EXCLUSIVE: DAVID BOWIE QUITS – PAGE 5

RECORD MIRROR

A BILLBOARD PUBLICATION JULY 7, 1973 STILL ONLY 6p

SLADE

INSIDE:

CHINN and CHAPMAN: Hit-makers to the Stars (like Sweet and Suzi Quatro). Exclusive!

CHRIS JAGGER: The hang-up of having a famous brother! – Colour pictures back page.

PLUS: Pull-out review section; HOT SHOTS; PETERS and LEE.

RECORD MIRROR

RM/BBC chart

TOP FIFTY

SINGLES

This week	Last week	Weeks on Chart			
1	1	2	SKWEEZE ME PLEEZE ME	Slade	Polydor 2058377
2	4	7	WELCOME HOME	Peters & Lee	Philips 6006 307
3	2	8	RUBBER BULLETS	10CC	UK36
4	21	2	LIFE ON MARS	David Bowie	RCA 2316
5	3	9	ALBATROSS	Fleetwood Mac	CBS 8306
6	6	6	SNOOPY VERSUS THE RED BARON	Hot Shots	Mooncrest Moon 5
7	11	5	BORN TO BE WITH YOU	Dave Edmunds	Rockfield Roc 2
8	5	4	GROOVER	T. Rex	EMI Marc 5
9	17	4	TAKE ME TO THE MARDI GRAS	Paul Simon	CBS 1578
10	8	6	GIVE ME LOVE (GIVE ME PEACE ON EARTH)	George Harrison	APPLE R5988
11	9	5	LIVE AND LET DIE	Wings	APPLE R 5987
12	10	7	STUCK IN THE MIDDLE WITH YOU	Stealers Wheel	A&M AMS7036
13	18	4	CAN YOU DO IT	Georgie	EMI 2031
14	22	4	HONALOOCHIE BOOGIE	Mott the Hoople	CBS 1530
15	24	6	ROCK-A-DOODLE-DOO	Linda Lewis	Raft RA 18502
16	16	18	TIE A YELLOW RIBBON	Dawn	BELL 1287
17	14	12	AND I LOVE YOU SO	Perry Como	RCA 2346
18	19	6	SWEET ILLUSION	Junior Campbell	Deram DM 387
19	7	8	CAN THE CAN	Suzie Quatro	RAK 150
20	20	5	HALLELUJAH DAY	Jackson Five	Tamla Motown TMG 856
21	12	10	ONE AND ONE IS ONE	Medicine Head	Polydor R 2001 432
22	13	8	WALKING IN THE RAIN	Partridge Family	BELL 1293
23	31	3	RANDY	Blue Mink	EMI 2028
24	32	3	FINDERS KEEPER'S	Chairmen of the Board	Invictus INV 530
25	25	5	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY	Barry White	PYE 7N 25610
26	15	12	SEE MY BABY JIVE	Wizzard	Harvest HAR 5070
27	28	4	STEP BY STEP	Joe Simon	MOJO 2093 030
28	26	6	STANDING ON THE INSIDE	Neil Sedaka	MGM 2006 267
29	27	8	YOU ARE THE SUNSHINE OF MY LIFE	Stevie Wonder	Tamla Motown TMG 852
30	37	3	PILLOW TALK	Sylvia	London HL 10415
31	29	7	FRANKENSTEIN	Edgar Winter Group	EPIC 1440
32	50	2	GAYE	Clifford T. Ward	Charisma CB 205
33	23	8	ARMED & EXTREMELY DANGEROUS	First Choice	BELL 1297
34	39	3	HYPNOSIS	Mud	RAK 152
35	49	2	WAY BACK HOME	Jnr. Walker & The Allstars	Tamla Motown TM 6857
36	—	—	SATURDAY NIGHT'S ALLRIGHT FOR FIGHTING	Elton John	(DJM DJX 502)
37	46	2	PEEK-A-BOO	Stylistics	AVCO 6105 023
38	48	2	GIVE IT TO ME NOW	Kenny	RAK 153
39	34	10	BROKENDOWN ANGEL	Nazereth	Mooncrest MOON 1
40	44	2	FREE ELECTRIC BAND	Albert Hammond	MUMS 1494
41	35	10	HELL RAISER	Sweet	RCA 2357
42	30	9	WALK ON THE WILD SIDE	Lou Reed	RCA 2303
43	—	—	ALRIGHT ALRIGHT ALRIGHT	Mungo Jerry	(Dawn DNS 1037)
44	36	4	GOODBYE IS JUST ANOTHER WORD	New Seekers	Polydor 2058 368
45	41	2	I SAW THE LIGHT	Todd Rundgren	Bearsville K 15506
46	33	7	POLK SALAD ANNIE	Elvis Presley	RCA 2359
47	—	—	YESTERDAY ONCE MORE	Carpenters	(A&M AMS 7073)
48	40	7	NEITHER ONE OF US	Gladys Knight & The Pips	Tamla Motown TMG 855
49	38	14	HELLO HELLO I'M BACK AGAIN	Garry Glitter	BELL 1299
50	—	—	WHEN BOUZOUKIS PLAYED	Vicky Leandros	(Philips 6000 111)

ALBUMS

This week	Last week	Weeks on Chart		
1	1	3	THAT'LL BE THE DAY	Various	Ronco MR 2002/3
2	—	—	LIVING IN THE MATERIAL WORLD	George Harrison	Apple PAS 10006
3	—	—	AND I LOVE YOU SO	Perry Como	RCA SF 8360
4	7	2	WE CAN MAKE IT	Peters & Lee	Philips 6308 165
5	4	6	THERE GOES RHYMIN' SIMON	Paul Simon	CBS 69035
6	3	10	ALADDIN SANE	David Bowie	RCA Victor RS 1001
7	8	10	THE BEATLES 1967/1970		Apple PCSP 718
8	5	10	THE BEATLES 1962/1966		Apple PCSP 717
9	6	4	TOUCH ME	Gary Glitter	Bell BELLS 222
10	13	20	CLOCKWORK ORANGE	Soundtrack	Warner K 46127
11	2	6	PURE GOLD		EMI EMK 251
12	9	15	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
13	27	6	HUNKY DORY	David Bowie	RCA Victor SF 8244
14	14	50	SIMON & GARFUNKEL'S GREATEST HITS		CBS 69003
15	10	8	RED ROSE SPEEDWAY	Paul McCartney & Wings	Apple PCTC 251
16	—	—	NOW AND THEN	Carpenters	A&M AMLH 63519
17	19	78	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS 63699
18	17	14	LIZA WITH A 'Z'	Liza Minnelli	CBS 65212
19	15	6	20 ORIGINAL CHART HITS		Philips TV 1
20	11	33	BACK TO FRONT	Gilbert O'Sullivan	MAN 502
21	18	8	ROCKY MOUNTAIN HIGH	John Denver	RCA Victor SF 8308
22	16	7	ALONE TOGETHER	Donny Osmond	MGM 2315 210
23	—	1	GLEN CAMPBELL'S GREATEST HITS		Capitol ST 21885
24	28	8	TRANSFORMER	Lou Reed	RCA Victor LSP 4807
25	26	6	NEVER NEVER NEVER	Shirley Bassey	United Artists UAG 29471
26	22	9	CABARET	Soundtrack	Probe SPB 1052
27	33	25	NO SECRETS	Carly Simon	Elektra K 42127
28	—	—	MASTERPIECE	Temptations	Tamla Motown STML 11229
29	31	7	RAZAMANAZ	Nazareth	Mooncrest CREST 1
30	20	7	YESSONGS	Yes	Atlantic K 60045
31	25	16	THE RISE AND FALL OF ZIGGY STARDUST		RCA Victor SF 8287
32	46	2	SINGALONGA MAX	Max Bygraves	Pye NSPL 18401
33	23	7	WISHBONE FOUR	Wishbone Ash	MCA MDKS 8011
34	—	1	MEDDLE	Pink Floyd	Harvest SHVL 795
35	—	1	SLAYED	Slade	Polydor 2383 163
36	—	1	SPACE RITUAL ALIVE	Hawkwind	United Artists UAD 60037/8
37	29	9	TALKING BOOK	Stevie Wonder	Tamla Motown STMA 8007
38	45	14	40 FANTASTIC HITS FROM THE 50s & 60s		Arcade ADEP 3/4
39	41	8	LIVE	Uriah Heep	Bronze ISLD 1
40	39	5	THE BEST OF STATUS QUO		Pye NSPL 18402
41	—	1	THE BEST OF BREAD		Elektra K 42115
42	40	3	GILBERT O'SULLIVAN HIMSELF		MAM 501
43	21	3	RHYMES & REASONS	John Denver	RCA Victor SF 8348
44	—	1	GREATEST HITS	Fleetwood Mac	CBS 69011
45	—	1	HOT AUGUST NIGHT	Neil Diamond	UNI ULD 1
46	24	16	BILLION DOLLAR BABIES	Alice Cooper	Warner Bros K 56013
47	35	4	MOVING WAVES	Focus	Polydor 2931 002
48	34	21	DON't SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John	DJM DJLPH 427
49	50	12	OOH-LA-LA	Faces	Warner Bros K 56011
50	48	2	TANX	T Rex	EMI BLN 5002

chart chatter

SECOND place now occupied by Peters & Lee as Slade stay at one. Other challengers for the top place must be Bowie with a 17 position jump and Dave Edmunds as he goes to seven with Born To Be With You.

★ ★

Paul Simon moving well with Take Me To The Mardi Gras. Also showing good signs of moving into the ten with Simon are Mott The Hoople and Linda Lewis. Linda has been slowing down in past few weeks, now thankfully going upwards.

★ ★

Blue Mink could have one of their biggest hits with Randy climbing up to 23 and same for Chairmen Of The Board. Clifford T. Ward is really hitting hard with an eighteen place move. More than interesting to read his placing in July 14 chart.

★ ★

Sylvia breathes and groans her way upwards and should be in the 20 next time. Her new Stateside disc continues from where Pillow Talk left-off. She's not heard Kenny's disc but plenty of people have as he goes to 38.

★ ★

Stylistics go the right way but Mud though up five have surprisingly shown only moderate progress. Contrast to Mud is a 14 upwards shift by Jnr. Walker & The Allstars. Plenty of air-play for Albert Hammond but only a four place move to 40.

★ ★

Expected a bigger entry from Elton John. 36 is pretty poor in view of a 21 entry from Bowie last week and top of the charting smash from Slade. Good to see the Carpenters in at 47, Vicky at 50 and not forgetting Mungo Jerry.

★ ★

Breakers are from O'Jays, Johnny Nash, Al Martino, New York City (I'm Doing Fine Now), Argent, Barry Blue (Dancing On A Saturday Night) and a good disco record out for some time, You Can Do Magic from Limmie & The Family Cookin'.

★ ★

Notice the British dominance of the record charts? 18 out of the Top 20 are from U.K. artists. Wave your flags then! Still, it does mean a good time for the British record industry and Stateside we're going great too.

album for the charts

THE SPENCER DAVIS GROUP
Gluggo (Vertigo)

A LOT of people are rooting for Spence to hit the scene once more in a big way. Not sure whether this will do it but plenty of good stuff on the record including the track Catch Me On The Rebop which should have hit the Top 50 single chart. Some pretty solid sound on other cuts like Tumble Down Tenement Row and The Screw and if you're wondering whether there's a different sound and feel about them try the group on Alone or some of the harmony vocal work in Don't You Let It Bring You Down.

disc news

GOATS HEAD SOUP is the title of the Stones new album due out in mid-August. Next week, July 13, sees Alice Cooper's first two albums, Pretties For You and Easy Action released once more but this time together as a double. Three funky ladies with a background of black soul success make up a new name group, Labelle. Their first single is Open Up Your Heart on RCA. The three girls are lead singer Patti LaBelle, Nona Hendryx and Sarah Dash. The Osmond's new gutsy single, Goin' Home is penned by Wayne, Alan and Merril with production from Alan. Not all bad reviews for Simon Turner singing Bowie's, Prettiest Star on UK records. New Medicine Head single, Rising Sun, due out July 23. John Fiddler says it's better than One And One Is One.

soul pick

THE DETROIT Spinners are back to blow our Top 50 chart wide open as they sing One Of A Kind (Love Affair) on Atlantic. Stateside soul followers will have this lovely one nestling high in the US charts. Thom Bell is the producer and the track comes from the group's first Atlantic album, The Detroit Spinners. So this five-man group with their grittily sophisticated singing are on the way to chartsville once more.

reader pick

His name is Mark Ableson from Finchley, N. 12. At the moment he's a student but is soon setting out to live on a Kibbutz. About the current record scene, Mark says, "Snoopy is good fun and a laugh, love the new Micki Anthony disc and same for Mott The Hoople's chart buster and John Denver would go down a bomb with a single release." Thanks, Mark.

us soul chart

1	(2)	Doing It To Death	J. B's People (Polydor)
2	(3)	Time To Get Down	O'Jays (Philadelphia)
3	(1)	One Of A Kind	Spinners (Atlantic)
4	(6)	There's No Me Without You	Manhattans (Columbia)
5	(4)	Daddy Could Swear, I Declare	Gladys Knight & The Pips (Tamla)
6	(7)	Get Off My Montain	Dramatics (Volt)
7	(9)	I'll Always Love My Mama	Intruders (Gamble)
8	(8)	You'll Never Get To Heaven	Stylistics (Avco)
9	(11)	Plastic Man	Temptations (Motown)
10	(16)	Misdemeanor	Foster Sylvers (Pride)

CHART PARADE

Compiled and edited by TONY JASPER

americana

A SOLO album released by Roger McGuinn on CBS. Roger with the other Byrds made such tracks as Mr Tambourine Man and Eight Miles High. On his first outing he has help from David Crosby, Charles Lloyd and yep, Bob Dylan. New advert for Grand Funk says, 'We're an American band', sorry, that's the title of another blasting single.

★

Comedian Mort Sahl has an album out and into the charts called Sing A Song Of Watergate. Nina Simone has made her first gospel album called Gospel According To Nina Simone. The braille passage on Paul McCartney's back cover to Red Rose Speedway reads "We love you Stevie" — referring of course to the great Stevie Wonder.

★

New single from Sylvia called Didn't I. Other current predicted biggies are Seeds from Melanie, Learning To Say Goodbye from Dusty Springfield and Carole King's, Believe In Humanity. The big soul release is Marvin Gaye's, Let's Get It On.

★

Curtis Mayfield's Curtom Record in Chicago has released Leroy Huston's "Love, Oh Love" album and single. Huston was with the Impressions, when Mayfield was a member.

NEW SINGLE FROM DONNY

THERE will be a new Donny Osmond single released in Britain before the end of the summer. This week in the States Donny has a new 45 released called Young Love.

However there seems to be some dispute as to whether the other track, A Million To One, will become the main side. Both sides are extremely strong material.

Young Love is a monster hit song from the fifties. Then it was sung by Tab Hunter and Sonny James into the UK chart. It's a very simple song which has a haunting melody.

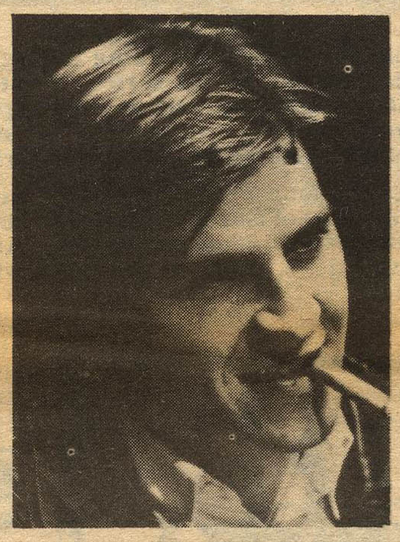
One thing is sure, if Young Love gets released as the A side, you'll be humming it all day. MGM, Donny's record company here, are gearing themselves for another mighty Donny Osmond smash. So it looks like being another hot summer for the record presses!

facts and figures

THE YES triple-LP Yessongs and The Yes Album now officially certified Gold. This brings the band's total awards to four. Led Zeppelin played to more than 100,000 paying customers in California alone during their current US tour. Total singles released this year now total 2434. During June 215 were released.

As usual EMI headed the field with 42, 14 more than Decca. The June 30 chart contained 26 British compositions, one foreign and 19 US songs. Producer of current Slade hit is Chas Chandler. Top of the sheet music chart is And I Love You So followed by See My Baby Jive.

focus on



ALAN PRICE
America is going wild over Britain's, Alan Price. He's written the score for the film O Lucky Man. The reviews have been absolutely sensational following last week's New York opening of the film. Alan has been around for ten years on the music scene. It all started with the Alan Price Combo which became the Animals. They had tremendous success in the R&B and pop fields before Alan left to form The Alan Price Set. More hits came his way including Simon Smith And His Amazing Dancing Bear. Released from the film is Poor People and it's sung by Alan on Warner.

Win Michael's new album

THAT bundle of talent, The Jackson Five ride high with Skywriter but here comes a great album from Michael. 12 albums to be won and you could be one of those smiling people taking the coveted package from the postman. So get writing and answering!

Remember to enclose the box MJ and as long as you have a separate MJ coupon you can try as many times as you like!

Entry Form

Send to MJ Comp, Chart Parade, Record Mirror, 7 Carnaby Street, London W1 by second post, July 16.
Please print . . . clearly!

1 List Michael's solo albums.....

.....

.....

2 What date is his birthday?.....

3 How old will he be in Aug?.....

4 What is his record label called?.....

My name is.....

My address is.....

.....

MJ

YESTERPLAYS

5 years ago

July 6, 1968

1 Baby Come Back — The Equals (President)
2 Son Of Hickory Holler's Tramp — O. C. Smith (CBS)
3 Jumping Jack Flash — Rolling Stones (Decca)
4 Hurdy Gurdy Man — Donovan (Pye)
5 I Pretend — Des O'Connor (Columbia)
6 Lovin' Things — Marmalade (CBS)
7 Blue Eyes — Don Partridge (Columbia)
8 Yesterday Has Gone — Cupid's Inspiration (NEMS)
9 My Name Is Jack — Manfred Mann (Fontana)
10 Young Girl — Union Gap (CBS)

10 years ago

July 6, 1963

1 I Like It — Gerry & The Pacemakers (Columbia)
2 Atlantis — Shadows (Columbia)
3 Confessin' —Frank Ifield (Columbia)
4 If You Gotta Make A Fool Of Somebody — Freddie & The Dreamers (Columbia)
5 Deck Of Cards — Wink Martindale (London)
6 Take These Chains From My Heart — Ray Charles (HMV)
7 Bo Diddley — Buddy Holly (Coral)
8 From Me To You — Beatles (Parlophone)
9 Welcome To My World — Jim Reeves (RCA)
10 Falling — Roy Orbison (London)

Slip into the incredible new summer sound from The Kinks
Sitting in the Midday Sun
RCA 2387
c/w One Of The Survivors
The Kinks at the Great Western Express, White City, July 15
RCA Records and Tapes

ON THURSDAY June 28, the Dutch Government's first house signed the ratification of the Treaty of Strasburg. The International Tele-Communications Unions has laid down in the Treaty that "The establishment and use of broadcasting stations on board ships, aircraft of any other floating or airborne objects outside national territories is prohibited". The treaty incurring this has been signed by all member nations of the ITU except Spain.

The result of the bill when passed, (the date will be set in the second house, probably after the summer recess), will be similar to that of Britain's Marine Offence Act 1967, in that it prevents Veronica, RN1 or Caroline to exist in their present state.

'Basart Stengholt n. v. who own 50 per cent of RN1 and who are responsible for the running of the Dutch service, issued the following press statement on Friday 29th.

1 Basart are now concentrating on becoming a station based on land.

2 Basart will authorise, as soon as a final date has been set for the ratification of the Treaty of Strasbourg, that their staff should close down the 'Dutch speaking service', of RN1.

3 To create a new station on land Basart will have to form a society with at least 15,000 members, each paying five guilders a year. In four days they have 20,000 and it is expected that in three months they will have over 100,000 members.

4 Mebo, Zurich have no plans as regard the bill, until the final details have been settled, and there is no question of any movement of the Mebo 2 from its anchorage until then. Mebo will be issuing a further statement on future plans when more details are known about the ratification of the Treaty of Strabourg.

Veronica as yet have not released any plans, although it is expected that they will also be concentrating on trying to set-up a station on land.

Caroline are at present off the air, but hopefully their new Bosch generators will be installed at the same time that radio Engineer, Peter Chicago arrives back from the states with output valves.

Dispute over billing, so —

Wizzard, Nazareth refuse to play Buxton festival

WIZZARD and Nazareth have pulled out of the Buxton Festival, where they were to have appeared on Saturday, July 21. A spokesman for Wizzard quoted the reason for their withdrawal as "a dispute over billing".

Dave Daniels, booking agent for the festival, told RM: "I wish I could tell you more, but I've just had one phone call today to say that Wizzard would not be appearing. I was offered no explanation whatsoever.

"We read last week that Wizzard would be going to the States at the time of the festival, but the group's agency — Bron's — told us to ignore reports and that Wizzard would definitely be appearing at Buxton."

Chuck Berry will be topping the bill at Buxton. Wizzard would have taken second billing — at the head of the British bands, including Nazareth, Edgar Broughton, Medicine Head and the Groundhogs. Canned Heat are out of the main billing as "special guest stars."

"Chuck Berry", said Daniels, "is flying in for an exclusive appearance, and on that basis has to be top. We agreed the billing with all agencies concerned. I can't comment further until I know more, but I can say we bent over backwards to accommodate these groups in terms of billing and prices which were raised from the original agreed figure."

Don Arden, Wizzard's manager, said: "The billing is far from satisfactory and is damaging to the reputation of the group. I consider Roy Wood and Wizzard a much larger draw in this country."

A spokesman for Nazareth said that the group would be playing at Frankfurt on July 22 — they were billed for Buxton on the 21 — because "the Frankfurt date was contracted a long time ago and the time factor made it too much of a rush to play Buxton as well."

Groundhogs will play

THE GROUNDHOGS will interrupt recording sessions to appear at the Buxton Festival on July 21 — their only live date for at least two months.

Tony McPhee is finishing work on his first solo album — The Two Faces of Tony (T. S.) McPhee — and it should be released to coincide with his first solo tour which opens at the Roundhouse in London on September 16.

The Groundhogs, meanwhile, will start sessions in mid-July at McPhee's Haverhill studio for an album to be released in October on UA.

Terry Reid return tour

TERRY REID is returning to England for a tour in September following his recent series of dates. He will play 16 days of colleges and concerts in mid-September and manager Tony Dimitriades is negotiating a series of nationwide dates, including one major London concert.

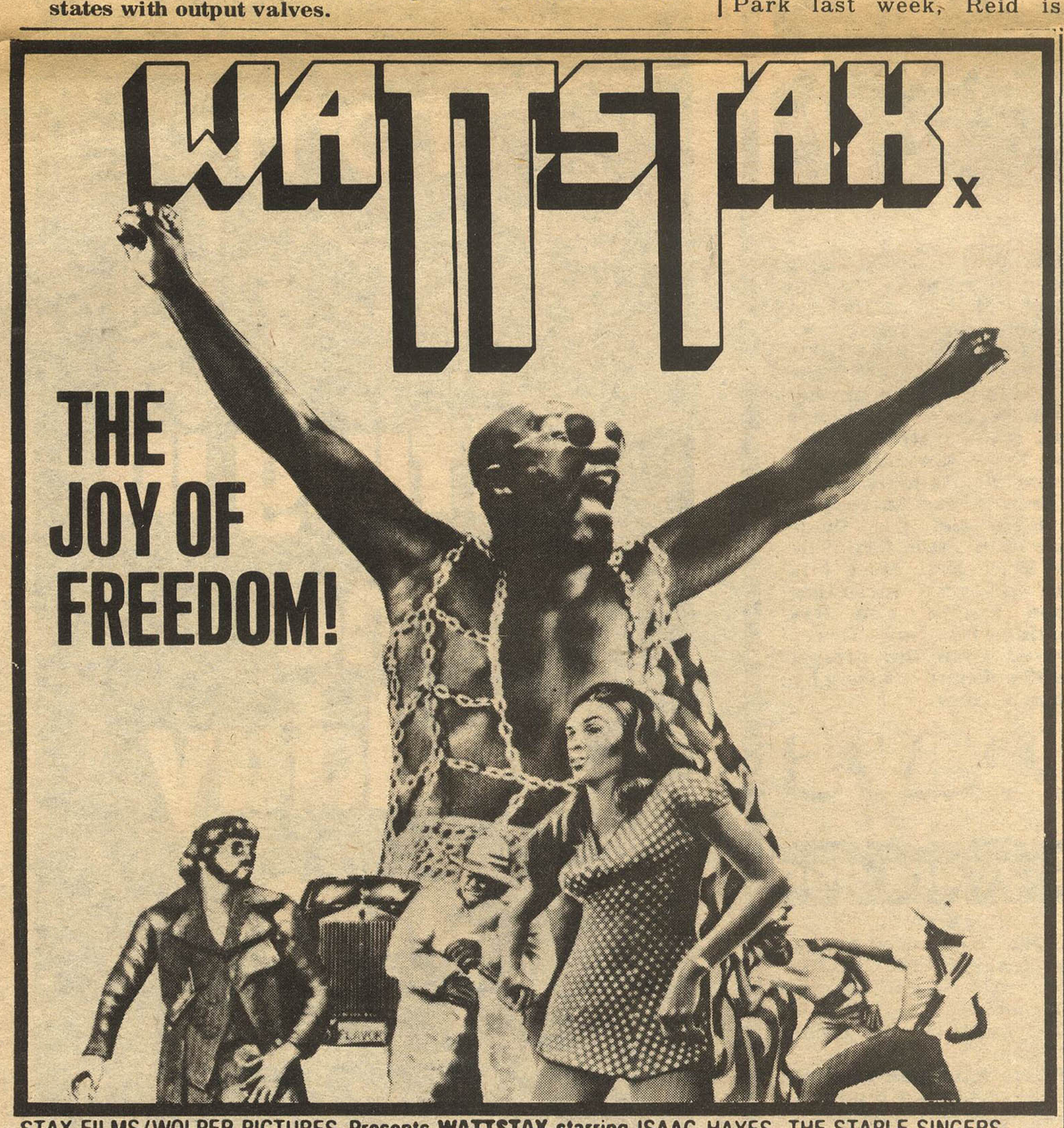
Reid's tour will be followed by a series of European dates, taking in six countries in eleven days. After a sell-out concert in New York's Central Park last week, Reid is currently finishing a short US tour before returning to Los Angeles in mid-July when he will start recording.

A new album and single — which will be his first in almost three years — will be released simultaneously in Britain and America as his British tour begins.

Dutch dates for Colin

COLIN BLUNSTONE flies to Amsterdam on July 8 for five concerts in Holland including the Midsummer festival at Meerle on July 14 and a festival at the Cultureel Centrum, Gronigen on the 20th.

He returns to Britain on July 22 to record an Anglia TV show two days later and will be playing dates at St. Albans Civic Hall (July 28) and the Top Hat Club, Spennymoor, Co Curham (30).



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Stormy scenes in Italy for Tempest

TEMPEST mania strikes Italy. At last week's Venice Festival Jon Hiseman's band managed to scramble off stage and into their equipment truck with the help of some security men who beat a path through the hungry fans.

They were trapped for an hour inside the truck, and when rescued still had to spend a couple of hours driving around the city to avoid the fans waiting at the hotel.

The band are going to Germany on July 14 to play at the Hanover Festival, after which they will join Sly and the Family Stone to play festivals at Stuttgart (18), Munich, Circus Krone (20) and Frankfurt (21). They then go to Italy where they tour again until August 1.

The band hope to record at the Chateau studios near Paris before playing the Jemell festival in Belgium on August 5.

New skin

US PRODUCER Don Nix flies into London this week to start work on the new Skin Alley LP for Stax. He will produce the band on sessions starting July 9 at Chipping Norton studios.

Dupree—a TV profile

CHAMPION Jack Dupree, the American blues pianist and singer who has made his home in Halifax since 1959, is the subject of ATV's A Kind of Freedom documentary series on Tuesday 10 July, at 10.30 pm.

Jack's negro father and Cherokee mother were murdered by the Klu Klux Klan when he was a year old. After fourteen years in an orphanage, Jack started jumping freight trains and working as a blues singer.

During the depression he became the US lightweight boxing champion, and retired undefeated after 170 fights.

The programme is to be fully networked.

Trapeze: album and more gigs

TRAPEZE will return to the USA in November for their fifth tour of colleges and concerts for seven weeks, coinciding with US and UK release of their new album in August.

The band resume British gigs at Sheffield Black Swan on August 26, Southampton Coach House (28), Sutton-in-Ashfield Golden Diamond (Sept 3), Preston Amethyst Club (6), Ireland (14-16), Cheltenham Town Hall (20), Wolverhampton Civic Hall (23), Bristol Colston Hall (25), Bolton Albert Hall (28) and Birmingham Town Hall (30).

Rock stars could help homeless

SHELTER, the national charity for the homeless, is well-known for its imaginative publicity and methods. For the last eighteen months or so, a little known company called Shelter Music has been gathering funds from musical events and record royalties.

With the acquisition of a full-time staff of six — most of whom have worked in the music business — and new offices in Queensway, Shelter announced this week their arrival as a permanent fixture on the music scene as a publishing company.

The difference between Shelter and other music publishing companies is that it will pass all profits on to the charity.

What the company wants are copyright. "Those writers who assign their songs to us will receive their normal royalty percentages", say Shelter, who will be using the recommended Songwriters' Guild contracts.

Among artists who have already given songs to the company are Pete Atkin and Clive James (three from their last album), Juliet Lawson (two songs), Broken Consort, Ewan MacColl and Peggy Seeger, and Mae West — who gave How Miss West Won World Peace from her recent Great Balls Of Fire album.

In addition to songs, the Pink Floyd gave all proceeds from their last two Earls Court concerts to Shelter.

In a letter sent to writers and artists this week, Shelter stress that they are asking no songwriter to give something for nothing.

"On the contrary", they say, "if we publish your songs you can be sure that every effort will be made to exploit them to the full, as the more money that can be made out of each title, the happier we shall be.

"If only ten per cent of the major acts in this country were to assign one title, say a B-side or an album track, to Shelter Music, we could go a long way towards completely solving the homeless problems in this country."

Jethro sell out

Jethro Tull sold out 56,097 seats at the Inglewood (California) Forum within 90 minutes of tickets going on sale for their three concerts there, July 20-22. Promoters Concert Associates said 30,000 seats were sold by mail order, the other 26,097 going in less than two hours. Steeleye Span is the special guest act for each show.

U.S. tour cancelled

BOWIE QUITS

DAVID BOWIE has quit live performances for good. He told a completely stunned capacity audience at Hammersmith Odeon on Tuesday night: "This show in particular will remain in our minds the longest because not only is it the best show of the tour but it's the last show we'll ever do".

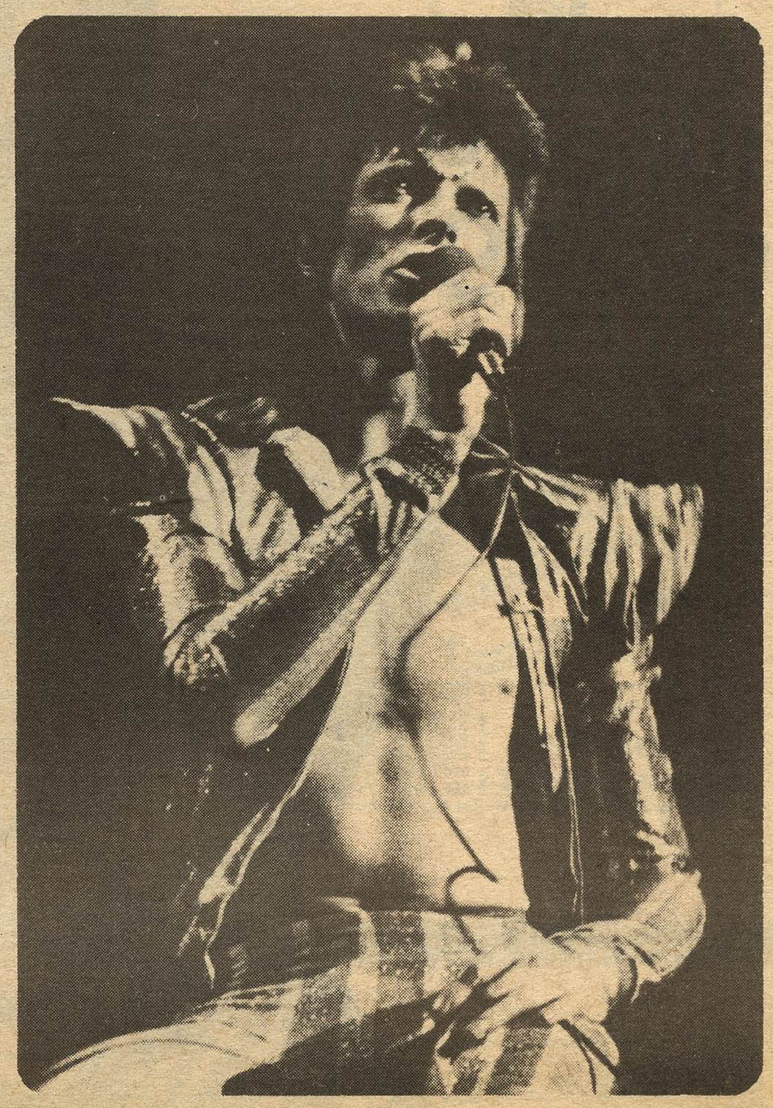
David finished the show with Rock 'n' Roll Suicide.

Immediately after the show a spokesman for RCA Records confirmed that it was David's last appearance. He said: "It's true. A statement is in the post to all newspapers making the announcement.

"The American tour has been cancelled but David will still go to the Chateau to complete his album. Then he's going to Italy, possibly to make a film."

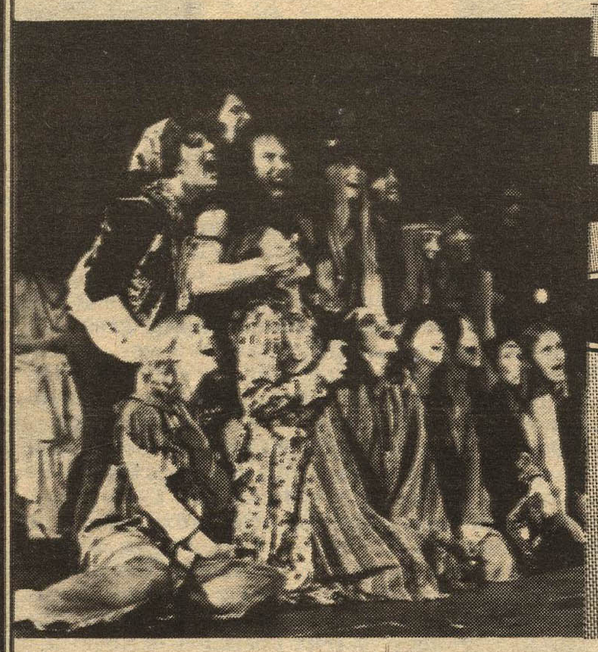
Guitarist Jeff Beck joined Bowie on stage to play on two of the three encores in a set that marked the ultimate experience in David Bowie concerts.

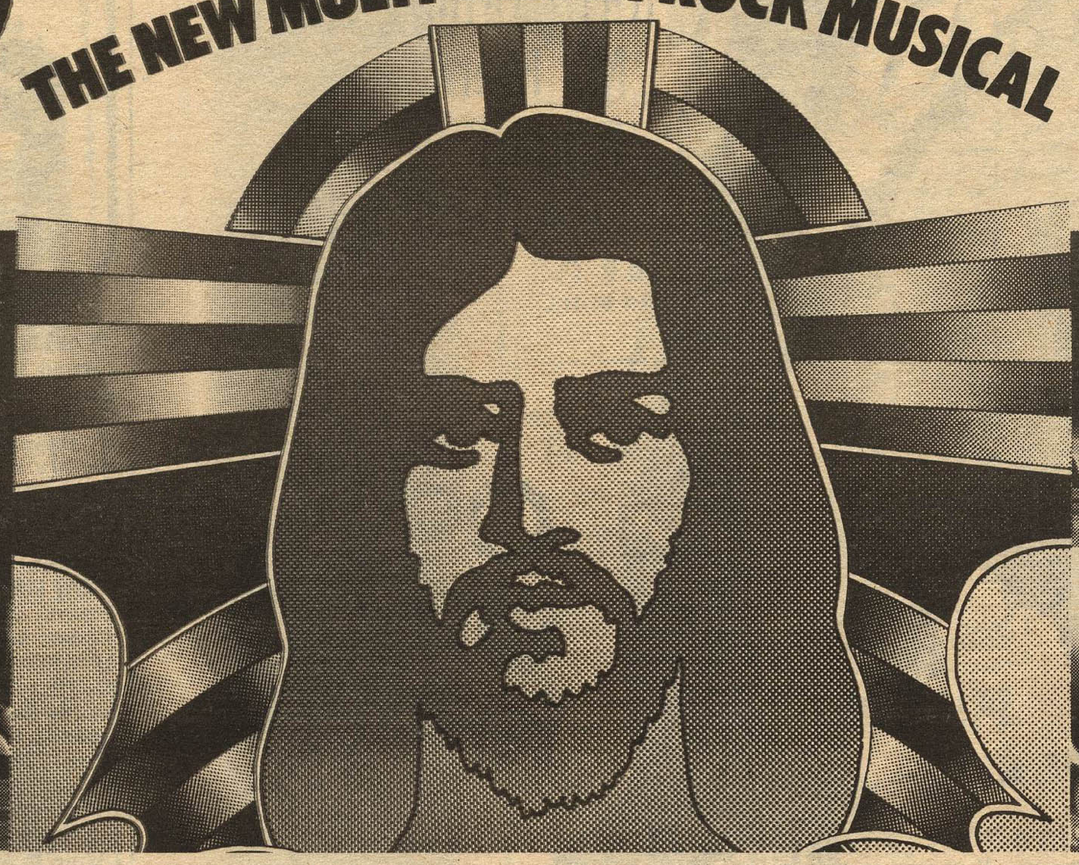
When it was all over, many of the audience remained in their seats, crying.



Lonesome Stone

THE NEW MULTI-MEDIA ROCK MUSICAL





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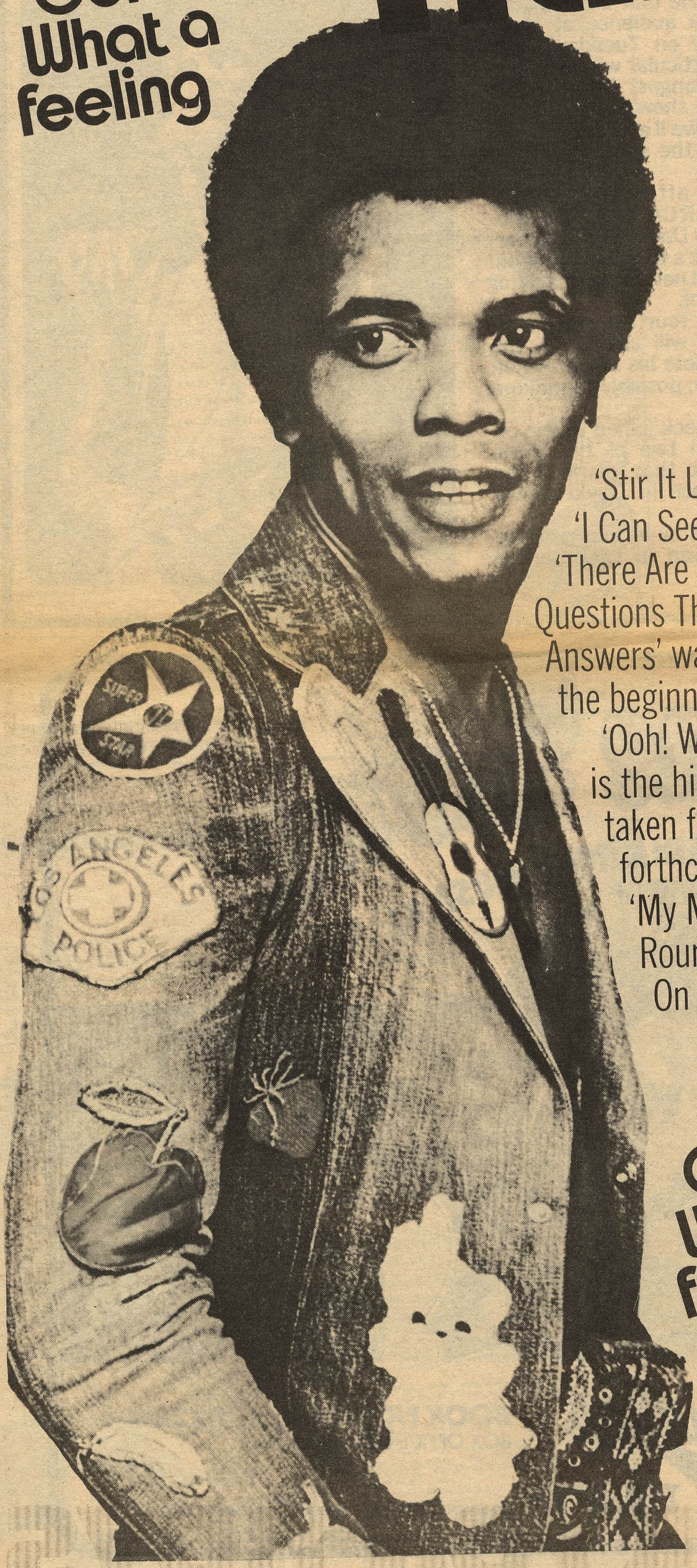
Johnny Nash

Hit Single

Ooh! What a feeling



'Stir It Up'
'I Can See Clearly Now'
'There Are More Questions Than Answers' was only the beginning.
'Ooh! What a feeling' is the hit single taken from the forthcoming album 'My Merry Go Round'.
On CBS 1549.

Ooh! What a feeling

CBS
the music people

Have a drink on Slade

Slade, on the bottle — and with good reason too: Skweeze Me, Pleeze Me straight into the charts at number one and a sell-out British tour under their belts. But they didn't drink it all — the band bought 1,000 bottles of champagne, one for each employee at the Phonodisc pressing plant who managed to make and ship out a quarter of a million copies of the single within a week.

For review of Slade's Earls Court concert on Sunday see page 14.

Two-Wheel drive

Stealer's Wheel, currently in the RM charts with Stuck In The Middle With You, are. if not breaking up, changing their format.

Gerry Rafferty and Joe Egan, who write and sing the group's material, are staying together under the name of Stealer's Wheel, while the other four members of the band — Luther Grosvenor, Delisle Harper, Rod Coombes and Paul Pilnick — are departing.

Joe and Gerry, founder members of the Wheel, are rethinking the band and going back to the original format as a duo.

Rafferty left the group for a period this year, thinking that the music was becoming too heavy, but rejoined in April. The reason for the present reorganisation is that "it just wasn't working out on stage."

Rafferty and Egan will not be making any live appearances for the next three months but will concentrate on recording a new album, on which they will play most of the instruments themselves with help from some other musicians.

Quo gold

Status Quo were presented with their first-ever gold disc — for 100,000 sales of their Piledriver album — on their return last week from their first American tour.

The group are currently recording tracks for their new album to be released in September.

THE face

ALL THE weary, seedy, over-indulged, booze-hungry pop press turned up in its glad rags last week to see a western movie of great class and delight — Pat Garrett and Billy The Kid, featuring an unexpectedly fine Kris Kristofferson as Billy and B. Dylan as a cahoot cowpoke cohort named Alias. Dylan's role mostly consisted of looking either cute or haunting and saying little; though his song for the film was repeated at five minute intervals throughout, it sounded good for the first twelve or so times. After that, some mean-spirited heckler groaned: "Oh no! Not that dreadful mooing again!" One reviewer — not, of course, from RM — had to be escorted out as, stricken with a poetic trance, he declared that the whole film was summed up when Dylan said "I got me a turkey." Stop sniffing, Charles . . . Humblest to Tiffany Records for falsely attributing Boing Boing Boing to the blameless GL label in last week's Face when it is, as every fool knows, on the Tiffany label . . . Cette sauce de haute qualite est une melange de fruits orientaux, epices, not enough sleep and looming deadlines . . . Dick James Music has been awarded the Queen's Award to Industry. The award took the form of an official scroll and a perspex block displaying the insignia of the Queen's Award, say DJM . . . HRH The Princess Anne to attend European charity premiere of Norman Jewison's film Jesus Christ Superstar in aid of the Save The Children Fund on August 23 . . . Several mates to attend maison Mitch "Stixman" Howard over the weekend to bid him farewell from RM and to congratulate him after his group's phenomenally succesful first gig at a pub in Islington on Friday. RM's Roger Greenaway, Pete Harvey and Rick Sanders are in it too. And reach for the stars . . . dreaming the impossible dream . . . David Essex leaves Godspell on September 15. RM starspotters' A team copped half of Traffic, half of the Faces, half of Sharks and most of Joe Cocker at the Dr. John concert on Monday, the Spiders From Mars and Jeff Beck at the Slade gig on Sunday and heard that Beck and Mick Jagger would be with Bowie and the band for the last date of their tour at Hammersmith . . . .

YES, our music says everything

Val Mabbs talks to Jon Anderson

IT HAD seemed like a good idea at the time for Jon Anderson to set our interview appointment for eleven in the morning, but when the day and hour arrived he was desperately trying to revive himself with a bath. His friendly wife Jennie chatted happily while removing the remnants of the previous night's entertainments, including an empty Remy Martin bottle. The phone's already ringing consistently, as baby Damion decides to add to the chorus.

Jon Anderson seems to be a proud father, and is amazed at the way his daughter Deborah latches on so easily to the tunes on Top Of The Pops. Yes music takes a little more concentration than those easily assimilated ditties . . . in fact Jon nurtures Yes sounds like a father — by rights! — nurtures his child.

'A lot of our music could end up in jams'

"We love our music very much," Jon explains, pulling himself into the rhythm of the interview. "It's kind of like a baby which we look after, and make sure it doesn't screw itself up. A lot of our music could end up in jams . . . but we like other musicians too much to let ourselves go. Like Zappa and the Mahavishnu . . . we look after our music and care for it."

Jon describes the compilation of the Yessongs set as having been a labour of love. He admits, however, that it can be boring compiling and mixing familiar sounds again.

"We didn't do it as any favour to anyone though," says Jon. "I thought it was a Yes fan's — for the want of a better word — a Yes person's album, and I didn't really expect that people would go out and buy Close To The Edge again after they'd bought it six months before. But they obviously feel the same way as I did about the Beatles. I'd go out and make sure I got their Christmas records — even though it was a load of rubbish — just because they were speaking on it. I would never try to put us in the same position as the Beatles . . . but there obviously are a lot of people who wanted that album as a reminder of the live appearances they've seen."

Jon says Yes didn't include any chat passages in the three album set because, "we talk rubbish!" In fact that's far from the truth . . . but he clarifies.

"Rick would be the only one worth getting to talk after he's had ten pints! A certain section of the public would love his humour, but though I dig what he's in to, I don't dig the humour because I played in Working Men's clubs for a long long time. It's that slightly idiotic, sarcastic thing. Anyway, our music says it all for us. We don't need to say, 'go on Rick tell 'em a joke, it's getting a bit boring!'"

Humorous

Certainly in England the amiable Rick, though respected musically, is considered to be a humorous fellow. But in America the group members are identified in a different manner.

"Steve has a certain thing about him, and he does stand out as a very energetic musician," says Jon, as we consider the individual personalities that the group members project. "Alan's always laughing, and Rick is considered to be the ethereal king of the keyboards. That guy must be exactly the opposite of the personality they imagine, though he's a superb musician!"

Because Jon doesn't have a great technical knowledge of music, he admits that he found it hard to appreciate Rick's ability when he first joined Yes. But happily, that situation has resolved itself, and each member in turn seems to have a high regard for the other musicians working next to him.

The image that has apparently been projected on to Jon is that of a Napoleon figurehead, charging forward directing the band's future! Though Yes is very much a co-operative unit, there seems to be more than a little element of truth in that statement. Jon instigates many of the ideas for Yes compositions — he is, of course the chief lyric writer.

"Steve and I conceived the whole idea for the new album," says Jon, but he is quick to explain, that Alan, Rick and Chris play an important part in developing the ideas . . . and of course the part they play in recording and live work needs no questioning.

Jon was holidaying at the Holiday Inn Marrakesh — where he also spent his honeymoon — just two weeks ago, when he finalised the lyrics for the album. The somewhat surprising thing is that Yes were due to go into the recording studios just one week later.

Free

"Quite often we don't work out our ideas completely until we're in the studio," says Jon. "This time I knew that there had to be a source of light as to why we were doing this album, since Close To The Edge had a deep significance towards the meaning of life from my point of view. The next work had to take a strong stance, have a strong theme. This one will be a double album with just four works on it. We had to do the Close To The Edge work to know that we could do four passages of music, each lasting 20 minutes. Because of the reaction we had to that, we now feel we can step out and do more things like that. It's free, more free than we've ever been."

The four passages featured on the album will illustrate the four scriptures of the Sanskrit, and the group have discovered that the most difficult section to portray musically is the ancient section . . . that which relates to life before our civilisation.

'We know who we are and what we are'

"We've learnt the art of discussion through doing this album," jokes Jon. "We know who we are and what we are . . . rock musicians trying to develop as much as we can. For that reason we sit down and discuss carefully just how we're going to do things, and what we want to achieve. In this third movement of the album we're trying to get the feeling of the people who worshipped the sun . . . science pre-supposes it's a ball of fire, without actually going there. How can they know just what it is?"

As well as delving into the ancients beliefs, Jon has been listening to music which might help inspire a conducive feeding in him . . . but in the end Yes will be creating their own concept of the Ancient world.

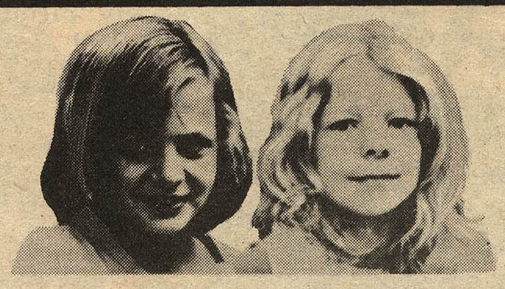
Depth

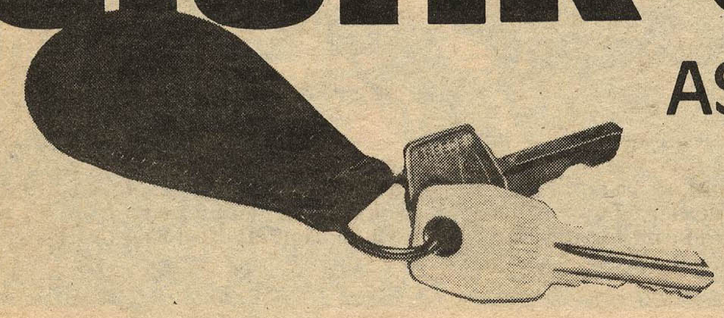
It's a concept that promises to add a further depth of interest to their work . . . and when that is over, Jon hopes that he will finally find time to record his own solo album . . . and to develop an idea he has for a science fiction musical.

"But we don't get into that thing of having to rush out with our next recording before the last one has left the charts," grins Jon. "So there's plenty of time."

clunk click!

AS HEARD ON T.V.





BUCKTON BOYS

CBS the music people

All Artist Royalties will be donated to the Stoke Mandeville Hospital Charity.

Keeping up with JONES

Marie's just a country girl

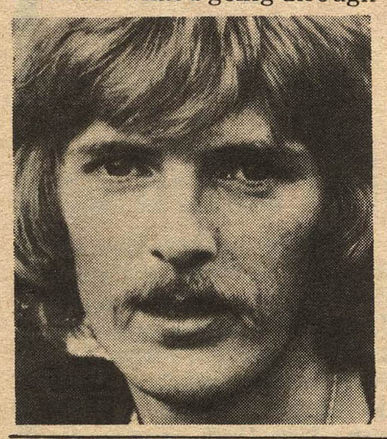
QUOTE: "I love country music — always have, and my brothers love it just as much as me. In fact my favourite girl singers are Tammy Wynette and Loretta Lynn, and Sonny James is the best male singer. My brother agrees on that, too."

The quote came from a 13-year-old girl, in Nashville, for sessions which had the musicians saying: "She's like a young Brenda Lee." The little girl's name: Marie OSMOND. You may have heard tell of her brothers. . . .

Big day looming for Peter Doyle

ALLAN CLARKE left the Hollies. Steve Ellis left the Love Affair. Paul Jones left Manfred Mann; and Dave Dee left the rest of his chart-topping gang. Brian Poole left the Tremeloes. Carl Wayne left the Move.

And, of course, Peter Doyle recently left the New Seekers. I wonder what's going through his mind as he awaits the fate of his first single, The Rusty Hands Of Time (by Tony Macaulay), on Polydor. It's out July 20.



He'll be thinking, for sure, about the hits and the misses of singers who break away from hit groups. About the fickleness of the pop-buying public. Against that he'll think about the final boredom, frustrating, mind-numbing side of not being entirely in tune with the rest of a group, musically speaking.

Says Peter's manager, David Joseph: "Our intention was for Peter to write and record his own material, so this single wasn't exactly what we had in mind for a first release. He'd recorded it prior to leaving the group, but we all felt as it was one of his best performances on a very strong song . . . well, it'd be a waste if nothing happened to it."

July 20 is a very important date for Peter Doyle. And I'm just wishing him the very best of luck. . . .

TROJAN SUMMER HITS

PEACHES
'SEVEN LITTLE GIRLS'
(SITTING IN THE BACK SEAT)
EX 2081

THE SKATALITES
'GUNS OF NAVARONE'
\'BONANZA SKA'
TRM 9008

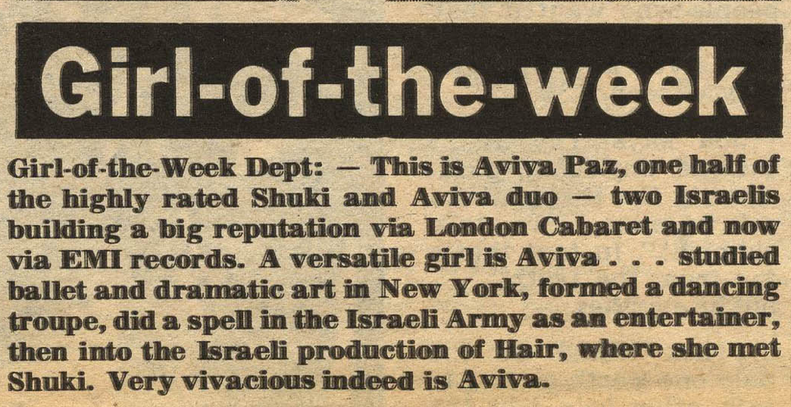
BOB ANDY
'ONE WOMAN'
HOSS 31

CLEMENT BUSHEY
'SHA LA LA LA LEE'
EX 2082

TROJAN
MARKETED BY B&C RECORDS LTD.

Busted — for beer!

BUSTED — for drinking beer! That was the fate of Brewer and Shipley in the States recently. Touring with Jethro Tull, they were caught, red-handed and red-faced, sipping from beer cans backstage at the Coliseum in Hampton Roads, Virginia. Police hit them with a twenty dollar per man fine.



Girl-of-the-week

Girl-of-the-Week Dept: — This is Aviva Paz, one half of the highly rated Shuki and Aviva duo — two Israelis building a big reputation via London Cabaret and now via EMI records. A versatile girl is Aviva . . . studied ballet and dramatic art in New York, formed a dancing troupe, did a spell in the Israeli Army as an entertainer, then into the Israeli production of Hair, where she met Shuki. Very vivacious indeed is Aviva.

Lala don't like to brawl

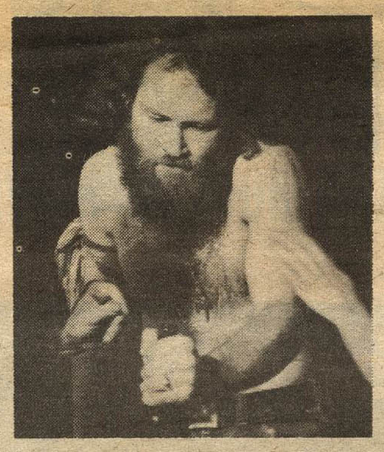
IT'S one thing being publicist to a group, all receptions and booze-ups and bonhomie, but there are times when loyalty to your band becomes a bit of a strain. Like the little incident in which Lala Mosenkas got mixed up in . . . .

She's a well-made lady is Lala and very faithful unto her band, Geordie. Faithful enough to wear a tee-shirt with the legend Hope You Like It (Geordie's super album debut) emblazoned right across the whats-its.

The proximity of the legend and that ample part of Lala's anatomy prompted one virile young lad at her local to say: "Yes, I DO like that." Which was too much for Lala's own fellow. Bang and bosh . . . the ogling virile young lad bit the dust and was proclaimed the father of all cads in Porntown.

From nearby, some of his sidekicks decided to hit back. As they advanced, a few sidekicks from the other camp dived in, too. Net result was a full-scale pub brawl with Lala standing and watching in amazement.

Lately she's to be seen in the pubs of London wearing straight-jacket and chastity belt . . . .



Jesus freaks on stage

OPENING at London's Rainbow Theatre this week: Lonesome Stone, which is a new rock musical with religious overtones. The story of the Jesus revolution among American students and hippies . . . and the production makes use of the latest back-projection techniques.

Twenty-five songs . . . and a cast made up of young volunteers from a religious group known as the Jesus Family. An integral part of the show is the rock group, the Sheep, who have recorded in America and Europe.

My picture shows Fred Gartner in a dramatic touch from what is described as a cross between Hair and a Billy Graham revival meeting!

Cindy's remedy

MY right eyelid felt like it was swelling up, coated with gravel and lined with biscuit crumbs. I was, I knew, going to get a stye. Into my office walked the lively, not to mention lovely, Cindy Kent, she of the Settlers.

"That a stye coming?" she asked. And in one second flat whipped off her gold wedding ring, passed it to me and urged me to rub it several times across and over the afflicted part of my peeper. "My mum says it works," said she. "But don't blame me if it doesn't . . . "

I won't. Because it did. The stye was literally stopped in its tracks. I can tell you that Cindy's fine new solo album, Cindy (York Records), is one of songs of faith.

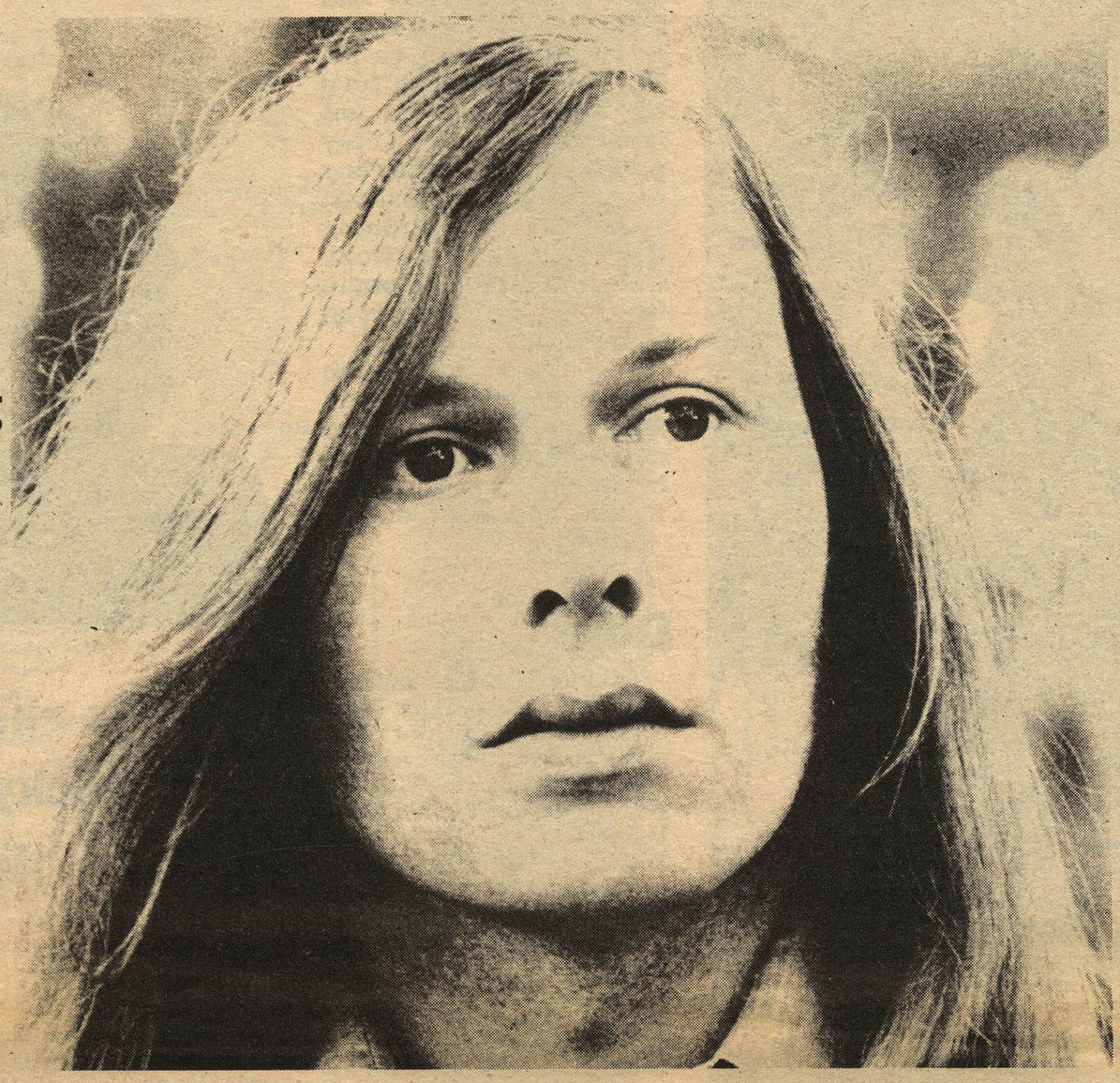
Dreadfully palatial

JUDGE DREAD, no less, stepping into his customary limousine after leaving a certain well-known London landmark not a million miles from the Mall. "Strange," he muttered. "I'm sure they said I was booked for Buck House . . . maybe they meant the Roundhouse."

Appreciative

QUESTION: What do Pete Murray, Michael Parkinson, Andy and David Williams, Ray Stevens, Tony Blackburn and the Duchesss of Bedford have in common? Answer: They're all honorary members of the Andy Williams Appreciation Society.

The bell rings and Clifford T. Ward looks despairingly at a pile of unmarked exercise books. The class slopes off with the girls giving a long last look as they go through the doorway. It's not been a bad day but he feels tired. He would like to go home, hug his wife and play with his kids and perhaps mark those books. He can't. He has to drive from near Birmingham to London. For the gentleman listed so precisely on the staff-room board as Mr. C. T. Ward is Britain's first teacher pop-star and he has to be in London by six-thirty, recording.



The double life of Clifford T. Ward

First teacher pop star, gawd the world is changing. He came into the charts last week with a beautiful song called Gaye. And they make reports and set up conferences and work-studies to say some teachers are not aware of what their pupils get to!

Understanding

We've all seen it, haven't we, or come to that, heard it — classroom trouble, fights, desks overturned, chalk whizzing through the air and teacher standing out in front shouting away trying to get everything halted? Sometimes it seemed funny but then in the end we suffered, after all we learnt nothing.

All we really wanted was a teacher who understood us, listened to us and might excuse our sometimes downright lousy attitude. Up at Bromsgrove High School there's this Clifford T. Ward. Doubtless he has some faults but he knows about pop, the music and the people. That helps because it means a bridge, a common ground between pupils and teacher.

Today's been a special day because the Record Mirror readers have thumbed down the charts and found what they've been waiting for since early May — teacher Clifford is there in the 50 with Slade, Jackson Five, Lou Reed and David Bowie.

'You're in'

When he was teaching English this afternoon there was a girl outside on the playground tarmac looking up toward the window. She was waving her arms like a windmill and then seeing his attention was caught began to mouth a message, "You're in the charts."

When lessons changed at the end of the teaching period it was like one of those military parades in the corridor. He stood in the doorway and as everyone trooped by their necks and faces turned. They were smiling and laughing as though school this day was some kind of party. Every now and then someone would say, as if he might not know, "You're in the charts."

I reckon some of them thought they were in the hit-parade, too. They were absolutely knocked-out, just walking ten foot tall, 'cause Gaye had made it for Clifford.

Questions

"You going to be on Top Of The Pops?" someone said and then there was a girl who looked at him all mysterious and carefully asked, "Did you write all the songs you did on the album? I would have thought your arm would have ached."

Clifford T. Ward told that one to his wife later and she laughed and laughed, but before that there was the trip to London.

Motorways are best forgotten. They just go on and on and everything seems the same. Anyway, the time passed and suddenly Mr. Ward was in the canteen of some studios in the Warwick Avenue region of London.

I don't know what he will do if Gaye hits the 20 and the money comes pouring in. Maybe he'll have to give up teaching for the demands will become great. For the moment it merely means his day never ends, a double-life without any real rest-breaks. And you can't keep on living like that unless one day you want to collapse in a heap.

So, Clifford, how did all this double-life begin?

Writing

"It isn't new, in a sense I've always been into music. I spent three years before teaching at Worcester College of Education. I belonged to a group in 1966 called Secrets and we did actually make a record for CBS."

The group didn't make any impact but Clifford's song-writing ability was recognised for he signed a contract with Island to produce sheet music material.

He wrote some songs for Bronco and still does for on their new album due out later this summer can be found some Ward numbers. But what he writes for them is far removed from his own rather romantic material found on Home Thoughts.

"When things didn't work out performing-wise I finished my teacher training and with a wife and children to keep, I decided to find a school.

"I didn't give up hope of making it as a singer, far from it. In 1970 I got some songs together and sent a demo to John Peel. He played them to Clive Selwood and, hey presto, a record contract to record an album.

Folded

"Then Dandelion, the label John and Clive ran, folded and what, I wondered, did I do next? The album was half-finished. Anyway, Clive took it to Charisma and played it to Tony Stratton-Smith. He liked it and signed me up. And now you can buy my completed album called Home Thoughts."

Ah . . . that album, it's really something. You can call it romantic. Now if you know songs like Whole Lotta Love from Led Zeppelin you might agree that the love thing in those songs is very cold and calculating. And then again if you think of the songs around the late fifties and revived by someone like Donny Osmond you're in day-dream world, all rather mushy, pie-in-the sky.

Clifford makes love and human relationships sound warm and inviting. You don't have to act cool and distant, play a game and treat physical contact like dirt, or wallow in fantasy.

"I think I find my writing making me soft and gentle. I write in a way I feel happiest. I read poets like Keats, Wordsworth and Browning. Then there is the side of me which shouts against that part of the school system which is destructive. Sometimes I wish people would just leave kids alone and not pester them with childish rules and petty regulations."

Interruption

The double-life is always there. I mean here we are back to talking school. And then he suddenly switches to his wife and daughter and two sons, "They're a bit blase about all this, you know," and then we get interrupted by someone saying he should be off to the studio.

Bromsgrove H.S. I have a feeling you're going to lose your teacher in the not too distant future because he's going to be in great demand pop-wise.

So, maybe you've got one more term. Make the best of it for after all, you're the only school to have ever had a teacher pop star. Living a double life can't go on for ever.

Tony Jasper

Clunk Click!

AS HEARD ON T.V.

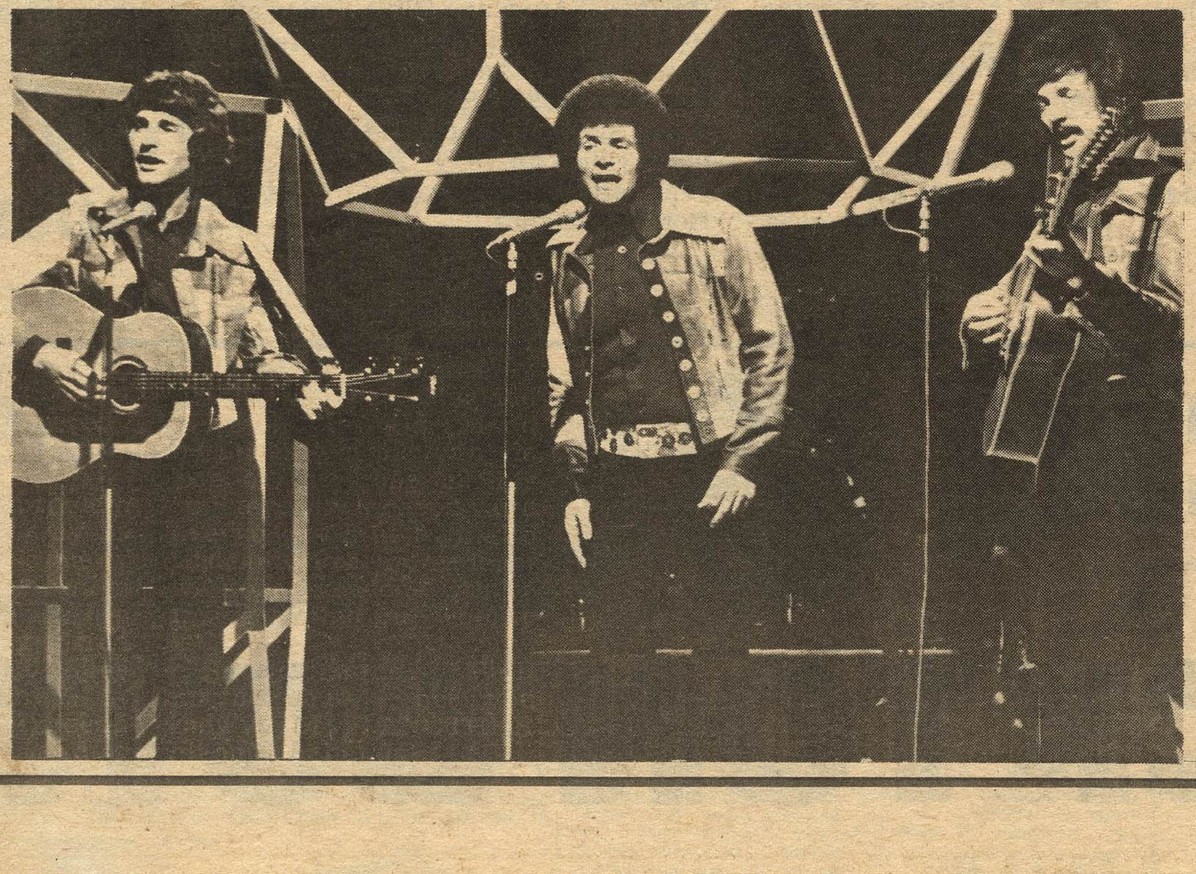
the music people CBS

All Artist Royalties will be donated to the Stoke Mandeville Hospital Charity.

BUCKTON BOYS

'Poor little chap meets wealthie come hits by Sweet, New World

Above: Sweet. Below: New World



"WELL, I was the waitress you see, and Nick was the customer . . . ! Hold it! Keep calm! There's no need to turn the page yet. I'm not launching into one of my painfully dull Playboy party joke submissions, I am in fact beginning the story of how Nicky Chin and Mike Chapman first met up. Carry on fellers . . .

"There's not much more to tell," said Mike. "We just discovered we were both interested in songwriting and started."

That's all!

"Yep!"

Demos

Blimey! It all sounds so easy doesn't it. Poor little chap meets wealthier little chap and out come all the Sweet's hits (Funny Funny, Coco, Blockbuster, Hellraiser, etc.), the New World's (Tom Tom Turnaround, etc.), Suzie Quatro's (Can the Can) and Mud's (Crazy and Hypnosis).

"Well, it was a little more complicated than that, admitted Mike, "but we really were very lucky indeed. It's not as though we traipsed from door to door trying to flog our songs. We went straight to Mickie Most and that was that. We sat down and played him the demos and he like them. Well to be quite honest he didn't like all of them. He liked Funny Funny but then the next seven we played he thought were rubbish.

When we came to Tom Tom Turnaround he immediately sat up and said "That's it — it's a smash", and he was right! You see we were really very lucky in that we had someone like Mickie who would tell us what we were doing wrong and believe me we were doing a hell of a lot wrong in those days; and people like the Sweet who we could use as a vehicle for our songs. All in all we've been very lucky indeed!

Tasteful

Looking round Micky's Mayfair flat I have to agree. I think of my own tiny abode in Battersea and grimace. Guitars and tape decks litter one corner of the living room and elsewhere the flat has an air of plush and tasteful elegance.

"We've always used this flat to work in," said Micky. "Somehow it's just more convenient — for instance it's just round the corner from Mickie Most's offices — so that's handy."

What about the neighbours? Surely they aren't overjoyed at the sound of the power driven Miss Quatro blaring out in the dead of night?

"I admit we've got to keep it down a bit sometimes," admitted Micky grinning. "But really it's only the people above who are any trouble. But we just keep the noise going until they start banging. Mind you I'm not saying we can always hear the banging but . . ."

Sounds easy doesn't it? Mike to Nicky Chin and Mike Cha finds out how it's do

Acclaim

I glance timidly at the vast speakers while Mike strolls over to a well stocked drinks table and dishes out the brandy. Several contented slurps later we continue. One thing that has always eluded Nicky and Mike is critical acclaim. Most of their songs have been slated by the music critics who claim they are banal and musically just plain garbage. Did this upset them?

"Not at all!" said Mike forcefully. "I mean after all what the hell is garbage. If the kids are buying it then it's not garbage, is it? I'll tell you what is garbage, and that's a record that never sells — that's garbage! With the Sweet for instance we've never written them anything that they wouldn't want to appear live performing or that they didn't like.

"We write with the kids in mind and a knowledge of how the market is at that particular moment. You can't say for instance that Coco sounded the same as Hellraiser. We changed the type of song because what the kids were liking was changing and also because the Sweet wanted to change. Mud's Crazy and Suzie Quatro's Can the Can were all written in a style we thought would suit them as individuals and yet at the same time still had the market in mind. We always keep an eye on what the kids seem to be liking at any particular time."

Did they feel that their songs would last?

"I doubt it very much indeed," said Nicky looking across at Mike for confirmation. "I mean we admit we're no Bertie Bacharachs! We just write plain simple pop songs and we think we write damn good pop songs. Perhaps one day we'll have a bash at writing something in the Bacharach vein but not at the moment."

Rubbish

"We're in this business for the same reason anyone else is in any business — to make money and to have fun," continued Mike. "All these music papers who slate our songs and call them rubbish are calling the public rubbish because they are the ones who go out and buy them. Believe me the public are not rubbish! Gary Glitter and Mike Leander have had exactly the same criticism and that's not fair either. I think they write damn good songs and the public evidently think so too because they go out and buy them."

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RECORD MIRROR, JULY 7, 1973

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y Sweet, New World, Suzie Q. and

"WELL, I was the waitress you see, and Nick was the customer . . . ! Hold it! Keep calm! There's no need to turn the page yet. I'm not launching into one of my painfully dull Playboy party joke submissions, I am in fact beginning the story of how Nicky Chin and Mike Chapman first met up. Carry on fellers . . .

"There's not much more to tell," said Mike. "We just discovered we were both interested in song-writing and started."

That's all!

"Yep!"

Sounds easy doesn't it? Mike Beatty talks to Nicky Chin and Mike Chapman and finds out how it's done

Demos

Blimey! It all sounds so easy doesn't it. Poor little chap meets wealthier little chap and out come all the Sweet's hits (Funny Funny, Coco, Blockbuster, Hellraiser, etc.), the New World's (Tom Tom Turnaround, etc.), Suzie Quatro's (Can the Can) and Mud's (Crazy and Hypnosis).

"Well, it was a little more complicated than that, admitted Mike, "but we really were very lucky indeed. It's not as though we traipsed from door to door trying to flog our songs. We went straight to Mickie Most and that was that. We sat down and played him the demos and he like them. Well to be quite honest he didn't like all of them. He liked Funny Funny but then the next seven we played he thought were rubbish.

When we came to Tom Tom Turnaround he immediately sat up and said "That's it — it's a smash", and he was right! You see we were really very lucky in that we had someone like Mickie who would tell us what we were doing wrong and believe me we were doing a hell of a lot wrong in those days; and people like the Sweet who we could use as a vehicle for our songs. All in all we've been very lucky indeed!

Tasteful

Looking round Micky's Mayfair flat I have to agree. I think of my own tiny abode in Battersea and grimace. Guitars and tape decks litter one corner of the living room and elsewhere the flat has an air of plush and tasteful elegance.

"We've always used this flat to work in," said Micky. "Somehow it's just more convenient — for instance it's just round the corner from Mickie Most's offices — so that's handy."

What about the neighbours? Surely they aren't overjoyed at the sound of the power driven Miss Quatro blaring out in the dead of night?

"I admit we've got to keep it down a bit sometimes," admitted Micky grinning. "But really it's only the people above who are any trouble. But we just keep the noise going until they start banging. Mind you I'm not saying we can always hear the banging but . . ."

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"What are you talking about, you great nitwit (she was a very forceful young lady) it's exactly the same as the Beatles' Norwegian Wood.

She was found lying face down in a polluted canal shortly afterwards but I suppose she did have a valid point. My next attempt (both with another song and another lady) was equally unsuccessful. I seem to remember getting as far as the first chorus before being informed that what I had just played was in fact an exact rip off of the Rolling Stones Off the Hook. She, along with her pet budgerigar Herbert, were later found poisoned outside the BBC canteen, but by this time I'd had enough. The money I was likely to make by songwriting would obviously not be enough to feed the aforementioned budgie let alone the good self. I asked Nicky and Mike if they were ever affected by this same problem?

Steal

"I suppose were were," said Mike, "although we never 'steal' intentionally. The problem is that there are only so many songs and so many chords. In some ways you're bound to come up with something that sounds similar at some time or another — everyone does. I mean look at My Sweet Lord — there was a law case about that. After we'd written Suzie Quatro's Can the Can I realised that one section in it did sound a lot like Gary Glitter's Rock and Roll (pt II). I don't think that Nicky really realised but I definitely detected a slight similarity. Anyway I don't think Mike and Gary will sue us!

What about the future I asked — were they for instance writing the follow-up for Suzie Quatro?

"Yes, we've already finished that," said Nicky. "We've also written the follow-up for Mud. We're going to be working on Suzie's album as well, although she writes a hell of a lot of good songs herself. She really is an incredibly talented girl and she's got a damn good band behind her as well. It was strange how we first came to write Can the Can for her. Mickie just phoned us up out of the blue and said 'How would you like to write a single for Suzie'. "We were knocked out because this was an entirely new angle for us. It was like a lump of caviar in the Sahara desert! By that I don't mean to knock the Sweet because they really are excellent musicians and damn fine showmen. One of these days people are suddenly going to realise just how good they actually are. You really couldn't ask for a nicer bunch of guys — they've been marvellous for us. It was just that we'd suddenly been given something different, somebody who was accepted both by the underground element as well as the more commercial side of the business.

Above: Suz

Sinister

"Make no mistake about it, Suzie is going to be a huge star — as big as Janis Joplin ever was! Another project we've got involved in is a new bloke called 'The Hood'. We've just finished producing an old Chuck Berry song for him with Suzie Quatro and her band backing. I think its got a good chance. The problem is we decided we'd have to get an 'image' for him because he's not got the world's catchiest name you see . . . ! Anyway, we've decided to call him the Hood because then he can do Top of the Pops in this sinister black hood and everyone will be trying to find out who he is. At least we hope everyone will be trying to find out who he is!"

Sounds corny? Well maybe, but I bet you they've got yet ANOTHER hit on their hands!

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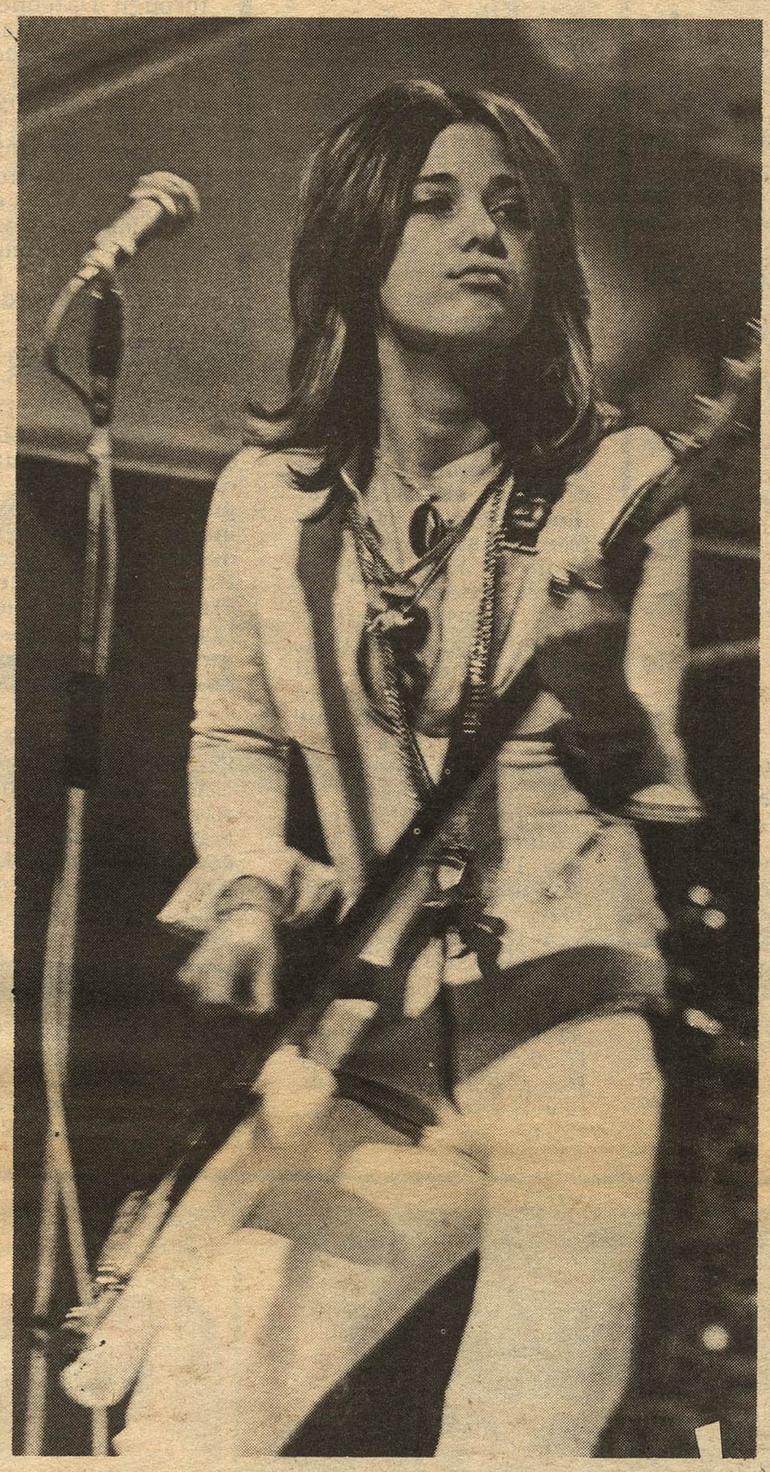


Above: Suzi Quatro. Below: Mud

IN RECORD MIRROR NEXT WEEK

ZIGGY'S SPIDERS come in from the cold for their very first interview

We trace the BEACH BOYS back to their California homes and look at the new teen idol of the U.S. TONY DE FRANCO

We ask why the summer brings the best out of MUNGO JERRY

AND have a rare chat with Humble Pie's STEVE MARRIOTT

We reveal the trials and triumphs of ELO's tour of America

PLUS something special for J5 people and an intimate interview with Pillow talking SYLVIA

Record Mirror Review Section

DISCORAMA

ALBUMS

ENGLISH

PETERS AND LEE
We Can Make It — (Philips 6308 165). Lennie and Di came to the fore via Opportunity Knocks and the single Welcome Home hit the charts in a big way. But all the way it's been obvious that they have a cross-the-board appeal which would do even better on albums. They handle oldies like I'm Confessin' and the voices blend perfectly — Lennie has a blues feel which fits in well with a semi-Dixieland backing, and his own touch of the Louis Armstrongs. There's a gentle humour, almost mocking, in the way they tackle some of their songs. Let It Be Me is another success. Though the duo have a sort of schmaltzy appeal to the older folk, make no mistake they can score with all age groups.

JOHN LEYTON
John Leyton (York FVK 416). Some 10 years back, and the charts were rarely without the pleasure of the company of John. A moody, introspective actor who turned to singing and had number one hits like Johnny Remember Me, and then he went to America and took up acting again. He's back in London again now, rediscovered on disc by Deke Arlon, and . . . well, here we are analysing his style one more time. A well-varied set of songs, country-ish as on Friday Brush Me Off Your Mind, ballady ones, several from Kenny Young which is a guarantee of quality . . . and John copes well, using that acting skill to add strength of command to a not too big voice. A very pleasant album.

JONATHAN KING
Pandora's Box (UK 1004). It's so easy to loathe Jonathan, because he does go on so. On the other hand, you can't take away the fact that he's a fair old observer of the scene, and he sings his songs with a voice that is no challenge at all to anybody anywhere. But he's king of gimmickry, and he switches the style of his songs, and in the end you can't help liking (a) him and (b) his product. And therein lies the danger to the civilised world!

COLIN SCOT
Just Another Clown (K46236). A rotten production job harms this potentially fine album. Colin Scot writes interesting songs, has a natural sense of humour and a good voice. Musically it's unpretentious, and that's alright, and Colin's words suit perfectly. The cover's a beauty too, but whoever was handling the studio controls, particularly on side one, needs a long holiday. Colin Scot will make better albums, though this one ain't at all bad.

PFM
Photos of Ghosts (Manticore ANTI 2003),. Who is it — ELP? No. Yes? No. Hello, they're singing foreign. Yes it's Premiata Forneria Marconi alias PFM off on a quick dash round a bank of instruments and electronic gagetry (various). Aided by nimble Pete Sinfield (production and third zither) these Italian superstars have come up with an original selection of sound frequencies. Which all sounds very nice only it isn't quite. Technique they've got. Feeling they haven't. Maybe next time they'll aim for less notes and more music. They have all the makings of a great band and Celebration, taken from the album, is a good single which should do well.

RM reviews by Peter Jones, Rick Sanders, Peter Harvey, Roger Greenaway and Mike Hennessey

VARIOUS ARTISTS
Follyfoot — (York BYK 715). Success of the telly series is quite outstanding, and here are themes of the incidental music, played by the Patrick Michael Orchestra, the New Concert Orchestra and The Settlers.

ALBUMS

AMERICAN

CHER
Bittersweet White Light — (MCA MUPS 484). Well, you can't say the girl doesn't try to ring the changes. It's just that it seems a bit incongruous for her to open side two with a Jolson medley . . . a hackneyed one, indeed, taking in Sonny Boy, My Mammy and Rock-a-Bye. Still, things get better with the varied tempos of More Than You Know, and she even copes reasonably well travelling tale-bearer is Tom. A country artist — a philosopher who sings Too Many Do-Goods And Not Enough Hard-working Men, and owns up as on Old Five And Dimers like me, gentleness like on Candy In The Window, and over it all that steel guitar delicacy. It's a good, though far from great, album for those who like to think a little about lyrics.

CANNED HEAT
The New Age (UAS 29455). The original boogie band still deliver a hefty dose of authentic Californian good time and with their broad-based six-piece line up, there's plenty of room for variety. Like: a waltz-time country blues, You Can Run But You Sure Can't Hide, and Looking For My Rainbow with Richard Hite (Bob's brother?) Singing lead alongside Clara Ward and her singers. On side two they play blues like street bums and generally the album sees them veering closer to their roots.

album there are songs from Kristofferson, the Bee Gees, John Denver and Johnny Nash; and she really digs deep into lyrical nuances and meaning. She deserves our goodwill; and if you doubt that, then try her treatment of Everybody's Reaching Out For Somebody.

TOM T. HALL
The Rhymers and Five And Dimers — (Mercury 6338 231). Very much a travelling tale-bearer is Tom. A country artist — a philosopher who sings Too Many Do-Goods And Not Enough Hard-working Men, and owns up as on Old Five And Dimers like me, gentleness like on Candy In The Window, and over it all that steel guitar delicacy. It's a good, though far from great, album for those who like to think a little about lyrics.

BRENDA LEE
Brenda — (MCA MUPS 485). Re-teams Brenda with her old producer Owen Bradley. Thing is this: Brenda now is singing substantially better than in the days when hits dripped from her young lips. She's found maturity; collects precisely the right kind of material — on this

BILLIE HOLIDAY
The Commodore Days — (Ace Of Hearts AHC 184). So much emphasis on the late Lady Day these days . . . specially through the Diana Ross movie. Recordings from pre-war days and then 1944; historic material.

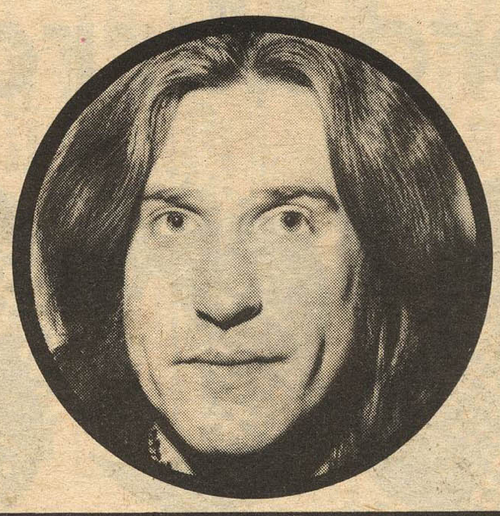
JOHNNY NASH
My Merry-Go-Round — (CBS 65449). The high-voiced chart-breaker is into a very consistent run right now. Not only that, he's constantly trying for new things. Funny, for so many people are trying to copy his old I Can See Clearly Now styling, while he moves on to the swirling, imaginative, string-laden sounds of this album . . . notably the lengthy title track. And Gonna Open Up My Heart Again is another full-blooded sort of arrangement and production that has some of the bite and fire of an old Phil Spector approach. But through it all that incisive, hard-hitting yet soft voice. Nash is no short-lived singles freak; he's a big boy, musically.

HENRY MANCINI
This Is Mancini — (Volume 2) — (RCA DPS 2030). A two-album set which reveals a bit more of the width and breadth of the Mancini talent. As piano soloist, as conductor, as arranger, perhaps most important as composer. But it includes other themes, too, including Mood Indigo and Girl From Ipanema.

DOBIE GRAY
Drift Away — (MCA MUPS 489). Nashville recordings of very variable quality. The Dobie Gray style is gentle, country-styled on this one, with a basic group plus guests. He sings "give me the beat boys and free my soul, I want to get lost in your rock and roll" . . . but the soul is bared a little mechanically; the lyrics sometimes delivered robot-like.

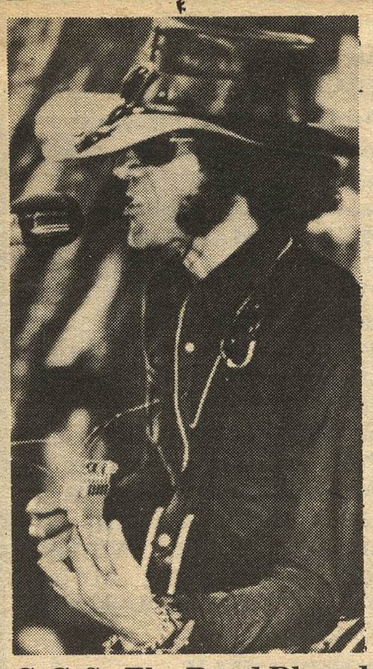
JERRY BYRD
Byrd In Hawaii — (London ZGU 130). Hailed as the greates modern steel guitarist — and Hawaiian melodies, with vocals by Nina Kealiiwahamana, no less! But . . . Hawaiian music is fast growing in popularity again. Includes the old Hawaiian Wedding Song, grunt, grunt.

SINGLES ENGLISH



BOBBY CRUSH: The Gondolas Of Venice (Philips 6006 318). After Borsalino, Bobby emerged as the new Russ Conway or whatever — a personable young lad who plays simple tunes on the piano and gets the right sort of television and radio exposure to keep him in the charts. This is a continental-styled theme and melody, with orchestral backing. — **CHART CHANCE.**

LONNIE DONEGAN/KENNY BALL: Who's Gonna Play This Old Piano (Pye 45252). One of those old-time vaudevillian-type songs, though it's actually new, but it bounces along with the two chart-toppers of yore teamed for the first time on record — brought together by Alan A. Freeman who created their original individual hits. Its a real singalong, one-more-time slice of amiability. — **CHART CHANCE.**



C. C. S: The Band Played The Boogie (RAF 154). Can't be sure about this kind of boogied up massed-musician brigade, though CCS has hit the charts before. The piano to the fore and those incisive sharp bursts of brass, and lots of left hand down on the keyboard, and dated vocal line, and a bit more nostalgia. Grows on me a bit; but it's not exactly hairy. — CHART CHANCE.

CAPABILITY BROWN: Midnight Cruiser (Charisma). Heavy opening, then fading in volume over the vocal section. Needs a couple of plays to establish itself fully, but it's really a rather splendid production, performance and sound.

SONNY KNOWLES: Colours Of Our Mind (Rex). Sentimental ballad with mixed voices behind, and a chatty bass figure, and . . . well, it's a sentimental ballad.

KINCADE: Shine On Me Woman (Penny Farthing). Another one in with chances — it's a good song, imaginatively presented, and the choral-voice harmonies are excellent.

DAVE MEADOWS: Rocky Roads (Columbia). Dave is a real stylist, a good bloke, and this Fletcher-Flett song has enough drama and content to deserve attention.

THE KINKS: Sitting In The Midday Sun (RCA Victor 2387). Languid stuff, but then isn't Raymond Douglas Davis just that — languid? It's easy-going summery rock, with some talkative guitar moments and it adds up to a form of good-time music which I personally welcome. The simplicity and straight forwardness of the lyrics is also no hardship in what seems a strong contender for the Top Ten. — CHART CERT.

GRUMBLEWEEDS: Trees (Decca). Yes, it IS that old Trees, as beloved of tenors and sundry others in vaudeville movies and shows. Nicely dressed up.

THE WILD ANGELS: Greased Lightning (Decca). One of the best rockers from the stage show Grease, and it's nostalgia striking out again all over. Presley-ish, early Presley that is.

MANUEL AND THE VOICES OF THE MOUNTAINS: For My Love (Columbia). Big, atmospheric and romantically-slanted production which is actually a vocal version of the well-loved Onedin Line theme, by Khatchaturian. Right?

WATERFALL: Love Matters (Ammo). Romantic choral sounds, with a rather pedestrian main chorus. But it's easy to retain, melody-wise, and who knows . . . could be more than a trickle.

BRITANIA: Right Down The Line (EMI). Hefty rocker with a most energetic lead voice laying down some nostalgic marching rock rhythms. All rather over-frenzied.

DRYSDALE: Nobody Cried (polydor). A polished balladeer, a single laddie, who is somewhat in the Tony Christie mould. A straight singalong song by Geoff Stephens.

MIDDLE OF THE ROAD: Union Silver (RCA Victor 2388). Things quietened down for the Sally Carr-led team after that string of giant hits. Maybe because they weren't varying the style much. But this is a pretty drastic change . . . piano-styled start, with Sally singing most breathlessly. Not so much of that wavering stuff, and the main melodic theme is slow and determined. Strings swirl around amiably. Not instant commercialism, but nice tuneful pop. — **CHART CHANCE.**

FLEETWOOD MAC: Did You Ever Love Me (Reprise K 14280). The second-time-around success of Albatross apparently pleased the Mac men not overmuch. But it could put this one in with a chance. Christine McVie, nee Perfect, sings out well in a single which points the Fleetwood team in a new direction. It's a chattering sort of piece, in terms of construction, and the lyrics are plaintively put down. Like it; more after the first bemused play. — CHART CHANCE.

Reviews by Peter Jones

P. J. PROBY: Put Your Head On My Shoulder (Ember 328). First my compliments to Ember boss Jeff Kruger for getting the one-and-only back on the record scene. A pat on the head for PJ for picking this old Paul Anka song. An appreciative nod to Brian Rogers for the arrangement. The pants-tearing rabble-rouser is here in quiet, reflective, optimistic romantic mood. How big he'd have been if only . . . if only . . . — **CHART CHANCE.**

JOHN KONGOS: Higher Than God's Hat (Cube BUG 32). Eighteen months away from the scene, but John has far from idle been . . . he's been building his own sixteen-track studio in the basement of his house down Surrey way. On this single he's up there in the sky, in a plane . . . suspended in a tincan . . . higher than God's hat, and we could all plummet, so we'd better be ready for what faces us all. Bit doomy, but very full of flair and fire. — **CHART CHANCE.**

JORGE BEN: Taj-Mahal (Philips). Brazilian star, aged 30, with years of popularity behind him. A jazz-tinged sound on a song that isn't exactly commercial, but does compel.

ROTTEN TO THE CORE: Don't Let Me Wait Too Long (Pye). Lynton Guest, ex-Love Affair, and mate Jimmy Edwards worked out this entertaining version of the George Harrison song, and lurking around are some top session musicians.

ABBEY ROAD: Clunk-Click (Parlophone). 1930's styled version of the song for which the blame is fairly and squarely laid at the feet of J. Savile, OBE. As it happens . . .

WINSTON FRANCIS: Knock On My Door (Rhino RNO 116). A third single from Winston, and it's already moving in the States . . . it was mixed in Los Angeles. A slowish example of commercial reggae, and the main chorus line is on the lines af Dawn's Knock Three Times — though I'm not even hinting at plagiarism. Winston wrote it; should see it do well, though it lags outside that catchy chorus. — CHART CHANCE.

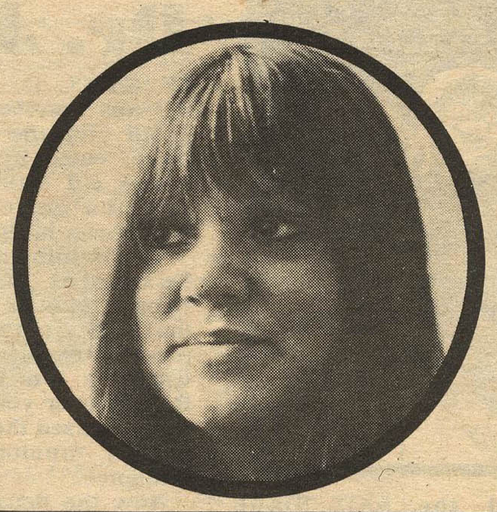
STATUS QUO: Gerundula (Pye). Should build sales with the new legion of Quo fans, though it's from the Dog Of Two Head album, a shortened version, with some eloquent guitar figures behind hustling vocal. Not the greatest of Quo; but fair enough.

THE SPENCER DAVIS GROUP: Mr. Operator (Vertigo 6059 082). The re-formed Davis team have had hints that they could be back in favour again . . . that's from audiences as they tour the country. People in the business are talking about their album Gluggo, so — this could do a bit. It's almost nostalgic; musically speaking, a harkback to the early 1960s, but 70's — polished for all that. Zestful stuff. — CHART CHANCE.

WRITING ON THE WALL: Man Of Renown (Pye). A happy-go-lucky minor rock number, with some personalised lead singing from Willie Finlayson. Builds in okay style.

PATRICIA RIDGEWAY: A Waltz From The Heart (Decca). Soprano and square waltz theme of the lilting variety and probably heading straight for Family Favourites.

SINGLES AMERICAN



TOM T. HALL: Ravishing Ruby; That's How I Got To Memphis (Mercury 6052327). Currently Top Three Country, and climbing, Tom T.'s Mexicali bouncer has Tijuana Brass and an appealing sun-kissed lilt which might just make it break on through over here, where Easy Listening bouncers of Country origin have been known to click. Mournful flip. C&W PICK.

JORGE BEN: Taj-Mahal; Domingo (Philips 6049103). Starting with a snappy acoustic 12-string and a foot-tapping pulse, this delightfully becomes all unexpectedly an outasite infectious chugger which might loosely be likened to Paul McCartney singing Stevie Wonder singing Marvin Gaye singing gibberish variations on the words "taja-ma-haal, de derr de de derr" and making fruity vocal trombone noises. What a gas! The gentleman responsible for all this good-natured fun evidently comes from Brazil, where it was recorded, and to which the more straightforward McCartney-sings-Feliciano flip bears a closer relation. Invest in some happiness and support me in making this the **RECORD OF THE WEEK.**

BETTY WRIGHT: Clean Up Woman; It's Hard To Stop (Doing Something When It's Good To You) (Atlantic K10335). Here's that expertly meshed Malaco pattern slow funker from last year which John Peel has so whole-heartedly supported since its release. Now re-issued, with Miss Wright's latest (and less interesting, in comparison) US R&B hit on the flip, it's waiting for people to pay more attention to it than last time. Will they? **R&B PICK.**

Reviews by James Hamilton

BOBBY (BORIS) PICKETT AND THE CRYPT-KICKERS: Monster Mash; Monster's Mash Party (London HLU 10320). Exactly why this silly record is one of my all-time faves I couldn't tell you, but I do know that I love it dearly. Presumably it was in response to Edgar Winter's success with "Frankenstein" that some American disc-jockey had the idea of pulling it from the vaults in which it had rested since 1962, when it first topped the US Chart. In fact it was Milwaukee's WOKY which was the first major radio station to programme the record like a new hit, and now that is exactly what the record is — steadily climbing the US Charts, a common occurrence for an oldie here but almost unheard of there. It was re-issued here only three years ago, funnily enough. Anyway, if you don't know it, be prepared to hear Bobby doing a Boris Karloff impersonation backed up by a cooing and chanting dead-pan girlie group on the interesting tale of how Frankenstein pieced together a new dance sensation, a graveyard smash. The sound effects workout on the flip is possibly even crazier and just as good. **POP PICK.**

CHRISTOPHER CLOUD: Zip A Dee Doo Dah; Interpretaion Of War (RCA 2381) There's an interesting casual, confident approach to this "Honky Tonk Woman"-tempo re-working of that old Walt Disney / Phil Spector classic. It's certainly never been treated in a "modern" guitars and chanting style before, and the result, while maybe not quite there, is definitely worthy of attention.

THE MIGHTY MARVELOWS: In The Morning; I Do (Probe GFF 120). While the tearaway breakneck falsetto "do do, do, do, do do, do do" flip will be the best-remembered side (from its performance live by Goldie and the Gingerbreads and others, if not from this original 1965 record), the slow old-fashioned Soul Vocal Group A-side will be the one to snare the Soul Vocal Group Freaks. Full of deep bass grumblings, cool Gospel harmonies, interchanging leads of different styles and an unobtrusive 1967 backing, it is a beauty . . . of admittedly specialist appeal. Strange, actually, that Probe didn't make "I Do" the plug side. **R & B PICK.**

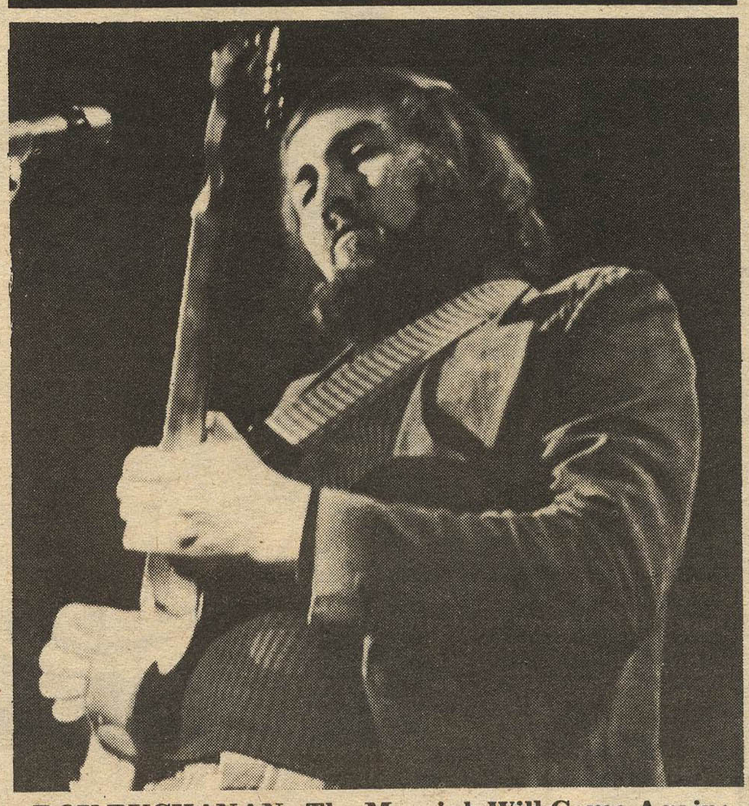
MELANIE: Seeds; Some Say (I Got Devil) (Neighbourhood NBH 8). Melanie paying tribute to Sky Saxon? I think not, as this is just another slab of Safka whimsy, backed by humming, bongos and the odd bit of full choral support. Fine for fans, as the record reviewer's cop-out joke goes.

DIANA ROSS: Touch Me In The Morning; Baby, It's Love (Tamla Motown TMG 861). The new, mature Miss Ross is heard on her new slow-starting then accelerating chorus, but otherwise still slow, US hit. Yes, the song's structure is nothing new — it's Diana's voice which is different. Instead of rising to a reedy raucous shrillness when stretched on the climaxes, it remains at an easy-to-listen-to modulation — while at the same time being easily identified as hers. Your ears (and teeth) can rest in peace if, like me, you couldn't stand her old shrill style! On the interestingly-constructed Marvin Gaye co-penned 1970 flip, she manages in retrospect to sound not at all unlike Sylvia, of "Pillow Talk" fame (with whom I'm doing a telephone interview soon — coo-er!). **POP PICK.**

JO JO GUNNE: Ready Freddy; Wait A Lifetime (Asylum AYM 518). Ready, ready, Freddy, to rock and roll? Almost, except that the "Run, Run, Run" rockers get a bit too bogged down in their self-imposed heavy framework for the song to come leaping alive. Like the curate's egg, good in parts. Bluesy plod beat flip with nice guitar is rather better.

SEALS & CROFTS: Diamond Girl; Wisdom (Warner Bros K16290). Here's a duo who sell millions of albums and singles in America, and who undeservedly mean absolutely nothing here. Their latest US hit starts with some slow plop beats, some keen harmonies, and winds up into a lightly clopping humming-backed lilter of great charm. Maybe it isn't horrid enough for Radio One to play? Certainly, nothing could be more pleasant, pretty and downright "nice".

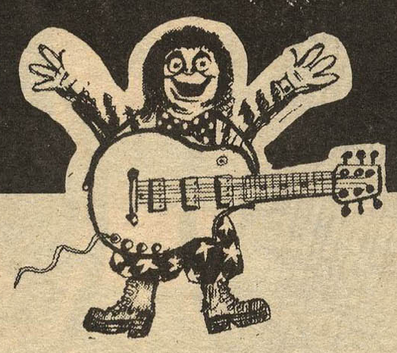
THE CY COLEMAN CO-OP: The Theme From "The Heartbreak Kid"; Think Love (London HLU 10420). From a very funny film — written by Mike Nichols, directed by the incomparable Elaine May and starring the lovely Cybill Shepherd — this male-led chix-chorus slowie has a feel similar to the two Carpenters tunes which are also featured, "Close To You" and, especially, "We've Only Just Begun". (The latter gets a good run for its money in the film, as the hero figure undergoes not one, but two weddings during the course of the action!)



ROY BUCHANAN: The Messiah Will Come Again; Filthy Teddy (Polydor 2066344). Easily the most requested tune at Roy's British tour dates, on which his breathtaking fretboard dexterity was most applauded (and rightly), this slowly swaying soul-searer is a gem of guitar-playing as well as incredibly moody. When you hear the pure ringing sustain and amazing scale-climbing run, remember that Roy does it all himself, his only mechanical aid being volume and tone control knobs which he deftly manipulates in the middle of doing the impossible. On the flip his approach is equally searing but grittier and more supported by the band. GUITAR PICK.

THE OHIO EXPRESS: Yummy Yummy Yummy; Chewy Chewy (Buddah 2011169). Everyone must know those immortal lines "Yummy yummy yummy I got love in my tummy", delivered in Reg Presley fashion over a chugging Spencer Davis rhythm. The style became known as Bubblegum, and here are two of its most toothsome titles for your double-delicious delectation. TOOTH PICK.

LIVE



Slade

SLADISM returned to London at the weekend with all the atmosphere of the big match. The intensity of their fans is incredible and poor Alex Harvey suffered from the audience's impatience to see their idols.

What a magnificent entrance the lads made. Two giant silver-slatted doors set in the stylish backdrop opened mechanically, and in they came, walking down on either side of the stage.

A lot of effort had been made to make sure everyone could see and hear. There was closed-circuit television projecting on to a mammoth screen above the stage and an enormous P.A. (18,000 watts).

As soon as Take Me Bak Ome started the stage was showered with album covers, bras and panties (or drawers as Noddy called them). The stalls became a solid throb of of moving flesh.

With an audience like this Slade were in their element – 15,000 right arms pointing skywards in answer to Dave Hill's lead. And as Skweeze Me Pleeze Me is already number one the chorus was on everyone's lips with a totally convincing oooh-ew at the end of each line. All around the hall Slade banners were held between swaying arms as the community singing continued with You'll Never Walk Alone. As usual the sound was tight, loud and clear after a small feedback problem in the first two numbers – Jimmy Lea's bass particularly filling the hall.

The show closed with everyone totally exhausted and the sound of Mamma Weer All Crazee ringing in their ears. Thank you Slade, you proved that it's possible to boogie at Earls Court,

A. Y. Bracers

Dr. John

IF THIS is what New Orleans revival music is about give me more, more, more, 'cause by the time the grand old bullfrog himself took the stage, the whole joint was a-jumping.

The Meters and later Allen Toussaint with Garry Brown, can be thanked for that. They played one of the most musically interesting warm-up sets heard at the Rainbow for yonks and must have pleased the heavy turnout of musicians in the audience.

Now the dear doctor was something else. He appeared on stage wearing a cowboy hat trailing ribbons, a white suit and platforms, and a huge cloak from under which he drew handfuls of glitter to throw over himself and at the audience. Quite an entrance!

Two tambourine-toting chicks joined him to stomp and chant out the back-ups and the band got into top gear for Let The Good Times Roll. The doctor was on guitar and clomping around for the first few numbers then he switched to electric piano for Voodoed, Iko Iko, Such A Night, and Qualified.

It was that old swamp blues alright but very much a show production, the numbers well arranged, the band well together, and Dr. John croaking at his best. In the end the chicks did their own spot with You've Got A Friend and United We Stand until the Dr. proved himself the ultimate showman by throwing beads and badges out into the audience, who of course loved every minute. Three encores later he quit, waving his crooked staff in the air and looking like a Southern plantation owner gone wild. A treat.

Peter Harvey

Principal Edwards

ONCE upon a time in a land of acid fantasy there lived a merry bunch of pranksters known collectively as Principal Edward's Magic Theatre. On Sunday at Euston's Shaw Theatre, an abbreviated version of the band proved that the rethink has been worthwhile.

Principal Edward's (the name has been shortened too) are not so outlandish as they were when they had a troupe of 14 including dancers and their own highly original light show. But the extra panache and sheer professionalism of the new band outweighs any slight loss of spontaneity.

Root on lead, Bindy Bourquin on keyboards, violin and recorder, and David Jones, percussion are the originals and they've been joined by Richard Chipperfield-Jones on bass, Geoff Nicholls, drums and Nick Pallet, the new ringmaster, lead vocalist and freak.

Though Stoneage Sam, the main feature of their present act, could be improved upon, Principal Edward's are undoubtedly one of the few great live British bands. I don't understand why they're not in the superstar bracket already but maybe with the move to Decca their time has finally come (hint, hint).

If they're in your area, grab a look. Their professional combination of fine rock music and theatrical flamboyance is one of the most refreshing happenings for quite a time.

Roger Greenaway

Horslips

HORSLIPS seem to be spending a fair old amount of time with half-drunken students in the wee small hours of the morning. Last Friday they continued this novel programme by gigging at 2 a.m. to a merry band of Bedford College students at their Summer Ball.

Their more sophisticated stuff in the electric folk vein made a favourable impression but it was when they turned to some fairly well-played rock 'n' roll numbers that things happened.

Johnny B Goode, Way Down Yonder In New Orleans and Jumpin' Jack Flash hammered through the drunken head stupor of many a person and produced frantic audience reaction resulting in three encores.

Before this exultant climax Horslips seemed more than an averagely competent band, though it can be said that to some extent there was little in their stage act to be called new.

One of their highlights was a reggae version of the Gaelic song, An Bratach Ban. It seems true to say the group are often much nearer electric rock bands than other electric folk groups, particularly when there is interplay between electric guitarist, Johnny Feab and mandolin player, Charles O'Connor. To their credit, Horslips worked hard for it's only too easy to mess around when you have an audience which suspiciously seems on its own trip.

Tony Jasper

Thin Lizzy

IRELAND'S answer to prohibition – Thin Lizzy, played to a packed and sweaty Marquee Club in London last week.

First on were a band called Oxo Whitney – a heavy rocking band with a lot of volume and a nice line in Led Zeppelin rip-offs. The audience were in a fine stomping mood and brought them back for an encore – a rare privilege for a support band at the Marquee.

Lizzy rolled themselves on to the stage like human barrels of Guinness and ripped into "1969 Rock." The sound was a bit loud for my delicate ears but the joint was rocking and that's what everybody was there for. "Nazzer Blue" and "Suicide" followed, but it was "Whisky In The Jar" that really set the ball rolling.

It went down predictably well but it was nice to see that the lesser known and newer material that followed went down just as well if not better. "The Rocker" was an excellent heavy number dedicated to a maniac who drives a Honda 90 and thinks he's a space captain just because he wears a silly hat. It features Eric Bell on lead guitar using echo to very good effect.

"Things Ain't Working Out Down On The Farm" had some more of Eric's echoed lead and a driving boogie backbone from bass man Phil Lynott and drummer Brian Downey.

Shouts for more brought Lizzy back for two encores with ace guitarist Gary Moore standing in for a jam. After a well-constructed twelve-bar the ensemble returned to play Fleetwood Mac's "Baby, Please Stop Messing Round." For a jam this was way above standard

Paul Weir

Dusty Springfield
Cameo
6308 152
PHILIPS

Comin' and goin'
Mama's Little Girl
I Just Wanna Be There
Who Gets Your Love
Breakin' Up A Happy Home
Tupelo Honey
Who Could Be Loving You Other Than Me
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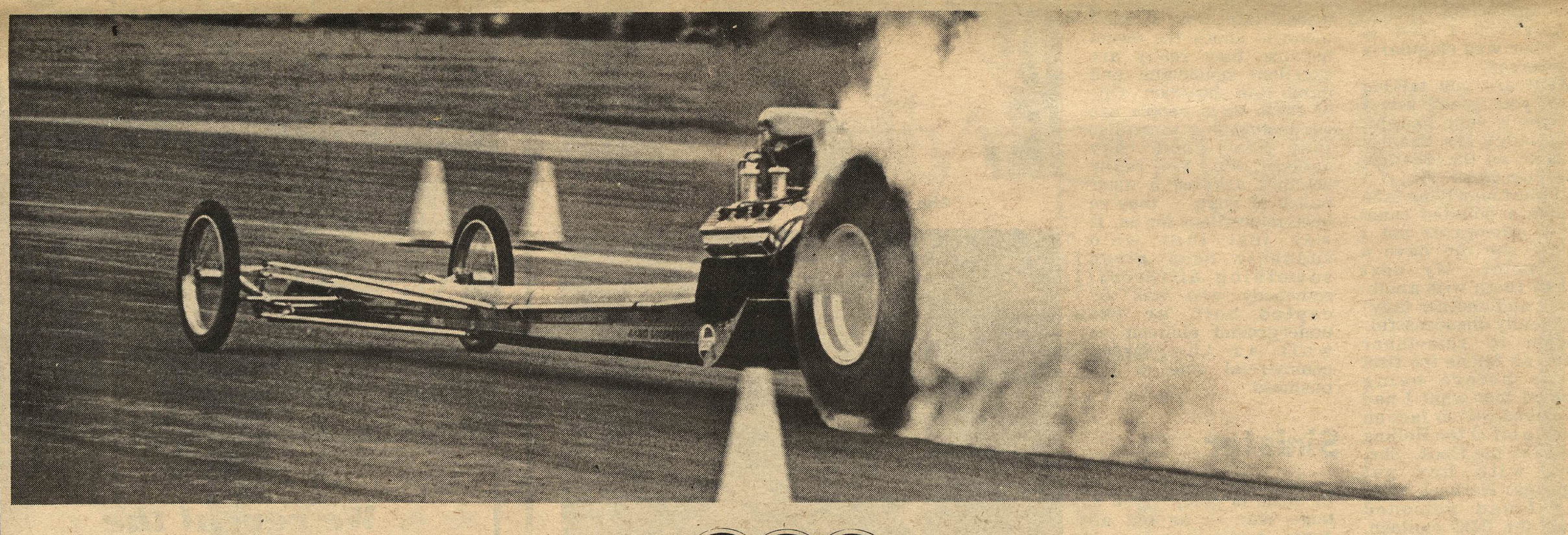

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JULY 16, 17 TONY PRINCE, RYDE, ISLE OF WIGHT
JULY 20 MARK WESLEY, BRADFORD
JULY 21 MARK WESLEY, NEWCASTLE
AUGUST 9 TONY PRINCE, BIRMINGHAM
AUGUST 11 TONY PRINCE, TUNBRIDGE WELLS
AUGUST 12 TONY PRINCE & PAUL BURNETT, BRANDS HATCH

THE ONLY TEAM IN RADIO

Lennie's not just a flash guy in dark glasses

ROLLING STONES' drummer Charlie Watts is quite a talent spotter. His prediction that his uncle would make it one day in pop music has finally come true. His uncle is Lennie Peters, blind singer-pianist . . . of the Peters and Lee chart-busting duo.

Says Lennie: "Yes, I'm sure Charlie is very glad for me now. But we've both had to wait a long time. Funny thing is that you appear on television, as we did on Opportunity Knocks, and everybody says mmm, very good — and they think you're some kind of overnight sensation.

Reputation

"What they don't know is the three years of hard slog that Di Lee and I had as a partnership before we really got a break. Anyway, I was very reluctant to go on Hughie Green's show. After all, both before meeting up with Di, and afterwards, the reputation was building . . . and think how ruddy terrible it would have been to be beaten on the show by a gang of upcoming kids."

Lennie and Di first worked together in April, 1970; in a Sunday concert with Rolf Harris. But for years before that Lennie had been singing and playing his way round the East End of London . . . determined to prove that being blind wasn't going to give him a white stick or guide dog as constant companion — with basket weaving or telephone operating his only possible career.

Said Lennie: "When I was blinded — a brick struck me, as it happens, but there's no point going back over all that — I was sixteen. I had all sorts of plans. I fancied my chances as a professional boxer, for instance. Instead I had to try something quite new for me . . . and I learned piano and developed a singing style.

"Things are fine now, with Di to help me round strange places. But that was my problem before . . . you'd go to a new hall or theatre or club, and have to measure out, by the yard, just where I had to go. Twenty-five paces to the stage, turn right, five paces front, reach out for the microphone, look straight ahead and bow . . . that kind of thing. Once I misjudged the whole thing and bounced off one table, crashed into another, fell off a third — and still ended up on my feet.

Flash

"Brought the house down, that did. They assumed it was part of the act. God, if they'd only known how scared I was at the time."

But Lennie has refused even to accept that he IS blind. "I'm not really blind, it's just that I can't see", he says. So when he first went on Opportunity Knocks with Di Lee, he wouldn't let Hughie Green say he WAS blind.

Later the news was broken; later, when there was no question of sheer sympathy pulling in the votes for Peters and Lee. Result of this gallant gesture: some viewers thought Lennie was just a flash kind of bloke who wore dark glasses just for effect! Lennie knows more than most that you can't win 'em all.

Though the hit single Welcome Home has really launched Lennie and Di on an enthusiastic public, I've a feeling that their quite exceptional album, We Can Make It, will further increase their reputation among fans — and musicians. Lennie's deep, gravelly, bluesy voice works well with the lighter tones of Di — it's the kind of music that appeals to all age groups.

Arrangement

And of course there are few boy-girl duos at top level in pop music these days. There are the Carpenters, to be sure — and Richard and Karen appeal greatly to Lennie and Di. Says Di: "That girl has a really lovely voice, and the arrangements are real class. But then we also liked Tammi Terrell when she was singing with Marvin Gaye — that beautiful sad sound."

That Lennie and Di genuinely like each other as people as opposed to just being straight working partners, is obvious. She leads him through "strange" territory, makes sure there's an ash-tray always at hand. She acts as dresser, hairdresser and Lennie blesses her for it.

Building

He said: "There are obviously some things I miss. But I'm so happy over the way our career is building, and you must remember that I had quite a few years when I could see things around me. I miss seeing faces — you can tell so much from a person's face. I'm a sentimental bloke at heart, even if I was a bit of a villain as a kid — and I keep thinking about the countryside, about sunsets . . . that kind of thing."

But he's learned to compensate. Even so he insists that blind people don't develop keener hearing — just that they learn to use what they have more efficiently than those of us who can see.

Two very nice and friendly people. And, surely, with a very fine future in pop music.

Peter Jones

THE J FIVE SLOT

by Robin Katz

IN NEW YORK it gets hot enough to boil an egg on the sidewalk (pavement) while in Los Angeles the weather is warm all year round. In Hawaii they wear grass skirts, and in Miami, Florida, the grass grows over the water and is called the Everglades. But any way you look at it, it's America and the J5, complete with a new stage act, are packed up and ready to travel around.

School is out until the first week of September, and everyone's spending their spare nickels and dimes going to concerts. The last time the J5 played 20,000-seat Madison Square Garden, they didn't even have to advertise. One or two announcements were made over New York's all-soul station WWRL, and the place sold out. So, you have a pretty good idea of what the mood in the US is, and here's where the group will be:

Tour of Australia (June 22—July 5); Yale Bowl, New Haven, Connecticut (July 14); Civic Arena, Pittsburg, Pennsylvania (20); Pocono Speedway, Pocono, Pennsylvania (21); Madison Square Garden, New York City, New York (22); Inter-Amphitheatre, Chicago, Illinois (24-25); Cleveland Public Auditorium, Cleveland, Ohio (27); Olympic Stadium, Detroit, Michigan (28); Richmond Coliseum, Richmond, Virginia (August 3); Roads Coliseum, Hampton, Virginia (4); Civic Centre, Baltimore, Maryland (5); Coliseum, Greensboro, North Carolina (7); Memorial Auditorium, Nashville, Tennessee (8); Carolina Coliseum, Columbia, South Carolina (10); Atlanta, Georgia (11); Convention Center, Miami, Florida (12); Mid-South Coliseum, Memphis, Tennessee (17); Kiel Auditorium, St. Louis, Missouri (18); Indiana State Fair, Indianapolis, Indiana (19); Auditorium, New Orleans, Louisiana (21); Memorial Auditorium, Dallas, Texas (22); Cow Palace, San Francisco, California (24); Forum, Los Angeles, California (26); HIC, Honolulu, Hawaii (September 2).

If the whole thing looks exhausting just listed off, you can well imagine how hard it must be in real life. Best of luck to the group.

Next week a rather candid interview with Jermaine Jackson done in the States. Jermaine talks about his new album, where he goes after he graduates high school this year, the two girls he'd like to sing with most, and his ideas on the J5's future. It's perhaps the most honest thing done on Jermaine in a long time, so stay tuned.

Many of you have been asking me for some time to give you a picture of Mrs. Jackson, the boys' mum. Well, here she is with big boys Jackie and Jermaine during the Jacksons' tour of Japan. Mrs. J. had a great time. She'd never toured with the boys before and it must have been a real eye-opener. All those kids shouting their heads off for HER little boys!

The runaway returns

JIM NEWCOMBE TALKS TO DEL SHANNON

ABOVE: Del Shannon now. BELOW: as he was in the early sixties.

THE RE-BIRTH and re-emergence of Del Shannon, that one-time consistent hit-maker, as a current top draw in the Northern cabaret club circuit just has to be one of the strangest stories in pop music.

Strange because when it all began late in 1971, Del was still not ready to end his own self-imposed exile from the stage and he arrived with no publicity and no record to plug. In fact, he didn't even have a record label . . .

Yet that tour was such a success that he was booked again in 1972 and now he is just winding up his third, and most successful, tour. So great has been the demand for his services that he's being wooed to stay on until September.

I caught up with Del in the swish surroundings of Allison's club, near Liverpool, and he talked about his plans and other interests. I asked him just why he'd dropped out of the limelight in the first place.

"I'd had a pretty good run of hits but I didn't want to keep putting out the same old thing", he said. "I figured the only way to change was to stop completely for a while. It's hard to change, and even harder when you have a reputation."

He was being modest about this good run of hits, when you consider the impact of songs like Runaway, Hats Off To Larry, Swiss Maid, Two Kinds Of Teardrops, Little Town Flirt and so on.

But had the Beatles had anything to do with his going off the boil? He said: "Lots of artists have thrown that up as an excuse for subsequent slumps in their careers, and to be fair the Beatles did have a tremendous effect on the industry. But I'll tell you this — I had a hit when the Beatles were hotter than hell, so you can make what you will out of that."

So what tempted him back when he was still working on getting a new style? "The offer was too good to turn down. I don't worship money, but I dig it." And Del said he realised that the fans who came to see him in the clubs would expect him to do his hits and he realised they were the people who had made him a star. So he stipulated there were to be no London dates, and no publicity.

"When I'm ready, I'll play London." He handed the message out loud and clear.

Now I once met Del at a party in Nashville and I knew he was a self-confessed country freak, though his own hits have a city sound. Said Del: "I go for all the country stuff, but I like the authentic material best . . . Faron Young and George Jones. And Jerry Lee Lewis country is great. Oh, I also have a special liking for Hank Williams. I often have a tape of Hank in my dressing room. I did an album of his songs . . . but did you hear those albums with strings and things? Diabolical!"

Del waxed loud and clear again . . . this time on the way Hank's relatives have cashed in on him. He was really upset at the way the original recordings have been "debased". "If Hank had wanted horns and strings, then he'd have used them."

Another of Del's favourites is Waylon Jennings, and he's proud that Jennings cut one of his songs, I've Got Eyes For You, on the Cedartown, georgia, album.

Then we talked about Del Shannon, record producer. He produced the successful American group Smith, and was pleased that Gayle McCormick had done well as a solo. When his friend Brian Hyland became a recording artist again, Del offered his services . . . he felt that other producers didn't give Brian the chance to develop. And back into the charts went Hyland . . .

Most of Del's own hits were self-penned, so was he still writing? "Well yes, but differently now. In the old days I'd write down anything I thought of. Now I do it slowly and piece by piece."

And today's scene? "They're trying to find something new but are afraid to be commercial in case their friends don't like it. You either write for yourself or you write for the public."

Well, Del is certainly commercial. "Yes, I always write for myself. Maybe some of the things I'm doing now are a little deeper. I don't know. As for Runaway . . . that was in That'll Be The Day. I was there when Elvis Presley cut his version of it in Las Vagas. I spoke to him after the show. I'm pleased he recorded it, and not for financial reasons . . . it was a nice gesture. And I'm glad Charlie Rich made it into the charts with Behind Closed Doors . . . he's unbelievable, he really is."

So has Del finally settled on his new style?

"No, I just don't know what it will be. If I did I'd tell you. But the future material will be sorta country — I'm basically a country artist. I couldn't do blues . . . I don't feel it. I could get me a band and say 'Hey, I'm a blues singer', but it wouldn't be real. But I'll be doing some writing with Jeff Lynne of E. L. O. when I get back from the States."

Tell you this, though. I'll guarantee that the new-styled Del Shannon will be worth waiting for . . .

around the country

tony byworth

Wally Whyton gets back

AS HOST of Radio 2's new country music show Country Club, which takes to the airwaves tonight (July 5) at 8.00, Wally Whyton needs no introductions, whatsoever, to British audiences.

Recently he toured extensively with Tex Ritter throughout the British Isles and rates this American legend as one of the top five people that he's ever worked with anywhere.

"I mean that in a social sense as well as an entertainer" Wally said. "It's incredible that, after over forty years in the business, he's still very interested in working. You know, I get less interested all the time in the idea of work!"

Wally has spent far less time in the business but can still notch up credentials that are both impressive and highly diversified. He's the entertainer who created — and gave the voices to — Pussy Cat Willum and Ollie Beak, the writer of many songs including the popular Save Them A Flower, the constant purveyor of Woody Guthrie songs, the artist about to receive a gold disc for album sales of children's songs, the one time member of the highly successful Vipers skiffle group and — for over five years — the anchor man of Radio's "Country Meets Folk."

Tracking down the versatile Whyton proved almost as difficult a job as listing all his past achievements but he was eventually found in a basement studio of Broadcasting House where he was taping a few editions of his weekly Folk-Country programme for the overseas World Service.

Perhaps a mild sprinkling of apprehension lurks in the back of his mind regarding his acceptance by country music enthusiasts on the Beeb's latest country music venture.

"For a long time people have associated me with folk music and have asked what I'm doing on a country programme" he remarked. "I've always enjoyed country music — but I also enjoy Nat 'King' Cole and I'm sure people won't hold that against me. I'm sure that lots of country fans also enjoy either artists not associated with the music. The important thing is to enjoy music . . . I see no reason why you can't enjoy it all.

"Most people seem to think that I came into country music via 'Country Meets Folk' but they forget, for instance, that in the early days of skiffle — remember skiffle? — we recorded songs by such people as Don Gibson, Jack Clements and Woody Guthrie. Most of the skiffle material came from the Appalachians so, in a sense, I've been connected with country music right from the first time I started singing."

Wally made his entrance in the music business as — using his own words — "a very bad traditional jazz musician who played a very cheap guitar that never stayed in tune." He then progressed into the world of skiffle where — again Wally's quotes — "all players were terrible and practically no one could tune a guitar between us."

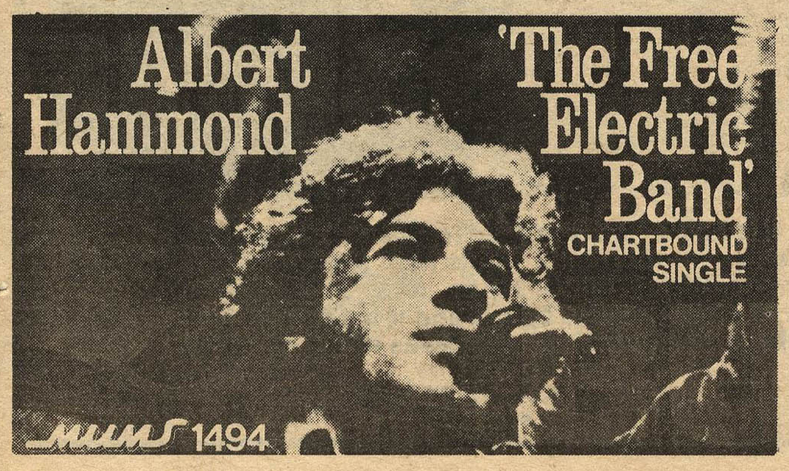
The Vipers, however, proved themselves one of the most successful outfits in the shortlived skiffle regime and notched up five chart entries including "Don't You Rock Me, Daddy-O" and "Cumberland Gap" which made it into the nation's Top Ten.

"The group lasted almost to the day for two years — we had got involved with variety and the music halls weren't the places for playing skiffle. I think that was the real downfall of the music. We had all come from coffee bars where there were no barriers between us and the audience — that was the great magic about skiffle.

"Suddenly we were in the musical halls and things like stage doors came between us and the fans. Really skiffle was killed by the actions of the people who run the entertainment business."

"Country Club" will add yet another dimension to the Whyton career and put him back firmly with country music, a musical realm that has been a constant companion over the years.

"As to the actual music I'm very catholic in my tastes. I like everything from the very old to the very new — and I like to hear it all. I don't believe in compartmentalising music . . . in other words if you're going to have a country music programme then let's go for country music per se. I think it's important that the programme does include a bit of everything."



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and
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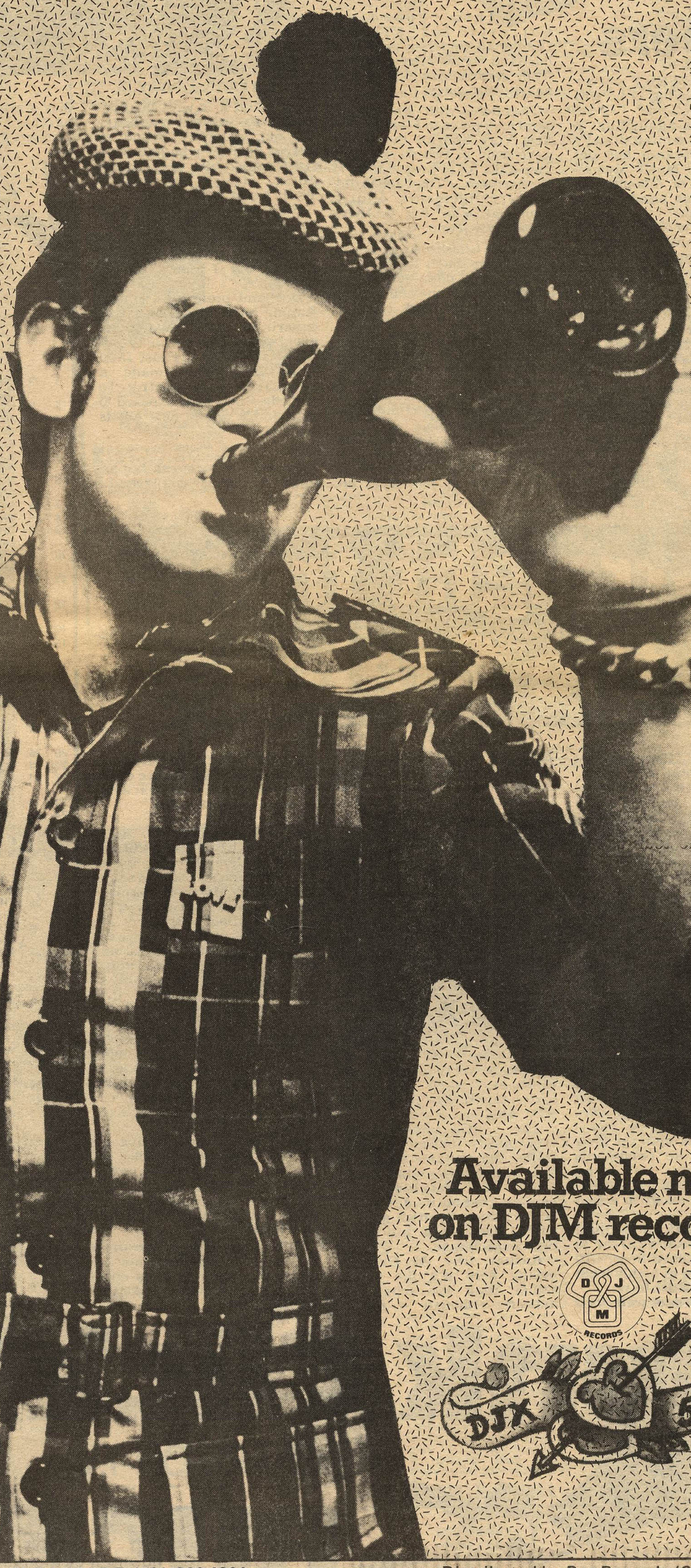

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u.s. news

eliot tiegel

Teresa Brewer builds three careers

TERESA BREWER'S career seems to be moving in no less than three directions.

First, she is attempting to perform for contemporary listeners, reworking her old hit of "Music, Music Music" with the help of members of the British rock band, Heads Hands and Feet.

Second, she is attempting to reach adult jazz fans with a new LP teaming the Count Basie Band and Bessie Smith material.

Thirdly, she is singing Dixieland with Bobby Hackett, which zeroes in on that music's special following.

As a result of the "Music, Music, Music" single on Flying Dutchman, she heads back to London in September to record an LP with British rockers.

Her first pop LP for Flying Dutchman, which has been out three months, includes tunes selected in concert with her teenage daughters and label owner Bob Thiele's teenage son.

Since marrying Thiele, Teresa's awareness of the jazz world has magnified, she admits. "I like singing all kinds of music but I never had the opportunity to record that way", she says. "Record companies try to keep you in the same image, but I knew I could do other things because I did them in my nightclub act."

Of this recording activity for Flying Dutchman and her producer husband comes after a hiatus from recording which lasted nearly four years.

The date with the Basie band took place in Florida and New York and all the songs were done in two days time. "We did a lot of preparation", Teresa notes. "Thad Jones did the arrangements and I practiced with his brother, Hank at the piano.

On this LP she sings much slower and much lower than she normally does. (Her high pitched voice is one of the most easily identified in the business).

Isn't she afraid that by singing for so many different audiences she will split herself three ways? She parries that this is good because it provides more opportunities to reach more people.

As for Bobby Hackett, she has been appearing with him in clubs and singing Dixieland going back to her days on Coral. And it is with the two-beat material that one hears the old, assertive sound of Teresa Brewer who had such rip tingling hits as "Music, Music, Music" and "Till I Waltz Again With You."

Reflecting back on her gold 1950s version of "Music", Teresa says she didn't like it, "I thought it was done too slowly, but I guess I was wrong."

Husband/producer Thiele, leaning back on his own jazz experience, noted, "I felt she could sing those Bessie Smith songs . . . For the last 15-20 years she hasn't made a practice of listening to records. She's been exposed to jazz and a whole new life is beginning."

\+ + +

Thirteen is lucky as far as Rare Earth is concerned.

Rare Earth — lucky 13

They started their 13th season together as a group this summer, and they feel they'll be together for at least another 13. "We began at parties — anything", says Pete Hoorelbeke, lead singer and drummer. "We played teen clubs, rock hops, then night clubs. All of a sudden we were out of school and working.

"We had discussions on how to support ourselves without having to get jobs. We wanted to play music." Over a period of time, members of Rare Earth pooled their money, doling it out equally, enough to live on, so they wouldn't have to work every week. Thus they had funds to live on while they rehearsed, wrote, practised and cut demos.

\+ + +

Jo Jo Gunne sold out the Hollywood Palladium weeks in advance, for their first Southern California appearance of the summer.

Straight from the States

AL GREEN: Here I Am (Come And Take Me) (Hi). Willie Mitchell's well-oiled backing eases into its usual satisfying groove with a solidly thumping slow drum beat, and Al "Crown Prince Of Soul" Green slips and slides all over the slick surface in his usual satisfying style.

Okay, so nothing else is new, and this pulled-from-the-album cut is not the tailored-for-Britain single which we were promised by Willie when he was here, but it is a four minute and ten second example of an extremely sophisticated singer's highly personal art.

Al Green's individual style is indeed an art, of the most avant garde variety. From the basis of a dependably rock-steady backing, he uses words less for their story-telling qualities than for their sound, which he twists into abstract patterns just as an instrumental soloist might restructure a melody in a jazz setting.

This single is by far the most abstract of Green's career to date, and, if issued here, will probably prove to be his least accessible to British ears.

However, if it does well (as it is bound to do) in America, will it pave the way for him to experiment with some wordless scat singing in place of a song on his next single?

JOHNNIE TAYLOR: I Believe In You (You Believe In Me) (Stax). One of the hottest hits at the moment, both R & B and Pop, the "Who's Making Love" man's latest is a delicately-starting silky slow thumper, taken from his accurately-titled "Taylored In Silk" album.

Our exclusive service to RM readers. James Hamilton listens to records so far only available in the US.

The gentle backing has some nicely unusual melodic shifts, and contains some odd flute and strings sounds which make me imagine them coming echoing down an eerily remote Scottish glen — why, I don't know, but that's my mental image.

Rather like Al Green's music, here it's the sound rather than the song that matters, although — not to discredit the ex-Soul Stirrer — the sound in this instance owes more to the overall backing than to Johnnie's voice.

THE INVITATIONS: They Say The Girl's Crazy (Silver Blue). Hallelujah! Remember the Invitations, of "What's Wrong With My Baby" fame? They toured here as the Fabulous Bloggs Brothers or some such back in the late '60s, and cut their two Sandy Linzer & Denny Randell-penned/produced goodies (yes, "Hallelujah" was the other) back in '65.

Now they reappear on, surprisingly, a melodic mid-tempo plopper which would not have sounded unusual even back then, yet which is hanging on and battling ever higher up the R & B Charts of today.

Surprisingly, too, it began by being but the flip side of their more adventurous reworking of "For Your Precious Love" — at least you get a double-sided beaut for your money.

And guess who's arranging/co-producing them now — none other than Philly's own Bobby Martin! Stand by for its English issue.

U.S. CHARTS

from Billboard

singles

1	3	WILL IT GO ROUND IN CIRCLES Billy Preston.	A&M
2	5	KODACHROME Paul Simon	Columbia
3	2	MY LOVE Paul McCartney & Wings	Apple
4	1	GIVE ME LOVE Give Me Peace On Earth) George Harrison	Apple
5	12	BAD, BAD, LEROY BROWN Jim Croce	ABC
6	7	PLAYGROUND IN MY MIND Clint Holmes	Epic
7	10	SHAMBALA Three Dog Night	Dunhill
8	13	YESTERDAY ONCE MORE Carpenters	A&M
9	9	RIGHT PLACE, WRONG TIME Dr. John	Atco
10	4	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White	20th Century
11	17	SMOKE ON THE WATER Deep Purple	Warner Bros.
12	8	LONG TRAIN RUNNING Doobie Brothers	Warner Bros.
13	14	NATURAL HIGH Bloodstone	London
14	18	BOOGIE WOOGIE BUGLE BOY Bette Midler	Atlantic
15	11	ONE OF A KIND (Love Affair) Spinners	Atlantic
16	6	PILLOW TALK Sylvia	Vibration
17	21	DIAMOND GIRL Seals & Crofts	Warner Bros.
18	20	BEHIND CLOSED DOORS Charlie Rich	Epic
19	22	DADDY COULD SWEAR I DECLARE Gladys Knight & The Pips	Soul
20	26	MONEY Pink Floyd	Harvest
21	16	FRANKENSTEIN Edgar Winter Group	Epic
22	24	SO VERY HARD TO GO Tower of Power	Warner Bros.
23	19	I'M DOING FINE NOW New York City	Chelsea
24	28	DOIN' IT TO DEATH Fred Wesley & the J. B's	People
25	15	DANIEL Elton John	MCA
26	31	MONSTER MASH Bobby (Boris) Pickett & the Crypt Kickers	Parrot
27	23	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylistics	Avco
28	25	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE Dawn	Bell
29	44	TOUCH ME IN THE MORNING Diana Ross	Motown
30	32	MISDEMEANOR Foster Sylvers	Pride
31	29	AND I LOVE YOU SO Perry Como	RCA
32	63	FEELIN' STRONGER EVERY Chicago	Columbia
33	40	TIME TO GET DOWN O'Jays	International
34	51	WHERE THE PEACEFUL WATERS FLOW Gladys Knight & the Pips	Buddah
35	36	SATIN SHEETS Jeanne Pruett	MCA
36	27	DRIFT AWAY Dobie Gray	Decca
37	50	WHY ME Kris Kristofferson	Monument
38	39	I'LL ALWAYS LOVE MY MAMA Intruders	Gamble
39	48	GOIN' HOME Osmonds	MGM
40	45	PLASTIC MAN Temptations	Gordy
41	75	I BELIEVE IN YOU (You Believe in Me) Johnnie Taylor	Stax
42	86	THE MORNING AFTER Maureen McGovern	20th Century
43	30	GIVE IT TO ME J. Gells Band	Atlantic
44	46	SWAMP WITCH Jim Stafford	MGM
45	78	IF YOU WANT ME TO STAY Sly & the Family Stone	Epic
46	34	GIVE YOUR BABY A STANDING OVATION Dells	Cadet
47	62	SOUL MAKOSSA Afrique	Mainstream
48	61	GET DOWN Gilbert O'Sullivan	MAM
49	52	NEVER, NEVER, NEVER Shirly Bassey	United Artists
50	70	SOUL MAKOSSA Manu Dibango	Atlantic

albums

1	1	GEORGE HARRISON Living In The Material World	Apple
2	3	PAUL SIMON There Goes Rhymin' Simon	Columbia
3	2	PAUL McCARTNEY & WINGS Red Rose Speedway	Apple
4	5	PINK FLOYD The Dark Side of the Moon	Harvest
5	7	CARPENTERS Now and Then	A&M
6	4	LED ZEPPELIN Houses of the Holy	Atlantic
7	8	DEEP PURPLE Made In Japan	Warner Bros.
8	6	BEATLES 1967-1970	Apple
9	17	CAROLE KING Fantasy	Ode
10	12	SEALS & CROFTS Diamond Girl	Warner Bros.
11	11	DOOBIE BROTHERS The Captain & Me	Warner Bros.
12	10	AL GREEN Call Me	Hi
13	9	EDGAR WINTER GROUP They Only Come Out at Night	Epic
14	14	ISAAC HAYES Live at the Sahara Tahoe	Enterprise
15	15	YES Yessongs	Atlantic
16	21	DEEP PURPLE Machine Head	Warner Bros.
17	13	BEATLES 1962-1966	Apple
18	16	J. GEILS BAND Bloodshot	Atlantic
19	19	BREAD The Best Of	Elektra
20	18	BARRY WHITE I've Got So Much To Give	20th Century
21	22	ALICE COOPER Billion Dollar Babies	Warner Bros.
22	23	ELTON JOHN Don't Shoot Me I'm Only the Piano Player	MCA
23	20	DAVID BOWIE Aladdin Sane	RCA
24	32	CURTIS MAYFIELD Back to the World	Curtom
25	26	FOCUS Moving Waves	Sire
26	25	SPINNERS	Atlantic
27	24	DR. JOHN In the Right Place	Atco
28	28	STEVIE WONDER Talking Book	Tamla
29	35	JOHN DENVER Farewell Andromeda	RCA
30	29	JOHNNY WINTER Still Alive and Well	Columbia
31	40	BLOODSTONE Natural High	London
32	30	RICK WAKEMAN The Six Wives of Henry VIII	A&M
33	31	ELVIS PRESLEY Aloha From Hawaii Via Satellite	RCA
34	27	JEFF BECK, TIM BOGERT & CARMINE APPICE	Epic
35	34	CABARET Soundtrack	ABC
36	39	BILLY PRESTON Music Is My Life	A&M
37	42	PERRY COMO And I Love You So	RCA
38	33	STEPHEN STILLS & MANASSAS Down The Road	Atlantic
39	38	URIAH HEEP Live	Mercury
40	100	SLY & THE FAMILY STONE Fresh	Epic
41	—	LEON RUSSELL Live	Shelter
42	49	EARTH, WIND & FIRE Head to the Sky	Columbia
43	46	DONALD BYRD Black Byrd	Blue Note
44	41	EAGLES Desperado	Asylum
45	37	FOCUS 3	Sire
46	47	ROGER DALTREY Daltrey	Track
47	43	TEMPTATIONS Masterpiece	Gordy
48	44	DAWN featuring Tony Orlando Tunewaving	Bell
49	48	WAR The World Is A Ghetto	United Artists
50	65	BETTE MIDLER The Divine Miss M	Atlantic

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AS HEARD ON T.V.

BUCKTON BOYS

CBS the music people

All Artist Royalties will be donated to the Stoke Mandeville Hospital Charity.

The acid queen is no gipsy

Mike Beatty meets Grace and Paul

"HOW IN THE HELL do we get back to the studio", inquired Grace Slick.

"I think," said Paul Kantner, "It is up there". It wasn't.

"Let's try this door here", suggested David Freiberg. We did, ending up in a room that had all the makings of a decrepit public convenience, — only there was no convenience.

Manhole

The setting for this harmonious gathering was Olympic Studios where Grace Slick, for nearly nine years the lead singer with Jefferson Airplane and the Queen of Acid Rock, was recording material for her sob album (tentatively titled 'Manhole'). Accompanying her was her 'old man', fellow Airplane member Paul Kantner, and recent Airplane addition David Freiberg, formerly with Quicksilver.

Domestic

It's strange how one builds up images of people one has never met. I guess I'd always expected Grace and Paul to be very, very way out, more than a little stoned and probably rather objectionable into the bargain. Not true, people. A nicer couple you couldn't wish to meet — I mean they seemed almost domestic! Well not quite — because some of the stories they relate are, I'm afraid, unprintable.

The music of the Airplane is to a certain extent as much political as it is exciting. Together with the Grateful Dead they've done more to shape the music from America's West Coast than any other band around.

In San Franciso however, the days of the flowers are over — or are they?

"I don't think the culture has gone", said Paul. "The ideals remain at any rate. We, for instance, still believe in the same philosophy we did seven years ago. The term 'flower power' was a newspaper one anyway. The media destroyed all that was good about the scene in Haight Ashbury.

"Also, the cops came down so heavily on the soft drugs like marijuana that later, when more and more people started drifting in, all that was left was heroin and speed. That's what destroyed it. But everything's slowly slowly back to normal now — it's no longer a circus."

Communal

"The Dead have kept up their family type thing more than we have though," interrupted Grace. "They epitomise the communal family, flowers, lying around the country in the nude scene more than we do. I think the Airplane are really more into individual things. We've all done solo albums and the group as a whole haven't been out on the road for some time now. Paul and I live together of course and David stays with us most of the time, but it's really not the same as The Dead."

Why had the group given up playing live gigs?

"Just plain boredom really," said Grace. "It's like making love in the same position all the time! It doesn't matter whether it's in a hotel room or a goddam cabbage patch — after a while it just becomes monotonous! You've got to change and experiment with different things. We'd got ourselves into a rut. We'd rehearse, do a concert, do the same gigs we'd done three months before, come back home and then start the whole damn thing all over again."

The last time we in England had a chance to see the group was at the Bath Festival. This, Paul stated, was not a good gig.

Freezing

"Bath was right", Grace stated, grimacing. "It was wet and bloody freezing. The last GOOD one was the Isle of Wight. We'll probably play here again in about nine months though."

We'd drifted on to the subject of festivals so I asked about Woodstock and Altamont. Altamont you may remember, was the disaster-free concert given by the Rolling Stones at the end of their '69 tour of the States.

"Woodstock was like sleeping with someone for the first time. It was fantastic, it worked, but it couldn't last."

What then, did she think went wrong at Altamont?

"To be quite honest, it seems almost normal. I mean people are getting killed every day and naturally I think it's very stupid, but as that's the case you really can't be surprised if they are killed in an area where 300,000 kids are crammed on top of each other."

"Also the Hells Angels who'd been hired to stop any trouble, ended up by causing most of it", interrupted David. "Their main problem was that their leaders didn't arrive until later that night. By that time you'd had about a hundred 'rookies' lying around all day dropping handfulls of reds and acid, sniffing glue and drinking gallons of red wine so that by about four o'clock they were totally out of their heads!"

The subject seemed at an end so we moved on to more pleasant topics — namely Paul Grace and David's current album, which in true keeping with their love of the bizarre, is called "Baron von Tollbooth and the Crome Nun."

Nicknames

"It was David Crosby who gave us the title" laughed Grace. "You see those are his nicknames for us. I'm the Crome Nun because I have this very icy image and Paul's a Baron because he's very German in many ways. We were going to call it 'Baron von Tollbooth, the Crome Nun and the Wondering Jew' (the Wondering Jew being David) but it had already gone to press by then so it was too late. We're really pleased with it-it's perhaps a bit softer than what we'd do as — The Airplane — but we think its worked."

It's not every couple that have a daughter they've christened 'God'. Needless to say Paul and Grace have.

"Actually she's usually called China or 'The Goon' now" said Paul. But why, I asked, had they christened her 'God' in the first place?

"Short and easy to remember", grinned Paul.

"Short for 'Godzilla . . .?' " suggested David.

Mainly instrumental

I SUPPOSE they're all right, but taken as a whole I can't stand musicians. They're such boring people really. They're great when they're playing or talking about music, but the majority never think of anything else — except drinking and women and they're not things you talk about, they're things you do.

Yer average musician on a night off will just sit. He doesn't read or play cards or do crosswords or anything. He may watch television but you won't get any conversation out of him about anything but other musicians and music.

Now there are notable exceptions and this week I met one in Brian May of Queen who doesn't just play guitar, he makes them. We were able to sit and chat for half an hour just about the one guitar that he made for stage work. We didn't even get on to the sort of music he plays on it.

It's a solid electric guitar that took him four years to make. The body is a piece of solid oak and the neck that he has bolted to it is made from a single piece of mahogany that he took from an old fireplace "That was just lying about. It must have been 100 years old."

Says Brian: "It's the first major thing I've done. I was always making things as a kid and I made the guitar entirely with hand tools. I just persevered and threw it away a few times and then came back to it."

The system Brian used was to take a very close look at some other guitars. I haven't heard it, but I've played it without an amp and the feel is beautiful if a little heavy, but that's the way Brian likes it. "It's a very personal instrument," he says. I don't suppose it would suit anybody else."

But that's what a guitar is, a very personal instrument. The sad fact is that even if you go out and buy the best instrument on the market and have it customised to your own requirements, there will always be that little extra thing you will think it lacks. Brian's could do with a slimmer neck, but he's used to it the way it is.

The pick-ups — he has three — were originally Burns pick-ups that he has pulled apart and rewound before encasing them in Araldite to cut down the resonance. The strings are ultra light. He has used an eight thousandth of an inch grade string as the first and then a first for the second and so-on. The result is that you can bend any note up two complete tones.

"I was trained as a physicist," he explains. "so I had quite a good grounding in electronics and acoustics."

The neck has a steel truss rod in a channel up the centre designed in such a way that it can be adjusted. It really does take the strain of the strings and the dead straight neck that results enables Brian to use an extremely low action.

The fingerboard is oak and then to make it really fast he has used umpteen layers of polyurethane varnish. He's even added mother-of-pearl inlays from buttons. The machine heads are Clifford Essex and look a little unexciting although Brian swears by them. The fret wire too is from Clifford Essex but he has filed it down on a jig so that it is really low and smooth.

There is a slight camber to the neck which cost Brian hours of sandpapering and testing with a template. Each pick-up has its own on-off switch and a reverse phase switch which must give some pretty funky noises. There is just one volume and tone control.

The tremelo arm is housed in a hinged tailpiece sunk into the body with two heavy springs to ensure that it returns to the correct position. The arm is cut from the chrome support on a bicycle saddle with a turned plastic end. It works both ways and Brian says he tends to use it for lowering notes rather than highering.

There's a built-in fuzz box that Brian doesn't use any more because he gets all the sustain he needs from the preamp on his AC30s which he mikes up to the PA. All the electronics are housed under a plastic scratch plate which is very neatly finished

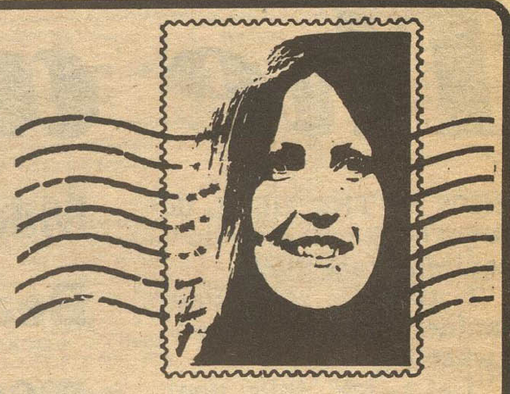
He has even finished the instrument off with purfling around the edges and has designed his own micromatic bridge with rollers under each string to save wear when he uses the tremolo arm. "Quite a few people have offered to buy or swap it for things including a really good old Les Paul which tempted me but you just can't part with something you have spent years of your life making."

The nearest thing Brian has found to it is an SG and on stage he also uses an old Strat which pleases him. His own instrument though has become part of his body. He is so afraid of losing it that he has fitted it with an anti theft device the secrets of which he wouldn't show to me but I gather there's a James Bond type bug built into the bodywork somewhere that would enable Brian and a van load of policemen to trace it.

"Just tell them it's timed to self destruct ten seconds after it's plugged in," he suggested.

REX ANDERSON

MIRRORMAIL



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

Welcome back Connie

INTERESTING to read James Hamilton's review of the new Connie Francis single, (The Answer) Should I Tie A Yellow Ribbon Round The Ole Oak Tree, and thanks for the picture.

Can I use your column to say welcome back Connie. This is the first new song to be released in this country for more than three years.

To "Knockers" perhaps I might say don't take this one too seriously. It's supposed to be fun, bouncy, dancy and loud. Surely the object of most "pop music".

George O'Reilly
28 Waverley Road,
Liverpool.

MICK Ronson, praise for a Spider.

Free radio — the end begins ?

IT IS INDEED an ironic coincidence that on the very day that the Dutch Government signed the Strasbourg Agreement to outlaw off-shore stations, Record Mirror publishes for the first time a column on "Alternative Radio." It is additionally ironic that this week's column is devoted to Radio Caroline, as is the letter you publish from Miss Joy Sutter.

Why ironic? Simply because it is the return of Caroline, as two stations in one, which is a factor that has forced the Dutch to take the action they have. One station they could tolerate (and did for 13 years), perhaps two, but certainly not four.

Free Radio could have survived if backers and supporters had shown responsibility and moderation. Unfortunately for too many people Free Radio meant a free-for-all. The result is that, barring miracles, we will soon be deprived of all off-shore Free Radio. The lesson should have been learnt after 1967. Free Radio's last chance has just been thrown away. Some people never learn!

Jeremy Arnold
Eversley,
Southwold,
Suffolk.

Smart operator

IF ANY of your readers living in the Merseyside area care to tune in to Radio Merseyside between nine and 11 on any Saturday morning, they'll get to hear one of the best shows on radio.

Smarts Circus is run by the best dj in Britain, Brian Smart — a man who plays the music we want to hear, not what certain stations want us to hear.

And for a local dj he has fantastic support with a fan club of over 200 people. I would like to take this opportunity to thank him, through your great music paper, for all his great work.

Jeffrey Hawley
28 Regent Road,
Wallasey,
Cheshire.

Being fair to David

THANKS for your review of the David Bowie concert at Kilburn the other week. It was great to see someone writing something good about David after all the nasty things that were said about him when he appeared at Earls Court last month. I thought the music press was out to destroy one of the greatest talents this country has ever produced.

But Peter Harvey's review was right on. David is fantastic on stage and the concert at Kilburn was the best I have ever seen him give and I have seen him six times.

The Spiders, too, played some great music. Mick Ronson was in great form and Woody never missed a beat. And David — David's just too beautiful for words. He writes fantastic songs, and though his voice is not as pure as some the expression he puts over makes the songs just right.

Once again, thank you Record Mirror for being honest. David deserves a good press and you never know, if he doesn't get one he may, like so many before him, desert us and go to America where they know how to appreciate original talent.

Take no notice of the so called professional critics, David. We love you. We have since Space Oddity and we will in 1984.

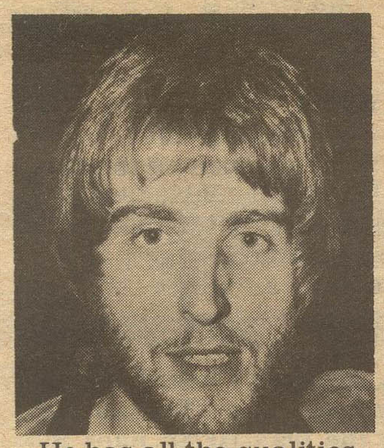
A True Bowie Freak
Shepherds Bush,
London W12.

Johnnie for TV

JOHNNIE WALKER is now having to face one of the biggest challenges of his career. Out of the four regular Radio One dj's he is the only one not to be seen regularly on television.

However, with his wonderful personality and outstanding talent, there is no doubt that he will prove to be the number one dj.

Nevertheless, the fact that Johnnie is not seen on television is a matter which should be given urgent attention by the producers of both BBC and Independent Television.



He has all the qualities necessary for television performances, appearance, talent, personality and a refined voice.

Please give us the opportunity to see as well as listen to Johnnie in the near future.

Olive Shafto (Mrs.)
162 Uppingham Avenue,
Stanmore,
Middlesex.

Bee Gees bummer

MY FRIEND and I overheard a Bee Gee conference on the eve of their scheduled Palladium appearance. I quote: "OK this brothers. We'll leave out our best three singles, Alive, First Of May, and World. We won't sing anything from our best albums, and what we do sing we'll mess up. I'll ruin Words. Robin you screech I Started A Joke, and for good measure we'll give our own very talented Maurice a sing-song too.

Come off it, Bee Gees, you were brilliant, and it was a superb concert. But Barry where's your superb voice from the days of First Of May and where are your beautiful songs like, World and The Sun Will Shine?

For your own sake, give the public your best songs and not just your commercial crap.

Justin Lord and Phyllis.
34 Aynhoe Road,
Hammersmith,
London, W.14.

Gropies keep off!

ACCORDING to Record Mirror there are male gropies who try to get on the stage at Fanny gigs. Well at the gigs I have been to there are mostly girls at the front of the stage.

We have more right to be there, near Fanny, than they have. If there are any male gropies reading this, they should go and see David Bowie. You'll get your head kicked in if you're up front at a Fanny gig while I'm around!

London. **An Alice de Buhr fan**

RECORD MIRROR

7 Carnaby St., London W1V 1PG. Tel: 01-437 8090
A BILLBOARD PUBLICATION
U.S. OFFICES:
165 West 46th St., New York NY 10036 and 9000 Sunset Boulevard, Los Angeles, California, 90069 USA

EDITOR Peter Jones
ASSISTANT EDITOR Peter Harvey
PRODUCTION EDITOR Roger Greenaway
NEWS EDITOR Rick Sanders
CHARTS EDITOR Tony Jasper
PRODUCTION MANAGER Len Butler

CONTRIBUTING EDITORS Max Needham, Tony Cummings, James Hamilton, Tony Byworth
PHOTOGRAPHER John McKenzie
ADVERTISING CO-ORDINATOR Barry O'Keefe
ADVERTISING MNGR. Anne Marie Barker
CIRCULATION MANAGER John French

© CARDFONT PUBLISHERS LTD. 1973

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

PRESIDENT INTERNATIONAL OPERATIONS Mort Nasatir
PUBLISHING DIRECTOR Andre de Vekey
FINANCIAL DIRECTOR William E. S. Newton
EDITORIAL DIRECTOR Mike Hennessey

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When PETE SINFIELD played Sadler's Wells last week it was something of a departure. Pete's a backroom boy. One of the country's best producers and lyricists, he's not the most expressive of performers. Yet somehow despite his bad head cold the gig worked, and with a single penned by Pete and ELP's Greg Lake on the way, Pete could soon find himself on the superstar trail.

The backroom boy moves out front

"I'd hate it if that happened," said Pete as we talked in the plush Curzon Street offices of Manticore, the label formed by ELP.

"At the moment, my name's known, and that's cool, but being a famous face is something else. Look at Marc Bolan, he has to drive around in a limousine all the time. He can't walk anywhere. I'd hate that to happen to me. I can walk along the street and I don't get even a glance and that's really nice."

Nightmare

The single, as yet untitled, will be released in the autumn and if it's a success, Pete could be faced with a "nightmare situation."

"It would be horrible to appear on Top Of The Pops". He pauses for a moment to think about it. "No it would be TOO horrible. I wouldn't do it. Not unless they let me make a film and played the single over the top.

"I mean, it's all right. It does its job but the vibes are all wrong."

For Peter, a Capricorn, it's a time of changes. He started out in life as a computer programmer before joining with Mike and Pete Giles, Robert Fripp and Ian McDonald in 1968 to form King Crimson. After many changes, Pete finally split from Crimson about 18 months ago and is now re-emerging thanks to a brilliant debut solo album called Still.

Looking back on his days with Crimson, surely one of the most powerfully inventive bands this country has produced, Pete has few bitter memories.

"It was never easy for Rob Fripp and I to work together. He was writing city music and I'd had enough of that scene. I didn't want him to put music to my words. The final split came after we got back from the second US tour.

"Rob rang me up and said: 'Pete, I can't work with you any more,' so I said, 'All right Rob, that's cool' and that was it."

Studio

Since then, Pete has concentrated on his studio work, producing the first Roxy Music album and the new one from the Italian superkids PFM.

"Roxy don't need me any more. They did on that first album. I had to lay a lot of varnish on that and Brian Ferry now reckons that it was overproduced. They're not incredible musicians but that doesn't matter. They have amazing ideas."

Incredible

And PFM: "Now these guys are absolutely incredible. I did a tour with them through Italy, France and Spain, where I'm very big, and they have superb technique. The trouble is they just don't know when to stop.

"I produced their single and tightened it up a lot because I think it could take off. I hope so, vecause I'm doing their second album this winter."

Book

Pete also has a book of his lyrics out soon called Under The Sky and there is his pride and joy, Still.

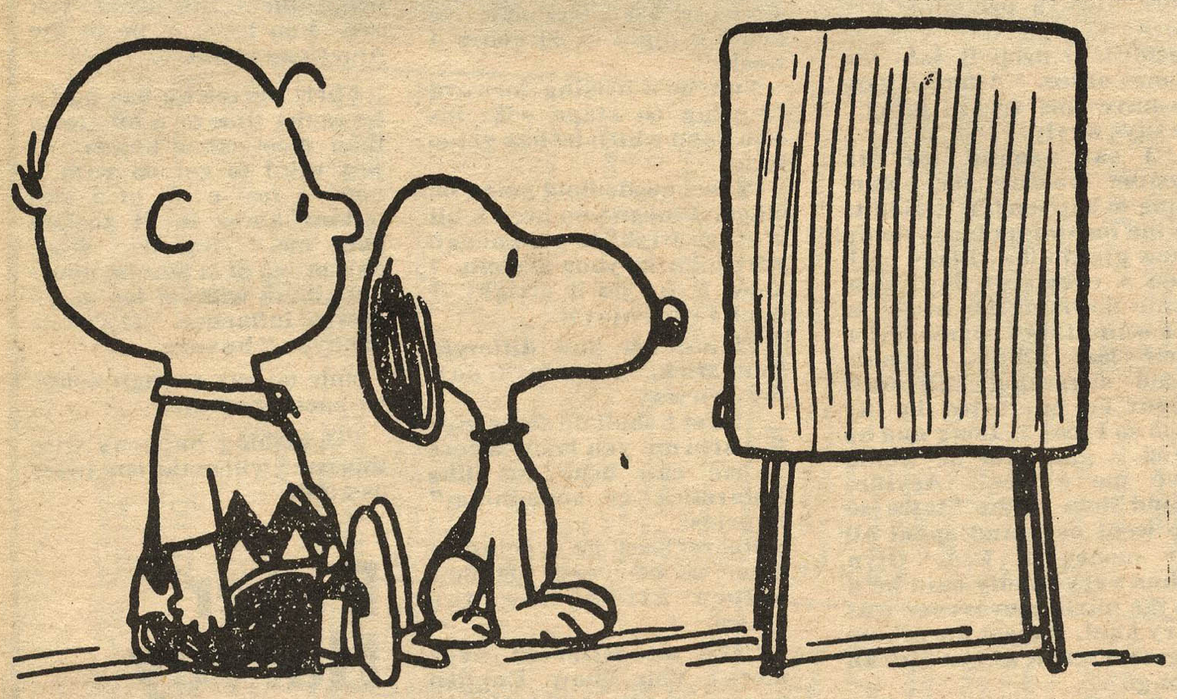
"I've been waiting for a long time for the right moment to tackle this album, as you can tell from the material, some of which dates back to 1968. I tried to keep it very simple, accessible. I'm sick of being called a studio intellectual and I hope it works."

Lyricism

I think it does. As Pete says, he's no musician, but on the new album he's surrounded himself with men who are and managed to find exactly the right vehicle for his tender lyricism. Pete Sinfield is a busy man now, but in the next few months he's going to be even bigger. It could be that England is about to wake up to one of her most astounding writers.

Roger Greenaway

Peter Harvey finds out about the Hot Shots



Keeping an eye on the Red Baron

ONLY a few months ago the vision of a hit parade band, ever changing and adapting to suit the whims of record buyers, was but a twinkle in the eyes of record boss, Clive Crawley.

He knew what he wanted, but when you're the boss of a new label you want — more than ever — to be sure of success.

The idea of recording Snoopy and the Red Barron didn't exactly come to him in a vision but it was very much the case of: "Suddenly I was humming the tune to a reggae beat and I knew it was right."

And now that his reading of the record-buyer's pulse has proved correct, the affable Mr. Crawley sits up in his office at Mooncrest (B&C Records) plotting further assaults on the charts.

"Basically the idea was to record some good-time fun music as a reaction against heavy, hairy, druggy music," says Clive, his fingers drumming a rhythm on the desk.

"I considered that there was a very big market in fact the bulk of the market is for fun music — you know the sort of music Blackburn is into with his fun radio.

"Anyway we were not getting this sort of music coming into us so I thought, I'll make it myself. Snoopy was a good one to start but the musicians I use under the title of the Hot Shots will be dependent on what is required for that record."

So friends, you may have seen a Hot Shots group on telly, but it's just as likely to be a different bunch if and when another single goes in the charts. And when the band go on the road . . . well that's also something else.

Machine

It's all part of Mr. Crawley's philosophy you see. He's not content with creating a hit machine, he wants to send a sensational show out on the road, "to give the kids value for money." Clive Crawley: Patron Saint of pop's silent majority?

"The cornerstone of the Snoopy record is Brian Bennett, lead singer and keyboards. He will continue with the Hot Shots throughout I hope. I met him quite a while back in Amsterdam and we kicked some ideas around, but they have had to lie dormant because we've both been busy."

While the record name of Hot Shots is being consolidated with perhaps another updated blast from the past, a band to go on the road will be knocking itself into shape.

"They have got to be a sensation," says Clive. "You know a really super act. I know everyone cannot be Slade — they're the best performing band in the world, Suzie Quatro is great too — but I don't want to be associated with a rip-off."

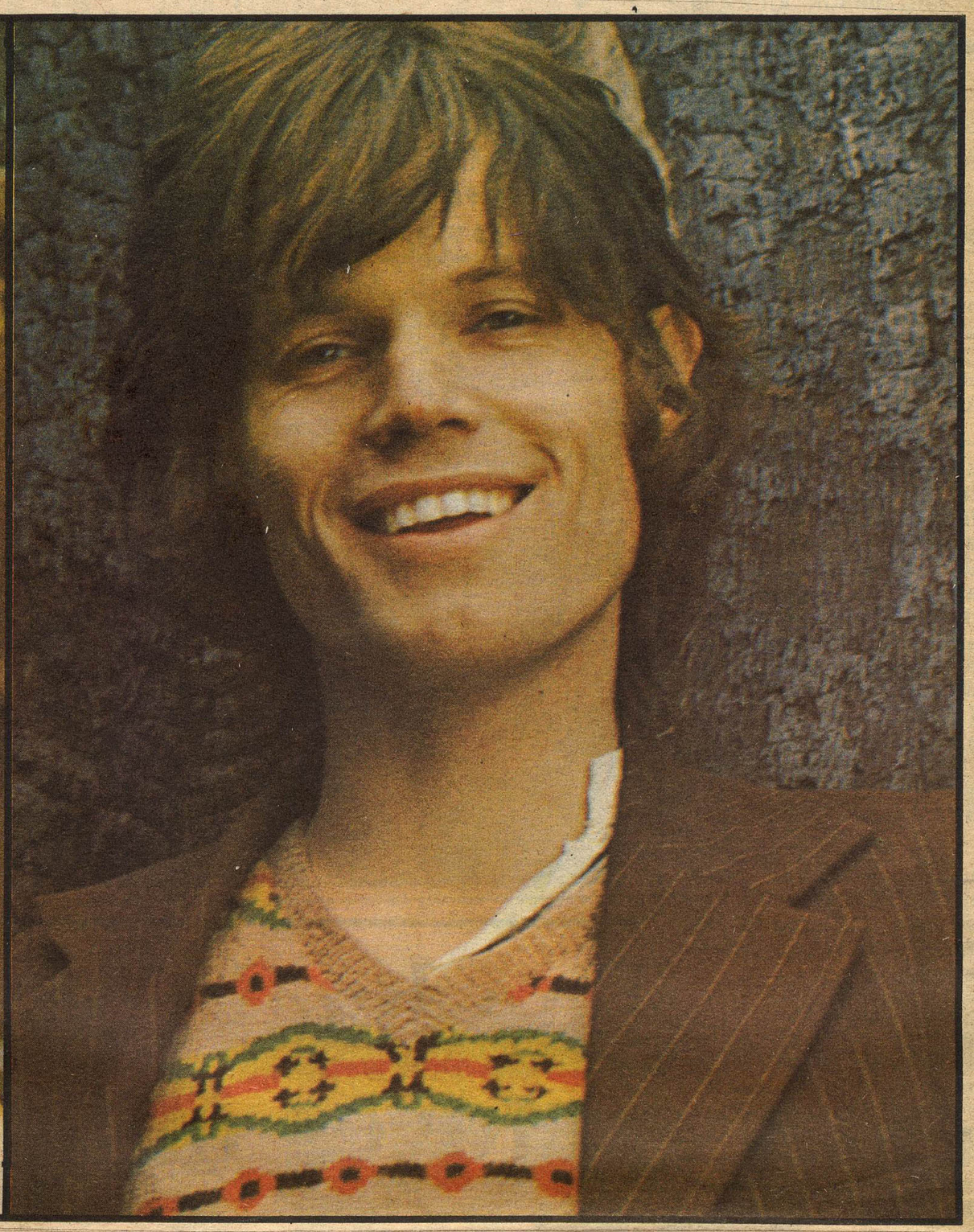
So while there's a band out on the road knocking out the ravers, could be another group of musicians will be in the studios making the Hot Shots' next records?

"It's just important to me that the band we send on the road can put on a good show. We don't want to flimp the punters. I've already turned down £8,000 worth of bookings and now we're working towards an Autumn tour."

Foresight

Our conversation is brought to a swift close with the arrival of more people toting white label copies of Nazareth's new single. "Have you heard it?" says Clive reaching for the controls of his office Hi-Fi and shoving the disc on the turntable. "It's going to go straight up the charts".

With his sort of foresight, you know it's got to be right.



Chris — the Mark II Jag

Just at the time when most of the pop world is ready to go into its great summer sleep, a new name is cropping up that looks like staving off some of the dreariness. The music business needs characters at the best of times, but the arrival of Chris Jagger looks perfectly timed to create quite an explosion.

For a start off, he's got a personality that hits you head on, and you're hardly likely to forget the face or name. He's not mean, nor indifferent, though it may appear so. He's probably going to turn out to be one of the wildest brashest people around and already television and national newspaper coverage is making him a person to be reckoned with.

But the most pleasing fact and the one that can be stated with most certainly, judging by his first records, is that he's one of the most interesting musical newcomers for years.

To put the record straight, Chris is one of the first signings for G. M. Records, an offshoot of the company that handles the Faces and Rod Stewart among others.

His first single, Something New, is as rocking a good piece of down-the-line wipeout as you're ever likely to bop to and is but a taster of a whole album full of juicy jungle music.

It's all in a vein that the Faces, Stones, and your Humble Pie have well sewn up. But Chris is putting out his own songs, most of them were written with Daffyd Pierce, with some classy music friends helping out in many ways. If you're still paying your rock 'n' roll dues you won't be able to afford this one.

So back to the man. Like it or not he has a name not so much to live up to but live with.

He was out drinking with his last interviewer when I rolled up at G.M.'s office next door to the Marquee. That gave me chance to hear his album and read his life story. Then in he bowled, grinning all over and said: "Shall we go and have a drink then?"

There followed a silly half hour of bantery down at the local hostelry where Mr. Jagger finally offered to write the interview for me and generally proved he's getting a lot of fun out of his pop launching.

But that's not to say he doesn't take it all seriously. It's probably his dearest wish that the single and/or album should be a success for the sake of his record company and the faith they have shown in him.

That respect probably derives from his relief in at last getting a break.

Chris is 25 and well-travelled. He blew out a place at Manchester University studying drama in favour of designing clothes in London. After that it was the regulation India trip for a year then, pennyless, he took a job in the Israeli production of Hair. That takes us to 18 months ago when Chris Jagger — singer-songwriter began taking shape.

"I was staying at my brother's house, Stargrove, and the Stones mobile recording truck was standing idle outside. I thought it was a shame the truck was just standing around, so we got in there and put some tracks down."

The "we" included Mike Kellie of Spooky Tooth fame and John Uribe, who has worked with the Stones, and a host of other musicians who were always dropping by. Once he had the tape he decided to drop it into the Stones office. "After all they do have this record label," he says wryly.

"I sat around for six months waiting for something to happen but it didn't. In the meantime I was doing a few gigs in the village hall, then a couple of the Faces came down to the house to get some tapes together for their last album. Ronnie Wood suggested Bill Gaff might be interested in my tape so I took it along and he liked it and said he would give me a deal. Asylum would help in the States so we went over and spent all our money in L.A. Glyn Johns very kindly said he'd do the mixing, everyone was very kind. We got the album together and it's been nice all along.

"Pete Townshend said how much he dug John Uriba's playing . . ." and so it goes.

It didn't just happen like that though. Chris had been into singing for a long time. "I once tried to get a band together in Cambridge then after Hair my voice got stronger. I'd been doing five hours a night — 20 hours a week."

Now he's looking forward to going on stage with his own band which he has yet to form.

"I feel good about going on stage. I mean you need a bit of stage fright to get enough adrenalin in your system. I know I can do it alright. I think I will enjoy it.

"I am not that different from Mick, except I will do it my own way.

"First I shall do some gigs to warm up, you know where no-one can hear me like Antarctica or something," he grins.

He reckons he's going to have to be very together before attempting the States.

"It's so different over there. You know English bands seem to look so English and out of place. I suppose it's becuase the people are so different there. Your Englishness shows up 10 times more.

"You have to aware of what you are doing and make them dig what you are. You have to be in the American idiom."

Chris agrees he has had a lot easier time as a musician than most other bands. "I just want to get on with it now. I feel a bit of a shit talking about it. It doesn't help me." But one thing he's proud of is that he made his album without too much outside influence. "It was no big hype," he says.

Now he has enough songs for another album.

"If nothing happens with this one I will make one twice as good."

Peter Harvey

NEW SINGLE

Paul Williams: Look what I found

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