

EXCLUSIVE! Our secret meeting with the JACKSON 5

RECORD MIRROR

**THE
OSMONDS**
SEE PAGE 5

A BILLBOARD PUBLICATION

MAY 26, 1973

STILL ONLY 6p

INSIDE:

**How Scotland
coped with
DAVID BOWIE!**

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**SOUL MUSIC
TODAY! — Or has
the soul gone
out of music?**

RM Special supplement

GARY GLITTER talks about his **BIG**
disappointment and hits back
at his critics! PAGE 7

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



RECORD MIRROR

RM/BBC chart

chart chatter

TOP FIFTY

SINGLES

This week	Last week	Weeks on Chart	Title	Artist	Label
1	1	X	SEE MY BABY JIVE	Wizzard	Harvest HAR 2076
2	2	X	HELL RAISER	Sweet	RCA 2357
3	5	6	AND I LOVE YOU SO	Perry Como	RCA 2346
4	3	X	TIE A YELLOW RIBBON	Dawn	Bell 1287
5	34	X	CAN THE CAN	Suzi Quatro	RAK 150
6	14	X	ONE AND ONE IS ONE	Medicine Head	Polydor 2001432
7	9	4	ALSO SPRACH ZARATHUSTRA	(2001) Deodato	Creed Taylor CTI 4000
8	4	X	HELLO HELLO I'M BACK AGAIN	Gary Glitter	Bell 1299
9	8	X	BROTHER LOUIE	Hot Chocolate	RAK 149
10	7	X	GIVING IT ALL AWAY	Roger Daltry	Track 2094110
11	15	X	BROKENDOWN ANGEL	Nazareth	Moon 1
12	18	X	COULD IT BE I'M FALLING IN LOVE	Detroit Spinners	Atlantic K10283
13	13	X	WONDERFUL DREAM	Ann-Marie David	Epic 1446
14	11	X	MY LOVE	McCartney's Wings	Apple R 5985
15	10	X	NO MORE MR. NICE GUY	Alice Cooper	W. Bros. K16262
16	6	X	DRIVE-IN SATURDAY	David Bowie	RCA 2352
17	24	2	WALK ON THE WILD SIDE	Lou Reed	RCA 2303
18	35	X	YOU ARE THE SUNSHINE OF MY LIFE	Stevie Wonder	Tamla Motown TMG 852
19	16	X	BIG EIGHT	Judge Dread	Big Shot Big 19
20	21	7	MEAN GIRL	Status Quo	PYE 45229
21	17	9	GOOD GRIEF CHRISTINA	Chicory Tip	CBS 1260
22	12	11	ALL BECAUSE OF YOU	Geordie	EMI 2008
23	47	X	RUBBER BULLETS	10 CC	UK 36
24	48	1	WALKING IN THE RAIN	Partridge Family	Bell 1293
25	25	X	YOU WANT IT YOU GOT IT	Detroit Emeralds	Westbound 6146103
26	23	13	NEVER NEVER NEVER	Shirley Bassey	UA UP 35490
27	20	9	TWEEDLE DEE	Jimmy Osmond	MGM 2006175
28	38	X	ALBATROSS	Fleetwood Mac	CBS 8306
29	31	2	HELP IT ALONG/TOMORROW RISING	Cliff Richard	EMI 2022
30	27	4	I'VE BEEN DRINKING	Jeff Beck/Rod Stewart	RAK RR4
31	22	X	GET DOWN	Gilbert O'Sullivan	MAM 96
32	39	X	ARMED AND EXTREMELY DANGEROUS	First Choice	Bell 1297
33	33	X	THE RIGHT THING TO DO	Carly Simon	Elektra K12095
34	19	7	I'M A CLOWN/SOME KIND OF A SUMMER	David Cassidy	Mabel 4
35	-	X	STUCK IN THE MIDDLE WITH YOU	Stealers Wheel	A&M AMS 7036
36	-	-	POLK SALAD ANNIE	Elvis Presley	RCA 2359
37	45	5	24 SYCAMORE	Gene Pitney	Pye 7N 25606
38	26	12	THE TWELFTH OF NEVER	Donny Osmond	MGM 2058340
39	30	X	PYJAMARAMA	Roxy Music	Island WIP 6159
40	46	1	OVER AND OVER	James Boys	PEN 806
41	37	X	LOVE TRAIN	O'Jays	CBS 1181
42	-	-	NEITHER ONE OF US	Gladys Knight & The Pips	TMG 855
43	29	9	AMANDA	Stuart Gillies	Philips 6006293
44	28	12	CRAZY	Mud	RAK 146
45	36	X	POWER TO ALL OUR FRIENDS	Cliff Richard	EMI 2012
46	-	-	WELCOME HOME	Peters & Lee	Philips 6006307
47	32	7	LETTER TO LUCILLE	Tom Jones	Decca F13393
48	41	X	LONG HAIRD LOVER FROM LIVERPOOL	Little Jimmy Osmond	MGM 2006109
49	50	13	HEART OF STONE	Kenny	RAK 144
50	-	-	FRANKENSTEIN	Edgar Winter Group	Epic 1440

ALBUMS

This week	Last week	Weeks on Chart	Title	Artist	Label
1	1	X	ALADDIN SANE	David Bowie	RCA RS 1001
2	2	X	THE BEATLES 1967/1970		Apple PCSP 718
3	3	X	THE BEATLES 1962/1966		Apple PCSP 717
4	-	X	20 FANTASTIC HITS VOL. 3	BY THE ORIGINAL ARTISTS	Arcade ADEP 5
5	6	2	RED ROSE SPEEDWAY	Paul McCartney & Wings	Apple PCTC 251
6	-	-	DALTREY	Roger Daltrey	Polydor 2406 107
7	-	-	YESSONGS	Yes	Atlantic K 60045
8	11	27	BACK TO FRONT	Gilbert O'Sullivan	MAM 502
9	-	-	ALONE TOGETHER	Donny Osmond	MGM 2315
10	15	8	LIZA WITH A 'Z'	Liza Minnelli	CBS 65212
11	4	X	BELIEVE IN MUSIC		K-TEL TE 294
12	-	-	WISHBONE FOUR	Wishbone	Ash MCA MDKS 8011
13	9	8	FOR YOUR PLEASURE	Roxy Music	Island ILPS 9232
14	16	4	CABARET	Soundtrack	Probe SPB 1052
15	8	X	40 FANTASTIC HITS FROM THE 50'S & 60'S		Arcade ADEP 3/4
16	5	4	SINGALONGA MAX	Max Bygraves	Pye NSPL 18401
17	12	X	OHH-LA-LA	Faces	Warner Bros. K 56011
18	7	10	BILLION DOLLAR BABIES	Alice Cooper	Warner Bros. K56013
19	14	44	SIMON & GARFUNKEL'S GREATEST HITS	CBS	69003
20	10	X	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
21	18	15	CLOCKWORK ORANGE	Soundtrack	Warner Bros. K46127
22	37	3	TALKING BOOK	Stevie Wonder	Tamla Motown STMA 8007
23	46	2	LIVE	Uriah Heep	Bronze ISLD 1
24	41	2	ROCKY MOUNTAIN HIGH	John Denver	RCA SF 8308
25	-	-	PILEDRIIVER	Status Quo	Vertigo 6360 082
26	23	72	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS 63699
27	17	7	HOUSES OF THE HOLY	Led Zeppelin	Atlantic K 50014
28	22	9	TANX T.	Rex	EMI BLN 5002
29	13	X	20 FLASHBACK HITS FROM THE SIXTIES	K-TEL	NE 494
30	31	2	SONGS FROM HER TV SERIES	Nana Mouskouri	Fontana 6312 036
31	20	3	TRANSFORMER	Lou Reed	RCA SF 4807
32	25	14	ROCK ME BABY	David Cassidy	Bell 218
33	21	X	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John	DJM DLPH 427
34	29	35	PORTRAIT OF DONNY	Donny Osmond	MGM 2315 108
35	35	24	SLAYED	Slade	Polydor 2383 163
36	-	-	LOST HORIZON	Burt Bacharach	Bell SYBEL 8000
37	28	4	SING ALONG WITH MAX	Max Bygraves	Pye NSPL 18361
38	19	19	NO SECRETS	Carly Simon	Elektra K 42127
39	24	23	TOO YOUNG	Donny Osmond	MGM 2315 113
40	32	X	THE RISE & FALL OF ZIGGY STARDUST	David Bowie	RCA SF 8287
41	49	18	MOVING WAVES	Focus	Polydor 2931 002
42	26	5	GLITTER	Gary Glitter	Bell 216
43	27	11	GILBERT O'SULLIVAN HIMSELF	Gilbert O'Sullivan	MAM 501
44	39	X	WIZARD BREW	Wizzard	Harvest SHSP 4025
45	30	8	TOGETHER	Jack Jones	RCA SF 8342
46	48	2	CLOSE TO YOU	Carpenters	AMS 998
47	-	1	CRAZY HORSES	Osmonds	MGM 2315 123
48	43	5	TEASER & THE FIRECAT	Cat Stevens	Island ILPS 9154
49	-	-	RAZAMANAZ	Nazareth	Mooncrest 1
50	-	-	IMAGINE	John Lennon	Plastic Ono Band Apple PAS 10004

ACTION all the way in this week's Top 50. There are massive leaps from Suzi Quatro, 10 CC, Stevie Wonder and the Partridge Family.

Perry Como moves into the big three. Wizzard cling to the top spot. Medicine Head could well be replacing Sweet in the top trio.

Surprise to see Also Sprach Zarathustra from Deodato only moving up two places. Shouldn't Hot Chocolate's fine single have moved upwards?

Lou Reed continues to walk up the charts. Good move this time from the Detroit Spinners. Just amazing to see Detroit Emeralds still there at 25.

should soon go higher than 42. Good to see her record there.

Almost a password into the charts these days is Opportunity Knocks. So welcome to the 50, Peters & Lee, a duo from London's East End.

Surprise, surprise for there at 50 is Frankenstein from Edgar Winter. Will it be a monster?

This week's breakers include some familiar names. Just what is happening to the Stone's single, Sad Days? It's listed as a breaker for the third week running. The same applies to Isaac Hayes with If Loving You Is Wrong.

Other breakers are lovely Linda Lewis and Rock-A-Doodle-Do, Hot Shots with Snoopy v The Red Dragon, Barry White and I'm Gonna Love You Just A Little More, Neil Sedaka with Standing On The Inside and lastly, Junior Campbell's, Sweet Illusion.

Isn't it great to see Stevie Wonder surging up toward the 10? And what a mighty leap from the Jonathan King group 10 CC. Thought it would have happened before. Just right for the discos.

Ah well, it had to happen - yes, the fast move for Walking In The Rain. Expected another Bell release, Armed And Extremely Dangerous to be slightly higher in the 50.

Really good to see Chart Parade Break Through predictions doing so well and particularly the new number 35 from Stealer's Wheel. Elvis enters at 36. Gladys Knight

Next week should provide the biggest scramble for the top for weeks with top runners Suzi Quatro and Medicine Head. Due to no postal delivery on Whit-Monday we cannot print the BMRB chart next week.

The BBC will be running through the Top 50 on the Wednesday so tune in to see who will be number one.

album for the charts

Sharks - First Water (Island)
Val said she enjoyed the album in her RM review and with all the talk of personnel change (heavily denied, it seems), here's one way of getting Andy Fraser, Marty Simon, Chris Spedding and Snips together! Among the tracks are Doctor Love, Brown Eyed Boy and the Andy Fraser number, Driving Sideways.

Clifford T Ward - Home Thoughts (Charisma)
Teacher Clifford T Ward has some lovely things happening on his second album. Opening track, Gaye, out as a single and a lovely warm sound. Imaginative and creative lyrics plus sensitive musical arrangement make this an album to be noticed and hopefully creep into the album 50.

breaking through

Marsha Hunt's 22 (Oh, No! Not) The Beast Day (Vertigo)
One mighty disco smash, one knock-out party swinger - in other words this is a fabulous single. Sale figures point to gathering momentum for a chart assault from Marsha's 22.

Tony Christie Love And Rainy Weather (MCA)
A PJ Chart Cert. Song is by Mitch Murray and Peter Callander. Single is from the soundtrack of the British Lion film version of the television series, The Lovers. Rather like the B side.

Brotherly Love Tip Of My Tongue (CBS)
Fairly rips along, strident and ear demanding. Good vocal riff. Lots of TV and radio lined up for group. That and initial sales reaction should mean the 50 for Brotherly Love.
+ We're giving away 25 singles next week!



CHART PARADE

Compiled and edited by **TONY JASPER**

SUZI Q MAKES IT AT LONG LAST!!

facts and figures

This year, 1685 singles have been released. Heading the company release table is Decca with 259, EMI with 247 and Polydor running a long way back, 149. Buddy Holly's Greatest Hits album heads the Mid-Price (94p - £1.88) chart table with Decca's, World Of Hundred Best Tunes Vol. 2, close behind. Bridge Over Troubled Water from Simon and Garfunkel is the only million sale plus album in the chart 50. There are 10 records with 100,000 sales or more. Last week's Top 50 singles contained a high number of British compositions - 27 in all. American penned material accounted for 19 entries and foreign songs the remaining four. Producer of the May 19 week ending top single, See My Baby Jive is Roy Wood. Phil Wainham produced Hell Raiser from Sweet and Dave Appell / Tokens the Dawn ex-chart topper, Tie A Yellow Ribbon. Due to a dispute a Dubliner's album can be bought on two labels with different titles and sleeve decoration in Ireland. On Ram the record is called Alive And Well, while on EMI, it's titled Double. Dubliners.

girl shot

And who isn't for the female race - particularly with some goodies out on disc?



Pic above belongs to lovely Bridget St John. She seems to collect fans wherever she goes. Her newie on MCA is Passing Thru'. It's a traditional song arranged by Leonard Cohen.



Vicky Leandrous came top of the RM Continental Artists list for 1972. Remember her attractive Top 50 single, The Love In Your Eyes from January? A fresh and tasty new one from her titled When Bouzoukis Played. (Philips).



Hmm, that's Rita Coolidge, and from her highly regarded album The Lady's Not For Sale comes I'll Be Your Baby Tonight (A&M). And of course it's a Bob Dylan song.



Margie Joseph may be a new name to some. She comes from New Orleans. She can caress the most fragile of melodies and pack quite a vocal punch. How Do You Spell Love on Atlantic is her single. You may have caught her appearing with Al Green on his UK tour.

you write

David Smithers of Lewisham, London, asks,

Is James Hamilton your ace soul and American reviewer really over 50?

Actually Dave, he's coming on for a telegram from the Queen on that 100th birthday. He can still smash singles better than anyone I know, even faster than I can eat them. No, he isn't over 50.

Philip Brannon of Rochford Way, Croydon, Surrey, comments on the Cruisin' series (which we seem, with apologies, to have forgotten),

A friend of mine reckons the best £12 he ever spent, was on the "Cruisin'" series. My favourite order of Cruisin' Jockeys is 1. Russ Knight, 2. Jack Carney, 3. Arnie Ginsberg.

Lionel Gordon of Merrow, Guildford, complains,

How is it we do not have a Top 100 or 150 singles list?

Records, Lionel, are hardly selling at all by the 100 mark and it's my guess (and only one) that anything beyond 100 would be on the basis of returned discs to the shop! Maybe we could have a Top Five Returned warped single chart table.

Henry Bull is back again, from Queen's Drive, Glasgow.

I think both you and Tony Orlando are in error over Dawn's releases in this country. I am sure I Play And Sing was released here in this country. I suggest you check it with the record company. I remember Johnny Moran playing it on Scene and Heard.

Bell and Tony say No. Johnny may well have played an American import.

us soul chart

- Singles
1. I'm Gonna Love You Just A Little More Baby - Barry White+
 2. Leaving Me - The Independents.
 3. One Of A Kind - Spinners.
 4. I Can Understand It - New Birth.
 5. Without You In My Life - Tyrone Davis.
 6. Give Your Baby A Standing Ovation - Dells.
 7. Pillow Talk - Sylvia+
 8. Daddy Could Swear, I Declare - Gladys Knight & The Pips.
 9. You Are The Sunshine Of My Life - Stevie Wonder+
 10. Natural High - Bloodstone+
- + released in the U. K.



YOU'RE marvellous Suzi! You're right marvellous! You have got there at last. You have worked like mad to be there.

RM is mighty pleased. You're at FIVE this week. We are keeping our fingers crossed. Yep, we want to see SUZI QUATRO at NUMBER ONE.

RM has another reason to be pleased. Peter Jones predicted success for Suzi some time back. And who else did? They should have but most people prefer to come in with words when things happen.

Last week at Top Of The Pops the musicians and music writers said: "Watch this one, it's going to be big." CAN THE CAN IS NOW BIG!

Suzi, this Tuesday when the BMRB charts were released, was calmly shopping for clothes. Well, she did say, "I'm very, very excited."

Great going for sales for Can The Can will soon be, on present trends, selling 30,000 a day. "That's fantastic". You're right Suzi!

yesterplays from the rm charts

5 years ago

- May 25, 1968
1. Young Girl - Union Gap (CBS)
 2. Man Without Love - Engelbert Humperdinck (Decca)
 3. Honey - Bobby Goldsboro' (UA)
 4. Lazy Sunday - Small Faces (Immediate)
 5. Wonderful World - Louis Armstrong (Stateside)
 6. I Don't Want Our Loving To Die - Herd (Fontana)
 7. Simon Says - 1910 Fruitgum Co. (Pye)
 8. Can't Take My Eyes Off You - Andy Williams (CBS)
 9. Rainbow Valley - Love Affair (CBS)
 10. White Horses - Jacky (Philips)

10 years ago

- May 25, 1963
1. From Me To You - The Beatles (Parlophone)
 2. Scarlett O'Hara - Jet Harris & Tony Meehan (Decca)
 3. Do You Want To Know A Secret - Billy J. Kramer (Parlophone)
 4. Lucky Lips - Cliff Richard (Columbia)
 5. Can't Get Used To Losing You - Andy Williams (CBS)
 6. Two Kinds Of Teardrops - Del Shannon (Liberty)
 7. In Dreams - Roy Orbison (London)
 8. How Do You Do It - Gerry & The Pacemakers (Columbia)
 9. Young Lovers - Paul & Paula (Philips)
 10. Losing You - Brenda Lee (Brunswick)

chart parade check out

An occasional guide into compilation albums. Suck It And See: 2 records. (Vertigo). 17 Vertigo-recorded artists gathered on a double record album set. Among them are Black Sabbath, Magna Carta, Gentle Giant, Status Quo and The Sensational Alex Harvey Band. Total playing time: first record, 46.85 minutes; second, 33.56 and thus a total of 80.41 minutes. Longest tracks come from Atlantis, Living At The End Of Time, 9.05 and Jade Warrior and Mwenga Sketch, 8.33.

Four tracks come from forthcoming albums; the Spencer Davis cut is the current single, Catch Me On The Rebob.

reader's tip

Ah, well, hardly any response to the invitation for you to write about your tip for the top. Dave Burgoyne of the Mint, Harbledown, Canterbury, Kent did get down his ideas on paper. "My choice falls, without question, on Libido and their first single, Hold On To Your Fire . . . only two of the five pop papers bothered to review their disc (RM being one) . . . I don't get why they are ignored. Mick Liber must be one of the best guitarists in the country, Dana has only to let herself go a little more and surely nothing will prevent her becoming one of the most important ladies around." Thanks Dave.

Win 60 minutes of original Chart Hits

Yes, Pye offer 30 copies of their great compilation of HITS album with some of THE SOUNDS from the past few years. Among the hit-makers are Pet Clark, Foundations, Labi Sifre, Olivia Newton-John, Sandie Shaw and Mungo Jerry. The competition is open to anyone in Great Britain. Chart Parade's Editor has the final decision and no correspondence can be entered into.

Answer the questions below and send in by first post, Tuesday, June 5. The address is Chart Parade Hits Competition, Record Mirror, 7 Carnaby Street, London W1. Also enclose the box marked H, any number of entries providing separate H is enclosed.

Entry Form

Cut this out or copy on to a separate sheet, PRINT clearly and remember box H.

NAME

ADDRESS

1. Name one hit by Labi Sifre

2. What tune gave Mungo Jerry chart success?

3. What is Gene Pitney's current hit on Pye called?



hamilton's disco picks

- DAVID BOWIE: Let's Spend The Night Together (LP "Aladdin Sane" RCA RS 1001). Modern.
- STEALERS WHEEL: Stuck In The Middle With You (A&M AMS 7036). Modern.
- GLEN CAMPBELL: I Knew Jesus (Before He Was A Star) (US Capitol import). Pop.
- NEIL SEDAKA: Standing On The Inside (MGM 2006267). Pop.
- FATS DOMINO: Blueberry Hill (UA UP 35539). Slow MoR.
- FRANCES DAY: It's D'Lovely (LP "After The Ball" Starline MRSSP 513). and BEBE DANIELS & BEN LYON: There's A Small Hotel (LP "Great Movie Stars Of The '30s" Parlophone PMC 7141) I've had great success (on the right occasion) with these Easy oldies. A good sequence, lyrically, for weddings!

Pink Floyd

FORGET Bowie's problems of a week ago. This was Pink Floyd and true to their position in music their performance at Earl's Court on Saturday was a total aural experience. A quad P. A. brought an extra dimension to the sound. The waves streaked all over the massive hall and at times the organ and synthesizer were almost visible.

Masters of mood creation, Floyd began each number slowly building to a sense-shattering peak. Then they let you gently down again before the number's end. The first half was full of old favourites like Set The Controls For The Heart Of The Sun and Careful With That Axe Eugene, instantly recognised by a partisan crowd.

Then came the spectacular second half with rockets shooting out from the stage during Money, their American single. Breath In The Air followed with aeroplane sounds, spotlights scanning the roof, and ending with a plane diving from the roof, crashing into the stage, and exploding. Wow! Finally a long version of Dark Side Of The Moon and again the heavenly sounds invading every fibre of consciousness.

After a ten minute standing ovation the band encored with One Of These Days, and that was it. Everyone seemed sated as we left Earls Court to a background of spotlights searching the West London sky — truly a Floyd Triumph.

A. Y.



Floyd — masters of mood creation

Barclay James

SECOND-RATE film music interspersed with an odd creative moment, indistinct vocals unless Woolly happened to be the vocalist, characterized Barclay James Harvest at London's Royal Festival Hall.

After listening to them for some 80 minutes I can fully understand why, in spite of extensive promotion, they have still not made the big-time.

Fair's fair, as they say, for the audience absolutely loved the group and their accompanying orchestra. Applause thundered forth with increasing frequency and intensity. Should the audience be representative of the great British public rather than your humble writer then one thing is sure, fame and fortune is only just around the corner.

The orchestra opened by playing a special piece written for the occasion by Paul Buckmaster. Barclay James Harvest arrived in style at the piece's completion and from their elevated position above the talented orchestra played alone or with the latter a series of numbers which included Gladly, Rock 'n' Roll Woman (their new single), Moon Water, Medicine Man and This Dark Sky Will Be Blue.

Glad I was, beyond all measure, to listen to the delightful Bridget St. John,

earlier in the evening's programme. She is absolutely first-class and these days sings with increased assurance. Among her extremely well-received numbers were Sparrowpit, a new song about the place where she lives, A Long, Long Time played on 12 string guitar, her new single Passing Thru and for an encore the Cohen composition, Suzanne. T. J.

Rock of All Ages

ONE IMPORTANT lesson of the Great Electric Experiment, now so soon to end, seems to be this: British rock and roll, certainly packs them in at colleges.

At Chichester College last Friday (18) the band tore into "Be My Guest" and wowed the student crowd, making them hollar for more. Singer Brian Juniper took charge and belted out a rapid-fire, mortar medley of material that reached back across the years and certainly appealed to the audience. Superb, this six-piece crew. They had a lot going for them.

M. N.

Longdancer/ Golden Earring

AN OMINOUSLY sparse crowd graced the tiny London School Of Economics auditorium for what turned out to be a very interesting concert. Despite a total lack of atmosphere Longdancer created their own mood with a really stoned-out set that drew warm response. Though they must be one of the most untalented bunch of performers ever, boy do they sound good. They produce amazing harmonies and songs that hook you first time.

Golden Earring, in case you haven't heard, is a Dutch band unheard of over here but huge on the Continent. Using quad sound they create a pretty powerful attack on the senses. Basically it's driving rock from bass drums and lead, with singer Barry Hay alternating from guitar to sax and flute. They know how to move and how to use a crowd, but you got the feeling they were playing the wrong type of gig.

P. H.

Cousins stays with Strawbs

DAVE COUSINS has denied rumours that he is to leave the Strawbs

In a transatlantic call this week he said: "There is absolutely no rift between me and any other member or members of the group. We are pleased with our

success in Britain and pleased with our reception on this current American tour."

He said rumours that he was to quit the band had been circulating ever since he recorded a solo album and single.

He added: "The Strawbs have been in existence for six years and this band is happier and working better than ever before."



Dave Cousins.

More gigs for Ash

MORE British dates have been set for Wishbone Ash when they return from the second leg of their current US tour which began last week.

These include: Norwich Theatre Royal (June 10), Sheffield City Hall (14), Birmingham University (15), Leeds University (16), Fairfield Halls Croydon (17), Portsmouth Guildhall (21), Reading University (23), Newcastle City Hall (24), Hull City Hall (25), Liverpool Stadium (26), and Dublin Fillmore West (29).

Rock 'n' roll festival

THE THIRD Carshalton Rock 'N' Roll Festival, an open-air event will be held at Carshalton Park, Ruskin Road, Carshalton, on Friday, June 1, from 6.30 to 11.30 pm. Artists include Screaming Lord Sutch, Rock Of All Ages, Impalas, Hellraisers, and Cavernous Boot.

Lux listeners go Samaritan

RADIO LUXEMBOURG listeners have pledged £461 to the Samaritans following last Friday when listeners phoned in to the station's London office, pledging contributions to the charity in return for having a record request played.

A spokesman for Luxembourg told RM: "The response was quite incredible — kids rang up and promised anything from 10p to five pounds. One boy even offered all his newspaper round wages."

Will the scheme be repeated? "We can't say yet", said the spokesman. "This was just a one-off thing to tie in with the charity festival next Saturday at High Wycombe. But for a first time — I don't

think it's ever been done before in Europe — it was very successful and we may well do it again."

Ringo film now an album

A DOUBLE sound track album of the David Essex, Ringo Starr film, That'll Be The Day, is to be released on a £350,000 promotion budget by Ronco Teleproducts UK Ltd. The album will be advertised on ITV networks, and retails at £2.99.

As well as David Essex singing his own number Rock On, Pete Townshend's composition Long Live Rock and two numbers by Viv Stanshall and five sung by Billy Fury, the album features many original rock recordings.

Included are the Everly's Bye Bye Love, Devoted To You, Wake Up Little Susie and Till I Kissed Her; Little Richard's Tutti Frutti, Larry Williams' Bonle Moronie, Del Shannon's Runaway, Jerry Lee Lewis' Great Balls Of Fire, Johnny Tillotson's Poetry In Motion, Frankie Lymon's Why Do Fools Fall In Love, Buddy Knox' Party Doll and Big Bopper's Chantilly Lace.

Two numbers recorded by Bobby Vee are also featured, including the title track. It had been hoped by the filmmakers to use the original Buddy Holly recording, but all of his early recordings had been bought up by Paul McCartney via the Jarvanak company in America, and were inaccessible at the time.

The album was compiled by Keith Moon and Neil Aspinall.

The Cavern closes up

THE CAVERN, world-famous cradle of The Beatles and birthplace of the "Liverpool Sound", is to close on Sunday.

More than 2,000 people are expected to join in a special all-ticket show and approaches are being made to individual Beatles inviting them to take part.

Other groups "born" at The Cavern include The Big Three, Gerry and the Pacemakers, Bill J. Kramer & The Dakotas, The Swinging Bluejeans and the Mersey Beats. Cilla Black made her debut there and at one time worked in the cloakroom. All are being invited to join in the celebrations.

Local groups playing include Strife, Hackensack, Bill's Flat and Supercharge.

The only group from outside Liverpool will be Yardleys, who are coming over specially from the United States.

A film of the last night will be produced by Eurotel/Claude Hopper Productions, and an album recorded by Polydor, who will use a 16-track mobile recording studio.

Television companies around the world have shown interest in acquiring rights to the film, which will record the last moments of The Cavern, catching the mood of the place ten years after its rise to fame.

The Cavern is being closed as a place of entertainment so that it can be used to dispose of earth displaced when Liverpool's underground railway system is being constructed.

Mahavishnu dates

THE MAHAVISHNU ORCHESTRA arrive in Britain in mid-June for a six-city tour promoted by Chrysalis. First gig is tentatively scheduled at the Crystal Palace on the 16th, subject to the granting of a license by the GLC.

Other dates are Manchester Free Trade Hall (June 16), Glasgow Kelvin Hall (18), Newcastle City Hall (19), Birmingham Town Hall (20), Bristol Coulston Hall (20), and a London venue (as yet undecided) on the 30th.

The next album by the MAHAVISHNU ORCHESTRA is reportedly a live recording, part of which has already been cut at their highly-successful gig at New York's Felt Forum — the other section is to be taped at the next Montreaux Festival. But the next album from guitarist John McLaughlin on CBS will be with CARLOS SANTANA. It has been completed before schedule and should be available earlier than expected. Both guitarists look to the same spiritual leader Sri Chinmoy.



John McLaughlin.



Liza Minnelli

LIZA has already completed appearances at the Palladium — the show biz scene followed by a gala party — and at the Festival Hall — for intellectuals Liza believed — when she reached the Rainbow. Now the Rainbow audience were somewhat slow to warm to her and it seemed like the magic might not work, until the fourth number when the atmosphere hotted up both physically and mentally to an incredible degree.

Liza commented after the show that the audience appeared to be a mixture of people who had seen her TV special and Cabaret, and those who knew little about her . . . so it took a while to gel. Me, I'd lived Minnelli for a week, since the first TV show screening, the film and the soundtrack album. To me this lady is all inspiring. She really is a star, who can take an audience in her hand and squeeze every little bit of emotion from them. And in turn she gives back that and more.

Dance routines, including the Cabaret sequence and Bye Bye Blackbird, showed off her supple talents . . . and she was well supported by an English dance troupe fronted by two highly professional male American dancers. But it was Ring Them Bells which really brought the house down for me, and closed the first set . . . yes, Liza does the whole show herself. She sizzled on My Mammy, and in contrast showed how sensitive her voice can be on Married.

Miss Minnelli seems to me like she can't fail to be all things to all people. But I know some who can't enjoy her . . . just believe that there wasn't one in the audience at the Rainbow, and had there been a doubter, I can't believe that they wouldn't have been won over.

V. M.

Fumble

THIS lot are really uncanny. I mean lots of bands are into late 50s music but Fumble are ridiculous, an anachronism, a star turn from the mind warp pavilion. They transport you through a magic tour-de-force of rock 'n' roll's golden era and Christ, the nostalgia almost made me cry. I could almost hear a safety pin needle scraping round a scratch-riden 78.

It was a real fun occasion at London's Greyhound, packed, hot, and sticky, with loads of kids probably hearing an echo of their introduction to music — and liking what they heard.

In the end it didn't matter whether you'd heard it before or not. Singer/guitarist Des Henly was in control and when the crowd insisted on more he led the band back for a raging Let's Have A Party. A gas.

P. H.

Faces lose Ronnie Lane

BASSIST Ronnie Lane has left the Faces. A statement issued by his publicist Mike Gill said: "Ronnie Lane, a founder member of the Small Faces has announced his decision to leave the group.

"Just returned from their seventh smash US tour, Lane said before leaving for a holiday in France 'It's time for me to move on. I feel the need for a change.'

"It is understood that Lane will be making a statement on his return from France in about a week's time. His departure will not affect the Faces' UK and European dates and his replacement will be announced shortly.

Commenting on Lane's departure, drummer Kenny Jones said: "Ronnie obviously wants to do something of his own so there's no reason why we should want to stand in his way."

A replacement has not yet been decided upon, but the Faces have been seeing "an awful lot of people" since the weekend.

Lane, who has been playing with Kenny Jones and Ian McLagen for nine years has a number of interests outside the group. As well as writing a number for Pete Townshend's Who Came First album, he wrote the score for the film Mahoney's Estate with Ronnie Wood - the film has yet to be completed - and has produced an album by Akkido for American Mercury. He also owns his own mobile recording studio.

Mike Gill said: "He's not said anything to me about his plans - I don't think he's quite



Ronnie Lane, daughter Elana and his wife

sure himself about what he's going to do.

"We could have put out one of those boring statements about differences of musical opinion, but in fact the split was all agreed very amicably. It was a bit of a wrench for the boys, but they understood. It's just like a man changing his job - he's been with the Faces for three and a half years."

Tempest - first British dates

John Hiseman's Tempest are to make their first British appearance on Sunday at the Queen Elizabeth Hall, the first of seven dates. The group, which formed in 1972, has already toured Europe and America.

Ollie Halsall, previously guitarist with the now-disbanded Pato, is expected to

play with Tempest on all these dates but it is not certain whether he will be staying with the group.

The dates are: Queen Elizabeth Hall (May 27), South Pier Lowestoft (June 2), Aston University (8), University of Kent (9), Greyhound Croydon (10), Sheffield University (15) and Hull University (16).



Big brother Mick offers a few words of advice to Chris Jagger at the launch party for the new GM label. Chris, who

once won a talent contest with his impersonation of Mick, is one of the first signings to GM.

WINGS: NO B'HAM DATE

WINGS are to play a third London gig at Hammersmith Odeon on Sunday following sell-outs of their two scheduled dates on Friday and Saturday.

Osmonds - not yet

Polydor in Britain were still waiting for news of the promised Osmonds' single as RM went to press. The tapes were due to arrive from the US early this week for the new song, the title of which has yet to be disclosed.

Donny Osmond's new album Alone Together entered the RM charts this week at number nine, joining Portrait of Donny and Too Young in the fifty.

Cream again

An edited version of Tony Palmer's film of the Cream's farewell concert at the Royal Albert Hall will be screened on Old Grey Whistle Test this Tuesday (May 29) at 11.30.

It will be the band's final appearance of their first British tour and takes the place of a scheduled gig at Birmingham.

A spokesman for the group said the concert at the Birmingham Theatre had to be cancelled "because of electrical danger from a water tank."

"It was particularly disappointing since Birmingham is Denny Laine's home town but the band hope to play there later in the year," he said.

Wings new single, Live And Let Die, title music of the new James Bond movie, is to be released on June 1. The movie gets a charity premiere at London's Odeon, Leicester Square, on July 5.

During the summer months Wings will play several major concert venues in Europe.

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'BUILD IT UP'
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'NICE ONE CYRIL'
ATT 8051

PIONEERS
'AT THE DISCOTHEQUE'
TR 7898

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Roxy - just one concert

Roxy Music's only confirmed live date this summer before their British tour in October will be at the Palace Lido, Douglas, Isle of Man, on Sunday 5 August, whose list of summer rock shows now reads:

Mungo Jerry and Screaming Lord Sutch (June 3), Blackfoot Sue (17), Canned Heat (July 1), Slade (8), Atomic Rooster (15), Sweet (22), Slade (29), Roxy Music (August 5), Geordie (12).

Special boats will be running from Dublin, Belfast, Liverpool and Fleetwood for all these dates. Tickets are available from the Palace Lido.

Alley for U.S.

Skin Alley fly to Memphis on Friday (tomorrow) to appear at the Stax records promotion at a 3-day convention of the National American Association of Rock Writers, coinciding with US release of the group's Two Quid Deal album on Stax.

Two more British dates have been added to Glencoe's itinerary before the band leave for their second American tour this year on June 15th. The dates are: Stoneground, Manchester (June 1), College of Education, Doncaster (9).

Glencoe's departure will coincide with their third single release "Friends of Mine" taken from their forthcoming album "In Search of a New World."

The Spencer Davis Group will be undertaking an 18 date tour of England to tie in with the release of their forthcoming album Gluggo in early June.

The group are currently taking a short break while Spencer is in Los Angeles with his wife Pauline who is expecting their third child.

IN NEXT WEEK'S RECORD MIRROR SUZI QUATRO reveals: "I like to be surrounded by masculine men" ... and much more.

★ ★ ★

Venturing into new territory with GLADYS KNIGHT.

★ ★ ★

Now the Starman has left them to search out their own earthly way, we catch MOTT THE HOOPLE in pensive mood.

★ ★ ★

"After playing for so long in America I just feel I want to keep working every night," COLIN BLUNSTONE reveals.

★ ★ ★

And EXCLUSIVE to Record Mirror two bumper competitions. The chance for 25 readers to win one copy each of Brotherly Love's latest single. And 10 Dr John albums, together with a lush poster worth 75p to be won.

THE face



Cliff Richard chose Joni Mitchell's For Free in his Lux top 12, will he be doing Hyde Park? Speaker's Corner? Watch out for a head-on collision with RUBY — they're full of strange love and 'been putting down some spicy sounds at London's Greyhound and Marquee this week .

. . . PAYOLA VICE SCANDAL PROBE — entire staff of RM currently languishing in the cells following shock revelations of publicist Brian Gloom's "presents" of two halves of bitter and a silly sticker to ace newshounds in return for a line in the Face about fab group the Mobile Strugglers. Will the Editor be impeached? Can the government stand? Will Elvis tour Britain? . . . We've been telling you about Suzi Quatro for yonks . . . oh bother, that's another 15 years in the pokey . . . never seen such an aggressively straight audience as for Cilla Black's shows at Croydon, where our lass won everybody's hearts with the help of the sporting Baldy Brian and Lovely Len, two innocent bystanders in the audience . . . you MUST hear Judee Sill's new album . .

. . . hello and goodbye to Roger Greenaway, who joined RM this week, and to George "can-you-lend-me-a-quid-till-Monday" Bickerstaffe who's off to write about economics for a feature agency.

Who said our schools weren't progressive, alive and hip to the rock revolution . . . Picture the Great Hall at Eton packed with well-scrubbed schoolboy faces, Old Chalky and Mr. Quelch, bopping around the venerable oak panelling to the sound of the Sensational Alex Harvey Band. WHAT! you say. Yes folks, it was freakout time at the great institution and by the end of Monday night Tom Brown, Harry East, Hurree Jamset Ram Singh and the lads, all tail-coats and dickie bows, were hopping and yelling like a horde of crazed penguins. And the Queen Mother had only opened the hall the previous day.

us news

Slade get thumbs down in States

SLADE are not slaying rock fans in the States. The band which arrived here last month has been running into the same kind of public apathy which met T Rex when it last tried to conquer America.

If it took two years for Slade to break through in England, there were some observers here who felt Slade could capture America faster, simply because Americans seem to favour British rock bands over their own home grown variety.

Despite major promotional efforts from their record company, Polydor, the quartet is still searching for that massive single hit — the key to getting kids into the concert halls. Despite Mama Weer All Craze Now and Gudby T' Jane — the first two singles to come across the Atlantic — the band hasn't generated the massive kind of shock wave that turns a British band into every kid's favourite.

Part of the problem is that the band has been booked in its concerts as the headlining act. That was the case in Los Angeles recently where half of a 3,000 seat auditorium was filled for their show. Last year Slade did tour as a secondary act but this year they just don't seem to be ready for that

super spotlight type of presentation.

Vocalist / guitarist Noddy Holder says that half of the band's on-stage success has to come from being inspired by its audience. Noddy gets into telling the kids to "get with it" and "get it on" and unfortunately the people haven't been taking his advice.

The band does work very hard at presenting good time rock music but this time around it has fallen short of its advance hype.

Humble Pie has added three American girl singers and will produce the gal's first LP which will be called Blackberry Pie. The girls will be touring with the band in Europe and the Far East. First word is that with the addition of the chick singers, Humble Pie's material is heading toward a strong rhythm and blues sound. Which is kind of interesting when you consider that the band started out, according to member Steve Marriott, doing rhythm and blues numbers by Chuck Berry.

Curtis Mayfield has just finished a new LP whose theme is the returning servicemen and PoWs from Vietnam. The LP will be out in June. Its title is Back In The World. Mayfield plans getting involved again in concerts now that the LP is completed. He is also looking at several film scripts with an eye to scoring or even producing.

When Smokey Robinson retired as lead singer of the Miracles last year, the group decided to find another voice which could match Smokey's. So after holding numerous auditions they settled on William Griffin, a 22-year-old fan of

Smokey and the Miracles who claims to have listened to them long and often at home. He won numerous talent contests in Baltimore and has been singing for the past six years.

The group's new "old" sound is clearly heard on its new LP Renaissance which has just been released by Motown. The LP was a labour of love from a number of producers at Motown including Smokey who is listed as the executive producer. Smokey, incidentally, has just come out with his first solo single, Sweet Harmony, on which he toasts his former associates with whom he worked for 15 years. So individually for Smokey and collectively for the Miracles, things are going along nicely.

Roger Daltry, the flamboyant lead singer with The Who, has been receiving some nice reviews for his debut solo LP . . . the Persuasions, a five-man singing group which performs without any instrumental backing, is touring with Lou Reed . . . Cher of Sonny and Cher says she buys ten thousand dollars worth of clothing at one time when she's out on the town.

Pink Floyd's Dark Side Of The Moon LP has gained gold record status after seven weeks . . . Chicago will appear in a movie about motorcycle riders . . . Black Sabbath is scheduled to record its next LP in Los Angeles . . . Steeleye Span has started using drums and this new sound is heard on their new Parcel of Rogues LP.

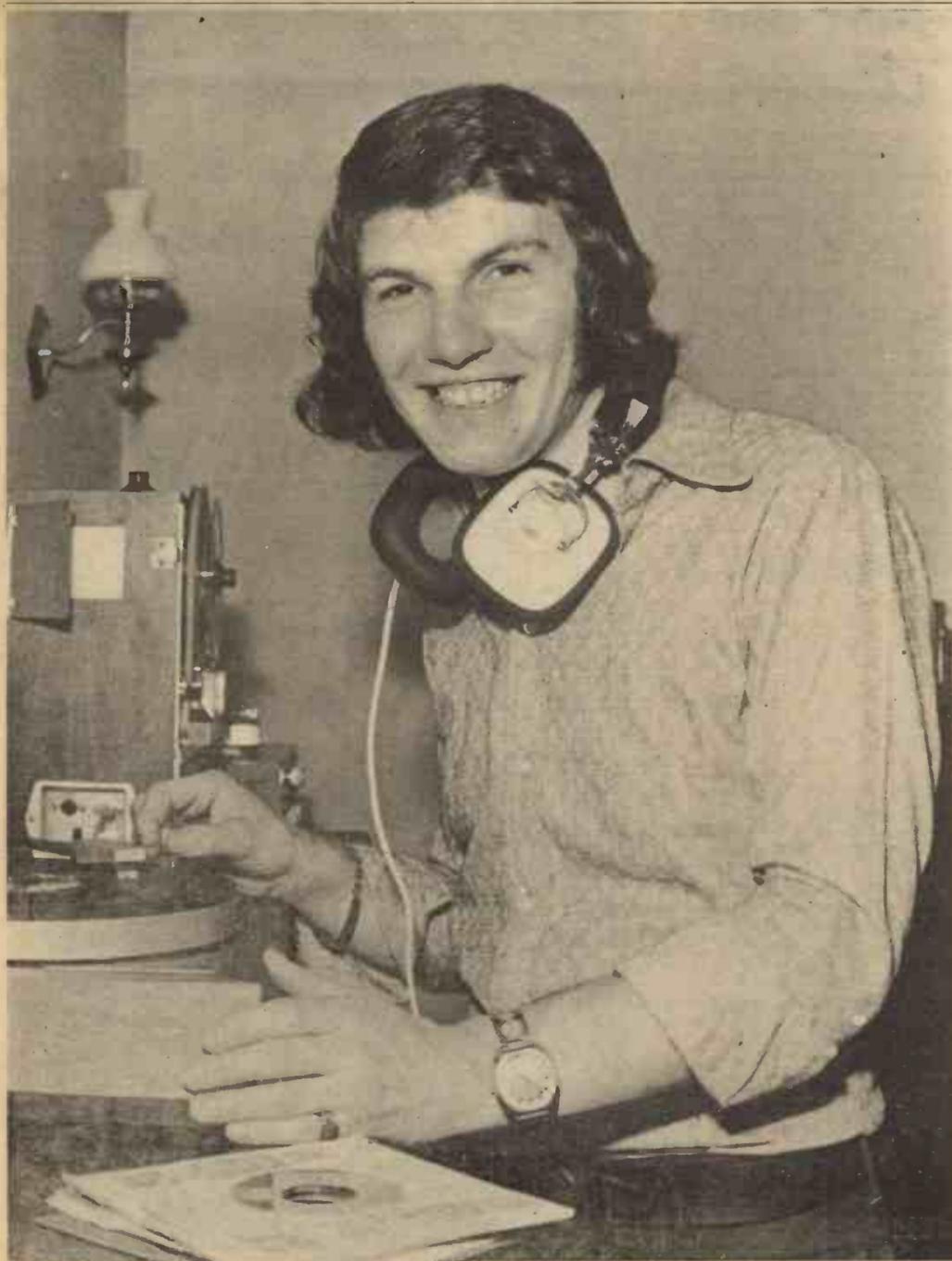
Understand that Marc Bolan has been talking with a U.S. film studio about a dramatic role . . . John Ham-

mond Jr., Mike Bloomfield and Dr. John have completed their first super session together . . . Carlos Santana and John McLaughlin are another new twosome which will be out with an LP soon . . . Larry Norman, who recently was in England touring, has some influential "backers" on his first Verve LP Only Visiting This Planet. They include producers George Martin, Rod Edwards, Roger Hand and Jon Miller. Larry formerly worked with a San Francisco group called People and played alongside such popular acts (at that time) as Jefferson Airplane, Grateful Dead and Janis Joplin.

There is a very famous theatre in the Harlem section of New York called the Apollo which has been the mainstay of black entertainment, booking soul and jazz acts. The theatre has now begun a new programme of shows for schoolchildren on Tuesday afternoons at 1 p.m. Jerry Butler is among the first singers performing for the youngsters. When Jerry is not on the road doing concerts, he is home in Chicago and working with amateur talent at his Songwriters Workshop — a special kind of learning experience which is funded by the singer himself.

When James Taylor played a concert at the University of North Carolina, one of the deans had a special reason to smile. It turns out the dean of the college's medical school is James' father.

In the gold circle: Yes for its third LP, Yessongs, and Dr. Hook and The Medicine Show for its single, Cover Of The Rolling Stone.

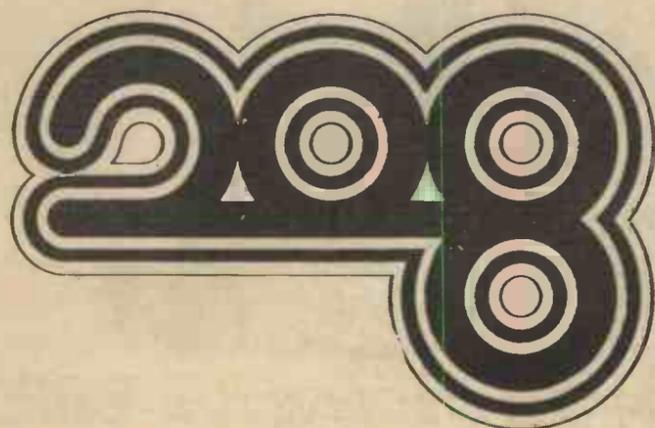


PRESENTS

EACH TUESDAY MORNING

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'It's totally mindless music!' (but that's alright)

Gary Glitter tells Peter Harvey

GARY Glitter's reputation for wearing glam outfits off stage as well as on crumbled on his return to London fresh from triumphs in Australasia, and refreshed by a week's rest in the Indonesian island paradise, Bali.

He sprawled in front of me looking like an advert for Ambre Solaire. You know that beach look. Faded denims, blue thin-rimmed specs, and oh that tan. Only his moderately stacked platforms gave a clue to that carefully nurtured public identity.

This was Gary Glitter, king of Seventies Rock 'n' Roll, yet you sensed that those early days of excitement and innovation had now been absorbed into a fully fledged star. Gary can relax. He can wave his fingers at the knockers and pass off with a smile his abysmal luck in the chase for a number one hit.

Hello I'm Back got pipped at the post by Dawn's Tie A Yellow Ribbon, and like Gary says: "The Dawn record will probably turn out to be one of the biggest sellers of the year. Anyway, I've got used to being number two."

"I can't really say it's a disappointment missing the top slot. I probably hold the record for getting to number two without making one, so now I don't hope for it, and if all my records make number two I'll be very happy." He laughs at the idea, but adds: "It would be good to make number one someday, though."

But even when a blatant tongue-in-the-cheek record like Hello I'm Back proves his hold, Gary admits surprise that it got into the charts. "I'm always surprised that my records make it. I get worried about every release and never take it for granted they will sell."

Yet he knows his strength these days. Advance orders for his new Touch Me album were, in his own words, "incredible." So was it right when people suggested he had merely found a successful formulae?

"It's not a formulae," he answers with a look of frustration. "I only have a sound, just like T. Rex or the Beatles. I have always made records to dance to.

"The public are not sheep and they don't buy records just for the sake of buying. For instance, I never would have believed Tie A Yellow Ribbon would have been a hit, but the public decide."

"I like pop records, I'm always playing pop records. David Bowie makes pop records and although people read into his lyrics all sorts of intellectualising, he is still a pop star and just as aware that it's a good thing to have your own sound."

As he talks Gary looks at you earnestly. He's the first to admit that he doesn't take himself se-

'I give the audience what they want'

riously, but he does know what he's talking about.

"I think every one of my records is different both musically and lyrically. They have something different to say and different tempos. But I hear DJ's on the Beeb playing the latest and saying 'Oh Yes it's Gary Glitter part five,' and honestly I don't think they listen. They probably put the records on then talk to the tea lady."

He reckons you have got to be a dancer or actually come to see his show to appreciate his music.

"A lot of people don't like my records but they admit that they are essential at parties and discos."

"I don't intend people to sit down and listen. It's totally mindless music and there is a place for it."

He relates a story from his Australian tour: "I was at a party where they were playing things like Led Zeppelin and Deep Purple and no-one was taking a bit of notice."

"Then they played one of my records and again no-one took notice, but I looked around and saw that everyone was tapping

their feet. Now that's it. I don't want anything else from it," he looks at you with a glint of triumph. "You know if I say 'hey' the audience says 'hey.' There's a response, I give them what they want."

Because of his visual appeal and the accent on audience participation, Gary refuses to play large concerts. "I'm very concerned about my public so I try to keep to smaller concerts with audiences not more than three or four thousand."

In Australia he played to five and six thousand crowds and did one open air concert with 27,000 people. "That was a bit much because it was impossible to communicate," he says.

He did notice though that there were a lot of hairies in the audience. "And I really blew their minds. I think maybe they are fed up with long drawn out music. I just give them a bit of fun and that's nice because that's all I'm trying to do. I really like show business."

His reputation as a song writer is growing, too. Although Gary admits he "made up" Rock 'n' Roll as "a bit of a joke," he now has commissions from two name artists to write songs for them. Mind, there's likely to be some controversy after the release of his Touch Me album.

One of the tracks, Happy Birthday, has a young man promising "the present she wants" to his girl on the day she's sixteen.

"I don't think there's anything wrong with it because it's absolutely above the law," he grins. "It may be controversial but that's the way it is, I don't think anyone waits that long anyway."

With another tour of Australia lined up there's only America left for Gary to conquer. It's his last big challenge but so far he believes America is unready for his music and he's turned down two tours.

"I do think America is behind us in getting hold of the new sounds and new ideas going on, but I hope it won't be long before they catch up."

Now there's a man with supreme confidence.



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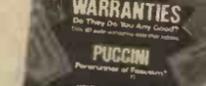
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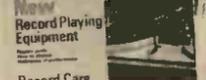
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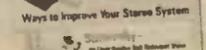


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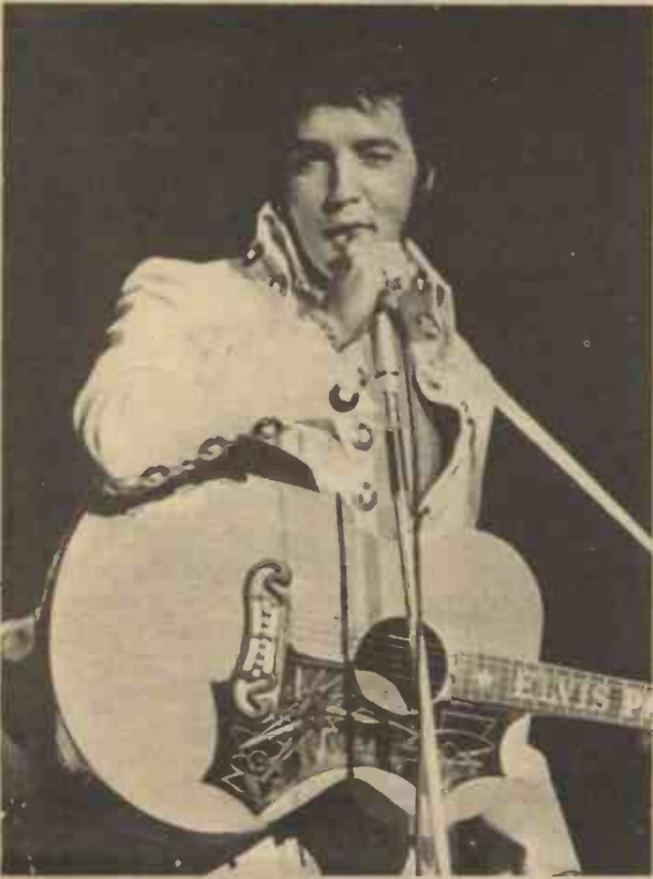
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Keeping up with **JONES**

Come on, Colonel, drop the price of Elvis!



FOR years, Elvis Presley fans gave all for their idol. Yet outside America, those fans have received little apart from records — and a series of films with which familiarity bred contempt.

But now the British fans are getting more militant. They've slapped an official protest on Colonel Tom Parker for what they call the "prohibitive cost" of the British television screening rights for that Aloha From Hawaii programme.

Fifty thousand dollars (more than £20,000) was the asking price of British TV. Now the show was screened in most parts of the world by satellite on January 14. NBC in the States had it on April 4.

And it's understood that the asking price (in regard to population ratios) is many times higher for English-speaking audiences than other-language areas.

Which is both ridiculous and needling. English-speaking fans were "invited" to buy the Aloha album, and did so in their thousands. They should see the telly-production.

I hope the venerable and money-conscious Colonel thinks again. Fast.

Casting the net wide

NO coddling, I've had a letter from the frozen north, from Reykjavik, Iceland. It's about a top pop group called Svanfridur, who are anxious to get dates in England. Nothing fishy about this four-strong group — they play a distinctive kind of rock (I've their album, What's Hidden There?), and they are a good-looking lot. Any enquiries from bookers? — send them to me.

Guitar playing by the book

B B KING'S aforementioned (well, I mentioned it six months ago) book Blues Guitar thwacks glossily on my desk. As the best-known blues performer of the day, his views and guidance add up to a lot of know-how.

What interested me, as a non-guitarist, were his hints on who to listen to. Past masters: Blind Lemon Jefferson, Charlie Parker, Django Reinhardt. More up-to-date: T Bone Walker. Of today: Kenny Burrell, Howard Roberts, George Benson. Plus Aretha Franklin, Barbra Streisand, Sarah Vaughan.

As he says: "If you are a guitarist, don't just listen to guitar players. Listen to singers and horn men as well. Get ideas from all round."

The book sells at £2, available from good music stores or direct from Chappell and Hansen, 50 New Bond Street, London, W1.

★ ★ ★

WITHOUT comment I quote the press hand-out relating to President Records' group Hot Rod and their single I Want You (All Night Long). "Don't grope around for what will get your audiences going . . . with maximum exposure, this should prove to be a big one; in fact, the hottest seven inches you've handled in a long time."



GIRL-OF-THE-WEEK department: This is Rosemary Butler, bass player with Birtha, currently roaring round Europe and proving their point in a male-dominated rock world. Rosemary brings new point to the long-time murder-mystery solution: The e butler done it!



jimmy helms

"jack horner's holiday"

B/W

"what'll I do with my mind"

(BUG 30)

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BOWIE GOES NORTH

AT 8.59 p.m. precisely the Aberdonian from Kings Cross slides into Aberdeen station; and across the road in the bingo hall the last "house" is called.

Last Tuesday night the two events were not unconnected, as the train served as transport from London, for Mr. Bowie and party and as a light grey Daimler transferred him 50 yards to the Imperial Hotel. Aberdonians straggling from bingo to bus stop were given their first glimpse of the latest Englishman to attempt to conquer Scotland.

The arrival was not an auspicious one, witnessed only by two fans, one PR man, a handful of press men up from London (the local press had wisely waited in the hotel bar) and one ticket collector.

At the hotel there are skin-head baggage boys (yes, real skinheads complete with crew-cuts, bover boots and half-mast trousers), and you begin to wonder if Aberdeen is really ready for cosmic rock.

This is the beginning of Bowie's 56-concert circuit of Scotland and England, and following hard on the heels of that disastrous Earls Court gig, things are a little tense in the Bowie camp.

With most of the venues doing a rip-roaring trade in tickets the tour is assured of financial success, but if the customers started to give the thumbs down to Bowie, that would merely mean even more people to spread the bad news.

But in the Best Cellar nightclub in the basement of the hotel the night before the first concert everybody eats and drinks merrily, doing their best to shut out the awful sounds emanating from the stage. David is in placid good humour — a state of being that seems to surround him permanently, at least in public.

If something displeases him his jaw shuts tightly and his eyes flash angrily, but he rarely gives vent to extreme feelings. In the bar later he sips lager and talks about Zowie, his two-year-old son left at home in Beckenham with mum, Angela.

He feels the responsibilities of bringing up a child and says he'd like Zowie to go to a "free" school where he could be allowed to develop his own personality.

The tour is only a few hours old, but one of the Bowie entourage comes out with a quote that is unlikely to be bettered throughout the following weeks: "Gee fellers I've just been for a walk down-town and there isn't one gay bar in the whole of Aberdeen!"

With the discovery of offshore oil this is a boom town (they tell us) although there is little evidence of it except for the presence of a few solid-looking Americans with loud check jackets and matching voices. Oh, and there is a smart, new Italian trattoria where they won't let you in without a reservation, which is always the first sign of a town getting too big for itself.

But of Bowie freak-following there is little or no evidence, despite the fact that the Music Hall sold out its tickets within two hours and added a second performance to satisfy demand.

No screamers besiege the hotel; no carbon-copy Ziggyes parade the High Street; indeed the ruddy-faced youngsters queuing for the first performance could have been attending a Young Conservative debating society.

David spends the day in his first floor suite where — and we are indebted to the efforts of a local reporter for this information — he ate a breakfast of eggs and a lunch of steak.

By the time he emerges to go to the Hall for a sound check an hour before the show, a handful of polite fans are waiting to ambush him for his autograph, and another intrepid Scottish reporter (they breed 'em tough up there) takes advantage of the situation to ask: "How do you like being in Scotland?"

David, who has so far seen Aberdeen railway station, the

bingo hall, and the inside of a hotel room, is stumped for a quick answer to this one, and Stuie, his black bodyguard from Hull, tells the reporter: "David Bowie doesn't give interviews."

The pressmen, hurt, retire to the bar where they try to decide whether it would be best to do a nasty piece on Bowie or just ignore him.

Over at the Music Hall — an imposing edifice ideally suited to chamber music recitals — there is a feeling of anticipation and excitement which the emcee (astoundingly one of Bowie's own entourage) does his best to dispel by treating the event like a Bullin's concert party asking the audience to roar their approval if they are "ready for David."

Then he screams: "Here he is, D-A-V-I-D- B-O-W-I-E!", a good five minutes before David actually walks on stage following the atmosphere-building "Clockwork Orange" piece of Beethoven's 9th and some frantic strobe lighting as the Spiders take their places.

For 45 minutes David strains to get through to his audience but their reaction is one of polite interest and mild applause. Then after the interval it happens. Bowie has triumphed again. They're not exactly rocking in the aisles, but they are stamping and clapping and Suffragette City really gets them and they are yelling for more.

One down — 55 more to come. Bowie has begun the tour as he will go on, with a performance that grabs even the most cynical disbeliever and draws him inexorably into the fascinating melange of music, mime and theatrics that is a Bowie show.

The second house at Aberdeen is even better, for this is the audience that bought its tickets in the first two hours of going on sale, and the local paper gets its picture — now traditional at a Bowie concert — of the arms and hands grabbing up to the stage like demented octopuses.

Back at the hotel there is champagne and a couple of groping groupies whose presence conveniently gives a Dally Record reporter the story he has been looking for hinting at unseemly goings-on at the "court of king David."

In fact, during the few days that I was observing Bowie and his 30 or so helpers, it struck me that they were all remarkably polite, clean living and well behaved, compared, that is, to the stories one hears of other groups on the road.

There was a fair amount of



David Bowie at the Earls Court fiasco: for those who were there but couldn't see.



Bowie on the train for Aberdeen.



David sight-seeing in Russia.

Maybe it was the acoustics of the Hall, plus an audience with an intimate knowledge of the Bowie albums, plus David himself being at peak form, plus the band being really together. Whatever it was Dundee got a right smashing earful of Bowie at his best and the concert fair zinged along.

At the stage door we nearly lost him in the mob of fans as he froze on the dash to the Daimler, but faithful Stuie pushed him bodily into the car and the moment of panic was over.

At the hotel they've got their own heavies to protect the glass doors which were nearly broken down by marauding New Seekers fans a few weeks back. The restaurant is closed of course (when will British hotels realise that they exist for convenience of the customer, not vice versa?).

Carry - out curries are fetched from the Bangladesh restaurant (which has "Indian" in brackets after its name, just in case you didn't know) and a party spirit develops in the hotel lounge as various drunken locals and guests mingle with the Bowie circus.

There is a very smashed "oil man," and a large negro who promptly falls asleep and snores loudly, and a sales manager with his secretary who takes more than a passing interest in Mick Ronson, and a nice Scots lady with her daughter who mistakes one of the tour managers for Bowie and are introduced to David as Angela.

Stuie, the bodyguard, unbends as the whisky flows and banters with Mick Ronson, his old mate of the past 10 years from Hull, laughing uproariously at his own sharp humour.

Mick recalls the days when he worked, among other jobs, in a paint factory and philosophically declares that he would happily go back to it "if all this ended now."

Tour manager, Tony Zannetta, former Andy Warhol actor, and his assistant Jamie, carry on one of their very funny, very camp conversations. The oil man tangles with a lamp standard and finishes up wearing the lampshade; the secretary has her hand autographed; the negro carries on snoring.

It would have made a marvellous Bunuel film.

Friday, Day Three of the tour and already we feel that we've been doing it all our lives. David again spends the

morning in his room, reading the review in the local paper which describes him as "this compelling gigolo, top-notch character of camp rock."

Friday is Glasgow day and the tension begins to build.

We've all heard of the violence expended at rock concerts here — but on the other hand Greens Playhouse is also noted for its particularly appreciative audiences. We experienced both.

There were two houses and both were great concerts, super-charged with excitement which electrified and stimulated Bowie and his band and was sent re-bouncing back to the stomping audience.

Every song, every note, every lighting change, every costume, every action was greeted with delight and appreciation by these young Glaswegians, many of them girls in the teenybopper category.

Bowie reacted with his own delight and feeling the mood gave a little dance of joy at one point. As a reward he treated the audience with his stripping - to - G - string routine which he had denied the possibly less understanding people of Aberdeen and Dundee.

But there was also violence and I witnessed three faces bloodied from battle, and the heavies maintained a constant vigil to keep the audience at bay from the stage.

After the show Bowie was whisked away with a police escort — unscathed.

And back at the hotel he emerged for supper looking as cool, relaxed, confident as ever.

I don't know how he does it. But he does, and will go on doing it for another month of concerts being Daimlered from town-to-town, giving superlative performances worth every penny including VAT.

The challenge now is to repeat the success here in North America and Europe. Judging by the number of French, German and Italian journalists who flew in for the Earls Court concert, Europe should be no problem.

But America is still proving difficult to crack. And with Bowie's avowed determination to play Russia and China as well . . . it looks like being a busy 1974.

James Craig

GIVE ME LOVE (Give Me Peace On Earth)



George Harrison

Apple
● R.5988 EMI

SOULsation '73

Edited and compiled by JAMES HAMILTON

RECORD Mirror's ace reviewer of the American Singles scene, "Doctor Soul" himself, was saying in print in 1969 that Al Green would be a future superstar, and that Gamble & Huff would one day rule! Read what he has to say today! And remember, no one else reviews pre-release Soul singles "Straight From The States" in any other weekly music paper! SOUL-sational!

Britain's taste in Soul reflected by America's more subtle approach

GREAT things have happened since our last Soul Special — who would have guessed that Britain would suddenly go overboard for the Philly Sound? Maybe Motown's move from Detroit to Los Angeles has affected it, but for one reason or another the label does seem to have lost some ground in the British Charts — ground that Philadelphia producers Thom Bell and Gamble & Huff have eagerly taken up, with hits by The O'Jays, Stylistics, (Detroit) Spinners, Harold Melvin & The Blue Notes, Archie Bell & The Drells, Billy Paul. Now Norman Harris's First Choice are in the Chart too.

The Detroit Emeralds have had a hit with their least successful US single, and are consolidating their position with a re-issued million-seller. Stevie Wonder is the only old Detroit star doing much here — The Jackson 5's Chart placings have been surprisingly poor in the light of their supposedly fanatical fan following. At least Gladys Knight & The Pips have finally broken through. Timmy Thomas and Deodato are out-of-left-field ones who thankfully caught your fancy. All in all, Britain's taste is beginning to reflect the current American fashion for less frantic, more subtle Soul . . . which can only be good.

Hot Philly

In America itself it has been the Philly Sound all the way, too. The Detroit Spinners with I'll Be Around, Could It Be I'm Falling In Love and One Of A Kind (Love Affair) are as hot for Thom Bell as The Stylistics were before them, the latter group only scoring big with I'm Stone In Love With You during the same period. Thom's also up there via New York City's I'm Doin' Fine Now and Ronnie Dyson's One Man Band (Plays All Alone). Gamble & Huff are of course the success story of the season: hit Lp's by The O'Jays, Harold Melvin & The Blue Notes, Billy Paul, and hit singles from those Lp's with Back Stabbers, 992 Arguments, Love Train, Time To Get



The Stylistics

Down, I Miss You, If You Don't Know Me By Now, Everyday I Have The Blues, Me & Mrs. Jones, Am I Black Enough For You. They've also had some success with The Intruders, Johnny Williams, Bunny Sigler, The Ebony's.

Motown has been doing much better in America than here, although even there it looks as though the Jackson 5 are slipping. Stevie Wonder's smash Talking Boo Lp has spawned Chart-toppers with Superstition and You Are The Sunshine Of My Life while Marvin Gaye's soundtrack score of Trouble Man made a big LP and single. Gladys Knight left Motown for Buddah, with the sentiment that Neither One Of Us Want To Be The First To Say Goodbye, a sentiment which earned her the biggest hit of her career. Jermaine Jackson's accurate revival of the Daddy's Home oldie was a deserved smash. And Motown won the Grammy with The Temptations' Papa Was A Rolling Stone.

Nasty

Producer / performer / label boss Willie Mitchell kept it all nasty at Hi, where the Memphis label's superstar Al Green walked off with his sixth gold single and third gold album. Al is the star of the year, and has usurped

James Brown's position as the biggest crowd puller in R&B. In a similarly understated way, Bobby Womack's Understanding LP continued to be a steady-selling sleeper hit, and he got into movie soundtracks with Across 110th Street. Curtis Mayfield's Superfly score and its assorted singles, including one of Give Me Your Love by Barbara Mason, was the leader in the black movie score field, though an annoying misunderstanding barred it at the last minute from being considered for an Oscar.

Inventive

As in Britain, Timmy Thomas's Why Can't We Live Together? and Deodato's Also Sprach Zarathustra (2001) intrigued huge audiences. War went straight to the top with their The World Is A Ghetto LP, after their All Day Music album had been one of last year's most consistent sellers. And in a similarly inventive mood, Britain's Cymande did commendably well with The Message.

If Britain's taste continues to mellow like it evidently has been, how long before such groups as Cymande have a chance at home? Now, go out and buy Sylvia's Pillow Talk and Barry White's I'm Gonna Love You Just A Little More Baby, and learn to relax some more!



Gladys Knight & The Pips

The sensational single by

In the US top 10 and rising fast

SYLVIA Pillow Talk

HLU 10415





The Intruders

AS you walk down towards South Street (that's where the hippies meet), some of the architecture you see reminds you of London's Bloomsbury — the same Regency elegance, in atmosphere if not in fact, for Philadelphia is as old as America gets. Here was signed the Declaration Of Independence, here is the home of the Liberty Bell.

When you get to South Street, a scruffy tawdry entertainment-lined thoroughfare, you step into Krass Brothers' clothing store, and the reason for Philadelphia's modern fame is before your eyes. Everywhere, the walls of this warehouse are plastered with publicity photographs of all the aspiring singers and groups who have come to the Brothers for their ready-to-wear stage gear. Philadelphia is old and it's big, and if a boy is poor he can maybe break out of it by becoming a star.

Why are you, from England, in the Krass Brothers' emporium, anyway? Well, brother Ben has ah-music publishing firm called Krasbe, and this is its address. You've seen its name coupled with Downstairs Music on an interesting record label: the other words read, Gonna Be Strong (Gamble-Huff) The Intruders Produced by Gamble & Huff, Excel EX 101. The year is 1966, and you are there at the start of the modern-day Philadelphia Story.

The older story began in the '50s, when Philadelphia became home of the "American Band-

stand" TV show, the teenagers' televised record hop, which Dick Clark still comperes (but from California now). Back then it was the poor white Italian community which spawned forth their Frankie Avalons, Gables, James Darrens, Bobby Rydells, who became boob tube-created singing idols over-night.

Cameo/Parkway was the local record label which entered the '60s with a bang. By then there were black artistes getting a look in, and Rock 'n Roll was becoming a bore to dance. Chubby Checker covered Hank Ballard's dance tune, The Twist, and a new era dawned. Bernie Lowe, Kal Mann and Dave Appell of Cameo/Parkway had found a winner, and they went on to pen/produce dance

THE

craze records like Pony Time, The Fly, Mashed Potate Time, Gravy (For My Mashed Potatoes), The Wah-Watusi, Bristol Stom, and the immortal Let's Twist Again for Chubby, Dee Dee Sharp, the Orlons and the Dovells.

During the mid-'60s attention switched from Philadelphia to Detroit, Memphis, and London. Whatever happened locally tended to be handled at some stage by Harold Lipsious, lawyer head of the Jamie/Guyden group of labels, just as his associates Huey Meaux and Dick Clark had a finger in



Chubby Checker

**'COULD IT BE
I'M FALLING
IN LOVE'**

on Atlantic Records

PHILADELPHIA STORY

any small-size pie in the South and West, respectively. Bob Finiz, producer of Claudine Clark's *The Strength To Be Strong*, was working at Jamie with Brenda & the Tabulations: Brenda's voice and that of Barbara Mason established a distinctive house style for Philadelphia girls. Dee Dee Sharp married a songwriter whose name was beginning to appear on R & B records, Kenny Gamble. Another name was Leon Huff.

Arguably, New York's Teddy Randazzo produced a precursor of the modern Philadelphia, or "Philly", Sound with his mid-'60s hits for Little Anthony & the Imperials, whose style had many of the qualities later to be associated with Sweet Sou. However, it was certainly the teaming of Kenny Gamble and Leon Huff with the Intruders which realized the first true Philly Sound hit in 1966, *United* (released here 19.8.66). By the time that the same team were hitting a year later with *Together*, Gamble & Huff's reputation was growing amongst Soul Freaks but their sound, although identifiable, was in fact not so far removed from the New York-recorded results of producer George Kerr's work with the O'Jays. In November '67, Gamble & Huff's gimmicky *Expressway To Your Heart*

topped the Hot 100 (by the Soul Survivors) and seemed to clear the way for the crystallization of their definitive Philly Sound smash, the Intruders' *Cowboys To Girls*, which hit during the following Spring.

The Intruders, four handsome slim young men, were now drawing screams from black teenaged girls, although they could still not be thought of as singing Sweet Soul as we know it. It was later that Summer that three even sexier young Philadelphians got as sweet as they were able — the Delfonics, on *La La Means I Love You*. Thus producer/arranger Thom Bell first made his presence felt.

Thom Bell had already been working as an arranger and writer, in a somewhat subordinate position to Bobby Martin (responsible for *The Horse* amongst others), with Gamble & Huff on their sessions with Jerry Butler. Soul veteran Butler, *The Ice Man*, had been drifting from one producer to another before having some renewed success at the hands of Philadelphia's Jerry Ross. Gamble & Huff were called on to write for him, and soon took over his production too. There followed an extremely profitable and artistically satisfying collaboration between Gamble, Huff and

Butler, which more than anything else helped put the Philadelphian team on the map. Thom Bell became more closely involved too, as time went by, and was replacing Huff in the hit composer credits by 1969 — such as *Moody Woman* and *A Brand New Me* were Gamble-Bell-Butler songs.

To accompany their Gamble label, which starred the Intruders, Gamble & Huff formed Neptune, to which they have provided a shot in the arm with Wilson Pickett, Joe Simon, Laura Nyro and the Chambers Brothers. Thom Bell was producing Little Anthony & the Imperials as well as the Delfonics, and then hit his winning streak with the ultimate Sweet Soul group, the Stylistics. To consolidate their position, Gamble & Huff joined the mighty Columbia Records (CBS) distribution set-up when they formed their Philadelphia International label last year, with results which probably staggered ever them: album and album-track hits by the O'Jays and Harold Melvin & the Blue Notes, and, with Billy Paul's *Me & Mrs. Jones*, the top selling single over the Christmas period.

The Philly Sound is big business — strange, then, that it should stem from just one recording studio, where most people seem to

help each other regardless of their own commitments. This is Philadelphia's Sigma Sound Studios, at which Joe Tarsia is the over-worked engineer responsible for nearly all the Philly Sounds we hear. Everyone who works there, be it as producer, arranger or musician, is a member of a sort of co-operative, and works in one or other capacity on most of the sessions. Thus Gamble & Huff get arrangements from Thom Bell, Bobby Martin, Norman Harris, Lenny Pakula, Ronnie Baker, Roland Chambers, all of whom probably are playing on those sessions they are not themselves producing. Roles blur, so that it becomes difficult to tell who is responsible for what on which records.

No longer is it the record label which immediately indicates the Philadelphia source of the music, unlike in the days of Cameo and Jamie. True, Gamble & Huff's work does now tend to be on either Philadelphia International or Gamble (CBS and Epic here), but Thom Bell's hits with the Stylistics, (Detroit) Spinners, New York City and Ronnie Dyson, to name a few, are spread about on Avco, Atlantic, RCA and Columbia (CBS). These days there is an easier way than reading label copy to tell the city of origin . . . just listen for that Philly Sound!



The Delfonics

DETROIT EMERALDS NEW ALBUM



including
You Want It You Got It
Feel The Need In Me
Do Me Right
You're Getting
A Little Too Smart

**JAMES
IVORY**

6309 101



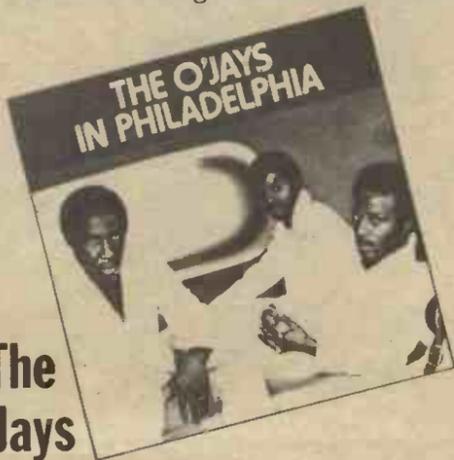
From Phonogram—
the best sounds around

The Philly Sound

Gamble and Huff's hit-making sound

Over the past 5 months the distinctive Philly Sound of the O'Jays, Harold Melvin & The Blue Notes, Ronnie Dyson and Billy Paul has been drawing rave reviews from the critics and d.j.'s alike.

These are the current Philly releases on CBS and Epic records. Music that's great to listen to. And about which great reviews are written.



'The O'Jays In Philadelphia'

Their second album on Epic full of that distinctive O'Jays sound that made 'Back Stabbers', '992 Arguments' and 'Love Train' monster hits, and evoked comments like "certainly one of the better R & B albums this year" from **Rolling Stone**; "One of the outstanding soul releases of the past year" from **Record Mirror** about the album that started it all, 'Back Stabbers'.

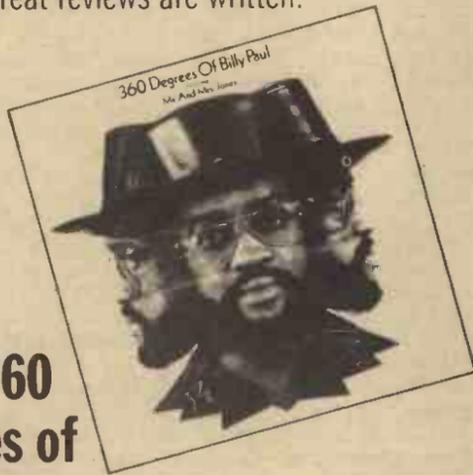
On EPC 65469



'Harold Melvin & The Blue Notes'

Features their hit single 'If You Don't Know Me By Now' and follow-up, 'I Miss You'. And, according to **Melody Maker**, "... a work of dazzling beauty. The whole album has a majestic, epic quality, striking a blow for a vocal group which has an identity and authority all its own."

On CBS 65350



'360 Degrees of Billy Paul'

Features 'Me & Mrs. Jones' and Billy's new single smash, 'Brown Baby'. "There's something about this album that sets Paul aside from most other black product", said **Sounds**. "We're going to hear a lot of this gentleman. And if proof's needed just give a listen to 'I'm Just a Prisoner' and hear the impact and drama his voice can give the storyline."

On Epic 65351



Ronnie Dyson, 'One Man Band'

Around a year ago Ronnie Dyson rocketed to the top of the charts with 'When You Get Right Down To It'. Now, thirteen months later, comes the follow-up single and album, 'One Man Band'. And was the long wait worth it? **Blues & Soul** thinks it was:

"Maybe, after the hiatus in Ronnie's career, he will continue the path to the top that is obviously destined for him. 'One Man Band' is certainly a big step in the right direction"

On CBS 65551



the music people

SOUL S Influ stars o

ISAACHAYES

Began by playing keyboards, writing hits (often with David Porter), eventually producing, at Stax in Memphis during mid-'60's. Stoned solo album debut was followed in 1969 by classic smash "Hot Buttered Soul," which single-handedly ushered in the era of the long drawn-out Soul slowie and the super-spade rap. His 12:00 Walk On By remains the best example. Wrote the Shaft score in 1971, establishing the "chukka-wukka" guitar sound and a new fashion for black movie scores. Known as "Black Moses," Ike is both witty and impressive on stage. (LP: Hot Buttered Soul / 45: (If Loving You Is Wrong) I Don't Want To Be Right - Stax).

JAMES BROWN

Now a law unto himself, whom nobody bothers to copy any more, Soul Brother Number One hit first with Please, Please, Please in 1956 but reached his present position of importance in the early '60s, especially with his 1963 Live At The Apollo smash LP Conscious of being black leader. Churns out incredible number of ultra-funky 45s, possibly more for juke box sales than the public. Unbelievably popular in Africa. Exciting soulful screams on slowies, complex rhythms on dancers. The hardest working man in show business on stage (LPs: Live At The Apollo, Volume 2; Revolution Of the Mind / 45s: I Got Ants In My Pants; King Heroin - Polydor).

THE O'JAYS

From 1963 and their work (as a quintet) on Imperial, the O'Jays have always been one of the most passionate yet cool Soul Vocal Groups. With producer George Kerr on Bell in the late '60s they formulated a hesitant slow style in which rich harmonies counterpointed a pleading lead, and made an important contribution to Sweet Soul by having the stuttering percussion section carry much of the melody. Reduced through four to three, they have adapted their approach to fit their current hit-making Gamble & Huff formula. (LPs: Back On Top - US Bell; Back Stabbers - CBS / 45: There's Someone Waiting (Back Home) - US Neptune).



TIP FOR THE FUTURE

RANCE ALLEN

Rotund Rance is a Gospel artist whose work is beginning to hit the R&B Charts, and who appeared in the "Wattstax" movie. Known here only for his exciting, Jackie Wilson-ish and more, inspirational reading of There's Gonna Be A Showdown and its powerful slow That Will Be Good Enough For Me flip. I have a hunch that this is but the start of something big - and I felt the same about Wilson Pickett in 1963 and Al Green in 1969. Watch out! (LP: Truth Is Where It's At - US Gospel Truth / 45: as above - Stax).

LFUL X ential f R&B



MARVIN GAYE

Broke big as a solo star in 1963 with the first of a long line of dance hits, which culminated in 1968's *I Heard It Through The Grapevine*, Tamla's biggest seller and itself a departure from his norm. Always a sensitive singer, Marvin then withdrew to work (not necessarily with Tamla's blessing) on a sound that was his own completely. The resultant *What's Goin' On* introduced a new casualness to Soul, with gentle, amorphous, swimming multi-tracked sounds concealing social commentary lyrics. Not a prolific recorder now, his only releases since 1971 being a political 45 and the mainly instrumental / *Trouble Man* score. (LP: *What's Goin' On* - Tamla Motown).

STEVIE WONDER

Billed as *The 12 Year Old Genius* when his *Fingertips* topped the 1963 US Charts, Stevie has only recently managed to live down that "Little" appendage. Like Marvin Gaye, but from a stronger standpoint, he experimented with sound and composition until on turning 21 (contract renewal time) he was able to release *Music Of My Mind*, an LP that was literally all his own work. Working with synthesizers, over-dubs, and extremely pretty melodies, he has reinforced Marvin's breakthrough with a *joié de vivre*. Thought of by many R&B musicians as the hope for the future. (LPs: *Music Of My Mind*; *Talking Book* / 45: *If You Really Love Me* - Tamla Motown).

THE FRIENDS OF DISTINCTION

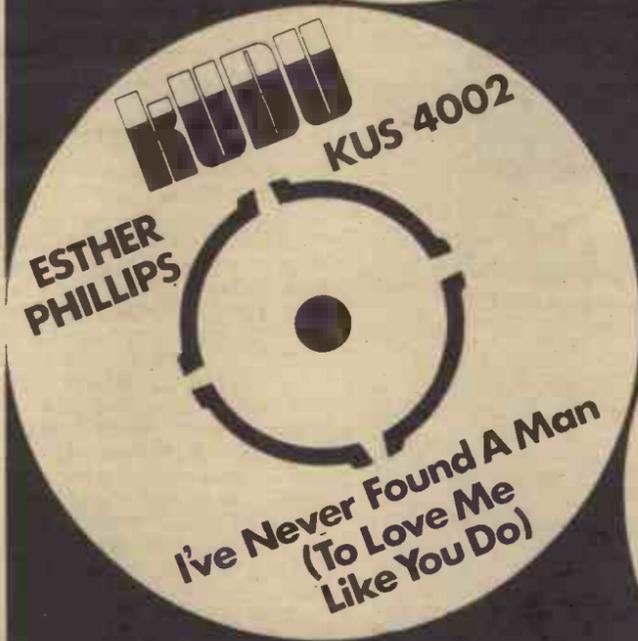
Mistakenly considered by some to be another 5th Dimension, this two men / two girls (now, only one girl) group are much more Soulful, despite their tendency towards pretty material. Their 1969 vocal treatment of *Grazing In The Grass* accelerated Aretha Franklin's "sock it to me" into a dazzlingly staccato percussive effect, at its fastest on "Icandiggit hecandiggitshecandiggitwecandiggittheycandiggityoucandiggit, oh let's dig it." A complete contrast, *Going In Circles* was a tortuous dead slowie of exquisite beauty. Although not as successful these days, their influence continues to be felt. (LPs: *Grasin'*; *Best Of Friends* - RCA).

BLAST FROM THE PAST

JOE STUBBS

Ex-Falcons, ex-Contours, ex-100 Proof (*Aged In Soul*), Joe (brother of 4 Tops' Levi) has dropped from view: reportedly, unable to cope with fame. His raw Gospel yelping voice is heard to spine-tingling effect on the Falcons live versions of *I Found A Love* and *Alabama Bound*, and on 100 Proof's *Backtrack*; his sexy stoned conversation with a foxy chick on 100 Proof's *Ain't That Lovin' You* is a guaranteed a turnon. turn-on. my mind, Soul's most exciting voice. (LPs: Various - *Apollo Saturday Night* - Atco; 100 Proof - *Somebody's Been Sleeping In My Bed* - Hot Wax).

hot soul sounds...



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THE BEST OF FRIENDS

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RCA Records and Tapes

R&B TOP THIRTY

Review of Billboard's US Soul Chart for week ending 19/5/1973

1) **LEAVING ME** The Independents (Wand), a hesitant vocal group slowie with lots of empty spaces in the quiet backing, traditional and somehow "pure" in concept. Out here on Pye 7N25612.

2) **PILLOW TALK** Sylvia (Vibration), a sexy romp, coyly squeaked, sucked and hissed by the winsome label president / producer, Sylvia Robinson, to a delightful bubbling backing. Out here on London HLÜ 10415.

3) **I'M GONNA LOVE YOU JUST A LITTLE MORE BABY** Barry White (20th Century), another, slower, sexy record, spoken and groaned in the Isaac Hayes manner by Love Unlimited's producer. Out on Pye 7N 25610.

4) **I CAN UNDERSTAND IT** New Birth (RCA), a Harvey Fuqua-produced copy of the (shortened) Bobby Womack number, treated much as the original but with an emptier backing and more vocal tricks. On RCA 2360.

5) **FUNKY WORM** Ohio Players (Westbound), a freaky novelty which features a funny "Funky Granny" voice and an electronic worm that plays synthesizer and GUITAR! Out here on Westbound 6146100.

6) **WITHOUT YOU IN MY LIFE** Tyrone Davis (Dakar), chugs along to a bouncy wah-wah beat with brassy punctuation and Tyrone's inimitable throaty rhythm-riding sounding at its expressive best.

7) **YOU ARE THE SUNSHINE OF MY LIFE** Stevie Wonder (Tamla), Stevie's on top of the Pop Hot 100 with this pretty track from his Talking Book LP, and is already in our own chart, on Tamla Motown TMG 852.



8) **GIVE YOUR BABY A STANDING OVATION** The Dells (Cadet), a lovely idea, incorporating stage announcement, rap, wailing singing, and the all-important audience applause, on a meandering slowie.

9) **MASTERPIECE** Temptation (Gordy), a disappointment in that, brilliant though it be in conception, it is really too much like Papa Was A Rolling Stone... still, it's selling here, on Tamla Motown TMG 854.

10) **ONE OF A KIND** (Love Affair) (Detroit) Spinners (Atlantic), also a disappointment following the brilliance of their last two, this plod beat slowie has an incredible old-fashioned big band jazz flip.

11) **ALWAYS** Luther Ingram (Koko), a long way short of being as big a hit as his I Don't Want To Be Right, is an easy-rolling slowie with words that come as naturally as falling off a log.

12) **IT'S HARD TO STOP** (Doing Something When It's Good To You) Betty Wright (Alston), finds the Clean Up Woman gal giving out an impassioned truism rather repetitively to a funky brass and bass riff.

13) **ARMED AND EXTREMELY DANGEROUS** First Choice (Philly Groove), is the female Philly Sound from Norman Harris with the Dagnet intro which is now deservedly, and belatedly, a hit here, on Bell 1297.

14) **I'VE BEEN WATCHIN' YOU** South Side Movement (Wand), has a Meters-like slow funk rhythm track and hoarse strangulated vocal, all very laid back and empty sounding. Out here on Pye 7N25615.

15) **NATURAL HIGH** Bloodstone (London), the title track from the group's deservedly successful second LP, is a beautiful ethereal slowie with exquisite harmonies and jazzy guitar. Out on Decca F 13382.

16) **CISCO KID** War (UA), a monotonous sputtering wah-wah and percussion semi-slowie with chanted lyrics, is a fusion of many different influences of which Latin music dominates. Out here on UA UP 35521.

17) **SUPERFLY MEETS SHAFT** John & Ernest (Rainy Wednesday), the biggest gas on the chart, is described in full in the Straight From The States column this week, but in brief is made up from pirated snips from other people's records spliced together with a commentary to tell a silly story.

18) **I'M DOIN' FINE NOW** New York City (RCA), a smoothly grooving Philly Sound light clomper, is another Thom Bell production. Out here on RCA 2351.

19) **WILL IT GO ROUND IN CIRCLES** Billy Preston (A&M), is a plodding slow beater with typically Preston piano and organ cutting through the brass and his smokey vocal. Out here on A&M AMS 7049.

20) **DADDY COULD SWEAR, I DECLARE** Gladys Knight & The Pips (Soul), has lyrics that live up to the title, and Gladys in subdued-backed beaty Gospel voice, reminiscent of Heard It Thru The Grapevine.

21) **BREAKAWAY** Millie Jackson (Spring), is a rawly hollered thumper but lacks the more straightforward punch of her My Man, A Sweet Man hit. Out here on Polydor 2066317.

22) **YESTERDAY I HAD THE BLUES** Harold Melvin & The Blue Notes (Philadelphia International), a rather boring abridged dead slowie, should have been swapped for the lovely Be For Real as it did not do well. Out here on album CBS 65350.

23) **FINDER'S KEEPERS** Chairman Of The Board (Invictus), sounds just like the Isley Brothers backed by Billy Preston playing Outa Space, and features some fruity trumpet when the yelping stops.

24) **PEOPLE ARE CHANGIN'** Timmy Thomas (Glades), is similar overall to the last one but has subtle differences and a faster rhythm. Out here on Mojo 2027015.

25) **FENCEWALK** Mandrill (Polydor), a mixture of tight brass honks, wah-wah "chukka-wuks," thumping bass and chanted vocals, breaks into a more blatant "Latin-Rock" guitar and brass segment.

26) **BAD, BOLD AND BEAUTIFUL, GIRL** Persuaders (Atco), an oldies-influenced slowie which combines a Chi-Lites flavour with the Persuaders' own brand of vocal interplay, beautifully.

27) **HEY YOU! GET OFF MY MOUNTAIN** Dramatics (Volt), an intriguingly titled delicate slowie, is the antithesis to the Rolling Stones image it might suggest.

28) **I CAN MAKE IT THROUGH THE DAYS** (But Oh Those Lonely Nights) Ray Charles (ABC/Tangerine), is another good title, and its song is a Gospel organ-drenched slowie which Raymond sells with all his old Soulful tenderness.

29) **I DON'T WANT TO MAKE YOU WAIT** Delfonics (Philly Groove), is a particularly typical Delfonics Sweet Soul slowie, the chart progress of which must be pleasing the group, who've had hard times recently.

30) **INTERNATIONAL PLAYBOY** Wilson Pickett (Atlantic), was — yes — an old 'B' side but is now out again with added intro mention of Superfly and other beat-emphasising embellishments to counteract his new RCA recordings.

Lose the Blues — call AL GREEN

WILLIE MITCHELL, trumpeter and hit recording star in his own right, is the producer of AL GREEN's famous "comfortable" sound, and President of Hi Records. His rise to an executive position was both funny and sad.

"In 1970 my contract was running out with Hi. I was in California playing in Disneyland and Joe Cuoghi" (Hi's owner "called me and said, 'Willie, you know your contract ran out?' I said, 'Has it?' and he said, 'Yeah — what you gonna do?' At this time there was a lot of labels really trying to get me — I could have picked any label. So I says, 'Joe, I tell you what, you make out the contract and I'll sign it.' He says, 'What you want me to put in it?' I say, 'Anything you want to put in it,' and he says, 'Why don't you just catch the plane and come on to Memphis?' I walked into Joe's office that Monday morning, and he says, 'By the way, here's a five-year contract, you'd better read it,' and I just signed it and gave it back to Joe. He said, 'You'd better read it.' I said, 'I don't want to read it, Joe, I'll just save my copy in the bank.' He say, 'By the way, you the Vice-President of Hi Records!'"

Less than a month later, Joe Cuoghi died. Willie Mitchell checked the company's books with a lawyer, to find that it was flat broke and busted. Undaunted, he bought out a partner and set about making some hits.

Up until 1967, Cuoghi had discouraged Willie from trying record production. However, following the success of his self-produced Soul Serenade, Willie spent nearly every day of the next three years experimenting in the studio until he had found the sound he wanted. The first hit to feature the perfected sound was Al Green's "Tired Of Being Alone".

Can it be just a coincidence that Al Green's image is founded on the well-proven appeal of a vulnerable, soulful loneliness — sure to rouse a girl's maternal instincts — when another Memphis superstar, Elvis Presley, played nothing but lonely men in all his earlier films? Certainly, Al seems sincere about his lonely life.

"I write and sing about real things that happened to me, but I don't want you to think that every time a record comes out I've just LOST somebody, because that's not the case! At this point I don't think it would

be too much of a problem to get married if I wanted to do THAT! But I don't think it would be fair with a lady if I got married right now, because I have so much to do. Right now I'm single, maybe later..."

Judging from the screams at his London concert last Friday, Al would have no problem in finding a willing bride right here. His stage act is both looser and more intense than on his first visit, with a Joe Cockerish look to the abandonment that overcomes him as he gets lost in a song.

"I approach the audience as if I'm greeting an old friend who I haven't seen for a long time. I feel that I associate myself... I give out my REAL phone number, which is, you know, just a part of the for-real thing we try to have going on.

"Everything has its moments, and there are times you might find some kid thousands of miles away calling you at 3 o'clock in the morning because she simply is in love with you or something..."

That DOES sound like an invitation! Now then, girls, what WAS that number he told us during "Call Me"?



Willie Mitchell (left) and Al Green

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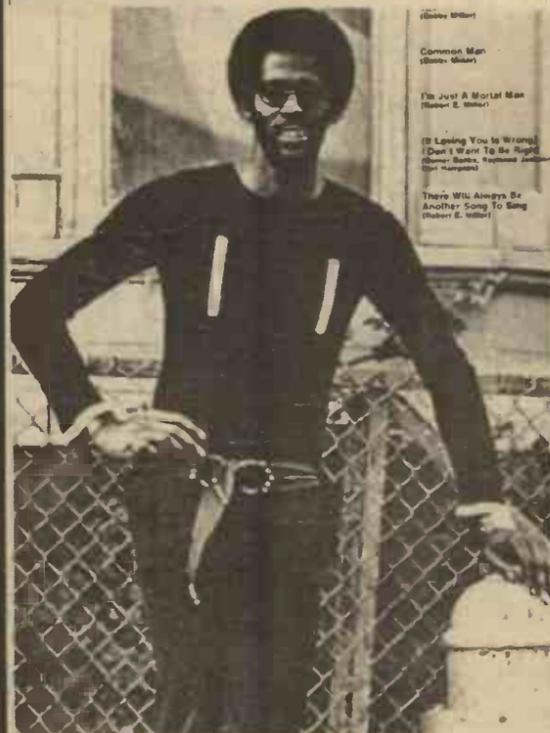
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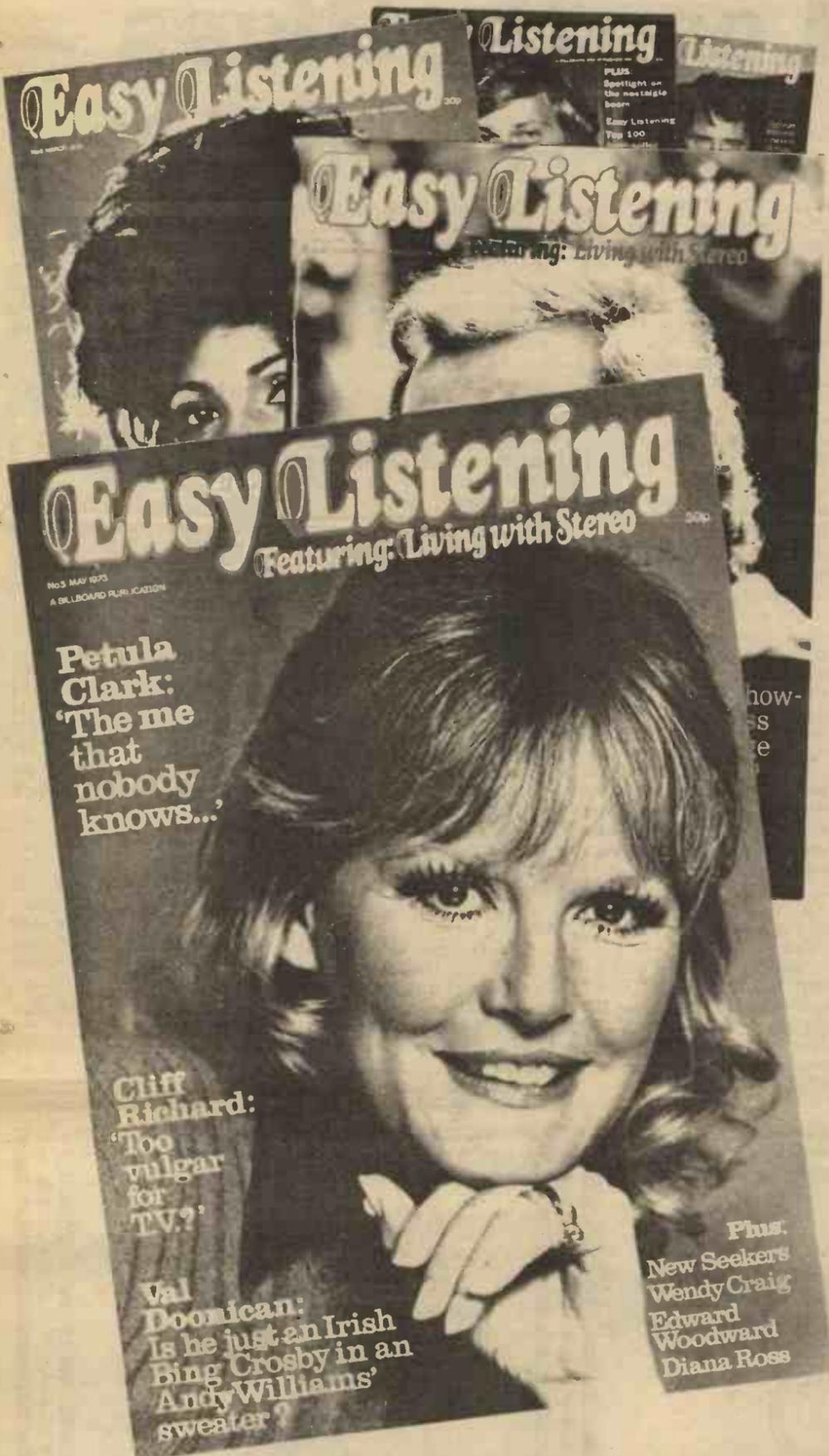


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£200 in cash prizes. 1st — £125, 2nd — £50, 3rd — £25. Go-Go girl competition. Heats now on. Wednesday nights at the El Cid Nitespot, (at The Savoy), Spalding, Lincs. Come on girls Call, write, phone, Spalding 3098 for your application and enter now. All Welcome.

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Detroit — a town with soul

SUDDENLY the Philly sound is coming over very strong. One of the fastest single risers in recent weeks has come from the Detroit Spinners (pictured) with *Could It Be I'm Falling In Love*.

by **TONY JASPER**

The Spinners (as they are known in the States) record in Philadelphia and so do recent chart paraders, Harold Melvin and The Blue Notes, Billy Paul and the O'Jays.

The Detroit prefix used here by the Spinners does have some point. The group used to record for the Motown label and, of course, the motor city houses one of the most successful record companies in recent time. In fact the Spinners also grew up in Detroit, and as we in England have a group called The Spinners (from Liverpool) further weight is added to the case for use of the Detroit Spinners.

Detroit also has a link with the Emeralds. They were first called the Til-

lmon Brothers. It's a name which has a simple derivation. The Detroit Emeralds are Abrim (Abe) Tillmon, Jr., brother Ivory and James Mitchell, Jr. Mitchell met up with the Tillmon Brothers when they moved to Detroit and the three adopted the city's name.

The Detroit Emeralds' record, *You Want It You Got It*, has also been a fast mover. On the RM/BMRB chart for week May 12, it fairly rocketed from 49 to 33. The same 50 also had *Feel The Need In Me* placed at 39 — the fourteenth week of placing for a disc which some weeks before had stayed a while within the top five.

The Spinners are far from being new to the



scene. Their beginning dates back to the mid-Fifties. Amazingly, four founder members remain. They are Henry Fambrough, Billy Henderson, Pervis Jackson and Bobby Smith, with the most recent addition being tenor player Phillippe Wynne, who replaced Crathman Spencer in May, 1971.

In the States the group has had countless hits. One of their biggest was *I'll Be Around*, a number which for some obscure reason never made it here. The disc has captured such a lovely feel and has sold over one and

a half million copies Stateside, so there is hope that Atlantic, in view of the group's current impact, will re-release the disc.

At one time the Spinners recorded with Stevie Wonder. The relationship didn't last too long but it did produce one major hit here and in the States called *It's A Shame*.

Now with the guiding hand of Thom Bell the Detroit Spinners seem to be reaching new heights. Tied in with the current single success comes an interesting and often delightful album called sim-

ply *The Detroit Spinners*, which does include that monster US smash, *I'll Be Around*.

The Detroit Emeralds, likewise, have a new album out. Abe, James and Ivory is the title, and it too is a good 'un. The group visited England recently and played at selected gigs.

Each of the Emeralds can sing lead and depending on the song they turn and turn about with the remaining two members supplying the harmony line. On some of their recordings they are often joined by Cleofas, a Til-

lmon, as he has an exceptionally high tenor voice. In the States the Detroit Emeralds were enjoying success before making it here with *Feel The Need In Me*, a really good disco record. *Do Me Right* and *Wear This Ring* became million sellers before the group reached the same heights with the last mentioned disc.

So the two groups with the two new albums and singles chasing each other in the charts are hitting Britain in a big way. And isn't it good to see pop-soul making it big here at last.

FANNY are in Britain and Nicky Barclay, Fanny's keyboard player, pencil in mouth, surveys a list of apparent momentous importance in front of her.

"Now, we need 12 eggs, a bottle of milk, and hey, Jean, can you think of anything else?" Bass player, Jean, ponders for a moment, "No, I guess not."

Not, you might think a scene expected from one of the best known groups on the current musical scene. After all, there is a slightly romantic view of groups living in the lap of luxury with every whim answered by a bevy of provided helpers.

True of a few maybe, but not of Fanny. That moment in the life-story of Fanny, the all-girl American group, tells quite a bit about Fanny and their fight to gain recognition.

Nicky, having solved the shopping problem, turned to talk forcefully about Fanny's struggle to the top in a musical world dominated by male groups. "It's hard, really hard. You have to go for a long time purely thinking of paying for the gear and equipment. We don't have a lot of pocket money. June, our lead-guitarist went out an hour ago and lost her purse. It had £20 inside and believe me, that is a lot of money to any of us."

"We have to work and work and that means at least 10 months a year. It usually means moving from one place to another.

Fanny get accepted



Just occasionally, as for instance when we're making an album, we can say play *The Whiskey* in New York for a month.

"You can't just set out in today's rock world thinking you can do it on your own. Costs run into thousands of dollars and when you are trying to get accepted you sometimes

just have to take two, three or more gigs running at a loss. You have to find ways of getting the music across.

"We are now moving into good things. It's taken time but one thing, we just love our world. We really get a kick out of playing."

Jean is a somewhat dif-

ferent person from Nicky. Both have a great sense of humour but whereas Nicky is forceful in the way she speaks, continually gesticulating, Jean is less demonstrative. She is very beautiful to look at with gorgeous long hair flowing down her back.

She adds to the conversation by talking of what

its been like in an all-girl group.

"At first men came to stare. Some came to laugh. They got quite a shock. You know we've all been playing seven years and together as Fanny for three. We decided to make it, we wanted to make it, as a girl group without a

guy running round somewhere. When you're determined and you're into music and not a gimmick idea than things can happen.

"We don't worry about the acceptance factor. We just want people to have body music, exciting stuff but we also want to write songs as good as the Beatles."

Mixture

A look at Fanny's third album, *Mother's Pride*, sees a mixture of melodic compositions side by side with some really driving rock. To date its been the latter which has found its way into single release, as the current disc, *I Need You Need Me*. Fanny are obviously booked for big things in the future.

Nicky comments, "Increasingly we find people accepting us. And boy, aren't we pleased! In a way its great being in Britain for we feel we can easily get our stuff across. In the States the kids have heard just so many groups and they easily get blasé. Here we find people much looser."

Jean arrives in the room looking upset over her loss of £20. "I just don't know," she keeps muttering.

Fanny had planned to go and look-over some equipment. Time has caught up with them. It's too late but there's a chance for Nicky to go and get — "Hey, what was it I was getting from the shop?"

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WITH TWA IT PAYS TO BE YOUNG.

Skellern proves he can stand on his own two feet

THERE'S an old lady who in recent weeks has taken to sitting on the steps of the bare hallway leading up to Mirror's offices. She's a lady who's obviously fond of a drink, and even more obviously down on her luck. A stout wooden stick is the strongest support in her life, unless a sympathetic passer by happens to offer an arm to lean on.

One day, by arrangement, Peter Skellern was leaving the office with me to visit a nearby restaurant — the American styled hamburger and shakes type — when our lady visitor pleaded for support to help her reach the sunlit street outside.

"I can't just walk by people like that," says Peter. "I used to work in the soup kitchens in the East End y'know."

So, being rather a believer in "there but for the grace," I picked up two dishevelled plastic bags containing all the treasures in that lady's world, and Peter picked her up. Our journey progressed from the corner of a nearby street, then just to the next, then the next . . . the wine shop being the ultimate goal in mind.

"What's that awful noise?" says the lady as we pass by a pizza house playing some taped music. "I like melody," she adds. "But I can't stand that pop stuff, can't stand those pop stars, uh."

Staggers

Grins pass between Peter and I, and as he staggers under the lady's weight finally setting her down on some steps nearer her goal, we wander off thinking about that statement.

The truth of the matter is that it's a little hard to place Peter in any kind of category at the moment. He's had what he describes as "one hit and two superb flops" and though he set out on his career in music as a concert pianist, he's now branching out as a live performer in the pop field. Just before our meeting Peter had made his debut appearance at the London Palladium — entirely alone on stage.

"I had to prove that I could stand on my own two feet right from the start," he explains. "Piano can get a bit boring, and anything else I put around me in future will be adding interest. I also felt I had to play alone because I had to prove to people that I actually can play. That's the reason I wrote a piano rag for the performance, which is very difficult to play. It took about an afternoon to write it, but another six or seven days to learn it properly."

"If everyone knows that I can play and write then they might put up with my voice more. I can't whistle the tunes through my nose, so I've really got to get audiences to accept me that way."

Approach

In fact from the audience's viewpoint, and in Peter's estimation, this first charity performance was a success. But as he was only on stage for 15 minutes, and didn't talk much to the audience, Peter still has to develop his stage approach much further.

"I never get nervous about performances, though I get excited and restless, but the Palladium was a hell of a place to start," says Peter. "I never got booed off though! After I played the piano rag I did Lonely Room from the album, and by that time it had got to the point where you could hear a pin drop. I noticed that when I was on the last chord if I lifted my fingers just a fraction the audience would burst into applause. That's when you know you're winning."

"It made me realise that all I've got to do is go on and that's good enough. But there's one thing that terrifies me, and that's having to speak to people. . . I just can't trust myself to say anything yet."

As Peter is planning to make more appearances at colleges — and also at a special event



at Annabel's club — with sets which will last at least 45 minutes, that is one obstacle he realises he must overcome.

"The do at Annabel's is for Ascot Week," he grins. "But I know I've got Royalty among my fans! I've never had any trouble relating to whoever I'm with, be it the Queen of the country, or that old lady we carried out; because people are people. . . It doesn't matter what your station in life is, as long as you don't offend people. For instance, I don't swear if I'm at home with my mum and dad because my mother doesn't swear."

"I don't ever feel out of my depth. If I don't know what fork and spoon to use or what the menu means I'll ask. There's nothing wrong in saying that you don't know, the worst thing is to pretend that you do and to make a cock up of it! Then nobody's on your side."

Bluffing

"But if you admit you're unsure of things you find that most people are as frightened as you are, and they're all bluffing their way through anyway! So it's strange, though I can talk to most people, I find it hard to speak to them from the stage."

Peter is generally feeling his way gently along in the pop music world at the moment; and he realises how vitally important his next single release will be, he is hoping his fans will give some indication of how it should sound.

"I intend to leave the release of a single until I know what people want to hear," Peter explains. "I've got to do something constructive now, and by starting to do concerts I think I'm building up an audience for myself. I didn't feel confident about You're A Lady when it was released, so I'm not a very good judge of singles. But about 75 per cent of the people involved thought Roll Away was the single."

"It's one of those songs that if it was performed at the Albert Hall with a massed choir and orchestra it would be a knockout, but on a little piece of plastic coming out over a tranny, it doesn't get across."

Cheeseburger

Our Jackie's Getting Married didn't notch up a great success in the charts either, but it did win the second prize in the Ivor Novello awards Novelty Song section.

"I actually got a prize for a song," says Peter, grinning across his cheeseburger. "Anthony Newley and Lesley Briscusse got the first prize with People Tree, but I felt like getting under the table when they announced the prizes and said that the Novelty Song section had been won by such people as the Singing Postman in previous years! The thing is, mine wasn't a novelty record."

"I find it hard to understand that I get a prize for that when You're A Lady has, in six or seven months, joined the ranks of the standards, and has been number one in Brazil, the Lebanon, France, Yugoslavia. . ."

The red wine trickles down, helping to ease the thoughts chasing around Peter's mind. He seems convinced that sales are the criteria the awards are based on. . . and even if they're not, he obviously feels You're A Lady deserved the honours more than Jackie — though he's happy to be thought of at all.

If that sounds at all despondent, fear not. Peter's been chasing around making appearances abroad and in England. . . and still vividly remembers one recent mad morning, spent mostly in taxis, when he flew in from Paris to Heathrow at 9.45, on to Clapham to record a Night Ride spot for David Hamilton by 11, and back to the BBC at Portland Place to record for Scene and Heard at 12.30!

Peter had left his own car at the airport car park in the mistaken belief that his journey would be quicker by taxi. But. . . the first taxi driver couldn't locate the Clapham address, and when Peter left there for the Beeb, a driver, who was supposed to be waiting for him, was having a cup of tea round the corner!

"All that," laughs Peter, sticking a spoon half-heartedly into a mountain of ice cream. "And I hadn't slept well for days!"

Salisbury

To make life a little easier, the Skellerns. . . Mr and Mrs and baby Timothy, are buying a terraced house in London.

"I just haven't been able to get home to Salisbury much," says Peter. "And I'm going to be spending a lot of time up in London in the next few months because I'm recording my next album. I've got about six of the tracks down already, using a rhythm section, but I'm toying with the idea of just doing a piano and voice album. It would be easy to do that. Randy Newman could get away with it, but I'm not so sure I could, though."

"I mustn't get carried away. . . if I write a song I say it needs such and such added here, and I look at each song like that. But what I should do is look at the song as a part of the whole album, rather than end up with a whole lot of different songs. I think that was the main criticism of the first album; it was a bit too varied, without having a theme."

Peter has studio time booked for every month through the summer — the album is scheduled for release in August — but he is refusing to be rushed into recording.

Hectic

"I'm just not going to bother until I've built up so much reaction from the audience," he says. And that means undertaking a hectic schedule of appearances.

"Then it must be a terrific experience not to have to do so. You can make yourself a very rare occasion. It will be an event."

And you know what they say. If you don't have a dream. . . how you gonna have a dream come true?

Valerie Mabbs

around the country

tony byworth

A guide to British country music events

THIS week Around the Country takes a look at a few current events and happenings and provides a few dates for your diary.

First off — a few words about Little Ginny, Britain's top rating female artist who has just had her debut album release and, next month, sets off for a nationwide tour.

The album — Country Gal (Country 615-308) — is long overdue and presents to her loyal following of fans a choice selection of diverse material. Out Behind The Barn, How Great Thou Art and Bus Fare To Kentucky give some indication of the material range. Incidentally George Hamilton IV wrote the liner notes, a task that he especially requested as he's been a devoted fan ever since they made their appearance together a couple of years ago at the Batley Variety Club.

The Little Ginny Road Show kicks off at The Drive Inn, Newton Abbot, on June 19, and also features Frisco, who have been touring recently with Tex Ritter, the Maskells and John Aston. The other dates set for this package are: Plymouth (20); Southery Village Hall, Norfolk (21); Regal Theatre, Boston (22); Civic Theatre, Mansfield (23); Civic Theatre, Barrow-in-Furness (24); Sunset Inn, Silloth (25); Irish Centre, Leeds (26); Royal Hotel, Scunthorpe (27); Teesside (29); The Tavern, Potter Heigham (30); Bury St. Edmunds (July 2); Cheltenham (6); Hemel Hempstead (7); Wellingborough (19) and Conservative Club, Immingham (20).

Just to complete the picture Ginny married bass guitarist Paul Kirby, of the Cottonwood outfit, recently. Congratulations all round.

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ANOTHER country package takes to the road this Sunday and, during the course of the next six months, plays most major cities in Britain. It's christened Murray Kash's Country Jamboree and has a highly enthusiastic sponsor in the form of the Tea Council.

A strong line-up for the shows feature Patsy Powell and the

Playboys, Jed Ford, Brian Maxine and the Country Strings. In addition to the live artists you'll also be able to catch the Johnny Cash Show on film and a competition to find Miss Country Music 1973. The whole deal is in the capable hands of Murray Kash.

The dates set for the opening months of the tour are Civic Hall, Halifax (May 27); Town Hall, Cheltenham (June 17); Royal Hall, Harrogate (24); Market Assembly Hall, Carlisle (July 8); Theatre Royal, Norwich (15); Guildhall, Plymouth (22) and Miami Ballroom, Central Pier, Morecambe (August 5).

+++ +++ +++

A NUMBER of leading country names are among the solid music contingency who have volunteered their services for Sound Stage '73 to be held this Saturday (May 26) at West Wycombe.

This is a nine-hour charity concert in aid of the Chilterns branch of the Samaritans who, without financial aid, are in danger of closure. BBC-TV network director John Ross-Barnard is the man behind the organisation of this open air event and he aims to please all tastes in his musical presentation. Bryan Chalker, Country Fever, Geordie, Nashville Teens, Neil Sedaka, Settlers, Southern Ramblers, Thoma-hawk and Wizzard are just some of the acts who will ensure that the aim is met.

+++ +++ +++

ANOTHER organisation to become involved with the music is Bulmer's Cider and, during the course of Hereford's Cider Festival (May 25-June 3), they'll be holding folk and country music evenings.

The line-up for the Country Night (June 2) features Bryan Chalker, the Kelvin Henderson Band, Cliff Whelan, Liz Aldington and the Southern Ramblers while the Folk Night (June 3) features Lyn and Graham McCarthy, Orange Blossom Sound, Gas Works, Joe Stead and Johnny Silvo and Dave Moses. The comping duties will be handled by Murray Kash.

U.S. CHARTS

singles

albums

1	4	FRANKENSTEIN	Edgar Winter Group	Epic
2	6	MY LOVE	Paul McCartney & Wings	Apple
3	5	DANIEL	Elton John	MCA
4	2	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE	Dawn featuring Tony Orlando	Bell
5	1	YOU ARE THE SUNSHINE OF MY LIFE	Stevie Wonder	Tamla
6	9	PILLOW TALK	Sylvia	Vibration
7	3	LITTLE WILLY	The Sweet	Bell
8	7	DRIFT AWAY	Dobie Gray	Decca
9	10	WILDFLOWER	Skylark	Capitol
10	13	HOCUS POCUS	Focus	Sire
11	11	REELING IN THE YEARS	Steely Dan	ABC
12	20	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY	Barry White	20th Century
13	8	STUCK IN THE MIDDLE WITH YOU	Stalers Wheel	A&M
14	22	PLAYGROUND IN MY MIND	Clint Holmes	Westbound
15	16	FUNKY WORM	Ohio Players	Westbound
16	12	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA	Vicki Lawrence	Bell
17	18	THE RIGHT THING TO DO	Carly Simon	Elektra
18	19	THINKING OF YOU	Loggins & Messina	Columbia
19	23	STEAMROLLER BLUES/FOOL	Elvis Presley	RCA
20	14	DAISY A DAY	Jud Strunk	MGM
21	27	I'M DOING FINE NOW	New York City	Chelsea
22	25	RIGHT PLACE, WRONG TIME	Dr. John	Atco
23	26	LEAVING ME	Independents	Wand
24	15	THE CISCO KID	War	United Artists
25	30	WILL IT GO ROUND IN CIRCLES	Billy Preston	A&M
26	29	NO MORE MR. NICE GUY	Alice Cooper	Warner Brothers
27	28	IT SURE TOOK A LONG, LONG TIME	Lobo	Big Tree
28	31	ARMED AND EXTREMELY DANGEROUS	First Choice	Philly Groove
29	35	ONE OF A KIND (Love Affair)	Spinners	Atlantic
30	43	LONG TRAIN RUNNING	Doobie Brothers	Warner Brothers
31	33	SUPERFLY MEETS SHAFT	John & Ernest	Rainy Wednesday
32	37	AND I LOVE YOU SO	Perry Como	RCA
33	34	TEDDY BEAR SONG	Barbara Fairchild	Columbia
34	59	GIVE ME LOVE (Give Me Peace On Earth)	George Harrison	Apple
35	36	I CAN UNDERSTAND IT	New Birth	RCA
36	17	OUT OF THE QUESTION	Gilbert O'Sullivan	MAM
37	38	HEARTS OF STONE	Blue Ridge	Rangers
38	39	LET'S PRETEND	Raspberries	Fantasy
39	42	GIVE IT TO ME	J. Geils Band	Capitol
40	44	CLOSE YOUR EYES	Edward Bear	Capitol
41	41	DRINKING WINE SPO-DEE O'DEE	Jerry Lee Lewis	Mercury
42	50	DADDY COULD SWEAR I DECLARE	Gladys Knight & The Pips	Soul
43	46	BACK WHEN MY HAIR WAS SHORT	Gunhill Road	Kama Sutra
44	47	BAD, BAD LEROY BROWN	Jim Croce	ABC
45	45	I KNEW JESUS (Before He Was A Star)	Glen Campbell	Capitol
46	49	YOU CAN'T ALWAYS GET WHAT YOU WANT	Rolling Stones	London
47	52	NATURAL HIGH	Bloodstone	London
48	24	SING	Carpenters	A&M
49	57	BEHIND CLOSED DOORS	Charlie Rich	Epic
50	21	THE TWELFTH OF NEVER	Donny Osmond	MGM

from Billboard

1	2	BEATLES 1967-1970	Apple
2	1	LED ZEPPELIN Houses of the Holy	Atlantic
3	3	BEATLES 1962-1966	Apple
4	5	EDGAR WINTER GROUP They Only Come Out at Night	Epic
5	4	BREAD The Best Of	Elektra
6	6	PINK FLOYD The Dark Side of the Moon	Harvest
7	8	ALICE COOPER Billion Dollar Babies	Warner Brothers
8	7	ELVIS PRESLEY Aloha From Hawaii Via Satellite	RCA
9	10	FOCUS Moving Waves	Sire
10	9	GLADYS KNIGHT & THE PIPS Neither One Of Us	Soul
11	16	SEALS & CROFTS Diamond Girl	Warner Brothers
12	14	STEVIE WONDER Talking Book	Tamla
13	32	PAUL McCartney & Wings Red Rose Speedway	Apple
14	18	JEFF BECK, TIM BOGERT & CARMINE APPICE	Epic
15	21	DEEP PURPLE Made in Japan	Warner Brothers
16	17	ELTON JOHN Don't Shoot Me I'm Only the Piano Player	MCA
17	20	DOOBIE BROTHERS The Captain & Me	Warner Brothers
18	25	SPINNERS	Atlantic
19	11	WAR The World is a Ghetto	United Artists
20	38	J. GEILS BAND Bloodshot	Atlantic
21	22	PROCOL HARUM Grand Hotel	Chrysalis
22	23	FACES Ooh La La	Warner Brothers
23	12	TEMPTATIONS Masterpiece	Gordy
24	24	JOHNNY WINTER Still Alive & Well	Columbia
25	29	DONOVAN Cosmic Wheels	Epic
26	19	STEELY DAN Can't Buy a Thrill	ABC
27	37	CABARET Soundtrack	ABC
28	15	DIANA ROSS/SOUNDTRACK Lady Sings the Blues	Motown
29	81	DAVID BOWIE Aladdin Sane	RCA
30	26	DONNY OSMOND Alone Together	MGM
31	27	THREE DOG NIGHT Recorded Live in Concert - Around the World With	Dunhill
32	30	CARLY SIMON No Secrets	Elektra
33	35	MANDRILL Composite Truth	Polydor
34	13	HUMBLE PIE Eat It	A&M
35	28	BYRDS	Asylum
36	42	DAWN featuring Tony Orlando Tuneweaving	Bell
37	39	JERRY LEE LEWIS The Session	Mercury
38	40	RICK WAKEMAN The Six Wives of Henry VIII	A&M
39	93	AL GREEN Call Me	Hi
40	46	NEW BIRTH Birth Day	RCA
41	43	ANNE MURRAY Danny's Song	Capitol
42	77	STEPHEN STILLS & MANASSAS Down The Road	Atlantic
43	52	FOCUS 3	Sire
44	33	MAHAVISHNU ORCHESTRA Birds of Fire	Columbia
45	60	BARRY WHITE I've Got So Much To Give	20th Century
46	99	ISAAC HAYES Live at the Sahara Tahoe	Enterprise
47	50	CRUSADERS The 2nd Crusade	Blue Thumb
48	56	JACKSON FIVE Skywriter	Motown
49	58	WISHBONE ASH Wishbone Four	MCA
50	51	STEALERS WHEEL	A&M

STATESIDE

American Singles

by James Hamilton

JACKSON 5: Hallelujah Day; To Know (Tamla Motown TMG 856). Happy herky-jerky optimistic chanting, surely not unconnected with the Vietnam withdrawal? Despite this topicality, not a notable success in America. The lovely slowly lilting flip is somewhat Stevie Wonderful and should appeal to more than just J5 fans.

THE INDEPENDENTS: Leaving Me; I Love You, Yes I Do (Pye 7N 25612). One that creeps up on you, this super-slow lurcher by the guys revered for their "Just As Long As You Need Me" has taken its time to creep to the top of the US R&B Chart. Its tender cool crooning, slightly impressionistic, is complemented by a sweet harmony and lush guitar fast flip.

WHATNAUTS: Instigating (Trouble Making Fool); I Can't Stand To See You Cry (GSF GSZ 9). Still rising R&B, this gently finger-snapping wailing Sweet Soul goodie, arranged by Bert Keyes, is penned / produced by the great George Kerr (for more fax, see under "O'Jays" elsewhere in this ish). The beautiful dead slow flip was even penned by the Poindexter Brothers, who had the same duties in the Kerry / O'Jays' old Bell days!

SOUL GENERATION; Million Dollars; Sailing (Sticky STY 2). Yet another dead slow Soul Vocal Group wailer - whatever's happening here this week?! Specialist in appeal, maybe, but those specialists are gonna love it! Friends of Distinction feel to the pretty slow flip.

THE NEW BIRTH: I Can Understand It; Oh, Baby, I Love The Way (RCA 2360) Harvey Fuqua's big group on an emptier, more percussive, treatment of Bobby Womack's "Understanding" classic groover. Harvey's own slow flip has a dramatic structure, plunking bass and - dare I say it again? - Friends Of Distinction-type girls / guys singing.

MAJOR LANCE: Ain't No Soul (Left In These Old Shoes); Investigate (Contempo C 9). Although recorded live at "The Torch" in Stoke, these versions of Major's old hits are much, much better than might have been expected / feared. The booming bass and soul clapping audience have replaced to advantage the rather reedy backing of the original "Ain't", while Major's unencumbered voice brings to life "Investigate" (the pedestrian, original of which was, in any case, a British recording).

THE SOUTH SIDE MOVEMENT: I've Been Watchin' You; Have A Little Mercy (Pye 7N 25615). "Look-A Py Py" slow funk rhythm and hoarse spaced-out vocal, offset by some bell-like brass bits and subtle guitar. More good guitar, in tighter style, on the brassier faster flip.

QUIET ELEGANCE: Mamma Said; I Need Love (London HLU 10409). From Hi, and produced by Willie Mitchell with his customary comfortable sound, these three girls come on mellow and soulful to the smoothly bouncy backing. The slower flip is even more Soul-satisfying, and is likely to have a longer-lasting appeal.

JOE SIMON: Step By Step; Talk Don't Bother Me (Mojo 2093030). Two up-tempo sides, the smoother flip had split sales until the harder-knocking easy clomper top went ahead up the pop charts.

GATO BARBIERI: Last Tango In Paris; Return - Tango (La Vuelta) (UA UP 35505). Three months late, we finally get the composer's own original soundtrack recording of the slinky movie theme which must eventually be both an Oscar nomination and a smash for someone, once the flick goes on national US release. Lotsa strings before the late-starting sax, plus a flip that really IS a Tango - albeit a rather incidental, lushly Gallic one.

LIZA MINNELLI: Cabaret; Maybe This Time (Probe PRO 590). Wonderful what an Oscar can do: now the "Cabaret" LP is climbing the US Charts again, and we get Pookie herself on the jolly (but thinly backed) title tune, flipped by one of the flick's big emotional builders. My cynicism does not extend to the movie itself, which is truly a mind-numbing experience that shouldn't be missed. Liza can also be heard on: Dancing In The Moonlight; Don't Let Me Be Lonely Tonight (CBS 1520), an unfortunate choice, as she manages to do a better job of over-kill on Boffalongo's classic than even King Harvest. At least she brings an authentic touch to James Taylor's after-hours cocktail lounge flip, but the strings seem unnecessary.

JIM WEATHERLY: Neither One Of Us (Wants To Be The First To Say Goodbye); Old Kentucky Moon (RCA 2367). The man who wrote it, sings it (it being Gladys Knight's US chart-topper), and - guess what - it was a sentimental Glen Campbell-type country number as originally conceived. It was also equally chart-worthy. That ole pedal steel gets into the John Denver-type flip.

MOSE JONES: Here We Go Again (MCA MUS 1202). Produced by Al Kooper, with lots of inventive tricks, this interestingly developing mainly instrumental slowie begins with tinkling guitars and moody cellos before progressing through synthesized crashes and burbling organ to high weazling and smokey gruff vocals. There's an insistent chinking rhythm which, more than anything, lends this a satisfying nervous tension comparable with that of the otherwise dissimilar "No" of Bulldog. In other words, I like it.

THE SHAKERS: One Wonderful Moment (Probe PRO 582). This six years old Cashman and Pistilli-penned perky stomper is doing well with a certain type of disco-goer. It sounds a bit like the Bachelors sing the 4 Seasons, to a lightly hustling backing with an echoing backbeat at the end of every bar.

GLEN CAMPBELL: One Last Time (Capitol CL 15748). Glen's great current US hit stomper, the Neal Hefti-penned "I Knew Jesus (Before He Was A Superstar)", not only has too-much words but also is a proven discotheque smash: why it isn't out here instead of this almost morbid plodding plea, Superstar knows.

BARBARA FAIRCHILD: Teddy Bear Song; (You Make Me Feel Like) Singing A Song (CBS 1419). Now climbing pop, this top country hit is a charming little bit of wishful thinking, winsomely sung complete with country twang to an unobtrusive gentle backing. The slightly beefier flip would have made a good Eurovision entry for the New Seekers.

Straight from the States

JOHN & ERNEST: Super Fly Meets Shaft (Rainy Wednesday). Back in 1956 there was a famous American hit called "Flying Saucer, Parts 1 & 2" by Buchanan & Goodman (available here on UA's "Deeper Into The Vaults" LP, UAS 29153). It consisted of a mock radio news item featuring an interviewer's questions, the answers to which were pirated snippets from top hit records of the day (Presley, Richard, Platters, etc). Legend has it that the team responsible were jailed or otherwise dealt with as a result of this copyright violation (which itself sold a million!) Since then there

have been other similar records - both Motown and James Brown have had their material used legally, while pirated material was on a "Nixon vs. Kennedy" debate, amongst others. Now Dickie Goodman, of the original hit, has joined Sal Passantino to make a modern Soul up-dating of his original idea, with the news item being about the President's enlistment of Shaft in the search for Superfly! Thus, the question "What seems to be the problem?" is answered by the President in the voice of James Brown with "I got ants in my pants and I need to dance!" "Mr. Presi-

dent, what are you and Shaft doin' in there?" "Holding hands, making all kinds of plans", in the voice of Billy Paul! Get the idea? It's chock full o' laffs, thanx to the out-of-context contributions of James Brown, Temptations, 4 Tops, Billy Paul, Detroit Spinners, Isaac Hayes, O'Jays, Curtis Mayfield and Jermaine Jackson. I hope you can hear it!

THE STYLISTICS: You'll Never Get To Heaven (If You Break My Heart) (Avco). On "People Make The World Go Round", Thom Bell had the

Stylists sounding as though they were singing Bacharach & David when they weren't. Now he has done likewise when they ARE, and the teaming is absolutely perfect! Russell Thompkins Jr's crystal clear Sweet Soul voice was obviously MADE to sing those sweetly melodic pretty-pretty Bacharach & David lines. Now, just as the two writers have parted company, maybe their work will live anew, if producer Bell decides to let the Stylistics run with the success formula. This certainly looks set for success, as it hit last week's Hot 100 straight off at number 77.

Nazareth spearhead 'Scotrock' invasion

by Peter Harvey

OCH aye, hoots mon, and noch the noo. Dust down your sporrans and clean up your kilt, the Scottish scream-scene is on the way.

Forget the more obvious names and think about bands who are pushing for fame: Average White, Glencoe, Stealers Wheel, and . . . of course, Nazareth.

"I tell you there's an invasion of Scottish groups and musicians in London these days," said Nazareth's half Spanish guitarist, Manuel Charlton.

"And I'll tell you the reason why, as I see it. People in London have forgotten how to play together. It's all a big ego trip for London musicians. They can't keep their bands together."

Talent

Strong words you may say, but 'Manny' is not a flippant character who criticises for the sake of it. In fact of all the group he probably said least as we chatted in a dressing room at the BBC Television Centre. But as soon as the question of recognition came up he was in there banging the drum for Scottish musicians.

"There's a whole wealth of talent up there just waiting to be recognised, it must be like Liverpool before the Beatles broke big." He talks intensely, his north of the border accent belying the Spanish features.

Yes, he does hope Nazareth can spearhead a wave of Scottish groups and yes, he would be recording various artists as soon as he found the time and money.

"You know he's like George Harrison or somebody up in Dunfermline," said the very amiable Pete Agnew, Nazareth's chunky bass player. "As soon as we get home they treat us like the Beatles and

everyone's ringing up Manny saying 'can you come and listen to so-and-so' hoping they can get a break.

"The fact is you only need to play half a dozen good gigs in London and you get some recognition but you can carry on for years in Scotland."

Drummer Darrell Sweet joins in: "It's true, we have a lot to thank people for in London."

Dan McCafferty chuckles from his corner and says: "Yes, but you try to get someone to come and see you up in Scotland. 'O.K.', they say, then you get a phone call saying sorry can't make it, me mother's just died."

They all agree that the only way a Scottish band can make it is by sticking together for a long time and working hard.

"It makes us laugh when we read reports saying 'Working Man's Band' about groups we know only work half the week," says Pete. "We turned professional two years ago and we haven't had a holiday since and we've worked nearly every night."

Involved

Darrell: "We want to feel totally involved with our music and the only way you can do that is by working hard every night."

Part of their success they put down to having a concise act.

"We're just a good time rock and roll band," says Manny. "We enjoy playing and we're not trying to

teach anybody anything. I mean we don't play numbers so I can play a flash solo. People get bored with those long numbers anyway."

So far Nazareth's judgment has proved pretty accurate. They have a single moving up the charts and an album that promises to do well. Next week they appear on *The Old Grey Whistle Test*, their second appearance on British television. "But we've been on TV in Germany about nine times," says Dan.

Festival

They also appeared on American television while touring over there and played a 300,000 festival that received not a single mention in any paper.

"That was incredible," says Peter. "We had to be flown in by helicopter because all roads were blocked. Then when we took the stage. Wow. It was like all the kids had been waiting for was rock."

All the band agree that was their best ever gig and even though it went unnoticed it seems the band have some sort of recognition at a high level in America.

Manager Derek Nichol explained: "The band's next single is to be produced by Leiber and Stoller, could be their next album will be too. It's also possible they will be writing songs because at the moment Nazareth have ideas for songs but just don't have time to get down and put them together."

Now that's quite a feather in their cap when you remember Leiber and Stoller made their name with artists like Elvis. Methinks this Scottish invasion has some merit after all. Pass the haggis and a wee dram o' Scotch and al be al the way doun te Inver Dunfermline to see how they do it . . .



ELVIS

HIS NEW SINGLE

"Polk Salad Annie"

RCA 2359

RCA Records and Tapes

MIRRORPICK-UPs

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

CROWBAR

Heavy Duty (Paramount SPFL 283). One of the roaringest and most successful Canadian groups they came to Britain recently but hardly had the best of luck. However this album, given a bit of promotion, should force their exuberance on more people — it's tough, raw, fierce, rarely-letting-up rock, and sample tracks of high skill are Listen Sister and the narrative The Beaver and the Eagle. Don't look for subtlety; just enjoy the powerful excitement.

RAVISHANKAR

In Concert 1972. (Apple SAPDO 1002). Shankar on sitar; Ali Akbar Khan on sarod, and table player Alla Rakha, recorded as a double album set at a concert in New York. Described aptly as a meeting of souls; and some quite astonishing technical achievements.

BABE RUTH: Ain't That Livin' (Harvest). Heavy, or heavy-ish band, with girl lead and a ponderous approach to back-beat . . . they just thud along and soon catch you up in the spirit of things.

ROY BUCHANAN

Second Album — (Polydor 2391 062). Versatile and sometimes ultra-ambitious guitar technician, hailed by many shrewdies as the best in the business. He gets full tonal range and style from both electric and acoustic and is right into the blues area of operation. Five of his own compositions herein.

TOMPALL AND THE GLASER BROTHERS

Great Hits From Two Decades — (Polydor 2460 196). Outstanding hits from the career of a highly-popular award-winning country team. Includes Snowbird, Help Me Make It Through The Night, Proud Mary and Those Were The Days.

VARIOUS ARTISTS

Country Sides — (MGM 2353 080). Tompall and the Glaser Brothers, Hank Williams Jr., Lois Johnson and the "hard-drinking" Ben Colder are on this one, but there are several lesser names making a recorded debut for British audiences. Shows the range of country music.

STATUS QUO

The Best Of . . . (Pye NSPL 18402). Now reaping the rewards they long deserved . . . this retrospective set includes Down The Dustpipe, plus others under the old deal which should have done better in the charts first time round. Also of interest in tracing how the group's sound has developed.

JOE FARRELL

Outback — (CTI 13). Farrell operating on tenor and soprano saxes, plus various flutes and on piccolo. A two-year-old session of four tracks, with a superb backing team of Elvin Jones, Chick Corea, Buster Williams and that outstanding percussionist Airto Moreira.

SARAH VAUGHAN

Sarah Vaughan — (Mainstream MSL 1006). With orchestra conducted by Michel Legrand, and a huge orchestra it is, too — Sassy in superb ballad form, notably on What Are You Doing The Rest Of Your Life, and I Will Say Goodbye. She remains a true great.

VARIOUS ARTISTS

Music House. — Volume 3. — (Trojan TBL 192). Includes the Deltone's Hot Pants, five items from the Mellotones, a nice Soul And Inspiration from Paddy Corra, and a stand-out closer to side one in Happy People by the Cimarrons.

Promising Peter!

FRAMPTON'S CAMEL

(A&MHAMLH 68150): Having more or less escaped the 1960's pop-image, Peter Frampton here offers an album that is more based in blues than anything else. The band appear to do little more than provide backing for Frampton's generally good vocal and guitar work and he also takes the lion's share of the writing. The band seem to be aiming for a Stones-like sound and succeed in the repetitive All Night Long and White Sugar. The album is well produced by Peter himself and occasionally achieves a superb mix of guitar and piano sounds. A very good album but one that promises more for the future. GB.

VARIOUS ARTISTS

American Blues Legends '73. — (Polydor 2460 186). The touring show which hit Europe earlier this year — and the artists are Boogie Woogie Red, Lightnin' Slim, Snokey Pryor, Whispering Smith, Homesick James.

VAUGHAN MONRO

His Geatest Hits. — (Contour 2870 312). Way-back songs like Racing With The Moon, Riders In The Sky, and Mule Train were hits for the big-voiced American. In the 1950's he was an important star.

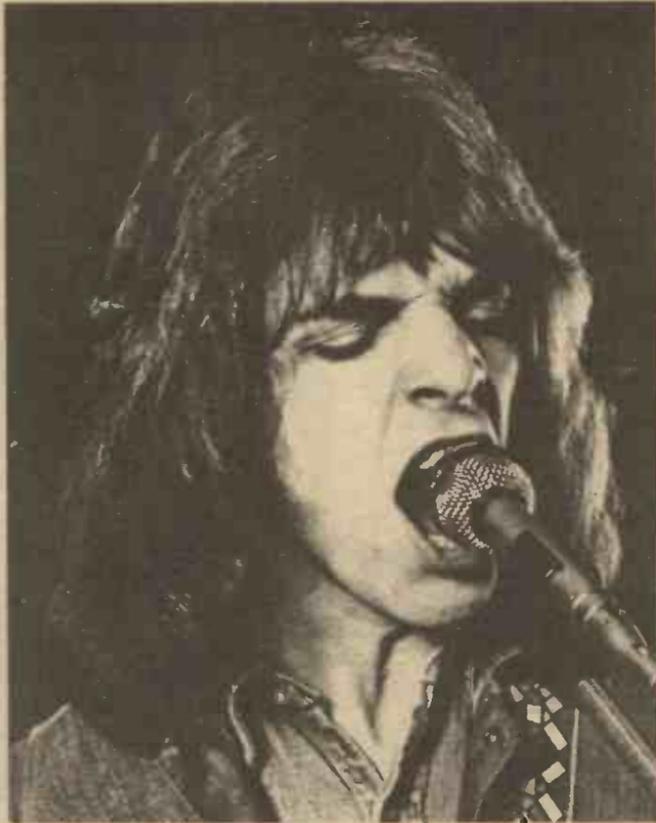
JERRY REED

Jerry Reed. — (RCA Victor). Now producing along with Chet Atkins, Jerry Reed stands out in the country field because of the deep-rooted care he puts into backings, arrangements and, in the final count, his phrasing. Big backing here, and flexible voice, on songs like Misery Loves Company and Careless Love.

Nice Naz

NAZARETH

Razamanaz (Mooncrest Crest 1): Nice packaging for this one with an electric blue sleeve shot by lightning. Recorded at the band's "Ganghut" in Scotland using the Pye mobile unit, the sound production is excellent — thanks to Roger Glover too. Though Nazareth have never been a band that I've enjoyed in the past, I have to admit this album captures a definite drive and fine spontaneous feel. Bad Bad Boy epitomises the whole collection with rip roaring vocals from Dan McCafferty, hot drumming from Darrell Sweet and a fine gelling of bass and guitar. There's slow paced moments too between the hard hitting numbers, which come at you without allowing a moment's breath. Strong stuff. V. M.



TOWNES VAN ZANDT

The Late, Great Townes Van Zandt (United Artists UAS29442): John Sebastian's remarks about the Nashville cats are proved right again — they certainly can play half as better than nearly everybody else. Well, here they go again with another top-class country singer/songwriter you probably don't know from Adam even though he's written for Elvis and Johnny Cash. Highly fine.

KING HARVEST

Dancing In The Moonlight (Pye NSPL 28174): A fairly strange mixture of sounds and styles ranging from country through rock and roll to heavy jamming type tracks. The sound is sometimes a little bit thin and occasionally cliched but the title track (the original hit version says the cover) is quite nice in an almost Drifters style and the heavier Roosevelt And Ira Lee features some pleasant organ and guitar work. Nice background music but it's not going to set the world on fire.

FAITH

Faith Brown Bag (BB LA085-F): The thing about Faith, of course, is that nobody is supposed to know who is in the group. A bit of a pointless publicity trick if that's what it is because this is really quite a good album. The nameless five (guitar organ, bass, drums and vocalist with added brass) are really excellent musicians. It's pointless trying to identify them. The don't sound particularly like anybody else but they do sound American. The first side is excellent, especially Sometimes, Sometimes and Answer To The Master. The second side is a bit boring apart from We're All Headed In The Same Way. A good, but not superb album.

CLIFFORD T. WARD

Home Thoughts (CAS 1066): The sort of album that immediately becomes part of your life. Title track could be a letter to his wife, "How is Worcestershire and how's your broken heart?" There's a children's choir joining in the chant "Yes Jesus Loves Me." Perhaps they are from the school where Cliff teaches? Some tracks have a jazz feel, others are folksy, and over all it's a collection of songs you want to hear over and over.

Simon loses direction

PAUL SIMON

There Goes Rhymin' Simon (CBS 69035) Just where Paul does go with this lightweight collection of songs is rather more difficult to discern than usual. The comment is still there, hidden and subdued amid clever and varied arrangements, but the instant appeal and truly memorable lines are missing. Once again he's influenced by West Indian styles. On one track he uses a jazz band and on two tracks there's a black vocal group underlining the Gospel feel. In between there's everything from Bridge Over Troubled Water-type schmaltz to a spot of light boogie. One for the collectors. P. H.

KEVIN AYERS

Bananamour (Harvest SHVL 807): A wholeheartedly delightful album from a man of great originality who's not yet reached the heights of popularity enjoyed by his ex-colleagues of Soft Machine; unlike whom, Kevin sings a consciously simple song and wears his heart on his sleeve. With a fine eye for the absurd, he doesn't get carried away with technical wonderment — a very warm and entertaining rocker is he. Do try and get a listen.

EDGAR BROUGHTON BAND

Oora (Harvest SHVL 810): This finely-packaged attempt at a unified work may be too earnest and downbeat to appeal to the unconverted, but should keep Edgar's considerable following well satisfied with its blend of heavy and acoustic rock.

GEORGE GERDES

Son Of Obituary (United Artists UAS 29402): A beautifully produced country-rock set from Nashville featuring some of the Area Code 615 musicians turning in their usual consummate work on a superior bunch of songs from Gerdes. Who, an unknown to me at any rate, bears a striking similarity to the excellent Loudon Wainwright III. Worth checking out.

PORTER WAGONER AND DOLLY PARTON

Burning The Midnight Oil. — (RCA Victor LSA 3134). Porter has been an established country man for twenty years or more, and Dolly brings the younger, more explosive singing style . . . so it's a pretty good match. Good humour stuff in Her And The Car And The Mobile Home.

HUNTER MUSKETT

Hunter Muskett. — (Bradleys 1003). Four-strong team who get a fat sound and the songs are quite outstanding. John Blair, story of a man off to the gallows; She Takes The Wine, romantic imagery; Rosie, gently philosophic . . . good songs generally well-sung. Some of the softer, slower vocal work suggests a very bright future for the group.

KALA

Kala. — (Bradleys 1002). Much of the material written by Shiva Jones, the singer-keyboard man. There's an overall feeling of gentleness; not too much direct distinction in some of the instrumental sounds, but songs touching on religious philosophy, on optimism about the state of the world; and the line in Thirsty Generation: Life's far too serious to take seriously.

HARRY STONEHAM

Hammond Hits The Continent. — (Columbia TWO 405). A series of organ hits, some top ten variety and others just familiar continental themes. Twenty-seven altogether, with small group backing.

WOODY HERMAN

The Raven Speaks. — (Fantasy FT 509). Very recent recordings and showing just how easy-swinging and pungent the latest "herd" is. Woody himself playing more soprano sax than of late, and Bill Stapleton's trumpet-flugel horn much in evidence.

THE FIVEPENNY PIECE

Makin' Tracks. — (Columbia SCX 6536). Girl and four boys and a very versatile team, whose work ranges from outstanding comedy to folk to pure pop. The songs are largely self-penned and the overall impression is of a personable, friendly group.

ROY EDWARDS

Stay Awhile. — (Grosvenor GRS 1019). A long-experienced band and television singer, who sings familiar ballads with a warmth . . . indeed a "golden brown" quality as described on the sleeve. Nicely arranged.

VARIOUS ARTISTS

Tighten Up Vol. 7 (Trojan TBL 196): Twelve more slabs of saucy bounce from the West Indies here, recorded more heavy on the bass throughout. Fine soulful vocals with Nicky Thomas coming out best, and a good deal of sly moog — particularly on Geffry Chang's UFO, a beautiful instrumental track — make this a fine budget buy. There's even a reggae version of Pat Boone's oldie Remember You're Mine — retitled here as Be Faithful Darling — by Clancy Eccles.



The war goes on

JOAN BAEZ

Where Are You Now, My Son? — (A and M AMLS 64390). The controversy is over side two — the top deck includes fair enough songs, like Best Of Friends, and A Young Gypsy, and Joan's crystal-clear voice does the usual spot-on job. But that side two — just the one item, the title of the record. And the whole thing is a ballad, spoken and sung, about Joan's stay in Hanoi, Vietnam, Christmas of 1972. She's captured, on a portable tape machine, the sirens, the bombs, the crack of rifle shots, women crying, sometimes women singing. There is also the voice of an Episcopal minister, relating and narrating. Joan says: "The war against violence has barely begun". But her cleverly-edited and poignant recording in Vietnam . . . "the rows of tiny coffins we've paid for with our souls" . . . the plea in the voice suggests that Joan's war is winning. An atmospheric, enduring album, this.

Peters and Lee make most of opportunity



PETERS AND LEE: Welcome Home (Philips 6006 307). That ole Opportunity Knocks show did the trick for Lennie and Di, but I've known Lennie round the various scenes for ages, and know that he's a first-rate blues-tinged singer, and good pianist. Here's the debut singer for the blind pianist / talent and his lovely partner . . . honest, it's a fine record. **CHART CERT.**

DOUG TAYLOR: Pheasant Plucker's Son (Avalanche 67328). This sounds like an Ed Welch production, thought I — BEFORE I'd heard it, but after I'd studied the title. Result is one of those tongue-twisters which will land many of us in trouble . . . well, YOU try saying it very fast. It's also got a catchy melody line. And, by the way, it's definitely an Ed Welch production! — **CHART CHANCE.**

THE REAL THING: Listen, Joe McGintoo (EMI 2025). I believe in this group, in their sound and their presentation. This is a change from the last one; a relaxed sound here, a build-up, some good vocal work, and a song that deserves a close think-listen. There's enough here, on a Steve Rowland production, but about to be promoted by Tony Hall . . . Enough to suggest a . . . **CHART CHANCE.**

BLACKBERRIES: Twist And Shout (A and M 7067). Produced by Steve Marriott and featuring Clyde King, Venetta Fields and Eille Bar Num. It's chicks with soul all the way, and it's a slowed-down sort of Twist and Shout and it's quite exceptionally good in the way it builds the atmosphere. It's an outsider maybe for the charts, but it's my biggest hope. — **CHART CHANCE.**



ALLAN CLARKE: Who? (EMI 2024). Song by the Clarke-Glynn partnership. Could well do well, because ex-Hollie Allan has the following and fan-support, and anyway because it's one of those romantically-slanted urgent-voiced productions which are lifted instantly out of the rut. There's a haunting effect on this one, and it really does deserve to make it big. Listen; listen again. Now do you see what I mean? **CHART CHANCE.**

MIRRORPICK

PETER JONES on the new singles

Instant commercialism by Mott might make it



MOTT THE HOOPLE: Honaloochie Boogie (CBS 1530). With the odd spoken bit in the middle, and to my mind the consequent slowing up of the action, this could either be a giant or a flop. However, there's enough melody line, enough instant commercialism, to suggest that it will make it, albeit only just. The chorus hook is just fine. **CHART CERT.**

GERRY MONROE: Goodbye Bobby Boy (Chapter 1 187). This is Goodbye Dolly I Must Leave You, the old World War 1 song, but dressed up with crowd effects to embrace the departure of Bobby Charlton from the footer scene. They didn't sing such a song when G. Best left the business; but then I'm ruddy sure HE will be back. Could be another charter for Gerry. — **CHART CHANCE.**

FRANKIE STEVENS: Sandy Sandy (York). Popular, indeed very popular, now via telly — and this is a semi-frantic sort of big-voice ballad which could easily hit the charts. Warned be!

SUNCHARIOT: Firewater (Decca). Upcoming team on a briskly businesslike song — it has a strong jerky quality, and . . . well, fire. Excellent vocal line.

DR. MARIGOLD'S: Hello Girl (Santa Ponsa). Drums-percussion intro, and as ever interesting vocal touches from Fred Radley — always consistent, but may well miss out again. Pity.

CAROLINE HALL: Ivory Tower (Philips). Promising award-winning 15-year-old songwriter, but she's chosen from Lynsey de Paul's outpouring for this pleasant single.

STU STEVENS: Honey What's The Matter (Young Blood Int). Home-brewed country singer who is building quite a name among the Hamilton IV's and Acuff's of this world.

PFM: Celebration (Mantecore). Otherwise Premiata Formiera Marconi — five strong beat team from Italy who have had hits themselves — with English lyrics added here by Pete Sinfield. Could make it.

JOHNNY BURTON: Auntie Vi's (Philips). Delivered with North-country Formby-like good humour and bounce-along stuff and so on and so on.

NOW: I Wanna Be Free (President). Good stage band, with mixture of musical styles . . . jazz, pop, almost classical. Strong vocal performance from Colin Miles.

MARIA LOPIS: I'm On Fire (President). South African lady tinkling along on a melody-line song — Chattering singing. Powerful, too.

GREENSLADE: Temple Song (Warner Brothers). Highly-touted four-strong band, brainchild of talented Dave Greenslade. Nice semi-Oriental feel to this debut single.

ANDY BOWN: Sweet William (GM). Andy's not only a talented, he's a real trier. This is a straightforward sort of bouncer not unlike his Herd days — but it comes from what I believe to be a fine all-round album of the same name.

KEITH HAMPSHIRE: First Cut Is The Deepest (A and M). Flexible treatment of the Cat Steven's song — with a big-building backing.

JEAN JACQUES PERREY: Minuet Of The Robots (Vanguard). Experimental electronic music, but matey, friendly and not at all daunting.

UNICORN: Cosmic Kid (Transatlantic). Group had a hit with P.F. Sloan, and used to back Billy J. Kramer and others. Nice, amiable so-so pop.

JAMES LEROY: Touch Of Magic (MAM). Sensitive vocal showing on a self-penned song that is of medium-only influence.

VERA LYNN: Remembering (Columbia). Theme from the movie England Made Me From The Forces' Sweetheart of Yore.

BELINDA BELL: If Only You Believe (Columbia). Clear-voiced chick, but the song didn't exactly stand out for originality.

GARY BOND: Disillusion Me (Polydor). Catchy, well-sung item from the good-looker who stars in Joseph and the Amazing Technicolour Dreamcoat . . . commercial, this.

Sing along with Anne

ANNE MURRAY: Children Of My Mind (Capitol CL 15750). Good to see how well Annie is doing now. She and I had a huge fight to get her started this side of the Atlantic! This is a well-paced, staccato bit of selling at first, then it gets right into a well-moulded commercial session. You'll sing along with it. That I'll promise. **CHART CERT.**



A tribute to Bobby Charlton

TRIBUTE: Bobby Charlton (JAM 48). We Chelsea supporters can stand only so much. This Man Charlton . . . now he was a good player but he's chucked it, and Peter Osgood, David Webb and Peter Houseman for England has to be the cry. However we Chelsea supporters are also fair. This one could make it. Lyrics by Tony Norman. All about Bob's scene. **CHART CHANCE.**

RORY VINCENT: Missing You Darling (Columbia). String-laden ballad of perky tempo, but all very predictable, alas.

THE SENSATION: Lady Put Me Down (Sticky). Four-strong group who were Heatwave and now are building quite a reputation via radio. A varied-mood single, but not of hit status.

BORDERLINE: Don't Know Where I'm Going (Avalanche). From upcoming album — a jerky sort of production, but not a bad melody line.

HOT ROD: I Want You (All Night Long) (President). Grunt-inducing slab of that urgency one would expect from the title statement.

BARRACUDA: Summer Girls (EMI). Off-beat vocal sound, but the song has a topicality and amiable tempo. Could be commercial.

ANGIE MILLER: Stardust In Your Eyes (RAK). Girl-sung piece which doesn't pack much of a basic punch, material-wise.

SECTION: Put A Little Love Away (RCA). Cleanly-sung ballad with string behind and a nice chorus line.

SAMUEL JOHNSON: I Like You Babe (GL). Off-beat, a bit deliberately corny, but not of hit sounds.

THE BUFFONS: Donna (CBS). Old Ritchie Havens song — sung slowly, moodily, draggily.

HAYDEN WOOD: I Don't Wanna Lose You (JAM). Strident, but exciting sounds here — a pretty full production, and it powers along.

TRANQUILLITY: Dear Oh Dear (Epic). One of those 1930's jobs, as projected through megaphone. Right?

THE SINGING PRINCIPAL: Thank You Baby (Action). Slow-starting vocal line-up which ends in a pretty slow, but romantic way, too.

HOTSHOTS: Snoopy Versus The Red Baron (Mooncrest). Self-explanatory title, but who will win . . . doggy or dogged?

ROCKMORE WILLIAMS: It was (Mooncrest). Rock writer-singer — it's an okay sound, but a bit over-forced and rigid . . . the guy who wrote Beg, Steal Or Borrow.

KIDDIEWINKS: We Don't Need Ya (Avalanche). Youthful chorus over hefty-beaty backing — there's something rather catchy about it, which could score.

reggae corner

TITO SIMON: Build It Up (Horse). Jamaican of considerable style, vocally — a high-pitched but intensely accurate voice . . . an experienced reggae voice, here showcased in a positive sea of strings. It's a catchy song, to; one will break into the "normal" charts given the right kind of promotion. Nice Clancy Eccles production. **CHART CHANCE.**

Not a lot of reggae stuff about this week, but **SLIM SMITH** on Let Me Love You (Green Door) does a fairly urgent job. Different mood on Don't Throw Stones by **SIDNEY ROGERS FIGHTERS** (Big Shot), with some odd whining sounds.

JIMMI LONDON sings Jennie (Dragon), with voice apparently coming from that delicate cloud way up there. From **CORNELL CAMPBELL:** Give Me Love (Green Door), a high-harmonised production.

But me, I liked specially **ADINA EDWARDS** singing the Paul Simon song Why Don't You Write Me (Dragon) — real, perky, incisive stuff, this.

MIRRORMAIL



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

Come back Bowie-san

I AM a Japanese girl, 15 years old, and I am a fan of David Bowie. He came to Japan and about 500 people came to Yokohama Harbour to meet him, so he was very happy. Perhaps he saw Kabuki play?

I saw the concert on April 20, which was advertised on TV. Many people in clothes like his came to see it.

David Bowie came rising from the bottom of the stage and his hair was very beautiful and red. I was impressed by that. Space Oddity was the best number, and there was a mirror ball which turned around above the stage.

His costumes had a Japanese style, and he changed them eight times. I thought that

most dramatic and beautiful. Everybody themselves at the concert, and many people went up on the stage to hold David.

In the end he took off his white costume and threw it out to the people. When the concert was over five girls sitting behind me were so impressed that they began to cry.

I hope he will come to Japan again

Kaori Koizumi
484 Nogawa Takatu-ku,
Kawashaki-shi,
Kanagawa-Ken,
Japan.

VAL: It's really nice to hear from you Kaori — just shows how international music can be. I understand that David did in fact become very impressed by Kabuki.



Goodbye Peter we'll miss you

I WAS very upset to hear that Peter Doyle is leaving the New Seekers and I am sure that it will be a hard job to replace him for he is talented and extremely entertaining. And he always will be. I think he will do well as a solo artist and I'm sure he will have a big following from the beginning.

But he will always be a New Seeker to me. He has given me a lot of pleasure over the past year or two and I hope no one is bitter about it but I think the New Seeker days end with his departure.

Let's hope his last record with the Seekers, released in June, will be a big hit.

Janice Green

8 Sunderland Avenue,
Morpeth, Northumberland.

More needle time

WOULDN'T it be nice if we could have more needle time for today's music on Radio One. Maybe the Beeb could even give us a 24-hour service.

Programmes like Your Hundred Best Tunes surely hold no interest for Radio One fans, but when the stations get together on Sunday evenings that's your only choice. Take it or leave it.

How about a return to the scheduling of the late sixties when we had Top Gear to keep us happy on Sunday evenings.

And one more thing. Why give Kenny Everett just one hour a week? His show must be one of the best and deserves to be longer.

Derek Day
46 Maclean Road,
Honor Oak Park,
London SE23.

Perry a natural

IT'S GREAT to see Perry Como back in the charts again after two years' silence. In these days when quality records are few and far between, it's good to know that when such records are released they are still appreciated.

This is Perry's 40th year as a singer yet he is just as relevant today as he ever was and his success has come entirely through good singing and a natural personality with no headline seeking in an era when it seems fashionable to knock other artists.

Perry may be a grandfather and in his sixties but his survival in the frail world of pop is proof positive that good music and his excellent brand of singing are never out of fashion. M. Howe (aged 18)
1 Medway Court,
River Way,
Andover, Hants.

Nazareth the new Purple?

AT LAST! The record of 1973 has been released. I'm talking about Razamanaz by Nazareth, a brilliant album by a brilliant band.

The guitar playing is outstanding all the way through and the vocals knock spots off singers like Rod Stewart and Noddy Holder. If this isn't the new Zep or Purple my name's not.

Lee Wilson
1 Beechdene,
Acorn Estate,
Peckham, London
SE15.

Cohen critix are too heavy

AS THE PROUD owner of Leonard Cohen's Live Songs album, I feel I can no longer suppress my feelings at the hostile and almost vindictive press his latest work has received. In my opinion the creative individuality of Cohen has reached new heights in songs like Passing Thru and Queen Victoria enriching and complementing the haunting quality of his more familiar songs.

Leonard Cohen is a sensitive songwriter and poet who recogni-



ses the fragile barriers between life and death, space and time, and his exploration of human relationships is both tender and beautiful. Is this any reason to taunt him and his work?

Either you're with Cohen or you're not, but to stigmatise the man as a funeral singer who has added mourners to his personal depression is an outrageous response to what is a valuable follow-up to the excellent albums already available from this rare talent.

Colin Brinton
1a Steele House,
Harwich, Essex.

WHAT HAS happened to all the New Seekers fans that got I'd Like To Teach The World To Sing, Beg Steal Or Borrow, and Circles, into the top five? Pinball Wizard . . . was one of the best singles the group have ever made but it didn't even reach the top ten. The next New Seekers single, Goodbye Is Just Another Word, will almost certainly be the last one Peter makes with the group. Please, please New Seekers fans, give the group another number one and Peter a good send-off. I saw them on tour and they really deserve it.

Broken-hearted
Seekers fan

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THE FIVE PAGE

The Jacksons are all about to become uncles!

Dear J5 People,

No, I've not been kidnapped, but I've just returned from a trip home to the States to see my mom and dad. The J5 are fine, but once they heard I was entering the country (even though I'm from New York) they packed their bags and fled to Japan before I could get to them. While in Japan, they figured they might as well make the best of it, so they played a few concerts to sell out audiences and tried to sneak back to LA and disconnect their phone before I could get to them, but it didn't work.

Seriously though, the Jacksons' Japanese tour was an enormous success and the group are currently getting themselves in shape to hit the road again - first to Australia and for their annual tour of America. But don't worry, I was assured, they'll be here before the year is over.

The biggest news I got when I was there was, of course, that the Jacksons are all about to become Uncle's... Tito and his wife are expecting a baby in August and that was really what most of the excitement was. It was also Jackie's birthday during my stay and that took up a lot of their time. (By the way for those of you who wish to send presents and cards to Jackie, send them to me and they'll be forwarded unopened. They'll be late, but Jackie understands completely being that I couldn't send them from London if I was in New York... so send all those love letters, etc, for Jackie in the next two weeks, please).

To so many of you, I know, the success the J5 have had is a dream and a goal you've had for yourself. So, since my time to talk to the guys was very very short, I asked them to tell me what dreams and goals they have. I had written the question to them in a letter prior to my trip and when I rang LA and spoke to Papa Joe Jack-

son he read me a list of the boy's answers (which I'll put in a bit later).

More news... The Jacksons album Skywriter is coming out here in June!!! And here are all the dirty little details



TITO: expecting a happy event

of what you'll hear when you put the needle on the record. There are 10 songs. The first is called Skywriter, it's an amazing tune with a jet plane that literally zooms from one speaker to another similar to an old Supremes record called Reflections. Then comes Hallelujah Day which is the group's current US and now UK single. It's a peppy song which has great meaning in the States as it helped to celebrate the end of the long Vietnam war. To be honest it takes several listenings to warm up to the tune. But it's an incredible disco record as I found out first hand because it was played several times a night in several of the New York City discos I went to. Do give it a chance.

Track three is called The Boogie Man, and I think it must have been written while the composer was watchin a re-run of "Dracula" on TV, it's all about how the Boogie man's gonna get you, and this snidey lead guitar which kind of creeps up behind you and says BOO. Track four is a nice little love song called Touch. Yes, Supremes fans it's the same number that the girls titled one of their albums a while ago.

The last song on side one is that mysterious number so many of you have asked about: Corner of the Sky. It was a hit US single and is from an award winning musical show called "Pippen" which will open in the West End some time this year via Mr. Robert Stigwood, super showman. Like, Hallelujah Day, it's got a great message about how each of us has to find what's right for us, "got to find our corner of the sky." Side two opens with a Four Tops goodie I Can't Quit Your Love which was a single in the States for the Tops many months ago. Then comes Uppermost, a catchy tune from my fave rave writer, Clifton "Looking' Through The Windows" Davis, then a couple of more goodies, World Of Sunshine, and (ready for this title) Ooh, I'd Love to Be With You.

The last track is another disco favourite around the dee jays in New York. It's called You Made Me What I am (Today): The bass guitar is just too unreal for words! The whole song is just too unreal for words! (By the way I like this song a lot), and if there are any deejays reading this, you should really listen to this song. It just got everyone in the discos off their feet, howling!!! and besides all that, lady readers - it's a fantastic song to dedicate to someone whose really stuck by you through thick and thin. (Know what I mean).

Anyhoo, before they

carry me away, MICHAEL ALSO HAS A NEW ALBUM!!!! It's set for UK release in July and it's called Music and Me. There are 10 songs on the LP. My very, best, whole, favourite is called Doggin' Around.

It's an old classic by one of my oldie moldie favourites - the very very talented Jackie Wilson. And Mr. W., I think you're gonna like this version. Mike just soars through about a hundred octaves in one breath - it's one of those songs you love because you CAN'T sing along (the notes get too high), but Mike makes the song majestic and the rest of the brothers do SOME job keeping up with towards the racy end.

Now, on to the rest of this album. It's rather nice. The old Supreme's song With A Child's Heart is Michael's new single and it's nice and gentle and soft and mushy and sigh... He also applies his R&B talents to Happy; the love theme from Lady Sings The Blues, a beautiful new version of Oscar Hammerstein's All The Things You Are, a very very good version of Billy Paul's Johnny Raven (good nuff to be a single I think), the title track, Morning Glow another tune from "Pippen", a few original tunes done just for Mike and a lovely version of Too Young.

Now, I know the sceptics are thinking... Hammerstein, movie and play themes... hmmm. Dat's okay folks, this gent handles 'em all like they were nothing. Listen to Doggin' Around and tell me, that Michael can't whip the pants (or trousers as you say here) off quite a few of the soul singers around. He is a soul singer; not just another pretty face!

Next, The Jacksons - what are their goals? Jackie: "To do more benefit shows; we love doing them, and kids who don't have the money, or are disabled or don't have parents, get to have a good time and get their mind off their problems - at least for a while anyway. And when you help someone else; it makes you feel good too."

Tito: "I'd like to do more serious photography work. When we're on the road, I usually just snap away and after the tour, send the pictures to the drug store (chemist) to be developed. I'd like to learn how to develop my own pictures, and maybe even put a darkroom in the basement if it doesn't soon get surrounded by drying diapers!"

Jermaine: "I hope to have a million selling record in Britain.



MARLON and RANDY: in action!

Well, I can hope for one, anyway."

Marlon: "I don't know if you'd call it a goal, but if there's something I'd like to try to do more often it would be to see my relatives in Gary, Indiana more. But, there never seems to be enough time."

Michael: "I want to grow a few more inches, so I can see the view from up there like Jermaine and Jackie do. Dad, Jermaine just said to tell you that if I grow a few inches, then I will have reached my goal. Get it? Really, Jermaine..."

Randy: "Just to keep playing for people, but maybe one day we'll all get to play different instruments on stage. I can play piano and drums, too."

Well, that's all for this week. I'll tell you about my short chat with Joe Jackson soon. Sorry I scared so many of you. No I didn't disappear. RM, is giving me a full

page the last week of every month and a news column for the weeks in-between (provided I dig up some news to go with it).

I'm afraid we'll have to suspend the poetry, section with many regrets as space is hard to come by. I bunged off the remaining poetry to the boys while in New York. Just because we don't print it doesn't mean that many of you should stop writing it.

Both Jermaine and I (bet ya didn't know we had something in common) keep diaries of poetry and things that we write. No one will even see them, as they're very personal, but if you're creative enough to send me a poem, then many of you I'm sure must have wonderful minds, so don't stop writing. Just keep a pad close to you at all times and save your pearls of wisdom. More jabbering next week...

love Robin

Win Super-Calendar Posters of sexy Jermaine Jackson

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TAPE GALLERY

New releases

ROD STEWART

"An Old Raincoat Won't Ever Let You Down". 8-track cartridge 7779 400, Musicassette 7145 004 (already released). At last "An Old Raincoat" is available on 8-track cartridge. This is Rod's first album with the real raw earthy sound that made him famous. Arranged by Rod Stewart, produced by Lou Reizner. Listen to "Handbags and Gladrags", Jagger/Richards' "Street Fighting Man". Really good vintage Rod Stewart, this release completes the Rod Stewart tape collection.

★ ★ ★

CHARLEY PRIDE

Pride Of Country Music. Available on mid-price tapes for the first time, this Charley Pride album contains many top country favourites performed in the inimitable style that has established Charley as the world's top country performer.

LIZA MINNELLI

Liza With A Z. Watch Liza Minnelli emerge as the musical star of 1973. With "Liza With A Z" the CBS debut album of her recently televised spectacular, the first one-woman TV show in 4 years. A tremendous album packed with the kind of talent that always wins applause. CBS 65212.

★ ★ ★

NEIL SEDAKA

Solitaire. Containing his recent hit single, this tape release of Sedaka's latest album will be welcomed by the many fans of his much praised mature style and beautiful new songs.

★ ★ ★

WILSON PICKETT

Mr. Magic Man. Wilson Pickett's first album on his new label contains a collection of exciting songs presented in his own uniquely magic style.

DONOVAN

Cosmic Wheels. Donovan's first album in a long, long time. And already rocketing up the charts. With 10 sparkling originals, a truly creative production by Mickie Most and a super-tight backing by some of the best musicians around (Bobby Keyes, Chris Spedding, Clive Shuman and Cozy Powell among others) it's not hard to see why. EPC 65450.

★ ★ ★

JOAN BAEZ

"Where are you now my son?" ZCAM 64390. New tape inspired by Miss Baez's recent visit to Vietnam. Mainly comprised of songs written by Joan herself or sister Mimi Farina with the one exception of Hoyt Axton's "Less Than The Song."

★ ★ ★

GARY GLITTER

Touch Me Zobel 222. Gary Glitter's new exciting tape containing his two recent hits "Touch Me", "Hello Hello I'm Back Again".

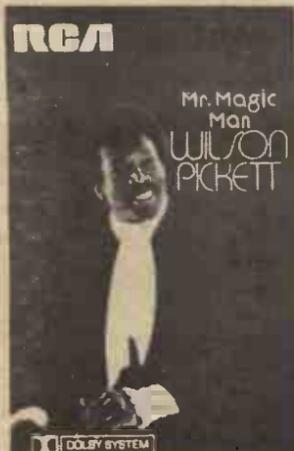
JERRY LEE LEWIS

"The Session" Musicassette 7553 032. The incredible Jerry Lee Lewis Session now to be available as a 2LP cassette. Some of the best tracks include his latest single "Drinking wine Spo-de-o-dee", "Memphis", "Taking my music to the Man", "Jukebox" and "High School Confidential". Well known Jerry Lee Lewis standards maybe but never performed like this before, with such an incredible line-up for a session. Artists featured include Kenny Jones of the Faces, Ten Years After's Alvin Lee, Rory Gallagher and Delaney Bramlett.

★ ★ ★

DETROIT EMERALDS

"You Want It You Got It". Musicassette 7208 100/8-track 7739 150. Super black soul tape which features their recent hit single "Feel The Need In Me". Listen to "You Want It You Got It" the title track and "There's a Love For Me Somewhere". All really beautiful arrangements. Really good listening from a group we are going to hear a lot more about.



Mr. Magic Man - Wilson Pickett - PK 11652



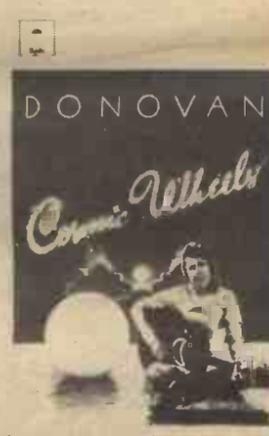
The Session - Jerry Lee Lewis - 7553 032



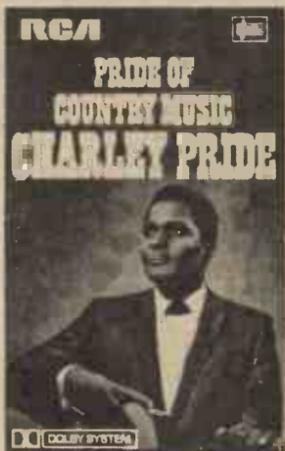
Solitaire - Neil Sedaka - PK 11653



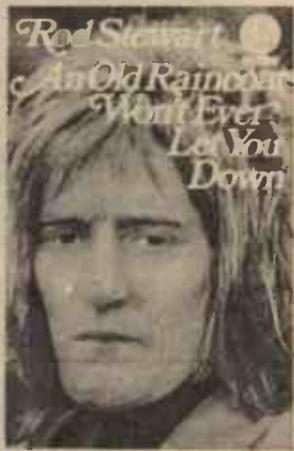
Touch Me. Gary Glitter. Zobel 222.



Cosmic Wheels - Donovan - EPC 65450



Pride Of Country Music - Charley Pride - MPK 184



An Old Raincoat Won't Ever Let You Down - Rod Stewart - Cartridge: 7779 400 - Musicassette 7145 004



Where Are You Now, My Son? Joan Baez. ZCAM 64390.



You Want It You Got It - Detroit Emeralds - 7208 100/8



Liza with a Z - Liza Minelli - CBS 65212