lewis, whose newest LP was cut in London with an all-star band, is now planning a follow-up LP which will be titled Jerry Lee Lewis Southern Session. All the material will have to do with the southern region of the US - be it country, blues or rock. The recording sessions are planned for Nashville, Memphis and Muscle Shoals, Alabama, with name studio musicians working on the dates.

The idea is to build a powerhouse LP using American talent just the way Jerry Lee has just done with British sidemen. The pianist-singer seems to have been given a major shot in the arm with the release of the new British-made LP.

Chicago, the band which followed Blood, Sweat and Tears, has been recorded in its producer's ranch studio in the town of Nederland, Colorado. The owner of the studio is Jim Guercio, a bright chap who used to work in Los Angeles and moved to the wide open spaces for environmental and creative reasons. The recording work marks the first time Chicago has worked outside of any major American recording centre. The LP, Chicago VI, should be out in May.

The Osmond Brothers have started using their sister Marie, who is 13-years-old, in

their act. She made her professional debut in Las Vegas recently, singing with Donny on the tune Where Is The Love? Actually, Marie made her show business debut several nights earlier when she worked with Donnie at a special dinner show in Washington for government officials and recording industry figures who were there.

And speaking of the family, the brothers have been taking karate lessons, possibly to help hold off fans who go crazy trying to get too close to them. The official Osmond family reason for the karate is that it's part of a family physical fitness programme. So watch out if you have a chance to get close to the brothers and you're feeling aggressive; they now have the know-how on how to really defend themselves.

"It's something that fascinated some of us for a long time," Alan the oldest brother admits.

The Hollies will be returning to the States for 11 concerts in mid-May. They will be playing mainly in the mid-western part of the country; a new LP, Romany, will precede them.

Harry Nilsson's next LP features a 47-piece orchestra and the arrangements of Gordon Jenkins, a man most young people don't know at all. Still, the Gordon Jenkins name was very powerful and meaningful in the 40's and 50's when he was one of the most active and successful arrangers. So it's nice to hear that Gordon is working with some "new" people. The LP incidentally was cut in London with former

Beatles press agent Derek Taylor making his debut as the producer.

Anne Murray's sixth LP has just come out, Danny's Song, which is the title of her newest hit single. Half of the LP was done before an audience at the National Arts Centre in Ottawa, Canada.

Having seen how European and Latin nations develop song festivals, a bunch of sharp Americans have launched their own effort which is called the First Annual American Song Festival.

It takes place August 30 through September 2 at the Saratoga Performing Arts Centre in Saratoga Springs in New York State. There is supposed to be fifty thousand dollars worth of prizes for the winners. The competition is open to both professionals and amateurs, but there is a cautious attitude among the

professionals about jumping into the competition.

Edward Bear has just been awarded its first gold single for Last Song. Its follow-up is Close Your Eyes which was written by lead singer Larry Evoy.

If someone goes to test drive a Toyota automobile, they can walk out with a special album featuring the Guess Who, Jefferson Airplane, Jerry Reed, Jose Feliciano, Generation Gap, Dixie, Al Hirt and Louis Armstrong. That's some bag of rock performers!

Robin Trower, former guitarist with Procol Harum, wrote eight of the nine tunes in his debut solo LP, Twice Removed From Yesterday, which has just been released.

When Black Sabbath starts touring the U.S. in May, their guests will be Beast, the new British band starring Dave Ball on guitar and Cozy Powell on drums.



Donny learns karate from an LA expert

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Roger Cook — refugee from Rock



Roger Cook

leaning towards better things in a musical sense.

"This new album we're working on has still got a commercial element, but it's a more serious attempt at making very good pop music. I think we're managing to capture a mixture of things between Sly and the Family Stone and The Who. Some of the vocal work is like the Carpenters, but tinged with that funky humour that Sly gets into it. Remember that as musicians we dig so many other people that we're bound to develop like that."

The new Mink album features their version of Stevie Wonder's Sunshine Of My Life, along with a lot of Cooke and Greenaway's own songs. A new girl member, Anna Dell, has been introduced on keyboards to replace Roger Coulam who left "because he's not too happy with what the group is doing." Anna has come straight from college into the business, and is apparently a good musical arranger. The New Seekers' producer Dave Mackay has also been signed up as the group's own producer. In the past they have produced their own material.

"We really needed a producer who could look at the music from outside the group," Roger admits. "And I respect the work that Dave does. That doesn't mean that we're going to become like the New Seekers, though, because with all due reverence to the group, I think we're more of a musician's group."

"With all these changes it's been like another gig for us," Roger told me. "In the past we've been enjoying ourselves, but we've never gotten serious about things. Now it's working out in both ways."

Blue Mink have just signed a new recording contract with MCA Records for America, and they are likely to visit the country in August. In fact, contrary to

belief, Blue Mink do work on live appearances quite regularly — most often at cabaret clubs in the North of England.

"We've suddenly found that we're enjoying working," Roger told me. "And we can go out now for the kind of money that makes it a worthwhile proposition . . . an awful lot of money! I'm also a little more liberated musically now, and we're all digging so many things."

"When we're working we take albums around with us, and they can be things as different as Marvin Gaye or Lou Reed. We pick up enough good vibes that way to implement it into our albums. I don't know if anyone will listen to the next album, though, because we created a barrier. But we've grown up a little more musically."

"I think there's a whole new album market now. There are the people who grew up with me — I'm 32 now — and they've got kids who are 12 or 13. Well, those people can't quite get into Bowie, though they may try to. That's a whole area of people who need entertaining, who aren't heavy, but aren't into Max Bygraves."

And that, hopes Roger, is where Blue Mink comes in.

"There's a whole revolution going on at the moment," he adds. "With Donny Osmond, Jackson Five, David Cassidy, Slade, Sweet . . . suddenly there's a whole lot of 15-year-old kids who aren't into acid rock, basically they're into people they can identify with."

"Now it's very difficult for people like Crosby, Stills and Nash and Led Zeppelin to get back into that music. T. Rex have . . . there's an old stalwart who came through in a pop sense."

"That's like Elton John and Cat Stevens. Basically he's pop, putting two fingers up to the world. Then there's this strange half-being who comes alive on stage . . . Space Oddity pleased me musically more than anything he's done since, but he's the leader of the revolution. Roxy Music are part of it, too."

Roger Cooke, as a solo artist, and with Blue Mink, doesn't nurture any false or foolish belief that he could become a part of that . . . he just hopes to learn as much as he can from all music business happenings, and to fill that gap for refugees from an era of rock 'n' roll.

Val Mabbs

TO jet-setters like me, who are used to belting from place to place at 45 mph in a Ford Popular (Circa 1962) there is still something novel about a train journey to the countryside.

So, when Elton John, Bernie Taupin, John Reid, Gus Dudgeon and Steve Brown sent me a return ticket to Moreton-in-the-Marsh, I naturally used it.

The famous five were launching their new label, Rocket Records. The idea was born when they were all working on Don't Shoot Me, in France last year. Elton's guitarist, Davey Johnstone, had wanted to record a solo album and John Reid, Elton's manager, had been foot-slogging round the various record companies trying to get him a good deal.

"No-one would offer a large enough percentage. We were all discussing it one evening and were getting quite drunk because the Chateau (as in Honky) makes its own wine. We decided to form our own record company. In the cold light of morning we wondered how serious we had been. 'Why not?' we said. 'It might be a good idea.'"

That's Elton's story of the formation of Rocket Records. His own contract with DJM does not expire for another two years and anyway, he is quite happy there. So, the label is launched with Long Dancer, Davey Johnstone and Kiki Dee with a few other acts — all relative unknowns — to appear on record later.

The basic idea is to run the label like Apple, as one big happy family with artists sharing in all the business secrets and creaming off a higher percentage. But the lads of Rocket have a sound business sense and don't intend that the money should flow like the wine at the Chateau.

"I don't think we're going to fail. I don't say that we're going to set the world on fire, but I don't think we are going to fail," says Elton.

And so we come to the launch. The Apollo programme being over, the company did the next best thing and hired a train. There were 300 of us. The artists and label personnel, some people from Island Records which is handling Rocket distribution; journalists, broadcasters, Tony King from Apple, Pete Murray and some hangers-on.

We all assembled at Paddington Station, yielded up our giant return tickets, the cameras clicked, the guard blew his whistle and we were off. The whole thing assumed a fairy-tale like quality as we rushed comfortably through the bright green fields of a spring evening.

Fast train to Moreton-in-the-Marsh

There are those who would criticise the record industry for having too much to do with marketing and too little to do with music. Anyone on that train on Thursday would have realised that it is neither of these that is uppermost in the minds of music people. It is drinking.

And so we sat and supped, and some of us had a chance to talk to Elton as he wandered through the carriages, and some of us were able to listen to the good vibes over headphones and some of us wasted the journey chatting up a delightful German chick who was a good foot taller than us when we finally arrived in Moreton-in-the-Marsh and she stood up.

Up till then it had been like any other press reception — apart from the travelling on a train aspect. But on arrival things started to happen that made it clear this was going to be a do-to-remember. We were greeted at the station by a brass band.

Here we were required to drink more beverages and supplied with an excellent cold buffet before the music started. First on was Rocket's singer / songwriter Mike Silver whose set was pleasant though unremarkable on first hearing.

Things had begun to get a bit cloudy by then and Long Dancer were greeted with considerable enthusiasm although I found them a trifle boring. They are just four guitarists — no drummer — and they sound a lot like America. There was hot competition to be on the Rocket label so presumably they have talents that are not apparent in a short set.

Instead of the expected Davey Johnstone solo, we were then treated to a jam session that was certainly the high spot of the evening. Elton got everyone on the stage and between them they rocked through a medley of Chuck Berry and Presley classics.

The cries for more were quietened by the suggestion that if we did not march sharply back to the train there would be no train. There was no hanging about. We all got back on the train and it went. Down at the rear I found a discotheque wagon in which I succeeded, in my elevated state of mind, to dance with my statuesque, blonde, Germanic Madchen.

Rex Anderson

PHILIPS

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Keeping up with JONES

Any new words for teenyboppers

IT'S been one of those weeks. By letter, telephone and telegram, I've been complained at, argued with and shot down. And I've learned that an infuriated David Cassidy fan in full cry can be as fearsome as a charging buffalo.

Actually I'm not the chap they really wanted. It was the chap (I'll never reveal his name) who reviewed the David Cassidy Song Book for Record Mirror. This nerveless but anonymous reviewer said that the music wasn't all that important . . . the book was important more for laying bare some hard-hitting facts about David, and for some shots of his unclad torso.

That David is alleged to have smoked pot is one grievous gripe. Seems the lad is on record as saying all drugs are dangerous; that his best mate killed himself through addiction.

That one writer claimed David was just about finished as a superstar caused further fan fervour.

But worst of all is the insistence of newspapers in calling Cassidy fans either teenyboppers or (much worse) weenyboppers that's been the biggest complaint.

So look . . . how about YOU coming up with a better title to express supporters of Cassidy-

mania? Newspapers and magazines need a terse telling title to fit headlines and so on. If teenies or weenies are out - well, what replaces these words?

I'll lash out free albums to fans who come up with worthwhile suggestions.



GIRL-of-the-Week Dept (part two): Bowing to public demand, here's a picture of the now-singing Marie Osmond (13). It shows her making her professional debut with her brothers - she duetted with Donny on Where Is The Love? in a Las Vegas hostelry. She'll be guesting regularly from now on. And my information is that she's got a fair old voice.

David Bowie mystifies the inscrutable Japanese

SEEMS the Japanese are far from inscrutable when David Bowie is around. He's left audiences there mystified and alarmed.

The Sunday Observer reported: "Bowie and the Spiders might really have come from Mars. Nobody could make head nor tail of his violent and erotic narcissism."

"Tokyo's best-known singers, boys as well as girls, are more cuddly than corrupting. Bowie's programme began with his rising on a platform, kneeling like a samurai in an iridescence kimono. Not even a white cloak painted with Zen sayings that he wore (briefly) helped to bridge the gap with his audience."

"They were puzzled, espe-

cially when towards the end of the show he made love, wearing only a pink jockstrap, to the guitar of his half-naked lead guitarist."

Puzzled? Not half as clever as they think, those Japanese!

Noddy moves house

WHEN Slade went on tour, they used to get manager Chas Chandler to book them into the type of hotel that cost but 25 shillings a night, bed and breakfast. When they had a number one hit, they felt they should perhaps make an attempt to live more like pop superstars.

They went to Chas: "About these hotels . . . shouldn't we start staying somewhere better? In future, please book us into 30 bob a night hotels!"

Now, at long last, Noddy Holder has splashed out on a home of his own. He will move from Wolverhampton council house, where he has been residing with his folks, into a superstar £50,000 mansion-pad.

+ + +

NOW Elvis Presley's "man" Colonel Parker is looking into the bootlegging business. He's asked the Elvis fan-club members to keep clear of bootleg stuff and says: "We're trying to make clear the fact that persons and clubs that deal in bootleg material are working against the interest of other Elvis fans."



GIRL-of-the-Week Department: This is Katie, of Mac and Katie Kissoon - though, for sure, you'd never mistake her for the amiable Mac. This is another of those gravely under-rated duos who sing with flair, soul and style. One of my favourite on-disc teams. They've just come back from TV and club dates in Germany, Belgium, Luxembourg and Holland - and the single Change It all has hit the charts most everywhere they've sung. K-k-k-Katie!

Another lick for Millie?

MILLIE Small - come in, please; Your Time's Up! That is roughly the message I've been asked to pass on, by Island boss Chris Blackwell, for the girl who had a world smash with My Boy Lollipop in 1964.

Millie, who sold four million copies of that single (and was top disc in Nigeria for TWO YEARS!), appears to have vanished, but Chris is anxious that she resumes her disc career. It was thought she'd moved to Singapore . . . but so far, no trace.

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A PROMOTION

Mud: taken to the cleaners!

THE FIRST thing I was asked when I met the "Crazy" team of Mud was: "Has Peter Jones returned from somewhere in Antarctica yet?"

I laughed, and replied, that, although Peter was on holiday, he had returned from Antarctica!

The reason Peter had taken off was to hide from the dreaded new Tango that the group successfully launched into the charts via a Nicky Chinn and Mike Chapman song called Crazy. I asked if the success of this record had made any noticeable difference to the group who have been "doing the rounds" for five years now.

"Yes, we're getting more money these days," laughed lead singer Les Gray. "Seriously, though," he explained, "we are getting more money now, but it has also meant that we're having to lay more money out."

Sullivan

"You see," said Rob Davis the group's lead guitarist, "the bookings are getting better all the time and we've got the Gilbert O'Sullivan tour coming up so it was decided that we needed new PA equipment, a new van for the equipment and a car for us to travel in."

They're all having brand new suits made, too. "When we recorded Crazy," said drummer Dave Mount, "we decided to go with the theme of the Tango tempo and have colourful suits made, and we also got together shirts and ties. We're now each get-



Rob Davis



Dave Mount

playing seriously too, and is currently taking tuition in the classical guitar. He meditates and studies Yoga. I must admit that at our meeting he quite astounded me.

We were all asked if we would like a drink and the usual requests for alcohol and cola were accompanied by one from Rob for a cup of boiling water please. Into the cup, when it

by
**Norman
George**

ting two more outfits made in similar style so that we can change around.

"Believe me, it's been a case of putting the suits into two-hour cleaners most days. We all get hot on stage, and often we've needed the suits the next morning for picture sessions so our lives have been one long round of visits to the cleaners!"

"Also," added Mud's bassist Ray Stiles, "on tour with Gilbert, we'll be playing dates on the Continent and I can just imagine the problems of walking into a Continental cleaners and asking them to do things quickly. Anyway I don't know how to say 'Do this in a hurry darlin'' in 14 different languages!"

The group have been doing the rounds of caba-



Ray Stiles

ret and concerts. "We played our first concerts with Jack Jones," recalls Les, "and I must say he's the best singer I've ever heard. Just standing in the wings listening to him made me want to go away and hide somewhere. He's got the greatest voice around."

They're happy about appearing with Gilbert, too. "I suppose we're all confirmed O'Sullivan fans," said Rob, "he is one of the most brilliant talents this country has produced. If I could write songs like that I'd be really pleased."



Les Gray

Rob is the most serious and quietly-spoken member of Mud. He takes his

arrived, he put what looked like a tea bag, but imagine my horror when the liquid began to turn

red! "It's rose-hip tea," he explained. Then the rest of the lads delighted in telling me that the other colours of tea Rob drinks range from yellow and green to blue!

The group have recently been in the recording studios cutting a new single. It's another Nicky Chinn and Mike Chapman composition called Hypnosis and they are all very pleased with the way it's turned out.

Fans have been making fun of the group recently, ever since a national newspaper carried a picture of them with short hair!

Sideburns

"It's true that we had our hair cut," said Les, "we went to see a guy called Andy at Vidal Sassoon's barber shop and he cut the sides and top of our hair. He also asked us to shave off our sideburns for the picture. When the picture was taken, he pinned-up the back of our hair and made it look very short from the front."

"It was fun, but I do want to assure people that, although we've had our hair cut, it's not as short as it looks in that picture!"

When I was leaving Mud, they asked when Peter Jones was returning. I said that he was due back this week. "Why?" I asked. "Well," they replied, "Our next single is also in Tango tempo, and this time we're really determined to teach him the dance that goes with it."

Peter, I hope you have a nice trip to Antarctica again!!!

The scene is a recording studio on the Old Kent Road, not a winkle's throw from Bert's restaurant which does a roaring trade in jellied eels. This particular studio, Maximum Sound, is a far cry from the usual run of impersonal 21st Century West End complexes.

From the vast speakers somehow stuffed into the corners of the cramped control room comes the sound of a jangling guitar, bongos and the elegant thud of a tuned talking drum. Manfred Mann and the Earth Band are laying down the rhythm track for a number called I'll Be Gone.

As a measure of the time it takes between recording and an album appearing, Colin Patten, the bassist, says that it'll probably be released round about Christmas.

Manfred, something of a stickler, satisfied after at least half-a-dozen takes, and suggests steak pie and chips at

Rene's Cafe over the road. "The thing is," he tells me, "that an unsatisfactory backing track isn't going to be hidden by overdubs or vocals. It just sounds worse. Sometimes you have to keep on and on until you're in a hypnotised condition and you get so loose that it's right."

In the meantime the Earth Band, comprising Manfred on keyboards, Colin on bass, Mick Rogers on guitar and drummer Chris Slade, have a new single out on Vertigo called Get Your Rocks Off. A good stomping rocker, it could well re-establish Manfred as a chart name if past experience is anything to go by, for it was written by Bob Dylan, who gave the original Manfreds two of their biggest hits in the sixties with If You Gotta Go and The Mighty Quinn (which still forms a highspot of the Earth Band's show).

The Earth Band, is studiously avoiding the pitfalls that held back Chapter Three. Long

solos, for example, are sparingly used. "Usually it's a case of rock musicians trying to prove that they can play a five-minute solo as well as a jazz player. Most of them bore me and I'm sure they bore the audience, too."

The biggest challenge for the band now is to find places in England where they can play to a reasonable number of people and, with them presently in Germany and a second American tour coming up in the summer, there's more than a hint of danger that greener pastures may lure them away.

If a few more British fans took a listen to Get Your Rocks Off and the last album, Magnified, Purified, the future of a pretty good band would look a lot brighter. Manfred has still a lot of music to offer.

**Rick
Sanders**

More Music from Manfred



Smile while you're makin' it
Laugh while you're takin' it
Even though you're fakin' it
Nobody's gonna know...



The words are from O LUCKY MAN! Alan Price wrote the songs for this new movie about a young man's search for the things everybody wants. Money. Success. Wisdom.

McDowell. From 'If' to 'A Clockwork Orange' he's been right on target. Right attitude. Right choices. He's got lots of reasons to smile. The spirit of O LUCKY MAN! is director Lindsay Anderson. He

makes a movie every five years. You don't forget them. 'This Sporting Life' started it. 'If' was a timely explosion. O LUCKY MAN! takes it a step further. From May 3rd. WARNER RENDEZVOUS Leicester Square.

JAMES Paul McCartney, to judge from the TV spectacular of the same name to be beamed into homes across the length and breadth of the country on May 10, has finally let it all hang out.

Following in the well-worn path of the traditional British rock and roller — see Tommy Steele and Cliff Richard for examples — he has emerged from the quiet years after the Beatle break-up as a fully-fledged bona-fide all-round entertainer.

James Paul, equally at home with a steamy old rocker like Long Tall Sally or a nonsense singalong like Mary Had A Little Lamb, can tap out a song-and-dance with the best of them, shows a delicate touch of whimsy, and looks as if he's going to combine the Jekyll and Hyde roles of greasy teenage rocker with Wings and that of television personality at the same time.

At any rate, there doesn't seem to be any need for him to worry about what he'll be doing when he's 64.

Denny Seiwell, drummer in Wings, told RM last week that the band's aim was to appeal to everybody from six to 60. With a leader in Paul, they'll be all right. If ever there was a man who understood what pop is, it must be him — nothing ever gets too heavy, there's always a touch of the mickey-take to prevent a complete topple over into dreadful schmaltz.

The show, which is basically light entertainment and no more, is a showcase for Paul's amazing ability to be all things to all men, women and little lambs.

Cavorting

Mind you, he doesn't sing Give Ireland Back To The Irish. The tone of the show is set when you see the lovely Linda, bearing an increasingly striking resemblance to David Bowie, cavorting across fields on a white horse, in slow motion, followed by a speeded-up Paul on the same horse.

Mary Had A Little Lamb comes through on sound while everybody rows across an ornamental

McCartney lets it all hang out

by
rick
sanders

lake, Linda swings on a swing and several sheep heave into view.

Then comes Paul's bringing it all back home section, shot in a Liverpool pub; the beer flows, Paul touches his dad for a few notes, Gerry Marsden smiles hello, Auntie Dill too, and everybody sings You Are My Sunshine, Tipperary and Pack Up Your Troubles except Linda, who being American, doesn't know the words. Now that should knock them out in the States — the British Pub in real life. Almost.

Slicked

There's a gently campy production dance number, straight out of the Busby Berkeley / TV Toppers book, in which Paul wears slicked down hair, pink tails and golden shoes, and dances pretty well, until the picture flashes to Paul and Linda saying that American popcorn was always better than the English variety, and the band, on a studio stage surmounted by a threatening emblem, launch into the theme from Live And Let Die, the new Bond film.

On come the film clips of motorcycles crashing; Roger Moore in a speedboat that leaps out of the water, all sorts of fun and games.

"A Beatles Medley" says the fancy lettering on the screen, and as in a Polo commercial, men and women in the street have a go at She Loves You, Yellow Submarine and others; they're usually grossly out of tune but having a good time, and the dubbed-on backing



track has a bit of fun trying to adjust to their unusual timing and pitch.

Finally we come, at long last, to a set of live numbers from the whole band, of which I'd have preferred a little more and a little less of the soft-centred variety bandbox corn.

Wings show themselves to be a great little band, playing pop in the best sense of the word. Over their two years together they've grown tight and tasty and, as Denny Seiwell said, have learned to keep it utterly simple. The only suspicion of ego-trip comes from Paul, who knows how to use his face to best advantage for the camera, but after all, a good front man is no easy thing to come by.

Henry McCullough's

The Mess, a stomping twelve-bar rocker, is followed by Paul's Maybe I'm Amazed — the song of which Rod Stewart once declared "If you don't know it then I don't know where you bin" — which leads into the biggest treat of all as far as all of us in the ATV preview room were concerned.

Twitched

Feet of staid-looking TV executives started to twitch the minute Wings launched themselves into what else but Long Tall Sally, the Little Richard classic that the Beatles' used to close their act with in the early days.

The revelation is that Paul, unlike many an ex-rocker, can still crank out that incredible screeching high-register voice as he approaches his middle years; the old edge hasn't gone.

Finally the titles roll and we're left with Paul on a stool playing a solo acoustic rendition of Yesterday to the rest of Wings, who are sitting at his feet. But, having seen what the band are capable of, they aren't going to have to play on nostalgic reminders of former glory.

At a time when good, spirited simplicity is at a premium in pop, you could do worse than put your money on Wings to be one of the biggest successes of '73, and a few years to come.

Dusty — a bargain

IT HAS simply got to be the bargain of the year and who doesn't want one?

Tell you the secret straight away! It's an album called The Magic Garden, or if you prefer an alternative title, This Is Dusty Springfield Vol. 2. And, believe it, if you can — it sells for £1.29!

Dusty, the girl who was born in West Hampstead, London, on April 16, 1940, really brings back memories of the great stuff she introduced to the market with this collection. Songs like How Can I Be Sure, Windmills Of Your Mind and her magnificent The Look Of Love from the Casino Royale film.

Think back for a moment to those early days. 1968, no that's wrong! 1958. Heaven's above, 15 years back! The BBC had a Saturday evening television slot called 6.5 Special. Dusty answered a trade press advertisement and became one of the Lana Sisters, who made their debut on this, the Beeb's first pop television programme.

Two years later The Springfields came into being. Dusty had a brother Tom who was an A & R man, guitarist and pianist. He had been working on the idea of forming a trio for some time, and with agreement from his friend Tom Feild and sister Dusty the venture was launched.

The Springfields split in 1963 but by then they had notched up chart entries with Bambino, Island Of Dreams and Say I Won't Be There. And from the ashes of a burnt-out dream Dusty emerged as a solo star. She had achieved a following and the fans rose numerically in thousands as she released what must be one of the finest pop record debuts, I Only Want To Be With You. It was issued on November 8. On the seventh of December she hit the Top 20 moving on to capture the number four position. It was a fighting, attacking Dusty.

Since that first record Dusty has of course been in the charts on many occasions. Her fast, up-tempo material has included hits of the calibre of I Just Don't Know What To Do With Myself (where she battled chart honours with Dionne Warwick), In The Middle Of Nowhere, Little By Little and the track from perhaps her finest album, Dusty In Memphis, the frantic Son Of A Preacher Man.

Dusty is, of course, a skilled interpreter of the ballad. Among her hits in this vein have been Losing You, Some Of Your Lovin', You Don't Have To Say You Love Me, All I See Is You, Give Me Time and the really beautiful Clive Westlake song, I Close My Eyes And Count To Ten.

Albums have appeared constantly since the first one, A Girl Called Dusty. Mention has been briefly made to perhaps her finest hour, Dusty In Memphis.

At the time it was made, the album attracted considerable attention and people aired extreme points of view on this new project. As it was, those who said she would really sparkle in the esteemed recording studios at Memphis were proved right in no uncertain way.

Among the album tracks were Just One Smile, So Much Love, Breakfast In Bed and In The Land Of Make Believe. Record critic Stanley Booth came out with the complimentary comment on the sleeve notes of Dusty In Memphis: "Dusty Springfield's Memphis album, while it is quite different, is worthy to be compared with Aretha Franklin's great albums — and that's saying a lot."

Somehow in recent times we haven't heard so much from Dusty. Her temperament has often captured column inches relating stories of custard tarts — and somewhat harder objects — being thrown across restaurants! But so what? We need someone as dynamic as Dusty on our current scene.

**Tony
Jasper**

RED LIGHT SONG

is the first single from
the debut album
by RSO's first new signing

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'No we don't copy Slade,' say Geordie

IT'S SOMETHING of a blessing that the musicians in Geordie are, as their name suggests, well built northern lads.

Since their chart hit with All Because Of You, the group have completed a hectic tour of Spain, and after arriving back in England on Monday night the group spent a full day on Tuesday undertaking interviews and an appearance for Top Of The Pops!

"We don't mind that at all," grinned guitarist Tom Hill. "We've been lucky really because we were never short of work as a local group, and now we can cope with things more easily. But after Don't Do That made the bottom half of the charts last Christmas everything's happened so quickly. It all gets a bit exhausting — but hell, it's better to be working than sitting around."

When Don't Do That failed to reach the upper part of the 20, Geordie were naturally disappointed, but not entirely despondent.

Highest

"The fact is it had the highest sales over Christmas," they explain. "Unfortunately, though, they freeze the charts then, so it didn't do us much good. Then as soon as Christmas was over that was that. But now we're pretty chuffed because All Because Of You is doing so well, and in fact it was selling even before we were getting much airplay from the BBC."

"I think the reason for that is the live gigs which we've been doing — and that's really encouraging."

"Even in Spain, where we expected to come up against a real language barrier, the audiences were fantastic, leaping

around and even calling out for tracks from the album."

Hope You Like It is the title of the album, and it is particularly amazing in that it was recorded in the record breaking time of two days. The intention of the group was to obtain a live feel on the recording, and to increase this effect most of the numbers were cut in one take.

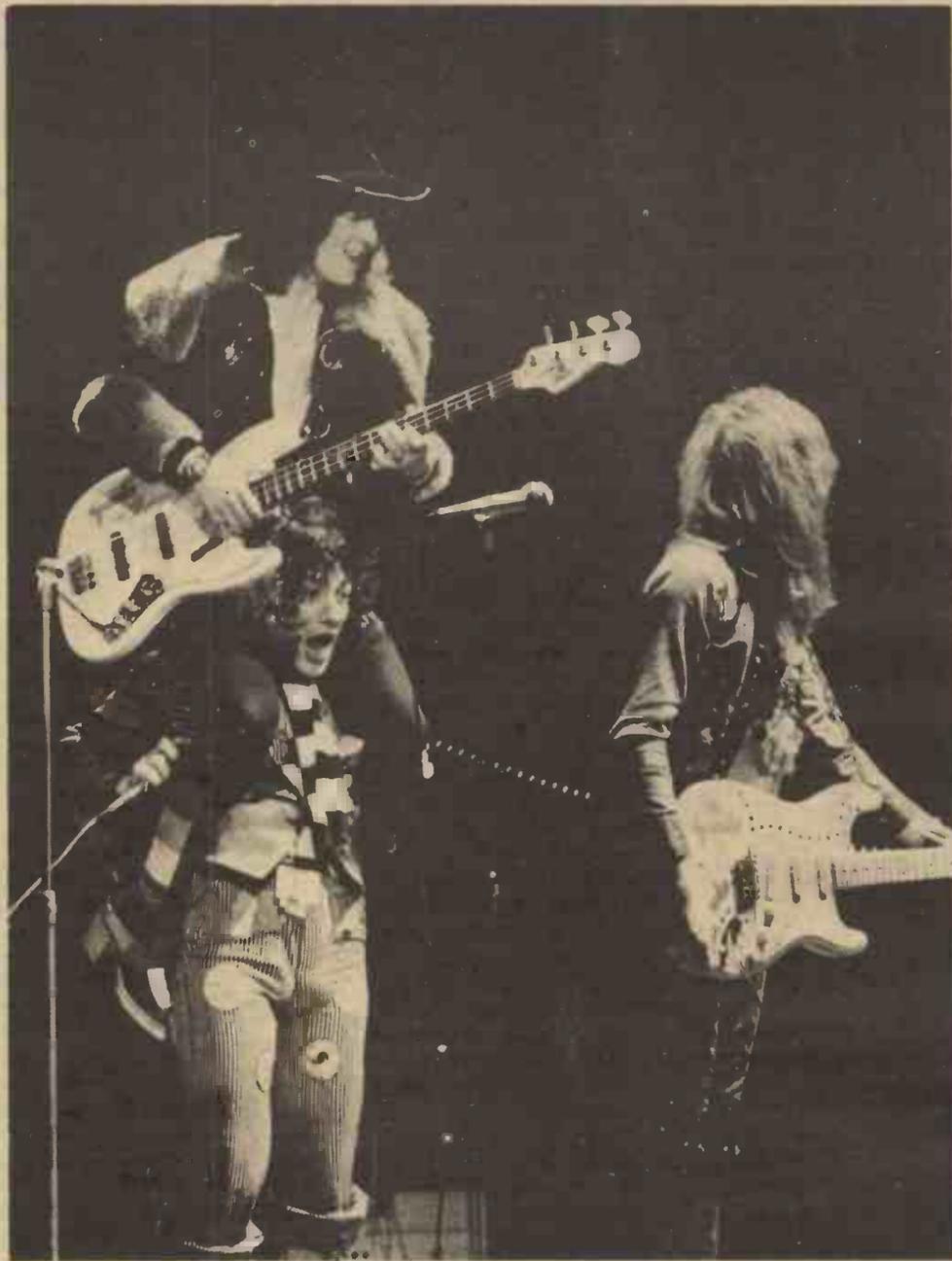
I wondered if Geordie had found themselves being greatly compared to those other merry Tynesiders, Lindisfarne, at this early point in their career.

"I think where we and Lindisfarne differ, apart from our actual musical styles, is that Lindisfarne used the North East as a gimmick, whereas we are the North East," commented lead singer Brian Johnstone. But when I pointed out that the use of the name Geordie rather suggested that the group were capitalising on their roots, he added: "Well to be quite honest, the name Geordie was thought up by the office."

"We didn't like it immediately because we thought it was corny, rather like a group from London calling themselves Cockney. But everyone from the North East seemed to latch onto it — in fact they seemed to be quite proud that a group should take the name."

"Lindisfarne were a bit of a stumbling block for us at first, because kids thought we were going to be just like them, but when they listened they realised that we were completely different."

Comparisons have also been drawn between Geordie and Slade — not only by the record press, but by readers, too. I wondered how the group



felt about this.

"Aye we've heard that," Tom Hill replied, smiling pensively. "It doesn't annoy us because Slade are so big, and, well, they're such nice blokes. It's completely untrue though!"

"It's just that Slade were the first band to move about on stage and involve the audience, as we do, but we've been doing that since we started, and we're not about to stop now. All I can say is that if people listen to our album they'll realise that it's completely different to anything Slade do. And on stage we just do what is natural to us."

Another aspect of the group that is also completely natural is their broad Tyneside accent: something which has caused considerable belly-laughs.

"We were doing Crack-erjack the other week and this bird who worked in make-up came up to us and said 'You blokes don't half speak good German' We couldn't believe it! That ended our chatting up for that day!

"The funny thing is in Spain they seemed able to understand us. It's not as though we mind, it just makes for a good laugh. We're constantly being mistaken as Welsh, Scottish or even Irish . . . but nobody seems to have heard of a Geordie accent."

Personalities

"It surprised us that the number that went down best with the Spanish audiences was an old Geordie folk song called Geordie's Lost His Liggie — but half our English audience can't understand it. I think it must have been our personalities on stage that won them across. They obviously realised that we were having a good time and they just followed suit. It's the best country we've been to in Europe without a doubt."

Between their hectic tours Geordie plan to spend some more time in the recording studio in May. But before that they embark on some more dates around Britain, and after across the

Atlantic to the States.

"Everyone thinks, oh you lucky things touring all round Europe," say the group. "But what they don't realise is that the minute you get off the plane a succession of radio, TV and press interviews follow, and then we go straight on to the gig. Hell, we love it really . . . but people have no idea of the work involved."

"We realise we've been incredibly lucky, too. Even when we first started we took some rough tapes down to London and the record company signed us up straight-away. But there's lots of groups who can plod round with demos for months without being signed — if they get signed at all!"

Happily for that enterprising record company, Geordie's luck and their own — if luck is the prime ingredient — certainly seems to be following through.

Mike Beatty

Badfir

IT'S a long time since England gave anything really good to Badfinger. OK there were some hit singles and the aura spinning off their connection with Apple and the Beatles, but America, and to a certain extent Mr. Harry Nilsson, had to take care of the rest.

So when the group's Without You was named best song and international hit of the year in the Ivor Novello Awards, it was fitting recognition back here in Blighty.

But it's more than just that. Right now Badfinger are in "limbo". They readily admit it. Looming over them at the moment is their split with Apple which goes through in July. Then they switch to Warners and hopefully a new identity.

I caught up with them this week laying the finishing touches to the fourth album at Olympic studios in London. At least they were supposed to be there but we finally met-up in the boozier.

When they had got over the shock of somebody actually coming to interview them, we soon started rapping about the split, and the awards.

"We're really pleased about that," says Pete. Tom chimes in: "Does it mean we get to appear on television?" And there's an ironic ring to his question because really the band have been so successful in the States yet lack attention over here. Manager Bill Collins puts

IT'S A FACT of life that the more successful a band becomes, the more spare time its members have on their hands.

It's been like that for a couple of years now for Black Sabbath and the boys from Brum know only too well what over exposure can mean to the band.

Lead guitarist Tony Iommi hasn't been twiddling his fingers when the band have been off the road. He's been busy helping to build up an agency in the Midlands and is currently in the process of launching Necromandus, a four-piece rock band from Cumberland.

"We used to play up that way quite a lot," Tony told me, "and we played with Necromandus several times. We became friendly and when we set up the agency it seemed an ideal way of helping them, so I became their manager."

"They've been together for over five years and I've been managing them for the past 12 months — in many ways they are like Sabbath, both musically and as far as their background goes. They write and play very technical material and always keep it heavy, even though some of their songs are soft rock."

It certainly is quite unique

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nger go out to crack England

his finger on it when he says: "Nobody in England really knows where Badfinger are at."

"We are not really a commercial band, yet there has been commercial success. It's all very confusing for the listeners."

So the Ivor Novello Awards, for a song which became a world-wide number one hit, only further underlines the spectrum of talent within the band. It reminds everyone that Badfinger ARE a major song-writing talent.

Day After Day was a long time back now, that old tie with Apple and inevitably the "Beatles Friends" tag, is coming to a close, and possible the new deal with Warners will establish a sharper identity.

Pete admits things got confused when Nilsson sang a song he thought was written by the Beatles and then the word got around it was Badfinger. It was a sort of song-writers Who Do You Do situation.

Treatment

"But he really showed us what could be done with a song," says Pete. "It's nothing like our own cut on the second album. I mean to us our version seems real and Us. But Harry took the song, gave it the treatment, and got it to so many people."

Remember, more than 35 artists recorded it, including Andy Williams.



Tom and Pete, that is Tom Evans from Liverpool and Pete Ham from Swansea, completely co-wrote Without You, in a collaboration almost equally split by chorus and verses. But as we wandered back to the studio for reduction work on the tapes Tom explained that everyone was now doing his own songwriting thing.

The subject of the group's split from Apple cropped up. "We felt we had to go," said Pete. The company had been really good to us and everyone helped us a lot, but we felt it was time to become a separate entity. It was an annoying thing, everyone associating us with the Beatles. In America we started out as the band the Beatles dug. But we really are grateful for the help being involved with the Beatles gave us.

"It's just that thing about 'if the Beatles dig 'em they must be all right' that bugs. Sure we did a lot with them. Bangla Desh was really something and playing on George's album."

They played on My Sweet Lord too. "Maybe because of the feel we had for playing along acoustically. Perhaps it's difficult for session men to get into it like that. But we are not session men. There are few people in the business who know what we have to offer."

The Americans surely do. Their last album came very close to Gold in the States.

"But we are a little worried about not getting to English audiences," Pete adds. "The problem with constantly working in America is that you start being American. We want to get back to

that Earthy British feel."

He says each member of the band, half Liverpool and half Swansea with Joey Molland (L'Pool) and Mike Gibbons (Swansea) making up the four, will get into separate things in future. Then there's the new deal with Warners. "It's right for us to go. It's a risk for us. We could always fall back on the Apple thing in the past. Now we are on our own. Maybe that's what we need."

By now we were sitting in the reduction room at Olympic, Spam sandwiches were making the rounds and Southern Comfort was on the way.

We kept getting flashes from the first track on the newie and you soon sussed what it was all about. "Now the time has come to part" and "You are the apple of my

eye but I must leave you."

Mike's sitting there grinning and digging it. "It gets better and better," he says. Then there's Joe whose face, attitude, and voice, seem to sum up all that was good in the Liverpool boom.

Joey wrote a lot of the songs on the new album and as we listen through, he nods with approval. There's a big range. From the melodic and sensitively performed work to driving rock and even a little country blues with slide guitar, and some really nice stuff from Pete whose playing really is good.

Aside from the album, playing in England is about the only other achievement that could set them alight again.

There could be a single out, but Joey admits: "I'd hate to be the one to choose it."

So could they be going on the road again in England? "Probably not until Autumn," says Tom. "I've been on the road in England for 12 years and it's only in the past couple of years we've been touring a lot in the States. But when we play here we get little response. It's just play the hits and that's it. Yet because our albums are so successful in America, people really want to hear all our songs when we tour."

Peter Harvey

Necromandus —a second Sabbath?



to find a band who can play soft rock with a heavy feel without bludgeoning the songs to death, and from what Tony was saying, it seems that Necromandus have that invaluable quality — musical discretion. The line-up of the band is Bill Branch on vocals, Barry Dunnery on lead guitar, Den-

nis McCarten on bass and drummer Frank Hall.

"There are so many sides to the music industry that the more you know about the other sides, like producing and managing, the better it is," Tony said. "For me managing Necromandus gave me the opportunity to see what life is like on the

other side of the fence. Apart from anything else, it was a challenge to pick up an unknown band, and try to get them off the ground. One good thing which has come out of the operation already is the agency, as after I took the band on we built the agency around them.

"It's doing very well at the moment. It isn't making THAT much money but it's growing all the time, and we're even getting into promoting in the Midlands now. Necromandus isn't the only band on the agency but they are the only one which I handle personally. The guys at the agency do all the donkey work and I look after their affairs in general.

"I give them advice, and try to shape their career, and I act as their producer, but there are a lot of things which I can't do when I'm on the road, so the agency guys take care of it."

Being away from the band while he's on the road, can have its drawbacks for Tony, but it also has its advantages. "Wherever we go on tour I always make a point of personally meeting the promoter and the agent and try to fix something up for the band. That way I can pick the right venues for them."

Necromandus have just

done a series of British dates with Sabbath and are doing "very nicely" according to Mr. Iommi. "The next thing is America," he said. "We'll get them over there for about three weeks and that'll knock a few edges off."

Even though Necromandus (one group name that you can't shorten) have the added advantage over other unknown bands of having the guiding hand of Tony Iommi, I wondered what qualities the Sabbath guitarist thought a band needed to

make it to the top.

"The band must be well disciplined, patient, and have the ability to work hard," he said. "I'm trying to impress these things on the band as well as passing on my experience, but it's hard to say what a band needs to be successful — if we knew we'd all be at it."

Charles Webster

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Simon turns a few heads

HE'S HOME. It's all over. Simon is safe. Hauled, or is it pulled, pushed, kicked into an orange Volvo, Simon is being driven at police speed away from London's Oxford Street, Harlequin record store.

There, left behind in driving rain around four o'clock last Saturday afternoon, are some 200 girls, screaming the name of Britain's answer to David Cassidy, S...I...M...O...N.

Six hours earlier Watford's High Street had witnessed a quick but effective visit from the 18-year-old guy with a double A-sided record, Baby (I Got a Go) and I Wanna Love My Life Away.

10.30 a.m. is early for some on a Saturday but a fair sprinkling of Turner fans were about. One was Jenny Tooman, another Susan Tranter. "We're supposed to be working now. We had to come. He looks so great. We've seen him on telly and film."

"He's smashin'" was the verdict of Michele Fenton, Alison Whitfield and Gillian Greenwood.

The supreme compliment came from Penny Brown, "He's better than David Cassidy and nobody could be worse than Donny Osmond."

It was peaceful until Simon arrived. Then the not-too-large gathering suddenly swelled with a plentiful supply of passers-by and, hey presto, Simon Turner was in business and demand.

Here at Watford's Harlequin, as he did at the two venues to come, Simon went behind the record counter and signed numerous photos of himself as well as copies of his single.

Generally people were quiet but happy and friendly. Certainly a contrast from Oxford Street where Simon's body got somewhat of a rough treatment.

Watford over, the next personal visit was set for Guildford, some 60 miles away and needing a hectic drive to reach by the promised time of 1.00 pm.

Simon was to make an appearance at the Harlequin record branch found in Tunsgate Square, a



Simon gets down to some autograph signing.

dreary, lifeless modern shopping centre which should never have been built.

Far from an ideal site this for a personal visit. The shop is just a little too far away from the gaze of shoppers in the more busy High Street. So there was a smallish crowd. They showed enthusiasm. One to really go for Simon was Sarah Allen, "I love his record, it's great." She seemed somewhat starry-eyed.

And there was a rather nice chorus of "We read Record Mirror" from a bevy of girls.

On then to London and the day's major happening, but first another long drive through crowded traffic with fear of not making 3.15 pm.

Here, outside 201 Oxford Street, things were happening. Jayne Penston, Mandy Bolton and Penny Talbot were well to the fore of a considerable crowd outside the main entrance. And why were they there? Simon, of course, but they told me I could have found out if I had read Record Mirror!!

Simon's record is not, at least not on this Saturday, in the charts but as at the other two places a sur-

prisingly large number knew the record well.

One avid disc fan was Karen Butcher, "I like it." Susan Light went one step further by exclaiming, "I like him."

Both sentiments were echoed by Wendy Grimshaw and Margaret Ginty, more RM readers.

When Simon arrived it all suddenly happened. Screams rent the air and hungry people went for Simon Turner. He somehow managed to come out of a melee without losing an ear or eye, keeping his pullover free from holes and still looking the star role.

At first about 15 or 20 were allowed in and they queued reasonably patiently for the wanted autograph. And then everyone filed in. It was February, sale time or Jumble Sale opening, one mighty no-stopping rush of very determined females and a few somewhat stunned and rejected males!

Someone had the idea for him to stand up on a stool and be seen by everyone. This he did for three seconds before being hauled down for the private attention of those near him.

He did get out, somehow. Maybe he's been training with the English rugby forwards in emerging from a mass of bodies unharmed and learning the sprint from Olympic athletes.

And so there he was dragged by the crowd in the street outside while his record company people pulled and tugged him into that orange Volvo.

The girls, screaming and some sobbing, left in the distance. And one girl walked away clutching her RM David Cassidy story-book with Simon Turner written in bold writing across it.

And what do we make of that?

STRICTLY INSTRUMENTAL

All strung up on nylon

by Rex Anderson

IT SEEMS to me that man progresses by a painful process. It's known as breaking the rules. When it affects social systems and government policies it's called revolution, but when it is just a little change in something that only affects a few people, it's called innovation.

Man has been breaking rules ever since he first climbed down out of the tree and stood upright. It was probably some young monkey rejected by his elders and betters for his radical ideas. "Don't do it," they said. "We've always lived in trees or walked on all fours on the ground. Go down there and stand upright and the predators will get you."

What did he do? He went down and stood upright. "Hmphugh," he said — which translated means: "girls love tall men." And they did. Result: lots of upright citizens. The predators were scared out of their wits. They didn't come anywhere near them.

Look at me. I'm a great writer. I break rules. A preposition is something you shouldn't end a sentence with. There you go. And never start a sentence with "and." But the rule I've broken is far more devastating than that... it's one of my own.

How many times have I pontificated from behind this column about the treatment of guitars? About once a month for the past 18 is the answer. What is one of the major rules about guitars? Never put steel strings on an instrument designed for nylon. That's the one. I've broken it.

I'm a nylon man myself... always have been. Tights don't turn me on at all. And when it comes to guitar I prefer nylon strings. They are easy on the fingers, classical guitars are cheaper, they stay in tune longer, are easier to hold down and I think you get better intonation.

Mind you, for stage work, and I do just a little, steel are essential for volume alone. There's always been a guitar I could borrow and for solos I have always reverted to good old nylon. However, recently I started getting back into the blues with renewed vigour and nylon just doesn't work for blues.

To begin with it doesn't sound right. Then you don't have the sustain that you need with nylon

strings. Further, you can't bend nylon strings so that the note rises a tone-and-a-half.

Now I have a guitar which is sort of spare. It's quite a nice instrument in its price range but it doesn't compare with my normal guitar mainly because its face is about a quarter inch thick. It has a lovely booming bass but the treble is non-existent.

Now, the reason you don't break the rule about not putting steel strings on a guitar built for nylon is simple: (a) the face is too thin to support the tension; (b) the neck has no truss rod so it will twist under the strain; (c) the bridge will probably pull away from the instrument; (d) you'll cut nasty grooves in the bridge that will cause buzzing noises.

It struck me first that the only way to brighten the treble of my spare guitar was to fit steel strings — but I remembered the rule and didn't. Then I thought about it and decided that if I just fitted steel treble strings, and ultra light ones at that, the tension would not be that much greater — especially if I tuned the guitar down a semitone or so.

The thing is built like a tank so there is not much danger of the face splitting or even the neck bending. The action is abysmal anyway, so a little more won't matter that much.

Did you ever listen to those old country blues players? They never even tuned their guitars let alone worried about rattles and buzzes. Intonation and clarity you can forget about... it's all down to phrasing, rhythm and some indication of the key.

I've just restrung the instrument for the second time and in the space of about six or eight months there is no appreciable deterioration in the guitar at all. Furthermore the sound is perfect. I was amazed when I first put the light gauge steel strings on... just what I had been looking for.

I've played on all manner of steel strung guitars and I've never really found the sound that was right for me. Here it was. All right, it's hard work and it goes out of tune quickly, but tune it into a chord and slap a bottleneck on it and it's exactly the sound of those old country blues guitarists.



The crowd waiting for Simon in London's Oxford St.



Two RM readers, Susan Bribart and Penny Brown meet up with Simon

TONY JASPER

around the country

Billboard/RecordMirrorAwardWinners

AS ANNOUNCED in last week's Record Mirror, the Billboard / Record Mirror Awards were presented following the interval on the Saturday evening concert of the Fifth International Festival of Country Music. The awards were presented by legendary country music artist Hank Snow and Billboard's Country Music Editor Bill Williams.

GEORGE HAMILTON IV, who received a special award last year as Ambassador of Country Music, wound up as Top US Male Artist. George, as everybody must know, is the most frequent US country visitor to these shores and, last October / November, set new records as he headlined the longest country music tour ever staged in the United Kingdom. Following in the wake of two successful television series, it was also revealed over Easter weekend that a third series was in the planning stages for the autumn.

DOTTIE WEST, who made such an immense impression at the Fourth International Festival of Country Music with public and trade alike, collected the award as Top US Female Artist — a choice which was met with complete approval by the onlooking Wembley audience. Once again this year's performance was another highlight and, although Dottie has now returned to the United States, she has two new albums available here which serve as a permanent reminder of her supreme vocal prowess. They are *The Best Of Dottie West* (RCA LSA 3152) and *I'm Only A Woman* (RCA LSA 3137).

Another award which met with thorough audience approval was that of Top US



George Hamilton, Hank Snow and Bill Williams

Group to **TOMPALL AND THE GLASER BROTHERS** — and that makes it the hat trick for this Nebraskan band of brothers. They've been the recipients of this award ever since Billboard / Record Mirror originated their Country Music Awards in 1971. To add success upon success the Glasers once again gave another knockout stage performance which combined beautiful har-

monies and skilled phrasing, attracted two well deserved encores and were acknowledged throughout as the standout act of the whole Wembley weekend.

Moving over to this side of the Atlantic **BRYAN CHALKER** collected the Award as Top UK Solo Performer following a year that has seen his album *Bryan Chalker's New Frontier*

receiving innumerable air-plays and — in the process — setting a new precedent for the British country music entertainer. Bryan has just recently finished adding the final touches to his second Chapter One release — *Bryan Chalker (CMS 1017)* — and the portrait on the front cover heralds a wealth of material that includes songs from Kristofferson, Mimi Farrow, Shel Silverstein and Johnny Cash — as well as some unique Chalker arrangements of traditional numbers.

It's second time in a row for the **JONNY YOUNG FOUR** as Top UK Group who, besides collecting the award, also received some very favourable comments as to their musicianship from the visiting US artists — including Ernest Tubb who stated that they would rate as a top band if they were playing the venues in the United States. Last year the JY4 put a very fine album together in the form of *Country Pride* (Phillips 6414 314) and,

currently, producer Craig Baguley is in the stages of negotiation for the group's — Honny Young, Dave Crane, Dave Coomber and Luce Langridge — next album release.

Two awards were presented for the Most Promising UK Talent category. On the solo front **BRIAN MAXINE** was presented an award and can now place it among the innumerable trophies he has collected in the wrestling ring. Currently he reigns supreme as Britain's Middleweight Champion and was also — until he relinquished his title — Welterweight Wrestling Champion. Now music, a favourite hobby, plays a very important role in his life and his album — *King of the Ring* (Starline SRS 5140) proves that he is just as talented on stage as he is in the ring!

The Most Promising UK Talent Group Award went to Reading-based **FRISCO** who, during the course of the past year, have built up a considerable following through regular club and theatrical appearances. The four-piece outfit — Slim Pickens, Bob Newman, Frank McCarthy and Tony Carr — now make their album debut with *Live Country* (Country 615-307) and see their engagement book pretty well full with tours with Tex Ritter and, in June, with Little Ginny.

Other Awards went to **IT'S FOUR IN THE MORNING** — the number that established Faron Young on this side of the Atlantic — as Top Song of the Year; to RCA as Top UK Record Company and a Special Award was presented to **Bill Williams** for his outstanding contributions to country music.



Tompall and the Glaser Brothers.



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ON

CHAPTER ONE

TO FANS FROM BRYAN

Sincere thanks for making it possible.

BRIAN MAXINE

Voted "Most Promising UK Talent — Solo Artist" by Billboard/Record Mirror, Brian Maxine receives his award from Hank Snow at the International Country Music Festival.



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AMID blustering winds and torrential rain showers Record Mirror, in conjunction with the British Country Music Association and the Country Music Association (Great Britain) Ltd., staged its British Country Music Festival at Wembley over Easter weekend.

The elements, however, hardly proved any deterring factor against the staying power of the music. Throughout both days capacity crowds were regularly seen within the specially erected marquee as the enthusiasts were treated to a veritable feast of country music styles and an onslaught of known — and not quite so well known — British acts.

Besides successfully entertaining the audiences the Festival also proved that Britain has much to offer in the way of home grown talent.

The proof of the growth of the British scene had already been seen by the number of artists who had requested to appear on the Festival's bill. As mentioned in previous editions of Record Mirror the response had been greater than previously envisaged and the closing date had to be brought forward in order to deal with all the applications.

The primary heats were held on Saturday, April 20, and judged by panels of representatives from the music trade with the top scoring three or, in the case of a couple of ties, four acts moving forward to the finals the following day. In the case of the Bluegrass and Old-Time Music section, where the response for applications was far lower, only one heat was held.

A brief look at the finalists proves that Britain has a lot to offer in the country music stakes.

The Barrett Brothers, Malcolm and Alistair and their

Britain provides a host of home-grown country music talent

three-piece band from Berkshire, won the Modern Group and collected £75 when the prizes were presented on the stage of the Empire Pool during the Sunday evening concert. The group can be regularly seen in the Home Counties and their performances during the Festival showed an exciting stage routine mixed with a well chosen selection of material.

The other finalists in this section were The Westerners, a band hailing from Merthyr Tydfil who were Nashville Room's Terry Edwards former backing group and featured a beautiful Hawaiian steel guitar, the popular Bury St Edmunds trio Chris Penny and the Billykins who have, over the years, proved themselves stalwarts of Islington's Folk Voice concerts among other venues and the Kelvin Henderson Band — a group built around the vocal talents of the same Mr. Henderson, a professional singer from Bristol, who has worked extensively in Scandinavia and has had albums released on Swedish Polydor.

Leeds-based Tony Goodacre won the prize as Solo Singer and, for his reward, received £40 plus a Giannini 12-string Craviola guitar. Although Tony mainly works in the North of England, he has made a number of visits to the South and works both as a solo artist and as one half of the

Goodacre Country duo.

There were also, because of ties in the primary heat, three other finalists in this section. Julie Thornborough, from Corby, made a stand for the girl vocalists and, although still only in her early teens, proved herself with a fine voice and styling. Hertfordshire based Ray Dexter is already well-known in British country music circles as leader of the Jamboree Band and creator of much original material while Edinburgh's John F. Stone provided a programme drawn from the catalogues of the modern and the folk / country song books.

In the Duo category the husband and wife team Ann and Ray Brett wound up as the winners and collected £40 plus a Giannini 6-string Craviola guitar. They hail from Corby and had presented an entertaining act which featured a well worked out stage routine, witty humour and enjoyable songs. A team which deserves to go down well as a cabaret act — whether it be in a country music venue or elsewhere.

Fierce competition came from another Merthyr Tydfil team Cal Ford and John White who possessed both neat musicianship and vocals with a range of material that originated from top US entertainers while Eddy and Carol, the nearest act from home — they came from Wembley —



The Barrett Brothers receive their award for the Modern Group.

presented an act that was filled equally with both music and humour.

The fourth category was devoted to the more specialist fields of Bluegrass and Old-time music and the winners here were Woking's Mountain Line who showed complete vigour and enthusiasm to their brand of traditional music. For their efforts they collected the prize money of £75.

Coincidentally, the other two groups competing in this section were also based around the London area. Stoney Ridge, who originated from

Iford, featured the vocals and neat mandolin playing of John Cowling while Heather and Rural Delivery, from Walthamstow, can be regularly seen at the Bluegrass Club of London centred at Tottenham Court Road's Horseshoe pub.

The success of the British Country Music Festival must not only rest with the artists and groups, who proved that the British entertainers can stand alongside their American counterparts, but also with the smooth running of the two-day operation.

Here credit must be given to the gentlemen who looked after the compering chores — Mike Storey, who also co-ordinated the applications in the first instance, and Pete Owen, the man who is also responsible for the pre-match entertainments at Chelsea Football Club's home at Stamford Bridge — and Jack Warner, who did the very essential stage management work.

Finally Record Mirror is extremely grateful for the two Giannini guitar prizes contributed by Dallas Arbiter.

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U.S. CHARTS

single

Rank	Artist	Title	Label
1	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE Dawn	Bell	
2	THE CISCO KID War	United Artists	
3	LITTLE WILLY The Sweet	Bell	
4	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder	Tamla	
5	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence	Bell	
6	DRIFT AWAY Dobie Gray	Decca	
7	STUCK IN THE MIDDLE WITH YOU Stealers Wheel	A&M	
8	THE TWELFTH OF NEVER Donny Osmond	MGM	
9	SING Carpenters	A&M	
10	FRANKENSTEIN Edgar Winter Group	Epic	
11	MASTERPIECE Temptations	Gordy	
12	PEACEFUL Helen Reddy	Capitol	
13	WILDFLOWER Skylark	Capitol	
14	DANIEL Elton John	MCA	
15	REELING IN THE YEARS Steely Dan	ABC	
16	WALK ON THE WILD SIDE Lou Reed	RCA	
17	AIN'T NO WOMAN (Like the One I've Got) Four Tops	Dunhill	
18	DAISY A DAY Jud Strunk	MGM	
19	OUT OF THE QUESTION Gilbert O'Sullivan	MAM	
20	PILLOW TALK Sylvia	Vibration	
21	FUNKY WORM Ohio Players	Westbound	
22	NEITHER ONE OF US (Wants to be the First to Say Goodbye) Gladys Knight & the Pips	Soul	
23	HOCUS POCUS Focus	Sire	
24	STIR IT UP Johnny Nash	Epic	
25	THE RIGHT THING TO DO Carly Simon	Elektra	
26	MY LOVE Paul McCartney & Wings	Apple	
27	THINKING OF YOU Loggins & Messina	Columbia	
28	HALLELUJAH DAY Jackson Five	Motown	
29	PINBALL WIZARD/SEE ME, FEEL ME The New Seekers	MGM/Verve	
30	STEAMROLLER BLUES/FOOL Elvis Presley	RCA	
31	CHERRY CHERRY (From "Hot August Night") Neil Diamond	MCA	
32	PLAYGROUND IN MY MIND Clint Holmes	Epic	
33	I'M DOING FINE NOW New York City	Chelsea	
34	ARMED AND EXTREMELY DANGEROUS First Choice	Philly Groove	
35	LEAVING ME Independents	Wand	
36	IT SURE TOOK A LONG, LONG TIME Lobo	Big Tree	
37	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White	20th Century	
38	I CAN UNDERSTAND IT New Birth	RCA	
39	DANNY'S SONG Anne Murray	Capitol	
40	BLUE SUEDE SHOES Johnny Rivers	United Artists	
41	NO MORE MR. NICE GUY Alice Cooper	Warner Brothers	
42	LET'S PRETEND Raspberries	Capitol	
43	SUPERFLY MEETS SHAFT John & Ernest	Rainy Wednesday	
44	ONE MAN BAND (Plays All Alone) Ronnie Dyson	Columbia	
45	TEDDY BEAR SONG Barbara Fairchild	Columbia	
46	HEART OF STONE Blue Ridge Rangers	Fantasy	
47	RIGHT PLACE, WRONG TIME Dr. John	Atco	
48	DRINKING WINE SPO-DEE O'DEE Jerry Lee Lewis	Mercury	
49	I KNEW JESUS (Before He Was A Star) Glen Campbell	Capitol	
50	WHO WAS IT? Hurricane Smith	Capitol	

from Billboard

albums

Rank	Artist	Title	Label
1	ELVIS PRESLEY	Aloha From Hawaii Via Satellite	RCA
2	LED ZEPPELIN	Houses of the Holy	Atlantic
3	BREAD	The Best Of	Elektra
4	PINK FLOYD	The Dark Side of the Moon	Harvest
5	ALICE COOPER	Billion Dollar Babies	Warner Bros.
6	BEATLES	1962-1966	Apple
7	BEATLES	1967-1970	Apple
8	TEMPTATIONS	Masterpiece	Gordy
9	EDGAR WINTER GROUP	They Only Come Out at Night	Epic
10	GLADYS KNIGHT & THE PIPS	Neither One Of us	Soul
11	WAR	The World Is A Ghetto	United Artists
12	DIANA ROSS / SOUNDTRACK	Lady Sings The Blues	Motown
13	HUMBLE PIE	Eat It	A&M
14	FOCUS	Moving Waves	Sire
15	STEVIE WONDER	Talking Book	Tamla
16	ELTON JOHN	Don't Shoot Me I'm Only The Piano Player	MCA
17	EUMIR DEODATO	Prelude/Deodato	CTI
18	CARLY SIMON	No Secrets	Elektra
19	THREE DOG NIGHT	Recorded Live In Concert - Around The World With	Dunhill
20	DELIVERANCE	Soundtrack	Warner Bros.
21	BYRDS		Asylum
22	MAHAVISHNU ORCHESTRA	Birds Of Fire	Columbia
23	STEELY DAN	Can't Buy A Thrill	ABC
24	PROCOL HARUM	Grand Hotel	Chrysalis
25	JEFF BECK, TIM BOGERT & CARMINE APPICE		Epic
26	ALLMAN BROTHERS BAND	Beginnings	Atco
27	DONNY OSMOND	Alone Together	MGM-Kolob
28	TRAFFIC	Shoot Out at the Fantasy Factory	Island
29	LOU REED	Transformer	RCA
30	JOHNNY WINTER	Still Alive & Well	Columbia
31	JOHN DENVER	Rocky Mountain High	RCA
32	DOOBIE BROTHERS	The Captain & Me	Warner Bros.
33	DAVID BOWIE	Space Oddity	RCA
34	BETTE MIDLER	The Divine Miss M	Atlantic
35	DEEP PURPLE	Who Do We Think We Are!	Warner Bros.
36	JAMES BROWN/SOUNDTRACK	Black Caesar	Polydor
37	DONOVAN	Cosmic Wheels	Epic
38	SEALS & CROFTS	Summer Breeze	Warner Bros.
39	SEALS & CROFTS	Diamond Girl	Warner Bros.
40	LIZA MINELLI	The Singer	Columbia
41	NABDRILL & DEEP PURPLE	Composite Truth	Polydor
42	DEEP PURPLE	Made In Japan	Warner Bros.
43	CABARET	Soundtrack	ABC
44	AL GREEN	I'm Still in Love With You	Hi
45	SPINNERS		Atlantic
46	NEIL DIAMOND	Hot August Night	MCA
47	FACES	Ooh La La	Warner Bros.
48	JERRY LEE LEWIS	The Session	Mercury
49	HELEN REDDY	I Am Woman	Capitol
50	WATTSTAX - THE LIVING WORD	Soundtrack	Stax

STATESIDE

by James Hamilton

American Singles

AL GREEN: Love And Happiness; So You're Leaving (London HLU 10419). This LP-culled mid-tempo fruity organ and braying brass thumping plodder was being talked about last Xmas as being more suitable for Britain than Al's slower and subtler US smash hits — not that there isn't bags of subtlety in the Crown Prince of Soul's superb spaced-out phasing here. Anyway, it's finally on single now, and could well be his "My Girl."

SKULL SNAPS: My Hang Up Is You (GSF GSZ 7). The O'Jays' brilliant past producer George Kerr penned and produced (but Bert Keyes and the group arranged) this dramatically-starting modern-style O'Jays-type dancier, which will excite more than just Philly Sound lovers. What with executive producer Lloyd Price's not dissimilar "Love Music" and all their other goodies, GSF are shaping as a tuff little label.

BRENTON WOOD: Another Saturday Night (Epic EPC 1383). Forsaking his recent Psyche-Soul style, the "Oogum Boogum" man goes the Johnny Nash route and lightly Reggaefies the Sam Cooke oldie. What's more, the treatment works rather well, in a jolly bouncy Radio 1 way.

STEVIE WONDER: You Are The Sunshine Of My Life (Tamla Motown TMG 852). The Wonder kid's lovely current style is ideal undemanding background listening, and at its best on Lp, where it becomes super-hip muzak — which means that on singles it tends to be a bit too bland to bite like a hit single should. However, in America this rolling mellow melody with a Latin lilt (and brass added since the Lp version) is doing very well on its own. Extremely pretty music, but will it bite here?

THE BOONE FAMILY: All For The Love Of Sunshine; Mr. Blue (MGM 2006257). Way back in 1955 a young clean-cut college kid, a great-great-grandson of pioneering Daniel Boone, won the hearts of teenaged girls both sides of the Atlantic with much the same type of music as today's Osmond and Cassidy (romantic slowies and cleaned-up R&B oldies, including a song called "Rock Me Baby"). The heart-throb's name was Pat Boone. While much of his old material is ideally suited to today's stars (and is indeed being revived), Pat is back with his wife Shirley (daughter of C&W veteran Red Foley) and their four straight-limbed daughters (plus the surely superfluous Mike Curb Congregation) on this new semi-inspirational mushy sing-along slowie. Like Cliff Richard, Pat's all got religion, which influences his choice of subject matter these days, and makes his secular revival of the Fleetwoods flip a better bet. Doubtless "Breaking Through" to own Tony Jasper (bit nasty, that — sorry Tony!).

DEAN MARTIN: You Made Me Love You (I Didn't Want To Do It) (Reprise K 14249). This great romantic oldie, which wasn't new even when winsome young Judy Garland dedicated it to Clark Gable and gave it its best interpretation in "Broadway Melody Of 1938", now gets a relaxed reading by the lazily slurring Dino.

GORDON LIGHTFOOT: Can't Depend On Love (Reprise K 14251). The Canadian Pop-Folkster will soon be appearing here, maybe singing this strings-swamped plinky-plunk lurching attractive slowie in person.

LEN BARRY: Heaven + Earth (Paramount PARA 3031). Credited then as Boormazian or Borisoff, Aram was

his first name and, with co-producers Johnny Madara & Dave White (ex-Danny & the Juniors), this ex-lead singer of the under-rated Dovells was one of the creators of the early-'60s Philadelphia Sound. Subsequently famous solo for "1-2-3", Aram/Len is now back (touring in Britain) with a lightweight mid-tempo tumbling Pop ditty.

THE BYRDS: Things Will Be Better; For Free (Asylum AYM 516). The specially reunited original members make lotsa noise on this jerky thumper, which seems to aim for the raunch but not the sound of the Stones. In a way, they almost cut their hair on the dead slow flip.

BILLY PAUL: Brown Baby; It's Too Late (Epic 1313). Altho America gets "Am I Black Enough For You", we rate a lighter shade of brown on this OK but less than grabbing creamy clopper. Carole King's flip proves that this Billy ain't no Billy Stewart.

BOBO MR. SOUL: Hitch Hiking To Heartbreak; She's My Woman, She's My Girl (London HLU 10418). The Willie Mitchell topside is refreshingly removed from Hi's current sound: a mixture of all sorts of nice things from the past, it's an exuberantly hollered and whooped churning chockfull sound that Soul fans must hear four themselves. I myself first heard the very similar original by Archie Bell of the lovely flipside slowie when Charlotte, North Carolina, R&B radio WGIV first played it in August 1967: my introduction to Bell & the Drells, the meandering, bottom-heavy, Soulfully-sold oddity was what made me a devoted fan . . . and this recreation is just as good. Deep Soullovers, get this!

THE BURNER, LEE AUSTIN: Real Woman; Gimme Your Hand (Mojo 2093027). Created with co-operation from Lee by James Brown, this coupling of a slow thump beat vocal and guitar-dominated throbbing flip is quite interesting. By the way, London Soul fans want a glimpse of the REAL Harlem, not the "Superfly" image, should see "The Cool World" at the National Film Theatre on Friday this week, 4th May. Shot in 1963, it contains much that will excite you, even now.

WILSON PICKETT: Mr. Magic Man (RCA 2338). Altho his first for RCA, Wilson's new modern-styled single still finds him produced by Dave Crawford & Brad Shapiro — so nothing has changed, except the colour of the label . . . and the money. Somewhat Philly in sound, but not another "Green Grass".

JACKIE WILSON: Beautiful Day (Brunswick BR3). It's a shame that one of R&B's most original and exciting voices had to be lumbered with this ambitious message slowie, which is well sung and not exactly bad, just too much like a leftover from "Oklahoma!" for comfort.

MARK HOLDER & THE POSITIVES: Whatever's Fair (Atlantic K 10280). A jumping jerking honking snorting R&B instrumental, like Kool & The Gang's and good of its type.

THE GATURS: Cold Beer; The Booger Man (Atlantic K 10279). A heavily pulsating organ and wah-wah dominated R&B instrumental with shouts, and a more deliberate jazzy-chorded piano and guitar flip. Both good.

JEAN KNIGHT: Do Me (Stax 2025161). Okay! You want it, you got it! More a demand than an invitation, this aggressive and explicit heavy slow Soul thumper is plenty powerful and ought to get all them Mr. Big Stuffs jumping to it.

Straight from the States

EARTH, WIND & FIRE: Where Have All The Flowers Gone (Columbia). Rich instrumental and harmonized "aah-haa, aah-haa" intro . . . this is gonna be a goodie . . . huh? Whazat? "Where have all the flowers gone. . .?" But wait a minute! Dig the voice! Wavering, effete, super-Soulful and terrific! As the other voices pile in and the song's arrangement screams and wails to a climax, I find myself screaming too . . . and it's all too rare that a record gets me doing that these days. Oh boy! What might have been a pretentious disaster, teaming

Pete Seeger's Folk protest with this increasingly successful big R&B group, has been a triumph. The result, probably because of the lead singer's Smokey quality and some of the group's supporting harmonies, keeps reminding me of the Miracles' "I'll Try Something New" album, which, when I get it exactly ten years ago, was one of the most influential in my then small collection. So, I'm biased . . . but I still can't stop screaming!

THE INTRUDERS: I'll Always Love My Mama, Pts 1/2 (Gamble). The Philly group

who started it all for Gamble & Huff are hitting the US Charts yet again, with this Bobby Martin-arranged hustling beater which is very much in G&H's current "Love Train" mould without sacrificing the group's own old and so distinctive, almost unison, harmony sound. It should be a hit here when it's issued, especially on account of Part 2 . . . it's the backing track, basically, with standing-on-the-corner chat between the members of the group over most of it. Something of a grow-on-you record, which only hit me hard on third hearing, and now

doesn't leave the turntable.

THE PERSUADERS: Bad, Bold And Beautiful, Girl; Please Stay (Atco). Lazy Chilitas-type harmonica opening, then the group make oldies-but-goodies "ba, ba-ba-baa, ba-baa ba-ba-baa" noises behind a brief rap, and the lovely harmonies and yearning soulful wailing begin in earnest while the languid slow tune weaves around and about: yes, the "Thin Line Between Love And Hate" guys are back, sounding gooder than good! Their perkier flip features just as much pure Soul (almost Tams-like) vocalese and oldies influence, plus a bit of Drifters old feel. Whata group!

BRUTUS CROMBIE'S Reggae Spread

FUNNY, I thought, I didn't feel embarrassed, standing almost nude in the bathroom and chatting with the colored chick from the flat below. It seemed as if we had been doing this all our lives; there was a certain familiarity, a kind of understanding.

She was sitting on the laundry basket, grinning, and humming the Pioneers new single, At The Discotheque. Toots was dark-skinned and sumptuous in her West Indian beauty. Of medium height, with thick black brows and strikingly intense brown eyes, a full passionate mouth below a pert, sensuous nose.

"I-er-ulp—" I gulped I had just been about to leap out of the tub and grab her; then, reconsidering, decided to remain in the warm water. "You naughty boy," she laughed, pretending to seize a giant bar of Lifebuoy and menace me with it. "No harm done, Toots.

Brutus visits Dread Manor

I won't bite, I promise — that is, not till later."

I dressed hurriedly and walked out of my pad. Let them all ring, I muttered to myself, I'm going to meet Judge Dread. I'm going to get blind drunk . . . but good.

I was pleased to see how neat and trim everything was. The lawn was like a bright green carpet, the flower borders had been weeded and raked over, the Judge's house (Dread Manor) and the fence around the small orchard were freshly painted. Judge Dread was waiting for me in a light blue suit. He wore a light blue shirt to match, and a wide tie with a Dreadmania sti-

cker on it.

There was a silk handkerchief in the breast pocket of the jacket — yes, and half a bottle of brown rum poking out of his hip pocket. He shook my hand. "I'm so glad you decided to come down and see me," he said. I hadn't realised he was so strong. His hands were like great steel tongs. "Tell me, Judge —" I was standing close with one arm around his grizzly bear shoulders, my other hand gently taking the rum bottle out of his pocket. — "Tell me about your short spell as a professional fighter — did you make any money?"

How Judge Dread started as a fighter, makes an

interesting story. It goes back to one Saturday 10 years ago to a fair-ground boxing booth on Clapham Common, London.

A well-known fighter was kayoed that night. His name was Jimmy Briggs, known to fair-ground boxing crowds as "Basher Briggs". He was Marine Commando, all six feet three hundred pounds of him. A real tough nut.

The young Judge Dread, only 18 at the time, was a new comer to the fight game. He had had quite a good history as a school boxer and wanted to fight professionally. His parents didn't want him to. But standing six feet four inches tall and weighing 200 pounds, he calmed his parents' fears by reminding them that the prize for beating "Basher Briggs" was £25; Besides, his trainer, ageing and crafty - Baldy Hogan, had a reputation for slipping bits of metal, horse-shoes, or wet sand into his boxer's gloves.

So Judge Dread got ready for his first fight in Sullivan's Travelling Ring on Clapham Common. He was tense, understandably nervous, but he won the fight in the twentieth round! During the next two years Judge Dread proved himself worthy of the faith Baldy Hogan had in him. He made a tidy sum. But he made it the hard way at a cost of many bashings — two hundred stitches in all, fifty of them around



his eyes.

I went to the window and looked out. I watched a couple — one of JD's mates and a chick — walk down the garden path. They stopped once to kiss each other, and they disappeared into the garden shed. "Judge, look — will you —" I fumbled for words — "Will you tell me about your fight with "Battling" John Broadbent? ("Barnsley's Very Own")".

Judge Dread laughed, a little drunkenly, and I heard him say, "First time I clamped peepers on him I said: this geezer is bad news — no, it's the truth, he was a bloody

King Kong. But "Battling" John Broadbent was also an old man, as boxers go. He was pushing 40! I beat him okay. But then the drinks became more important and the inevitable happened.

"I got into a brawl in a pub — pub brawls in those days were all the rage. But when the fight ended, however, I had more than the usual black eye and swollen lip. Some perishing swine had kicked me in the head. The doctor said my days as a boxer were over so I hung up my gloves."

**Brutus
Crombie**

Their first single.....

OVER AND OVER

PEN 806

THE JAMES BOYS



Vanity Fare shake it up

VANITY FARE: Take It, Shake It, Break My Heat (Philips). Not too much chart success of late for the group, but they've been building their versatility, working the clubs, and this is a more ambitious single than usual, with instruments added, and the moog is there and so is a rather commercial basic sound. Could work for the lads. **CHART CHANCE.**

EDWARD WOODWARD: Maman (Jam). Actor-singer cum telly hero on a song from the stage musical Mata Hari. Though his personal popularity must lift it, it doesn't seem to me to be a real commercial-type sort of show-stopper. Still, the enunciation and style is fair enough . . . and it'll sell anyway. — **CHART CHANCE.**

JUNIOR CAMPBELL: Sweet Illusion (Deram). I'm very impressed with this — a catchy melodic theme at first, gradually building orchestral intensity, and a big thumping basic beat. Junior operates with his usual flair and hard-sell enthusiasm. Liked the use of backing-voices, the occasional great stabs of brass — yes, I'm very impressed with this. — **CHART CHANCE.**

MIRRORPICK

PETER
JONES
on the
new
singles

Hard-driving Sweet go for another noisy giant



THE SWEET: Hell Raiser (RCA Victor 2357). With an almighty fiendish yell, then a clap of capsuled thunder, and then straight into a build-up of basic beat, and the voices in — all at a commanding, well-performed tempo. It's noisy, as Sweet today are wont to be, and it's got a catchy chorus hook, and the yells ensure that none shall sleep while they're on the turntable. A very confident, hard-driving single, this, and naturally it'll be a positive giant. **CHART CERT.**

THE CRUISERS: School-girls (EMI). The chaps in the office went for this one — it's got one of those instant melody lines, and a hint of the good old days of group stuff, and the sleeve has a picture of three curvily photographed schoolgirls . . . and it's probably an outside bet for the charts, but don't forget I warned you. — **CHART CHANCE.**

DUFFY POWER: Liberation (GSF). I can assure you that Duffy's album, from which comes this single, is darned good — he's a major talent in a bluesy field.

UPPER CRUST: Mayday (MCA). Design did this one — it's a 1930's spoofy-spiffing sort of megaphone song, deliberately dated in style and presentation.

HOAGY POGGY: Wedding Of The Year (Deram). One of those ambitious, yet delicately delivered, songs and productions. Cellos and so on, not to mention some off-beat vocal touches in a 1930's approach.

CAPRICORN: Life Is What You Make It (CBS). Another philosophic little tune, folks — actually I believe Capricorn to be a more-than-useful team, as I've said before. Like it.



LYNSEY DE PAUL: All Night (MAM 99). Noted composer, singer, pianist, producer, arranger and talent scout . . . Lynsey does have style, you know. She's got a "feel" for the right approach in pop, and there's that element of sauciness about her songs which come over well. This one is a persuasive, intriguing sort of performance which registered instantly with me, though I needed a couple of plays or so to get the full effect. Nice one. **CHART CERT.**

GILES FARNABY'S DREAM BAND: Newcastle Brown (Argo). All fiddly and jig-ish and so on — all together for a quick knees up, and maybe a drink.

BILL AND BOYD: Someone To Love (Decca). A jogonal and catchy little song — nothing special; nothing disastrous.

STAVELY MAKEPEACE: Cajun Band (Deram). Lieut. Pigeon and so on — Predictably a good production with a lot of interesting instrumental touches before the bouncy main vocal chorus comes in. Could do well.

BIG JUM SULLIVAN: Out Of The Question (MAM). One of the key guitarists of the beat scene, here on a pacey, intricate instrumental which fairly hustles along.

YOKO ONO: Death Of Samantha (Apple). It's Yoko, "they say I'm such a cool chick baby", doing her own thing up bit. Too much like an album track, which it is, but there's a nice feel about it and the flip rocks on.



ANNE-MARIE DAVID: Wonderful Dream (Epic 1446). The Eurovision winner and a natural guaranteed almighty smash. Whether it was the best in the contest is just a matter of opinion, but Anne-Marie for sure has an amiable personality, a lot of style, and a nice clear-cut voice. Strong and deliberate mid-tempo approach to it, over a massive orchestral sound. **CHART CERT.**

ROTHMANS



DJ Day at Brands Hatch

See leading Stars of BBC Radio One versus the record company men with Dave Lee Travis (Capt.), Noel Edmunds, Emperor Rosko, John Peel, Johnny Moran, Steve Jones, Dave Gregory and Nicholas Parsons dicing it out in identical SHELLSPORT Ford Mexico Cars in The Evening News Radio DJ Race. Arranged by Formula One Carnaby Street.

Plus nine other thrill-a-minute races for special Saloon cars, Formula Ford, Group 1 — with Tony Lanfranchi in the SHELLSPORT/Radio Luxembourg BMW — Production Sports Cars and a SHELLSPORT celebrity race.

Practice from 9 am and the real action starts at 2.45 pm. See you there. Don't miss the Kent Messenger Disco.

Adults 80p, Children 30p. Parking Free.

Brands Hatch Sunday 6th May

organised by the BRSCC

The promoters reserve the right without notice to make any alteration to the race programme.



FAMILY: Boom Bang (Raft 18501). Who better to launch a new label? This time there's a girl chorus added, and there is a funny old intro which is somewhat loaded and then it's the entry of the Roger Chapman who is nothing if not an extrovert performer. Big full sound, and as usual the group have positively insisted on coming out with something different. Not for them the old pop habit of laurel-resting. Obviously a hit. **CHART CERT.**

MIRRORPICK-UP

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

Sharks get their first bite

(Island ILPS 9233). This is my first introduction to Sharks, as I only caught the tail end of their live performance with Roxy Music. Though Sharks are quite a different group to Free, they still retain a very strong rhythmic basis, due not only to the presence of Andy Fraser on bass, but also courtesy of Marty Simon on drums; who gives a fine performance throughout, but notably on Brown Eyed Boy. On Ol' Jelly Roll, Snip's vocal is just too strained, but his husky vocal in the main is intriguing. Compositions written by all the group — strongest at present, Andy Fraser's. VM.

NANA MOUSKOURI Songs From Her TV Series. (Fontana 6312 036). Blow The Wind Southerly, Morning Has Broken, And I Love You So, Bonnie Banks Of Loch Lomond — just a few of the class songs delivered by a class performer.

FARON YOUNG This Time The Hurtin' On Me. (Mercury 6338 149). Country material, some good songs — and Faron Young living up to his newfound fame as a singles artist with Top Twenty status. It's a warm, sometimes surprisingly energetic voice.

VARIOUS ARTISTS Mercury Nashville Package. (Mercury 6499 317). Including tracks by Jerry Lee Lewis (What's Made Milwaukee Famous), Tom T. Hall, The Statler Brothers, Faron Young and Flatt and Scruggs on Foggy Mountain Breakdown.

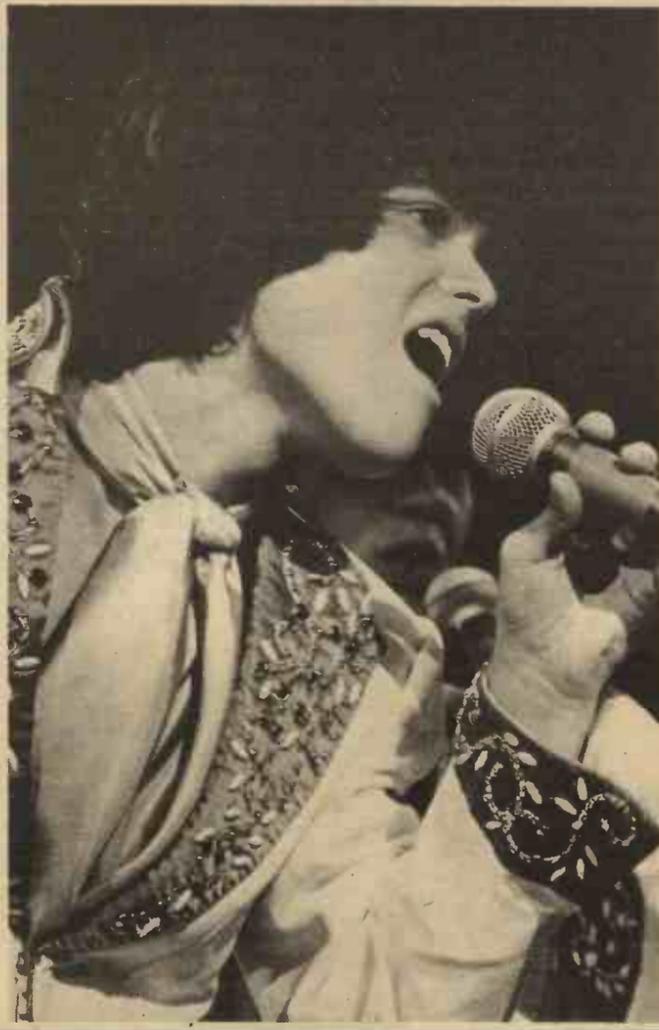
BYRON LEE AND DRAGONAIRES Reggae Around The World. (Island DRLS 5001). One of the key figures in the reggae world — owner of a persuasive charm, plus the ability to get the sounds right, plus the ability to produce reggae on disc in such a way that it sounds energising and outstanding.

LIGHTHOUSE Sunny Days. (Mooncrest 2). One of the most outstanding and EXCITING Canadian groups — A big, strong line up — which to create a fusion of pop and popular Jazz. Most which means a constantly-changing parade of sounds. And the main centres are Skip Prokop, drummer; Keyboard man Paul Hoffert; and Singer Bob McBride. It's true to say that there's nothing quite like them in Britain. A strong album, this.

THE CRICKETS Bubblegum, Bop, Ballad and Boogies. (Philips 6308 149). It's a mixed bag from Jerry Allison, Sonny Curtis, Rick Grech and Glen D. Hardin. Produced in Britain by Bob Montgomery, and there's a fair chance that one track, Hayride, will prove a big-selling single. What does emerge, though, is the developing musicianship of a team that wrote a whole chapter of their own in pop history — Glen D., by the way is Elvis Presley's regular pianist. Nice to hear their revival of Rockin' Pneumonia and Boogie Woogie Flu.

Donny gives it the full treatment

Alone Together. (MGM 2315 210). Inside there's a picture of Donny, not a glossy, but a nice shot. The Twelfth of Never is included; and the following track doesn't need much introduction as a Neil Sedaka - Greenfield composition, as the opening bars are almost identical to That's When The Music Takes Me. It's a very up-tempo number in contrast to the gentler composition by the same team, Other Side Of Me, which has good vocal support for Donny, whose own voice sounds fine, and a strong pounding beat. The teenage love theme comes into the Osmonds' own Do You Want Me? and the four other Osmond compositions indicate that the brothers have a fair idea of what suits Donny. He always has good productions on his side, and professional arrangements — which, however, do tend to become overbearing at times. Tears On My Pillow has strains of Love Letters In The Sand somehow. VM.



rible anti-feelings among non-believers. She's attractive, pungent, stylish and she doesn't make an over-sentimental thing out of it all.

WAYLON JENNINGS Ladies Love Outlaws. (RCA Victor LSA 3142). Waylon actually has a voice that could have done him a power of good in the pure-pop scene. But he's chosen the Cowboy-C and W area, and he works with some very good musicians, and he also has a very good sense of humour.

JIMED BROWN Brown Is Blue. (RCA Vic-

tor LSA 3140) A useful country performer, with a fresh sort of approach to the songs, mostly of sadness and doom. Sample tracks: Because It Couldn't Last; Goin' Away Party; I Guess I Had Too Much To Dream Last Night. Mostly, it's all down to the emotion.

VARIOUS ARTISTS Country Music Festival. (Vol. 2): — (RCA Int. INTS 1419). There's an Anne Murray special, Snowbird, on this — but this time by Danny Davis, and there's Hank Snow, and Connie Smith, and Dottie West, and Jim Reeves and his Distant Drums. But one outstanding track is Bobby Bare's Four Strong Winds.

THE STATLER BROTHERS Sing Country Symphonies. (Mercury 6338 146). Country team who have a very big following, and they mix the old with the new through this set. They are a highly-polished group, with very good musicians in the background.

VARIOUS ARTISTS Original New York Rock And Roll No. 1 (SSS 6467 026). The artists on this quite historic set include the magnificent Dixie Cups, with Chapel of Love, and the Shangri-Las and Leader of the Pack, and Alvin Robinson, Trade Winds, Jelly Beans, Ad Libs, Evie Sands (And that Evie is a real gas!). Nice collection of nostalgia.

VAL DOONICAN This Is Val Doonican Vol 2. (Philips 6460 351). Recordings from 1969 onwards, and Val doing his benevolent Uncle routine and singing with complete accuracy and style. The man

is a nice guy who makes his niceness show through vocally. That's good.

MAC WISEMAN Concert Favourites. (RCA Victor LSA 3154). This is country music, and the singer had the right old Nashville approach to his work. It's steel guitar, and sentiment, and songs like A Tragic Romance.

LESTER FLATT AND MAC WISEMAN On The South Bound. (RCA Victor LSA 3132). Two country artists who work well together, and both are perfectly capable of providing their own albums... but this is a fusion of kindred minds and souls. But it could pall a bit for the non-believers.

DUSTY SPRINGFIELD The Magic Garden. (Philips Int. 6382 063). In great form on this reflective look at the ballad side of her career — songs from Bacharach and David, from Randy Newman, from Jimmy Webb. With a variety of MD's and recordings dating from 1967.

FAUSTO PAPETTI The Very Thought Of You. (Philips 6382 064). Italian Alto-Sax star with a breathy romantic style of playing and a fluent technique. Easy listening stuff.

VARIOUS ARTISTS Sun Rockabillys. (Philips Sun 6467 025). Artists here include Carl Parkins who contributes the title track, Put Your Cat Clothes On; and Jack Earls, Roy Orbison, The Miller Sisters, Billy Lee Riley, Slim Rhodes and Warren Smith. Rockabilly, commercially, died back in 1958, but it's remembered still.



Much improved ELO

THE ELECTRIC LIGHT ORCHESTRA ELO 2. (Harvest SHVL 806). The opening track to this collection is sadly the weakest, with strong Walrus-Beatle overtones, though I know Jeff Lynne can't see that point of view. But once past that this collection showcases a much improved ELO. Roll Over Beethoven has proved itself already, and deservedly so. It's the only non-Lynne composition, but then there are only five tracks featured, and on Kulama, Jeff shows just how good a lyricist and producer he can be. VM.

TOMMY REILLY Harmonica Parisien (Philips Int. 6382 062). Series of harmonica sounds, created by one of the top men at the game.

THE PLATTERS The Best Of... Volume 1 (Philips Int. 6336 218). Includes Smoke Gets In Your Eyes, Prisoner Of Love, Harbour Of Love, Twilight Time... and the latter song, also a biggie for Tommy Edwards, remains one of the great pop songs.

FATS DOMINO Live In Las Vegas (Phillips Int. 6336 217). This was recorded in Las Vegas back in 1965, when Fats worked with a lively backing group, swung more than a bit, and included some of his greatest hits, including Ain't That A Shame and Blueberry Hill.

CHUCK BERRY Back In The USA. (Philips Int. 6336 216). This album originally came out in 1967, and includes Berry self-penned items like Memphis, Sweet Little Sixteen, Johnny B. Goode... a lot of the material which

changed the course of the big-beat and rocking scene in Britain.

RAY CHARLES All Time Country and Western Hits. (Probe PBSP 108). The Guv'nor on a two-album set which really highlights his skills in the field of country music. He has soul, therefore he has the ability to sell songs of romance, sentiment, even schmaltz. His attitude is that country music is honest and he most certainly is honest, too.

LESTER FLATT Foggy Mountain Breakdown. (RCA Victor LSA 3136). There's Lester Flatt and there's Bill Monroe, and they're very much involved in the blue-grass traditions of the music scene. On this album Lester pays tribute to the father of A Boy Named Sue, but there's also a terrific version of It's Sad To Be Alone.

DOTTIE WEST I'm Only A Woman. (RCA Victor LSA 3137). Actually she's one of the few country ladies who don't cause ter-



FANNY Mother's Pride. (Reprise K44233). Now I really wanted to be wowed by this album, cos Fanny have helped spearhead a way for the ladies in rock. But though I can appreciate someone like Elkie Brooks who fronts Vinegar Joe, I can't really get to grips with the vocals on this — particularly Alice de Buhr's screaming on Solid Gold. June Millington, though, is writing some nice numbers and her vocal on Long Road Home and Feelings is good, and Regular Guy highlights fine guitar work. Anyway, the ladies want to be considered on a musical level, in which case I'd say this isn't going to break through the market any more than the others, though it's valid in many ways. VM.

MIRRORMAIL



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



Why the lack of publicity for Marc Bolan?

I WAS extremely pleased and, I hate to admit, more than a little surprised when the new T Rex single crashed so explosively into the charts.

Surprised, not because of the quality or commercial value of what is clearly one of the best singles Marc has bestowed on us, but surprised because of the sudden and irrational neglect of the band from a publicity angle.

Admittedly, some months back, Marc was suffering from over-exposure (but due only to public demand) and it is plain to see, from the sales of the new single, that the demand is alive and kicking.

Yet the only kind of publicity around over the past two or three months has been either bad or non-existent. What ever happened to all those juicy interviews with Marc?

At the present time this neglect has not affected the popularity of the band, but if it continues, it is feared that yer Davids and Donnys who monopolise every music paper in existence will completely gobble up the scene (O God forbid).

The reason behind this

sparse and adverse publicity is not at all clear. Can it be the music press' doing? In which case I don't stand a cat in hell's chance of getting this letter published — or could it possibly be that Marc's publicity machine needs a spot of oil in its cogs?

A. Lady.

VAL: I'd like to point out that we did have Marc on our front cover just a matter of weeks ago, Lady, and fear not, we're just awaiting our chance for an interview with him when Marc settles down from the boogeying he's doing!

COME on all Marc Bolan fans, show all the critics that Marc is still loved by sending all your poems, letters, photos, messages, drawings, etc. to my address. I will put them all together in a presentation book, which will be sent direct to Marc.

There's force and safety in numbers, I think, so a whole book of letters should receive some notice.

Kim Wilson, 1 Beechdene, Acorn Estate, Carlton Grove, Peckham SE15 2HH.

Don gets in trouble for knocking Donny

VAL: Don McLean's reported comments about Donny Osmond and David Cassidy brought in a host of mail. So here's just some of the comments.

I have not listened to much of Don McLean's music apart from the couple of singles which have been hits in Britain, but I doubt whether he is as versatile in his singing as David. And are all the girls who find David — and the Osmonds for that matter — attractive, completely wrong in their opinion? I hardly think so.

I wonder if Mr. McLean has as many loyal fans as David and The Osmonds, and I wonder if he could fill the Empire Pool with as many devoted girls.

Carol Andrews, 40 Almond Way, Mitcham, Surrey.

I don't like running people down, but that seems like it's all Don McLean can do. It's obvious he's not getting as much publicity as David so he's got to run him down.

Carole, (No address given).

Long live Elton John and all the rest who like, love, admire, respect and know David. I luv em' all. I love David most of all.

Andy.

Don't people like Don and Ringo realise that sometimes they can lose fans by saying hurtful things. Two loyal fans of David Cassidy — and the Osmonds 15 Lynn House, Peckham Park Road, London SE15.



Geordie — just Slade imitators?

WHEN I first heard Geordie's new record All Because Of You on the Rosko show I thought it was a new style Slade — but no the announcement revealed it was Geordie.

In my opinion they make a complete attempt at copying Slade, with the lead singer shrieking his head off, trying to imitate Noddy Holder's powerful voice.

Then, on Top Of The Pops, what did I see, but a member of Geordie wearing a jacket with fur on the sleeves and shoulders — a replica of Dave Hill's. The last straw came on Speak Easy when Geordie were the guests and as their last record they sang Keep On Rocking — not only sung by Slade, but written by them as well.

It is one thing for a group to be influenced by another, but to completely copy a hit group is to me diabolical.

PETA HEMINSLEY, 17 Wallheath Crescent, Stonnall, Staffs.

I FEEL some attention should be given to Geordie. They are hard rockers, not unlike Slade in style. Their first single Don't Do That reached 36 in the charts, but their latest, All Because Of You, is surely destined to go considerably higher than Don't Do That. It is perfect for discos, and if you play the flip-side entitled Ain't It Just Like A Woman, I think you will agree that it is the finest by far that Geordie have produced.

CHRIS, Eden Way, Beckenham, Kent.

Beatles made a name for Paul

HOW does Paul McCartney get away with it? First it was Mary Had A Little Lamb, just a nursery rhyme, and now My Love, which is rubbish. My Love consists of "my love does it good for me" and countless "woe, woe woes".

Just because Paul made his name with the Beatles 10 years ago he seems to think he can get away with anything. And what's more the fans have put the disc in the charts. It is obvious, though, that they buy these records just because McCartney's name is connected with them. This was also true for Beatles records.

Heather Hill, 29 Bruce Road, Green Hill, Kidderminster.



IS THERE any chance of the BBC screening the February 1959 Carol Levis Discoveries programme? This featured Nero and the Gladiators (who won), Ron Wycherly (who later gained fame under the name of Billy Fury) and Johnny and the Moondogs, who sang Think It Over and It's So Easy . . . and later found fame as the Beatles.

RICK WINKLEY, 30, Terry Street, Nelson, Lancs.

Brilliant Heads album

I'VE JUST bought the new Heads, Hands and Feet album, Old Soldiers Never Die. It's just great and the music is brilliant, with stand out tracks like Jack Of All Trades, Meal Ticket and Just Another Ambush, to name but a few. This album deserves to be a hit in its own right, so I hope people will go out and make it just that.

D. Gray, Church Army, Caterham Barracks, Caterham, Surrey.

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THE FAT MAN COMETH!

THE greatest rock and roll entertainer? An easy question. The answer, without any doubt, is Fats Domino.

Not simply because his name is now a household word; not just because his first record (The Fat Man) sold 800,000 the first year; not because he collected 22 Gold Discs; not because his total record sales are 65 million! It is because Fats Domino is one of the great natural phenomenon of the rock and roll landscape, a truly extraordinary musician.

It's his thing — his bag — to provide exactly the kind of nostalgia-provoking musical pleasure that pleases blues, buffs and rock-n-roll fans alike. It's a long time ago, but I first bumped up against the name of Fats Domino in 1949, and subsequently over the years I heard his dynamic piano and rolling vocal style — a combination of r&b and r&r — referred to, copied and universally praised.

Born in New Orleans, May 10, 1929, Fats (Antoine) Domino, nicknamed "The Fat Man," "Louisiana Lad," and "The King Of Big Beat," remained in its environs during his formative years as a jump band blues pianist, singer, and composer. Half-jazzman, half-bluesman — Fats was first taught piano on his brother-in-law's battered upright, by his father who was also an accomplished jazz violinist.

By the time he was 14, Fats was practising hard and working in a local factory, making bed springs. He commenced

his monumental career as a vocalist with the Billy Diamond Band in 1946. ("He's the one who first started calling me Fats") says the Fat Man.

But it wasn't until he formed his own crew, the Fats Domino Band (with Wendell Conshay, alto sax; Robert Hagans, tenor sax; Walter Nelson, guitar; Herb Hardesty, tenor sax; Ernest McClean, bass; and Earl Palmer, drums), that Fats got the chance to cause a sensation by mixing r&b and a fierce, exciting, untitled music that was later to be termed "rock 'n' roll" by New York disc-jockey Alan Freed.

However, the competition from other pre-r&r jump bands, including Roy Byrd (Professor Longhair), Wynonie Harris, and the Tiny Bradshaw Band was still extremely fierce.

The bars and clubs were dingy, and the money wasn't anything to speak of. But it was at one of these roadhouse venues that Lew Chudd, president of Imperial Records, introduced him to Imperial's A&R man, Dave Bartholomew, a former dance band trumpeter.

His first recordings, Fat Man, Detroit City Blues, Boogie Woogie Baby, Hey! La Bas Boogie, Korea Blues etc (with various musicians, including Herb Hardesty, Clarence Hall, Dave Bartholomew, Walter Nelson, Cornelius Coleman, and Alvin "Red" Ty-



ler) were released by Imperial Records, Feb/Sep 1950 — and certainly justified Lew Chudd's faith in the young pianist/singer, since the records proved immensely successful for Imperial Records.

The popularity of Fats Domino on record was truly enormous. He received four Gold Discs — Going To The River ("Gonna jump overboard and drown . . ."), You Said You Love Me ("How come you treat me like you do . . ."), I Lived My Life, and Please Don't Leave Me ("Baby, please don't go . . .") — in 1953 alone!

In 1955, youths all over America stopped listening to slushy ballads to buy his hot wax versions of Thinking Of You, Ain't That A Shame ("You made me cry when you said goodbye . . ."), All By Myself ("Wanna love you all by myself . . ."), and I Can't Go On. And many others for the Imperial label — he has made a

string of hit waxings for several other outlets, including ABC-Paramount, Broadmoor, and Reprise. And this is why I consider the following Domino albums, whether because of their foot-stomping contents or because of the happy message they exude, are worthy of a place in your well-stocked record cabinet. They are: Rock and Rollin' With Fats Domino, This Is Fats Domino, Walking To New Orleans, Million Record Hits, Let's

Play Fats Domino, The Fabulous "Mr. D", and Here Stands Fats Domino — all compiled from various 1949 to 1963 sessions for Imperial, and feature Fats backed by musicians such as Wendell Duconge, Frank Fields, Herb Hardesty, Lee Allen, Clarence Ford, Cornelius Coleman, Buddy Hagans, and many other rock-field prominents.

Fats Domino paid his one and only visit to England for a week's performance at London's Saville Theatre in March 1967. All those who saw him were impressed. As a sex symbol he does not have the impact of, say, Elvis Presley, whose first pelvic gyrations were brilliantly successful back in 1955. But those of you who enjoyed meeting the Fat Man (I got a mulekick out of writing this puff piece myself) and if you have just 24 inches of empty shelf spacing, 12 inches high and 12 inches deep, and have a little bread to invest in a slab of retreat wax, by all means try Play It Again, Fats, Liberty-UA's latest retreat black biscuit. One helluva album. No brag. It'll stun you, wildies!

Fats Domino will be in Britain for a short tour from April 28 when he kicked off at the Odeon, Hammersmith. Rave on.

Rave on.

Waxie Maxie

Smiling faces for Davey Johnstone

IT'S been nine months since Davey Johnstone first conceived the idea of an album. Hectic work in the last few weeks means the happy event of album birth should not be long delayed.

Davey has been a household name to many for some years. Others and perhaps the majority have only become aware of his musical artistry since he joined the band of people who back Elton John.

His now projected solo album called Smiling Faces should delight both camps. Certainly those who have followed Davey since the days of Draught Porridge will more than welcome his chance to expand on the countless ideas that are so obviously in his head.

The positive beginning for Davey began several years back when he came down to London from Scotland. He ran into Noel Murphy, the Irish folksinger, wit, personality and someone much loved by the folk community. Murph took him in, relished his musical prowess, found an-

other person and the trio Draught Porridge became a name booked up and down the British folk kingdom.

Davey takes up the story: "Yes, there were many, many good times with Noel. Travelling round the folk clubs allows you to meet many fine people. We had many a laugh and at somewhere like The Pipers in Cornwall we would play and sing into the early hours.

"After a time I felt I wanted to progress musically and get into many different modes and styles of music. And I joined Magna Carta."

Magna Carta were fairly well established when Davey joined them and were having to put up with people comparing their sound with Simon and Garfunkel.

Davey Johnstone added to the work of Chris Simpson and Glen Stuart a new and important sharpness. One album to emerge during

the period of this partnership was Songs From Wasties Orchard. Some of Davey's work can be heard on Magna's Live Concert album which like the former is on Vertigo.

"After a time the three of us were very uncertain where we would go next. And then came the chance to work with Elton."

Elton John is very much admired by Davey, "He is so talented. He writes some incredible songs with Bernie Taupin. The guy is so consistent. You can go and hear him four times running and he will be so good at every gig."

There's no prospect of Davey Johnstone leaving the Elton syndrome. And certainly the schedule of the latter will give little chance of special album presentation. This week a four week tour of France takes place. Again Davey is much used by other artists on their own albums. This past week Davey has

been working with Kiki Dee plus finishing off material on a new record from Elton.

What though of Smiling Faces? "There are 12 tracks. My wife Di wrote three of them. The rest are mine though there is a traditional medley. I play a variety of instruments, acoustic and



Davey on stage backing Elton

electric guitars, mandolin, banjo, dulcimer and sitar. There's plenty of over-dubbing!

"The album is about people I know. There is a song about my son, Tam. Tam appears on the album's front cover — in all his glory! He's just over two years old.

"There's a track, Keep

Right On, which features Elton helping us along. Another is Lark In The Morning With Mrs McLeod. Humour is very much part and parcel of the album. I wanted to make something very happy.

"The song about Tam is the title track, Smiling Faces. Janine is a song about a girl I knew.

"My producer is Gus Dudgeon. He does Elton's material. He's first-rate. It will be nice when it comes out!"

And soon it should be. It sounds very much like we're in for something good from the guy who sits there on stage these days with Elton, blonde hair trailing and an amazing knack for picking up a variety of musical instruments and actually being able to play them

Tony Jasper

ROGER CHAPMAN as I've known him, from the days of Music In A Doll's House up to our last interview around the time of A Song For Me, has always been one of the most rangy and well weathered singers around. The photographs of him that most remain in the mind are those that drew a lot of sympathy when he was heavily bandaged following an operation on his ear. The operation, sadly, wasn't a success, but Roger has donned pounds of flesh and is looking more relaxed now than he has done for years.

John Darnley, one of the friendly workers on the new WEA Raft label would doubtless put that down to the general happiness that is exuding from Family at the moment.

"They are," he says. "the happiest I've ever seen them." And John sees a lot of Family — he can't remember the last time he missed a gig!

The addition of Tony Ashton on keyboards, in place of Poli Palmer, has helped to inject a lot of new vitality into the band — not that Family ever seemed to lack that commodity! — and the formation of the Raft label has given Roger more peace of mind.

Just three artists are signed to Raft at present — Family, Linda Lewis and a group called Beckett — and the label managers have set a limit of six acts to work with at any one time. The people who keep Raft afloat, Ian Ralfini, Martin Wyatt and John, plan to move out of WEA's New Oxford Street offices to a location close at hand, where they will set up their own eight track recording machines, pianos and more.

"Then if someone's got a song they want me to hear they can come down and do a demo of it straight away," says John.

"The prime function of the new label is to get back a little more friendliness," says Roger. "We want it

Family grow into a good-time happy band

By Val Mabbs

to be more of a social thing between the company and the artist. We've always been quite happy with the promotion that's been done on our albums while we've been with Reprise — and we've been with them some time!" grins Roger. "Two years ago we used to come up to the office two or three times a week. But the bigger it got the more difficult that became because you'd walk in and sometimes there'd be big meetings going on, or different people in the room; so you'd say 'Oh sorry', and back-out fast. You know, a bit like that. We were just getting further away from the people who've got a very big involvement in our records."

Now it's different. Roger and John sit discussing the new Raft logo and the way in which the records will be marketed through the year. Once more Family can feel they're at the hub of things, and it gives them the confidence to push themselves in a way they feel they've never done before.

"We've taken all the changes in the band in our stride," Roger told me

when I asked if the fairly frequent personnel changes had bothered him greatly. "Some people have left, and we just have to say, well that's cool, and carry on. Others we've asked to leave. It's that easy. Well, maybe just a little bit sad . . . but it's no good crying over spilt milk, and all that shit!

"Although we knew the good things that Poli was doing — yes we did ask him to leave — it just wasn't happening right with the band. There seemed to be more of a split, not friendship-wise or anything like that, but there was a different attitude to music. Like when Poli joined it was the furthest thing away from what we could have looked for in the band . . . using vibes. It's like when we used violin, it was never, never accepted in Family. And vibes were never accepted in the band; but we dug the way Poli played them, and he was a friend."

Now with Tony Ashton playing piano, and Jim Cregan on bass, not only does Roger feel that the band is developing more musically, but they're all having a good time!

"Every time we walk on stage we're just enjoying ourselves. We go out on the road for weeks and we just try and be happy. We had our first real drunken sessions the other day — that's unheard of for Family, though we always have a bit of a bar going! We're giving each other as much room as we can in every way."

Family, though they're hardly thought of as a singles band, have had quite a bit of single success — the last chart entry being Burlesque from the fine Bandstand album. The current release is Boom Bang — on Raft, and packaged in a special Family sleeve — and a very different number; though Roger does admit to worrying about the possibility of repeating himself for the sake of com-



merciality. Just the same he's no musical snob. Relating a recent impromptu performance that Family made in Glasgow, he says quite naturally: "Chicory Tip were kind enough to let us use their equipment."

Family had already been set for a gig at the Green's Playhouse in the town, when the social sec of the nearby college pleaded with them to top the bill at this event, because the bill-toppers had failed to turn up. As Family were in one of their elated moods after their own performance they piled over to the college to hand out a set featuring their own numbers, and a lot of impromptu rock 'n' roll. And needless to say, they kicked up a real storm.

They hope to carry over that feeling to their forthcoming tour of America, set for the third week in May, on the circuit with Deep Purple. Family have already built up strong

followings in that country — particularly in L. A., San Francisco, Texas and Detroit — following their tour with Elton John.

"When you've got a following to build, appearing on other people's tours is probably the best way to do it," says Roger. "But it does harm you in a sense because you're limited to a 40 minute set which is ridiculous! For us that means we're just getting off when we've got to leave the stage. It can be trying, but basically I think it's good for you."

Just one point that is not so good for British audiences. The set of numbers which Family have been recording on location in Somerset (with the help of the Stones' mobile studio) and are currently mixing in London, will now not appear until September. The American tour has come and means the finishing touches will have to be curtailed . . . but from what I've heard this Family album will be worth waiting for.



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