

Slade and Don Powell return — full picture spread

RECORD MIRROR

A BILLBOARD PUBLICATION

AUGUST 12 1973

STILL ONLY 6p

MUNGO JERRY'S
RAMBORSETT

SABBATH:
‘Music shouldn’t
be a heavy
brain trip.’

EX ANIMALS
Eric and Alan
on the changes
in their music

KEITH MOON,
the WHO’s
madhatter gives
an insight into
his latest brand
of lunacy.

**POP
POSTER SPECIAL:**
ROY WOOD
plus another
**GREAT
COMPETITION**

HOLE

RECORD MIRROR

RM/BBC chart

TOP FIFTY

SINGLES

This week	Last week	Weeks on Chart	SINGLES	
1	1	X	I'M THE LEADER OF THE GANG (I AM)	Bell 1321
2	5	X	YESTERDAY ONCE MORE	A&M AMS 7073
3	4	X	48 CRASH Suzi Quatro	Rak 158
4	2	13	WELCOME HOME	Philips 6006 307
5	8	X	SPANISH EYES Al Martino	Capitol CL 15430
6	3	X	ALRIGHT ALRIGHT ALRIGHT	Dawn DNS 1037
7	12	X	YOU CAN DO MAGIC	Limmie & The Family Cookin' Avco 6105 019
8	18	X	DANCING ON A SATURDAY NIGHT	Bell 1295
9	9	5	YING TONG SONG Goons	Decca F 13414
10	6	6	GOING HOME Osmonds	MGM 2006 288
11	11	6	TOUCH ME IN THE MORNING	Diana Ross Tamla Motown TMG 861
12	10	5	BAD BAD BOY Nazareth	Mooncrest Moon 9
13	7	8	LIFE ON MARS David Bowie	RCA 2316
14	24	3	SMARTY PANTS First Choice	Bell 1324
15	15	5	ALL RIGHT NOW Free	Island WIP 6082
16	-	-	YOUNG LOVE	Donny Osmond MGM 2006 300
17	26	3	SUMMER (THE FIRST TIME)	Bobby Goldsboro United Artists UP 35558
18	22	3	RISING SUN Medicine Head	Polydor 2058 389
19	28	3	LIKE SISTER & BROTHER	Drifters Bell 1313
20	13	8	GAYE Clifford T. Ward	Charisma CB 205
21	16	9	HYPNOSIS Mud	RAK 152
22	14	9	RANDY Blue Mink	EMI 2028
23	25	5	I'M DOIN' FINE NOW	New York City RCA 2351
24	34	3	I'M FREE Roger Daltrey / LSO & Chamber Choir	Ode ODS 66302
25	29	3	SAY HAS ANYBODY SEEN MY SWEET	Gypsy Rose Dawn Bell 1322
26	17	9	PILLOW TALK Sylvia	London HL 10415
27	19	8	FREE ELECTRIC BAND	Albert Hammond MUMS 1494
28	32	2	FOOL Elvis Presley	RCA 2393
29	39	24	TIE A YELLOW RIBBON Dawn	Bell 1287
30	20	7	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING	Elton John DJM DJX 502
31	33	18	AND I LOVE YOU SO Perry Como	RCA 2346
32	21	8	SKWEEZE ME PLEEZE ME	Slade Polydor 2058 377
33	23	11	BORN TO BE WITH YOU	Dave Edmunds Rockfield ROC 2
34	27	12	SNOOPY VERSUS THE RED BARON	Hot Shots Mooncrest Moon 5
35	41	2	I THINK OF YOU	Detroit Emeralds Westbound 6146 104
36	40	3	BAND PLAYED THE BOOGIE CCS	Rak 154
37	31	10	TAKE ME TO THE MARDI GRAS	Paul Simon CBS 1578
38	46	2	DEAR ELAINE Roy Wood	Harvest HAR 5074
39	30	10	STEP BY STEP Joe Simon	Mojo 2093 030
40	35	11	LIVE AND LET DIE Wings	Apple R 5987
41	-	-	I'VE BEEN HURT	Guy Darrell Santa Ponsa PNS 4
42	36	17	ALBATROSS Fleetwood Mac	CBS 8306
43	42	2	URBAN GUERRILLA	Hawkwind United Artists UP 35566
44	37	14	RUBBER BULLETS 10CC	UK 36
45	-	-	RUMOURS Hot Chocolate	Rak 157
46	-	-	ROCK ON David Essex	CBS 1693
47	-	-	NATURAL HIGH Bloodstone	Decca F 13382
48	38	9	FINDERS KEEPERS	Chairmen of the Board Invictus INV 530
49	-	-	PICK UP THE PIECES	Hudson Ford A&M AMS 7078
50	43	14	CAN THE CAN Suzi Quatro	Rak 150

ALBUMS

This week	Last week	Weeks on Chart	ALBUMS	
1	2	8	WE CAN MAKE IT	Peters Lee Philips 6308 165
2	3	X	ALADDIN SANE	David Bowie RCA Victor RS 1001
3	5	X	HUNKY DORY	David Bowie RCA Victor SF 8244
4	4	7	NOW & THEN	Carpenters A M AMLH 63519
5	7	7	AND I LOVE YOU SO	Perry Como RCA Victor SF 8287
6	12	56	SIMON & GARFUNKEL'S GREATEST HITS	CBS 69003
7	13	X	THE RISE & FALL OF ZIGGY STARDUST	David Bowie RCA SF8287
8	10	5	FOREIGNER Cat Stevens	Island ILPS 9240
9	19	2	GENESIS LIVE Charisma	Charisma CLASS 1
10	15	10	TOUCH ME Gary Glitter	Bell BELLS 222
11	8	X	THE BEATLES 1967/70	Apple PCSP 718
12	18	12	THERE GOES RHYMIN' SIMON	Paul Simon CBS 69035
13	16	3	SCHOOL DAYS	Alice Cooper Warner Bros K 66021
14	17	7	LIVING IN THE MATERIAL WORLD	George Harrison Apple PAS 10006
15	25	13	RAZAMANAZ Nazareth	Mooncrest CREST 1
16	13	3	MOTT Mott The Hoople	CBS 69038
17	26	X	SPACE ODDITY	David Bowie RCA Victor LSP 4813
18	9	4	LOVE DEVOTION SURRENDER	Carlos Santana / Mahavishnu John McLaughlin CBS 69037
19	6	21	THE DARK SIDE OF THE MOON	Pink Floyd Harvest SHVL 804
20	20	4	A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT	Nilsson RCA Victor SF 8371
21	21	84	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel CBS63699
22	24	26	CLOCKWORK ORANGE	O'S T Warner Bros K 46127
23	30	13	CLOSE TO YOU	Carpenters A M AMLS 998
24	31	2	OLE James Last	Polydor 2371 384
25	36	2	LINDISFARNE LIVE	Charisma CLASS 2
26	14	16	THE BEATLES 1962/66	Apple PCSP 717
27	39	5	TRANSFORMER	Lou Reed RCA Victor LSP 4807
28	27	39	BACK TO FRONT	Gilbert O'Sullivan MAM 502
29	45	X	THE MAN WHO SOLD THE WORLD	David Bowie RCA Victor LSP 4816
30	33	6	TUBULAR BELLS Mike Oldfield	Virgin V 2001
31	23	4	A PASSION PLAY	Jethro Tull Chrysalis CHR 1040
32	-	1	SIX WIVES OF HENRY VIII	Rick Wakeman A M AMLH 64361
33	37	3	TEASER & THE FIRECAT	Cat Stevens Island ILPS 9154
34	-	1	FOR YOUR PLEASURE	Roxy Music Island ILPS 9232
35	34	13	ALONE TOGETHER	Donny Osmond MGM 2315 210
36	35	2	THE BEST OF BREAD	Elektra K 42115
37	22	2	HARD NOSE THE HIGHWAY	Van Morrison Warner Bros K 46242
38	-	1	BOULDERS Roy Wood	Harvest SHVL 803
39	32	15	CABARET O. S. T.	Probe SPB 1052
40	-	1	MOVING WAVES Focus	Polydor 2031 002
41	-	1	PIPEDREAM Alan Hull	Charisma CAS 1069
42	47	5	SLAYED Slade	Polydor 2383 163
43	-	1	IMAGINE	John Lennon / Plastic Ono Band Apple PAS 10004
44	48	3	TAPESTRY Carole King	A M AMLS 2025
45	43	4	MEDDLE Pink Floyd	Harvest SHVL 795
46	-	X	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John DJM DJLPH 427
47	41	7	GLEN CAMPBELL'S GREATEST HITS	Capitol ST 21885
48	-	1	BILLION DOLLAR BABIES	Alice Cooper Warner Bros K 56013
49	-	1	EVERY PICTURE TELLS A STORY	Rod Stewart Mercury 6338 063
50	-	1	GILBERT O'SULLIVAN HIMSELF	MAM 501

chart chatter

SUZI seems to have blown it. Gary keeps the top spot. The Carpenters move within inches of number one. Donny comes in at 16. Barry Blue keeps moving fast. Limmie goes up. Bobby Goldsboro, First Choice, Drifters, are making fast tracks.

There's excitement in the 201 More outside with Roger Daltrey jumping ten places to 24. An inspired move of the record company that release! Dawn, somewhat less speed than expected, find themselves at 29.

The Detroit Emeralds should make the 30 next week. Dear Elaine from Roy Wood is climbing! CCS make only a small rise but the right way. Hey, Guy Darrell is making it really happen second time round.

David Essex, Bloodstone, Hot Chocolate (at long last in the 50) should improve their chart positions but can the same be said of Nazareth? Blue Mink? Albert Hammond? Hot Shots? No doubt though for Hudson Ford - Top 30 for them?

Urban Guerilla and Rubber Bullets now together in the chart but chart-wise Hawkwind must be disappointed and I even carried material in M'bag for a possible lead story. Must be the fine weather, can't find anything to be rude about. Good listening!

BREAKERS: Monster Mash - Bobby Pickett & Crypt Kickers (London); The Dean And I - 10CC (UK); Electric Lady - Geordie (EMI); Gerdundula - Status Quo (Pye); Morning Glow - Michael Jackson (Tamla); The Old Fashioned Way - Charles Aznavour (Barclay); Everything Will Turn Out Fine - Stealers Wheel (A&M).

NEXT WEEK - FOR THE TOP: Carpenters, Donny, Al Martino, Limmie, Barry Blue, all chasing for Gary's crown. What a week!

ONES TO WATCH: 10CC; Bobby Goldsboro; Roger Daltrey.

album for the charts



PAUL KANTNER, GRACE SLICK, DAVID FREIBERG. Baron Von Tollbooth & The Chrome Nun (Grunt).

Vocally, Grace is back! To me, there are few better sounds around than when Grace is challenging, fighting with her voice. Instrumentally the sound is often, particularly the second side, very full with plenty of happening. Jerry Garcia and David Crosby are two of the people helping out the instrumental side. The lyrics are no great shakes though they give first impression of being deep and there is some explicit sexual reference, as on Across The Board, which sounds a little forced. Anyway, Airplane fans and hopefully others, this is an album to get.

challenge chart change

MUNGO Jerry, at number six in the RM chart with Alright, Alright, Alright, have had a challenge issued on their behalf by manager Barry Murray. He challenged Gary Glitter to have a battle of the bands with Mungo.

"Ray Dorset," said Murray, "is King Rocker. He's sold more than ten million records in three years and he's got his roots in classic rock 'n' roll. He's not into heavy metal rock or plastic pop rock."

"We'd like to get Mungo Jerry and the Gary Glitter band playing in the same bill to show the people what real rock 'n' roll is all about."

Mungo Jerry, who had their first hits with In The Summertime and Baby Jump, now have a line-up reading: Ray Dorset on vocals and guitar, Bob Baisley on bass, Tim Reeves on drums and John Cooke on piano.

FOR those who wonder how the That'll Be The Day compilation album slipped from number one in the charts to nowhere this week - the RM/BBC charts no longer include placings for TV-compilation charts.

TV compilation albums are defined as: LPs of individual hit records or catalogue material by various artists which is substantially promoted by TV advertising.

The change has taken place at the request of the British Phonographic Industry who want to stimulate full-price LP sales.



us soul chart

1	(8)	Let's Get It On - Marvin Gaye (Tamla)
2	(3)	Here I Am - Al Green (London)
3	(1)	Angel - Aretha Franklin (Atlantic)
4	(2)	Nobody Wants You When You're Down And Out Bobby Womack (UA)
5	(4)	Are You Man Enough - Four Tops (Dunhill)
6	(7)	If You Want Me To Stay - Sly & The Family Stone (Epic)
7	(12)	Baby I've Been Missing You - Independents (Wand)
8	(10)	I Was Checkin' Out, She Was Checkin' In - Don Covay (Independent)
9	(13)	Meet That Lady - Isley Brothers (Columbia)
10	(6)	Where Peaceful Waters Flow - Gladys Knight & The Pips (Buddah)

Compiled by Billboard's special soul service.

chart people

DONNY OSMOND
Just what is the best side on the latest Donny single? As in the States preference had been going to Young Love, the 1957 hit song from Tab Hunter and Sonny James. However fuel is added to the fire by David Hamilton choosing A Million To One as his current Record Of The Week.

AMERICA
Hit-makers with Horse With No Name, America attempt to recover lost ground with a new release called Muskrat Love/Cornwall Blank on Warner. The trio, Dan Peek, Gerry Beckley and Dewey Bunnell recently completed a successful BBC2 In Concert Special. Among the songs to be heard will be the new single, Ventura Highway, Don't Cross The River and their monster hit, Horse With No Name.

JIMI HENDRIX
New release bearing the late Jimi Hendrix's name is Hear My Train A Commin'/Rock Me Baby. The single comes from the current film, Jimi Hendrix, telling the history of the man and his music. It includes sets from the Monterey Festival, Isle Of Wight festival, and gigs at the New York, Fillmore East and the Marquee Club, London. The chosen track highlights Hendrix on a virtuoso 12-string guitar blues, recorded on a London film set in 1967. Rock Me Baby was recorded at Monterey, in 1967.

SPRINGFIELD REVIVAL
Springfield Revival have been touring with great success Stateside with the Osmonds. They have been booked to tour Britain in November with Shirley Bassey, by which time they hope to be chartbound.



JIMMY CLIFF
They seem to be spelling REGGAE as REGGAY in certain American record quarters to greet release of a new Jimmy album, Jimmy Cliff Unlimited. The Harder They Come, the film starring Jimmy has been getting sensational response in the States. Jimmy's new British single is On My Life (EMI), reviewed in RM Singles Page, August 4.

check out

24 Golden Greats Of The 60s (K. Tel).
Like many of these compilation albums you have some bum tracks included, whatever is said. I don't mean these tracks have bad singers, just they are not the original top 20 British hits, though they might have been in the States. Cases in this collection are the talented Chambers Bros, I Can't Turn You Loose; Marc Blaine, Bobby's Girl; Down In The Boondocks from Billy Joe Royal; Turn, Turn Turn from The Byrds; Blood Sweat Tears and Spinning Wheel; Morning Dew by Tim Rose. Six out of 24 is 25 per cent. Maybe we should get more US minded or let's see K-Tel releasing 24 Golden Greats Of The 60s from the UK. They advertise, The Original, The Best but should say where. Tracks accepted without question for here include Everlasting Love from Love Affair, Baby Come Back by the Equals, Bless You via Tony Orlando and Fleetwood Mac's, Albatross. Price is £1.99 and at present available only in certain areas.

CHART PARADE

Compiled and edited by **TONY JASPER**

americana

Leon Russell has gone "country" under the name of Hank Wilson. The plug side is a Hank Williams ballad, I'm So Lonesome I Could Cry.

The famed Everly Brothers are being sued for over a million. This is over their non-appearance at a July 6 concert in Fresno, California. They have now split up as an act.

Led Zeppelin expect to gross 4 million dollars from their recent US tour less the 200,000 dollars hijacked from New York's Drake Hotel.

Bonnie Bramlett takes an 11 piece band with her on her coming tour.

Time and energy being spent in promoting re-release of a 1964 group hit, She's Not There, from The Zombies.

Plenty of push being given to the New York Dolls by their record company, Mercury.

Billy Preston's new version of his God Squad is all keyboards. He has a drummer plus two other keyboard men besides himself and they'll wander between playing Hammond B-3 organ, grand piano, two Wurliitzer electric pianos, clarinet, two Arp synthesizers and two Hohner electric keyboard basses.

New single, Higher Ground from Stevie Wonder plus Mac Davis, Kiss It And Make It Better and Vicious as the A-side from Lou Reed.

focus on

SUNDANCE

Sundance are a new group. They record for Decca and have just had an album issued bearing their group name as title. The group is comprised of Alan Moore, drummer and experience working with Colin Blunstone; Bow Bowman, guitar, pedal steel guitar, mandolin and banjo; Phil Savage, once with Nirvana, bass guitarist and lead vocals; John Lynham, from Birmingham, on guitar and vocal in the band's harmonies; Steph Griffin, keyboards. The group have been formed one year but according to their press release, "have refrained from embarking on the usual ritual of endless one nighters in obscure places where music often takes a back seat to picking up a bird and getting drunk." As a Brum group they follow hopefully in the illustrious footsteps of people like Led Zeppelin, The Moody Blues, The Spencer Davis Group and Traffic.

YESTERPLAYS

5 years ago

- August 17, 1968
- 1 Fire - The Crazy World Of Arthur Brown (Track)
- 2 Momy Momy - Tommy James & The Shondells (Major Minor)
- 3 This Guy's In Love - Herb Alpert (A&M)
- 4 I Close My Eyes And Count To Ten - Dusty Springfield (Philips)
- 5 I Pretend - Des O'Connor (Columbia)
- 6 Mrs. Robinson - Simon & Garfunkel (CBS)
- 7 Dance To The Music - Sly & The Family Stone (CBS)
- 8 Sunshine Girl - Herman's Hermits (Columbia)
- 9 Help Yourself - Tom Jones (Decca)
- 10 Last Night In soho - Dave Dee (Fontana)

10 years ago

- August 17, 1963
- 1 Sweets For My Sweet - The Searchers (Pye)
- 2 Confessin' - Frank Ifield (Columbia)
- 4 Twist & Shout - Brian Poole & The Tremeloes (Decca)
- 5 Devil In Disguise - Elvis Presley (RCA)
- 6 In Summer - Billy Fury (Decca)
- 7 Theme From The Legion's Last Patrol - Ken Thorne & His Orchestra (HMV)
- 8 Da Doo Ron Ron - Crystals (London)
- 9 Sukiyaki - Kyu Sakamoto (HMV)
- 10 Wipe Out - The Surfaris (London)

Donny's there but Michael?

NOT HIGH ENOUGH! That's one comment on Donny's entry into the 50 at 16. Yet he is there. Sales of Young Love have now reached 80,000. He must move higher in the chart by next week. Whereas Donny's entry is slightly disappointing

there must be heavy gloom in the Tamla camp.

Michael Jackson still only breaks, the second week running, with Morning Glow. To many people he is the Jackson 5. The group have done well with their Skywriter album but Michael was expected to make big strides with his single.

Why the trouble? The reason cannot lie in saying the single is from the solo album. Album sales have not been high and in the second place Donny's Young Love, is also an album pick. It has not stopped him!

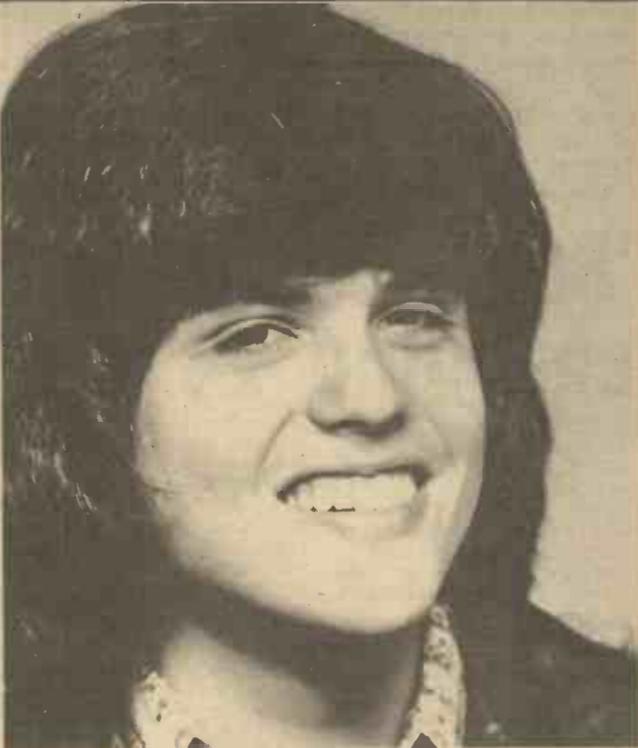
One thing is sure. The Jacksons have loads of talent and in that Michael is rich. Many will not wish to relate the current Donny and Michael single performances but the question remains - why is Donny doing well and not Michael?

star pick

AND it's a right welcome to Peter Gabriel of Genesis, the group which hit the charts hard last week with their LIVE album.

"When you're busily recording you don't get too much of a chance to listen and I haven't heard 48 Crash but Welcome Home, ah, there's something we lift material from, a great inspiration, that. Gaye is a nice record, a nice English feel, reminds me of the Honeybus feel. I like Paul Rodgers and it's good to see All Right Now and how about John Martyn for the charts, he's marvellous.

Bowie, well what can you say, he's so good. You know I like a lot of Simon and Garfunkel, my favourite album of theirs is Bookends. Would be good to see David Gates make the charts, and David Ackles."



you write

TERRY Knott of Newquay, Cornwall, writes, "Can you tell me the name of Steeleye Span's new drummer and have they been in the charts?"

Terry, their new number is Nigel Pegrum. They made the six album chart this year with the fine Parcel Of Rogues (Chrysalis) and nearly hit the 50 with Gaudette.

Jane Carter of Leicester asks, "Didn't Al Martino have a hit other than his present one during the fifties?"

He did indeed. It was called Man From Laramie. The year was 1955 but it only reached number 19. The big hit here for the song was from none other than Radio Two's Jimmy Young. Jim took it right to the top and had it in the Top 20 for three whole months.

Roger Freeman of Birmingham says, "Tony, you reviewed the singles last week and talked about Yvonne Elliman singing an old Who number, I Can't Explain. I don't remember it. Maybe you were wrong?"

For once I'm right, Roger. It gave The Who their first Top 20 entry, right back in 1965. It reached number 8 and stayed weeks in the 20. Their next hit was Anyway, Anyhow Anywhere.

Lewis Ellis of Tenby wants to know, "Reading about Adam Faith and his sorry accident, made me wonder how many hits he had a long time ago. Can you tell me?"

Adam, Lewis, had masses. One paper I read said nine but they were way out. He had no less than 16 between the years of 1959 and 1964. The first was What Do You Want. It reached number one as did the second, Poor Me. His last was Message To Martha.

smash them

AND thanks to the four thousand Jimmy Osmond fans who wrote in complaining about someone daring to SMASH Jim's records. Don't worry, we're making sure the peeces get a tidy burial home.

Oh, we don't mean it. Here now our two promised RM readers from last week just dying to let their pent-up feelings loose as we bring to the brim of their records a specially hired steamroller driven by a classical music lover.

Carolyn Petty from Penylan, Cardiff says, "1. Grandad by Clive Dunn". As you know this was at number one for three weeks at the beginning of 1971 and I used to really wince every time it was played. It seemed a crime that someone should dress up to look twice their age, put on a quavery voice and get a number one."

Wow, you should see the steamroller right outside of the RM offices in Carnaby St. There it goes - nice one. And to her second, "2. Jimmy Osmond's LP Killer Joe (no, there is no campaign readers, honest.)"

This is so I can combine smashing up Long Haired Lover From Liverpool and Tweedledee at the same time... both the lyrics are rubbish and the tunes banal." Carolyn, don't get too excited, hear the scrunch. Hmm. On to number three, "Step By Step, while talking to my mother I said it would never make the 50 and it did.

I've made wrong prediction before but never in public, so I really hate that disc for making me wrong." Never mind, love there goes the steamroller and the driver's loving every moment too. John Palmer, sorry that's where R. L. Fowler works in Godalming, is next.

And R. L. SAYS, "Going Home from the Osmonds because they try to take off heavy groups and I don't like Donny's face. They were all-right when they played light music." 'Ere you Carnaby St. Osmond fans let the steamroller get on with it, they've pinched it. Sorry R.L.

Roy Wood's Boulders free

HERE'S one mighty offer this week - no less than the chance to win one of 12 offered albums is the new solo one from ROY WOOD.

So get cracking and answer our usual very, very hard questions and who knows you might win! Send entries to Tony Jasper, Roy Wood Comp., Record Mirror, 7 Carnaby St., London W1 and by Tuesday 21 August. (We are trying to speed up our comps). Cut out the competition or copy on to a separate sheet but you must enclose a square RW.

Write clearly and thus print, check through that you have filled in everything (you'd be suprised how many forget their name).

Entry Form

Name
Address

Age (to help our reader research)

- 1 Did Roy Wood sing with The Moody Blues?
- 2 Is Roy from Liverpool?
- 3 Is all his gaily coloured head-mop his?
- 4 What position did Dear Elaine hit the 50 last week?



As promoter slams 'extortionate agencies'



Berry booked for Rainbow

CHUCK BERRY returns to Britain on September 7 to do an exclusive one night stand at London's Rainbow Theatre. This will be the American rock-and-roll star's second appearance in England in recent months. He was last brought over at the end of July to appear at the Buxton Festival at a cost of £9,000.

Chuck will be backed by the same

group he used at Buxton - the Memphis Bend from Wales. "He said that he'd like to use Memphis again," said promoter Peter Bowyer. Supporting band at the Rainbow will be rock revival band Fumble who proved quite a hit themselves at the recent London Music Festival at Alexandra Palace.

'Some agencies charging 20%

PROMOTER Bowyer hit out this week at ticket agencies who were adding extortionate commission prices on to concert tickets. He complained of commissions being "as high as 20 per cent" in some cases - miles above the rate that the promoter himself gets!

In a quick poll, RM asked a number of record shops and agencies what their various rates or prices were. A spokesman for Harlequin Record Shops said: "Our rate

is nowhere near 20 per cent. We sell the concert tickets at face value and the promoter pays us a fee for selling. On average 7½ per cent is our rate and this tends to drop slightly if we do six or more concerts for a certain promoter in one year."

However a spokesman for Keith Prowse and Co. Ltd. said that his agency's commission "was, on average, about 20 per cent." Prowse cover most of the London West End theatres.

A spokesman for London's Rainbow Theatre where the Berry concert is being held said: "We charge a very nominal commission - usually about five per cent of the total ticket sales. What Mr. Bowyer is worried about is that the kids who buy tickets at agencies have to pay up to 20 per cent extra."

Tickets for the Berry concert will be obtainable from August 18.

ELO Fiddle

THE Electric Light Orchestra are seeking a new violinist following the departure this week of Wilf Gibson, who has been with the band since its formation. The split is the result of a "personality clash" between Gibson and ELO stalwarts Jeff Lynne and Bev Bevan.

Until a replacement is signed, ELO have suspended recording. Until a replacement is signed, ELO have suspended planned for later this month has also been shelved. However, and it is scheduled for release by Harvest on However, work has been completed on the band's new single - the Jeff Lynne composition "Showdown" - 7.

ELO begin their second American concert and college tour in New Orleans on October 19 - a massive 58-day itinerary winding up in Los Angeles on December 16.

Plans are underway for a handful of British gigs between the European and US tours, but manager Don Arden is unable to confirm venues until recording dates have been finalised next week.



STAND BY for a new station; Radio Condor is about to take to the airwaves.

The ship-based pirate, anchored off the Dutch Coast, was due to have made tests with its 10KW transmitter at the end of last month, but according to Mark Lett of the Free Radio Service, these did not take place.

Test transmissions at

500w on 1111kc and 270 metres are to be made before broadcasting begins.

Programmes will go out between eight a.m. and six p.m. with music "to suit all ages." The station will also broadcast messages from groups serving social, religious, or humanitarian goals.

The Peace Ship,



Stevie Wonder - no British dates?

Stevie Wonder - 'improved'

STEVIE Wonder's condition after his car crash in Salisbury, North Carolina, was listed at the weekend as "improved." He regained consciousness for the first time on Thursday, having been admitted to hospital on Monday, August 6.

Stevie is now fully conscious

and starting to move in his bed, and has been diagnosed suffering from contusions - bruises - on the brain. A doctor described his return to consciousness as the start of his recovery.

It is most unlikely that Stevie will be able to work again for several months, meaning the almost certain cancellation of his proposed British dates in September.

Wizzard - Fingers out

HARVEST are to rush-release Wizzard's third British single this week, the follow-up to See My Baby Jive, which was awarded a gold disc. The new A-side is a Roy Wood composition, Angel Fingers (A Teen Ballad). B-side is a Rick Price composition, You've Got The Jump On Me.

Savoy return

SAVOY Brown return from a U.S. tour to open their first British tour for two years with Satus Quo at Colston Hall, Bristol on September 19. The tour lasts until October 13 when both bands appear at the Rainbow Theatre. To coincide with the tour, Decca release a new Savoy Brown album, Jack The Toad, on September 17.



Geordie's fishy story

GEORDIE capped their motor racing triumph at Brand's Hatch (Brian Gibson took third place in the D. J. Trophy race) with a mad helicopter and aeroplane dash to the Isle of Man, only to discover their

roadies had missed the last ferry.

Undeterred, ace road manager, Charlie Wykes, commandeered the first fishing boat to put into Liverpool and got the lorry-load of gear over to the Palace

Lido in time for the gig.

Geordie played to a capacity 2,000 crowd who brought them back for several encores. Afterwards Charlie was congratulated on his "magnificent initiative" by the promoters.

anchored off Israel, which has had general troubles, is now broadcasting again between 11.00 and 2400 each day on 195 metres.

Nearer home, the North Sea pirates are still swopping and changing jocks. Rob Eden was back in England this week but plans to return to North Sea at the weekend. He says no-one on board Mebo-2 knows when it will sail for the Med. Meantime, they are still looking for jocks.

Caroline jock, Steve England is now back home and doesn't know what the station plans to do in future.

Finally, a few plugs. Capitol Radio, London's new commercial station, begins transmission on 539 metres Medium at five a.m. on October 16.

"This is the hour when London comes alive, when a lot of people are already up and about. We want to be there to greet them," they say.

Lastly, don't forget the Offshore Radio Rally and march to the Dutch embassy starting at London Hyde Park Speakers' Corner at 3.00 p.m. And if you want more Free Radio News ring the telephone service run by Mark Lett at 01-670-9328.

PETER HARVEY

TROJAN RECORD COMPANY, who pioneered and established West Indian Music in this country, now branch out into the Soul Market with

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Faces festival gig illegal?

Tetsu refused work permit

TETSU Yamauchi, the Faces new bass man, has been banned from playing in Britain. A spokesman for the ban told RM: "There is no question of Tetsu being replaced" — which means, in effect, that the Faces will have to break the law to play in this country. They are booked to appear at the Reading Festival next weekend.

The reason for the banning lies with the Musicians' Union, who have refused to grant membership to Tetsu. Without union membership Tetsu, who has been playing in Britain for three years, would be unlikely to be given a work permit by the Department of Employment.

Mike Gill, the group's publicist, said: "It's ludicrous, and we're not letting the matter rest there. We decided to apply through the proper channels — but Tetsu's been playing here for three years already."

"There are hundreds of English musicians making a living in Japan. We asked the Japanese Embassy for assistance, but they declined to help."

"Apparently the Musicians' Union say that there are too many out-of-work British bass players who should have had the job of replacing Ronnie Lane in the Faces. Obviously the band did try a lot of candidates for the job — the fact that Tetsu is Japanese was irrelevant."

"We're only asking for a permit to play 30 days a year. If the MU were to change their mind, we'd probably be able to get it. It shouldn't be forgotten that the Faces' contributions to the Treasury are not insubstantial."

At the time of going to press, no one from the Musicians' Union was available for comment.

★ Rod Stewart has a single released on Mercury on August 31 — Oh No, Not My Baby, written by Goffin and King and previously a hit for Manfred Mann.

Med Head for Germany

MEDICINE HEAD fly to Germany for two days today (Thursday) to appear on German T.V.'s "Disco" programme following the success of their single One And One Is One which now tops the German charts. They return to play Leascliff Hall Folkestone (18th), Tower Ballroom, Great Yarmouth (20th), Manchester Stoneground (22nd), Cleethorpes Winter Gardens (23rd), and then an appearance at the Reading Festival (26th).



Wizzard, Argent, top Belgium fest bill

WIZZARD, Argent and Procul Harum, are among the headlining British acts appearing at the ninth Bilzen Jazz festival in Belgium this weekend.

Spencer Davis and Barclay James Harvest top Friday in a bill

including Dutch bands Long Tall Ernie and Solution, and Welsh band Man. John Peel will present the show.

Saturday features Banzai, Johnny Mars, Golden Earring, Kevin Ayers, Argent, Wizzard, and Procul Harum. During

Elton sells out 'Bowl'

ELTON JOHN, who opens his biggest ever American tour on August 15 at Mobile Alabama, has already sold out at the 20,000 strong Hollywood Bowl.

Elton plays two shows at the Bowl on September 7. All 40,000 tickets for the concerts were sold out in four days — all from postal applications.

During the 42 city tour, which ends on October 21 at Florida, Elton and the band will play stadia and auditoriums from coast to coast.

Elton's personal manager, John Reid, announced this week that the band would also play two shows at the Chicago Amphitheatre (August 24/25) and at New York's Madison Square Gardens (September 23).

Elton's latest single Saturday Night's Alright For Fighting was released in America last week. His new double album Goodbye Yellow Brick Road is due for simultaneous world-wide release on the DJM label at the beginning of October.

Island band, Sutherland

Broughtons cut single

THE EDGAR Broughton Band, currently doing a tour of the West Country, return to London next week to record a new single at Olympic Studios, Barnes.

The band are appearing tonight (Thursday) at Penzance, Plymouth on Saturday and Torquay on Sunday.

Brothers and Quiver will appear with Elton John throughout the American tour dates.

Angels riots

THE WILD Angels were forced to cancel their planned appearance at the Elvis Presley Fan Club convention last Sunday owing to an injury to their drummer Geoff Britton. He cracked a rib during riots at the Tivoli Gardens, Stockholm, last Thursday when the band were concluding a two-month tour of Scandinavia.

The trouble started when road managers tried to keep members of the audience off the stage. Fighting broke out as the angry fans attacked the roadies. The band downed instruments and rushed to the defence resulting in a free-for-all before riot police arrived to quell the disturbance.

Apart from Britton's rib, the group got away with minor cuts and bruises and start working again this weekend.

Beck gig

BECK, Bogert and Appice have been confirmed to appear at Crystal Palace Bowl on Saturday, September 15, with the J. Geils Band. BBA were to have played at the London Music Festival but had to cancel following a motor-bike injury sustained by bassist Tim Bogert.

Tickets for the 15,000-capacity venue will be £2.50 in advance (from Harlequin Record shops) and £2.80 on the door.

A night of Elvis



FOLLOWING the success of a week of Beatles' film all-nighters in July, the Classic cinema in Piccadilly Circus is to run a week of Elvis Presley all-nighters starting on Monday, 20 August.

The films shown each night will be Follow That Dream, Frankie And Johnny, Clambake and Kid Galahad. Admission charge, including a snack, will be £1.35.

Eno's clarinet debut

ENO'S first musical venture since splitting from Roxy Music is being completed this week when he finishes the tapes of the first Portsmouth Sinfonia album due for release in November.

The album, which was recorded at the Royal College of Art T.V. Studios, includes Eno playing on clarinet. Portsmouth Sinfonia is a group of 35 amateur musicians who aim to re-interpret the popular classics.

Glencoe on tour

GLENCOE, whose new album The Spirit of Glencoe is released this week, begin a 32-date tour of Britain on September 6.

Dates are: Winter Gardens, Cleethorpe (September 6); Penthouse, Scarborough (7); Town Hall, Retford, Notts. (8); Spar Pavillion, Felixstowe (9); Golden Diamond, Sutton In Ashfield (10); Marquee, London (13); 76 Club, Burton-on-Trent (14); Intercon, Hull (15); Cooks Ferry Inn, Edmonton (17); Enoch's Top Of The World, Stratford (20); Stoneground, Manchester (21); Anson Rooms, Bristol University (22); Checkmate Club, Caerphilly (26); Kensington Court Club, Newport, Mon. (27); Newton Park College, Bath (28); Luton Tech., Luton (29); Town Hall, Oakengates, Shrop. (30).

Windsor ton-up

THE BILL for the Windsor Free Festival, which runs from Saturday, 24 August until the following Wednesday at least now includes over 100 bands or more are expected.

Among those who will appear are Chilli Willi, Gong, String Driven Thing, Pink Fairies, Ducks DeLuxe, Camel, Nicky James, Bronx Cheer, Bees Make Honey and Greasy Bear.

British Rail will be running special trains from Paddington and Waterloo. The festival is taking place in the Cavalry Exercise Field of Windsor Great Park, immediately on the other side of Queen Anne Gate.

Free beer will be supplied by Kingston and Sutton Claimants' Union.

Hummingbird men in demand

HUMMINGBIRD, the new band launched last month by three former Jeff Beck sidemen, completed work this week on their first album and are aiming for a late October release. The band will perform material from the album — titled Hummingbird

— on stage for the first time during a concert tour of Holland between September 20-30.

Manager Ian Samwell is at present finalising the band's first British gigs, to begin in mid-October. Prior to going on the road, all six members of the band are currently completing session commitments.

Drummer Conrad Isidore and keyboard man Max Middleton have been recording a film soundtrack score with George Harrison, and the same two — plus bass guitarist Clive Chamon and singer Bobby Tench on guitar — are currently recording with Linda Lewis.

New-look Strawbs release debut single

THE new-look Strawbs — with John Hawken (keyboards), drummer Rod Coombes and bass guitarist Chas Cronk joining Dave Lambert and founder / leader Dave Cousins — release their first single on August 31.

Written by Cousins, it is titled Shine On Silver Sun and is issued on the A & M label. The band are currently recording material for a new album, which is scheduled for early New Year release.

A major London concert — probably the band's only appearance in Britain this year — is being set up for late September, between the

group's European and American concert tours.

Two major venues are being considered, and the concert is tentatively set for either September 24 or 25.

The American tour is set to begin in New York on September 26, and continues until the end of October.

The band will resume recording sessions for the album in mid-November.

A. Photo Badges	B. Name Badges	1 2 3 4 5 6 7 8	
	1. G. Glitter	9 10 11 12 13 14	
	2. D. Osmond	15 16 17 18 19 20	
	3. D. Cassidy	Please send badges circled above.	
	4. M. Bolan	Name:	
	5. Slade	Address:	
	6. Osmonds	To Posters By Post, 43 Camden Passage, London N.1	
	7. K. Emerson	Photographs are enclosed and marked in the order that they should appear	
	8. D. Bowie		
	9. R. Stewart		
	10. Dave Hill		
	11. Slade		
	12. David Cassidy		
	13. Sweet		
	14. David Bowie		
	15. Gary Glitter		
	16. I Love David		
	17. I Love Donny		
	18. Rod Stewart		
	19. Keith Emerson		
	20. Marc Bolan		

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Stones switch castle rock

THE Stones South Wales gig has been switched to Pembroke Castle because of objections by Cardiff City Council over the use of Cardiff Castle.

A spokesman for Great Western Festivals, the promoters, said the band would now play two concerts, on August 22/23, because of the smaller capacity of Pembroke.

No tickets were sold for the planned 20,000 capacity Cardiff Castle gig but already 8,000 fans have signed a petition protesting at the Council's ban.

On Saturday the protesters plan to march from the Mayor's residence to the town hall to present their petition.

Seeking to keep Britain tidy

THE FIRST New Seekers' single since Peter Oliver replaced Peter Doyle is to be the centrepiece of a massive "Keep Britain Tidy" campaign. All proceeds from the single are to be contributed to the campaign.

Title is We've Got To Do It Now, a Roger Cook / Roger Greenaway composition to be released on September 7 on Polydor.

The campaign will include thousands of posters of the group to be placed on billboards around the country during September.

The New Seekers return from the US, where they have been touring since May, in September. Polydor, meanwhile, issue Marty Kristian's solo single Crying In The Rain on August 24, and the three male members of the group release their first album Peter, Paul and Marty to coincide with their return to England.

The group make their first appearance at Las Vegas Riviera Hotel for two weeks starting August 22.

Sensationals Europe push

THE SENSATIONAL Alex Harvey Band begin a major European tour taking in nine countries in Helsinki on October 19.

Gryphon addition

GRYPHON are a late edition to this year's Edinburgh Festival following the spate of publicity and public interest in their series of concerts and lectures for school children at the Victoria and Albert Museum.

The Edinburgh University Dramatic Society feature them in a special solo concert on Friday, August 31, and they will also have a 20-minute spot on the Scottish T.V. programme Festival Magazine on the same day.

The rock film Glastonbury Fayre which feature Gryphon on the soundtrack theme song is premiered at Edinburgh the same week.

Phonogram will fly the band from capital to capital by specially chartered jet in an all-out promotional campaign to establish the act on the continent.

The Sensationals are at present recording their second album Next at Audio International studios. It is scheduled for release by Phonogram on October 5, the same day that the band commences a British tour, dates of which will be announced shortly.

Moody gold

MORE than half of all the gold albums awarded in Australia have gone to the Moody Blues who were last week given five.

To qualify for Australian gold an album must sell 50,000 Australian dollars' worth. Only eight albums have ever achieved this figure.



10 CC name first 'lives'

10 CC, who play their first live date at the Palace Lido, Isle of Man, on August 26, have been booked to play a short tour including dates at Heavy Steam Machine, Stoke (28), Brunel Rooms, Swindon (31), Civic Hall, Whitechurch (Sept 1), Barbarella's Birmingham (7) and Woods, Colchester (16).

They appear on German TV next week to promote Rubber Bullets.

Motts return

MOTT the Hoople return from their headlining tour of the States - a sell-out at most venues - in time for the release of their new British single on August 24.

Both tracks on the single, All The Way To Memphis / Ballad Of Mott, are taken from the group's latest CBS album Mott.

Lead singer Ian Hunter has been writing hard on the tour, said a spokesman for the group, in readiness for recording sessions throughout October for the band's new album.

Mooncrest marketing

MOONCREST Records are to market all records from the Dragon label in this country. Dragon, a Jamaican company, is owned by Byron Lee, who runs the Dynamic Sounds studios on the island used recently by the Rolling Stones, Paul Simon, Cat Stevens, and other artists.

First Mooncrest-Dragon releases are Country Road by Toots and the Maytals, and Groovin' Out Of Life by Hopetown Lewis, on singles, and LPs Funky Kingston by Toots, and Reggae Round The World by Byron Lee and the Dragonaires.

Midnight opera

BEGGARS Opera and Brinsley Schwarz are set to play the second of a new series of Midnight Court concerts at the Lyceum ballroom in the Strand tomorrow (Friday).

When the hall re-opened its doors to rock last Friday with a concert by Deke Leonard's Iceberg and Man tickets were sold out within an hour.



IT'S not often that Alan Price consents to speak to the pop press. Last week he did - to help publicise O Lucky Man! - but judging by the number of writers who blew the interviews, he won't be doing it again for a while. "Have you seen the film?" he asked RM. Yes we had. "Well, I've done four interviews today and you're the first who even bothered to see it. I told the rest to go away and not write the articles." Watch for Alan Price interviews in other papers.

The Eric Clapton rumour game is gathering strength again. We heard this week that the ace guitarist is presently practising with a new line-up to do gigs and records. Eric's management, of course, denied all knowledge and promised to phone as soon as they knew anything. In the meantime - how many times are people going to blow it all by spilling the premature beans?

Junior Campbell, late of the Marmalade, carries the rock revolution into the heart of the nation. He appears as a Guest Celebrity at a Fete Spectacular at Ilford, Essex on September 8. His new single will be released about the same time, it says here.

Many and wonderful are the uses of music lessons, so take heed: Jimmy Helms says that the only reason the US Army didn't send him to Vietnam

was because he was a trumpet player. Thanks to his parents who made him take lessons, he's still with us.

The Hotshots - remember them? They had a hit a few months ago with that Snoopy



thing. They're now the Hi-shots, and recording for Track with a new lead singer in the shape of Cliff Bennett... Alan Black gets it wrong again: he said Glencoe's album has been out for a month when introducing the band's In Concert radio show last Thursday... guitarist Mick Abrahams, whose band split up three months ago after a year and a half of non-management, is currently back home in Dunstable and doing folk gigs. He wouldn't be averse to joining a band again, though. Wonder what happened to various other victims of the Jethro purges?... Keith West, of Teenage Opera fame, is back at it again and will record for Decca. Thought they were looking for groups... special news for Elmore James, Tommy Roe

and Jesus followers - Jeremy Spencer's album with The Children is coming out on CBS this month. As is Peter Green's welcome back LP... where is James Hamilton?... Nik Cohn's tribute to the pinball ethic, Arfur, is a good paperback read. It's ever so stylish... Keith Emerson smashed his car at Brands Hatch on Sunday while dicing with Ronnie Scott. "It would be him", said the crowd as one man...

Suzi Quatro reckons the only reason she didn't race was because she had the flu... and was reduced to asking racegoers if they had any dirty jokes... whatever happened to the Sarstedt Brothers?

The Musicians' Union turns up trumps. Following their shock refusal to grant membership to Tetsu of the Faces, and thus virtually banning one of the country's most popular bands from playing, not to mention starving the already starved Government piggy bank, they have put forward a musician acceptable to the union to join the band.

Gaffer Last (see picture) will jam with the Faces at the Reading Festival. Doubling Fender bass and electric violin - an added plus for the band - Gaffer is looking forward to meeting the group. The last person he met was in 1874.

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BOWIE (please tick)

ALAN PRICE has been a professional for ten years. He started with the Alan Price Combo, which became The Animals, left to form the Alan Price Set, and left that to start a band with Georgie Fame, which is still operating with great success.

Alan's been responsible for several advances in rock during his career — the Animals were the first people to play Dylan material with electricity, their first two singles being Bob's adopted songs Baby Let Me Take You Home and The House Of The Rising Sun. Half the songs on his second solo album in the mid-sixties were Randy Newman compositions. Alan virtually introduced Newman to this country.

More recently he's played and composed the first really convincing British rock soundtrack for a movie. O Lucky Man, directed by Lindsay Anderson and starring Malcolm McDowell, will leave London for your local screens within a couple of months. It's a modern Pilgrim's Progress, deeply serious and often uncontrollably funny, and Alan and the band — playing themselves — are the characters against whom all the businessmen, policemen, hustlers, aristocrats, scientists and assorted crazies are measured. You may have heard the title song, which was released as a single. Why it wasn't a monster hit I cannot fathom.

At any rate, Alan's moved away from the rock market even though his music is among the most satisfying in the field. He plays cabaret clubs now. Why?

A professional musician plays where he can, for what he can get, and tries to get as much enjoyment as he can out of it'

"I've done colleges since 1963", he told me in one of his rare interviews. "With cabaret you can stay a week in a place and get an audience of 2,000 a night. You get a good audience, you do a tight, concentrated show, and you play your old hits which give people good memories. And you make enough money, not an extraordinary amount, to keep yourself ticking over while your mind's on other things."

Other things for Alan are songwriting, film and theatre composing. He's currently finishing a semi-autobiographical musical called The Brass Band Man, set on Tyneside. "I've written songs, words and there's hundreds of sheets full of notes, sketches and ideas. You need time and I haven't got a lot of that. I'd like to have it ready for next year."

"O Lucky Man took me two years to write. I did most of the songs before the film was shot, working directly from the script, and then a couple when they told me they needed some more. By the time I've finished — I'm doing this interview and going to New York to beat the drum for the film — it'll have taken three years' work."

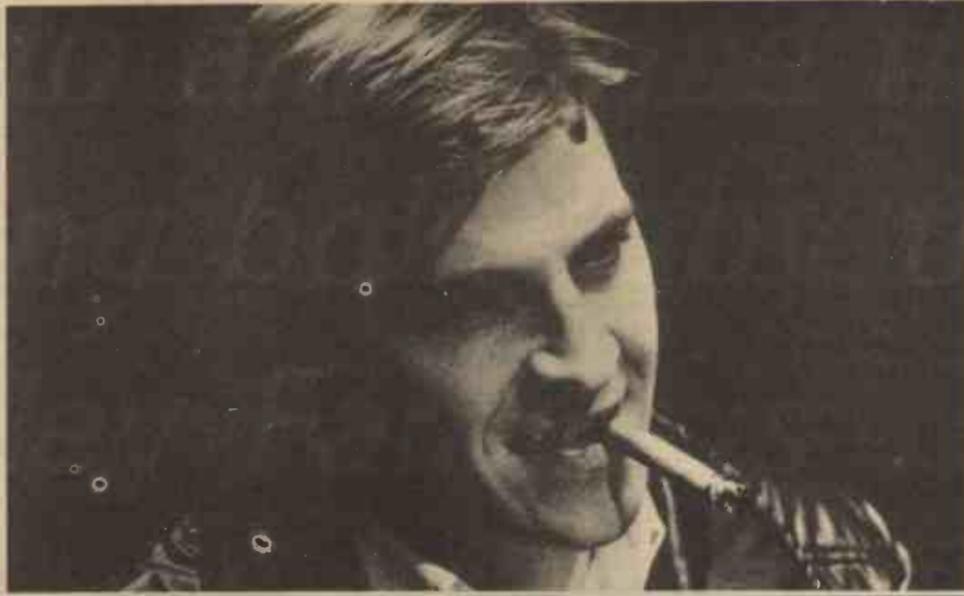
"I was very fortunate to work with Lindsay Anderson. He's a mature individual, knows exactly what he wants, and

walking at night without being picked up by the police, where every house has electronic eyes to ward off intruders, where the local residents have set up their own force of vigilantes for protection.

A place where you can look down on the blanket of smog that covers the metropolis; but if it's away from ground level, says Eric, it's nearer to sky, and that's full of planes zipping past every couple of seconds. Airliners, dope dealers running down to Mexico, businessmen, sports flyers, the sky's absolutely full of them.

And then, says Eric, you go into town and there's scenes of speed and violence wherever you look. The county police vie with the city police for control and for looking the coolest and meanest, and all in all, life is not too pleasant. "I never leave the house", says Eric.

What's the alternative then? "Coming back to live in Europe", he says. He was looking forward to seeing his ex-Animal colleagues Alan Price and Chas Chandler (now Slade's manager), and



Alan Price talking

has a lot of discipline. There's hardly any of that on the pop scene. I'm doing some music for his new stage play, and I did the music for his production of David Storey's Home which was a success in the West End and on Broadway. It was just tunes, solo piano pieces, I didn't record them.

"Theatre music isn't well-paid, but it's nice to test your mind. It makes you feel as if you're doing something more substantial than just being on stage. It's a new lease of life."

Alan, who could easily have gone on the star

trek like so many trail-blazing rockers of his generation, always held back when things started getting too big and uncontrollable. Which helps to explain why he's doing cabaret.

Elton John may talk of the clubs as "musicians' graveyards", but not Price. As he says, there's always a conflict between being a performer and writer and being in the business, but at least in cabaret "you get out and meet people and it's not such a glorified scene. There's real contact, it's not a mindless energy exchange, so you're not

subject to the same pressures, you're allowed to think for yourself, mature and change your opinions without too much outside influence.

"You're playing to your own people, working-class fellas, and that's what it's all about."

Alan's cabaret work depends upon giving people what they want to hear. He feels at home, and there's no question of laying some heavy trip on the customers. Nonetheless, Price is very much a thinking man with strong opinions. O Lucky Man's viewpoint is hardly that of a comfortable reactionary. Not revolution-

ary in the sense that many rock people glamourise the word, it's undoubtedly very strong meat. How much, then, should an artist lay his own obsessions on an audience?

"If you have something to say, you should say it through your music, but our main work is to play to our own people. You have to remember that you're in a market, you're in business and what you say has to be listenable. You don't have to preach to people, which I learned when I did a children's TV series. I told them how songwriters work, how records are made and found I just had to talk as matter-of-factly as I could. The same thing applies to music."

And you learn about being a professional. Alan tells of a season he and Georgie Fame did at Wakefield: "It was 14 nights on the trot and the whole idea of going on just horrified me. I was in a bad state, but you go on stage and there's something that takes over. You just do it."

Alan doesn't much like talking about himself in an interview situation. He says you never know if you're talking a complete load of garbage or not, and it's not often that he talks to the Press. However, it's good to meet the ex-Animal and find that he's still going strong and soulful, and good to know that he's still rocking.

Even though he's no longer on the rock scene — the idea of playing places like the Rainbow doesn't appeal in the slightest — a listen to his O Lucky Man music confirms that he's doing it better than ever.

Rick Sanders meets two ex-Animals



Sky pilot flies in

wanted to hire a Range Rover to go back up to his home country in the north east. "There's nothing but sun all the time in LA," he says. "There's no seasons. I'm just about ready for a bit of fog again."

It all depends. He has

ties in America — his management company looks after War and blues singer Jimmy Witherspoon, with whom he once recorded an album and who opened for Eric at the Marquee, and there are personal ties too — but with all the

support he still has from European fans, he agrees it might be possible.

It's taken him a while to get round to coming back, largely because of the time it's taken to get a band together. "I've formed three bands and had to break them all up", he says. "Either they'd turn out to be brilliant stage performers and bad in the studio or vice versa."

But the current band, featuring an excellent guitarist in Aalon — managed to satisfy on all counts. Eric hadn't wanted to play a lot of the old Animals hits at the Marquee but was impressed enough by the new arrangements the band had worked out for

all of those oldies, Eric was more than niggled.

"I'll do some old ones, but if the new stuff doesn't go down than it'll be a failure for me." The new material includes such items as Bitter Suite, a tribute to the Indians who recently took on the US Government at Wounded Knee and won (Eric had four photos of Red Indian chiefs set up on the hotel dressing-table), and mirror.

Eric's also keen to get into making films, a medium that hasn't been used in rock with any success at all, in his eyes. He's involved in a search for the total rock presentation; and at the same time is still wondering whatever happened to the spirit of 1965. He took his band down to the Speakeasy one night. "Gee, is it really true that the Beatles and Jimi Hendrix used to sit right here", said Aalon. You need genuine characters, strong personalities to recreate that sort of excitement. Eric's been out of circulation a long time, and we need people like him if any of it's to be brought back.

HE only played three wild and steamy nights at the Marquee, but all the same, it was nice to see Eric Burdon back in England. The ex-lead singer of various incarnations of the Animals and at one stage of War hadn't been home for over two years and you could be forgiven for not even knowing of his existence, even if he was generally rated as the best of the blues singers to come out of the mid-sixties rock earthquake.

We went to see him perched in comfort on the top floor — all rock singers seem to stay on the top floor — of the Holiday Inn in Swiss Cottage. As he poured out the tea, he didn't seem to have changed much from the chubby ex-gas fitter of ten years ago. The same short black hair, levis and a T-shirt, and that same old Georgie accent hadn't been wiped away by a long residence in California.

"It's good to be back", he said. What had he been doing since the last time? Living in Sherman Oaks, a Los Angeles suburb next to Beverly Hills where you can't go



Keeping up with JONES



George Wadenius

Blood Sweat and splits

GEORGE Wadenius, guitarist with Blood Sweat and Tears dropped by with their new album, to be released here in September.

B.S.T. have changed their line up so many times that it's just about impossible to keep up! If you want to leave, they say, "That's fine, that's what you ought to do." A closely knit band obviously!

"We are fighting to forget the old band," he says, "but were're developing the old style in a fresh way." Really know where they're going?

MY, my, my doesn't time fly! Did you know that Cliff Richard celebrated his fifteenth - FIFTEENTH - anniversary in show business on August 9? A group of fans wrote to

Cliff's 15 years

inform me of how tempus has fugited like mad... and they say: "By British pop

standards, this is quite an achievement."

In fact it's quite an achievement by ANY standards and it gives me a lot of pleasure to offer unto Cliff my... Congratulations!



Ian Anderson - not talking

Ian don't like the music press

AH jist wanna tell ya foks that I'm not drunk. In fact ah feel complete sober apart from a slite headache. The fact is ya see, I've just come bac from a booze-up.

And ah think if ah can remember correctly, it was a sorta selecbration party to selebrate a band called Jethro

Tull, who have jist had some success in the States (or was it the US of A).

Anyhow t' cut short a long storee, the band 'ave supposedly topped ra album charts oar air with their latest album, A Passion Play.

Now ah couldna tell ya if there was enee passion at the Pontefract Castle in Wigmore Street W1 (that's where ra booze-up was) but ah do no that ra workers of Chrysalis (that's Tull's record comp-panee) were all gettin' quickly pie-eyed on Champers, Whiskey, Gin, Martini, Water and anythin' else that was drinkable.

There was some food their as well you know, which yours truly gratefully gulped down as I hadn't eaten in 24 hours due ta pressure of work.

Now there was one guy who didn't look in the selebratin' mood and was sittin' in the corner hiddin behind a paira shades. I went oar ta commiserate with the poor chap as I was in a very selebratin' mood.

Hey, I discovered it was Ian Anderson, the Jethro Tull leader of all people. I explained who I was and which paper I represented.

He wasn't very talkitive: "There's a time and a place for interviews," he said, "and the musical press are not great friends of mine at the moment."

Aw Ian, as was just wantin' a wee chat. The way he was grin' on you'd think I was drunk or somethin'. "I don't read Record Mirror anyway," he retorted.

Ach well that's life I sed to mayself as I downed another delicious pint!

You too can be a super songwriter

COME on, now - admit it! I don't need to be a mind-reader to know, and guarantee, that at some time in the recent past you've said to yourself: "That song in the Top Twenty is a right load of rubbish - I could write better stuff myself."

If, that is, you only had the time. Or knew the right people to sell it to. Or didn't have to rush off on holiday. Or hadn't mislaid your pencil. Or whatever.

Now comes my shock announcement. This week I am calling your bluff. You write the song... I'll place it with the right person.

The right man is Adrian Rudge, boss of Intersong publishing company. He wants new material. He knows what new and good material looks and sounds like - in one week he's had songs by Elvis Presley, Limmie and Home Cooking, Joe Simon, Vicky Leandros and the Osmonds in the Top Fifty.

He says: "Tell your songwriting readers that they can send me their product. Anybody - semi-pro, professional-but-unlucky, rank amateurs. Either on tape, that is 7 1/2 rpm, or cassette, or sheet music... that is a lump of paper with words and music on it.

"Everyone will get a fair hearing. Ballads, rockers, teeny-tot songs, ones for mums and dads - anything. I'll



Adrian Rudge

acknowledge all entries. Say yea, or a regretful nay to them. Aim for a specific top group or artist - that's

usually helpful."

Send to Adrian Rudge, Intersong, 14 St. George's Street, London, W. I.

Now it would be just my luck if my column was instrumental in finding a new Paul McCartney - just because I happen to be a bit too busy to write my own songs. But I'm a generous tenper-cent seeking bloke!

Now get writing. It's a once-in-a-lifetime opportunity...

Guy's not hurt now

LOOKING far from hurt about it, Guy Darrell called in to talk about his record I've Been Hurt - first released seven years ago, now selling fiercely. He said: "Seems the action started up north - some copies have been changing hands for up to a fiver."

Guy is one of the great triers of the business. He's 28 now, has gigged with Deep Feeling for the past three years. During his solo era he made fourteen non-hit singles, and there were four more with Deep Feeling.

Just in case he'd had to wait another seven years, he's always kept up his membership of one of the print unions - he's a trained compositor!

Inside out

SO Chet Atkins, giant of the Nashville country scene, has recovered from an operation to remove a tumor from his stomach. And he says: "They showed me the X-rays of my intestines and they looked so good I'm thinking of using them on the cover of my next album!"

Girl (and boy) of the week

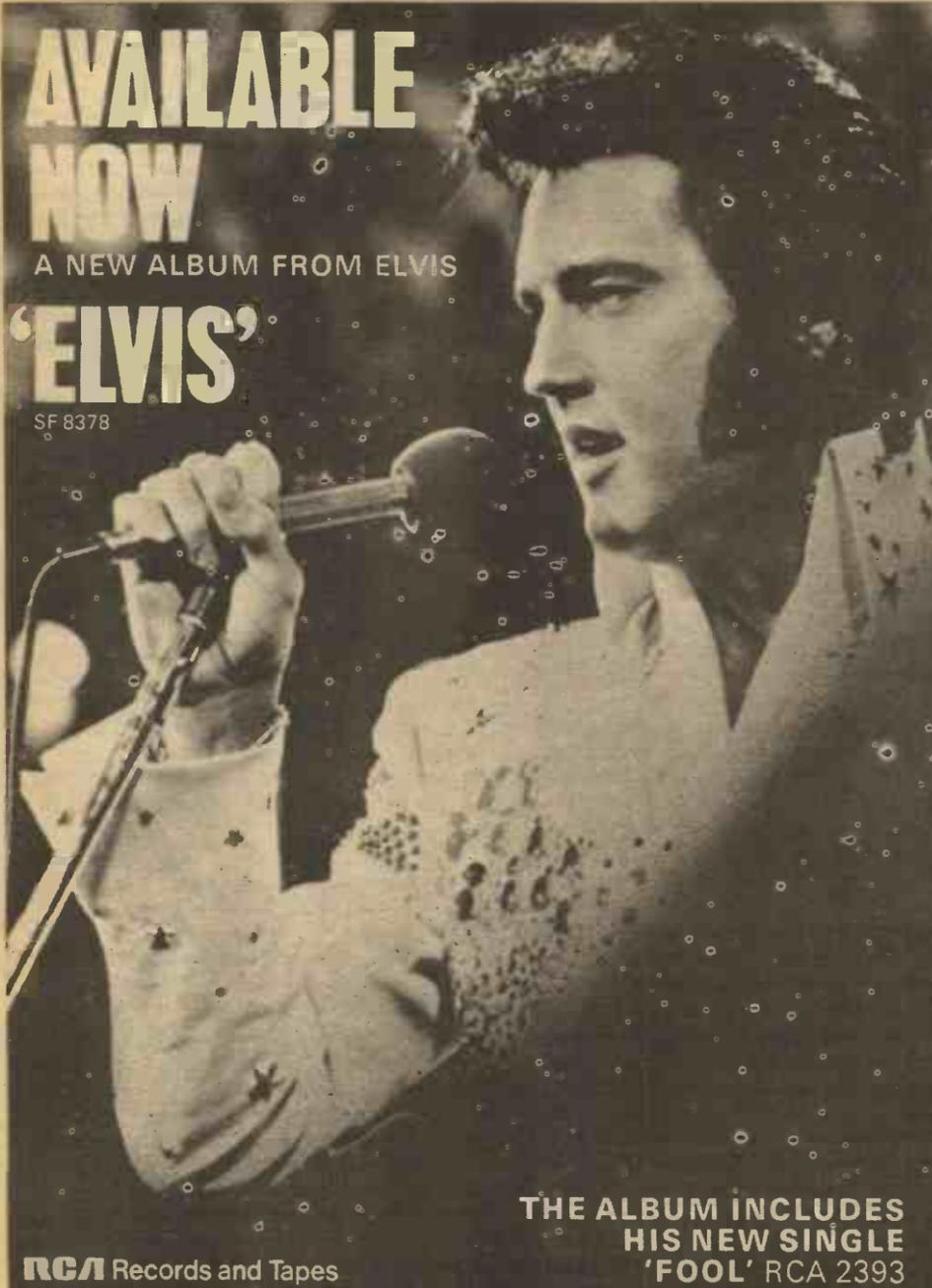


LIKELY-lad-of-the-week: This is Jan-Michael Vincent, star of the Disney movie The World's Greatest Athlete, now lining up a disc contract as a result of the hysteria his personal appearances whip up. He was with Charles Bronson in The Mechanic, and with Bob Mitchum in Going Home... so he's no newcomer to the acting scene. As for music... well, he's into a blue-grass scene, and plays one of Glen Campbell's cast-off guitars! Things are happening for him. One hopes he won't turn out to be the World's Greatest Hype.



GIRL-of-the-week: This is Wanda Teresa Anna Von Arletowicz, and as this name hardly rolls off the tongue she can't be blamed for seeking pop success as... Bobbie McGee. Says Wanda: "I've always been known as Bobbie - I was a dreadful tomboy as a kid. Besides I like Kris Kristofferson's song Me And Bobby McGee." Now I like Bobbie's first disc, Rock And Roll People (EMI), and I've a strong hunch that Wanda etc. will join Suzi Quatro up there in the Top Ten. Incidentally at first meeting I could find no trace at all of anything tomBOYISH about Bobbie.

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Ossie Osborne talks about the Sabbath cult with Henry Gilpin



WHAT'S able to captivate several thousand people, use noise as an instrument, produce four albums and a highly successful single, comes from Birmingham and is still going strong. Got it? Black Sabbath, that's what. So when they played recently at the London Music Festival we took the chance to delve into the mystic formula behind the cult.

I've always felt that most of the force behind Sabbath stemmed from their lead singer, showman and spokesman Ossie Osborne. On stage he has an alarming grip on people but during our meeting it wasn't his influence I was to come under. But in fact there certainly didn't appear to be anything super-human about Ossie. Once the problems of technology had been overcome and coffee ordered we settled down to talk about the new album and the incredible following that the band maintains.

"The album will shock quite a few people. We are using a lot of orchestration. About a quarter of the album is, well, not wholly orchestrated but sufficient to thicken the quantity of the sound. It can be filtered through, giving spacey effects which I think makes you feel part of it."

An experiment?

Did this mean the album was an experiment in effects?

"No, not really, we've got a few good ideas for stereo mixing but that doesn't mean it's all effects. I think it helps convey part of the live feel of the band."

The magic of the band lies mainly in their visual approach. Would they ever consider putting out a live album?

"I don't like doing live albums, because you can never capture the live atmosphere and sometimes the stage show can seem quite flat on record. But there was talk of compiling a live album from material recorded on this year's European tour using the Rolling Stones' truck. But I think that it will probably stay in the can."

What sort of response, I wondered, did they get from the infamously indifferent European audiences?

"It's hard to tell, but I agree they're a hard crowd. For example German audiences are unresponsive unless they happen to freak on you. They're more aggressive and not really into music as music. They just bust up the place and get smashed out of their heads."

A strange comment from a Sabbath man I thought but said nothing. We continued to talk about Germany and

Paranoid power via 2,000 watts

the general over exposure of bad bands simply to make money. The solution? To hold one big event every year. So what did he think about festivals?

"Generally I don't like them because I think they're dirty. We've played on the third day and the kids look like they're dying." So what about the London Festival, I asked?

Fun for all

"I enjoyed that gig more than I have enjoyed a gig for a long time. It was run well and the bands and the kids had fun."

"I let them feel that I have come to see them and that I'm glad they're there and not that they've come to see me. They give me energy and I return it. It's like building a cone of energy so that by the end of the night everyone is having a good time. That's the way life

should be. There should be peace instead of people pushing buttons and blowing each other to pieces.

"When I stand up on stage and do this peace thing to people and they do it back to me I think that there is some hope left. I do it sincerely, I really do mean it and I think they do as well."

"Also I suppose with Black Sabbath we don't go out to baffle people — we don't go out to lay a heavy brain trip on them and that we're the best thing since Adolf Hitler. I go out and use the things we've got to make people get loose and forget all the misery and piss-offs in life and have a good time. It's pure old show business and yet it's not just a front. I really do mean what we say in our show."

Why then are they slagged so much when they can produce this sort of effect and maintain such a strong following?

'The people
dig it and
I dig it
and that's
where it's at'

"Call it a row if you like but the people dig it and I dig it and that's where it's at with me and anyway surely that's what our side of the business is all about."

"We've worked hard over the last four years and the critics really rip us off. We make thousands of people happy so what does it matter if we're not perfect musicians as long as we come over?"

"It's ludicrous. All those people who come to our concerts pick up the papers the next day and wonder if the reporters were there at all. They seem to criticise our act on a sophisticated musical level and appear to forget the pleasure that everyone's having."

"I know it's loud and to some folks ear-piercing but Black Sabbath couldn't play on a two watt amp. It just wouldn't come over. We use volume as we use ourselves. It thickens the show up."

Misery and rip-offs

The Sabbath lyric trip is bound up in "misery and rip offs." Sabbath people, presented by the band with tales of real misery, wars, famine, etc., forget their own small problems, and come out of a concert mentally refreshed. This is one of the secrets of Sabbath's success and helped to establish their clan-like following. Where to now with the new album?

"Although I have been quoted as saying Black Sabbath 4 is our best album I think that this new one is even better. Albums are like a history what's new today is old hat tomorrow. It's been carefully planned and directed and has a cover the likes of which I've never seen before. It's a tonic for me. The others, like Paranoid, were so rushed. This time we decided to take our time and we did things like re-recording a lot of the tracks and spent days getting the drum sounds right and generally trying to achieve a much better quality. We really think that this will surprise a lot of our critics."

The group have no plans for following the general trend of splitting, even though they have plans for solo albums in the future.

At the moment they are finishing their new album and then going back over to the States for yet another tour. This will be followed by several British dates.

Ossie himself is thinking of taking a trip east in the near future, so maybe he'll pick up a new form of mysticism to blow our minds! A new Black Sabbath? "Well, we're only just beginning," says Ossie and disappears.



A welcome return for Don Powell as Slade spend a day at the races

by Peter Harvey

SLADE -- including a courageous **DON POWELL** -- made a triumphant return to their public on Sunday at Kent's famous Brands Hatch racing circuit.

They brought pandemonium to Radio Luxembourg's big race meeting and made sure all the excitement and attention was focused off the track, rather than on it.

For five hours thousands of Sladists laid siege to the racetrack's plush main building and kept a continual round of chants, screams, and songs going. Some tried to climb through the windows and break in through the next door building while others were content to throw their programmes and autograph books in a constant barrage.

SLADE were back and though Don looked a trifle fragile with his leg strapped up and a walking stick to support him, he made light of his discomforts. Even when the band bravely attempted to leave the building, he walked unaided, with only a few security men to protect him.

Naturally the group were heavily mobbed



RECORD MIRROR'S exclusive picture special on Don Powell's return to show-biz tells its own story. Above (top left) the band hustle their way through the thronging fans who surrounded the main racetrack building. Above (left) Noddy "thumbs" a lift in the middle of one of Europe's fastest motor racing straights, while inside (above right) Dave Hill turns in surprise as a handbag hits the window. Noddy did plenty of socialising with Geordie's Brian Johnson (above right) and Suzie Quatro (above). Below, winner Ronnie Scott takes a victory drive round the circuit with Slade, Geordie poses for the photographers, and Radio One's Noel Edmunds and Luxembourg's Paul Burnett have a quiet chat.





and things looked quite ugly for a while, but they managed to make it to the helicopter waiting to whisk them back to London with no greater mishap than the loss of Dave Hill's shiny satin hat.

Earlier Don told me: "The only trouble is, I can't run away from the fans. I feel O.K. now and we're starting recording again tomorrow for the new album. I've practised a few times already and it seems alright. I just keep forgetting where I am and what day it is."

It's Don's left leg that's strapped up, so his bass drum will still be able to thump out the beat; only the hi-hat could suffer, but Don's sure that it will be O.K.

His speedy return to the helter skelter pop world — only six weeks after the accident — virtually ensures that Sladists will be able to see the band on the planned Autumn tour. Don's recovery means an abrupt end to holidays, though Noddy admitted he'd only been doing "a bit of gardening" in his expensive new home in Birmingham.

"I've been writing some songs with Jimmy, too," he said. "And they'll be on the next album. We're gonna do Just A Little Bit too."

Slade's appearance turned the official bar scene into quite a party with Suzie Quatro and Geordie joining in. Suzie didn't race, "I've got flu and a fuzzy head," she said, and neither did Slade, but Geordie's Brian Gibson kept the flag flying by claiming



third place in the Radio Luxembourg 10-lap D. J. Trophy Race.

He led for a while then lost it while dicing with Keith Emerson who finally tried too hard and crunched his car in a spectacular spin-off.

Ronnie Scott, "the old man of music" who runs London's best-known jazz club, was the winner and Greg Lake, of Emerson Lake and Palmer, was runner-up.

Among the 13 entrants driving Shellport Ford Mexicos, were also Carl Palmer (E.L.P.), John Lee of New World, Jim Cregan of Family, and Labi Siffre.

Geordie completed their busy day by flying by helicopter to Biggin Hill, then taking a private six-seater plane to the Isle of Man, where they played at the Palace Lido.



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Ex-Strawbs Hudson and Ford pick up the pieces

can frontier? "Strawbs split," it sounded like some new Yankee Yummy and of course was hotly denied at the time. Then, when the lads returned it was Messrs. Hudson and Ford who opted out, NOT Dave Cousins.

Anyone with their marbles rolling in the right direction could have sussed that Hudson, Ford, and Cousins, obviously weren't getting on. But it was quite brave of Richard and John to quit a successful band and when I caught up with them, although glad to be free, they seemed just a little wary of the future.

Their first single together, aptly titled Pick Up The Pieces, had just been released and though it was Noel Edmunds' record of the week, with a pair of hopeful hitmakers like these, there's no relief until it breaks into the charts. No, that's not strictly true, but it would help them to consolidate their fresh start.

"We'd been thinking of going on our own for a year," said Richard Hudson, the trendily balding half of the partnership. "The point is, a lot of our songs were not really Strawbs. We

could do them with the band but when it came to performing them on stage, it was an effort. Even when Part Of The Union was number one, nobody showed any enthusiasm. It was mainly because Dave (Cousins) is into what he writes. Our songs were not making it, so we split."

Although Pick Up The Pieces looks as though it will be a hit, both of them say they do not aim to write chart material.

"We don't want to be a hit factory," said John. "We want to go on the road and sing our songs from the album, all of them different from Part Of The Union."

Hud will forsake the drums and stand up front with his sidekick on bass. He's not exactly a stranger to the front line. For a while, if you remember, he played sitar with Strawbs. "That's when I was into Buddhism," he says.

They intend to get a band around them before the end of summer and when their debut album is complete, they'll go on the road — probably in Holland and other European dates before any English tour.

"At the moment we seem to have so much to

do," said Hud. "It's just a pleasure to wake up each day and realise that it's another day in what is for us, a very exciting venture. The pressure was on us before but now we've left the band it's like being free."

Already they have written some new songs to be coupled with some older ones on the first album, due to be released in September. "It's much easier now, I just

get an idea and work on it."

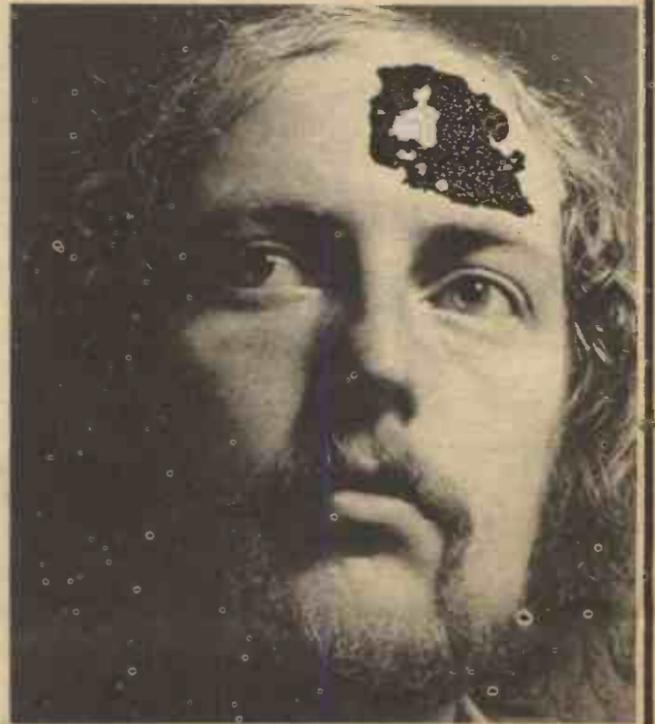
In the meantime they are able to indulge in another pleasure long neglected; they are both taking a holiday.

Hud's going off to Cornwall to do a spot of shark fishing and John, who's been his mate for over six years now, is going to laze around town. Could be they'll have a whole new chart career started by the time they return to work.

THERE have been so many group splits this summer you may be forgiven for thinking it's in fashion, or even more exciting, perhaps it's now become a natural force. You know, group becomes successful, reaches a peak, then splits in enough directions to spawn more successful groups, and so on and so on. So you can guess that before long the whole of London's Soho (centre of the recording industry) will become one seething, gyrating mass of musicians, multiplying and reproducing in horrible abundance. Just think of the possibilities. Albums would go out of fashion because it would be cheaper to ring up Rent-A-Group and get your very own favourite band on extended loan . . . until of course it was ready to split.

Still, back to the splits of this summer, all of which hopefully will carry on to greater things before the group population explosion gets out of hand. There are the ones that have been

hinted at and the ones that came out of the blue. Hudson Ford come in the first category. Remember all those scandalous stories from the bullet-strewn Ameri-



ALCHEMY — the art of medieval chemistry, the attempt to turn base metals into gold and find the elixir of life. It sounds rather complicated doesn't it?

Well I sat scratching my head wondering about alchemy in a cab ride up to Theobalds Road the other day.

I was on my way to meet Home, a four-piece band who recently brought out a very involved album called simply, 'The Alchemist'. On listening to the album the previous night, I had conjured up many weird thoughts on the group I was about to meet.

When I got to the CBS studios I couldn't find the press office, I couldn't get my tape machine to work and I couldn't find the band. Could it be that some sort of alchemist magic was rubbing off on me?

But after 10 hassled minutes I found the band and we departed to a smaller room with a much more intimate atmosphere.

There certainly wasn't anything magical about their appearance. Laurie Wisefield (lead), Cliff Williams (bass), Cookie Cook (drums) and lyricist David Skillin



Homing in on a medieval mystery

all looked, and were, practical fellas. Unfortunately lead vocalist Mickie Stubbs, the main inspiration behind the album was not present "as he was doin' some other work".

So straight on to the album which is Home's third on the CBS label. Dave Skillin took up the story of its CREATION:

"It started nine months to a year ago really. Mick wanted to create a story which would highlight his feelings, to work out a vehicle for his feelings and go on from there.

"The story of The Alchemist was born out of that really but the idea was left around for a while because of Home's other commitments."

Did Laurie and the rest know much about alchemy? "No, we had read books and such but the album is not so much about alchemists at all . . ."

How does The Alchemist differ from Home's previous work I asked, stretching back on the very comfortable furniture.

"We've screwed ourselves up doin' this album," retorted Cookie in his sincere way, "it's not the music that's important now, it's the fact that we've messed ourselves up".

Everyone nodded simultaneously at that quick statement including myself but Laurie chipped in: "Our first album was a country album, we were very interested in country music at that time and the second album was full of melodic-type songs."

Cookie again: "The first step to this album was probably the last track on our last album, and the second side of The Alchemist is a step further from the first side.

Home agree that The Alchemist does have something religious to offer. "Micky's inspiration was probably through something which happened to him in true life. He had this togetherness feeling and he wanted to share it with us," said Laurie.

"Yeh, there's a fantastic feeling in the band just now which has grown in just wanting to be with each other in

different respects. Because it was such an involved album everybody grew with it and got to know each other on a very strong spiritual level," added Dave.

Because of the size and depth of The Alchemist, Home won't be bringing out any more albums this year. "We're a one album a year band", says Laurie, "although it's time to start thinking about it and get an idea".

Cookie, in his usual sincere way added: "If possible we are going to keep it down to two gigs weekly and maybe it will give us more time to write."

Talking about gigs, Home are in the middle of rehearsals, working out a road show based around the new album. They are getting ready for three big festivals in Germany and Denmark.

"Really, we hope that The Alchemist makes it. It's gotta make it as far as we are concerned", remarked Laurie.

Home really worked hard. It was time to go back to rehearsals.

John Beattie

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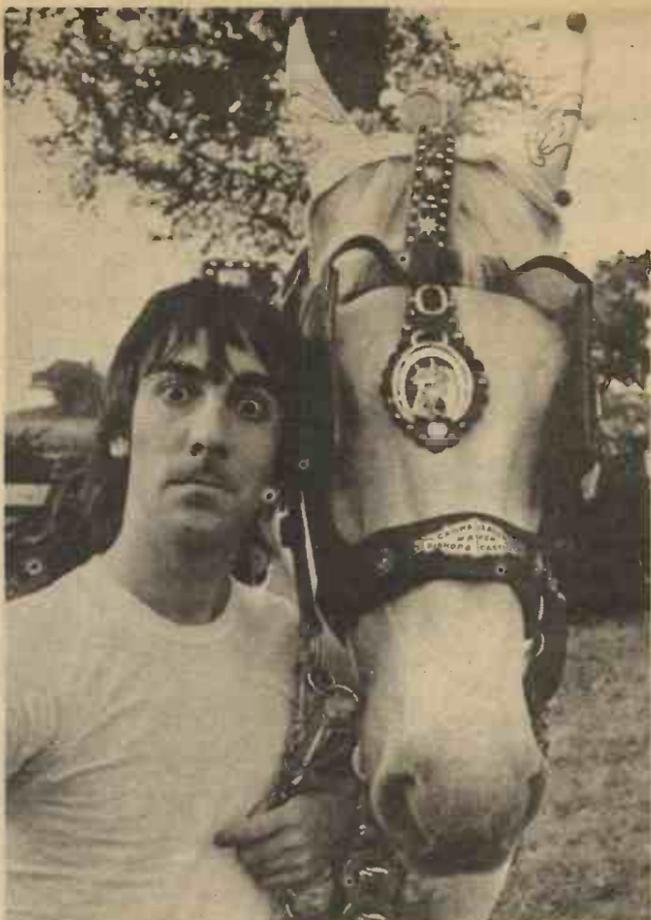
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The Who's top loon talks to RM's Rick Sanders

KEITH MOON, drummer with The 'oo, film star, radio DJ, probable British hovercraft racing champion and celebrity, has been talking all afternoon. Let's have a breather, he suggests, and, armed with chinking glasses of delight, we set off on a tour of Moon's Little Acre. Well, four acres to be precise, and set in the north Surrey country just down the road from Elton John, the amazing Moon module house / pool / sauna / ice-machine / patio / juke-box complex in the middle.

We head south across the lawn. "This used to be a monastery", says Keith, "until they blew it up for a film." As we walk up a wooded hill, he points out the monks' walk. "They used to do their penances here", he says, picking up two (used) beer cans. The gradient increases, and we reach the top, a tree-shaded slope. "And this is where they pushed the wicked ones over."

We spent a good hour scrambling up and down the slope as Keith shows me where his neighbours live — there are badger setts, fox-holes and, further down the slope, a rabbit housing project. He's sat up and tried taking night photos, and knows that they're there from the threads he's strung across the entries which have been broken in the morning. And when the foxes got at Billy Fury's barn owls. "I was looking after them for



assault on British radio — his holiday relief job for John Peel on Top Gear.

It's a different matter being funny on a stage and inside a studio, but Wonderful Radio Moon, despite a few longueurs, is a tonic. "Allo! (grand music) It's me, Keith. Keith Moon of the 'Oo. The one at the back" and off into the Beach Boys' Surfer Moon. As he says after the record, it might well have been Moon River or even Moon Bobby McGee. More records, David Bowie, James Gang, and then the imitation of Dave O'Leary Tompkins, D.O.L.T., with his sloppy spot for mums.

And even better, they've found a promotion record by Al Green of pre-recorded answers to questions spoken in by any radio station that wants its listeners to think that they've got Al in the studio. It's remarkably funny, as is the Life With The Moons segment. Wait

enthusiastic, then a little apprehensive, and then he finally realised that he did want to do it.

"By this time I'd done That'll Be The Day (in which he did an excellent portrayal of a hack rock and roll drummer) and plenty of live theatre work with the Who and studio work too. (How many know that it was Keith playing drums on Beck's Bolero?)."

"It was a challenge to do something that didn't depend on expressions, something without visuals. Mind you, filming's much easier than radio work."

But surely anything seems hard when you start . . . how about playing at first in the band? "Starting drums came pretty naturally to me. I think I was born a performer. I couldn't work in an office and I couldn't work on a factory floor. My greatest pleasure is working with an audience — after all, it is my job, I am a professional entertainer."

"A professional musician is a very different thing, I don't see myself as that."

"I've never believed in practising, I just do it. Whether it's right or wrong, at least then you've laid your balls on the line. As long as your wrists are supple, the practising comes from your mind. I never play the same thing in the same song twice — that's why it's great to work with Roger, Pete and John. We all feel the same, we couldn't play the same thing night after night."

Why does Keith think the group have stayed together so long? "I know why, and it's difficult to say because it's so easy — because we love each other, at times we bloody well hate each other, but at least we're always honest. I don't think a lot of groups are — it's often much easier to lie, which

eventually is bound to lead to a break-up.

"Someone might say 'that bloody Moon, he's been a right flash bastard the last couple of weeks', so they'll pull me down a peg or two. I'll walk away with a bruised ear and say they're a load of wankers, but I'll come to realise it was me, not them. It's happened to all of us."

"It took a period of years to get the group right, until we saw there was no point in anybody trying to bullshit — all you do is put yourself backwards. You've got to think about what you're doing because it affects everybody in the group."

"People see Roger making his own records, all of us doing our own things, me in films and on the radio, and say ah, I see you're breaking away from The Who, but the whole idea is that the group is the most important thing. Whatever we do relates to the group. I can never get away from being Keith Moon of the Who."

Just before leaving, Keith played a track from the new Who album, soon to be in your shops. For the first time — well, if you don't count Uncle Ernie on Tommy — for the first time, he's singing. At first I thought it was Daltrey, and then that Keith has been wasted all these years. It's a number called Bell Boy and you never heard such a tremendous explosion of music. It's pure Who, the band playing with the skill and adventurousness of Who's Next and the sheer power of Anywhere, Anyway, Anyhow.

"It's going to be a monster", says Keith. "I've never felt so involved in anything the Who's done before. I can't say much more about the album than that. Yes, it's a concept album, but for me it's like a jigsaw and you don't find out until you hear the final thing."

Bad Moon rising

Billy after he had a bit of a barney with his wife. I'd taken precautions to keep the foxes out but they dug under the wire. The owls didn't have a chance against seven of them."

Keith Moon, strange enchanted nature boy, is not, maybe, what you might have expected from the man who sank a thousand clubs. "Unlike most of my neighbours," he explains, "I grew up in Shepherd's Bush."

On the west side of the estate we come across Keith's gamekeeper, 12-bore in his hand, and a couple of rabbits in the fridge. He's been after wood-pigeon, and grey squirrels, and discusses

shotguns and policemen with Squire Moon.

"I don't want you to think that we just go round killing for the sake of it", says Keith, when we get back. "It's not that at all, but squirrels cause untold havoc with the trees. You have to keep them down."

And, refreshed, it's back into the house to listen to a preview of the Moon

till you hear it on August 21. That's August 21, on your favourite spot on the dial.

It all started when Viv Stanshall asked Keith to do some character parts in one of his radio programmes. John Walters, Top Gear's producer, liked it and asked Moon to do Peel's holiday relief spot. At first Keith was

STRICTLY INSTRUMENTAL

WENT and had a loon with Cozy Powell of Bedlam in his Oxfordshire village home this week. Bedlam, if you haven't heard the band, play really raucous rock music with nothing much going for it except four very able musicians and a couple of really nice numbers including The Fool which is like an expanded version of Smokestack Lightning.

Cozy used to be with Jeff Beck and he's a really violent drummer. He describes his drumming as a chance to get up on stage and beat the daylights out of something. That's what drumming's all about according to Cozy.

"Pop groups today have lost that feeling of drive and rhythm," he says. He means it too. Cozy's drumming is a treat to watch and a demonstration of how to wallop a kit so hard that at a recent gig at Global Village he bust a bass drum skin.

"Too many young drummers today are concentrating too much on technique. Making 15 paradiddles a second. You have to play from the heart." His advice is to get a kit, sit down and just play what you feel. "Rhythm is something you are born with. You'll soon find out if you've got it or not."

Despite his claims to aggression and violence, Cozy is a quietly spoken, intelligent fellow. This is a little unusual for a drummer. Tony Hicks, of Back Door, for example is renowned for his failure to add anything to the conversation other than grunts.

He was doing a radio interview recently and the



interviewer was getting desperate. He saw the tape running away and still nothing on it from Hicks. Finally he had an inspiration. "What about influences?" he asked. "Do you like Art Blakey?" At long last Hicks began to speak, "Yes I really like" and he leaned over and whispered to the interviewer "who did you say?"

But back to Cozy and his invocation to play from the heart. His suggestion is to forget the books and technique initially and just spend your time finding your

way round the kit. Treat it like someone you hate and hit it hard.

"The drummer drives the band. He has to take a back seat to some extent and it is the guitarist who gets all the fans and acclaim, but without a steady beat the band is lost. Too many drummers try to do complicated rolls and intricate strokes round the kit."

Mind you, he has nothing against clever drumming when it is called for, but believes drummers should learn the basics before they start to develop things like single stroke rolls on ride cymbals. He gives Bonzo Bonham and Baker as excellent examples of good driving drummers.

Even Buddy Rich, he says, while he is showing off all his amazing technique, is keeping a very steady bass drum rhythm going all the time.

"It's an animal thing. If you watch an African drummer — after all that's where drums originated — they are playing on skins made from animals and they are so into that rhythm that they play till the sweat rolls down their faces."

Of course, to do all this you've got to be fit. Bedlam always plays a game of football before a gig. When they are on the college circuit they invariably challenge the college to a game in the afternoon before the gig in the evening. They even win occasionally!

Drumming is a very physical thing, says Cozy, and a drummer needs to be at the peak of fitness all the time. He may have to play in a very hot, stuffy club, like the Marquee, for two hours. Other instrumentalists may be able to take a break from time to time, but the drummer has to keep going throughout.

Rex Anderson

U.S. news

eliot tiegel

Looks like a swinging September for super stars

The summer months have elicited a slow down in the number of major releases which are being recorded by the superstars of the business.

This year, the annual summer slump has really been felt in the music business. During the past few years record companies tried to schedule product on a 12 month basis, but for some reason this year, they have reverted back to taking an obvious break and holding back both singles and LPs by the superstars until after the summer ends. So that in September there

heard from the band of late, however.

The New York Dolls, a rock band of guys who dress in girls clothes with all the rouge, have finally been recorded after searching around for a label which would pay their demands. Their debut LP is out on

pale sort of probe into charges of payola and the passing of hard drugs within the record and broadcasting fields.

The US Government has indicated that its investigation of the record business will be the second most intense since the Watergate incident, of which I'm certain you know enough about. There are investigators looking into record company books in New York and Los Angeles and in some cities in between.

The artists themselves are being rather quiet about any of their own actions. A report circulated through Los Angeles recently that narcotics police had arrested several artists at two top recording studios. In checking out the report, I found it wasn't true. But still it was the first time that there was any mention of any police action zeroing in on the artists and the recording studios.

The manager of one studio I called laughed to me that it was funny but last night was the first time there weren't any drugs around the studio. The artist recording there was a well-known British guitarist who has just joined a major label.

Producer turned singer Thomas Jefferson Kaye's new single is The Door Is Still Open . . . Steely Dan



JOHN FOGERTY . . . finishing his next album.

will be a flood of new records coming out from the major labels and with it, things will really start to swing.

Meanwhile, Stevie Wonder's new single Higher Ground has taken off and so has his new LP, Innervisions. Stevie was seriously hurt in a car accident. He was driving with his brother and the car hit a truck carrying logs to the factory where they are cut into paper and other products. Stevie was hospitalized and was in a critical condition. And while he lay immobile, his music was being enjoyed by all of the country a happy state of affairs on a sad situation.

There is a Dutch act called the Cats who are being released on Fantasy. The group apparently has had much success around the world, so the American market looks ripe. They are supposed to be a European version of Creedence Clearwater Revival.

Speaking of Creedence, John Fogerty is finishing his next LP of original rock tunes, playing all the parts himself. His brother Tom, just had his own single released, Joyful Resurrection. The band's just released LP, is More Creedence Gold which lists 14 tunes including Who'll Stop The Rain. Nothing much has been

Mercury and it's called simply New York Dolls.

There are some observers here who feel the rock 'n' rouge movement is over and the American industry is looking for something else on which to hang its money belt.

The reports of federal investigations in wrongdoings within the US industry have many companies worried about their own futures. The first artist to come out and speak is John Phillips of



Jimmy Cliff . . . new reggae album for Warners.

the old Mamas and Papas. He and his former wife Michelle filed a nine million dollar law suit against ABC/Dunhill Records charging they were defrauded of royalties.

Phillips had initially made his charges at a press conference with a United States Senator who is himself conducting a



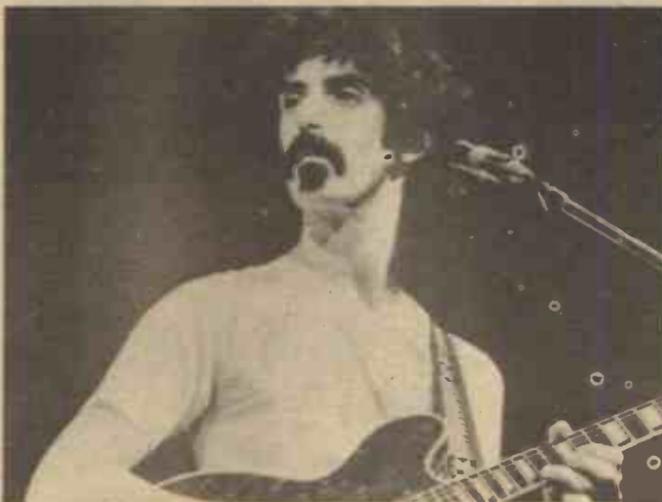
PETE TOWNSEND . . . re-release part of an LP cut by him.

has done some concerts on the bill with Elton . . . Joe Covington, a former drummer with Jefferson Airplane has his own act called Fat Fandango Band

Chicago plans spending more time on its future recording projects. It plans to make its Chicago VII LP very different from the just released Chicago VI which has more of a rock than jazz feel to it.

Black Oak Arkansas is recording its next LP which will find a happy ground between rock and country . . . John Keen's old single, Something In The Air is being re-released by MCA. The tune was part of an LP cut by Peter Townshend for the group Thunderclap Newman . . . Warner Bros has released its first

four 4-channel discreet albums. They are by the Mystic Moods, San Sebastian Strings, Arlo Guthrie,



FRANK ZAPPA . . . more from the Mothers of Invention.

Doobie Brothers and Seals & Crofts. The latter act is recording its hit Summer Breeze in Japanese.

Jimmy Cliff's new reggae LP for Warners is titled Jimmy Cliff Unlimited. It is the first major push reggae has gotten from any American label, Johnny Nash's own efforts on Epic notwithstanding. Doug Kershaw, a fiddle

player from Louisiana, who has tried to crack through into the pop rock market, tries again with a new LP with the formal title Douglas James Kershaw . . . there will be more by Frank Zappa's Mothers of Invention. Their latest Warners LP is The Mothers Over-Nite Sensation.

Mark Almond laid on the jazz more than the rock at its concert at the Santa Monica Civic Auditorium. But there were plenty of young rock fans in the audience. The band's new LP on Columbia, done before a studio audience for one half of the package, is a good blend of rock and jazz . . . Mike Bloomfield is working on a solo LP with Mark Naftalin (who I admit I don't know anything about) . . . bassist Greg Reeves, formerly with Crosby, Stills, Nash and Young, is cutting his first solo LP for Columbia . . . Patti Page the veteran gal singer, has joined Columbia. So has King Bisquit Boy.

U.S. CHARTS

singles		albums	
1	4 THE MORNING AFTER Diana Ross Motown	1	4 JETHRO TULL A Passion Play Chrysalis
2	2 LIVE AND LET DIE Wings Apple	2	1 CHICAGO VI Columbia
3	3 BROTHER LOUIE Stories Kama Sutra	3	2 PINK FLOYD The Dark Side of the Moon Harvest
4	1 THE MORNING AFTER Maureen McGovern 20th Century	4	5 SEALS & CROFTS Diamond Girl Warner Brothers
5	7 LET'S GET IT ON Marvin Gaye Tamla	5	10 CAT STEVENS Foreigner A&M
6	5 BAD, BAD LEROY BROWN Jim Croce ABC	6	6 DEEP PURPLE Made In Japan Warner Brothers
7	13 GET DOWN Gilbert O'Sullivan MAM	7	8 SLY & THE FAMILY STONE Fresh
8	15 DELTA DAWN Helen Reddy Capitol	8	12 DIANA ROSS Touch Me In The Morning Epic
9	9 UNEASY RIDER Charlie Daniels Kama Sutra	9	3 CARPENTERS Now & Then Motown
10	11 FEELIN' STRONGER EVERY DAY Chicago Columbia	10	9 LEON RUSSELL Leon Live Shelter
11	12 I BELIEVE IN YOU (You Believe in Me) Johnnie Taylor Stax	11	7 DEEP PURPLE Machine Head Warner Bros
12	6 SMOKE ON THE WATER Deep Purple Warner Bros.	12	11 CAROLE KING Fantasy Ode
13	10 MONSTER MASH Bobby (Boris) Pickett & the Crypt Kickers Parrot	13	16 DOOBIE BROTHERS The Captain & Me Warner Brothers
14	18 SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn featuring Tony Orlando Bell	14	15 CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN Love, Devotion, Surrender Columbia
15	8 YESTERDAY ONCE MORE Carpenters A&M	15	17 LED ZEPPELIN Houses of the Holy Atlantic
16	17 HERE I AM (Come and Take Me) Al Green Hi	16	13 PAUL SIMON There Goes Rhymin' Simon Columbia
17	19 IF YOU WANT ME TO STAY Sly & The Family Stone Epic	17	14 GEORGE HARRISON Living In The Material World Apple
18	16 DIAMOND GIRL Seals & Crofts Warner Bros.	18	22 TOWER OF POWER Warner Brothers
19	14 SHAMBALA Three Dog Night Dunhill	19	18 AL GREEN Call Me Hi
20	7 GYPSY MAN War United Artists	20	20 JOHN DENVER Farewell Andromeda RCA
21	24 ANGEL Aretha Franklin Atlantic	21	27 LIVE & LET DIE Soundtrack United Artists
22	22 ARE YOU MAN ENOUGH Four Tops Atlantic	22	21 PAUL McCARTNEY & WINGS Red Rose Speedway Apple
23	23 NATURAL HIGH Bloodstone London	23	19 CURTIS MAYFIELD Back to the World Curtom
24	25 HOW CAN I TELL HER Lobo Big Tree	24	23 BETTE MIDLER The Divine Miss M Atlantic
25	31 YOUNG LOVE / A MILLION TO ONE Donny Osmond MGM	25	25 BREAD The Best Of Elektra
26	34 SATURDAY NIGHT'S ALRIGHT FOR FIGHTING Elton John MCA	26	24 BEATLES 1967-1970 Apple
27	44 LOVES ME LIKE A ROCK Paul Simon Columbia	27	28 EARTH, WIND & FIRE Head to the Sky Columbia
28	26 SO VERY HARD TO GO Tower of Power Warner Brothers	28	38 DICK CLARK Presents 20 Years of Rock 'n' Roll Buddah
29	57 WE'RE AN AMERICAN BAND Grand Funk Capitol	29	31 ALICE COOPER Billion Dollar Babies Warner Brothers
30	37 BELIEVE IN HUMANITY / YOU LIGHT UP MY LIFE Carole King Ode	30	33 ARETHA FRANKLIN Hey Now Hey (th Side of the Sky) Atlantic
31	42 MEET THAT LADY Isley Brothers T-Neck	31	35 ROD STEWART Sing It Again Rod Mercury
32	32 I WAS CHECKIN' OUT - SHE WAS CHECKIN' IN Don Covay Mercury	32	40 JESUS CHRIST SUPERSTAR Soundtrack MCA
33	36 THE HURT Cat Stevens A&M	33	32 ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA
34	30 BOOGIE WOOGIE BUGLE BOY Bette Midler Atlantic	34	30 JIM CROCE Life & Times ABC
35	35 NOBODY WANTS YOU WHEN YOU'RE DOWN & OUT Bobby Womack United Artists	35	26 EDGAR WINTER GROUP They Only Come Out at Night Epic
36	29 BEHIND CLOSED DOORS Charlie Rich Epic	36	42 JOE WALSH The Smoker You Drink The Player You Get Dunhill
37	21 MONEY Pink Floyd Harvest	37	41 JANIS JOPLIN Greatest Hits Columbia
38	28 WHERE PEACEFUL WATERS FLOW Gladys Knight & The Pips Buddah	38	GRAND FUNK RAILROAD We're An American Band Capitol
39	20 WILL IT GO ROUND IN CIRCLES Billy Preston A&M	39	29 BEATLES 1962-1966 Apple
40	33 MISDEMEANOR Foster Sylvers MGM	40	34 J. GEILS BAND Bloodshot Atlantic
41	49 FUTURE SHOCK Curtis Mayfield Curtom	41	43 BOBBY WOMACK Facts of Life United Artists
42	41 RIGHT PLACE, WRONG TIME Dr. John Atco	42	49 HELEN REDDY I Am Woman Capitol
43	53 THEME FROM "CLEOPATRA JONES" Joe Simon featuring the Main Streeters Spring	43	126 HELEN REDDY Long Hard Climb Capitol
44	50 LOVE, LOVE, LOVE Donny Hathaway Atco	44	36 ISAAC HAYES Live at the Sahara Tahoe Enterprise
45	52 WHY ME Kris Kristofferson Monument	45	64 THE POINTER SISTERS Blue Thumb
46	47 THERE IT IS Tyrone Davis Dekar	46	37 RICK WAKEMAN The Six Wives of Henry VIII Blue Thumb
47	46 CLOUDS David Gates Elektra	47	46 SEALS & CROFTS Summer Breeze Warner Bros
48	39 PLAYGROUND IN MY MIND Clint Holmes Epic	48	39 BLOODSTONE Natural High London
49	54 EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE Stealers Wheel A&M	49	54 STEELY DAN Countdown to Ecstasy ABC
50	60 MY MARIA B. W. Stevenson RCA	50	44 BARRY WHITE I've Got So Much To Give 20th Century

The Alex Harvey story started in Glasgow 37 years ago. Born and raised in the Gorbals, Alex saw some hard times. Never settled, he drifted through job after job until suddenly in 1953 he heard his first dose of rock music via a badly worn Little Richard 78. (Remember 78's - the 10 inch lumps of lead that produced occasional notes between the scratches).

That sound was good enough to show Alex the way. He started a skiffle band before hearing artists like John Coltrane and Big Bill Broonzy broadened his horizons.

When Alex formed the Big Soul Band, the whole country sat up and listened. Now, almost forgotten, they produced some mighty good music. But like all good bands, the time came when their impetus ran out in 1966 they split - Alex making an embarrassing half-attempt at a Tom Jones-type career before returning to his roots as a club guitarist.

Then came Hair, the first rock musical. Alex was asked to be the show's guitar man and he leapt at the chance. For four years he pounded out the sunshine riffs at the Shaftsbury Theatre, at the same time producing three politely but a little unenthusiastically received solo albums.

He was writing considerably during this period and by 1972 felt ready to get back on the road with his own band. The only problem was to form one.

The way it turned out it was no problem. Wander-

IT'S BEEN an amazing year for Alex Harvey. He's formed a new band, done a colossal tour with Slade and been pelted with beer glasses by a bunch of idiots at Crystal Palace. But it's nothing new to one of the original superheroes of British rock.

He's been playing rock 'n' roll longer than almost all his rivals - and his experience is beginning to tell. Yes, 1973 could be the year when the Sensational Alex Harvey Band live up to their title.

Sensational Alex looks for a hit

by Roger Greenaway

ing round his home town of Glasgow, he came across a set of lads playing under the name of Tear Gas. And so the Sensational Alex Harvey Band came into being and with one album under their belts and another on the way, it looks as though they're here to stay.

Alex himself is well pleased with the new outfit. "They're a great bunch of lads. Zal (Cleminson) is bloody outrageous. That kid can really play guitar. And on stage the lads are perfect."

I agree. Musically, they ain't gonna change the world, but I can think of few bands who give as much on stage.

The aforementioned Zal, who plays lead guitar, has developed a totally unique line in make-up. None of yer glam and glitter for this lad, he's designed a happy-sad clown-like disguise which matches both his facial structure and his stage style. Add to that the pounding bass lines of Chris Glen and the McKenna brothers, Hugh on electric piano and Eddie on drums, and you have a band of considerable potential.

"When we did the Slade tour, I used to watch the roadies setting the gear up before the set and it amazed me," said Alex with a wry smile.

"When we first started, my first band that is, we

had a 20 watt amp and two small speakers. And everything went through that, all the guitars and the P. A. system. And the first electric gig we did we got blown out because we were too loud."

Too loud with 20 watts! Nowadays most home sounds systems are capable of generating that sort of power.

"That Slade tour though was really great. It gave us a chance to get used to each other and to work with a basically hostile audience. I mean everyone had come to see Noddy and the boys and they weren't to keen on watching us lot. But I think we won a lot of them over. We work hard on stage. We believe in the visuals as much as the music and at almost every gig we got a great reception at the end.

"What we really need to follow up is a hit single. This is the direction we're working in now. A hit single would give us a foundation to work on and a chance to do the bigger halls in our own right."

The single is proving difficult. But Alex and the boys are back in the studio this week to put down an album and it could be that a cut from that will be released as a one shot. Certainly if Alex and the band ever had a chance to put over the outrageous stage display on such a vehicle as Top Of The Pops, they would take off in a big way but. . . .

Meanwhile one of the best working bands around keeps on trucking. They're playing the



Reading Festival on August 25 and a British tour is planned for the autumn to coincide with the release of the new album, Next.

Despite the inelegant display from the handful

of fans who couldn't wait for Uriah Heep at the Pally Fest last week and found it necessary to bombard the band with glass missiles, the Sensationals are entertaining and well worth a look.

around the country

tony byworth

Johnny Rodriguez finds it pays to be a goatnapper

IT was a straightforward case of goatnapping - and barbecuing of the animals - that hurled Johnny Rodriguez into a Texas jail and, in turn, presented the world of country music with one of its newest discoveries.

"Luckily it all turned out for the best" Johnny admitted, about to relate details of the incident that he must have told hundreds of times to American reporters and radiomen over the past year. The reception from Nashville was poor but, although the trans-Atlantic cable seemed a temporary home for the gremlins, was clear enough to take note of the events that has turned this young Mexican-American into the most talked about performer of recent months.

"A bunch of friends and I were having a beer party out of town one evening and we decided that we would like a little food with our drinks. So we came across these young goats and went in for a spot of rustling. However, things didn't quite work out as we had expected and some policemen arrived at our fireside. I took the rap for the rest of the guys and ended up in jail.

"That's when the lucky break happened. This Texas Ranger heard me singing in my cell one day, said that he had a friend in Bracketville, Texas, and reckoned he could fix me up with a job. It turned out okay - and I was parolled to Happy Shahan who runs the Alamo Village there. That's a tourist attraction and the place where they made the movies 'The Alamo' and 'Bandolera'.

"Things seemed to be going well and I was kept out of mischief picking and singing and driving stage coaches for the visitors. About two years later Tom T. Hall and Bobby Bare came to the Village to play a Labour Day Show - and they got to hear me sing. Tom must have liked me because he promised that he would try to find me a place in his outfit.



"I didn't start work for Tom immediately and another few months passed before I plucked up enough courage to make it to Nashville. It's a great coincidence but the same day I arrived in town Tom was trying to contact me and I ended up in his band - The Storytellers - as front man playing lead guitar as well as singing a few of my songs on his show."

It was only the first step up the ladder of success. Shortly afterwards Johnny Rodriguez came to the attention of Mercury Records, a recording contract was signed and Hillman Hall - Tom's brother - came up

with the song Pass Me By (If You're Only Passing Through) which made it into Billboard's Country Chart's Top Ten. Johnny's subsequent single release You Always Come Back (To Hurting Me) - recently made it to the number one slot.

With the release of his album Introducing Johnny Rodriguez (Mercury 6338 212), the artist is now beginning to attract favourable comment from the British country music enthusiasts.

"The release has been labelled as the Tex-Mex sound" Johnny says, "although that's a definition that I wouldn't particularly go along with! I think it's been called that because I sing in English and Spanish on some of the tracks - the older numbers like I Wonder Where You Are Tonight and Jealous Heart - and a trumpet can be heard occasionally. Otherwise I would call it a straight country album."

More important, though, is Johnny Rodriguez himself and the album shows him off as a fine stylist - with a voice not too unsimilar to Merle Haggard - and a songwriter of particular merit with six songs, some co-written with Tom T. Hall, on the release.

"I'm very interested in songwriting and very keen in developing it further. On my next album release, which I've just completed, I've concentrated more upon my writing and there's eight or nine songs on that album.

"I guess there's no particular way in which I go about writing a song - it just rests with something that may strike my interest or a story that I've heard. Really it could be anything - you know, the guy next to me in the bar or the girl I have met in the street who has broken my heart."

Johnny Rodriguez is now out on his own, looking back over the months spent with Tom T. Hall and the Storytellers with pleasure and sincere gratitude. For the past five months he's been busy building up his own act and, by November, he's hoping that he'll have his own band together. Right now, though, he rates as the most successful newcomer of recent months with, just prior to our telephone conversation, twenty-eight gruelling one-nighters in thirty days providing the proof of the popularity.

"Sure there's been some hard times," he admits philosophically, "but the good times outweigh the bad. In the end it all boils down to the music. I just love it and I love getting before audiences."

MIRRORMAIL



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

Where are records?

I READ with interest the letter from a reader (4th Aug. issue) saying that he had not heard "The Prettiest Star" by Simon Turner on Radio One, and it made me want to write to tell you of another record receiving very little airplay on Radio One.

I refer to "The Rusty Hands of Time" by Peter Doyle. All reviews of this record have been good, so what's the problem. Also, I waited almost two weeks to buy that record and eventually found it in a record shop that

received only THREE copies, and I bought two!

Whilst trying to get this record, N.E.M.S. in Liverpool informed that "if a record is not a 'Pop Seller' (i.e. Gary Glitter, Slade, Osmonds, etc.) it is not ordered". How on earth can anyone know whether or not a record will sell and become a hit, if no-one can obtain it?

I realise that record-dealers have to cater for the majority, to make a profit, but I mean "The Rusty Hands of Time" is a damn good record, and if dealers won't order it, what chance does it have?

God knows I was upset enough when Peter Doyle left The New Seekers, but the trouble I had getting that record

really did it! I visited six shops and some three times before I got it.

I also had trouble getting "Well, Hello" by Yellowstone and Voice, and "Mayday" by Design. I never got either of those, so maybe I should be grateful to have eventually got "The Rusty Hands of Time".

This type of record-selling must really ruin new-artists' careers, but if you really want a record badly (as I did this time), keep going to your shops and with a bit of luck people will finally realise what we want.

Long Live Peter Doyle.

Kristina Shaw

12 12 Cumber Lane,
Whiston,
Lancs.

Bowie fans must feel jaded and disillusioned. I admit Bowie has given pleasure to thousands, but now he quits, and leaves his fans, who have ridden through, and ignored his critics; out in the cold.

So now its up to the fans to get him back on to the scene. At two concerts I saw, at the end of each, were hysterical chants of "WE WANT BOWIE", and Bowie they got, sometimes doing two encores, Bowie came back because the fans wanted him to, they want him now, so come on all Bowie fans, show that you want him back, and what's the betting that he does come back!

Chris Harl,

5 Sarum Gardens,
Westbury,
Wilts.

Fans must get him back!

ON READING the RM dated August 4, I read with interest in the Mirrormail spot, Ian Whiteley's letter. He's right you know, Mr. Whiteley that is, Why has Bowie quit? And surely the hundreds of fans that now follow him should get a decent answer from the man himself.

I for one, and I know many others, queued for hours for tickets to see him, and I, being one of the lucky ones did get that opportunity, and I do not begrudge one minute of waiting, because it was well worth it.

But now, what? All

Allan's Headroom

I HAVE always been a great fan of Allan Clarke since the early days of the Hollies. Alan is of course now a solo artist, and what a great one too.

I have just bought his superb new album 'Headroom' which I think is one of the greatest

albums released in a long time. Allan proves here what a brilliant singer / songwriter he really is.

I'm glad to see Allan back again in full spirit where he really belongs.

Aage Nymoan

3350 Prestfoss
Norway



'Boogie' demand

I HAVE enclosed 33 names which I have collected towards the "Born to Boogie" petition. We demand to know when E.M.I. are going to bring out an L.P. on this fab film.

Roy Ferguson, Julie Lutton, Charolette Chapman, Catherine Gorman, R. McKay, Mariane Kelly, Elizabeth Hunter, P. Reid, S. Neice, M. Wilson, John Gorman, Jean Smith, Jacqueline Henderson, Jean Smith, Lorraine Henderson, Eileen Gordon, Hazel

Irvine, Bill Tompson, Colin Granger, S. Maxwell, Ann Ross, Pat Ross (all Belfast). C. Moore, Linda Hanna, Norman Coey, Jean Foster, Peggy McKeown (all Antrim). J. McVeagh, J. Agnew, E. Potts (all Lisburn). Marleen Patton (Dunmurry), Lorna McMaster (Ballyclare), Alison Walton (Donaghadee).

P.S. Sorry folks but E.M.I. say that they have no plans to release an L.P. of the soundtrack.

Why David quit

WHEN I heard of David Bowie's retirement from the touring scene and pop music in general I thought to myself why should a man do that when he can earn all that cash from live appearances, TV shows, etc. . .

Then it struck me. Since the announcement to retire his albums have appeared back in the charts.

I would say six months to a year and he will announce he is coming back to bigger crowds, higher ticket prices and bigger fees.

David Gibbs,
46, Gowper St.,
Leeds 7,
Yorkshire.



Come north Donnie

I WISH to complain about the places the Osmonds are playing at.

Visiting groups never seem to come to the North of England, they always seem to play gigs down the South.

Alison Moore

Newcastle, 5,
Northumberland.

Thanks for Cliff!

WE WOULD like to, through your "letter-page," congratulate Cliff Richard on his fine achievement of celebrating 15 years in showbiz on 9th August, 1973.

As we have been fans of his for this amount of time we feel sure he will continue to make "hit" records, TV shows, etc., and grow from strength to strength.

We would like to thank him for being such a fantastic person to know and of helping us to appreciate what a fine talent he has and great showmanship.

Good luck Cliff in whatever you do in the future, your fans will always be with you.

Thanks for printing this in advance and hope your paper will print a lot more news of Cliff in the future as he hasn't had much good publicity RECENTLY!!! And hoping you will meet this request of ours.

Six regular Cliff Fans
Stoke Newington,
London, N16

I liked it by Geordie

WHEN I bought "Hope You Like It," Geordie's first album, I was really knocked out by it. Everyone I've played it to has been surprised and impressed with it as they didn't expect anything so good from a group's first album.

I'm sure Geordie will take over from Slade as Britain's top group. I suggest that anyone who thinks Geordie copy Slade should hear Hope You Like It and they will realise Geordie are not a carbon-copy.

Chris Roe

220, Eden Way,
Beckenham,
Kent.



Let's hear Simon more

AFTER READING the letter 'BBC in deep water' I felt I had to write in and agree. Not only have I never heard Simon Turner on Radio One I have also found it impossible to buy his single, The Prettiest Star.

In Bromley we have at least six record shops and not one of them had Simon's record. Some behaved as if they had never heard of it.

Come on BBC let's hear Simon more so that people can hear how really good he is. Perhaps then, through demand, shops will stock Simon's records.

Carol Robinson
29 29 Tootswood Road,
Bromley,
Kent.

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Breaking Bread — David Gates

by
**John
Beattie**

MY family history, so they tell me, stretches back to the days when the mighty clans ruled the rich pastures of Scotland and I am also led to believe that my great, great, great etc. . . . grandfather was a chieftain of the notorious maurading Menzies clan (pronounced Minges in Scotland).

Now whatever significance that has on my mental constitution today, I don't really know but I do know I felt a twinge of the clan spirit in me last week.

You see folks it was my first week as an intrepid Record Mirror slave and naturally I was prepared to take anything that the big boss might happen to throw at me without any hang-ups whatsoever.

In fact it wasn't long before I had to put my spirit to work. I was just downing a cup of our life-saving coffee when the gaffer asked if I could take a phone call from the States that afternoon from David Gates.

Quickly I accepted and just as quickly I forgot again. At approx. 4.40 it clicked. David was due on the blower in five minutes and I wasn't ready for him.

His call was delayed 15 minutes so this gave me the chance to "flit" into the peace and quiet of the Editor's office (you see we Scots never do things in half measures) and prepare as best I could in

the comfortable surroundings.

The phone rang and I could barely hear David on the other end amid all the crackling and popping noises which seemed to be part of this particular transatlantic call.

"Hello David," I said hopefully, "where are you calling from as I didn't really know which town or city. When he said he was in Los Angeles and it was 9.15 a.m. I enquired whether or not I'd disturbed this talented gentleman's slumber in order to have a few diverting words with him.

"Oh no I've been up for an hour and a half already."

The now ex-Bread leader hardly gets any time for rest these days. He's adding the finishing touches to his first solo album which is on the Elektra label.

"All the recording for it was done in Los Angeles and it's mostly made up of a mixture of ballads and rock country style music which is all original material. I haven't decided yet on a name for it although I have a few in mind."

What about his single "Clouds" which is doing

alright in the States but not so well in this country?

"Well I hope it gets better. It is doing well here and has got a chart placing."

The line was really getting bad by now and we quickly moved on to the inevitable questions of the conversation. What had happened to Bread? Why the split and was it permanent?

"The other members are doing their own thing now and I don't think we will be getting together again. It was a team decision to split and I think it was because of repetition. The material we were turning out was beginning to sound like some of our earlier stuff.

"Our fans will be disappointed and I suppose it is a bad thing to break up a winning team but there was nothing left for us to do collectively."

Because of the work pressure during the past few months David hopes to take some time off and catch up on some rest after finishing his album which should be in a few weeks.

Any chance of a British visit?

"Not at the moment because of this album and I haven't any set plans to come. I must have a reason, perhaps television work, before I come."

Our little conversation ended, as it had started, full of crackles and pops.

As for my clan spirit, I haven't felt it since!

August issue..



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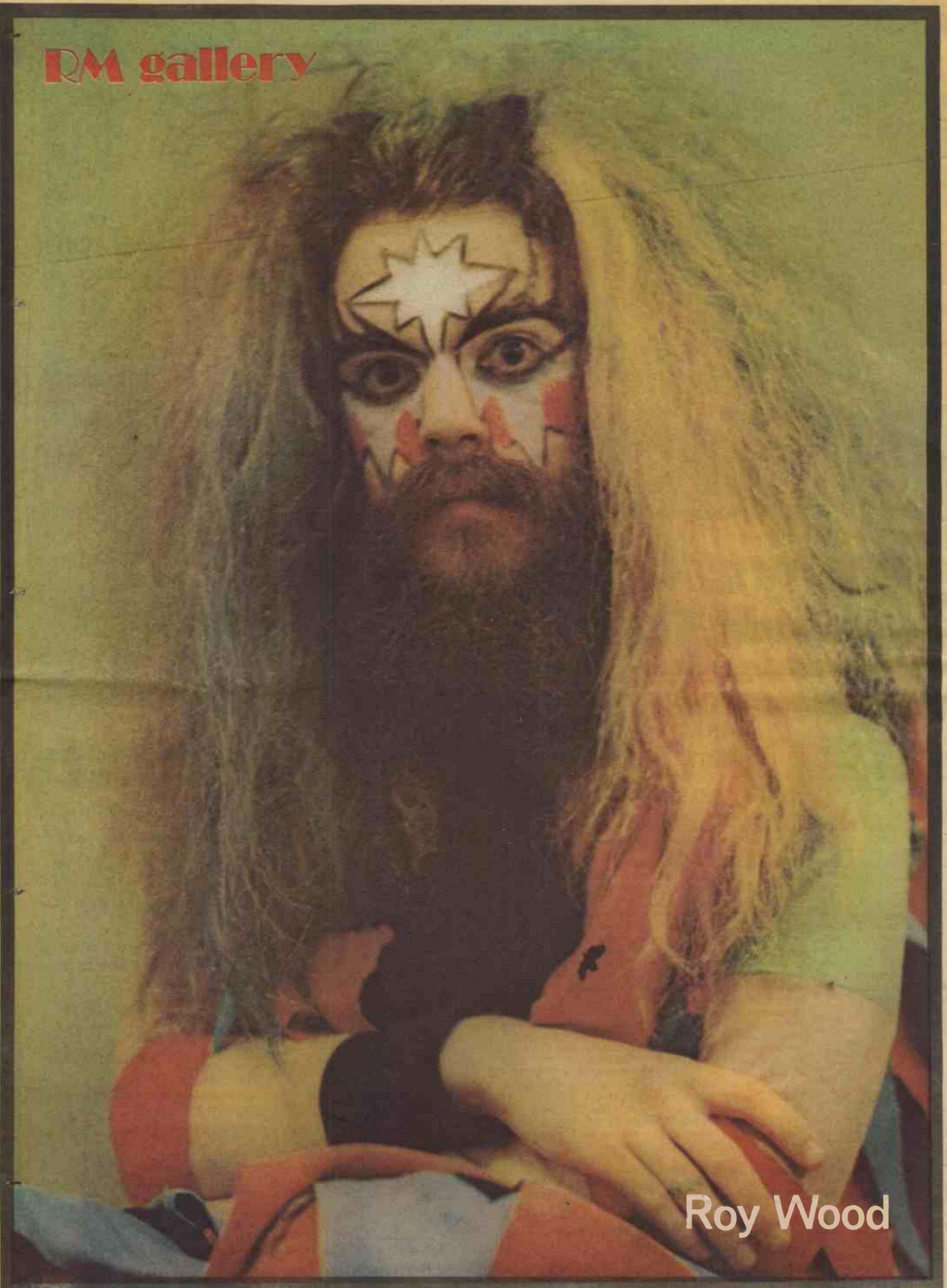
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Roy Wood

Record Mirror Review Section

DISCORAMA

ALBUMS



UK



RICK GRECH
The Last Five Years. — (RSO 2394 III). They've been busy for Rick, the last five years. Strange

that this experienced musician, so long an integral part of top bands, should have taken so long to produce a debut solo album. In 1969 he joined Clapton, Baker and Winwood in Blind Faith. Before that he'd been a founder member of Family. Later were to come spell with Baker's Airforce, Traffic . . . and he's worked with his long-time heroes, the Crickets. These tracks go back to 1968, then, and include Hey Mr. Policeman, Winwood's Sea of Joy, Rick's own Doin' It and Second Generation Woman . . . the man showing through as bassist, composer, violinist, singer.

NICKY HOPKINS

The Tin Man Was A Dreamer (CBS 65416). The sixth Stone moves up front to produce a compelling album. Three instrumental cuts, Pig's Boogie, Edward and Hopkins' piano solo Sundown In Mexico plus several songs which prove his talent as a lyricist. A sound enough base. Add George Harrison, Mick Taylor, Klaus Voormann and Chris Spedding and more and you have an album of laid back music performed to near perfection. Nicky would be the first to admit he's no great singer, but who wants to quibble over details? It's a dream record. Get one soon.

JOHN STEWART

Cannons In The Rain. — (RCA Victor SF 8359). There's no doubting that John Stewart is a very significant artist — both as singer and writer. The voice is relaxed, but incisive; the basic style flexible . . . in other words, he can handle with confidence most any kind of song. He's best, though, on warm, philosophic, optimistic songs

— and in an uncluttered country setting. Vibes, Latin rhythm, banjo, and some first-rate back-up vocal tracks all add to the enjoyment of this well-mixed set.

ORIGINAL CAST The Card — (Pye NSPL 18408). Book by Waterhouse and Hall, music by Hatch and Trent, cast headed by Jim Dale, who used to have pop hits back in the good old Six-Five Special days, and all adapted from the Arnold Bennett novel.



MIKE HUGG
Stress and Strain (Polydor 2383 213). Stress and Strain is a brilliant cut. A rhythmic structure so complex it

LLOYD CHARMERS

In Session. — (Trojan TBL 201). The bespectacled and wide-grinning Mr. Charmers is a reggae artist with the kind of voice that one hopes may one day be extended in other kinds of music. He indulges in some of the usual gimmicks, the over-contrived yelps and whimpers, but in "ordinary" vocal flow he's very good indeed.

BOB MARLEY AND THE WAILERS

African Herbsman. — (Trojan TRLS 62). Title track is by Ritchie Havens, but the bulk of the writing is by producer Lee Perry. Some of them are pretty strong — Fussing And Fighting, Riding High and Brain Washing. Band is relaxed and keeps a solid beat going.

VARIOUS ARTISTS

Version Galore, volume 3. (Trojan TBL 200). A compendium of reggae, ladies and gents. Artists involved: I Roy, Big Youth, U. Roy, Dennis Alcapone, Sir Harry and Jah Fish. Well-varied material which should help the occasional party go with a swing.

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

becomes simple and a theme with enough of a hook to make a fine single with a little judicious editing. The other cuts never quite reach this peak but it's all pleasant enough stuff. Mike's come a long way since the 5-4-3-2-1 days of Manfred Mann, and this, his second solo album, should establish him as a solo artist and with Micky Waller, Maddie Bell, Elton Dean and many others helping out it should make the fifty without too much trouble.

ALBUMS



AMERICAN

**ISAAC HAYES**

Live At The Sahara Tahoe. — (Stax 2659 026). A two-record set of some significance, and general power. Hayes is featured on piano, organ, alto sax, vibes and tambourine — and the production also throws all but the kitchen sink at us . . . there's the Memphis Symphony Orchestra putting down the backing tracks for two items, First Time Ever I

CHRIS DARROW

Chris Darrow. — (United Artists UAG 29453). Here's one of those real all-rounders of the music business . . . Darrow has been with umpteen recording bands and singers . . . Nitty Gritty's, Kaleidoscope, and many others. But this one was recorded in London, with top British men backing him for a change — Caleb Quaye, Dave Mattocks, Dave Pegg and others. And reggae-men Greyhound join him on one track. Darrow himself works on guitar, bass, fiddle, harmonica, clarinet, and keyboard instruments. It's mixed-bag album, sometimes short on ideas, but some of the songs are quite exceptional.

SOUNDTRACK

The Heartbreak Kid. — (CBS 70125). Much raved-over movie, with music by Gary Sherman, Cy Coleman, Sheldon Harnick. Split into two parts, with Bill Dean singing well, and Arrival featured, and a flash of Bacharach and David on They Long To Be Close To You.

Saw Your Face and It's Too Late. And Hayes, apart from being a fine all-round musician, is also a talker — he raps a shade lengthily about this and that, communicating like mad with his audience. Fact is the guy has a lot to say on just about everything . . . as a singer he says it strongest on Feliciano's Light My Fire and Bill Withers' outstanding Ain't No Sunshine. Oh, yes — his reading of Carole King's It's Too Late. If he earns unreserved credit for this lengthy performance, then how's about a hand for the Movement, who follow Hayes like well-trained pet dogs, yet also contribute their own free-thinking ideas. The guy is a genius, no doubt about that. Sometimes he over-grafts, over-spreads that talent. But that's a minor niggle.

JIMMIE RODGERS

Crying In The Chapel. — (Contour 2870 334). Country music hero-figure . . . original Dot label recordings of long-established songs like Without You, Lucky Old Sun, Am I That Easy To Forget. But the title track stands the test of time as good as any.



ROGER MCGUINN
Roger McGuinn (CBS 65274) Either McGuinn's taking no chances on losing the custom of old Byrds fans or else he was, simply, even more of a guiding light in the

DANNY KORTCHMAR

Kootch (WB46238). Play with a superstar long enough and eventually some record company man will wander along and ask you to make a solo album. The superstar in Danny's case is James Taylor but Sweet Baby J's guitarist don't quite make it in his own right. A professionally played and produced bunch of songs but the vital originality just ain't there. Danny himself provides bass and drums as well as his guitar and maybe that's why the overall sound comes over as too much of a studio exercise.

LEE MICHAELS

Nice Day For Something. — (CBS 65651). Useful writer-singer, though short on an instantly recognisable timbre, vocally. With drums pushing him along, his main quality is in writing good material.

THE CRUSADERS

2nd Crusade (Blue Thumb BTS7000). A double album imported by Island. The group have had some chart success in America recently. On this album Nesbert "Stix" Hooper, Joe Sample, Wilton Felder and Wayne Henderson are joined by three more guitarists and achieve more of a band sound than the earlier albums on which they were more like a group of solists. A jazz/rock/soul sound pleasant to listen to with, A Message From The Inner City (side two) and Do You Remember When? (side four), the most impressive tracks.

group than we thought. For on this, his first solo album, there's a touch of everything you knew and loved in the Byrds — space/country rock (time Cube), a socially conscious Vietnam blues (Hanoi Hannah), a traditional folk number updated (The Water Is Wide), and that jangling guitar and familiar plaintive McGuinn whine throughout. Sometimes it gets hard to take McGuinn's obsessive approach seriously, but the music is often up to the highest Byrds standard. And Bob Dylan plays a rather muddled mouth-organ on I'm So Restless. It's OK, with reservations.

SINGLES



UK



GALLAGHER AND LYLE: Sittin' Down Music (A and M). Amiable music for sitting down to . . . that about sums up this one. There's a heartiness about the boys' work which I've always found pleasant, and this one has a basic commercial hook, too.

KID DYNAMITE: Call Me Sunshine Superman (Pye). Gimmicky item this Ed Welch song. Low key vocal to a shimmering back-beat and not too much variation in volume. Catchy enough through the main chorus, but no hit.



10 C.C.: The Dean And I (UK 48). Let there be no doubts, for this is one of the most musicianly and forthright groups in the business. This single simply underlines the fact that they work with energy and style, and they've got a likeable streak of the hammy-corny in them, and they like songs that make a

reasonable point. It's good-time and happy stuff, and sometimes one wonders whether the arranger of the vocal output is drunk, but it all hits the mind and it needs only passing analysis to appreciate that it's a whole lot better than most of the stuff churned out and aimed at the charts. — **CHART CERT.**



STUART GILLIES: Brand New Kind Of Love (Philips 6006 321). The Opportunity Knocks chappie, who had a big hit with Amanda, is now into a slightly more ambitious sort of chart prospect. The voice has warmth and so on, and it certainly has professionalism but then it took Stuart 10 years and more to become an overnight success! This is a la-lalah sort of song at first, then becomes a bit more complex, but doesn't entirely lose that basic commercial feel. Touch of the Latins in the arrangement. — **CHART CERT.**

DAVID ESSEX: Rock On (CBS 1693). Through his religious acting output, David has become what he should have become a long, long time ago . . . i.e. a huge success. The guy looks good, sings well, and generally has enough talent to make some of his contemporaries fold tents and slope orff. He writes his own material, too, and in this case that's a plus, not a minus. This should make it, with perky strings and a somewhat misleading title, and a fantastic arrangement. David Essex has it all going for him, and as he's also a very nice bloke I can't see him failing. Nice one, Dave. — **CHART CERT.**



EARTH AND FIRE: Maybe Tomorrow, Maybe Tonight (Polydor) Dutch group of immense promise and substantial style — they did the Alexandra Palace scene, and culled more followers. Girl-voice edge, organ basis, guitar power makes this a fine single.

CHAOS: Down At The Club (Polydor). Earthy old rock and roll, deliberately dated, and one to get the itchy-feet among us into action. All very ponderous, but the excitement is still there.

GLYN POOLE: Milly Molly Mandy (York). Rather tinny, little-voiced performance which leads to a certain amount of straining for the higher notes — sort of pop prodigy stuff.

GAYNOR JONES: Diamonds And Gold (York). Talented lot, us Joneses. Young Gaynor has a voice of fine tonal qualities, and she phrases expertly, and yet she also can "let go" well . . . not necessarily a hit, but a reputation-booster for the girl.

GREEN WINDOWS: Twenty Years (Decca). One of those soft-voiced jobs which lilt along and really don't do anything for my personal tastes. A bit disjointed in parts, but the chorus is catchy.

CAPTAIN ELECTRIC: Crumpet Voluntary (Polydor 2058 390). Alan Klein is the man behind this — and it deserves to do well for the title alone. Still, Alan, the one-time voice of the New Vaudeville Band, sings in his old-style voice . . . which is drawly and dated, and it's not easy to do that if your tongue is stuck firmly in your cheek. Song is by Geoff Stephens and Eddie Seago, and Geoff wrote that old Winchester Cathedral hit. Off-beat enough, again . . . and utterly, utterly harmless, chaps. **CHART CHANCE.**

DRAMA: Mary's Mama (UK). Something cheekily catchy about this one, though it stretches no imagination musically. A sort of beery singalong, and chunky backbeat, and it improves as it moves raucously along.



MICHAEL SHERMAN: Sadie (MAM). A Song Contest discovery, a songwriter of obvious ability, and with a high-set sort of voice to get the lyric messages across. Sadie, my little lady, receiving a urgent plea which varies from the soft-toned to the loudly choral. Sort of wavering performance.

the likes of me . . . "if you want to be a man, get yourself a tan and wear your shorts down low." And the lead voice is just perfect for this setting. It's all casually offbeat and faintly reminiscent of something else, but I've an idea it could break through. I hope so, anyway, because Peter Eden, the producer, has obviously tried hard with it. — **CHART CHANCE.**

SWEET WINE: Hideaway (Philips 6015 067). Recorded in Stockholm, and a group not too well known to me. Yet there's an instantly acceptable aura of good humour, high spirits, genuine enthusiasm and if it's also got a tedious sort of structure, then it is also quite excellent when it builds into a vocal answering scene later on. Actually it's only good in parts, like the archbishop's egg, but the good parts suggest that it could quite be possibly make the grade. Bit silly towards the end, though. — **CHART CHANCE.**



MR. BLOO: Groovin' With Mr. Bloo (DJM 216). This was originally released three years ago, and it was such a hit that it stayed in the charts for months. Zack Laurence was very much involved in it, and there is harmonica, and various instrumental sounds, and the sort of persistence that simply has

to impinge itself upon the human consciousness. Actually that pompous last sentence is simply a way of padding out the following thought: it was a surprise hit last time, and nobody could really analyse why, and it'll probably be a hit all over again. — **CHART CHANCE.**

IAN CAMPBELL: The Curragh Of Kildare (Young Blood Int). Glaswegian singer, ex-Stealers Wheel; a typically splendid Miki Dallon production and arrangement to share the Campbell voice. Traditional air very much dressed up. Nice one, even if not instantly right for the charts.

APRIL WINE: Weeping Widow (Pye). Canadian group who don't rate as high with me as with many other reviewers. They're simply tough, taut and so on, but stronger vocally than instrumentally.

HURRICANE: Mama Was A Honky Tonk Woman (Decca). Sing-song chorus job, fully harmonised, and the lead voice draws out its sad, sad tale. It's all so simple and straightforward that it grabs the mind and memory and ruddy well won't let go. Could grab useful sales, or simply and straightforwardly miss by the proverbial mile.

HORSLIPS: The High Reel (Oats). Fiddle-led reel from the highly talented Oirish team — this is a lightning-fingered flasher which could surprise me and make the charts, or thereabouts.

STARDUST: Golden Oldie Show (Sonet 2036). It's one of those summery, beachified, sunshine holiday productions, with sound-effects ranging from disc-jocks to seagulls, and lots of guitars, and words of advice to

reggae corner

ONLY a few reggae releases this week, leaving time to ponder how this section of the market is consistently growing and also space for a commendation for **VERNON BUCKLEY** and Ital Queen (Grape), which is a tight little production and full of danceable riffs.

Then there is You Need Love, by **BILLY I YCE** and Millions (Bread), a clean-cut production — and Billy's voice has the right edge of authoritative sincerity.

And finally: Dedicated To Illiteracy (Down Town), by a cast of millions . . . well, at least **GLADDY** and **STRANGER** with **SHORTY PERRY** — built on a pumping rhythm and wandering words.

SINGLES



AMERICAN



PERRY COMO: For The Good Times; Sing (RCA 2402). Ray "Crazy Arms" Price, veteran Country singer, had a huge US hit with this Kris Kristofferson slowie some time ago, and by rights should have a hit here too because his similarly crowned version was every bit as Easy Listening as Perry's. In fact, as I've said before, given the exposure, Ray could become a British fave. Anyway, Perry Como's chops are in good "And I Love You So" smoochy shape, and he gets breezy on the Carpenters flip **MoRPICK**.

MAUREEN MCGOVERN: The Morning After (Pye 7N 25603). Reactivated since winning an Oscar by beating lots of real music as "Best Original Song From A Motion Picture", and since winning the top spot in "Billboard's" US Chart (after gaining as the notorious Kal Rudman was first to notice, heavy response from females aged 20 to 35), this depressing loser of a dirge is the Karen Carpenter sound-alike which Carol Lynley mimed in "The Poseidon Adventure". No, no, no! If some chirruping chipmunk at the Beeb decides to push it, it must, I fear, be an **MoR PICK**.

BARRY WHITE: Bring Back My Yesterday (Pye 7N 25622). Instead of Barry's US follow-up, his album's "I've Got So Much To Give" title track, we get another track, the equally lugubrious groaning slowie here. Oddly, it's a bit like a sing-along session with Max Bygraves played at 16 rpm! on top you get an edited 3:24 version, while on the flip you get the whole 6:40, Hayes-ian rap and all.



ISLEY BROTHERS: That Lady (Parts 1/2) (Epic EPC 1704). What freakiness is this? Amorphous pretty noises, phasing acid guitar, slinky sensuous singing . . . a lightly chattering beat, some chukka-wukka grittiness at times . . . but over all this rapidly rising US hit (and especially its instrumental B-side) is dominated by the mind-naggingly sustained acid guitar line, amidst which the Isleys' vocal smoothness is at its sexiest. More of a sound than a song, it will hopefully not be too shapeless for British tastes, as it's truly the **PICK OF THE WEEK**.

JOHNNY MATHIS: I'm Coming Home; Stop, Look And Listen To Your Heart (CBS 1732). For all his criticisms of the castrato Sweet Soul style (reported in "Keeping Up With Joneses" recently), Johnny Mathis here suffers from his inability to sound other than like Johnny Mathis on this Thom Bell-produced attempt at a new direction. It's the patient triangle tinkler who deserves most praise on top, while Russell Thompkins Jr's falsetto is sadly missing from the torpid treatment of the Stylistics' sparkling flip. How long before Thom Bell has to produce Andy Williams?

Reviews: James Hamilton



COMMANDER CODY & HIS LOST PLANET AIRMEN: Smoke! Smoke! Smoke! (That Cigarette); Rock That Boogie (Paramount PARA 3040). The only reason why many people, the staff of "RM" included, are going to the Reading Festival next weekend is to see the stars of the show, Commander Cody and his real gone Airmen. Cody and the boys just love that oldtime Country music, the sort with balls, and spend their time making fun-filled bouncy recreations of it. For instance, this

DORIS DUKE: Business Deal (Mainstream MSS 302). Jane Fonda could learn a thing or two about her "Klute" role from Doris Duke's new tale of feminine woe: you see, she went with this guy purely as a business deal, one of many, when

JOHN PRINE: Spanish Pipedream; Illegal Smile (Atlantic K 10350). The "Don't call me last year's Loudon Wainwright" guy is here well represented by some jolly foot-tapping Folk-Rock and by his most famous song on the flip, a nasal little ditty about the innocent pleasure he gets from smoking the dreaded weed.

DON DOWNING: Lonely Days, Lonely Nights; I'm So Proud Of You (People PEO 102). The second single from Britain's new R&B label is from America's new Roadshow label, and from the US R&B Charts. Both ancient and modern in sound, it's a phased slow starting medium light thumper with electric sitar Motown-style behind expressively interjecting Don and the dominating girlie group . . . which means that it's likely to appeal to Detroit Emeralds fans and more, so that if B&C can get it through it should hit the Charts. There's some real Soul singing from Don on the flip too, to make it at least a double-sided **R&B PICK**.



EAGLES: Tequila Sunrise (Asylum AYM 520). From their "Desperado" concept album comes the Eagles' latest laid-back gem, an oh-so-languid lazy lilter which features sleepy singing, gentle guitar, slithering steel, "Tumbling Tumbleweeds" touches, and a trace of influence from their feathered friends, the Byrds . . . aaahhh-uurrr-umm, I think I'll just lay me down and rest awhile, so sleepy, mmmmm, mmmm **MMMUSIC PICK**.

SHIRLEY & LEE: Let The Good Times Roll; That's What I Wanna Do (UA UP 35578). As self-styled King of the Nostalgicats, I must say that the "Let The Good Times Roll" movie is a must for all 'Fifties F'REAX: it features such an excitingly executed mixture of old b&w '50s pix and modern colour film that you won't begrudge the many anachronisms in the live music. This, the theme song, is not live - it's the classic 1956 New Orleans hit, and, if enough people

see the film and UA can get this into the shops (or, better yet, the cinemas), it might sell a few copies to other than Jamaican expatriates - who will be lapping it up for its Ska-inspiring flip, which all tyro Rock chroniclers should hear. Perennially popular amongst older Jamaicans, Shirley especially is still an influence on female Jamaican singers, while the whole flip is practically pure Ska. **MUSIC PICK**.

JIMMY INTERVAL: I Can See You; Everyday (London HLU 10425). The whole concept of this Pop oddity seems to belong about ten years ago: its closest modern parallel (and not so modern at that) is the work of Lou Christie. Of undoubted interest to Early 'Sixties Pure Pop fans, it's also got a completely different and equally interesting flip, which is musically rather good - and again incredibly dated. If you are really into the past, do check these out.

LITTLE RICHARD JARVIS AND THE GOOD HOME COOKIN': Heritage Part 1; You Can't Get There From Here (Capitol CL 15759). Strangeness personified! Reminiscent of Exuma, if of anything, this phoney gibberish war chant is less good than it is odd . . . and Gary Paxton, of "Monster Mash's" Garpax fame, seems to have been behind it. Where, for instance, is Part 2? The flip is one of those Homer Banks/Spencer Davis "de de de de, bong" things, with other overlaid rhythms and spastic yelling. 1973 Punk Rock?



CHICAGO: Feelin' Stronger Every Day; Jenny (CBS 1653). Going great guns in the US is Chi Town's new herky-jerky disjointed slow-then-fast brasser, but the side that gets played most at my house is the flip. A pretty slowie, it's made so nice by the Boz Scaggs-style guitar which permeates the perpetually rattling rhythm behind the husky vocal.

. . . . zap! POW! He did it to her so good that she loved the way he made her feel. Uhh! Gasps and screams lead into the chunky slow Soul backing, through which Doris wails and emotes with all the involvement of a true

pro. Which reminds me, Sylvia has now recorded her own version of "Je T'Aime . . . Moi Non Plus", with Puerto Rican Soul singer, Ralfi Pagan. TCB, and save some for me! **R & B PICK**.

LIVE



Marsha Hunt

ALL very plush and wholesome at London's new club, The Global Village. The place should be thronged with people but maybe it's too expensive. Marsha anyway deserved far more than the hundred or so ravers who lapped up a great show from the girl who hit hard with Hair, several hit records in the late-sixties before temporarily retiring from the scene to become a mother.

She's back with the verve and fire of old. The lady's an artist, hands, face and body movements mean something and are allied to exciting vocal work.

Southern Man, When You Dance, To Know You Is To Love You, Cryin' were four of her songs, well performed but the heights came in her recent almost big single hit, Oh Not The Beast Day plus a really funky version of Papa Was A Rollin' Stone. Her group 22 are good with some really fine feel to their vocal back-up work. Tell you, Marsha and her 22 could be big, really big.

Tony Jasper

East of Eden

WE waited a long time for East Of Eden. The sultry atmosphere of the Marquee last Tuesday evening didn't help much.

The band, Garth Watt-Roy (brother of Glencoe's Norman) on lead, violinist Joe O'Donnel, bassist Martin Fisher and Jeff Allen, drums, really seemed to let go and enjoy themselves on stage although the audience were rather quiet and appreciative.

East commenced with a couple of quickies, Mrs. V. and What's Happening before progressing on to Kensington Cowboy and Pied Piper in which Joe was really outstanding. Jeff — although it was impossible to see him — sounded impressive enough from the back while Garth and Martin sweated like hell and played not too badly either.

By Sin City Girls, Eden's latest single, the audience had warmed up and were getting it together so it was inevitable that we should have Jig-A-Jig although I had been told it was not being included.

Garth told me later that Jig-A-Jig was played to "cater for foreign visitors" in attendance. However it was noticeable that Eden's enthusiasm for the number had waned slightly.

They really do play other fine numbers ya know.

John Beattie

Passport

AT Ronnie Scotts Club it was not only the low ceiling that compressed the atmosphere. Be there at six they said. The group didn't appear until a good hour later. O.K. I suppose for socialising and bevvvy time; that's about all though.

Passport are a German group of competent musicians each with his own pedigree. Thorough they are too. Warner Bros. decided to introduce them to the British press and many people were left to wonder why! Apparently they go down well in Europe, especially in their own country. But then we have all heard about how peculiar audiences are over there.

Klaus Doldinger, wind and moog; Wolfgang Schmidt, bass; Kristian Schulze, keyboards; and Kurt Cress did their best to put over, Abra Cadabra, Mandrogora, Fairy Tale, and Nexus. The last three numbers coming from their new album, Passport.

Their music a mixture of jazz and rock with a distinct classical influence has been described by some as a mixture of Soft Machine, Hawkwind and Grand Funk Railroad. Can you imagine that? No immediate gigs planned for the near future in Britain. When they do come I have this strange feeling that they will not find English audiences as easy to please.

Henry Gilpin

Dizzy

FOLLOWING a debut gig at London's Marquee last month, an exciting new band, Dizzy, played on home ground when they took to the stage at the St. Albans Civic Hall last Saturday.

Steve Forest, who was until recently with Silverhead, looked quite amazing on stage, wearing a glitter eye mask, silver boots and with silver streaks in his hair, dazzling in the red lights that ricocheted about him, trying to match his fast guitar playing and penetrating vocals.

Across the stage Rick Williams, ex Octopus guitarist, treated us to some beautiful solos, whilst Nigel Griggs, also from Octopus, and drummer Alan Hudson, somehow managed, incredibly during all this high flying, to keep the show on the road. Which was no mean feat!

Even their slower

compositions, like Rock On Gently were given a lovely funky beat.

John Sivyver

Elvis Convention

THEY were all rollin' up in scarves and rosettes and a Whole Lotta Shakin' was goin on. To an ignoramus, it might have been the scene after a "derby" soccer match in which one team had just trounced the pants off another!

However the greasers in the velvet and drainpipe suits didn't really look the part and I found out that the fans were Elvis fans and I was at the Elvis fan club convention at the Greyhound, Croydon.

To be frank, it didn't look like much of a convention to me. All the kids seemed to be wandering around wondering what they had paid a £1 for and there was a group of organisers sitting at the door not doing much about it.

But on to the groups.

When I arrived shortly after 7 pm (the convention started at 11 am) I joined the ranks of the "hangers on".

Around an hour later we had God on stage! A rather extraordinary name for a rock-and-roll outfit I thought and after a couple of quick numbers including Sweet Little 16 we had this guy in a blue suit coming on to lead the six-piece outfit through old favourites like Hound Dog, Can't Help Falling In Love With You, and Bridge Over Troubled Water. A comment from a nearby shaker: "Gawd, it isn't HIM is it?"

Anyhow God went off in a rather "religious" silence and we had another enforced interval before the main group from Holland, Long Tall Ernie and The

Shakers.

Ernie (for short) remind me of Fumble in many ways. They did a good set of pure rock-and-roll which included Jailhouse Rock, All Shook Up, Blue Suede Shoes and numbers from their own material.

Despite a "blackout" during their set when a fuse went, Ernie (vocals) Alfie Muscles (lead), Jumping Johnny (piano), Hank the Knife (bass), and Tenderfoot McFarlane (drums) really set the tired audience alight.

I'm sure the organisers of the convention, Eldisk International won't make the mistake of holding a similar event in such a humid atmosphere.

In fact I made six visits to the loo just to get some air!

John Beattie

PHILIPS



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