

RECORD MIRROR

A BILLBOARD PUBLICATION

MAY 12, 1973

STILL ONLY 6p

Paul McCartney. dates and T.V. show

PAGE 5

INSIDE:

GOOD GRIEF!—It's CHICORY TIP baring their souls!

PAGE 7

WIZZARD:

'We've no image—only MUSIC!'

PAGE 9

PLUS:

TONY CLARKE.

Tony who? He's only the sixth Moody Blue, that's all!

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*"Stuck in the Middle with You"
Stealers Wheel*



RECORD MIRROR

RM/BBC chart **chart chatter**

TOP FIFTY

SINGLES

ALBUMS

This week		Last week		Weeks on Chart		This week		Last week		Weeks on Chart	
1	1	10	TIE A YELLOW RIBBON Dawn	Bell 1287	1	1	2	ALADDIN SANE David Bowie	RCA Victor RS1001		
2	4	2	HELL RAISER Sweet	RCA 2357							
3	2	6	HELLO HELLO I'M BACK AGAIN Gary Glitter	Bell 1299	2	5	2	THE BEATLES 1967/1970	Apple PCSP 718		
4	6	4	SEE MY BABY JIVE Wizzard	Harvest HAR 2076	3	6	2	THE BEATLES 1962/1966	Apple PCSP 717		
5	11	5	GIVING IT ALL AWAY Roger Daltrey	Track 2094110	4	2	4	BELIEVE IN MUSIC	K-Tel TE 294		
6	20	4	AND I LOVE YOU SO Perry Como	RCA 2346	5	4	4	OOOH-LA-LA Faces	Warner Brothers K 56011		
7	9	5	BROTHER LOUIE Hot Chocolate	RAK 149	6	8	8	BILLION DOLLAR BABIES Alice Cooper	Warner Brothers K 56013		
8	3	5	DRIVE IN SATURDAY David Bowie	RCA 2352	7	10	5	HOUSES OF THE HOLY Led Zeppelin	Atlantic K 50014		
9	12	6	MY LOVE McCartney's Wings	Apple R5985	8	12	6	FOR YOUR PLEASURE Roxy Music	Island ILPS 9232		
10	13	4	NO MORE MR. NICE GUY Alice Cooper	Warnes Bros K16262	9	3	6	40 FANTASTIC HITS FROM THE 50's & 60's	Arcade ADEP 3/4		
11	7	9	ALL BECAUSE OF YOU Geordie	EMI 2008	10	9	25	BACK TO FRONT Gilbert O'Sullivan	MAM 502		
12	8	9	GET DOWN Gilbert O'Sullivan	MAM 96	11	15	42	SIMON & GARFUNKEL'S GREATEST HITS	CBS 69003		
13	25	3	WONDERFUL DREAM Ann-Marie David	Epic 1446	12	11	7	THE DARK SIDE OF THE MOON Pink Floyd	Harvest SHVL 804		
14	16	6	BIG EIGHT Judge Dread	Big Shot BIG19	13	13	12	ROCK ME BABY David Cassidy	Bell BELLS 218		
15	10	5	I'M A CLOWN/SOME KIND OF SUMMER David Cassidy	Bell MABEL4	14	17	2	SINGALONGA MAX Max Bygraves	Pye NSPL 18401		
16	5	7	TWEEDLE DEE Jimmy Osmond	MGM 2006175	15	19	7	TANX T. Rex	EMI BLN 5002		
17	29	7	THE RIGHT THING TO DO Carly Simon	Elektra K12095	16	18	17	NO SECRETS Carly Simon	Elektra K 42127		
18	21	11	NEVER NEVER NEVER Shirley Bassey	UAUP 35490	17	16	14	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER Elton John	DJM DJLPH 427		
19	42	2	ALSO SPRACH ZARATHUSTRA (2001) Deodoto	(Creed Taylor CTI 4000)	18	24	6	TOGETHER Jack Jones	RCA Victor SF 8342		
20	30	4	COULD IT BE I'M FALLING IN LOVE Detroit Spinners	Atlantic K10283	19	20	13	CLOCKWORK ORANGE Soundtrack	Warner Brothers K 46127		
21	19	7	GOOD GRIEF CHRISTINA Chicory Tip	CBS1260	20	22	33	PORTRAIT OF DONNY Donny Osmond	MGM 2315 108		
22	27	5	MEAN GIRL Status Quo	Pye 7N45229	21	7	7	20 FLASH BACK GREATS OF THE SIXTIES	K-Tel NE 494		
23	15	10	CRAZY Mud	RAK 146	22	34	8	THE RISE AND FALL OF ZIGGY STARDUST David Bowie	RCA Victor SF 8287		
24	34	2	ONE AND ONE IS ONE Medicine Head	Polydor 2001432	23	—	1	PILEDRIVE Status Quo	Vertigo 6360 082		
25	14	10	PYJAMARAMA Roxy Music	Island WIP6159	24	32	7	CHERISH David Cassidy	Bell BELLS 210		
26	18	10	THE TWELFTH OF NEVER Donny Osmond	MGM 2058340	25	14	2	SING ALONG WITH MAX Max Bygraves	Pye NSPL 18361		
27	45	2	BROKEN DOWN ANGEL Nazareth	Mooncrest Moon 1	26	26	3	PARCEL OF ROGUES Steeleye Span	Chrysalis CHR 1046		
28	24	11	LOVE TRAIN O'Jays	CBS 1181	27	28	21	TOO YOUNG Donny Osmond	MGM 2315 113		
29	26	9	POWER TO ALL OUR FRIENDS Cliff Richard	EMI 2012	28	27	70	BRIDGE OVER TROUBLED WATER Simon & Garfunkel	CBS 63699		
30	17	7	AMANDA Stuart Gillies	Philips 6006 293	29	25	22	SLAYED Slade	Polydor 2383 163		
31	31	5	LETTER TO LUCILLE Tom Jones	Decca F13393	30	—	1	CABARET Soundtrack	Probe SPB 1052		
32	—	—	WALK ON THE WILD SIDE Lou Reed	RCA Victor RCA2303	31	45	3	GLITTER Gary Glitter	Bell BELLS 216		
33	49	2	YOU WANT IT YOU GOT IT Detroit Emeralds	Westbound 6146103	32	23	9	GILBERT O'SULLIVAN HIMSELF	MAM 501		
34	50	3	24 SYCAMORE Gene Pitney	Pye 7N 25606	33	—	1	TRANSFORMER Lou Reed	RCA Victor LSP 4807		
35	23	7	DUELLING BANJOS — Soundtrack Eric Weissberg/S. Mandel	Warner Bros K16262	34	43	3	THE OSMONDS LIVE	MGM 2315 117		
36	35	6	WAM BAM Handley Family	GL 100	35	30	12	SIX WIVES OF HENRY VIII Rick Wakeman	A&M AMLH 64361		
37	33	5	HEY MAMA Joe Brown	Ammo AM0101	36	40	8	COSMIC WHEELS Donovan	Epic 65450		
38	47	5	EVERYDAY Don McLean	UA UP 35519	37	44	17	MOVING WAVES Focus	Polydor 2931 002		
39	38	14	FEEL THE NEED IN ME Detroit Emeralds	Janus 6146020	38	—	1	IMAGINE John Lennon/Plastic Ono Band	Apple PAS10004		
40	48	2	I'VE BEEN DRINKING Jeff Beck/Rod Stewart	RAK RR4	39	31	3	JEFF BECK / TIM BOGERT / CARMINE APPICE	Epic 65455		
41	32	11	CUM ON FEEL THE NOIZE Slade	Polydor 2058339	40	38	4	KILLER JOE Little Jimmy Osmond	MGM 2315 157		
42	36	13	KILLING ME SOFTLY WITH HIS SONG Roberta Flack	Atlantic K10282	41	—	1	SPACE ODDITY David Bowie	RCA Victor LSP 4813		
43	22	8	GOD GAVE ROCK AND ROLL TO YOU Argent	Epic 1243	42	29	6	LIZA WITH A 'Z' Liza Minnelli	CBS 65212		
44	37	4	BAD WEATHER Supremes	Tamla Motown TM9847	43	—	1	TAPESTRY Carole King	A&M/Ode AMLS 2025		
45	40	4	WHATEVER HAPPENED TO YOU Highly Likely	BBC RESL10	44	—	1	HUNKY DORY David Bowie	RCA Victor SF 8244		
46	—	—	ALBATROSS Fleetwood Mac	CBS 8306	45	37	3	TEASER AND THE FIRECAT Cat Stevens	Island ILPS 9154		
47	28	11	HEART OF STONE Kenny	RAK 144	46	—	1	TALKING BOOK Stevie Wonder	Tamla Motown STMA 8007		
48	—	—	HELP IT ALONG/TOMORROW RISING Cliff Richard	EMI 2022	47	—	1	AMERICAN PIE Don McLean	United Artists UAS 29285		
49	43	12	NICE ONE CYRIL Cockerel Chorus	Young Blood YB1017	48	—	1	FOCUS 3	Polydor 2659 016		
50	—	—	ROOF TOP SINGING New World	RAK 148	49	—	1	MEDDLE Pink Floyd	Harvest SHVL 795		
51	—	—			50	50	11	BURSTING AT THE SEAMS Strawbs	A&M AMLH 68144		

AND what a good week with, as indeed predicted last time, lots and lots of chart action. No less than 10 records make mighty leaps up the charts. In the Top 20 the old maestro, Perry Como, goes from 20 to six. Could he indeed make the Top? A good move upwards too for Roger Daltrey.

Anne-Marie David and her Eurovision song winner makes strong progress in getting to 13. Carly Simon, after giving impression of either staying static or moving downwards, is now in the 20. It means a jump of twelve places.

What a massive leap for the Deodoto. Also Sprach Zarathustra, as the 2001 Theme has a mighty 23 places move to 19 from 42. Nazareth 90 from 45 to 27!

The Detroit Spinners move to 20 from 30 and the other Detroit named group The Emeralds have a 16 place surge upwards to 33. Their new album is on offer by the way in the R.M. Chart Parade Competition in two weeks time.

Medicine Head climb upwards to 24. Gene Pitney, and Pye must be feeling happy with two fast climbers, has a 16 place moving forwards disc.

I've Been Drinking makes conservative progress for what might have been expected as one of the week's really big movers. However, eight places is going the right way!

breaking through

First Choice
Armed And Extremely Dangerous (Bell)
US smash. Encouraging sales in UK over past few weeks. Poised to make the 50 here. Good feel. Punchy.

Stalers Wheel
Stuck In The Middle With You (A&M)
A Top 20 Americana hit. Air play growing this side of Atlantic. A good, fresh, sound. Showing signs of hitting our charts.

Sylvia
Pillow Talk (London)
Topping US Soul Charts and getting disco play in Britain. Just love the subtle beat. One to watch.

Rolling Stones
Sad Day (Decca)
Unreleased oldie from Mick and the gang and Stone's collectors out on force and from first sales plenty of other people as well.

Stevie Wonder
You Are The Sunshine (Tamla Motown)
From the album Talking Book. Very, very healthy in-

chart parade check-out

chart parade check-out an occasional guide into current compilation albums.

20 Original Chart Hits Original Artists (Phillips) £1.99.

Among the 20 tracks can be found a somewhat varied and uneven crowd of artists like Stylistics, Nana Mouskouri, Faron Young, Donnie Elbert, Manfred Mann, Jeannie C. Riley, Dusty Springfield and Lesley Gore.

All songs come from the Sixties save the Platter's hit from 1959, Smoke Gets In Your Eyes. Most of the featured singles hit the Top 20, ones not to are Chantilly Lace from Jerry Lee Lewis (a very strange opening track lacking the immediacy needed); Ramsey Lewis with Wade In The Water; Nana Mouskouri's White Rose of Athens. The Manfred Mann track is Ha! Ha! Said The Clown and thus Mike D'Abo on lead vocal.

Yes, change could have been expected at the top but Dawn are still there. Sweet close in behind them but most people surely expected them to be this week's number one.

Wizzard go to four but only a three position climb upwards for Wings and My Love. Outside of the big movers no real surprises then at the top.

Surprises this week outside of Sweet not getting the number one are the slow progress for No More Mr. Nice Guy; Jimmy Osmond makes a rather nasty fall to 16; the same goes for Roxy Music as they drop from 14 to 25. And who would have expected Argent to tumble from 22 to 43?

The big, big surprise and a good one to see is entry for Lou Reed with Walk On The Wild Side. People had given that one up several months back! The producer is of course David Bowie.

Breakers come from Temptations and Masterpiece, Free with Travellin' in Style (what a struggle they're having), Sad Day from the Rolling Stones, Isaac Hayes and If Loving You Is Wrong, yet again The Carpenters with Sing and a real goodie from First Choice called Armed And Extremely Dangerous.

Congratulations to Sunderland. What a game. Ah, nearly forgot. Yes, folks the big hit soon to be in Sunderland Are On The Way. That is a BREAKER THIS WEEK.

Sweet for the Top next chart? Perhaps Roger Daltrey or even Perry Como?



Stevie Wonder.

initial reaction and not surprising. A biggie from Stevie.

watch for **Buddy Holly — That'll Be The Day (MCA)** America — **Don't Cross The River (Warner)**.

CHART PARADE

Compiled and edited by **TONY JASPER**

Anne-Marie bursts into the British 20



ANNE-MARIE DAVID has proved yet again that the winning song in the Eurovision Song Contest is an automatic British Top 50 smash. She looks set for the Top 10. Wonderful Dream is this week at 13.

Eurovision influence in the 50 doesn't end there. Cliff Richard's Power To All Our Friends hit didn't make the Eurovision number one. He has, though, had a good run in the UK charts with this disc.

Now Cliff's back in chart-land with a Maxi-single of Eurovision songs. He makes entry at 48.

Anne-Marie was born in the French Carmague in 1952. In 1970 she signed a recording contract with CBS. Her first record was Un Peu Romantique. Interest in the record led to her playing the part of Mary Magdalen in the French version of Jesus Christ - Superstar.

A song from that show, The Mary Magdalen Song, became a monster French hit. Now she is conquering Britain with Tu Te Reconnaîtras!

disc news

ALICE COOPER'S Billion Dollar Babies now a gold and fourth in a row for Alice. Yes strike gold in the US with Yessongs triple LP and that makes their third. Ex-McGuinness Flint, Dennis Coulson working on an album. A Bread maxi-single due out May 25. The old raver from Showstoppers, Ain't Nothing But A Houseparty, is the opening cut on fourth album for J. Gells Band. Raquel Welch has got a recording contract, just one more string to her bow. New Presley single, Polk Salad Annie, comes from his On Stage LP recorded in 1970. The 1973 Spencer Davis group release their first album early in June.



Alice Cooper.

world charts

Hong Kong: 1, Tie A Yellow Ribbon Round The Old Oak Tree - Dawn; 2, It Never Rains In Southern California - Albert Hammond; 3, Daniel - Elton John. Spain: 3, Power To All Our Friends - Cliff Richard; 5, I Am An Astronaut - Ricky Wilde; 6, Houses Of The Holy - Led Zeppelin (LP); 7, Grand Hotel - Procul Harum (LP). Japan: 9, You're So Vain - Carly Simon. Germany: 2, Mama Loo - Les Humphries Singers; 3, Block Buster - Sweet; 4, Dreams Are Ten A Penny - Kincade; 6, Yellow Boomerang - Middle Of The Road. Denmark: 1, Mama Loo - Les Humphries Singers; 2, Yellow Bommerang - Middle Of The Road; 3, Sha-La-La-La-La - Walkers; 4, Clap Your Hands And Feet - Bonnie St. Clair. Norway: Power To All Our Friends - Cliff Richard; 5, Can't Keep It In - Cat Stevens; 6, It Never Rains In Southern California - Albert Hammond. Singapore: 1, Doctor My Eyes - Jackson 5; 2, 20th Century Boy - T-Rex; 3, Killing Me Softly With His Song - Roberta Flack.

focus on...

APOLLO 100
Besame Mucho (Young Blood International)
A classical rock outfit, Apollo 100, hit number five spot on the US Top 100 charts with their first disc, Joy. Round the world it became a monster smash. Nothing happened in the UK. They're back with a fresh cut. The Dutch hit parade is already showing it. The two guys responsible for the current success are Tom Parker and Miki Dallon. For the moment Apollo 100 are the cream of Britain's session musicians.

chart reggae

MICHAEL JACKSON has an avid fan in seven-year-old Steve Collins. Now Steve's made a record himself and it's called Ding-A-Ling-Ting-A-Ling (Big Shot). It will drive you mad, one way or the other. Two things about Steve - he gets 10p pocket money and doesn't like being in bed by 10 o'clock. Other reggae decks to watch out for are Happy People from The Cimarrons (Trojan) plus a nice, nice Del Davis spin on the Lennon & McCartney number World Without Love (Horse). And don't forget Peter Jones reviews all the best reggae sounds on his singles page.

yesterplays

from the rm charts

5 years ago

10 years ago

May 11, 1968

- 1 Wonderful World - Louis Armstrong (Stateside).
- 2 Lazy Sunday - Small Faces (Immediate).
- 3 Simon Says - 1910 Fruitgum Co. (Pye).
- 4 Man Without Love - Engelbert Humperdinck (Decca).
- 5 I Don't Want Our Loving To Die - Herd (Fontana).
- 6 Can't Keep My Eyes Off You - Andy Williams (CBS).
- 7 Young Girl - Union Gap (CBS).
- 8 If I Only Had Time - John Rowles (MCA).
- 9 Honey - Bobby Goldsboro (UA).
- 10 Jennifer Eccles - Hollies (Parlophone).

May 11, 1963

- 1 From Me To You - Beatles (Parlophone).
- 2 How Do You Do It, - Gerry And The Pacemakers (Columbia).
- 3 From A Jack To A King - Ned Millar (London).
- 4 Nobody's Darling But Mine - Frank Ifield (Columbia).
- 5 Can't Get Used To Losing You - Andy Williams (CBS).
- 6 In Dreams - Roy Orbison (London).
- 7 Scarlet O'Hara - Jet Harris & Tony Meehan (Decca).
- 8 Say I Won't Be There - Springfields (Philips).
- 9 Two Kinds Of Teardrops - Del Shannon (London).
- 10 Losing You - Brenda Lee (Brunswick).

hamilton's disco picks

EDGAR WINTER: Frankenstein (Epic EPC 14440) The "NOISE" on its own is an incredible cut-in over-ride effect!
HENRY HALL: Teddy Bear's Picnic; Here's To The Next Time; any more! (LP "It's Five Fifteen And Time For . . ." WRC SH 172) MoR Nostalgia.
KEN DODD: The Song Of The Diddymen (MFP Surprise FP 26) Conga-type Fun.
UPPER CRUST: Mayday (MCA MUS 1197) MoR/Easy.
JOSEPH HOROVITZ ORCH: Search For The Nile (Sovereign SOV 117) Dead slow Easy, for a topical "Dr. Livingstone, I presume" voice-over!
LYNSEY DE PAUL: All Night (MAM 99) She "Gets Down" quite sexy, MoR/Pop.

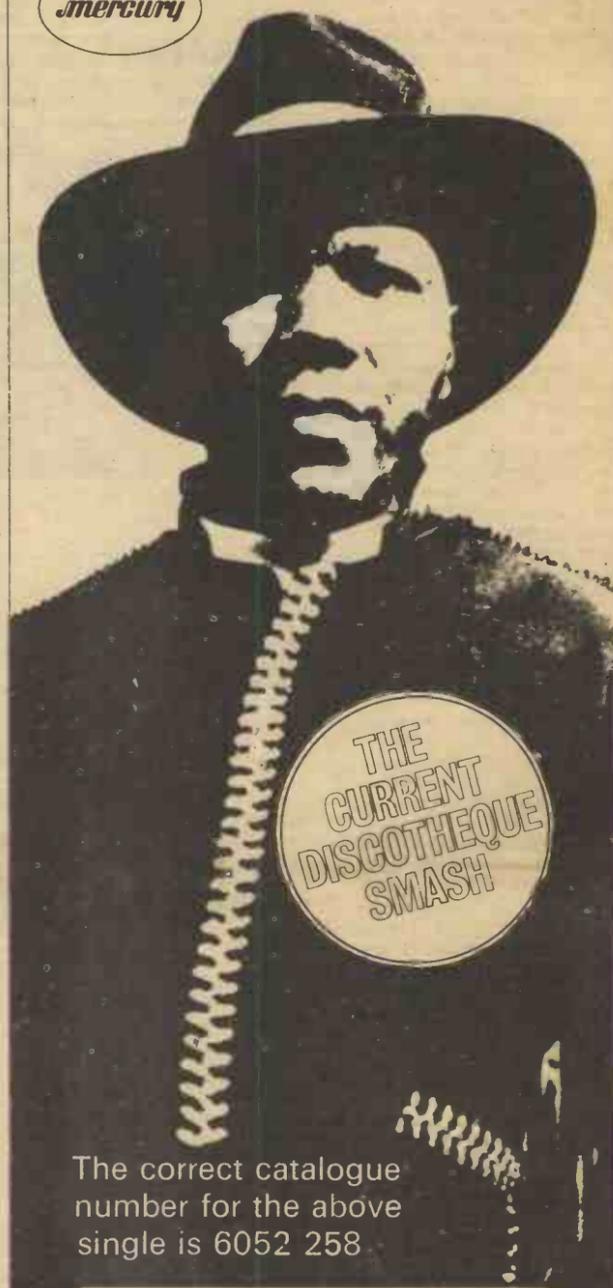
Partridge Family Comp and Entry Form on Page 4

Don Covay

'Super Dude'

MEMPHIS

6052 258



THE CURRENT DISCOTHEQUE SMASH

The correct catalogue number for the above single is 6052 258

TWO IN A ROW
Detroit Emeralds
YOU WANT IT
YOU GOT IT



6146 103

From Phonogram - the best sounds around



Roy Buchanan

THE endless rain on Saturday night did nothing to dampen the enthusiasm of the crowds that packed the entrance to Imperial College for Roy Buchanan's first London appearance. Many didn't get in but the fifteen hundred who made it through into the college's Great Hall were well rewarded for their patience. Mike Absalom opened the show with a set that exhibited his customary blend of professionalism and sheer good humour and his cautionary tales of the sad adventures of WPC Sadie Stick, Ernie Plug and the others won a lot of laughs. But it was Roy Buchanan that the capacity audience had come to see and this almost legendary guitarist fully lived up to the reputation that he has already built up in this country.

Buchanan opened with an electrifying Johnny B Goode that left us open-mouthed as he ripped his way through licks that Chuck himself could hardly have bettered. With the audience still reeling he slowed things down with It Hurts My Soul, a slow haunting twelve bar that gave him plenty of chances to exhibit his complete mastery of a blues style that recalled B B King at his searing best. A stomping version of Missaloo led into a breathtaking electrofunk Hey Joe which Buchanan touchingly introduced as "a memory of my favourite guitar player". Whole Lotta Shaking gave the pianist a chance to show that Roy wasn't the only one in the band who could really rock along and the song faded out to a Nashville chorus of "thank you Jerry Lee" from all the good Southern boys on stage. **JB**



Focus — glad to be back in England?

Ralph McTell

THIS was vintage McTell. The guy enjoyed himself and so did the audience. One of these days he must break through to mass acceptance. He is too good to remain a comparatively minor star.

Nettle Wine, Barges and a fine Zimmerman Blues were three of the early numbers. There was no stumbling, hesitation or what have you, McTell was into his set from the first number.

Since it was someone's eighteenth birthday he pulled out of his golden vaults a song he wrote at that age, First Song. A newie followed called Zig Zag Line. Another brand new song was a colourful Maddy's Dancing Song. This was Ralph's tribute to the girl who jigs round the stage during Steeleye Span sets. His, When I Was A Cowboy was a knock-out, so too First And Last Man.

The only mar came when Danny Thompson joined Ralph for some numbers. Nothing wrong with Danny just some slap-dash back-work meant for three numbers the sound was not balanced and Thompson for all we know could have been rubbing his thigh.

McTell, you're great. And a parting word of praise for a very impressive first set from Hunter Muskett. **TJ.**



Ralph McTell.

Maggie quits — Crows tour cancelled

MAGGIE BELL has quit Stone The Crows because of "increasing involvement in her debut solo album" forcing the group to cancel Saturday's Rainbow gig and the rest of their British tour.

The announcement came in a sparsely worded statement from the band's publicists, Mike Clifford and Chris Tregove who say they do not know what the group's plans are or what Maggie intends to do.

Maggie's album Queen Of The Night is being recorded at Electric Ladyland Studios in New York by producer Felix Pappalardi, who is also playing bass on the sessions.

The publicists understand the album will be finished at the end of May with a late June release on both sides of the Atlantic.

RETURN

They said: "Maggie will be returning to Britain in June after promotion plans for the album are finalised."



Peter Doyle.

Peter 'ends it' with Lyn and Seekers

PETER DOYLE is to leave the New Seekers. The announcement came at an emotion-charged Press conference on Monday when the singer-songwriter said: "I want to get out of the pop world and into the musical world."

His departure also brings to an end his "very close" relationship with New Seeker, Lyn Paul who was unable to hide her tears as they posed together for photographs.

Peter, long acknowledged as the group's most serious and dedicated musician, travelled with the group for their extensive tour of America which began on Tuesday. Meanwhile a replacement is being sought in London to join the group within a month. Peter plans to record an album and single of his own works.

He said the decision had been discussed over the past three months but that it was in his mind 10 months ago.

"It was a very hard decision but something I feel was necessary for the development of myself and the group. I want to develop my own ideas in a way that would not have been possible within the confines of the New Seekers. My own personal tastes are perhaps different from the band I want to reach out for something I cannot grab at the moment. I hope to write and record my own material, if that doesn't work out I will probably try to form a new group. Before I had no direction but now I have."

He said he had plenty of material to record and that it could be termed "heavier" than New Seekers' material.

Lyn Paul said: "There is absolutely no animosity between us but naturally we are all very upset."

Of her relationship with Peter, she said: "It has been a secret for two years and now I don't care who knows. I am sure it's the best thing in the long run but it will be a strain because we have been so close."

Appropriately the New Seekers' next single is titled Goodbye Is Just Another Word, to be released on June 8.

Edmunds is track king

NOEL EDMUNDS soundly trounced all the opposition in the DJ versus record companies race at Brands Hatch on Sunday.

Rain drenched the hoardes of record company people who crawled out of the beer tents to watch the race which was dramatised by the driving of Ringo's chauffeur, Kenny Smith. Although he spun twice, he still managed to finish in second place!

Paul's big week

PAUL McCARTNEY launches into his post-Beatles career with a vengeance this week with his networked television show tonight (Thursday) and the start of Wings' British tour on Friday at Bristol.

The band play Oxford on Saturday, Cardiff on May 13, Bournemouth (May 15) and Manchester's Hard Rock on May 16-17.

At the same time their album, Red Rose Speedway is in the shops, and Live And Let Die, the latest Bond film with Paul's score, opens in June.

Simon in London

PAUL SIMON is to make his first European solo appearance since his days on the London folk scene in the early sixties with a concert at the Albert Hall on June 7.

He will be flying to England for just the one appearance, and is now in the middle of his first solo tour of the US which climaxes with concerts at New York's Carnegie Hall on June 1, 2 and 3.

Urubamba, a quartet of Argentinian singers, and the five Jesse Dixon Singers will be playing with Paul.

Tickets will be on sale at the Albert Hall box office from tomorrow (Friday) at £3, £2, £1.50, £1 and 50p.

West Wycombe 'not a fest'

ORGANISERS of the West Wycombe charity concert in aid of the Samaritans stressed this week that the event will not be a pop festival but a concert which covers all shades of contemporary music.

BBC producer Mr. John Ross-Barnard, who has got the show together, said reports about the possible size of the crowd had been exaggerated.

"We reckon there will be in the region of eight to ten thousand people and that will suit us."

The event takes place on Saturday May 26 with Wizzard topping a long list of artists who are appearing free.

Win a new Cassidy-Partridge single

50! YES 50! DAVID CASSIDY and the PARTRIDGE FAMILY singles TO BE WON!

David's great success with I'm A Clown has held up for some weeks the new Partridge Family single called Walking In The Rain. Now, it's out and you can win a free copy.

Answer the four questions below, send in by second post May 17. The address is Partridge Family Competition, Chart Parade, Record Mirror, 7 Carnaby Street, London W1. Also enclose the square box marked P at the bottom of the entry form. Any number of entries providing each has the square box P.

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 50 correct entries drawn out of a box on Monday, May 21, will mean 50 happy winners!

Entry Form

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

1. In real-life who is David's step-mother?
 2. What character is played by David in the TV series?
 3. Apart from mother, how many in the family?
 4. What part does Suzanne Crough play?
- Name.....
Address.....

NEXT WEEK: 12 copies of the new Detroit Emeralds album to be won!



Focus

At the end of their set at the Rainbow on Friday Focus gained four encores and had a good per centage of the audience standing, clapping and demanding their return. Yet strangely many of the people watching filed out before the encores came.

Perhaps they were just a little too unimpressed by good music — but then equally those standing and cheering were probably a little too easily impressed. Focus in fact played a musically enjoyable set, despite feedback problems with the equipment, and the fact that Jan Akkerman broke a guitar string and consequently played out of tune on the closing passages. But, at the same time, they just failed to create the electric and compelling atmosphere which they sustained at the Sun-down during their last visit to England.

The programme was almost identical to that used before, with Focus III and Answers, Questions Questions, Answers opening, followed by Focus II and Anonymous, before the soaring strains of Akkerman's guitar took us into Eruption. The out-of-tune Hocus Pocus still proved to be a favourite, and Sylvia had Thijs Van Leer presenting one of the brighter moments of the evening with excellent flute playing. But the most magical moment of all arrived when Jan Akkerman returned for one encore with a lute, and seated on his own, stunned everyone with his brilliance on this instrument.

It wasn't the best performance for Focus — but fine, none the less. — **V. M**

Godspell

HAVING just had my appetite whetted by David Essex's performance in That'll Be The Day, I paid a return visit to see Godspell this week. My first impressions of the show had been derived from a preview performance which took place at the Roundhouse. That I enjoyed and was impressed by David's own versatility... but one year on, the show is sparkling much more. Far from reducing the lively atmosphere the intimacy of Wyndhams Theatre has added to the friendliness and closeness that Godspell can create. In fact at the end of the performance the audience rose to their feet to bring the cast back to the stage numerous times... and even joined them in singing Day By Day. To update the show references are made to "nice one, Cyril", and sometimes Judas Iscariot sings a line from That'll Be The Day — which prompts a quirky grin from David. A new opening scene has also been added and David's confidence has grown no end. I missed Julie Covington's (who's now left the show) rendering of Day By Day, but Marti Webb and Gay Soper — two originals — present vastly different characters excellently. Incidentally David plans to leave the show in September, and as the house full notices are up every night, it would be wise to put in a booking now. **VM**

New T Rex single now recording



MARC Bolan flew back to London last week after a fortnight's stay in Los Angeles where he set up release of the Ringo Starr film *Born To Boogie*.

During his stay he reportedly jammed with Harry Nilsson and Dr. John and also recorded an ABC-TV show with T-Rex which will be screened coast-to-coast next week. A British showing of the show has not yet been arranged.

Marc is currently recording a new single in London — no title is yet available — for rush-release in the States, where it will be his first single release in a year.

Born To Boogie, which returned to British cinemas at Easter, has been held over for extended runs at many theatres.

Slade top IOM Sunday show



SPECIAL steamers are to be run from Liverpool, Fleetwood, Belfast and Dublin to enable fans to see Slade at two concerts in the Isle of Man to be held on July 8 and 29.

The shows will be at the Palace Lido in Douglas, which opens its doors to rock acts for the first time on May 27, the first of a series of Sunday concerts.

Acts booked so far include Blackfoot Sue (June 17), Canned Heat (July 1), Atomic Rooster (July 15), Sweet (July 22) and Geordie (August 12). Negotiations are under way to book Roxy Music, Gary Glitter and Wings. The Rolling Stones have also been approached.

Sweet raise hell on tour

THE SWEET, whose Hellraiser is at number 2 in the charts this week, will be playing some ballroom dates this month followed by concert appearances in June and a show at the London Palladium on Saturday, July 21.

The dates include: Newcastle City Hall (May 17); Doncaster Top Rank (18); Peterborough Drill Hall (19); Birmingham Top Rank (20); Sheffield City Hall (21); Banbury Winter Gardens (26); Barrow Civic Hall (29); Bristol Locarno (June 3); Blackpool Winter Gardens (8); Manchester Free Trade Hall (9); Hanley Victoria Hall (15); Liverpool Stadium (16); Great Yarmouth Marine Theatre (17) and Leicester De Montford Hall (18).

Gold discs for Elton and Bernie



AN embarrassment of riches for Elton John and Bernie Taupin — at a reception held by DJM last Friday they were presented with gold albums for 100,000 copies sold in the UK of *Honky Chateau* and *Don't Shoot Me, I'm Only the Piano Player* and a third one for a million dollars sales in the USA of *Don't Shoot Me*.

Fraser really to quit Sharks?

REPORTS that Andy Fraser's place as bass player with the Sharks has been taken by former Roxy Music bass player Rik Kenton were said this week by a spokesman for Island records to be "inaccurate".

Island's statement goes on to say: "It is true that as a result of a hand injury sustained in a car crash in February, Andy Fraser's future with the band is uncertain."

"He suffered a lot of pain and found the strain of playing every night of the recent Roxy Music / Sharks tour too great, and for this reason the group has found it necessary to consider the possibility of a new member in order to continue with its policy of being a road band."

The Sharks, whose album *First Water* was released last week will be cutting a single next week for release in June and plan to return to live appearances "as soon as possible."

For Chris Spedding's comments on Andy Fraser see page 12 of this week's RM.

Geordie fly out to Holland

GEORDIE flew to Holland yesterday for two TV shows but are returning for dates tomorrow (Friday) at Great Yarmouth and on Saturday at the Queen's Hall, Ladbeth.

They then go to Belgium the following day for TV and radio, returning to their home town of Newcastle where they will play their first date since *All Because Of You* reached the charts at the Mayfair Ballroom on Friday 18.

The group are currently negotiating for a three-day booking in Las Vegas, one date of which will be to appear with Elvis Presley.

Bone break

WISHBONE Ash flew to London this week to take a short break from their US tour before flying back for another three weeks' dates. Their new album, *Wishbone 4*, is released here tomorrow (Friday) and is currently at 67 in the US charts and climbing.

More tour dates for Bowie...

SEVERAL new dates have been added to David Bowie's mammoth tour of Britain which commences this Saturday at Earl's Court in London. They are: Lewisham Odeon (May 24); Oxford New Theatre (30); Worcester Gaumont (June 4); Kilburn Gaumont (13); Bristol Colston Hall (18) and Southampton Guildhall (19) — Portsmouth Guildhall originally scheduled for this night, has now been cancelled.



...and Glitter

GARY Glitter, currently holidaying in Bali, returns to England this Saturday before his British tour kicks off at Birmingham on May 31.

Several new dates have been added to his tour. These include: Chatham Central Hall (June 1); Stevenage Locarno (7); Worcester Odeon (15); London Rainbow (16 — this date was previously fixed for June 30); Nottingham Palais (17); Bridlington Royal Spa Hall (23); Ipswich Odeon (30); Redruth Flamingo (July 4); Plymouth Guildhall (5) and Bradford St. George's Hall (7).

Moodies' songbook

A MOODY Blues songbook, retailing at £1.25, is to be published by Threshold Music within the next two weeks. It will contain the music and lyrics to 15 songs from *Seventh Sojourn* and *Every Good Boy Deserves Favour*, the last two Moody Blues albums.

Dr John's UK tour put back

DR. JOHN'S British tour, which was to have begun later this month, has been cancelled because of recording and other commitments in Los Angeles, where the Doctor now lives.

There is, however, a "strong possibility" that Dr. John, heading a "New Orleans" package including Allen Toussaint (who produced and arranged Dr. John's new *In The Right Place* album), the Meters and legendary twelve-string guitarist Snooks Eaglin, will play a London concert in June.

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



RECORDS AND TAPES

MARKETED BY POLYDOR

NEWS EXTRA

THE first dates by Jack the Lad, the new group comprising three breakaway members of Lindisfarne, will be in late June. The group — Rod Clements, Si Cowe, Ray Laidlaw and new member Bill Mitchell on guitar, banjo, mandolin and vocals — will appear at Queens Hall, Leeds (June 22), Manchester Stoneground (23), Chelmsford Chancellor Hall (24) and Dudley College of Education (29).

Chalker tops

BRYAN Chalker, voted top UK Performer at the 1973 RM Country Festival, heads the bill with his group, the New Frontier, at Country Music '73, a concert to be held in Manchester's New Century Hall on May 25.

Also appearing at the show, part of this year's Manchester Arts Festival, will be The Country Strings, Trevor Adams, Pete Elliott and the Santa Fe Connection, The Idle Hours, Wells Fargo, Frank Yonco and the Everglades, and compere Gerry Aiden.

Tickets are £1.30 and the show starts at 8 p. m.

ELP PLAY TO 50,000

EMERSON, Lake and Palmer closed their five-week European tour with a concert on Friday at Milan, where 50,000 people attended the Velodromo Vigorelli stadium. The concert, which had twice been held off because of bad weather and Greg Lake's tonsillitis, was filmed by a 30-man TV / film crew who accompanied the band on the second half of their tour.

A TV spectacular from the tour will be screened worldwide in the autumn.

The group are currently in Paris, where they are spending a week recording a new album.

Colton on Jerry Lee single

TONY Colton, of Heads, Hands and Feet, flew last week to Memphis to produce Jerry Lee Lewis on two tracks for possible single release —

Jack Daniels Old Number Seven, by Colton and HMF colleague Ray Smith, and a Kris Kristofferson song.

These sessions marked the first occasion when guitarist Steve Cropper, late of Booker T. and the MGs, played with his Memphis neighbour, Lewis. Pete Gavin, previously drummer with HMF and currently touring the US with Vinegar Joe, also played on the sessions.

Duul at Rainbow

AMON Duul II, who arrived in London last week, will play Liverpool Stadium on May 26 and the Rainbow on June 1st. Their special "limited edition" live album released on May 10 has sold out and UA will be pressing another 5,000 copies for sale at budget price.

us news

Fogerty's one-man band

JOHN Fogerty's one-man band concept for success is proving successful. The former lead inspiration with Creedence Clearwater Revival, has now become involved in recording as the Blue Ridge Rangers with a music which is strictly 100 per cent contemporary country.

He has had two single releases out under this band's name, in which he sings all the parts and plays all the instruments and his first album under that name (which is released in the States on Fantasy) is also moving up the sales charts.

Well, word is that he is busy recording a second country album and once that's done, he'll get back to good ole rock'n'roll. The reason he isn't jumping right in with a hard rock album in the old Creedence sound, is that he feels it will be too much of a radical departure if he just goes from one country LP right into hard rock. So there is the second LP now being prepared and then watch out for John Fogerty, rock expert.

During the time when Creedence was America's hottest rock band and the reason why Fantasy was able to grow so

significantly from being a pure jazz and blues label, the group sold around 100 million dollars worth of records from 1969-'72.

Fogerty feels that the band broke up before it reached its creative zenith. As the band became more and more of an international influence, the other members of the group began to yearn for more of a say in the creative direction they were all going. That was in 1971 and Tom Fogerty, Doug Clifford and Stu Cook worked out an arrangement whereby they would be able to contribute songs to future LP's and also assist with the arrangements. Up to that point, it had been all John's game, which was fine for John and the three other members since they were recording hit after hit, but then the ultimate frustration set in.

Eight gold

While they were hot, the band produced several double-sided hits such as Proud Mary / Born On The Bayou; Green River / Commotion; Down On The Corner / Fortunate Son; Travelin' Band / Who'll Stop The Rain / Up Around The Bend / Run Through The Jungle.

Creedence recorded eight gold singles and it had seven gold albums, with Cosmo's Factory its best seller, going to the five million mark.

As a result of everyone try-

ing to contribute material to the group, the inevitable tension game developed, and it built until they were doing their Mardi Gras LP which featured only three songs by John and five from the other members.

And so the three decided that saving themselves individually was the best course of action rather than frustrating themselves creatively for that LP is considered the weakest of the band's efforts.

Once the split was complete, John began thinking about recording as a single and when the first ads came out for the band, there was no explanation that this wall of sound was all John Fogerty, merely that the band was arranged and produced by John. The first ad showed five musicians standing in the shadows with their faces hidden. Actually it was superimposed five photos of John.

There have been instances of disc jockeys talking about the Blue Ridge Rangers as a group rather than the collective effort of one man.

Fogerty says he's always felt he would wind up doing everything on a record — giving himself total creative freedom and control. He sings all the parts and plays drums, piano, bass, guitar and violin. He says he's always had the final sound of the record in his head — a completed record not just a melody line which had to be developed.

That kind of thinking is more in tune with the efforts of the big pop arrangers who

eliot tiegel

have to hear the sound of a total orchestra in their heads.

But here is John hearing everything he wants to happen in his head. He calls his current state putting down all the parts of the art himself, adding that it's relaxing and he doesn't have to worry about anyone else's feelings. "When something goes wrong, there's only me in the room to blame," he says.

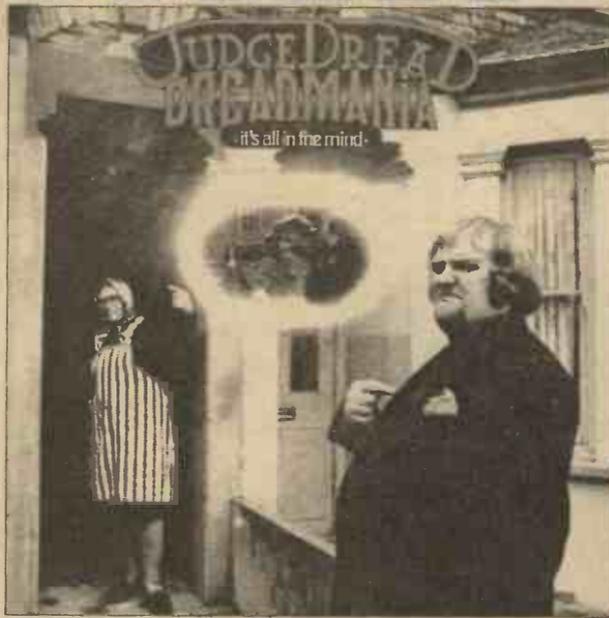
Fictitious

John decided to record under a fictitious name because he doesn't believe in capitalising on his own one. He says he doesn't want people buying his music because it has his name on it. And he doesn't want to be "living in the shadow of something I did last year" and being held accountable only for the sound which Creedence created. John wants to explore music, which is good news for all of us.

While the current country LP features John interpreting music by such well-known country composers as the late Jimmie Rodgers and Merle Haggard, the upcoming rock LP will be all John's tunes.

Now that he's back into the field on record, he is thinking about forming a band and hitting the road with a group which can cover the entire scope of rock to country and back again. He wants to be able to present the same sound on stage as he does on record.

WIN



- 1 What is Judge Dread's real name?
- 2 Which record label does Judge Dread record for?
- 3 When was 'Big Seven' released?
- 4 Name three jobs that Judge Dread did before he became a recording artist?

- 5 How much does Judge Dread weigh?
- 6 Say why you like Judge Dread's records. (In not more than 25 words)
'I like Judge Dread's records because: ...

35 JUDGE DREAD L.Ps. TO BE WON!

Plus fabulous Judge Dread T-shirts.

Thirty-five winners will each receive a copy of Judge Dread's first album, 'Dreadmania' (It's all in the mind). Fifteen runners-up will each receive a fantastic Judge Dread T-Shirt. What you have to do: Just answer the six questions above, fill in your name and address, and send the

complete entry form to: Judge Dread Competition Record Mirror (Promotions Dept.) 7 Carnaby Street, London W1V 1PG All entries will be examined by the judging panel, and their decision on the winners will be final. No correspondence will be entered into regarding the competition. Closing date for competition, first post May 14th 1973

name _____
address _____
Please state size of T-shirt required
Small Medium Large (tick)

It's The Marvelmen!

Val Mabbs talks to Chicory Tip

HAVING passed the stage when they wanted to prove to the world that they were really a heavy band, Chicory Tip are now making a definite statement about their situation in the music business. And this time they believe it's an honest assessment.

A flash pop band is the description they apply to themselves, and with the adoption of some very startling on-stage clothes it's a description they are trying to perpetuate.

There's something brash about the men of Chicory both on and off stage, and they have what could be put down as sometimes a gullible attitude. They seem to steamroller into making statements, or taking decisions, before having really explored everything that they involve. But there's a positive side to that, too. They're not above sending themselves up — in fact they frequently do just that — and they have a straightforward honest outlook.

"Going to a gig in Margate recently we stopped an old fella to ask the way to the hall. He just looked in the van and said what are you then wrestlers?" grins Moog man Rod Clout. "You know the last time I was up at CBS there were all these slender guys around . . . not one of them had legs bigger than my arms!"

"The problem is that it's difficult to look groovy when you're big," agrees Peter Hewson. "Look at someone like David Cassidy. He's got a near perfect figure for looking smooth, but we have trouble getting good clothes to fit us. If you compare the physical size of our band to most other bands we look like giants, because they're nearly all full of slender 10 stoners!"

"It's just that they breed 'em big down in Kent . . . all that country air y'know. But when we come up to a London boozier we look like oafs against the no-bum Londoners, as we call them!"

"Hey, Chicory are heavy . . . in weight!" Laughter all round, and more to come as Peter and Rod relate tales of their activities at their keep fit evening classes. Having paid their fee of just a few pounds for a course, courtesy of the Kent County Council, the boys from Chicory join in with local business men, neighbours and even a milkman for an evening of rigorous exercise each week.

"It's definitely done Peter some good," says Rob. "He had a terrific beer gut and to all intents and purposes it's gone now. But the main asset is that we're doing something that has nothing to do with the music business."

"We could say that we went to a health farm to keep fit or something like that, but we prefer to exercise this way because it's much more enjoyable. It's as much of a mental exercise and relief to us."

Five-a-side football usually starts off the evening of training, followed by a game of basketball — "with fouls" — and an hour of general exercising to finish. So far this timetable, designed to keep people fit, has led to the group's roadie Paul hurting his back, Gavin having a nose bleed, Peter's next-door neighbour gashing himself, and Peter sustaining a black eye and a toe with three breaks in it!

"We were thinking of doing flower arranging," they add. "But we're too rough for them!"

"I went on stage at the Wigan Rugby Club with crutches," says Peter. "I was standing on one leg with my other one resting on a chair for most of the set!"

Generally Peter is more active, and admits that his hand clapping jumping routine has been the most characteristic feature of the group's act to date.

"We're really looking for a new identity now," he explains. "We went into a period of really studying ourselves and we realised that although an identity is there in the records we didn't have much else on stage except the clapping bit. When we asked various people what sort of image Chicory Tip conjured up to them, most of them agreed that because the singles had Moog on them we had a futuristic feel. Then someone suggested the Marvel Man, Superman image, which we liked."

Chicory Tip are quick to emphasise that they have no intention of sending up any other groups who dress theatrically, but equally they want to make the point that this new image is not to be taken too seriously. It's become a starting point for a theme in the act.

"People are expecting something more from us on stage now," Peter ex-



Peter Hewson and Rod Clout



Chicory Tip in on-stage gear: 'We're really looking for an identity now.'

plains. "And we're developing a whole show now, but we're by no means anywhere near the conclusion at the moment . . . it's very much at the pregnant stage."

"We've always projected ourselves personally on stage, but we now want to be more visually entertaining, without being cluttered up with gimmicks. It'll be a good honest pop act."

Chicory Tip believe that they are limited by what people expect of them, and that no matter how good the numbers they compose are, they just won't be accepted by audiences and Press alike. They still bristle at the thought that people call them bubble-gum pop, not just pop, but say that they've reached a point of satisfaction in that field, which they hadn't believed they could achieve.

"It helps now that we've got three hits we can put in the act," Peter told me. "And with the visual side becoming stronger we're very happy. Whatever we were trying to do before was false to our nature. We were trying to fight the system that we believed was against us, and now we're going on stage doing exactly what we really wanted to do and we're enjoying it."

"The other night in the boozier . . . a place I played before I joined Chicory Tip, we got up and played to the whole crowd of regulars, which included a lot of bands," says Rob. "Seven or eight bands had already played that evening and we got up just a couple of minutes before 11 . . . and we didn't come off until twenty past twelve."

"We were playing to other bands who you would think would be somewhat more critical than other people, but at the end

everyone was doing the conga around the bar . . . they enjoyed themselves and that makes us feel great."

That is the prime consideration for Chicory Tip. One or two badly played notes doesn't bother them, they say, as long as the atmosphere is good.

"It's no good being oversensitive about things," says Rob. "When I saw the Faces, before they had Maggie May out, the first half-a-dozen numbers they played were really bad. But from then on something just clicked and they were amazing. Now if they'd been too serious

about their music they'd have gone home from the start; but they carried on and won through."

Chicory Tip hope to create an even bigger audience for themselves by working in all kinds of venues, rather than sticking with one or two comfortable gigs each week.

DEODATO
straight into the charts with

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(2001)
CTS 4000

from the album
PRELUDE
CTL 10

CTI Part Of The **PIE** RECORDS Group

Album Also Available On Precision Tapes Cassette & Cartridge



Keeping up with JONES

Only the name has changed
CONFUSION corner: There is Dave Clark (no "E"), drummer, record producer, actor and leader of the Dave Clark Five who had more hits than I've had what's-its. And there is Dave Clarke (with an "E"), freelance organist, guitarist and singer.
 Dave Clarke (with an "E") has decided to change his professional name to David Carlsen, starting right now!

A Hollow sound just like the Beatles!

HONEST-TO-GOD, I thought me ears were playing me up again. Somebody sent me a copy of Sleepy Hollow, and album by a group named Sleepy Hollow, and I thought: not another new band. Then I listened to the album.

Fantastic! So much like the early Beatles it was uncanny. Lead voice the dead image of the tones of J Lennon. Guitar sounds . . . well, sounds very familiar. Even the drum fill-ins, just like that noted actor R Starr.

When the album came out recently in the States, the reviewers failed not to notice the resemblance. It was just like putting the clocks back to 1963 all over again.

And the three lads in the group claim that it's all completely coincidental, accidental and without malice. The lads? Songwriting Richard Billay, 23, who admits his main influence has been . . . J Lennon.

Drummer Joe Zucca, 22, who doesn't say much about anything. And bassist Richard Bremen, 25, who long idolised the Beatles, notably P McCartney. It's all there, that early Beatle freshness. The boys of Sleepy Hollow like to thing they're filling a gap left vacant by that Beatle break-up.

Just wait till YOU hear them.



PJ Proby is back — so watch out!

I'M striking a special medal for record-company boss Jeffrey Kruger — who announces this week: "I've signed P J Proby to an exclusive contract with my Ember label. He's cut four sides for a first album, and they are tremendous. He has also signed a management contract with me, and we're lining up a string of important dates for him."

Great. Ruddy marvellous! Without going into the why's and wherefore's of why P J has been so long out of view, fact is that he is one of the great vocal talents. Properly harnessed, that talent can still beat most of his contemporaries out of sight.

P J himself modestly observed that he could sing Tom Jones and all the others off stage any time he chose. This time, let's hope he really concentrates on proving it.

Soft rock

A QUOTE from Jim Seals of Seals and Crofts: "There seems to be a softer sound happening now. Even the real hard rock bands have become more refined. I feel that people are now beginning to appreciate a wider range of music. Lyrics have improved tremendously, too."



GIRL-of-the-week department: I was one of the five people who didn't watch Anne-Marie David win this year's Eurovision Song Contest; and I've only heard that winning song Wonderful Dream 1,210,009 times. Nice girl, though. She played Mary Magdalene in the French version of Jesus Christ Superstar . . . and she's been awarded the Grand Prix du Disque by her Minister of Cultural Affairs. Her personal wonderful dream is to own a German dog and a herd of wild horses. Wild horses wouldn't drag me near a German dog!

James Brown—soul prince

JAMES Brown has already made his movie debut, in a sense — by getting on the soundtrack of Black Caesar. Next step for the soul lad is to play a leading role in a follow-up film. And then he goes to the Republic of Senegal, where he will star as an African prince. Then they talk about making a movie of his own life and times.

Now that last bit should be really something; that's if he agrees to go for complete accuracy. Ah, soul! — Whatta life.

The weekend starts here.*

WIZZARD

Latest album WIZZARD BREW
SHSP 4025

(Available on Tape)

Written, arranged and produced by Roy Wood



Robin Mackie, Sounds.*



WHEN Roy Wood tells you he's been working all night you instinctively picture him chanting spells over a secret formula.

It all seems to tie up somehow: get all the musicians you love best, write the music you've always wanted to, cast the magic and let Wizzard do the rest. Yes Sir. Metal into gold don't make it no more. When you've got the solid gold alchemy of See My Baby Jive who needs Witchcraft?

See My Baby Jive's spectacular leap up the charts must have been uppermost in mind as the champagne flowed while Roy was in town last week.

We met at the London mews house of publicist Tony Brainsby and before long I began to wonder just what our Roy was celebrating?

Was it Baby Jive's enormous success, Roy's commission to write two songs for Elvis, his summons to America to produce Tony Joe White and Paul Butterfield, the band's projected Four Sides double album or simply Wizzard magic's spell-binding grip on the country?

But no. There was one cloud on the horizon, formulated over the recent advertising for the group's single which spoke of: "The sound Phil Spector always wanted."

Narked

"We were quite narked about that," said a rather tired Mr. Wood. "We didn't know that was being used in the ads and we wouldn't have agreed to it if we had known. It could have needed Spec-

Roy Wood — a hard working man

by peter harvey

tor's fans and honestly I don't think the cut needs that sort of projection. It stands up on its own."

He agreed that Spector had been the influence behind his arrangement. "But all that was a long time ago now. This is different. A kinda funky Spector sound."

Even as Jive launches into pop's outer stratosphere, Roy has the next single in line. "It's all in my head at the moment but I already know how it's going to be. It'll be sort of Spectorish but different again. There is a basic feel in Ball Park and Jive that I want to carry on with, but other than that I'm not saying."

"Yes, mind it," laughed Rick Price looking very chic with a new half-bleached-out hair-do.

The two former Move men who both hail from Brum had been working until 7 am that morning on tracks to follow the planned double album

which in turn will follow Witches Brew.

"It's going to be four completely different sides," said Roy. "One jazz, one rock, one country, and one classical. There's such a lot of different influences in the band."

What influences him most, then?

Classical

"I like everything. All kinds of music, especially classical. My folks brought me up on it. But I didn't have any classical musical training. I shall be playing oboe and soprano saxophone on the next album. I'm still not proficient on them but I can get away with it in the studio. At the moment we're experimenting with pick-ups for the wind instruments."

When Wizzard do go into the studio Roy never has any notes written down, but keeps most of his ideas

in his head and makes his own notation as he goes along. His single arrangements take a lot of time too, and Baby Jive was actually recorded at three different studios!

Even so, Roy's reputation as a hit-maker has obviously spread far.

"I am going to the States with three songs for Elvis," he said with enthusiasm. "His people got in touch with me and said El needed two more songs for his next album so I'm going to see him at some gig out in the Nevada desert."

But the main reason for Roy's visit to America is to work on production for Tony Joe White and Paul Butterfield. "I don't know what they're into. I'll just have to wait until I get over there but I was really knocked out when they asked me to go."

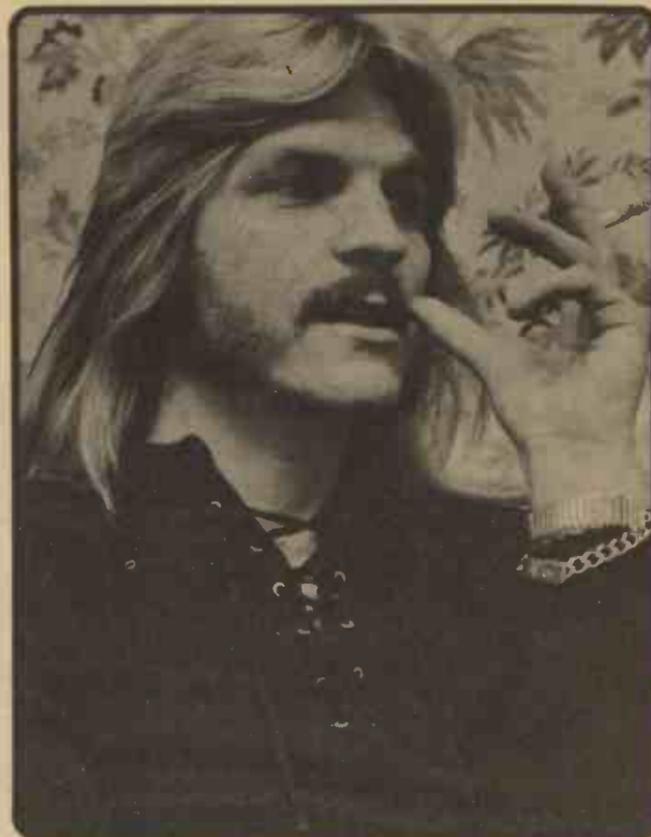
With so many projects planned, Roy's original fear that Wizzard would prove too costly to take on the road is now disappearing behind a pile of banknotes. "Well not quite," he adds. "But we are doing well at the moment and we're all knocked out about the single."

"The important point, though, is that Wizzard have no image to get across. We really enjoy our music and try to give everyone value for money."

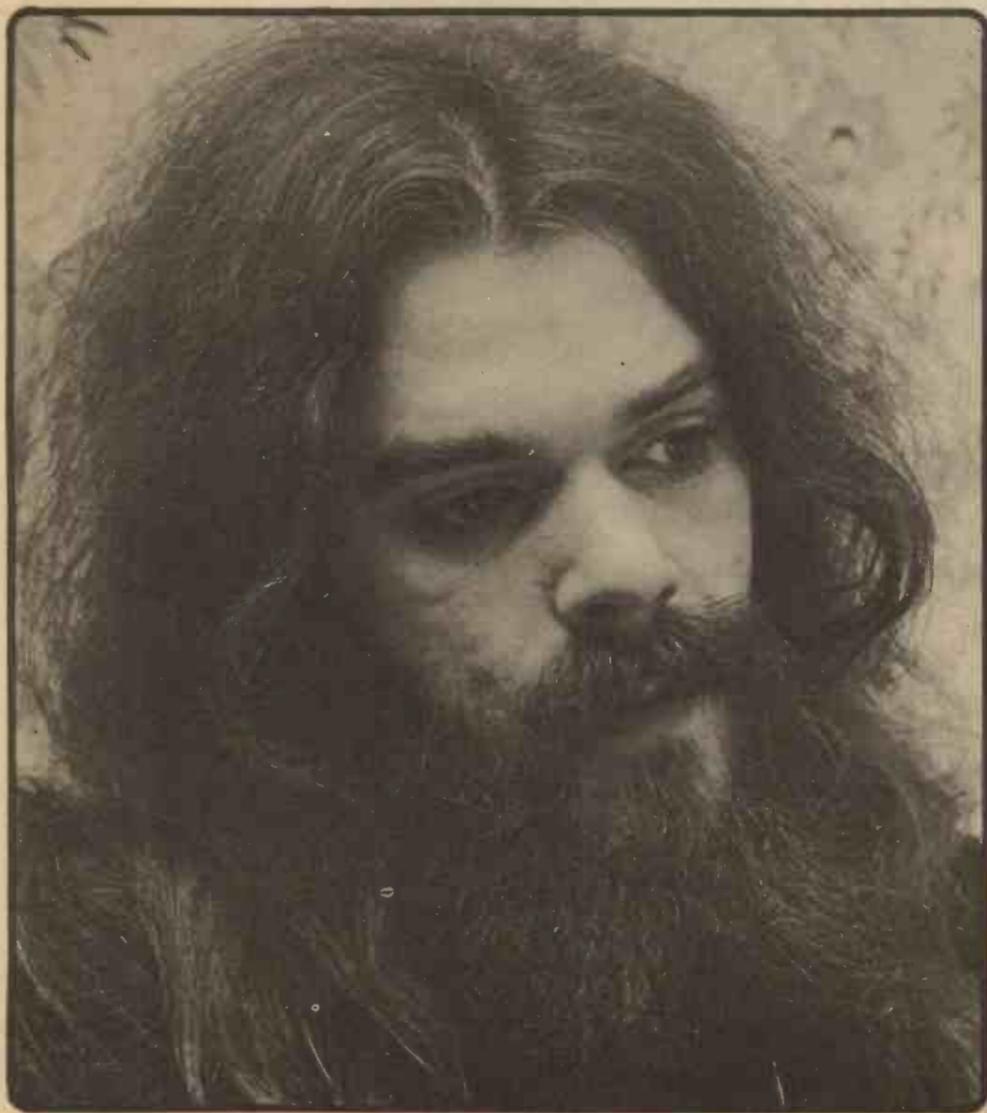
He says that anyone going to see Wizzard just for the hit material will be disappointed. "We do all sorts of music with modern jazz, and time-changes thrown in; though at the moment we do need some practice. We haven't had a chance to work anything really new out since Wembley, but that makes it exciting because Roy just says: 'we'll try this tonight' and we take it from there."

On top of all this frenzied action comes a further departure for the ebullient Mr. Wood. He's just written, produced, and played on a new single, Farewell for Ayshea, a 23-year-old girl who is already well known among young TV audiences.

It's all very hectic and busy at the moment, but seeing Roy taking it all in his stride, you get the impression that he is a very satisfied man these days.



Rick Price: "Wizzard have no image"



Roy Wood: "We're doing well. We're all knocked out about the single"

4 CHART CERTS FROM TROJAN

PIONEERS
'AT THE DISCOTHEQUE'
TR 7888

BREAD CRUMBS
'NICE ONE CYRIL'
ATT 8051

CIMARONS
'CHECK OUT YOURSELF'
TR 7890

NICKY THOMAS
'IMAGES OF YOU'
HOSS 29



WIN A FABULOUS NIGHT OUT WITH JUDGE DREAD!
Enter the Trojan Appreciation Society's Special Competition. Entry forms can be picked up at your local record shop. Competition closes 18th of May.

Roberta — genius or damp squib?

THE first time around, when she came to England and played a concert last June at Hammersmith Odeon, Roberta Flack was hailed in such terms as "one of the great emerging personalities of popular music"; "arguably the best new black singer on the scene"; "a singer of major stature."

Her dark, lingering interpretations of a startlingly wide variety of songs found nothing less than acclaim. She had a quietly moving hit single with a ballad by Ewan MacColl, *The First Time Ever I Saw Your Face*, one of the least likely, least typical songs in the charts in '72.

Her repertoire included long-drawn out versions of *Bridge Over Troubled Water*, Carole King's *You've Got A Friend* and *Will You Still Love Me Tomorrow*, Leonard Cohen's *Suzanne* and *Hey, That's No Way To Say Goodbye*, the reggae hit *Young Gifted And Black*, and songs by such wildly unrelated writers as Bob Dylan, Stevie Wonder and the Bee Gees.

It seemed as if there was no song too "pop" for her to rework in her dignified way; she could take the most forgettable song and turn it into something quite memorable, reveal-

ing depths that you'd not have suspected in a thousand years, and they'd all end up as if they were Roberta Flack songs. Nobody had a harsh word to say against her.

By the time she returned to England in January, Roberta seemed established. But the musical press, true to form, suddenly turned against the singer they'd previously extolled. "Too many people have been telling Miss Flack she's a genius," said one reviewer after her London concert.

The best that another could manage to say was: "her musicians deserved a special hand for playing so slow for so long without falling asleep." "Spineless," said somebody else. Was Roberta Flack's success the result of a confidence trick? Or was it a case, as one writer suggested, that she was "maybe a little too subtle for those who expect artistic fireworks"?

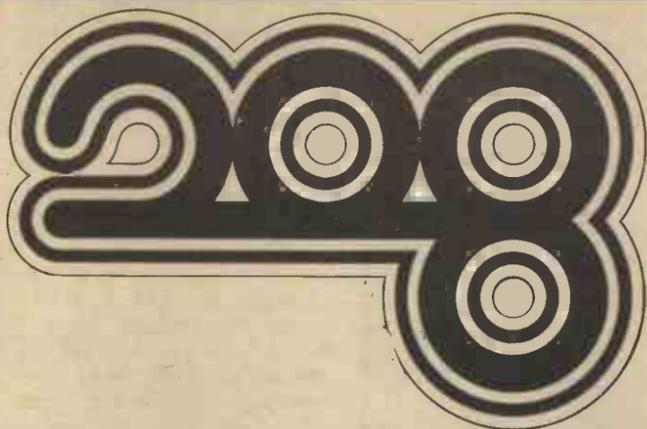
Roberta herself says, "I can sing fast songs as well, but few fast songs seem to make any sense. They are for one reason only and that's to get people excited and involved in the rhythm," adding that she was born under the sign of Aquarius and, "sometimes Aquarians take a long, painful

time to make a point. I think that might explain it."

The old clichés concerning the natural sense of rhythm, the spontaneous exuberance of black music come to mind; Roberta sings slow, and she sings too many songs by white people for the tastes of some. She's also a very studied performer, having several years' experience of teaching, a degree in music, and a rigorous classical training.

It has been suggested that she could become a great blues singer but, although she has been asked to play Bessie Smith in a film of her life, her aims are wider. "I don't feel as if I'm a soul singer, or anything else. I want to be considered just a great musician," she says.

After twelve weeks in the charts with *Killing Me Softly With His Song* and a succession of excellent best-selling albums, it seems as if listeners are well enough able to make up their own minds about Roberta. "I still think she's boring," says my friend at the next typewriter, who has had his mind set for some weeks on a large and powerful new motorbike upon which to burn holes on the highways of England.



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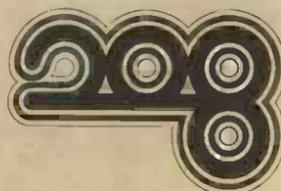
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Sharks head for a chart kill

AT THE time of their formation Sharks set themselves a plan of action to tide them through the first six months of their career.

That time is now past, and though the news that Andy Fraser has quit the group has now emerged, the remaining members are happy enough. Ok, so no-one's saying that they like having the group lineup disrupted so soon . . . but their outlook is still optimistic.

"I can't deny that we wanted to keep the news to ourselves for a while," lead guitarist Chris Spedding told me. "But it was simply because we didn't have a positive statement to make about who would be replacing Andy in the group. We've known for some time that he would be going because he injured his finger a while ago and hasn't been able to play too well out on the road; but we wanted to get the album out and away before we told people about that."

Despite Andy's departure the concept of Sharks remains the same, and having already worked on the Roxy Music tour, and at other gigs with J. Geils, the group don't intend to slip back down the ladder at all.

"We've been getting into playing at really big gigs, and we just can't go back to doing the small things again. What we need to find is someone who can really come in and play with us on the level we're at now. We want to pick up where we left off and to continue from there."

"In fact we've just set ourselves a couple of weeks to find someone — and we've got people ringing up asking to join us — then we'll spend a couple of weeks in rehearsal be-

fore getting back to working."

Sharks' first album is released this month, but Chris is not too perturbed by the fact that the band aren't currently able to work on promoting it on the live circuit.

"We would have been touring in Europe with Roxy until the end of May in fact," he explains. "So we're not losing any time in England. When we started off we said we'd begin by playing in very, very small clubs in Europe, come back to record an album about Christmas time, then do the Roxy tour with a few gigs round England."

"Then the final thing was that the album would be released and we'd see what happened from there as far as America was concerned. Well now we're very pleased that we've achieved all those things."

Experience

The next six months' plans begin with finding a suitable bassist; and continue with moves towards America. But having gained much experience in the music business through working on sessions and with the Battered Ornaments — as well as having cut two solo albums for EMI — Chris says he's happy to let things take their course.

Since joining Sharks

Chris has had his long hair cropped into a flattering short style — slicked into place with a touch of Vitalis; or, when he's on stage, water, which apparently gives a glossier effect, and dries out after the set.

When we met he was wearing a smart two-tone suit, which he sometimes wears on stage. So what visual developments, I wondered, could we expect from Sharks in future.

"I'm very aware of the need for a visual thing, and we're tackling that in our own way," Chris explains. "We've not really got a very strong image at the moment . . . but the problem with, say, Roxy, who have, is that the whole concept has been developed so much in Bryan Ferry's mind that there isn't much they can do outside of that. It's a package, finished and polished and it must be hard for audiences to see any development on that."

Chris strongly believes, however, that Sharks will develop visually and musically in a natural way. He says their attitude to music is developed in an intangible way — talk of forms and space evolves . . . and rather than keeping to a set formula in music, the group develop their music on stage by improvising.

Just to allay any fears which that term might

create, Chris clarifies the point.

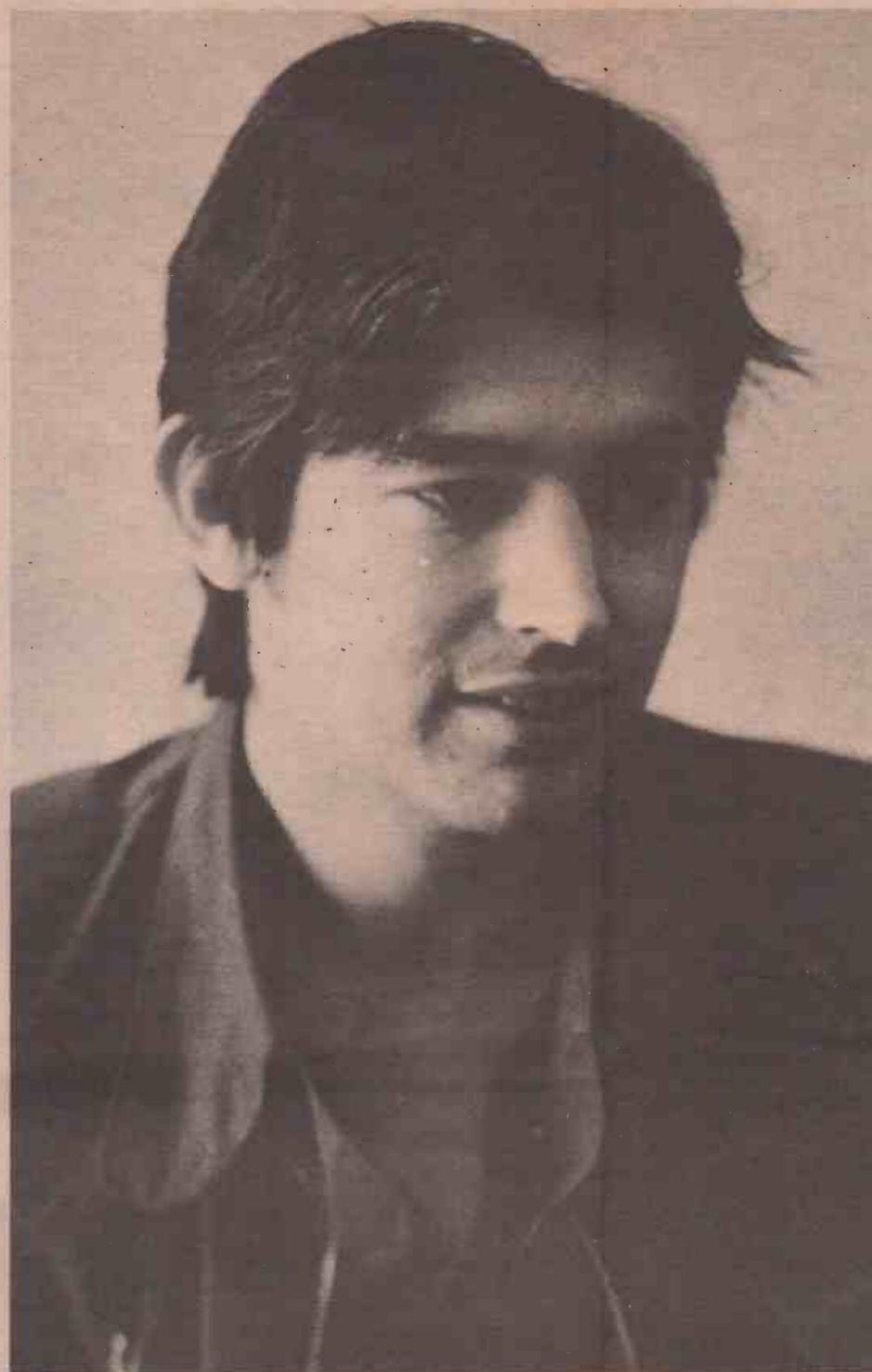
"I may have worked with jazz musicians in the past, but I can't imagine anybody I know from a jazz background who could do what I want from them as far as Sharks is concerned. What I'm playing and improvising is not jazz based at all. Well, maybe the freedom with which I treat the song could only come from someone with jazz links . . . but with that freedom you've got to take discipline which is what a lot of jazz musicians don't do. Superficially my sound is that of a rock group musician."

Planning

Yes, that's it, Sharks rock . . . and they're also planning to enter the race for the charts with a single, too. Old Jelly Roll is the most likely track to be taken from the album . . . though Sharks are not entirely convinced yet that it is as suitable for Britain as they feel it would be for America.

But with the logic they seem to apply to themselves, Sharks should be moving out of the rough water soon enough, baring their teeth with a vengeance!

Val Mabbs



Chris Spedding

SO Blackfoot Sue did make number three in the Top 50 with Standing In The Road during the summer of '72.

Drummer, Dave Farmer, says somewhat cryptically, "Everyone put the record down when it came out. And now wherever you go the discos play it — they call it a classic these days."

And now a new single has appeared called Summer. It's nothing like their top three hit from last year. So where has the teeny-bop sound gone? Come to that were they ever an out and out chart 50 orientated pop group?

Dave answered: "We just happened to make the kind of single which has good commercial feel. We do play that stuff but it's part of a much wider musical world. Don't forget three of us have played together for some time. Tom, my brother and bass guitarist, plus Eddie Golga, our lead guitarist and myself used to front a group called Virus. Then in 1970 Alan Jones joined and from then on the name became Blackfoot Sue."

There is of course nothing particularly off-putting in their new single to any age group. It has a lovely relaxed feel, the kind one associates for instance with the Fleetwood Mac classic, Albatross.

It gives another side to a

Blackfoot Sue —back to the tune

group which was at one point in danger of being labelled. Blackfoot Sue were into make-up and had some pretty weird garb to wear on stage.

Alan comments: "Actually we were into the lipstick before Summer but they took the glam stuff into their image and were of course much bigger than us. People thought they began it."

Dave has plenty to say about this. "We play lots of different sounds. We don't want people to say, 'they play so and so' and then turn-off. People are often too ready to label. Lots of heads say Alice Cooper isn't far-out enough, others give him the thumbs up. It's all so crazy. The thing is to hear the music."

"Our manager played a white label version of our album to a heavy. So the guy didn't know who he was listening to. Wow, he said, far out. He nearly went through the floor when he found out who it was!"

Alan and Dave are pretty forceful on what they mean by music. They would like to see far more songs with a definite tune back in the pop scene and not tracks relying on studio



effects or an overwhelming sound.

"We really dig," they chorused, "the stuff Lennon and McCartney used to write. We don't, by the way, really go for their individual stuff. The thing is they wrote some lovely tunes and melodies. You can go round humming a song like The Long And Winding Road

and And I Love Her. Marvellous."

Accompanying the release of the single comes an album, Nothing To Hide, with a Micky Spillane-type cover. Taking the point of Dave and Alan that they too wanted to write and put over a variety of music, plus laying emphasis on tuneful material, I asked

them to talk about their record.

"Our first track," said Alan, "is called Messiah. It's our first song in the stage-act and thus it has to be pretty dramatic, an epic opener. On stage we stand ready to play. We say hello and then the lights dim. We create a whining effect on our guitars, there's a

tape-effect of a bomb and it's quite a noise followed by the lights coming-up. Obviously on the record you can't get all the sound but stereo helps quite a bit.

"The ultimate Messiah is the bomb. You can call the bomb war if you like. We're saying what dictates politics is the gun barrel and that is frightening."

The second track is Country Home. Dave comments, "This one musically illustrates our great interest at present in country material. We love the Dillards, for instance. There's a nice drum bit for the stereo freaks on this."

"Our third cut is Cry. This is acoustic harmony. We use lots of voices. We recorded a very low harmony voice. Then a middle range voice and finally a falsetto. Then they were mixed together and out comes a great harmony feel."

The fourth song is My Oh My. Alan carries on the album's description: "This to us has hit single potential. It's what people expect from us. Call it if you like, Boogie Rock. It really moves well. It's about our current living place, Hounslow and the Great

West Road where it's only quiet on Tuesdays.

"Now We Are Three is about a chick who gets into trouble. This one is a bouncy acoustic number with lots of harmonies and no pretensions. It has shades of the Turtles and the same riff as Down The Road."

"Our opener on side two is Spring. That's another very dramatic, big song. Track two is a send-up with the theme in the title Glittery Obituary. Just take the first lines of 'Overated, celebrated, estimated chromium-plated toupee, Overpaid, a future made from blue eye shade'."

Dave on the fourth cut, side two, On His Own: "This is an acoustic number and our favourite song. From here we go to Too Soon and this was the last one we wrote and it has a jazzy feel to it."

"Gypsy Jam, the finale, is a good laugh, a nice one to end. So there's the album in a nutshell. Now we need you to tell people to buy it!"

Not too hard to do just that. Alan and Dave made pretty uproarious company for an hour or so. I wish them well.

Tony Jasper

HAPPY BIRTHDAY OSMONDMANIA!

by Tony Jasper

OSMOND fans know it but I sometimes doubt if the rest of us do, at least its extent. I mean the success of the Osmonds, Donny and Jimmy, over the past 12 months.

One year ago the first Osmond single, Donny's *Puppy Love*, was released. It has sold almost three-quarters of a million. *Crazy Horses* from the unified Osmonds is over the 500,000 mark. Little, or shall we drop it? Jimmy Osmond's, *Long Haired Lover From Liverpool* is precariously close to reaching an amazing million sales. Donny's *Twelfth Of Never* is another monster seller.

Then there are albums; *Portrait of Donny*, *Crazy Horses*, *The Osmonds' Live and Too Young* with sales of either above or slightly below 100,000. *Portrait Of Donny* has spent more than 30 consecutive weeks in the album chart and *Too Young* had a run of almost five months.

And of course the singles and albums are by no



Donny: a year since *Puppy Love*

means the only Osmond story from the past year.

The five have been here, in England. Thousands turned out to see their plane land and to try to get just a mere glimpse of the fabulous American group. Their concerts were absolute sell-outs and people queued for days and hopefully applied for tickets weeks in advance.

The posh *Sunday Times* devoted some of their colour supplement to the boys and even if the article wasn't too polite it was by fact of inclusion a tribute to the Osmond's popularity.

Most people agreed the five were incredibly polite while they were here. And they must have had to put up with numerous people asking the same old questions.

It was the mass of fans at London Airport and outside the London Churchill Hotel which certainly made them known to the great adult public. The television newsreels and daily papers carried countless pictures of wild, screaming fans. And Osmondmania was indeed born.

There were lots of interesting stories to be found surrounding their visit. It was said their car suffered £500 worth of damage in 30 seconds! Tony Barrow, the ex-publicity man with those famed Beatles said he had never seen anything like it since the Liverpool four were doing their rounds and playing for the fans.

And then this year, 1973, it was rumoured, and found to be true, that Donny and brother Alan were in Britain. Record papers were besieged with calls and fans sat down outside places where they thought the two might just turn up — it was worth trying anything, it seemed.

Those of you well into Osmond history will of course know that the Osmonds were quite to the fore in the early Sixties when elder brothers Virl and Tommy were part of the group.

However, it's been during the past year that things have really happened, and happened BIG.

I must confess the Osmonds are not my cup of tea, but equally I have to say the past year has been an almost fairy-story success.

Alan, Wayne, Merrill, Jay, Donny and Jimmy, here's a HAPPY ANNIVERSARY celebration of the first year in which you took Britain by storm. Doubtless there will be a second. Yes?

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A penetrating look at the world of David Bowie

Focus delving into the 14th Century

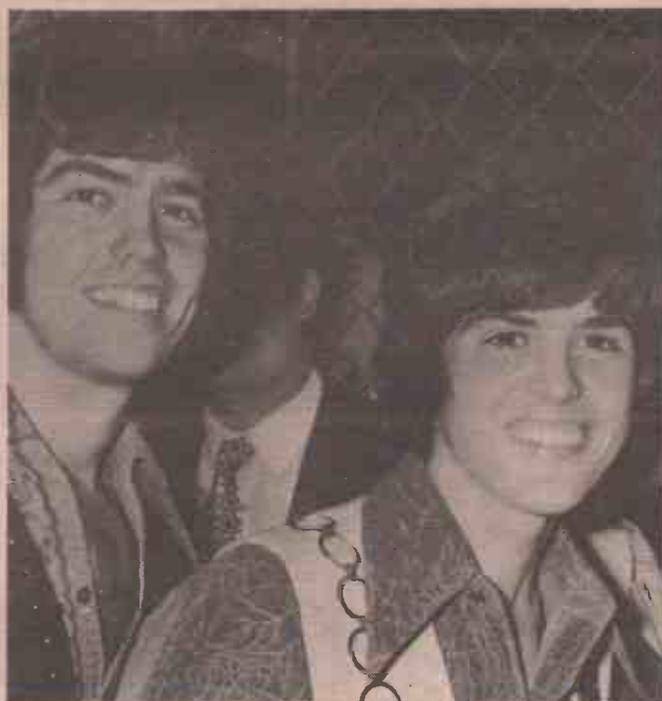
The pioneering Osmonds — what they're really like off-stage

Chats with the chartbusters Hot Chocolate and Medicine Head

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Jimmy: million seller?



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The Osmonds: 500,000 sales for *Crazy Horses*



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GLENCOE EUPHORIA

TAKE one global powerhouse of communication and call for volunteers to spread the word; chances are Glencoe will be heading the queue of preachers.

The four guys who stretch roots from Scotland to India are just boiling over with enthusiasm for instant euphoria. Call it British white-hot-gospel music, or simply rock 'n' roll. Whatever the bag, Glencoe are playing the music they want to on their just-finished album.

So, even if the Album's not due for release until September, there was plenty of excitement when CBS gave a sneak preview of the master tapes. Indeed, Mr. Ben Sidran himself, an unsung hero from America, was still finishing off his production job while the reception went on.

The tall, bearded Chicago man best known here as Steve Miller and Boz Scaggs' producer was flying home the next morning for gigs with Phil Upchurch.

But his work on this second Glencoe album and the presence of Steve Miller's ace bassman Gerald Johnson, has done more than anything

else to draw out the group's best.

Bombay-born Norman Watt Roy (India Joe), Coe's bouncing bundle of energy bass, was singing along as we listened to the tracks.

"It's so good to know we have done something really good," he says in an animated way that pulls you right into conversation.

"Ben Sidran has made all the difference. He really drew us out."

He explained just how it was that the group met up with Ben. "We did this gig in Chicago that was really the best we ever played... and Steve Miller was there. It was incredible because the Steve Miller band had been by far our biggest influence. We identify entirely with Stevie's lyrics so when Ben said he would produce, it was the best possible thing."

Difference

Another important factor was the visit of Miller's band to London. "Gerald Johnson came to the studio, liked what we were doing, and said he'd do any playing we wanted."

"I was knocked out," Norman bubbled. "I learnt so much from that

BY PETER HARVEY

guy, he really made a difference to my playing."

Listening to the tracks you hear the influences. It's a very tight album with melody and lyric power to draw you in. Maybe it's inevitable that the band will get categorised with the Steve Miller, CSNY sound, but they are British. By gad sir, stiff upper lip.

They are a friendly group these Glencoe boys, and as far as they are concerned they have already made it in personal terms.

"We are not bothered about the bread scene because we are doing exactly what we want," Norman again. "The gigs are going down well and that's what we love to do. Like at Madison Square Gardens the audience there was really alive and pumping out energy. 'Yeah man, play some rock 'n' roll' comes at you from all sides as you take the stage and you feel really good."

The band have been together for just one year now and though they were happy with the first

album at the time, they now see the production downfalls. Gig-wise, too, they feel more at home in the States. Perhaps another band will be lost to America?

"No, we will always come back," says Norman. "But English audiences are different. We had a good gig at the Rainbow with Spirit but somehow things don't reach the heights they do in the States." So it's back to America soon for another tour.

And a long wait for the album release should lead to a huge stockpiling of songs. Graham Maitland who plays keyboards and writes nearly all the lyrics, says in his soft Glasgow brogue: "We've already got enough songs for another album. It's incredible really. They keep coming all the time. It's been like that ever since we first got together. Every member had the same effect on each other."

Norman chimes in: "We really are one." Graham's lyrics and the band's music range from piercing philosophy played with a country

feel, to danger-on-the-streets rock with some of those Milleresque electronic touches we all know and love.

Propulsion

Throughout this exciting album the superlative guitar work of John Turnbull reaches new heights. His attack and sheer electronic propulsion rivet the listener.

Add to all this the in-

fluence of Gerald Johnson who plays on one track, a Krishna-type chant, Ben Sidran playing piano, and even Coffee from Osibisa coming in on congas. It all adds up to compulsive listening. And just for kicks, there's Graham doing his bit on an accordion he's had since he was a boy. It's a track joiner whimsy that sounds like some Highland fling. Very interesting.



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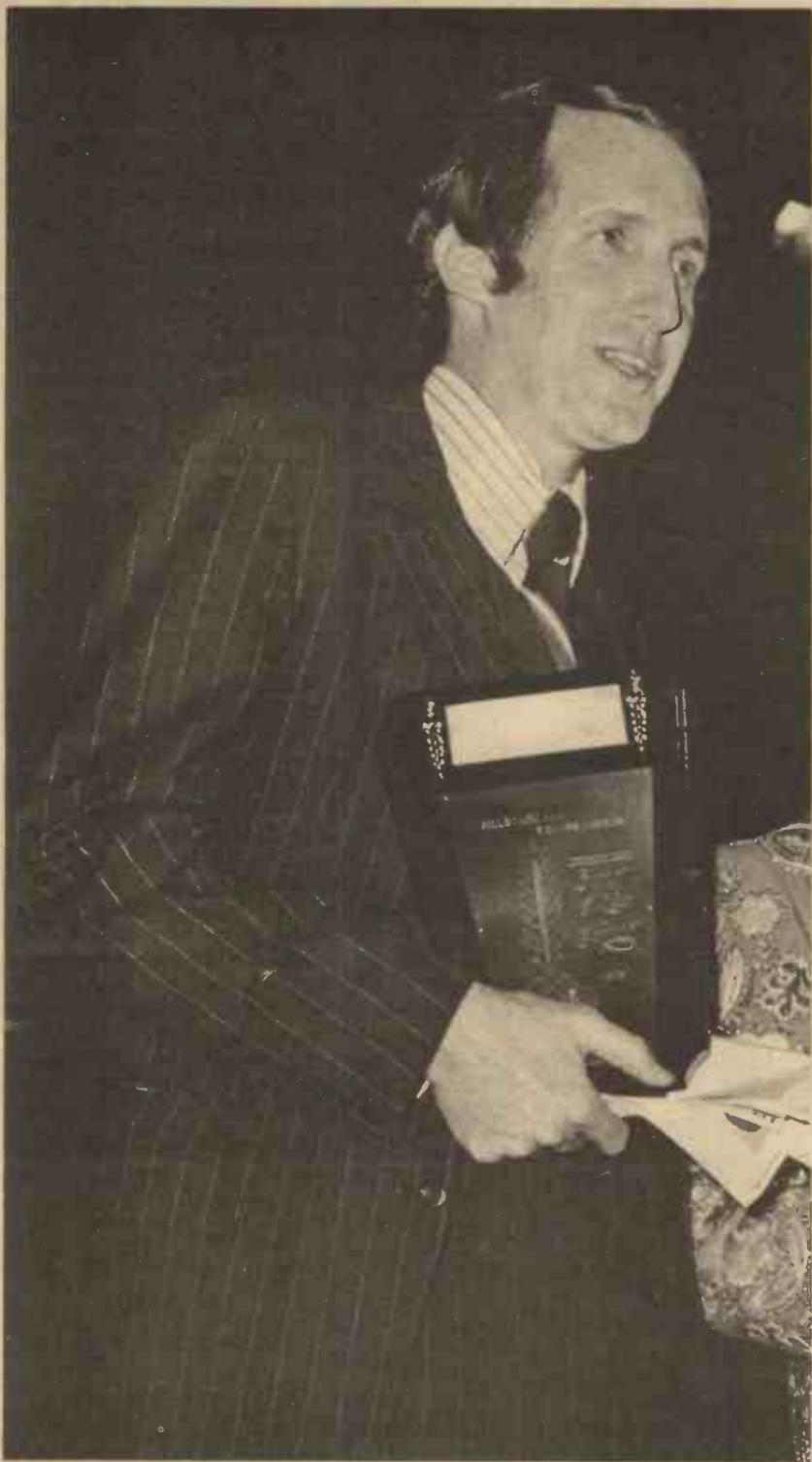
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around the country

Tom T Hall— Nashville's musical journalist

ALTHOUGH Tom T Hall has now entered his tenth year as a resident of Nashville, he has only been putting his own material on record since 1969. Within that relatively short period he has emerged at the forefront of the community's singer/songwriter fraternity.

The transition from songwriter to singer/songwriter is, according to Hall, a comparatively natural move.

"The big demand in Nashville, and in the music industry in general, is for songs," he explained. "There are plenty of good singers and good entertainers but, in order to succeed, you need that particular song. So the recording companies started to sign up the songwriters for the simple reason that they knew they had songs.

"A lot of songwriters are now in the recording business because they don't have to search for material. They have it — they write it!"

Tom T Hall is, however, a little different from the great percentage of other songwriters. The various labels that have been thrust upon him — including "musical journalist" and "storyteller" — provide some clues. Ever since he first caught the public's — and the trade's — imagination with Harper Valley PTA, that fast-paced epic of small town hypocrisies which made Jeannie C Riley an "overnight success", he has been presenting an honest realism to the realms of the country music lyric. His strength lies in the fact that he writes from experience and injects his lyrics with a rare perceptiveness.

"It wasn't always like that though," Hall adds. "Back in the early days when I first came to Nashville my commercial successes were a little contrived. I was not writing me — I was trying to write what I thought would be commercial. At that time I was under tremendous pressure to succeed — it was either that or quit the business and try something else.

"Where you live has a lot to do with what you write. Nashville has become a hodgepodge of people — it has musical influences from all over the world. Consequently you have the tendency to write on a much broader plane. If, however, you lived in Phoenix, Arizona, you would probably write a lot of songs that would be native to that area. I think you write better — more widely understood — songs in Nashville because there is such a broad assortment of people and ideas.

"In writing these songs you use Nashville as the hub and then look around at the rest of the world. It's the centre of your thinking and it keeps you more commercial . . . more in tune with the times in musical terms."

During the course of the past two years a number of Hall's albums have been released in the British Isles and his material — stemming from a musical background that included bluegrass and gospel flavouring — is now spreading for



recognition beyond normal country music boundaries.

His current British release — Reflections (Mercury 6338 194) — is a special UK compilation by Radio London's Bob Powell and presents a selection of material which, hitherto, has not seen the light of day on this side of the Atlantic. Among the titles are his two earliest hits I Washed My Face In The Morning Dew and Ballad Of Forty Dollars.

"The second song," he recalls, "is about when I was a young man and one of my first jobs was working in a graveyard. Later, when I had arrived in Nashville, I thought about those days and wrote the song based upon some of my experiences.

"I like to believe that it's a very honest song. It's a dangerous way to write because you can become so close to the reality of the situation that you can face some kind of mental problem. There's a sort of controlled madness in the song. I like to write that way but it's a difficult job."

Tom T Hall has now added a further role to an already distinguished career. In the guise of stage entertainer he now regularly tours the United States — and more distant climes — with his five-piece outfit The Storytellers. Back home in Nashville he has signed as a regular artist on the famed Grand Ole Opry.

But, unlike many of his fellow singer/songwriter compatriots, a movement into other spheres has not diminished any of his creative writing talents.

"If I weren't writing," Hall answers, "then I wouldn't have any reason to sing because I tell my stories. I don't know whether I would be entertaining if I sung someone else's stories. I'm not sure if I'm that much of a performer. I think my records are successful because people know it's me that I'm singing about. I don't think there would be any great need for me to make records if they weren't my songs."

**tony
byworth**

Six children 'a little repressed' but

Viola just keeps on hollering!

TO SEE Viola Wills singing with Joe Cocker, you'd assume she had the sort of background common with most of the finest black lady singers. Her voice comes out sweet, strong, clear and uninhibited, just like she'd been used to standing up in church and hollering since she was a little girl.

You'd be very wrong, though. "I did go to church", Viola told me, "but it was a Baptist church around LA, and it was very quiet, everyone sat down. It was really sedate. The early music training I had didn't come from singing in church. When I was seven, I won a scholarship to play piano at a Music Conservatory. I wasn't really that interested in Bach and Beethoven, but my father kept me in there."

All in all, it was a bit of a repressive background for such a strikingly exuberant and attractive young lady as Viola. Even when she had finished playing classical piano and singing Ave Maria and The Lord's Prayer in "a high soprano voice", her early days of singing professionally, about nine years ago, were taken up with "light pop — things like Lullaby In Birdland. I never really got into the R&B things."

Jackson

She wasn't doing much in the way of live performing, for the very good reason that she was bringing up six children! It's difficult to reconcile that fact with the reality of Viola, who looks remarkably slim, young and full of life. At any rate, she's staying foxy about ages, and refuses to tell me how old the kids are. Inevitably, they're crazy about the Jackson Five.

After a lot of years with other responsibilities taking first place, she's now able to concentrate on the singing, as the most important thing, and it seems like the perfect release.

Viola's a little bit shy about meeting new people, but when she gets on to talking about singing, it all disappears. "It's like a dam that's bursting. Once I get out there and break the ice, I just have a ball. The first night I sang behind Joe, I was so excited I just about tore up my throat. It was like I'd been caged up, like an animal inside me had been wanting to get out. It's hard for me even to control. I just go with it and holler."

Her first gig with the Cocker All-Stars was at the LA Forum in front of 18,000 people, when she recalls feeling like an insect until she first heard her voice being amplified around the hall, filling the place. "It was an hour and a half or two hours, that show. I thought I was going crazy. It was my



first experience of a long show, and after it, I could hardly talk for about half an hour. I couldn't even really think about it all, or I'd probably have flipped."

"I mean", she says with her eyes growing wide at the thought, "It's like Cinderella. Suddenly from nowhere to somewhere, singing with Joe, I'm making it." She shakes her head with amazement, and reprimands herself for getting so carried away in an interview. "Just calm down, be cool, Viola", she says to herself. A little of her Baptist repression comes through from time to time. "I guess I was a little repressed as a child. I didn't know it at the time."

Originally, Viola was one of a group of four girls, who went under the glorious title of The Sanctified Sisters, brought in to accompany Cocker about a year ago in the middle of the last-but-one American tour. But it proved to be difficult to fit that voice into just a four-part harmony — it naturally demanded attention.

So, before long, she was doing the second lead on Do Right Woman, and before the Rainbow gigs were cancelled, she was due to have her own spot on that show. And now

there's a solo album on the way.

"The Sanctified Sisters got together as a mixture of luck and genius, and now I just don't see how we could break up. We hadn't sung together before, but it just worked out. So often, you get one voice that's a little too heavy or too light, but we have that blend."

Solo album

"But it was kind of hard for me to adjust to singing in a group when I'd been used to doing it by myself." The solo album came about through Cocker's manager, Nigel Thomas, who is the producer for the record. "Nigel happened to hear me playing one day, and he said: 'You've got to get into a studio. Go into the studio, girl', just like that. It was just one of those things — I've worked in the music business for about nine years, and I've done a few records and things for small companies, but nothing like this."

The album will feature Viola's own songs: "I've been writing just about all my life, but recently I've started getting more serious about it. Originally, I was just dabbling, and they weren't so good, but now, I've got more

confidence in my writing than my singing."

The album has Cocker's underrated side-men Alan Spenner and Neil Hubbard, as well as Jim Karstein, who will be on future Cocker dates. And Viola describes the sessions as "the most beautiful time I've had. I was surprised, I thought they'd maybe have a difficult time to get the feeling going with me, but it ended up with a real spiritual feel. No problems — they're real soul brothers."

And what's Joe like to work with? "He's real, authentic. He doesn't have to play at being a star, he just is. He's very straightforward. If you ask him a question, you get a straight answer, and so on. When we're all touring together, it's one big party."

"The only thing I've seen bring Joe down was in Australia, that made us all sad, and pretty uptight. There were people throwing chairs through windows, and all sorts of things that were really uncalled for — it was just a political situation. It really hurt Joe — he did everything but just bawl, just cry."

**James
Craig**

STRICTLY INSTRUMENTAL

Cum on feel
the Noize!

by Rex Anderson

THEY RECKON that children can hear quite high frequencies. The average person can hear sounds between 30 and 16,000 cycles per second. Children can probably hear up to 20,000 cycles per second but in adolescence your hearing deteriorates and goes on doing so for the rest of your life.

But it's the high frequencies that seem to grab the teenage audience. The correct name for cycles per second is herz named after a man called Herz and pronounced "hurts" which at between 10 and 16 Khz (kiloherz), and loud volume, it does.

My theory is that because teenagers can hear high frequencies obviously they like to do so. After all, I sucked my toes as a baby simply because I realised this was my big chance and in a few years time I'd have trouble touching them, let alone sucking them.

Now the problem with high frequencies is that if we can only just hear them they tend to be drowned out by all the other frequencies around which we can hear very well. In your average rock band there are no instruments that can play really high frequencies as fundamental notes.

The high frequencies we enjoy are harmonic overtones — the notes that sound behind the main note and go up to give the overall colour and tone so that we can tell the difference between a piano playing middle C and a guitar playing the same note.

Loud noise

We like all that colouration, and, all right, if we can't hear the very high frequencies anyway then it doesn't matter. But if we can, the amplification has to be turned up pretty loud so that the speakers can pick them up.

That's my theory for why concerts are always so loud. I used to think it was just bad balancing with instrumentalists fighting to be heard over each other. But now that most venues have a bal-

ance engineer at a board, that can no longer be true. You just like loud noise.

Now I like loud noise too. It's great when the rhythm is just something that is giving you pleasant throbbing sensations in the groin and the melody on lead guitar is making your scalp tingle. The music seems to be holding you up and you are aware of nothing else outside of it. Any other thoughts that might creep into your mind are drowned out.

However, I am sick and tired of walking around deaf for two days after a concert. It can be nice to come out into the night air with a ringing in your ears, but if it's still there two days later that's bad. Apart from being annoying, it is also dangerous.

Distorted

Apparently the danger is from these high frequencies, especially if they are distorted. There is a current rage over a flattened sort of treble guitar sound which is really rather funky but at a concert the other week I had to stick my fingers in my ears because it was literally painful.

Well, I had a bad cold at the time, so that didn't help, but I wasn't alone. Apparently the scientific facts are that loud treble noises actually fracture the tiny hairs in your ear that you use to pick up high frequencies. Anything over 130 db (decibels — don't ask me what they are, it's just a way of measuring loudness like horsepower is a way of measuring engine capabilities) is practically lethal.

Fortunately, these sort of frequencies at these sort of volumes are pretty rare. But they are becoming commoner. Speakers are more efficient than ever and both groups and DJs have only got to turn that volume knob a little more and bam . . . a couple of minutes at around 150 db wouldn't just deafen you, it would probably kill you.

Just don't do it . . . that's all.

U.S. CHARTS

from Billboard

singles

- | | | | |
|----|----|---|-----------------|
| 1 | 1 | TIE A YELLOW RIBBON ROUND THE OLD OAK TREE Dawn | Bell |
| 2 | 4 | YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder | Tamla Bell |
| 3 | 3 | LITTLE WILLY The Sweet | United Artists |
| 4 | 2 | THE CISCO KID War | Decca |
| 5 | 6 | DRIFT AWAY Dobie Gray | Decca |
| 6 | 7 | STUCK IN THE MIDDLE WITH YOU Stealers Wheel | A&M 1416 |
| 7 | 10 | FRANKENSTEIN Edgar Winter Group | Epic |
| 8 | 5 | THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence | Bell |
| 9 | 14 | DANIEL Elton John | MCA |
| 10 | 8 | THE TWELFTH OF NEVER Donny Osmond | MGM |
| 11 | 15 | REELING IN THE YEARS Steely Dan | ABC |
| 12 | 13 | WILDFLOWER Skylark | Capitol |
| 13 | 26 | MY LOVE Paul McCartney & Wings | Apple |
| 14 | 20 | PILLOW TALK Sylvia | Vibration |
| 15 | 18 | DAISY A DAY Jud Strunk | MGM |
| 16 | 9 | SING Carpenters | A&M |
| 17 | 23 | HOCUS POCUS Focus | Sire |
| 18 | 19 | OUT OF THE QUESTION Gilbert O'Sullivan | MAM |
| 19 | 21 | FUNKY WORM Ohio Players | Westbound |
| 20 | 16 | WALK ON THE WILD SIDE Lou Reed | RCA |
| 21 | 25 | THE RIGHT THING TO DO Carly Simon | Elektra |
| 22 | 27 | THINKING OF YOU Loggins & Messina | Columbia |
| 23 | 12 | PEACEFUL Helen Reddy | Capitol |
| 24 | 37 | I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White | 20th Century |
| 25 | 11 | MASTERPIECE Temptations | Gordy |
| 26 | 30 | STEAMROLLER BLUES/FOOL Elvis Presley | RCA |
| 27 | 32 | PLAYGROUND IN MY MIND Clint Holmes | Epic |
| 28 | 33 | I'M DOING FINE NOW New York City | Chelsea |
| 29 | 36 | IT SURE TOOK A LONG, LONG TIME Lobo | Big Tree |
| 30 | 35 | LEAVING ME Independents | Wand |
| 31 | 31 | CHERRY CHERRY (From "Hot August Night") Neil Diamond | MCA |
| 32 | 34 | ARMED AND EXTREMELY DANGEROUS First Choice | Philly Groove |
| 33 | 17 | AIN'T NO WOMAN (Like the One I've Got) Four Tops | Dunhill |
| 34 | 47 | RIGHT PLACE, WRONG TIME Dr. John | Atco |
| 35 | 43 | SUPERFLY MEETS SHAFT John & Ernest | Rainy Wednesday |
| 36 | 38 | I CAN UNDERSTAND IT New Birth | RCA |
| 37 | 45 | TEDDY BEAR SONG Barbara Fairchild | Columbia |
| 38 | 40 | BLUE SUEDE SHOES Johnny Rivers | United Artists |
| 39 | 41 | NO MORE MR. NICE GUY Alice Cooper | Warner Brothers |
| 40 | 42 | LET'S PRETEND Raspberries | Capitol |
| 41 | 55 | WILL IT GO ROUND IN CIRCLES Billy Preston | A&M |
| 42 | 46 | HEARTS OF STONE Blue Ridge Rangers | Fantasy |
| 43 | 22 | NEITHER ONE OF US (Wants to be the First to Say Goodbye) Gladys Knight & The Pips | Soul |
| 44 | 48 | DRINKING WINE SPO-DEE O'DEE Jerry Lee Lewis | Mercury |
| 45 | 29 | PINBALL WIZARD/SEE ME, FEEL ME The New Seekers | MGM/Verve |
| 46 | 52 | AND I LOVE YOU SO Perry Como | RCA |
| 47 | 49 | I KNEW JESUS (Before He Was A Star) Glen Campbell | Capitol |
| 48 | 54 | CLOSE YOUR EYES Edward Bear | Capitol |
| 49 | 24 | STIR IT UP Johnny Nash | Epic |
| 50 | 60 | ONE OF A KIND (Love Affair) Spinners | Atlantic |

albums

- | | | | |
|----|----|--|-------------------|
| 1 | 2 | LED ZEPPELIN Houses of the Holy | Atlantic |
| 2 | 3 | BREAD The Best Of | Elektra |
| 3 | 1 | ELVIS PRESLEY Aloh From Hawaii Via Satellite | RCA |
| 4 | 6 | BEATLES 1962-1966 | Apple |
| 5 | 7 | BEATLES 1967-1970 | Apple |
| 6 | 4 | PINK FLOYD The Dark Side of the Moon | Harvest |
| 7 | 9 | EDGAR WINTER GROUP They Only Come Out at Night | Epic |
| 8 | 5 | ALICE COOPER Billion Dollar Babies | Warner Brothers |
| 9 | 8 | TEMPTATIONS Masterpiece | Gordy |
| 10 | 10 | GLADYS KNIGHT & THE PIPS Neither One Of Us | Soul |
| 11 | 11 | WAR The World is a Ghetto | United Artists |
| 12 | 14 | FOCUS Moving Waves | Sire |
| 13 | 13 | HUMBLE PIE Eat It | A & M |
| 14 | 12 | DIANA ROSS/SOUNDTRACK Lady Sings the Blues | Motown |
| 15 | 15 | STEVIE WONDER Talking Book | Tamla |
| 16 | 16 | ELTON JOHN Don't Shoot Me I'm Only the Piano Player | MCA |
| 17 | 18 | CARLY SIMON No Secrets | Elektra |
| 18 | 19 | THREE DOG NIGHT Recorded Live In Concert - Around the World With | Dunhill |
| 19 | 23 | STEELY DAN Can't Buy a Thrill | ABC |
| 20 | 21 | BYRDS | Asylum |
| 21 | 25 | JEFF BECK, TIM BOGERT & CARMINE APPICE | Epic |
| 22 | 24 | PROCOL HARUM Grand Hotel | Chrysalis |
| 23 | 39 | SEALS & CROFTS Diamond Girl | Warner Brothers |
| 24 | 32 | DOOBIE BROTHERS The Captain & Me | Warner Brothers |
| 25 | 30 | JOHNNY WINTER Still Alive & Well | Columbia |
| 26 | 27 | DONNY OSMOND Alone Together | MGM-Kolob |
| 27 | 42 | DEEP PURPLE Made in Japan | Warner Bros. |
| 28 | 20 | DELIVERANCE Soundtrack | Warner Bros. |
| 29 | 47 | FACES Ooh La La | Warner Bros. |
| 30 | 45 | SPINNERS | Atlantic |
| 31 | 22 | MAHAVISHNU ORCHESTRA Birds of Fire | Columbia |
| 32 | 37 | DONOVAN Cosmic Wheels | Epic |
| 33 | 17 | EUMIR DEODATO Prelude/Deodato | CTI |
| 34 | 29 | LOU REED Transformer | |
| 35 | 31 | JOHN DENVER Rocky Mountain High | RCA |
| 36 | 35 | DEEP PURPLE Who Do We Think We Are! | Warner Bros. |
| 37 | 41 | MANDRILL Composite Truth | Polydor |
| 38 | 40 | LIZA MINNELLI The Singer | Columbia |
| 39 | 43 | CABARET Soundtrack | ABC |
| 40 | 26 | ALLMAN BROTHERS BAND Beginnings | Atco |
| 41 | 48 | JERRY LEE LEWIS The Session | Mercury |
| 42 | 28 | TRAFFIC Shoot Out at the Fantasy Factory | Island |
| 43 | 38 | SEALS & CROFTS Summer Breeze | Warner Bros. |
| 44 | 34 | BETTE MIDLER | The Divine Miss M |
| 45 | 51 | RICK WAKEMAN The Six Wives of Henry VIII | A & M |
| 46 | 33 | DAVID BOWIE Space Oddity | RCA |
| 47 | 44 | AL GREEN I'm Still in Love With You | Hi |
| 48 | 36 | JAMES BROWN/SOUNDTRACK Black Caesar | Polydor |
| 49 | 67 | ANNE MURRAY Danny's Song | Capitol |
| 50 | 52 | LOGGINS & MESSINA | Columbia |

STATESIDE

by James Hamilton

American Singles

GLADYS KNIGHT & THE PIPS: Neither One Of Us (Wants To Be The First To Say Goodbye) (Tamla Motown TMG 855). Gladys & the Pips' biggest-ever US smash, this subdued and tender super-Soul slowie was topping the American Charts at the same time as the group were switching labels to Buddah... such sweet parting, such irony.

LAURA LEE: You've Got To Save Me; Crumbs Off The Table (Hot Wax HWX 119). A strong week for the chix, this. Laura must rank amongst the hierarchy of Soulstresses, but is not always well served by her material... as, to a certain extent, here. This tambourine-chinking gospel-girle slow lurcher is very worthwhile for the raw excitement of its performance, though may be flipped by many in preference for its chunkier flip, already known as done by others, which has a great sputtering wah-wah percussion track that builds brassily, moodily and magnificently. Why isn't it the plug side?

MILLIE JACKSON: Breakaway; Strange Things (Polydor 2066317). The "My Man, A Sweet Man" gal who deserved to smash here last time out but failed to break through beyond number fifty, Millie is back emoting on another, less fluid and more deliberate, Raeford Gerald thumper. The slower "adult" flip is rather more powerful.

GUNHILL ROAD: Back When My Hair Was Short (Kama Sutra 2013063). There are a disturbing number of those horrible new cheapo injection-moulded, paint-labelled, brittle new-style pressings amongst this lot of releases, all on the Phonogram/Polydor (ie: Polygram) group of labels. Object and help stamp them out! All of which is unfair to this Kenny Rogers-produced group's stop/start gentle thumper which captures in its lyrics, unintentionally, the atmosphere of Britain's "That'll Be The Day" nostalgic movie. And how come that movie could goof so badly (even if justifiably from a dramatic viewpoint) in the chronology of its music? So much stuff from the early '60s being played in '59... bah!

TERESA BREWER: Music, Music; School Days (Philips 6073706). The Xmas reissue of Patti Page's "How Much Is That Doggie In The Window" inspired me to look for the original of this, truly the first Pop song that I personally was ever aware of, which would have been a logical follow-up to Patti anyway. Delight turned to horror on hearing this, though - Teresa has re-recorded it, backed by the otherwise excellent but here inappropriate - wait for it - Heads, Hands & Feet! Put another nickel in! Why can't we, please, have the original? Chuck Berry's flip is actually funky and fine, and it works rather well... ooo oooo weee!

NEIL SEDAKA: Standing On The Inside (MGM 2006267). Considering the great popularity with dancers of Neil's "That's When The Music Takes Me", it seems strange that the record went no higher than eighteen (of course, the other Neil - Diamond - fared similarly with "Song Sung Blue"). Despite his sudden switch of labels, Mr. Sedaka's newie is awfully like that last one, though sounds less like Carole King.

BING CROSBY: Gonna Build A Mountain (Daybreak DAS 401). Okay, laugh, but you'd betta believe that Bing's Basie-backed bouncy treatment of the hackneyed Newley warhorse swings like a bitch, and really stands out as something refreshingly light and airy. Yeah - bring back the

big bands!

THE BOBBY FULLER FOUR: Another Sad And Lonely Night (President PT 394). From 1966, the same year that they fought the law, this white group's jangling beater has Beatles influences well to the fore - my, how those mop-tops ruined American music! Only R & B benefited, filling the gaps in the Chart while white Pop had a re-think. Bring back Randy & the Rainbows, too!

THE GRASS ROOTS: Love Is What You Make It (Probe PRO 583). Almost the American Hollies in the consistency stakes, these bubblegummers have yet to hit here. Their latest US hit is an urgent staccato scrubber about love, and if you make it with me we'll make it all right

JOHNNY RODRIGUEZ: Pass Me By (If You're Only Passing Through) (Mercury 6052305). This young Chicano ex-con is a protege of Tom T. Hall and is fast becoming a big Country star. Country & Wet-back? Er hum! His plaintive vocal style is pleasant if unremarkable on this ditto near-yodelling creamy slowie which features some mighty fine (but predictably present) pedal steel and fiddle. Afficionados will appreciate the inherent tension, though.

SKEETER DAVIS: The End Of The World; I Can't Stay Mad At You (RCA 2356). Miss Davis's slowie was a World-wide smash in 1963, and sounds remarkably like the sort of thing that Dana might have sung in her bath prior to Eurovision fame. Heartbroken brief recitation, and a Goffin & King flip which sounds it, shoobedoobedoobop dum dum bedoobedoo.

THE SYLVERS: Wish That I Could Talk To You; How Love Hurts (MGM 2006-198). Following in the footsteps of the Stairsteps, except visually modelled on the Jacksons, the Sylvers are another black family act who make lovely Smokey lead-swapping music and intricately-arranged Friends of Distinction-ish high-flying harmonies on these delicate slowies, which I unreservedly commend to the attention of all Soul Group Freaks. Unfortunately, although their image is right, their music is far too subtle to snare the 'teens over here, on this showing.

BOBBY WOMACK & PEACE: Across 110th Street; Hang On In There (UA UP 35512). Bobby, the Soul star you should all be getting hip to on his own theme song from the new blacks/Mafia/fuzz flick. His is a cool but rasping voice, full of Gospel authority, which he sets in Marvin Gaye-ish smoothly churning lushness on top and in chugging, acceleration, gently driving rhythm flipside. Can you understand it?!

BARRABAS: Woman; Wild Safari (RCA 2339). Penned/produced by Fernando Arbex, this looked Continental to me until I saw that it's climbing R & B and breaking out in New York, Philly, LA and St. Louis. Well, the chap singing these percussive throbbers still sounds extremely Continental, and rather hoarse, which only emphasizes the Latin rhythm. Another Chakachas? More Titanic?

ALBERT KING: Breaking Up Some body's Home (Stax 2025162). Albert and Lucy, his guitar, have a satisfying if predictable Blues sound which is both sorta warm and huggable and brain-searing with it. On this recent Ann Peebles hit plodder, the wailing Lucy gets super-searing and should be played loud. WHHOOO!

Straight from the States

BROWNSVILLE STATION: Let Your Yeah Be Yeah (Big Tree). Recently in reviewing the J. Geils Band's Reggae-styled newie, I remarked that the new "R & B" boom was on its way. Maybe my reasoning was a bit obscure: my use of the term "R & B" in quotes was meant to denote what the British Pop public, and not Soul fans, thought of as that type of music, back in the mid-'60s. Thus, just as the British "R & B" groups of that era played a mysterious musical concoction which owed little to its American inspiration, so the new breed of white pla-

gariars are adapting Reggae to their own limitations, with the result that they may well create in the process a de-based "Reggae" boom that becomes to the '70s what so-called "R & B" was to the '60s. Here, for instance, the sometime Rock Reviving raucous white group have made Jimmy Cliff's Pioneers hit into a crashing clomper which owes just about nothing to real Reggae. Of course, that may have been the group's intention, as the song itself is strong, but the end result is very similar to the kind of coarse cover-job that made Pop hits out of

subtle black songs in the "R & B" past.

FOSTER SYLVERS: Misdemeanour (Pride). Open the trade mag, see a pic of Michael Jackson, think "Hi, Mike!", then read the name "Foster Sylvers", go "Huh?", do a double take, and believe what I say in the American Singles column alongside when I describe the Sylvers as visually modelled on the Jacksons. What's more, although there are differences, young Foster has even been made to sound as much like Michael as

possible (although I'd imagine he's a bit younger). The perky little plinker that he sings was penned, as was the group's British single, by Leon Sylvers III, and the whole group sing Leon's more intricate flip in their sophisticated Stairsteps/Friends of Distinction/Miracles style. Again, this is one very good group which should be heard. As for Foster, who could well be the one to break them with the 'teens, as they've obviously planned, he's in at 127 first week on the Record World Top 150 Chart, jumping from 71 to 40 R & B.

Security? Not in a rock band!

Wishbone Ash's Steve Upton tells Valerie Mabbs

DURING 1972 alone Wishbone Ash made three trips to the States to undertake extensive tours. And, as might be expected, when I met Steve Upton he was relaxing in London in between two visits to the States.

The group had decided that two months in America would be more bearable if split by a short return to London when the boys could at least snatch a little time with their wives.

"Thankfully America is catching up with Wishbone Ash," says Steve, who explains that the current tour is the group's sixth in that country. "It's always hard for an English band to make it there unless one has a hit single or album. Now we have a good hard following. If you'd have asked me where they were situated before this tour I'd have said mostly down south, but now everywhere we play seems to be good."

Wishbone Ash are now headlining on their tours to audiences averaging about 4,000 per venue. They admit that they haven't yet reached the stage when they could justify being top of the bill at 12,000 seaters, but the audience reaction they create indicates that they are steadily moving towards that goal.

The band are very much a people's band. Over the years they have been steadily working, gradually building their audiences until they reached the point when, with one swift swoop, they shot into

the upper reaches of the album charts with Argus.

"It's true we gained popularity through our audiences, and we haven't been hyped in the press," Steve agreed. "We wouldn't be in America at all if it wasn't for the people in England who've supported us so much. We've worked — without sounding violins and bringing on the flowers — very hard, and a lot, in England and we've put ourselves out to give people the chance to see the band.

Success

"We were on the road for nine months before we recorded an album, and it was a big success . . . a top 20 album. Then Pilgrimage came next followed by Argus which made everyone say "this is it" — that all took a matter of two years. We've never been over-exposed as far as the press is concerned, we've just made a gradual progression."



Wishbone: a people's band

The latest development for Wishbone has been the inclusion of tracks which Steve describes as "songs" on their album Wishbone Four — released this week.

"They've been written

as songs," he explains. "There's a lot more concentrations on lyrics with them, as well as vocals. Before Argus we tended to be very much an instrumental band, but that's changing now."

I wondered if this meant that Wishbone would be forced to alter their on stage act to a great degree.

"I'd agree that it could if we were just doing material from this album," Steve told me. "But we play tracks from every album we've made because it keeps the high points and mellow points in the act, and also because our audiences want to hear them.

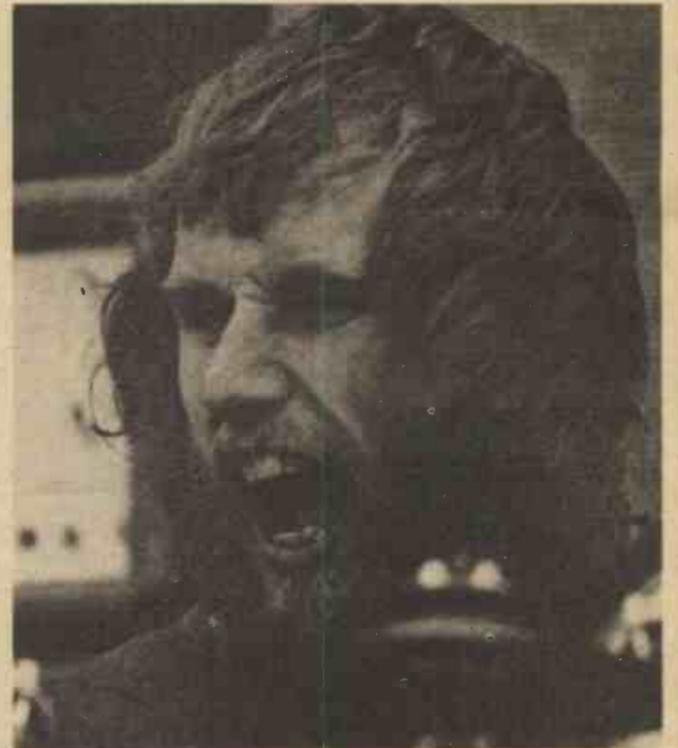
"People shout out for Phoenix from the first album . . . OK we could say we're not going to do it, but after all people come to hear you play your music, and that's part of it."

Loyalty

It could be thought that it's easy for Wishbone Ash to talk in such terms . . . but in fact they're showing their loyalty, to their English fans particularly, in a different way.

In June they plan to tour around Britain — to make up for the six months they have been away — and at the same time they will be recording the concerts for a live album.

"It seemed an obvious and natural thing to do the recording in England," Steve told me. "We feel sorry that we haven't worked here for a while."



Steve Upton

Wishbone will be using the Stones mobile truck to record with — "the only one around," says Steve, and when I remind him that Ronnie Lane has invested in what is, apparently, a good studio, he adds: "Yes, a wise move."

So what, I wondered is Mr. Upton investing his cash in.

"When I get some money I'll invest it," he says. "We're not paupers, but all I've got is a flat in Fulham and my Beetle! In this band we all plan ahead as far as our music is concerned; it's different from say, putting out a single and it hits number one, then you say, hey far out I'm a pop star.

"That never was my idea of being famous at

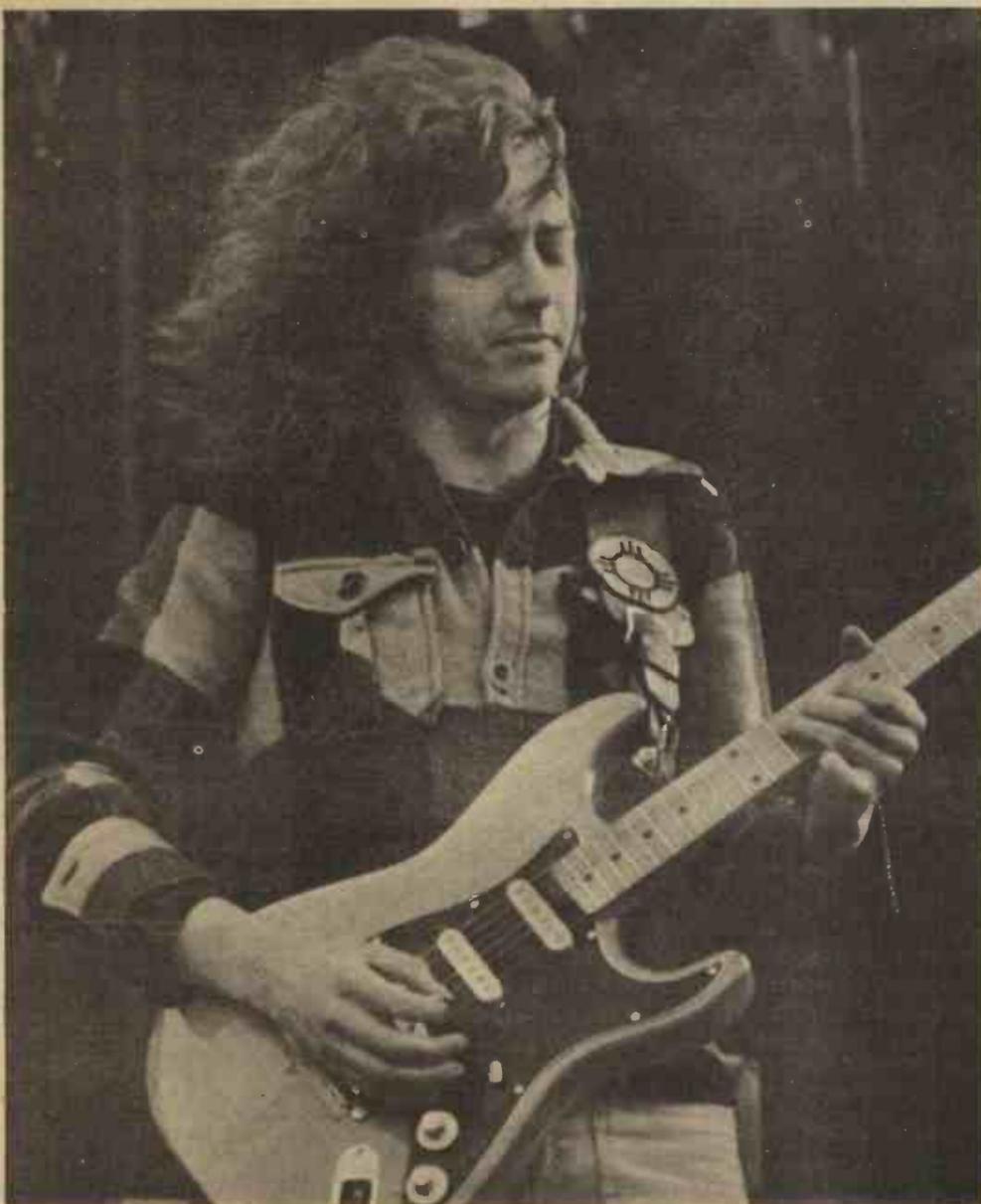
all. I just found myself with a bunch of guys who wanted to form a band, and I wanted to play, although I didn't know anything about playing. I never thought my ambition is this or that . . . I just learnt how to play drums and followed it through from there."

It's a follow through that has proved to be a great success story, but says Steve:

"I don't think being famous in a rock band gives you security . . . I don't think that's the criteria for doing it."

So what, I wondered, might Steve consider as a position of security.

"Hmm, I don't know. But it's not being in a rock band!"



Ted Turner

Strange Wizzard brew

Wizzard Brew (Harvest SHSP 4025). A very strange brew this is, too. There's nothing that seems as direct and constructive as Ball Park Incident on this, though there are great flashes of the humour — particularly in Fifties style rock vein — that the single conveyed. But Wizzard don't seem to have any particular direction in what they're doing. One moment they're presenting some sounds very close to free-form jazz, the next there's a marching style song in Jolly Cup Of Tea, and then again there's some great rock riffs. There are some fine sounds, it's true, but at present I'm somewhat bemused by it all. V.M.

DEODATO

Prelude — (CTI CTL 10). The lengthy Also Sprach Zarathustra sped fast into the singles charts, and this album, arranged and conducted by Eumir Deodato, is in no way a disappointing follow-up. Deodato's piano style is dominant through items like Baubles, Bangles and Beads, and there's that basic jazz feel, that fusion of thought, that made the single an unexpected but deserved triumph. Massive orchestral sounds; cleverly marshalled.

DEL REEVES

Before Goodbye — (United Artists UAS 29437). One of the liveliest of the country music talents — his voice avoids that nasality and drawling intensity. And the backings here have more spirit than most to come out of the Nashville scene.

LAURIE STYVERS

The Colorado Kid (Chrysalis CHR 1038). Second album from the Colorado cutie, again recorded in London. Nice clean uncomplicated arrangements of fresh and uncomplicated songs all written by Laurie. The lady has class and shows a lot of wisdom for her 21 years.

BOBBY CHARLES

(Bearsville K45516). Better known as the writer of some early rock n roll hits like See You Later Aligator. Here he gets into some neat country funk with The Band's Rick Danko, Levon Helm, and Garth Hudson joining in for good measure.



BLACKFOOT SUE

Nothing To Hide (JAM JAL 104). Heavy guitar-lead rocking predictably starts off this latest offering. It's good and strong though not all that original. Blackfoot Sue have wisely diluted the heavy dosage with some quiet acoustic tracks that work extremely well. Vocals and lyrics are not particularly strong, though Glittery Orbituary — a dig, but at who — works well. The songs are pushed along by consistently good drum and bass lines. The best tracks are probably the acoustic Cry, the up-beat My Oh My and the poppy Now We're There. A good, well varied album that should please all the fans. GB.

MIRRORPICK-UPS

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

Do the Dangle: John Entwistle rocks on

Rigor Mortis Sets In (Track 2406106). Admirers of the Who's bass-player's bilious sense of humour won't mind songs about Peg Leg Kate, who can really do the hop, a brand new dance called the Dangle, which involves a rope and a chair, and the title of the album itself. A lot more people are going to be put off, which means this album, which contains some extremely good rock compositions played with rare fire, may not get the hearing it deserves. With a little less of the macabre, a little less reworking of old rock classics — Lucille, Hound Dog and Mr. Bass Man are undoubtedly good songs, but why here? — this album could have been an unqualified success. Entwistle can write fine gutsy music and he's put together a good band to play it. Rigor Mortis may make your brain recoil but your feet won't stop tapping. RS.



HANK CRAWFORD

We Got A Good Thing Going — (KUDC 7). The jazz altoist, an imaginative musician, with Bernard Purdie on drums, plus guitarist George Benson and some stirring string-section sounds. Gilbert O'Sullivan has even got himself into this scene with Alone Again Naturally.

MICHEL VILLARD

Music From Films Of Charlie Chaplin — (Pye Int. NSPL 28173). The music as written for Limelight, A Dog's Life, Modern Times, and a slab from the old score for the Gold Rush epic.

BILLY CRASH CRADDOCK

Two Sides Of Crash — (Probe SPB 1072). The thirteenth of thirteen children — a country stylist who copes admirably with slow ballads, and who is that bit less at ease with the more up-tempo songs.

VARIOUS ARTISTS

Good Ol Country Music — (MGM53 081). Another well-prepared package, with the Stonemans, Roy Acuff, Hank Williams (the elder), and Tobacco Jones on his Maiden's Prayer . . . veteran performers on the old rural type of country music.

ROY BUDD

Plays The Music Of Gilbert O'Sullivan — (Pye Quad 1021). Jazz pianist, filmscore writer, husband of Caterina Valente . . . paying his own musical tribute to Gilbert the Genius — electric piano out front over orchestra.

LIZA MINNELLI

Maybe This Time — (Capitol ST 11080). Title track is the show-stopper from the movie Cabaret, and this 1964-recorded set also has Liza, with a Z, on old standards by Kern, Hammerstein and others. Interesting nostalgia view of a then young talent.

TOM PAXTON

New Songs For Old Friends (Reprise K44237). Oh great enchantment. Paxton's thick brown gravy voice, irresistible humour, and folksy sing-along style are caught here in their best setting — an English concert. This set recorded at London's Marquee captures that spontaneous feel and delivers a new set of those wistful songs that make you feel warm and good inside. Here's a matured songsmith singing about dreams, schemes, love and life, and just for good measure there's Ralph McTell, and daughters Katy and Jennifer (remember Jennifer's rabbit?). Songs that are bound to make you laugh and may even make you cry.

PHIL TRAINER

Trainer BASF BAG 22291073. A first album from an American singer-songwriter who comes over as a relaxed musician and capable lyricist. Production is excellent and the album would stand up on the strength of one track alone — Beautiful Jim, dedicated to the Doors' Jim Morrison — were the rest of it not equally good. Mention should also be given to the lead guitar work of Barry Clarke.

VARIOUS ARTISTS

Strictly Bepop — (One Up OU 2006). Artists involved in this back-up to the bebop era include Tadd Dameron, Dizzy Gillespie and Babs Gonzales . . . five from the latter, a bop singer with a curious style and a vivid imagination.

FATS DOMINO

The Best Of . . . (United Artists UAS 29467). With the Fat man back with us on tours, it's hard to know just how to define the "best" of his work, for it spans such a long period of time. On this one is Blueberry Hill, a personal favourite; and Ain't That A Shame, Walking To New Orleans, I'm Walking. The Fat Man, and that gem from 1955, My Blue Heaven.

Average White put it where you want it

AVERAGE WHITE BAND

Show Your Hand (MCA MUPS 486). Stevie Wonder kept coming to mind listening to the preview copy of their first album due out in June. It's got that funky RnB feel with plenty of sax and piano laid over a tight rhythm section and some fine vocal harmonies from

JEANNIE C. RILEY

When Love Has Gone Away — (MGM 2353 078). Certainly one of the prettiest of the country girls, and with that much-vaunted hit single Harper Valley PTA to her credit . . . Jeannie has an emotional but controlled voice, and one can sense that she could easily break through into the pure pop field given the right song. Possibly I'll Sing For You, or the title track from this album . . . either could do well.

NUGGETS

Original Artefacts From The First Psychedelic Era (Elektra 7E 2006). Cor, remember these then? 27 gems of those hazy summers between '65 and '68 from our American psychedelic grandfathers. If you want to feed your roots with some good nourishing compost this special priced double is a must.

CHARLEY PRIDE

Charley's Day Is Here — (RCA Victor LSA 3144). The one big coloured country star. He has a purity of voice that stands out even in the current mad rush of recordings from Nashville, and he's in good form here on Best Banjo Picker, A Good Woman's Love and Spell Of The Freight Train . . . narrative songs mixed up with sheer sentiment.

STEPHANE GRAPPELLI

1973 — (Pye NSPL 18403). The flawless violin technician, and some familiar items, like Three Little Words, Avalon, Don't Mean A Thing. And he shows his piano styling on Emotion.

Rave from the grave

THE BIG 3

Resurrection (Polydor 2383 199). One of the toughest groups, musically speaking, to come out of the Merseybeat boom. Musicians' musicians, too. Brian Epstein signed them — Brian Griffiths, Johnny Gustafson, drummer Johnny Hutchinson . . . now Elton John's drummer Nigel Olsson has for this resurrection replaced Hutch. Tony Bramwell got the three together and the session is packed with gritty, raw-edged excitement . . . songs include Lavender Blue, Rockin' Robin, Gotta Make A Fool Of Somebody, Lucille and the rear up on Dizzy Miss Lizzy. Great stuff. PJ.

PERCY FAITH

Duelling Banjos — (CBS 65599). Highlight of this is the title track — from the sound-track of the movie Deliverance, a hurry-along section that is all too short. Other theme material stems from Ben, from Shaft and that main love sequence from Lady Sings The Blues.

Alan Garrie and Hamish Stewart.

Tracks like Twilight Zone, TLC and Reach Out, really take off, the latter featuring some beautifully understated guitar work. But the highlight is a re-recorded version of their recent single, Put It Where You Want It — it's right where you want it. AY.

LIZA MINNELLI

The Singer — (CBS 65555). Includes Liza's very special reading of Carly Simon's You're So Vain, and other stand-out tracks are James Taylor's Don't Let Me Be Lonely Tonight, Mac Davis's I Believe In Music which opens the show, and the plaintive Where Is Love. She's deservedly in the super-star bracket now, and Liza is surely one of the most exciting vocal talents.

ANDY WILLIAMS

First Time Ever I Saw Your Face — (CBS 65559). Another example of how Andy can take hits by other people and turn them into new-style performances. Title track was huge for Roberta Flack, but now comes up bright and new. Alone Again Naturally works well. And he gives an outstanding work-out for Day By Day.

MATT MUNRO

For The Present — (Columbia SCX 6525). One of the best of British balladeers — a man who can swing a little, too. This set, which includes some recordings from 1971 and last year, includes his own reading of Bridge Over Troubled Water, the Beatles' Michelle, a first-rate Sarah's Coming Home, and one of the best yet interpretations of Jimmy Webb's Didn't We?

BUCK OWENS

In The Palm Of Your Hand — (Capitol ST 11136). Good writer, Buck — as well as being one of the biggest of country music giants. Songs like Arms Full Of Empty and In The Palm Of Your Hand, and more especially Get Out Of Town Before Sundown — all samples of his skill.

TOMMY OVERSTREET

Heaven Is In My Woman's Love — (Dot SLPD 543). Texan country stylist, and he sticks to the gentle, warm-hearted style song — but there's a sign of interpretative talent when he re-jigs old hits for other artists . . . like Charley Pride's Gonna Take A Little Bit Longer.

THE MANY SIDES OF ROCK 'N' ROLL

(United Artists UAD 60025/6). A double album compilation this, which is just great. Original rock catalogue, a side of instrumentals, a side devoted to the greats like Cochran, Lewis and Domino; yet again teen ballads with Frankie Avalon featured, and the groups. Just hear the Five Satins on In The Still Of The Night right through to The Rivingtons and a 1962 version of Pap-Oom-Mow-Mow. Let There Be Drums, Walk — Don't Run . . . more and more. Super-doopa!

HENRY MANCINI / ELMER BEERNSTEIN

Highlights From Film-harmonic 70 — (Polydor 2383 190). Highlights from a lushly-orchestrated concert at the Royal Albert Hall in 1970.

BOBBY SHORT

Is Mad About Noel Coward — (Atlantic SD 2-607). This is out fast after the death of Noel — Bobby Short, pianist singer, who recently had a similar double-album out to commemorate the works of Cole Porter.

Miki should take it with his follow-up



MIKI ANTONY: Another Day Without You (Bell 1306). Four people wrote this important follow-up . . . a follow-up hit, I'd guess. Miki has a nice clean sound, vocally speaking, and this has a faint continental feel to it — a rambling melody line, but determination in the back-beat. It sort of chatters away at some speed, and has a direct commercial appeal. Produced by the indefatigable Cook-Greenway partnership. **CHART CERT.**

FRANK IFIELD: The Rise And Fall Of Solly Glick (MAM 101). Frank once had three number ones in a row. This is the kind of song, hand-clapping and intense, that could push him back into the charts. Story-line song, and a bit hard to sing along with, but worth the attention needed, and it's got a funky sort of backing, with some fine guitar work. — **CHART CHANCE.**

MIKE HUGG: Stress And Strain (Polydor 2058-359). Ex-Manfred Mann man who should have had a hit last time out on a solo single. He gets into a melodic, understretched sort of format on record; takes time to get the full value, but when it works, as here, it works very well indeed. And the arrangement and production . . . both quite exceptional. A very nice, good, auspicious single. — **CHART CHANCE.**

Suzi power!

SUZI QUATRO: Can The Can (Rak 150). The copy I'm now playing replaces that which I had originally . . . but I still think Suzi is capable of a big breakthrough. She's got this power and pace and sense of drama, and the ability to whip up excitement. This sounds faintly in a voice-straining level for her, but it's still very commercial, and repeatedly interesting. **CHART CHANCE.**

KINCADE: Dreams Are Ten A Penny (Penny Farthing). Hefty beat, and some pretty determined and professional sounds over it all — good sounds but perhaps lacking that final something.

reggae corner

SO there's this little black boy, all of seven years, and they're hailing him as the reggae equivalent of Little Jimmy Osmond. His name is **STEVE COLLINS**, and he reggaes through Ding-A-Ling, Ting-A-Ling on the Big Shot label, and it's got fair charm and warmth.

So there's this guy, age unknown, and they're hailing him as the vocal "double" of Gilbert O'Sullivan. His name is **ALAN WOOD**, and he reggaes through Oh Why on the Beacon label — the flip of a double 'A'-sider is Every Little Touch, by a reggae team called Hollywood. Seems Alan just can't help that vocal similarity.

From **THE ROOSEVELT SINGERS:** Heavy Reggae (Sioux), a somewhat confused and rambling production with lots of chat. And a very good single indeed from **THE CIMARONS** on Check Out Yourself (Trojan), a song-production which has a distinct wide commercial feel to it.

Nice one, too, from **BYRON LEE** who, with the Dragonaires, gives the oldie In The Mood a modernistic and reggae-styled work-out. **BIG YOUTH** on Ja To Uk (Grape) turns in a somewhat complex production — off-beat and interest-grabbing, I thought.

Why Do People Have To Cry — that's the new one from **BRENTON KING** (Down Town), softly-sung and plaintive. From **BELLFIELD:** How You Gonna Get Control (Smash), with a built-in and very catchy instrumental lead-in **THE UPSETTERS** could sell well with Sunshine Showdown (Down Town), a sound-effecty party-type piece.

From **GLEN BROWN:** Wedden Skank (Down Town), with wedding-march instrumental spasms. Trying To Wreck My Life, by **DELROY WILSON** (Smash), falsetto-vocalised, softly-phrased and of fair quality. **I. ROY'S** Black Man Time (Down Town) . . . well, it's full of gulps, roars, yelps, before settling down harmonically.

Nice performance from **LORNA BENNETT** on Chapel Of Love (Blue Mountain), and the dressing up in Reggae style harms not this fine old song. And finally: **LEE PERRY**, on Station Underground News (Bread), built on a most persuasive back beat.

MIRRORPICK

PETER JONES on the new singles

Jagger's talents save a weak Stones release



THE ROLLING STONES: Sad Day; You Can't Always Get What You Want (Decca F 13404). Well, this release probably won't warm the cockles of Mike's heart, or Keith's either for that matter. But it's from 1966, top-side up, and is previously unreleased in Britain . . . though it was produced by Andrew Loog Oldham in those far-off days and released just in Canada and the States. The Jagger - Richard number starts gently, then explodes a little, and it's all really down to Mick and his talent. But it sure ain't the best of the Stones. **CHART CERT.**



Marsha Hunt

Don't mistake **JIMMY THOMAS** for Timmy Thomas. Jim, as opposed to Tim, is resident in Britain and has his debut disc, All God's Children, out on the Contempo label. Jimmy has toured with Bill Withers, been back-up singer for a while with Doris Troy, and with the Ike and Tina Turner Revue. His single is pretty strong, meaningful stuff, and his Gospel-singing background comes through with unmistakable punch.

Now it's **MARSHA HUNT** and 22 — that's the label credit the delectable Marsha and four good-lookers who could do well in the teen-market anyway. The song is The Beast Day (Vertigo), and Marsha tells me: "It's a song I sang as a child . . . I once injected it into a song of my own, but this is exactly how I sang it when I was five years old. Actually Black American kids have incredible street songs which they sing and do their own little dance steps to." A very strong single. Very.

Opportunity Knocks winners have been winning in the charts too, of late, Paper Lace won well, and their single is Ragamuffin Man, and there is also an album Paper Lace — First Edition, on the way. They are a four-piece group, and they've built a big following among the producers of both Radio One and Radio Two. In terms of vocal harmony, they've got a lot to offer. Do try the record. The boys are worth the bother.

LYN AND GRAHAM McCARTHY: Friends With You (Nashville Int.). Country-folkish team, duo of melodic intent, and a melodic and straightforward little song.

ORIGINAL CAST: Joseph And Amazing Technicolor Dream Coat (RSO). Maxi-single dealing with high-lights from the stage and album recording.

TAILS: She Loves Her Dog (Decca). A folksey-pop item, with catchiness built in, and all about how some double-entendre meanings can be built into a happy old pop production! Could click.

DUFFY: Running Away (Chapter I). Good hard-edged sounds, with a basic beat that could move it along . . . but it's a bit short on that final touch of distinction.



THIN LIZZY: Randolph's Tango (Decca F 13402). Another important follow-up. Story-line build-up of the lyrics, and it's fairly restrained in basic sound. Worth a close study, even if there is something a bit repetitious about the melody which caused me momentary inertia. The la-la-lah bits come off infectiously well, so does some of that lead guitar work and the persistent drumming. **CHART CERT.**

Four Euro-songs from Cliff

CLIFF RICHARD: Help It Along / Tomorrow Rising; Days Of Love / Ashes To Ashes (EMI 2022). No problems here. Four of the Eurovision entries — and probably as I write roaring up the charts. If I may say so, I liked Tomorrow Rising the best. But whatever I say, the sum total of this little lot will make it. **CHART CERT.**

POLLY PERKINS: Coochi-Coo (Chapter I). A barrel-house bag of hard-sell vocal work, sexily determined, and to a boogie back-beat. Builds up a fair head of steam.

SANDS OF TIME: Down By The River (Santa Ponsa). New label, and an experienced group working over a Hammond-Hazlewood song. It's a commercial sound, no mistake, and could give Roger Easterby and Des Champ a debut label hit.

WAYNE FONTANA: Together (Warner Brothers). Very much a hit-maker in days gone by, and still with that warmly flexible vocal style. Song is a mixture of the complex and the simple, and it really does take a bit of singing. Brassy backing. Welcome, Wayne . . . welcome back.

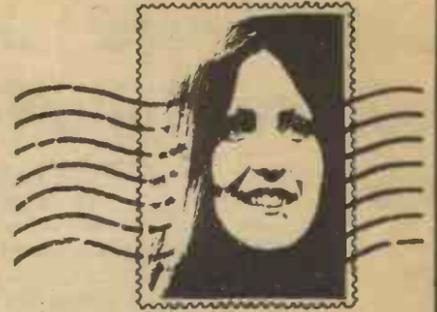
BRUCE SPELMAN: Lady (Beacon). Well-constructed song, and a nice sense of rhythm, and some interesting lyrics. I quite liked this.

SIMON BUTTERFLY: Rain Rain Rain (Cherub). Great flowing instrumental sounds of pattering rain, and a repetitive lyric flow, and a fair old flood of build-up.

CYCLES: Nevada Style (Alaska). Good lead voice on this — an authoritative voice which handles clipped-style lyrics with confidence. Build-up song.

BRIGHT WINTER: River Song (Pye). Jangling sort of production, with some nice moments and a definite Old Seekerish-sound, mainly because of the girl voice. Nice.

MIRRORMAIL



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

The Dougalls: They're just too big-headed

VAL: Following the Dougall's comments about the Osmonds and Jacksons in Tony Jasper's recent feature, RM not only received lots of mail opposing their attitude - but also a phone call from Billy Handley, of the Handley Family.

"They should keep quiet," said Billy. "Who are they anyway? Jimmy is great. Anyway there are enough girls in the world for all of us!"

And from our readers:

I USED to watch Opportunity Knocks and I saw the Minny Maestros as they called themselves. I like them because they looked like a bunch of lads who would respect people who had been in the pop business

longer than they have.

Having read the article I now think differently. They think they are the greatest thing on earth. Well, let's just see how they get on. I don't think they'll get very far if they make any more statements like that.

D. Briedis.

3 St. Dunstan's Gardens, London W3.

I LOVE Jimmy Osmond very much, and I don't like to see him being insulted. They don't know good singing when they hear it.

Susan Read.

29 Cripsey Avenue, Shelley, Ongar, Essex.

THERE are many groups better than the Osmonds I know, but these three com-

plete novices get onto the television and think that they've made it big. Maybe they've not heard of other rivals like the Handleys, James Boys and Simon Turner. They all have talent, but certainly they've not been shouting their heads off, have they?

Susan Smith.

1 Glendale Road, Burnham-on-Crouch.

I REALLY pity those poor Dougall Boys who have suddenly been discovered and told they are the answer to such groups as the Osmonds, and Jackson Five, and believe it.

I think someone ought to



inform them that to be in the class of the Osmonds or Jacksons takes a lot of hard work and patience. These two groups have been professionals for some years. They know the business inside out. Most of all, they are all mature young men who do not boast who is the greatest or criticise each other.

It is now that the Dougalls should learn not to consider show business as a competition to who is tops and how many fans they can take from other groups. Stop bragging, boys, about something you are not. You are young and talented but lack personality and experience.

So get down to work because you have a lot to learn before you reach the standard of the present day stars.

Miss Frances Golder.

260 Hither Green Lane, Lewisham, London SE13.

God bless all who sail in her!

NOW that Radio Caroline is temporarily (we hope!) off the air, I have no doubt that many readers, like myself, realise just what an achievement it is that they should have reappeared like they did.

When one realises that the Mi Amigo very nearly reached the scrap yard, it is wonderful to think that this great little ship, with so many great memories, should take to the North Sea and broadcast again. You cannot help but feel that she is the ship that won't die. The recent fierce storms put Radio Veronica out of action and RNI was near to a crisis - yet Mi Amigo struggled bravely on.

Good luck to Ronan and the DJs now on Radio Caroline and may this great little ship remain as a symbol of Free Radio for many years to come.

Joy Sutters.

49 Formby Avenue, Stanmore, Middlesex.

Sold out sell-out?

WANTING tickets for the approaching Gilbert O'Sullivan concert at the Royal Festival Hall we rang them asking for tickets and were told not to apply for them before April 25.

Consequently we sent our money on April 24 figuring it would reach the box office first post on the 25th. Now we've been informed that all the tickets are sold out. The letter was dated the 25th which meant that if people kept their word the concert was sold out in one morning.

We're fuming! Either the Festival Hall disregarded the rule they made, or the musical social circle (models, actors, directors, pop stars, etc.) and the Press have bought all the tickets.

We realise the Festival Hall is right in the heart of London, but Gilbert has a lot of fans in London who helped to make him what he is today and they shouldn't be denied the right to see him because critics and the sort of people who see him every day buy up the tickets.

Kim Chalet and Sarah Orians.

221 Tudor Drive, Kingston-on-Thames, Surrey.



AFTER seeing Born To Boogie for the fifth time this week I must protest at Marc Bolan not doing a British tour. In my opinion they are far better live, and it beats me why they have to mime on TOTP.

So let's have a tour boys, and show Slade and Co that T. Rex are not beaten.

Roy Ferguson.

8 Winchester Street, Belfast.

Any old copies of RM lying about?

HAVING become a fan of your excellent paper over a year ago, I would like to take this opportunity of asking, through your Mirrormail column, for any of your readers who have old copies of RM or who have kept a record of the singles charts over the years to contact me. I'm now attempting to compile a complete record of the RM charts from when they started.

J. Elliott.

33 Hill View, Esh Winning, Durham DH7 9LD.



HOW good to see Joe Brown back in the charts with Hey Mama. Joe is a great talent on the pop scene who entertained us with some great records in the Sixties, like That's What Love Will Do. I just hope we hear a lot more of him in the Seventies.

Derek King,

46 MacLean Road, Honor Oak Park, London, SE2.

RECORD MIRROR

7 Carnaby St., London W1V 1PG. Tel: 01-437 8090

A BILLBOARD PUBLICATION

U.S. OFFICES:

185 West 46th St., New York NY 10036 and 9008

Sunset Boulevard, Los Angeles, California, 90069 USA

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© CARDFONT PUBLISHERS LTD. 1977

Published by Cardfont Publishers Ltd., 7 Carnaby St., W1V 1PG. Distributed by the National Magazine Distributors Ltd., 22 Arbury Way, London, SW18. Printed by Kent Messenger Group, Larkfield, Maidstone, Kent.
 Registered as a Newspaper with the Post Office.

PRESIDENT INTERNATIONAL

OPERATIONS Mort Nasair
 PUBLISHING DIRECTOR Andre de Vekey
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 EDITORIAL DIRECTOR Mike Hennessey



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Moody No. 6



Rick Sanders down home with producer Tony Clarke

Tony Clarke

AFTER you've crawled out of the London confusion of traffic and headed south-west for an hour, you come to Cobham, Surrey, a well-heeled country town nestling beside the meandering River Mole and the A3 to Portsmouth. There's a quietly wealthy sort of atmosphere along the main street, leading the visitor to the conclusion that most of the shopping round these hyar parts is either done by telephone or in monthly trips to the deep-freeze centre where you can buy haunches of caviar and that sort of thing by the case.

At one end of the pleasant High Street, just around the corner from the mill, is a shop bearing the name Threshold Records. It is one of two owned by the Moody Blues, the other being in Andover (home of the legendary Troggs) and several additions to the chain are planned. Above the shop, in easy-going contrast to the normal high-density London record company office, is the registered home of the Moodies' Threshold label.

We rendezvous here with Nick Massey, Threshold's head of publicity, who has invited us to visit the Sixth Moody Blue, otherwise known as Tony Clarke, who has produced their records since the Days Of Future Passed. The purpose of our visit is to hear selections from the band's past albums which Tony has re-mixed in quadraphonic sound. He has actually re-mixed the entire Moody Blues catalogue with the exception of In Search of the Lost Chord.

After a rapid consumption of hospitality under the ancient oak beams of the Moodies' local, a handy two hundred paces from the office, it's off we go through the leafy lanes of the stockbroker belt looking for Chateau Clarke. The house is situated on a hillside reached by private road. Standing in the double drive, as if further confirmation of the Moodies' remarkable successes were needed, are Tony's maroon Rolls and his wife's silver-grey Mercedes. Just down the road is Ray Thomas's house; the other members of the band live in similar places within a few minutes' drive, except for Mike Pinder, who has a farm in Sussex.

Greeted by Tony and ushered into his enormous L-shaped living room we are welcomed by a weak grunt from a pallid figure in sunglasses who turns out to be

Graeme Edge. The Moodies had something of a party the previous night, which ended at 3.30 a.m.

After hearing about a sailing accident which had happened to Graeme "somewhere off Bournemouth, I think," the day before, we had to leave him to sleep on the vast sofa and ascend to Tony's attic, filled with speakers of giant dimensions, tape machines, shelves of tape boxes and a large mixing desk.

"What would you like to hear?" he asks, turning on the power and sending a powerful hiss from the speakers which causes in your reporter a certain trepidation — one has heard rumours of experiments from the Moodies involving low-frequency sound waves which result in unlikely physical manifestations. One particular frequency gets you in the throat; another so the story goes — and later confirmed by Tony — causes relaxation of the muscles of the digestive tract.

The selected track is Procession from Every Good Boy Deserves Favour, and while Tony sets knobs and slides volume controls, the grand roar of four very loud channels throbs into the small room.

You have to admit that it is simply magnificent. Crystal-clear vocals seem to hang directly above your head while the mighty Mellotron — a Pinder-adapted Mellotron — and guitar, bass and drums swoop and soar from one corner of the room to the other.

As re-mixed song follows song, it becomes apparent that of all bands, it's such as the Moodies, users of great sweeping layers of sound, who are going to benefit most from the new possibilities of quad. In the quieter passages of solo instruments, quad tends to sound a little thin; you need to have a lot going on for best effect. With a variety of tone colours rushing in from here



and there, a bank of mellotron-violin charging at you from behind your left shoulder and disappearing again, with a rich guitar solo sweeping in circles above your head — a trick, incidentally, that Tony managed to produce in stereo by judicious use of echo and was borrowed by Jimi Hendrix on Electric Ladyland — there's no denying that quad sound is going to follow stereo just as logically and expensively as stereo superseded mono.

"When I first heard of quad," says Tony, "I thought it was a bit of a con; I didn't see that the cost of buying the extra stereo amp and the two extra speakers would be justified by the results, but since I started to look into it I've begun to realise the possibilities."

"When people start arranging music specifically for quad sound, the possibilities are remarkable. There are so many things you would be able to do, shifting instruments from one spot to another. You have 360 degrees of sound at your disposal."

Tony finishes the demonstration by playing Knights In White Satin — a fitting touch, since the song was the first hit single from the Clarke/Moodies collaboration and has recently, five years after it was recorded, again been a number one chart success in the States. The band, says Nick, have noticed a change in their audience over the last year which has explained this second-time-round phenomenon; rather like the Teddy Boy fashion currently winning converts among the sons of the original teds, a new generation of Moody Blues fans who've never heard them in the early days has grown up.

How has the group reacted to their largely unpublished, prolonged reign at the top of the tree? How do they manage to keep a fresh approach when so often bands go soft after the first few hits?

Much of the answer, Tony believes, is that each member of the band spends his time between albums trying to get into something new in the way of experiences. At the moment, it's boats. When Threshold

began as a record company, they all got into being company directors, commuting up to town on the train. Mike even bought himself a broly. It's really a case, says Tony, of re-creating themselves, of keeping on finding new interests.

When it's time to make a new album — Tony, as the band's producer, has to resist a lot of pressure from Decca to squeeze as many eggs as possible from the golden goose — Tony has to wait until they all want to record, until they've got something to say.

"Then I'll book up six or eight weeks in the studio," he says. "When we start there's never more than a couple of numbers ready. Justin Hayward is a great instigator, he usually has something; but the first days usually have more conversation — we may not have seen each other for a month — than recording. Af-

ter that, we realise that we can't put it off any longer, and somebody is going to have to get up and sing a song. At first it'll be four or five acoustic guitars around a coffee table. Gradually it'll move towards recording; we reckon to take about a week to finish a song. It takes longer now; we finished Days of Future Passed in two weeks."

The Moodies seem to have resisted the temptation to lapse into idle luxury in the country largely, says Tony, because they really do enjoy working. Each year they reckon to play a couple of American tours and one English one. The story's the same — they tend to procrastinate on rehearsal, but once it's under way, they like to work hard. A sixteen-date US tour will take the Moodies sixteen days — straight in, chartered jet from city to city, and out again. They tend to get home-

sick; they tend not to practise enough, so that with the best of intentions, they don't feel ready to play. Pre-performance nerves always strike, and if Graeme isn't physically sick before a show, which has become a tradition, the group would feel as if something was really wrong.

Superstitions like that, says Tony, are very much a part of the Moody Blues story. Nobody wants to change the artist who designs their record sleeves — he's become a tradition. Nobody wants to change anything very much; the music naturally matures — Tony says that where once they might have used ten mellotrons they'd probably now realise that the same statement could be made more simply and effectively with just one instrument. A gradual organic development is fine, but the winning formula won't be abandoned at a stroke.

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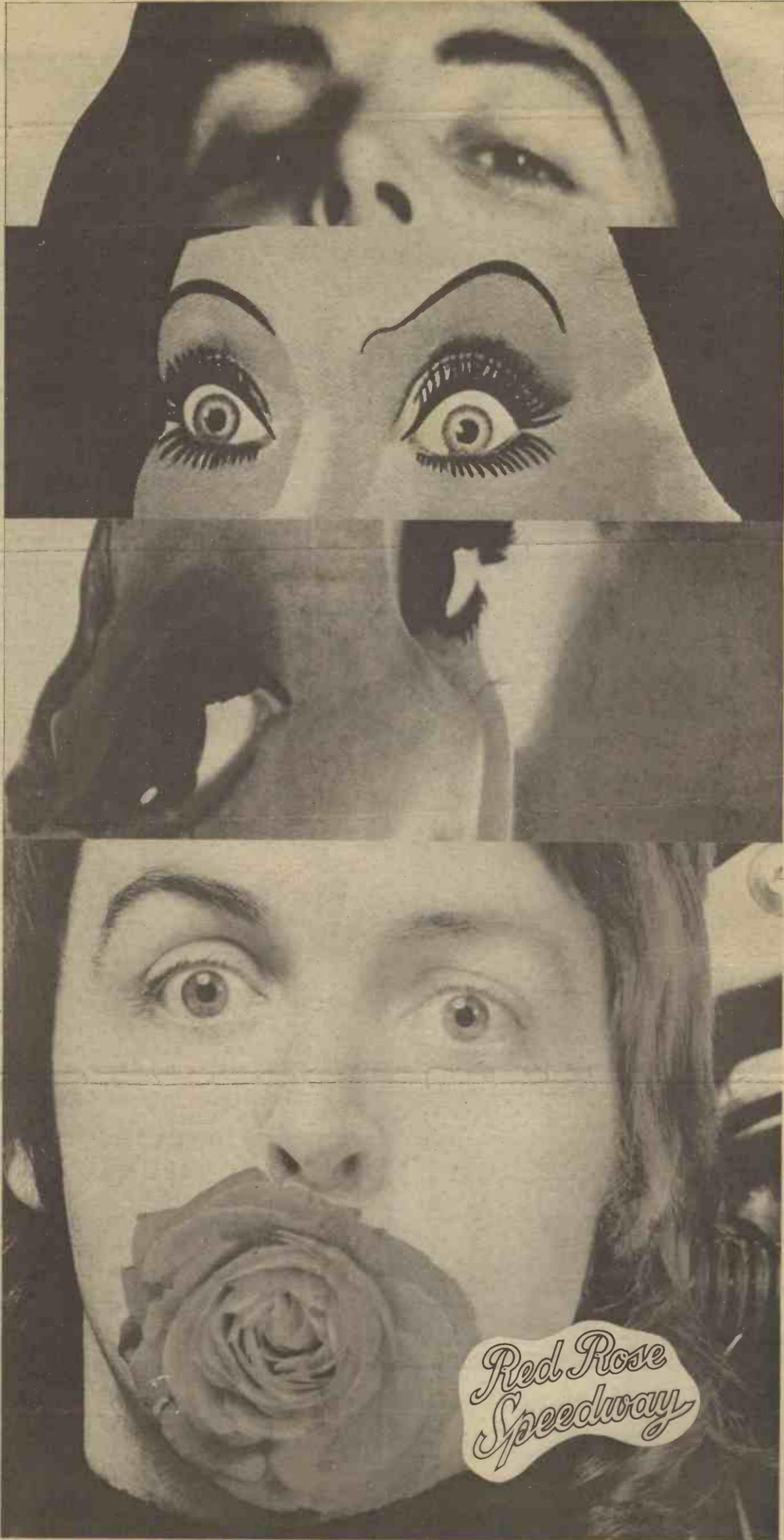
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