

INSIDE: MARC BOLAN tells the truth about his ego problems!

RECORD MIRROR

A BILLBOARD PUBLICATION

JUNE 30, 1973

STILL ONLY 6p

**KEEPING IT IN
THE FAMILY:**
Special on
THE SARSTEDTS
and the
WILLIAMS boys

**GEORDIE: Slamming
The Pop Phonies!**

**Plus two
Special
Supplements:**
Charting the
Reggae boom;
and Our super
four-page
review section

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Johnny Nash/Ooh! What a Feeling

New single taken from his soon to be released album CBS 1596

Pages 13-16 are missing.

RECORD MIRROR

RM/BBC chart

TOP FIFTY

SINGLES

This week	Last week	Weeks on Chart	Title	Artist	Label
1	—	—	SKWEEZE ME PLEEZE ME	Slade (Polydor 2058 377)	
2	1	7	RUBBER BULLETS 10 CC	UK 36	
3	2	8	ALBATROSS	Fleetwood Mac CBS 8306	
4	5	6	WELCOME HOME	Peters & Lee Philips 6006 307	
5	4	3	GROOVER T.	Rex EMI MARC 5	
6	7	5	SNOOPY VERSUS THE RED BARON	Hot Shots Mooncrest Moon 5	
7	3	7	CAN THE CAN	Suzie Quatro RAK 150	
8	10	5	GIVE ME LOVE (GIVE ME PEACE ON EARTH)	George Harrison Apple R 5988	
9	14	4	LIVE & LET DIE	Wings Apple R 5987	
10	8	6	STUCK IN THE MIDDLE WITH YOU	Stealers Wheel A&M AMS 7036	
11	19	4	BORN TO BE WITH YOU	Dave Edmunds Rockfield Roc 2	
12	9	9	ONE AND ONE IS ONE	Medicine Head Polydor 2001 432	
13	12	7	WALKING IN THE RAIN	Partridge Family Bell 1293	
14	11	11	AND I LOVE YOU SO	Perry Como RCA 2346	
15	6	11	SEE MY BABY JIVE	Wizzard Harvest HAR 5070	
16	13	17	TIE A YELLOW RIBBON	Dawn Bell 1287	
17	24	3	TAKE ME TO THE MARDI GRAS	Paul Simon CBS 1578	
18	20	3	CAN YOU DO IT	Geordie EMI 2031	
19	15	5	SWEET ILLUSION	Junior Campbell Deram DM 387	
20	25	4	HALLELUJAH DAY	Jackson Five Tamla Motown TMG 856	
21	—	—	LIFE ON MARS	David Bowie RCA 2316	
22	22	3	HONALOOCHIE BOOGIE	Mott The Hoople CBS 1530	
23	16	7	ARMED & EXTREMELY DANGEROUS	First Choice Bell 1297	
24	21	5	ROCK-A-DOODLE-DOO	Linda Lewis RAFT RA 18502	
25	23	4	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY	Barry White Pye 7N25610	
26	26	5	STANDING ON THE INSIDE	Neil Sedaka MGM 2006 267	
27	17	7	YOU ARE THE SUNSHINE OF MY LIFE	Stevie Wonder Tamla Motown TMG 852	
28	32	3	STEP BY STEP	Joe Simon MOJO 2093 030	
29	18	6	FRANKENSTEIN	Edgar Winter Group Epic 1440	
30	28	8	WALK ON THE WILD SIDE	Lou Reed RCA 2303	
31	44	2	RANDY	Blue Mink EMI 2028	
32	43	2	FINDERS KEEPERS	Chairmen Of The Board Invictus INV 530	
33	30	6	POLK SALAD ANNIE	Elvis Presley RCA 2359	
34	29	9	BROKENDOWN ANGEL	Nazareth Moon 1	
35	27	9	HELL RAISER	Sweet RCA 2357	
36	36	3	GOODBYE IS JUST ANOTHER WORD	New Seekers Polydor 2058 368	
37	47	2	PILLOW TALK	Sylvia London HL 10415	
38	31	13	HELLO HELLO I'M BACK AGAIN	Gary Glitter Bell 1299	
39	50	2	HYPNOSIS	Mud RAK 152	
40	37	6	NEITHER ONE OF US	Gladys Knight & The Pips Tamla Motown TMG 855	
41	—	—	I SAW THE LIGHT	Todd Rundgren (Bearsville) K 15506	
42	38	18	NEVER NEVER NEVER	Shirley Bassey United Artists UP35490	
43	33	9	ALSO SPRACH ZARATHUSTRA (2001)	Deodato Creed Taylor CT 14000	
44	—	—	FREE ELECTRIC BAND	Albert Hammond Mums 1494	
45	35	9	YOU WANT IT YOU GOT IT	Detroit Emeralds Westbound 6146 103	
46	—	—	PEEK-A-BOO	Stylistics Avco 6150 023	
47	34	11	COULD IT BE I'M FALLING IN LOVE	Detroit Spinners Atlantic K 10283	
48	—	—	GIVE IT TO ME NOW	Kenny RAK 153	
49	—	—	WAY BACK HOME	Jnr. Walker & The All Stars (Tamla Motown) TMG 857	
50	—	—	GAYE	Clifford T. Ward (Charisma) CB 205	

ALBUMS

This week	Last week	Weeks on Chart	Title	Artist	Label
1	2	2	THAT'LL BE THE DAY	Various Ronco MR 2002/3	
2	1	5	PURE GOLD	Various EMI EMK 251	
3	3	9	ALADDIN SANE	David Bowie RCA Victor RS 1001	
4	7	5	THERE GOES RHYMIN' SIMON	Paul Simon CBS 69035	
5	8	9	THE BEATLES 1962/1966	Apple PCSP 717	
6	4	3	TOUCH ME	Garry Glitter Bell BELLS 222	
7	NEW	NEW	WE CAN MAKE IT	Peters & Lee Philips 6308 165	
8	5	9	THE BEATLES 1967/1970	Apple PCSP 718	
9	10	14	THE DARK SIDE OF THE MOON	Pink Floyd Harvest SHVL 804	
10	15	7	RED ROSE SPEEDWAY	Paul McCartney & Wings Apple PCTC 251	
11	13	32	BACK TO FRONT	Gilbert O'Sullivan MAM 502	
12	6	6	20 FANTASTIC HITS VOL. 3	Arcade ADEP 5	
13	14	19	CLOCKWORK ORANGE	Soundtrack Warner Bros. K 46127	
14	18	49	SIMON & GARFUNKEL'S GREATEST HITS	CBS 69003	
15	9	5	20 ORIGINAL CHART HITS	Philips TM 1	
16	12	6	ALONE TOGETHER	Donny Osmond MGM 2315 210	
17	26	13	LIZA WITH A 'Z'	Liza Minnelli CBS 65212	
18	11	7	ROCKY MOUNTAIN HIGH	John Denver RCA Victor SF 8308	
19	37	77	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel CBS 63699	
20	16	6	YESSONGS	Yes Atlantic K 60045	
21	50	2	RHYMES & REASONS	John Denver RCA Victor SF 8348	
22	17	8	CABARET	Soundtrack Probe SP 1052	
23	39	6	WISHBONE FOUR	Wishbone Ash MCA MDKS 8011	
24	41	15	BILLION DOLLAR BABIES	Alice Cooper Warner Bros. K 56013	
25	25	15	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie RCA Victor SF 8287	
26	22	5	NEVER NEVER NEVER	Shirley Bassey United Artists UAG 29471	
27	40	5	HUNKY DORY	David Bowie RCA Victor SF 8244	
28	20	7	TRANSFORMER	Lou Reed RCA Victor LSP 4807	
29	21	8	TALKING BOOK	Stevie Wonder Tamla Motown STMA 8007	
30	29	12	HOUSES OF THE HOLY	Led Zeppelin Atlantic K 50014	
31	28	6	RAZAMANAZ	Nazareth Mooncrest CREST 1	
32	34	7	WIZZARD BREW	Wizzard Harvest SHSP 4025	
33	33	24	NO SECRETS	Carly Simon Elektra K 42127	
34	44	20	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John DJM DJLPH 427	
35	23	3	MOVING WAVES	Focus Polydor 2931 002	
36	30	13	FOR YOUR PLEASURE	Roxy Music Island ILPS 9232	
37	19	3	POEMS PRAYERS AND PROMISES	John Denver RCA Victor SF 8219	
38	27	6	DALTREY	Roger Daltrey Track 2406 107	
39	32	4	THE BEST OF STATUS QUO	Pve NSPL 18402	
40	43	2	GILBERT O'SULLIVAN HIMSELF	MAM 502	
41	47	7	LIVE	Uriah Heep Bronze ISLD 1	
42	—	1	IMAGINE	John Lennon/Plastic Ono Band Apple PAS 10004	
43	—	1	ROCK ME BABY	David Cassidy Bell BELLS 218	
44	49	6	PILED RIVER	Status Quo Vertigo 6360 082	
45	36	13	40 FANTASTIC HITS FROM THE 50'S & 60'S	Arcade ADEP 3/4	
46	—	1	SINGALONG A MAX	Max Bygraves Pye NSPL 18401	
47	48	7	SONGS FROM HER TV SERIES	Nana Mouskouri Fontanna 6312 036	
48	—	1	TANX T.	Rex EMI BLN 5002	
49	—	1	PORTRAIT OF DONNY	Donny Osmond MGM 2315 108	
50	49	11	OOH LA LA.	Faces Warner Bros K 56011	

chart chatter

10CC HAVE just one week as kings of chartland. Slade take over the top spot. So Marc and T-Rex go down to five and up comes Peters & Lee to fill the vacant fourth spot.

Wings are flying upwards once more as they make a five place jump to nine but doubtless soon to be higher chart-wise will be The Man from Mars called David Bowie. He enters at 21.

Big jumps this week from Blue Mink, 44 to 31; Chairmen Of The Board, 43 to 32; Sylvia, 47 to 37 and Mud 50 to 39. On the way down are Lou Reed (though Transformer is doing well), Nazareth, Detroit Spinners and Deodato.

It looks as though George Harrison will not hit the top this time and it's doubtful if any of the new entries will be up there in a few weeks time challenging for the premier position.

Fabulous to see Clifford T. Ward making the chart. Way-back in mid-May this page tipped Clifford for the charts. Charisma have as it were re-released the disc in recent weeks and their second push has paid dividends.

Jnr. Walker, last week's only breaker, enters at 49 and other entrants are Kenny, Albert Hammond and Todd Rundgren. The Stylistics are there too but take a look at our US Soul Chart and you'll see they have something very strong to follow Peek-A-Boo.

The breakers listed this time are Spanish Eyes from Al Martino and the Carpenters with Yesterday Once More. Those on the RM staff over the age of 83 are busily thinking when Al last hit the 50. Don't you think the Carpenters single is lovely? When you win (see RM's back-page) or buy their new album listen to the song's refrain which comes right at the end of the album's second side and doesn't come on the single-track. Delicious.

Action on the album 50 as last week's first in at two, That'll Be The Day hits the top and Peters & Lee come in at seven. And naturally, Bridge Over Troubled Water is still there!

album for the charts



Jack Casady

JEFFERSON AIRPLANE

Thirty Seconds Over Winterland (Grunt)

ANOTHER live Airplane recording and this one from The Winterland, San Francisco and Chicago's, Auditorium Theatre. 38.13 minutes of playing time takes in some very familiar material like Crown of Creation and When The Earth Moves Again. Until you get to the second side you might wonder where Grace went a-wandering. First side highlight is a head moving 11 minutes of Feel So Good. Papa John Creach is to the fore every now and then but though Airplane collectors like myself will add the album to one's stock, there remains a plea for Airplane to find something new.

partridge family competition result

TWO exciting announcements for all Partridge Family fans. September 7 means a new UK album called The Partridge Family's Greatest Hits. And if you're going to find yourself in the States soon then look for a brand new album out this week called Crossword Puzzle.

THE J5 winners were Ian McKessock, Aberdeen; Eren Veeli, Bournemouth; Marvene Eccleston, London; Larry Johnson, Manchester; P. Hewitt, Nottingham; Roger Youd, Buckley; Paul Mackender, Sheffield; Linda Gunapala, Beckenham; Doreen Cousins, London; Barbara Couch, Ferndown; Cheryl Lynch, London; Valerie Moore, London.

disc news

LARGE pre-release order expected for July 13 release of I'm The Leader Of The Gang (I Am!) from Gary Glitter (Bell). This week's Tony Blackburn record of the week is Sylvia's Pillow Talk. It was tipped as one to watch in Chart Parade on May 12! Luxembourg DJ Kid Jensen supplies vocal on one track from forthcoming Thin Lizzy album, Vagabonds Of The Western World (Decca). The second voice on James Brown's Sex Machine, Bobby Byrd, has a single of his own on Warner called Try It Again. A version of current US rave track Soul Makossa, released here on the Action Label featuring Gaytones. New song Beautiful City, featured in the Godspell film and now out on Bell. Equals expected back on the scene now their two-year dispute with President records is over. Offers waited from record companies by Record Mirror's house-band. Currently the group reportedly fetching £2,500 a gig. And that's more than The Who get people.

us soul chart

- (1) One Of A Kind - Spinners (Atlantic)
- (2) Doing It To Death - J.B.'s People (Polydor)
- (3) Time To Get Down - O'Jays (Columbia)
- (4) Daddy Could I Swear, I Declare (Motown)
- (5) I'm Gonna Love You Just A Little More Baby (20th Century)
- (6) There's No Me Without You - Manhattans (Columbia)
- (7) Get Off My Mountain - Dramatics (Volt)
- (8) You'll Never Get To Heaven - Stylistics (Avco)
- (9) I'll Always Love My Mama - Intruders (Gamble)
- (10) Give Your Baby A Standing Ovation - Dells (Cadet)

CHART PARADE

Compiled and edited by **TONY JASPER**

Pleezin' ain't it!

americana

NINE soundtracks/original cast albums in Top 200 US albums. Now 55 weeks in US charts for Elton John's, Honky Chateau L.P. Manfred Mann hit last week's chart at 197 with Get Your Rocks Off. Dawn still flying high in our charts and now into 17th week. Just two weeks required for That'll Be The Day album to hit top spot in the album 50. 15 sad years trying to hit US single charts could soon end in smiles for Cliff Richard. His Power To All Our Friends poised for a facts and figures history-making break. Frampton's Camel had a 35,000 album sale first week of US release. NEW Leon Russell album issued. Title is Leon Live (Capitol). This is a three-record set from Long Beach, California. Billboard commented, 'There is a glory hallelujah feeling to the presentation'. Among US FM Action Picks are albums from Savoy Brown, Cat Stevens, Man and Blue Mink. The Four Seasons are back on the singles trail with How Come (Motown). Song comes from the major motion picture, Tom Sawyer. Current single releases include Stealers Wheel, Everyone's Agreed That Everything Will Come Out Fine; Cat Stevens, The Hurt and If You Want Me To Stay from Sly & The Family Stone. Al Green's newie is Here I Am and from Osibisa comes Super Fly Man. On WCAR, KTOP, WTKO and 43 other US stations heavy air-play for Nino Tempo and April Stevens' release, Put It Where You Want It. Also released in the UK on A&M. Keep watching for Loleatta Holloway and Mother Of Shame.

SLADE waste no time. Straight to Number One goes Skweeze Me Pleeze Me. David Hughes, head of press at Slade's record company, Polydor, comments, "This single is selling more copies in the first week than any previous one. We were hoping for a repeat of Cum On Feel The Noize. And it has happened but this one's bigger."

Slade hit the top at the right time. This weekend is their big concert at London's Earls Court. Will they have a disastrous occasion like Dave Bowie?

"There will be no question of not seeing," says David Hughes. "Slade have arranged for giant screens to be erected behind them. It will be like watching monster colour TV. A special stage has been built enabling the boys to move amongst the audience. There should be no problems sound-wise!"

Slade's dramatic entry makes David Bowie's newie, Life On Mars, the second talking point this week. Remember though, Bowie's track comes from Hunky Dory - The album, since December 1971, release has sold in excess of 75,000. People have been raving over David's stage featuring of the song. Hence the release, and first week entry at 21. Doubtless higher next time!



focus on

MILKWOOD are Laurie Heath - acoustic guitar, piano and vocals, Christopher Barrington - acoustic guitar and vocals, and Sally Graham - vocals. Think you recognise some names? You're right on! Laurie, Christopher and Sally used to be part of the original New Seekers. They were part of the hit-team which put What Have They Done To My Song, Ma right up there in the chart 50. Warner Bros released their first single, Watching You Go. Milkwood made concert appearances with Jose Feliciano and took a top spot at the Palermo Song Festival. A new single is out and it's a Neil Sedaka song, Sing Me, Sing Me.

way back

HE'S been around for some time has Little Johnny Taylor but he just keeps making sounds that matter now. Take a look at the US Hot 100 and you'll catch him doing pretty well with I'll Make It Worth While. We're just catching up with current Johnny for Contempo have issued his previous US hit, As Long As I Don't Have To See You. A nice one.

chart

religion

SUDDEN action on the now fast growing Jesus music catalogue. Four albums received last week. On Pye comes Fool's Wisdom from Malcolm & Alwyn. Sounds quite pleasant with the duo sleeve-listed as giving their influences as Bob Dylan and Lennon and McCartney. The Lion And The Lamb on Myrrh gives 12 tracks from Garth Hewitt and there are some interesting moments. Myrrh also issue The Athenians with RSVP. They possess a fresh happy sound with songs brimming with bounce. Love Song, the opener, has a top 50 riff-sound but unfortunately someone has wrecked the total production. Last one is an album with the title akin to the group, The Advocates. They sound instrumentally pretty second-rate in the big pop world, though on a track like Miracle they have a lot going for them.

you write

PETER Bailey from Columbia Avenue, Mansfield, writes: "I would like to take you up on the sentence involved in the piece named as Unwanted Albatross - It Hit The Chart Top In 1969. This sentence should surely have read: 'It Hit The Chart Top in 1968.'"

Don't agree Peter. Albatross was released Dec. 14, 1968. In the last '68 chart it had reached 15.

teen charting

JERMAINE JACKSON: Boy, oh boy, didn't the gremlins get to work last week. The mentioned album, Come Into My Life, is of course Jermaine's and not Tito's. And as penance we're off to open all those letters of query and protest to Robin!

RICKY WILDE: Nothing like way-out publicity but sometimes, you just gasp. In one of the best Stateside teen magazines, Ricky, we learn, is someone whose very first U.K. single I Am An Astronaut blasted off right to the top of the charts and rocketed Ricky to instant stardom. Nope, we're not knocking Ricky. We like him. But what chart did they read?



Anyway, Ricky does stand a chance with his latest titled, Do It Again A Little Bit Slower. To be Scandinavian minded - Ricky's Astronaut disc did do mighty well in Sweden.

YESTERPLAYS

5 years ago

Week Ending, June 29, 1968

- 1 Jumping Jack Flash - Rolling Stones (Decca)
- 2 Young Girl - Union Gap (CBS)
- 3 Baby Come Back - Equals (President)
- 4 Hurdy Gurdy Man - Donovan (Pye)
- 5 Blue Eyes - Don Partridge (Columbia)
- 6 I Pretend - Des O'Connor (Columbia)
- 7 Son Of Hickory Hollers Tramp - O. C. Smith (CBS)
- 8 Wheels On Fire - Julie Driscoll & Brian Auger (Marmalade)
- 9 Lovin' Things - Marmalade (CBS)
- 10 Honey - Bobby Goldsboro (UA)

10 years ago

Week Ending, June 29, 1963

- 1 I Like It - Gerry & The Pacemakers (Columbia)
- 2 Atlantis - Shadows (Columbia)
- 3 If You Gotta Make A Fool Of Somebody - Freddie & The Dreamers (Columbia)
- 4 From Me To You - Beatles (Parlophone)
- 5 Take These Chains From My Heart - Ray Charles (HMV)
- 6 Bo Diddley - Buddy Holly (Coral)
- 7 Do You Want To Know A Secret - Billy J. Kramer & The Dakotas (Parlophone)
- 8 Deck Of Cards - Wink Martindale (London)
- 9 Falling - Roy Orbison (London)
- 10 When Will You Say I Love You - Billy Fury (Decca)

NEW FROM RAK

THE HOOD
"You Never Can Tell"

RAK 156

out now

RAK BREAKERS

MUD

"Hypnosis"

RAK 152

KENNY

"Give It To Me Now"

RAK 153

OUT THIS WEEK

CCS

"The Band Played The Boogie"

RAK 154

*available
June 29th.*

RAK

EMI

ALTERNATIVE RADIO



Records Mirror's ALTERNATIVE RADIO column will be taking a look at the latest on the radio front. This week - Radio Caroline.

AFTER SOME seven months of speculation, Caroline hit the airwaves, and to many people's surprise with two services - English and Dutch. On 389 metres you can hear the English service headed by original Caroline DJ Spangles Maldoon. Apart from Spangles the current line-up is Andy Archer, Dick Palmer, Norman Barrington, Steve England, Robin Ancroft, Johnny Jason and Paul Alexander.

This week Roger 'Twiggy' Day returned to Caroline for the first time since it closed down in 1968. Roger is recording his 7.30 - 9.00 breakfast shows on land, as do Spangles Maldoon and Andy Archer. Former RNI disc jockey Michael Lyndsey, who is now promotions manager for Purple records, is at present on the Saturday midnight - two slot. Steve Merrike who left BBC Radio Brighton two weeks ago is also expected to join the station.

Andy Archer who is partially

responsible for the running of the Dutch service, told me last week that it is only a matter of time before both services are running twenty four hours a day. Caroline is ambitious - for it plans a stereo service on Sunday evenings for three hours. 'By running both frequencies at the same power, we should be able to transmit the two stereo channels'. Spangles continued.

Caroline is already producing promotional material - records, T-shirts and posters. They also have a club run by Hans Parker, and those who are interested can obtain details from him at Caroline House, The Hague, Holland.

Finally, on the entertainments scene you can meet top off-shore and landbased DJs at a Free Radio Disco this Friday June 29th at the Windsor Castle, Harrow Road, London W9. Nearest tube is Royal Oak and Radio Odyssey present the sounds and lights.

NIK OAKLEY

Argent rush out new single this week

ARGENT, now back in Britain after a massive nine-week American concert tour, rush-release a new Epic single - It's Only Money (Part 2) - this week-end.

The song is taken from the band's In Deep album, and another LP cut, Candles On The Water, is the B side.

Argent's first British gig since their arrival back will be a headlining appearance at Alexandra Palace on the opening night of the London Musical Festival on July 27.

Beforehand, the band fly to Holland to star at the Psradiso Concert Hall, Amsterdam (July 14) and the Midsummer Pop Festival in Meerlo on July 15.

Argent's projected autumn concert tour of Britain will open on September 16 and continue through until the end of the month, venues are now being finalised by manager Mel Collins. The band tour America for the third time between August 6-19, headlining a series of concert and college dates.

Blue Jim McCullough

BLUE'S SINGLE Little Jody has been re-recorded with new guitarist Jimmy McCullough participating. A spokesman for the group told RM the record has been "completely re-done" and will be released on July 13.

The band make their first live appearance in their new format at the Zoom Club, Frankfurt, on July 1, 2 and 3. British and American dates are being planned.



THE SWEET are to play two concerts in Budapest on July 7 and 8. They return to rehearse a completely new stage act which will debut at Hemel Hemstead Pavilion on Friday, July 20. They then play the Isle of Man, Palace Lido on Sunday, July 22.

ELO storm America

THE Electric Light Orchestra - now high in the US charts with their hit single "Roll Over Beethoven" - are taking American audiences by storm and their current concert and college tour, originally scheduled to finish on July 4, has already been extended by two weeks.

The additional gigs will include New York's Carnegie Hall and a return to Los Angeles, where they have already played two "House Full" concerts. Police were called in to control a 1,000 strong crowd locked out when ELO headlined at the Phoenix Celebrity Theatre last Thursday - and they are the first rock act to attract a capacity audience to the venue since it opened two and a half years ago.

A return to Phoenix is set for mid July, and the band are also signed for a second TV appearance on the Dick Clark Show. ELO will finalise a new Harvest single immediately on their return to Britain, and because of recording sessions for their next album, they are unlikely to appear again in Britain until the late autumn.

Hot Choc follow-up

HOT CHOCOLATE'S follow-up single to Brother Louie is entitled Rumours and released on July 6.

July dates for the band include: Palace Lido, IoM (1), Marina Gt. Yarmouth (5), Flamingo, Hereford (6), Cavalier, Wolverhampton (12),

Winter Gardens, Eastbourne (14), Dixieland, Rhyl (17), Blue Lagoon, Newquay (19), Top Rank, Bristol (20), Oaken-gates Town Hall, Telford (21), Woods, Colchester (22), Springfield Restaurant, Spalding (27), Witney Town FC (Oxon) (28), Cleethorpes Pavilion (31).

Congratulations! on 1,000,000 sales of 'ALBATROSS' and now their follow-up 'DID YOU EVER LOVE ME?' on Reprise

FLEETWOOD MAC



Ex-Supreme to play five dates

First British tour for Diana Ross

DIANA ROSS will be making her first concert appearances in Britain in September. The former Supremes' lead singer will play five UK concerts as part of a three-week European tour set up by promoter Danny O'Donovan.

The UK dates include two nights at London's Albert Hall and shows at Birmingham, Manchester and Liverpool.

Diana arrives in England on September 5 for two days' rehearsal before going to Amsterdam for her first European concert

Her first British concert takes place at Birmingham Odeon on September 15, followed by the Albert Hall (18 and 19), Manchester Palace (22) and Liverpool Empire (23).

Diana will play two houses each night except at the Albert Hall and will be backed by a 25 piece orchestra including her own rhythm section and her own vocal backing group, Devastating Affair.

Tickets will be on sale from the week of July 2 at prices between £1 and £3.30, depending on the venue.

Provincial concert tickets will be available through the usual theatre box-offices, but London tickets will be available only through postal application to: Diana Ross Concert, PO Box 28, London SW1.

In almost every country, including Britain, a concert will be filmed.



Jonesy head Stateside

JONESY are to make their American debut in mid-October. Manager Eddie Kennedy returned from New York this week after finalising a four-week concert and college tour, and dates are now being set by Richard Dalem, of Associated Booking Corporation.

Immediately after the US trip, Jonesy are in line for a three-week concert tour of Australia.

Jonesy returned to Britain this week after a successful German itinerary, and resume British gigs at Doncaster Top Rank on July 2; other confirmed dates include Marquee, London (5), King's Cross Cinema, London (6), Surrey

University (7), Barbarella's, Birmingham (8), Southampton Coachouse (10), Fantasia, Northampton (12) and Club 76, Burton-on-Trent (13); they return to the Marquee on July 24 following a trip to Holland and Belgium for TV appearances.

Alexis to sit in for John Peel

ALEXIS KORNER is to deputise for John Peel on Radio One's Sound of the Seventies on August 23, 30 and September 6 and 13 while Peel takes his holiday.

Next week Alexis will compete an In Concert show featuring Back Door and the Spencer Davis Group.

He has a new LP released on Transatlantic and is featured on a new CCS single The Band Played The Boogie / Hang It On Me which is released this week.

A new CCS album, The Best Band In The Land, is released in September.

Sue back

BLACKFOOT SUE complete recording sessions for their second album this week and resume club appearances at Barbarella's, Birmingham, on July 1. Other gigs include Tiffany's, Shrewsbury (2), Newquay Blue Lagoon (5), Felixstowe Pier (7), Tewkesbury Fair (11), Hull Intercon Club (19).

Christie deal nationwide

CHRISTIE who returned recently from their third highly successful tour of South America undertake a lengthy tour in July and August. To co-incide with the tour Christie release their first single for nine months in this country. Titled The Dealer it is released on CBS on Friday July 13.

This will be the group's first major tour of Britain for almost a year. The last South American tour included open air concerts in Paraguay and concerts to more than 25,000 people per night in Football

Stadia in Buenos Aires and other Argentinian cities.

British dates are: Collingwood Club, Fareham (July 5), Swan, Stevenage (6), Camelot, Taunton (7), Gateway, Luton (9), Rose, Morden (10), Merrygoround, Croydon (11), Travellers Joy, Rayleigh (12), Park Hall Ballroom, Wormelow (13), Tricorn, Portsmouth (14), Innsworth, Gloucester (21-22), Slypt Disc, Worthington (24), Argyleshire Hall, Oban (25), Calder Club, Whitehaven (26).



Alice meets Alan

ALAN PRICE, composer and singer of the original soundtrack to "O LUCKY MAN," celebrates at a party thrown in honour of the New York opening of the film. Pictured left to right are Alan Price, special guest Alice Cooper, Malcolm McDowell and Billie Wallington, director of publicity for Warner Bros. Records, USA.



A fabulous new range of guitars. All the features you want. Half the cost you'd expect.

All models have: Detachable Necks
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c/w One Of The Survivors

The Kinks at the Great Western Express, White City, July 15

RCA Records and Tapes

Government report says yes —

Festivals — OK

First Choice arrive

FIRST CHOICE, the Philadelphia group whose Armed And Extremely Dangerous is currently in the RM charts, arrive in England for dates starting at the Sands, Whitley Bay and the Top Hat, Spenny Moor (June 28/29/30), Gt. Yarmouth Mecca (July 2), California Ballroom, Dunstable (3), USAF Alconbury (6), USAF Ruislip and Mr. Bees, Peckham (8), Top Of The World, Stafford and Lafayette, Wolverhampton (9), 06 Club, Southend and Speakeasy, London (10), Vikings Hotel, Goole and Top Rank, Doncaster (13), Grey Topper, Nottingham and Aquarius, Lincoln (14).



This one's for real!

APOLOGIES to the new New Seeker Peter Oliver — the picture in last week's RM wasn't him. We received the photo from the SKR agency who admitted that they had got confused: it wasn't Peter in the shot and unfortunately they hadn't the foggiest idea who it might have been. Naughty SKR. However, the real Peter Oliver — stands up, above. Sorry Pete!

As predicted in last week's RM, the Government's report on pop festivals has come out strongly in favour of open-air events.

Over-sensational reports in the national press of drugs, violence and sex at festivals were condemned by the committee — headed by 27-year-old Dennis Stevenson, who admitted his own taste in music ran to Buddy Holly and the Everly Brothers — who published their 120-page report this week.

Festivals, it said, are a perfectly reasonable and acceptable form of recreation. The committee "does not subscribe to the view that tens of thou-

sands of young people want to get together in one place for days at a time away from their parents is in itself corrupting and evil."

Pop festivals do not need special legislation, said the report, but they do need better organisation to ease friction between residents, local councils and fans. The report lays down guidelines for promoters and urges that plans should be made well in advance with a good organisation and sufficient funds.

Neil's last dates

Neil Sedaka, a current chart entry with his first MGM single, standing on the inside is to make his last live appearances in Britain during his current visit at the Batley Variety Club on Wednesday and Thursday July 4 & 5. He will be doing two shows a night.

Sedaka, who returns to the United States on July 10, has a new album set for release in August — The Tra-La Days Are Over.

Paul blows Tempest

Singer Paul Williams has left Jon Hiseman's Tempest. He will not be replaced. A spokesman for the group said it had been decided that because of the combined vocal talents of Mark Clarke and Ollie Halsall it will not be necessary to have another lead singer in the group.

Ollie Halsall — who has now definitely joined the band as lead guitarist and keyboard player after a trial period — joins Clarke and Allan Holdsworth whose vocal contributions have been increasing of late.

The group are touring Germany and Italy throughout July.

THE face



THE Handley family's follow-up to Wam Bam, written and produced by Dave Christie, is to be the first release on the GL label this month. Title is Boing Boing Boing. That's right. Boing Boing Boing. Comments Anatole da Glossi of RM's Costa Rican bureau: "Is it an anagram, boyo? Ah ken it canna be a palindrome caramba! nom d'un chien! hoots! But they're very big in Costa Rica" . . . Comments Mecca, owners of the GL label: "We have 100 per cent confidence in Dave Christie's production ability" . . . the Face has 100 per cent confidence in George Melly, blues singer, film critic, writer and broadcaster whose Nuts album has "already sold more copies than any other jazz record of recent years" according to the Round House. He's going to do it there on Sunday, so hasten ye thence — and he's recording Son Of Nuts "later this year in the autumn" . . . Roxy's Eno showed himself a real wag and the Ilie Nastase of the wine bottle at the Manticore party. Several persons (not me) got wet . . . what a ritzy concert before at Sadler's Wells. We felt like Marie Antoinette in a pre-war Berlin club all tarted up in our ribbons and bows . . . Should Chris Jagger change his name? Mike McCartney did . . . should Elkie Brooks change her (blush) knickers? . . . should we have reviewed the Bee Gees? Yes, we should. The group were awarded a Standing Ovation at the Palladium . . . Boing Boing Boing . . . Who IS Fake Ox? Faye Cocks? . . . Boing Boing Boing ("I lika eet, Rocco . . . theesa leetle-number coulda click . . . and I don't meana clunk" . . . Boing . . . In walks the Justice League of America! "OK palookas! Up against the wall. Time to taste hot vinyl. Shoot, GL. OK Frank. Now!").

Peter Bardens' Camel, reports our Marquee wet-change correspondent, are all righty . . . latest IT comic, Rock 'n' Roll Madness, features Skull Damage, the first group to feature cannibalism in their act. We knew them when they had a residency at the Corn Exchange, Budleigh Salterton on rainy Tuesday afternoons. If m' memory serves me well, they did a nice version of Boing Boing Boing . . . Pete Forrester of Gateshead, Co. Durham, is to make an attempt on the world DJ endurance record at the Aventure Club starting on July 20th if he can get hold of more disco equipment. He already has three set-ups promised but the owners will be wanting them back during his attempt. Pete's aiming to break the 208-hour barrier during his summer hols. Any bread will go to a local kids' home . . . small guitarist Jimmy McCollough has been banned from the Speakeasy after drunken incidents. "I don't mind if you tell anybody," he says . . . for the last time, Boing Boing Boing.

Geordie — rough and ready and out for a laugh

IN THE heart of London's Soho where streets are narrow and cluttered, each door bars the way to an underworld of strip clubs, gambling joints, and French masseurs. Dimly-lit stairs lead through the various layers of decadence until finally you're likely to reach the comparative sanity of the top floor. It was in such a spot that Geordie were to be found on that rainy afternoon last Wednesday when the English summer finally ended.

Three of us had turned up to interview the champions of Newcastle (or rather Gateshead, North Shields, and South Shields) and one, who shall remain nameless was greeted with cries of "Aye it's young Brintlad," from Brian Johnstone, the bundle of fun.

He and Vic departed leaving Tom Hill and Brian Gibson with me in their manager's office at Red Bus.

First Brian and I have a quick shuffle to decide who will sit in the only remaining seat (it's a busy office) and as I take the graciously proffered chair, he tells me of the band's current dilemma.

Theft

"We went to Wales and it was raining, it always rains when we go there, and Tom had his guitar pinched."

Tom looks over dolefully and joins in: "It's getting ridiculous you know, just like at football matches. I'd only had the guitar three weeks and it cost £400. I just laid it on some speakers as I came off stage while there were so many people around and next thing I knew it had gone."

Now he's got the problem of finding another: "and we don't get much spare time at all."

That afternoon they were due to rehearse a spot for Top Of The Pops but that had been cancelled in favour of playing the new hit over the titles.

Easy day

"We'd rather do it live though," says Tom, "but it's good to have an easier day. Most of the time we have is taken up with interviews or somebody wanting to see us," he says it without a hint of regret.

So it was all worth it, being a band with only three singles out and three hits to boot?

"Aye, we wouldn't like it if it wasn't happening," Tom answers back. "The thing is people think there is no musical ability there. We

know there are musical bands like Head Hands And Feet but when we go somewhere we guarantee everyone will enjoy it, and besides, have you heard our album?"

As I begin to shake my head he says: "I bet you £50 you haven't and the thing is our music isn't anything like our singles. A lot of people say 'hey it's a good album'

slag, I think they're a really good band."

Now it seems like we are touching on a subject Tom feels quite strongly about, as he sits opposite poking fun at all the "real cool" people in the pop business.

He waves his two fingers in the peace sign and says mockingly: "Yeah man I really dig it, far out and groovy."

son from Gateshead on Tyne."

Gateshead, he explains, is the backyard of Newcastle. Both he and Brian were brought up there and played with various groups on the working men's club circuit before U.S.A., the group that became Geordie.

Now when they go home there's the inevi-

ultra cool, it's not us. Everybody to their own thing of course but we're not like that.

"We're just rough and ready. If we get a laugh, we get a laugh."

Lala, the band's blonde-bombshell publicist reckons success has been too fast for it to register with them, which prompts Tom to do a: "Yeah man we're

for the day when someone tells us 'that's it; no more Geordie.' We'd like to get houses too 'cause that's a good investment. But we get so little time."

Brian says he loses track of time. "What day is it by the way?" he asks.

Tom reckons all of them feel a bit lost at times too.

"It's just when we get somewhere and there's no-one around."

Holiday

That shouldn't happen too often in the future though. Now that they have their third hit things are getting pretty well organised for the rest of the year. They've got a European tour coming up soon then a short holiday in Israel ("we'll take our packs and rifles") then off to America for a tour possibly with Uriah Heep.

Good business eh?

No, that's not the right word.

"We don't look on it as a business," says Tom. "It's enjoyment and we love the kids," his eyes sparkle; "especially the Wycombe Wasps."

Code names

Brian then explains they have code names for groups of fans in various parts of the country.

There are the Woodgreens and the Wurzells. "No, no, you can't write that down."

Then a head pops round the door and says "Aye what?" It's Brian Johnston, exuberant as ever.

We all depart to listen to the album Hope You Like It. . . . and I did.



INTERVIEW BY PETER HARVEY

like that's a surprise to them. We were listed as the same sort of thing as Gary Glitter, Mud, Sweet, and Chicory Tip, the real pop acts. But we are just not that sort of band. We're a working band. The audiences we are pulling are not teenyboppers.

"The kids just want to enjoy themselves and we're just a good time rock band. There's no rehearsal of our act. We never do anything twice, and if we feel we should get down in the audience, we do it. Aye and we think the star trip is a load of slag. It's not true that Slade are a load of

So how did he think he and the rest of the band would cope with it all?

"I don't find any difference now. I always thought we would make it."

No change

Brian puts in a word: "When we first came down here (London) it was as different as chalk and cheese and I'd always dreamed of being in a group who had records in the top thirty, but it's still the same, you get used to it, and I know I'm still Brian Gib-

table spate of kids knocking on their doors for autographs and Brian says: "There's always women standing talking in my street so when I drive up they stop the car and ask me to sign autographs," he shrugs, "it's alright though."

And there are the Geordie badges that sell like hot cakes in the local school. "15p. each they sell for," says Brian.

Yet although it has been said so many times before about so many hit groups, you couldn't wish to meet a more down to earth unaffected group of people.

Tom says: "We're not

really getting into it and everything'll be cool." He waves his two fingers again.

What about the money they earn, I wonder?

"Oh we're saving it," says Tom. "You know





Keeping up with **JONES**

Of mice and Mr. Mathis

NOW here's a funny old situation. That high-voiced balladeer Johnny Mathis is now working with producer-of-the-year Thom Bell on new singles and albums. Thom has been hitting the charts with high-voiced soul-sellers like the Stylistics and Billy Paul.

And Johnny Mathis can't stand that kind of singing. He says: "Those high voices are like mice." He adds: "It's just incongruous that big grown men should seek such a light high vocal sound — high tenor sounds over strings and deeper male voices."

He adds that he just can't remember black guys sounding so high before. And further opines: "That little tiny voice is really the writer. He's saying: 'I don't want it any louder than this.' It's the alter ego of the writer getting his point across. Only rarely do the singers realise this."

And high-voiced Johnny says he doesn't himself sing falsetto, but the placement of his voice gets him those high sounds.

Two points: one, signing with success-man Bell might get Johnny soul airplay in the States . . . his earlier romantic style didn't merit this, and black folk didn't much support him at concerts.

Two, according to our soul man James Hamilton Johnny is talking rubbish. "Those high black voices have long been accepted by fans over the

years. The Van Dykes, Smokey Robinson, Curtis Mayfield, Donnie Elbert, even earlier the Inkspots way back. Besides I've always doubted that Johnny Mathis is black!"



Curtis Mayfield

'Tell the boys to sing out'

MURRAY WILSON fathered a whole section of modern pop music, and I'm saddened by the news of his death. He was

David:
What part?

CLIFF RICHARD, on David Bowie, from a Daily Mirror interview: "What is David Bowie trying to prove? When you get a married man with a child who drags up and does an effeminate act, there's got to be a reason for it. He says he's playing a part. But what part? And why? And who gave him the part?"

And he added: "Still, the public gets the pop stars it deserves!"

Where are
the girls?

A PLEA from programme controller Michael Bukht, of Capitol Radio . . . London's new independent entertainment radio station. A plea addressed to the vastly intelligent ladies who read my column.

His plea? Where ARE you all? He's a bearded pro-Women's Libber is Michael, and he wanted to make a fifty-fifty split production staff for his station . . . as many women as men. But only a few of hundreds of applicants are from girls.

He requires ladies with journalistic, discotheque or radio experience. I promised to help ferret a few out . . .

the father of Brian, Dennis and Carl Wilson, uncle of Mike Love . . . in other words, he gave us the Beach Boys.

He managed the Boys for five years; was a studio slave-driver in his search for recorded perfection; acted as a sort of grizzled mother hen protecting the group.

Just a couple of months ago he saw the boys on the stage. He told one of the roadies: "Tell the boys to sing out more, specially Carl . . . he's not projecting. They're getting good, but people pay to see 'em great. Tell Dennis to keep his hands out of his pockets. But don't let him know the old man said it!"

Hard, but lovable . . . that was Murray Wilson.

Roy's in the dark

ROY ORBISON is reported to be "phasing out" his dark glasses . . . recently he's been showing up on the stage wearing contact lens and light-tinted spectacles. Reason: an eye specialist said that his vision could be damaged by the shades he has been wearing these past ten years or so.

Be a Beatle — easy lessons

A NEW BOOK — Write Your Own Pop Song, by Rolf Harris. It starts with the premise "everyone wants to be a songwriter, or so it seems by the amount of music and lyrics which Rolf gets by every post." So the indefatigable Rolf sat down and provided a few guide-lines . . . ideas, lyrics, rhythms, presentation of manuscripts, recording sessions, agents, rewards. Illustrated by his own

cartoons and so on.

The blurb, however, goes a shade too far when it says: "The book is a must for anyone with aspirations to be another Lennon or McCartney." I promise one and all that John and Paul never read a book about how to write a pop song! Book is published (price £2) by Wolfe Publishing, 10 Earham Street, London, WC2.



Harry meets a Monkee

AN HISTORIC handshake. The bearded and shy Harry Nilsson grasps the mitt of Mickey Dolenz and says: "Thanks Mickey, for doing such a good job with my song Daybreak." It's the song which comes from the film Son Of Dracula, which stars Nilsson and is filmed by Ringo Starr . . . and it's Mickey Dolenz' first MGM release in Britain.

Mickey Dolenz used to be a member of a popular singing-acting group called the . . . what the hell was their name? . . . ah, yes . . . the Monkees.

Phillip Goodhand-Tait

Bringing home a hit!
with

'You Are' and 'Five Flight Walk Up'
his new single released
on 22 June



DJS 278

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THE J5 FIVE PAGE



Meverly Smart,

13 Haydn Ave,
Rusholme,
Manchester 14.

Age: 17.
Fave brother: all five.
Would like to write to anyone
over 15.



Lynn Freedman,

Flat 2 Southall,
Furze Hill,
Kingswood, Surrey.

Age: 15.
Favourite brother: Marlon.
Would like to write to another
friendly J5 fan.



Evette Bromes.

76 Plimsoll Rd.
Finsbury Park,
London.

Age: ?
Fave brother: Jermaine.
Would like to write to another
absolute Jermaine fanatic.



Dorothy Taylor,

100 Stanstead Rd.
Forest Hill SE 23.
London.

Age: 12.
Fave brother: Jermaine.
Would like another J5 fan to
write to.



Annette Clauzelma,

34 Quex Rd.
Kilburn NW 6.
London.

Age: 15.
Fave brother: Jermaine.
Would like a penfriend who is
J5 mad.



Margaret Brown,

22 Gautrey Rd.
Peckham SE 15.
London.

Age: 14.
Fave brother: Jermaine.
Wants another Jermaine fan
to write to.

We're flooded out with mail

by Robin Katz

Dear J5 People,

The London Motown office is being flooded with orange applications. As you may know, Motown is running a contest to send two lucky people to LA to meet some of the Motown people and generally visit the town. Applications are available in either the new J5 album, Gladys Knight and the Pips new 1p or the Temptations new 1p. Due to the flood of mail no one has been able to find Motown's Phil or Gordon for two days now. Bye fellas.

Moving along, in answer to this month's mail: thanks to many of you for your welcome back cards and letters. Of course, I didn't desert you, and now to answer the questions.

Doreen Rigby of Liverpool read that two of the Jackson brothers were involved with police, having been found with stolen goods. Doreen and her friend Sue find the whole thing hard to believe, and offered to send over bail money if needed, and to top matters off, are planning to write a nasty to the Los Angeles Police. Girls, don't panic. From our sources in LA, the boys were questioned by police concerning some of their friends who the police suspected of being involved with some stolen goods. The Jackson brothers (Jackie and Tito) really had nothing to do with their friends' actions and were cleared. Later on, so

were the friends, okay?

"Christine" of Chichester wants to know how to send mail to the boys. Well, many people have asked me for the J5's home address, home phone number and underwear size. I have none. Usually mail sent to the Jacksons ends up being sent to their US mail handlers (I don't know of a fan club there). When the boys were here last year, Record Mirror, Motown and I made an arrangement with them. We collect mail six times a year (on each brother's birthday) and forward it personally to their manager Reggy Wiggins, who gives it to the boys. What they do with it from there is their business but at least you know they get it. Keep your eyes on these pages for a demonstration, as Michael's birthday is next on my list-in August.

Richard Kaye of London wants to know if Michael has been asked to appear in any films and if any of the brothers smoke? All of the brothers have been offered TV and films roles, being that that they live right near Hollywood, but the answer has always been no. The J5 even turned down their own weekly TV show because the time they would have needed to do it would have meant they would have had to cut down on live concerts.

As for smoking, the only brother I ever saw smoking was Tito, during

ing their UK tour. Most of the boys had pretty bad colds, so smoking from most members of the tour party was kept to a minimum.

Way back in February a reader asked if the J5 recorded in foreign languages. The answer is no, but then I wondered how non-English speaking fans understand the J5's songs. Promoter Danny O'Donovan brought back a Japanese copy of Hallelujah Day to show me the colour sleeve with the lyrics written in English and Japanese side by side.

Dik Van Stralen (age 21 of Weimarstraat, The Hague, The Netherlands) explained "Kids buying J5 records here have a tremendous problem because their knowledge of English is insignificant. Lucky for them most Dutch groups compose and record in English because Dutch isn't easy to fit to the music."

At home, Dik ends up translating every J5 record and every copy of RM to his younger brother and sister.

"At first", he writes "I didn't like the Jackson's music at all, but after hearing them over and over again I really dig them too. If any of your fans want to write to someone, I'll be glad to answer."

Last but not least, Robin's personals here: Marlon and Denise, your letter was forwarded as arranged, to Steven Jones of Yorks - I'm



Linda Prosper,

63 Ashly Hse,
Loughborough Rd.
London SW9.

Age: 17.
Fave brother: Jermaine.
Would like to write to a guy
between 18-20 please.



Helen-Marie Lawson,
46 Knightsbridge Way,
Adeyfield,
Hemel Hempstead,
Hertfordshire.

Age: 16.
Favourite brother: Michael.
Would like to write to either a
boy or girl of the same age.



Juliette and Judy,

136 Kier Hardie House,
Hornsey Lane Estate,
London N 19.

Age: both 14.
Fave brother: Michael.
Want to write to other Michael
fanatics.



Denise Hirst,
7 Ashcombe Way,
Rayleigh, Essex.

Age: 13.
Fave brother: Michael.
Would like to write to a tamlra
fan age 13-15 who likes reggae
and dancing.



Pauline Wollaston,
100 Mount Pleasant Rd.
Lewisham SE 13,
London.

Age: 15.
Favourite brother: Jermaine.
Wants to write to another die-
hard J5 fan.



Jackie (15), Maureen (13) and
Yvonne (11) Marriott.
45 Phoenix Ave.
Gedling, Notts.

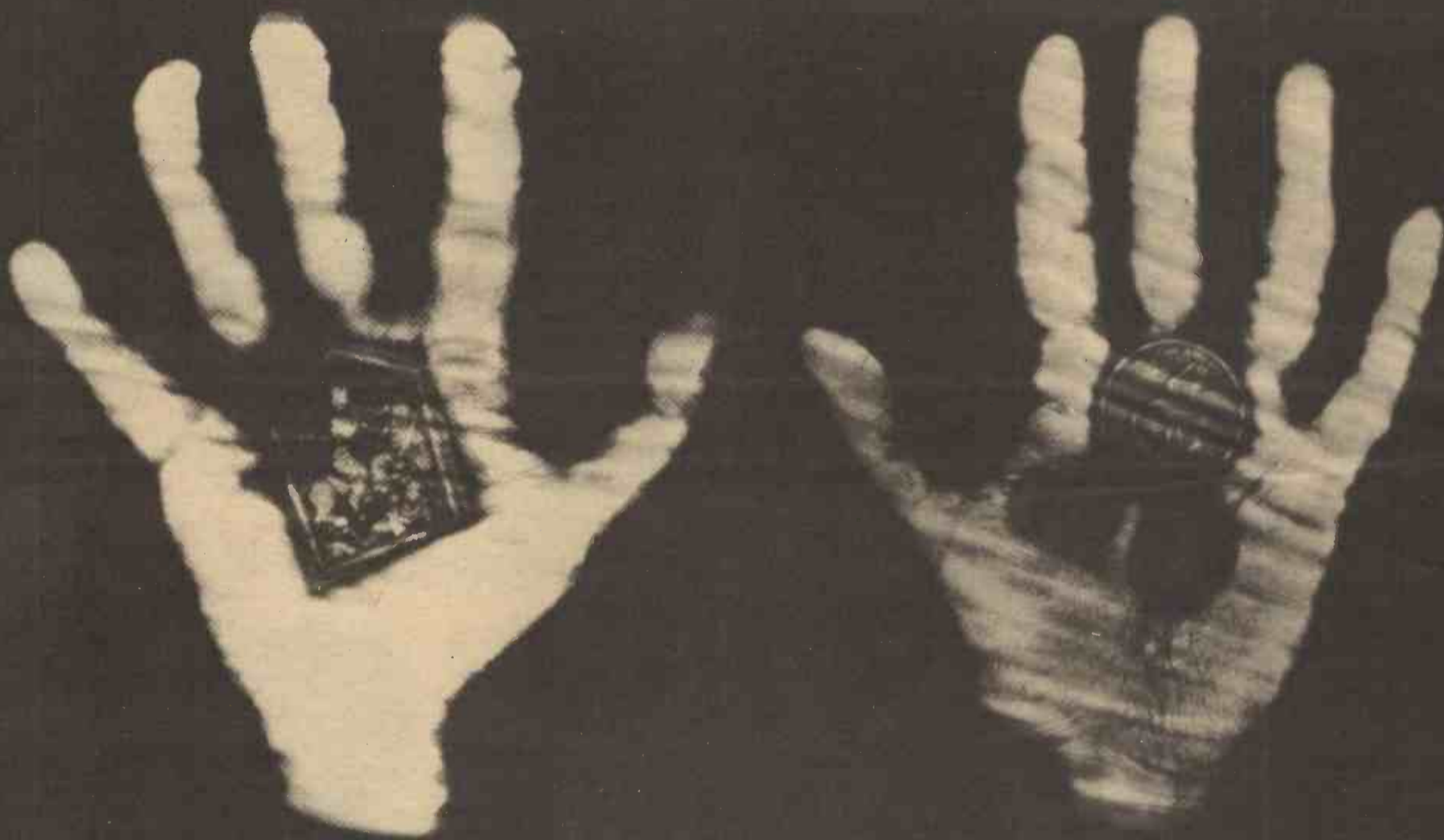
These three ladies write to me almost every week . . . they could be great penpals, and I guarantee (cos I know) that they will write J5 letters and often. If you consider yourself the ultimate J5 fan, try keeping up with any of these girls.

sorry but I never saw any pictures of Diana Ross in the RM office, what did they look like? And to Christine Cole hold on - new news about J5 fan club should be finalized within a month, so hold tight a bit longer.

NEXT WEEK: a lesson in US geography. Get out your maps of the US of A and follow along as I list off where the Jacksons will be, where they'll be playing and when. Stay tuned.
love, Robin.

Albert Hammond
The Free Electric Band
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IT'S very fashionable right now to believe that there's nothing new in rock or pop. Get into 1930's drag, heavy make-up and a little bebop and dig the decadence. That's where it's at.

If you don't like that try some 50's music; drape jacket and grease, or scream a little — join the stampede. But don't DON'T look for any new wave 'cause there ain't one, see?

Rubbish

"What a load of rubbish" — N. Stoads, Wapping. And I agree. Deep down amid London's seething underworld of broken musical dreams, something stirreth. Namely Jonesy.

The band have been around since early 1972 but it's only in the past few months that the present line-up settled and realised the formulae was right.

Psychology

John Jones, an exceptional guitarist by any standards, formed Jonesy with Jimmy Kaleth, who plays Mellotron and electric piano. Brummie, Richard Thomas was drafted in on drums, then John's brother, Gypsy Jones, decided he could offset his study of psychology with a little bass playing, and it seemed the band was complete. But earlier this year Jonesy bumped into Alan Bown, a trumpeter with more gigs under his lip than most, and the band became a five-piece.

"We used to get in each other's way to start with," John explained, "because we



A new sound named JONESY

play in the same sort of way. You could probably call Alan's trumpeting almost a lead guitarist style, so we had to adjust. Fortunately it's really worked out tremendously."

Alan wanted to get away from straight trumpet playing so he wound up his own band and had a lay-off for about a

year. "When I joined Jonesy, I knew John would push me the

way I wanted to go and though it was hard to start with I can listen to Critique, a track on

the new (second) album, and know it's the best thing I have done."

Jonesy's music has been likened to King Crimson but John says that comparison is wide of the mark. Suffice it to say that they believe people who dig Zappa and McLaughlin, will dig them too.

"We do need a hit record

though," says John. "We are not an easy band to get into but I believe we could write a successful single song without compromising ourselves."

In earlier days John did write a couple of monster hits in Australia. He left that country because of the draft and has been through session work and a few bands since.

On a limb

"With Jonesy we have gone out on a limb to be different and if it doesn't work we are the losers, it doesn't matter. We all feel very confident now though and we're all prepared to do anything for the band as long as it isn't just fulfilling a contract. It's true to say bread is a motivation for playing but not the sole reason because there's much more bread for all of us playing outside the band than in it."

Jonesy's first year has been a hard one because they don't play rock or funk but on their recent tour they sensed acceptance in the colleges.

"We're not a heavy band," said John. "Our roots are in McLaughlin and Miles Davis and we want to be subtle. We realise that there are about five gigs in England which can make or break a band and so far it's been good. Even if it doesn't happen it will be a very enjoyable time. We are all that committed."

Organic

Could be some time before Jonesy do make a dent on the present musical miasma, and when they do, they'll probably hightail it to America where such bands are more readily accepted. At the moment though they are still comforting proof that rock music is organic.

RECORDS: First album was No Alternative with Ricochet from it released as Europe's first quadrophonic single. Their latest album is Keeping Up.

Peter Harvey



King of the U.K. castle

JONATHAN KING sat benignly, in shirtsleeves and big smile, behind his large, cluttered desk. He promised to be in good form. "I'm a revolting singer" he said, playing his new album. "I loathe and abominate Radio 1," and "10 cc are going to be an absolute monster." Well, that's not bad for a start, is it?

But regardless of the quality of his voice, Jonathan seems pleased with his new long player, Pandora's Box, which features Mr. K as a singer-songwriter.

"I really enjoyed making this album. I enjoyed

making Johnny Reggae too, but that was different, more mechanical."

If you know your mythology, you will remember that Pandora's Box was full of naughty surprises. Is this an apt title, then?

"It's a very innocent album." Some of the tracks, however, may stir the BBC's moguls to wave their "nogo" signs; Be Gay is tongue in cheek, but very explicit. "S+p+rsh+t" should add about fifteen years on to Mrs. Whitehouse's age, while "Jerk Rhythms" lyrics are omitted from the song sheet as being beyond the bounds of decent taste.

What was going on elsewhere in the UK records empire? — We tore ourselves away from the interesting topic of JK — 10 cc of course. Destined to be the next in-group. Very talented experienced musicians, hitting the charts the second time around. (Remember Hotlegs' Neanderthal Man?) Ricky Wilde and the "marvellously talented" Tina Harvey, and singer-songwriter Del, Terry Dactyl, and Jonathan's own ventures, under all his names, make it likely that they won't have to wait long for the label's second number one hit,

and they've already had four number twos.

Nonetheless, it's Jonathan's style that lays down the tone of UK. The speed with which he makes records, for example. He cuts four 'A' sides, or album tracks, in one session.

"Playing from nine in the morning until six the following morning. My session musicians work tremendously hard for me. They play so well on It's A Tall Order For A Short Guy that an American DJ called me to ask which US soul sessionmen I'd used. I told him that the same musicians played on records he'd consider rubbish."

Who were these musicians, then? Jonathan would only call them "The Superstars of Tomorrow," adding that on his early records he was backed by such unknowns as Jimmy Page and Ginger Baker.

So did Jonathan think the music business was in good shape in England? "It's over the hump, and looking up. When entertainment leads the business, art and creative things can come through."

Maurice Gran



Loudon — stage struck kid

WHEN he's on stage, Loudon Wainwright is the complete extrovert. A hip swinging, head shaking bundle of nerve ends. Imagine my surprise, then, to find Loudon himself to be quiet, subdued and very gentle.

Hiding behind his dark glasses, Loudon was

looking back on an exciting third trip to England (nay, Britain — he made it as far as Glasgow). It had been a good tour. Audiences all over the country had responded to his flashy humour, neo-gauche mannerisms and inspired material.

Loudon, the third of that name, is a singer-songwriter and more. He sings of the bad times, the good times but most of all of the fun to be had drifting in an amused way through a confused world.

Loudon's never had it bad though. "I was born in a good home and materially I always had what I wanted. I was never deprived emotionally either. Maybe that's why the star trip has never had much effect on me," he says.

"I certainly don't relate to myself as a star. I'm just a guy who goes on stage to make people happy and perhaps to make them think a little."

"I can't be bothered maintaining an image. It seems to me that the make-up boys are just trying to hide something. Me, I'm just Loudon."

He certainly looks nothing like a star, on stage or off. Wearing the most "uncool" pair of strides this side of Westminster and with hair so short the next stage would be baldness, his image is more that of the clean-cut all-American kid.

And it was to America that Loudon was looking. The British tour marked the end of a hard year, gigs all across the States and making a third album and a first single, Dead Skunk.

Now it was time to look forward to a long summer at home. His wife Kate is about to produce their first child: "One thing for sure, he ain't going to be Loudon the fourth" and Loudon's plans for the coming months are geared around watching his child through the first stage of growing up.

Loudon has the wisdom to make a great parent, and after all, as he says: "I am the truth, I am the way!"

Roger Greenaway

*'I don't
do much
walking
any
more'*

THE LAST TIME I'd had much of a chat with Marc Bolan was in 1970. He'd talked about this incredible percussionist who turned up for a jam in the Bolans' Ladbroke Grove flat on a great big Triumph motorbike. It was Mickey Finn, who, of course, joined Tyrannosaurus Rex.

Since then, Ride A White Swan and a stream of big hits, and it's all rather different. You don't go round to Marc's place for a cup of tea and an amble around Notting Hill in the sunshine any more; instead there's a big maroon Jaguar saloon parked in a side street waiting to pick you up, and feeling like a Chicago mobster being taken for a ride by the opposition, you set off for a drive through the city in the direction of the Wig and Pen club, a somewhat exclusive hang-out for journalists and lawyers in Fleet Street. Nobody's going to cause any trouble there.

Marc's always been a snappy and startlingly original dresser. He used to be famous for his buckled Mickey Mouse girl's sandals, and if he's hoping for anonymity today, there's no chance. Blue and green sunglasses shroud his eyes and temples in ornate style, a crimson and black cape flows from his shoulders above a black and yellow striped blouse, and of course there's the corkscrew hair, wild as ever, erupting around his head. Hello, Marc. Hi.

At the wheel of the Jaguar is a man with blonder corkscrew hair and mountainous shoulders. Alfie O'Leary, Marc's chauffeur, and as I'm later told by Chris, Marc's press agent, one of the heaviest chaps in London. Sure enough, he's as gentle and friendly as you could ever hope to find, and obviously a man happy in his job.

Marc seems a bit distant, sitting in the front and fidgeting from one track to another on the stereo player, mostly soul pop. We pass Piccadilly Circus. A cinema is showing a science fiction film. "Did you see that? No? It's all right." Marc enjoyed Solaris — a particularly fine Russian film — and talks about the



Groovin' with

recently-released Jimi Hendrix movie he's just seen. Pete Townshend was very good in it, apparently.

*'They
only
manage
to
gasp'*

Marc says he didn't come down in his Rolls today — the black windows don't half get hot in the summer, he laughs. But he's not really free to walk around the streets like you or I. Last week he decided to stop the car by Hyde Park, got out and hadn't gone a hundred yards before the fans descended. "I don't know where they came from" says Chris. "These hundred or so young girls."

"They never seem able to say anything to me more than a gasp", laughs Marc at the weirdness of it all. "Anyway, I don't do much walking these days".

We've gone about a mile without teenyboppers throwing themselves under the large Jaguar wheels; all clear, not so much as a second glance as the car and its famous occupant crawls along the Strand, practically at a standstill with the lunch-time traffic.

There's a large, very black and satanic-looking statue of a dragon as you enter Fleet Street, looming darkly above the taxis. It takes Marc's fancy — "Alfie, could you get it for my living room, please" he laughs. Again, Marc sees the absurdity of the super-rich super-decadent pop star/child of the revolution — do what thou wilt be the whole of the law, as proclaimed The Great Beast himself, 666 Aleister Crowley. (Never heard of 'im. What band's he in? Ed.)

Conversation lapses, and Marc is on the point of nervous exhaustion, says Chris. He hasn't slept for three days, and a photo session with a national daily had to be called off because of the bags under the Bolan eyes. His sense of humour, however, doesn't seem to desert him.

Especially at the sight of a most deferential waiter at the august Wig and Pen club who hoves into view bearing an ice-bucket and a bottle of champagne inside. Well, it keeps the prickly heat at bay, what

So, Marc how's it all going? "First thing is that I'm off to Munich in a couple of days to do some recording can't do it in England any more for tax reasons, you see. No, I don't really understand it either." You're not thinking of doing a Burton and living in Switzerland, then? No.

"But I will be getting some American friends of mine to play on the sessions other than T. Rex —

I'm afraid I can't say who they are, because it's not all fixed up and watertight yet, but you'd know them."

Marc is himself getting around quite a bit, playing on other people's sessions. He's just done some recording with Harry Nilsson and Ringo Starr — who shot the Born To Boogie film — and his guitar playing is, he feels, coming along very well.

There are those who wouldn't take Marc's talents as a musician very seriously, seeing him as a celebrity/personality first, and all the rest way behind. For one thing, he has cultivated the time honoured fashion of using the guitar as a theatrical prop, something to hold on to as well as to play, just like Elvis used to do. But let the sceptics remember that Marc played lead guitar on David Bowie's Prettiest Star single as long ago as 1970, and it was okay.

Marc goes along with the glamorous side of pop, but at the moment he's a



"I am getting better as a musician, though", he says, and tells about his recent experience of jamming on stage with the Electric Light Orchestra at a gig. "In Luton or somewhere", he says.

'All my music is blues or rock'

Taking on a slightly more serious attitude, Marc says that all the music he has ever done — even when he was in John's Children and in the acoustic Tyrannosaurus Rex — has been either resulting from blues or rock and roll. It's always been in the same direction, that same old tradition. But even his rock stuff, I say, has always been . . . flowing. Not very jagged. "What! I think the Groover's pretty jagged.

And when he's at home, he usually wears just plain old denims. How does it feel to be up on stage at enormous concert halls and arenas then . . . a little unreal, a little isolated?

"Not at all", says Marc. "I never feel cut off from the audience, even when I can't see 90 per cent of them in the darkness. As a matter of fact I'm feeling looser these days than I have done for a while."

Things haven't changed

Mr. Bo

little concerned . . . well he wouldn't mind if people saw another side to him. Dressed up to kill for the interview, it sounds a little incongruous for Marc to talk about recognition as a musician.

'I'm getting to be a better musician'

Nonetheless, he does play with a lot of people. Elton John, for example, is a friend who's played on several of Marc's records. He doesn't see much of David Bowie any more though — it's hard, says Marc, when all your friends are spending so much time on the road. They're never at home and you just meet up with them when you can.

much, then? "I think the English market for pop hasn't changed since 1958 anyway", says he. "Basically it's just the same sort of thing that appeals — a good beat and a good melody."

All the dressing of Marc's act and image he treats with a healthy lack of respect, and talks about the film he's had made for The Groover to be shown on Top of the Pops. First of all, he explains, it's superstar Marc striking heroic and magnificently rocky poses. Then the camera follows him as he starts to oaf around and fall over his own feet — "I like it like that", says.

'This image stuff is a bit of a joke'

"Showing both sides of it all. All the heavy image stuff is a bit of a joke."

As for Marc's much-publicised change of direction, he hasn't much to say at the moment. He's been contracted to play the part of an old man — yes, truly — in a film. When pressed he admits that it really is a straight film. He can't say too much yet, but it may well, he says, be a Dickens story.

Does he plan to play any English concerts soon, I ask? With all these American musicians playing with Marc is T. Rex still a stable band? "We'll be doing a tour of the major English halls — all two of them", he laughs, "in October, and we'll be charging low admission prices. Yes, the band is together — it's as stable as any band ever is."

And then, suddenly after we've been sipping champagne for an hour in the sleepy warmth of the club, Marc announces that it's time to go. He has a business meeting. "What we ought to do sometime," he suggests to Alfie, "is dye your hair black and have you doing my interviews for me." Farewell, Marc and Alfie.

I stay talking to Chris Williams for a while, who says that Marc hasn't changed a scrap over the years. All the girls in the office he says, love working with Marc. Never any lording it because of his position. "I think you could put Marc anywhere and he'd still be the same chap. Most of our clients are musicians first and last, but Marc is his own manager. He's one of the few I could see being exactly the same person in a pin-stripe suit, jeans or glitter. It's a pleasure to have anything to do with him."

MARC BOLAN was talking to Rick Sanders

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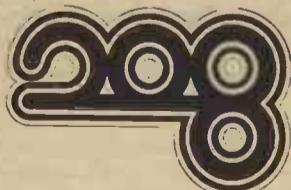
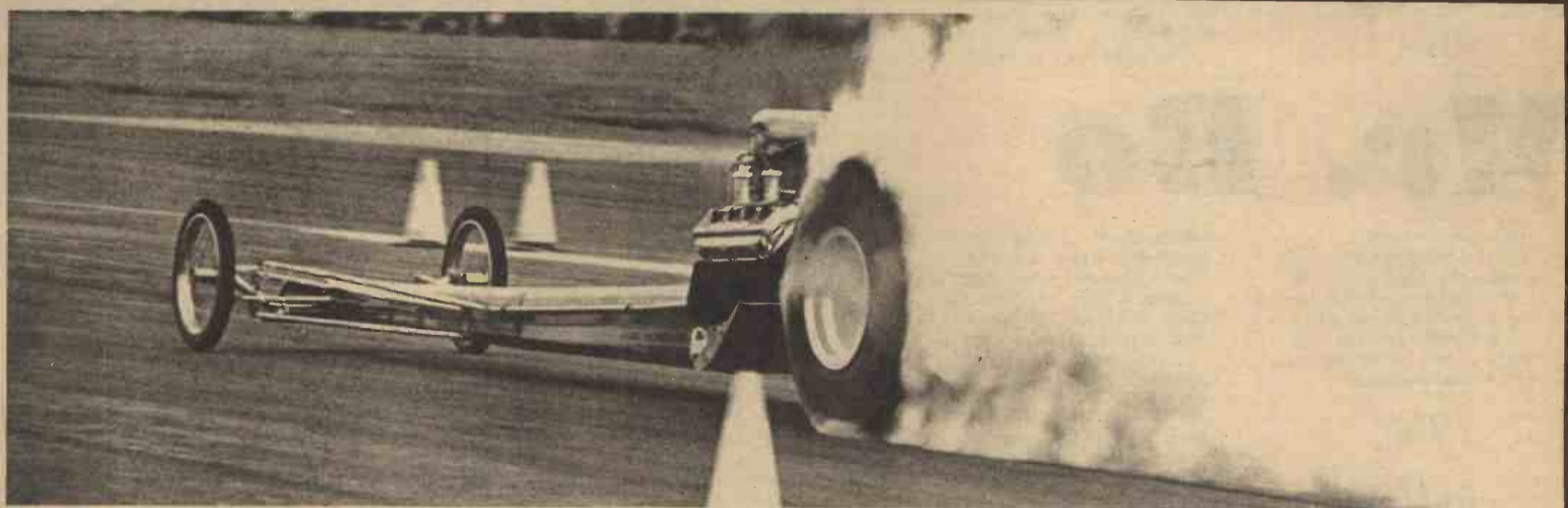
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THE ONLY TEAM IN RADIO

Marmalade are back spreading good wishes

LONG TIME since the last Marmalade single — fifteen months to be precise. And there have been changes in the Marmalade camp since then.

The last single was Radancer. It touched the top of the British charts. Marmalade hope to do the same with their brand new one, The Wishing Well. Dean Ford wrote it nearly ten months ago and the band have been waiting for the right moment to record and release for some time.

Rethink

The changes have held things up. Marmalade explained, "Pat Fairley left to handle our music interests; Hugh Nicholson left and Mike Japp has come in on lead guitar. So we've been a four-piece band for the past year and have been rethinking our music."

The Wishing Well heralds not only the first attempt to tell the public about a "new musical direction" but the start of

life for Marmalade with a different record company, in this case EMI.

Recall past Marmalade for a moment — the band came from Glasgow to London at the beginning of 1967. Their name at the time was Dean Ford and the Gaylords. They as-

by
Tony Jasper

sumed the title of Marmalade in 1968 and recorded on CBS the single, I See The Rain. Lovely Things followed, then Wait For Me Marianne. The big hit came with the Beatle number Obla Di Obla Da.

1970 saw a Marmalade move to Decca. Dean and current solo success, Junior Campbell, wrote Reflections Of My Life. It had fantastic success in the States. The next two singles were Rainbow and

My Little One. At this point Junior left to pursue his own career.

Hugh Nicholson joined and wrote Cousin Norman. Then Marmalade assailed the record world with Back On The Road and with Duggie Henderson on drums cut the last single, Radancer.

What do the current Marmalade feel about the future?

Marmalade answered, "We've had some problems in recent times but there's tremendous confidence in the future. It sounds rather hackneyed to say this but it's true — we do enjoy our music and that makes a lot of difference to groups when certain things no longer seem to come together."

Quality

"Our new single is released because we feel it has quality. We could record something which would go right up there to the top but what's the point in releasing any old rubbish?"



"And running with the single for our present faith in the future is enthusiasm over our next album. We're laying down a complete set of new tracks, no-re-hashes."

"We're recording in The Barn which is somewhere down in Kent. You can go and live there and we should be there for about three weeks."

"Since we've been off the scene alterations and

improvements have been made to our sound system. We're breaking into the college circuit pretty soon."

Any group has to assess the current scene in terms of their own chances. Marmalade enjoy some of the current scene but had some strong words about certain aspects, "We can't believe someone like Suzi Quatro can be on £1,000,

maybe it's just a story. Her stuff is a lot of publicity, flash and all that."

"Anyway, we've been to the top and we hope to again with good material."

They say The Wishing Well is good quality. Now they wait the verdict of the record-buying public, but in any case, Marmalade are back again. It doesn't seem like fifteen months though, does it?

around the country

tony byworth

New releases by England's country men

THREE top British artists and their current albums together with a pot-pourri of news items provide the framework of this week's Around The Country column.

It's been a varied musical journey since Billboard / Record Mirror Award winner Bryan Chalker was first seen entertaining folk club audiences with his more ethnic styled renditions of traditional numbers in the mid-sixties and, when listening to his latest album — entitled simply "Bryan Chalker" (Chapter One CMS 1017) — one can't help wondering, at times, whether it is the same person!

The album treads a wide musical spectrum and its success lies not only in a well balanced selection of material but also in Bryan's liberal use of varied instruments and Les Read's imaginative production. On hand you'll still find some traditional numbers, including the artist's personal reworking of Lorena now called The Soldier's Love Song, but there's also modern material by such esteemed writers as Kristofferson and Shel Silverstein and a quick trip into contemporary realms with a great fun version of Mimi Farina's Pack Up Your Sorrows.

Dave Travis is another artist whose reputation is not limited to one kind of audience and for many years has been playing regular dates at many rock centres throughout the British Isles and Europe. His album "High On Life" (Spark SRLM 104) fits neatly into the country/country-rock format.

"My kind of rock" Dave is quick to mention, "is the rockabilly kind rather than the city rock variety of such artists as Fats Domino and Little Richard."

"High On Life", which also features his back-up group the Bad River Band, provides proof of Dave



Award winner Bryan Chalker

Travis' versatility. He also produced, presents some interesting arrangements and, alongside such rarely recorded items as I Started World War One and Go On Home, you'll find that he carries writer's credits on three of the fourteen tracks.

"The Grand Ole Opry's Newest Star" (Country 615-310) is Tex Withers' long overdue successor to his fast selling album released over three years ago on Avenue. The new release, however, has the added distinction of having half the tracks recorded in Nashville and gives full rein to the artist's distinctive styling on a number of new songs. His expressive voice comes over particularly well on I'm Getting Ready To Die, Sixty Five And Over and, of course, the much requested These Hands.

Tex was the centre of another kind of celebration recently when he and his longtime girl friend Jan, who has often been seen accompanying him at gigs, were married at Hemel Hempstead. Most of the arrangements were handled by the town's Adeyfield Country Music Club, of which he is honorary president.

Stopover

Making a brief British stopover following their recent German tour are Tompall and the Glaser Brothers who, earlier this year at Wembley, collected the Billboard / Record Mirror Award as Top U. S. Vocal Group. Their only appearance in the British Isles is scheduled next Sunday (July 1) at the Civic Hall, Chelmsford.

However, if you miss the group on this occasion, you can still catch up with them via their latest album release "Great Hits From 2 Decades" (Polydor 2460 196). As the title suggests it's a collection of best sellers — not only their own — and, complete with modern instrumentation from their Nashville Studio Band, the ultra smooth styled vocal outfit work their way through such titles as Loving Her Was Easier, Homeward Bound, and A Girl Like You.

News in Brief

Radio 2's "Up Country" moves from Saturday lunch-time and can now be heard on Wednesday evenings at 8.00 . . . "Country Club", the replacement show for "Country Style", takes to the air next Thursday (July 5) with Wally Whyton at the helm. A feature on Wally is scheduled for next week's Around the Country column . . . North London's Merryhills Club can now be found at Hendon Way Hotel, and amongst the acts booked for the forthcoming weeks are Nashville County (July 3), Barrett Brothers (10), Muskrats (17), Wild Bunch (24) and Redwood (31).

Record Mirror Award winners The Barrett Brothers can also be seen topping the bill at a special Country Music Concert at Palmers Green's Intimate Theatre on Sunday, July 1. Also appearing are Ann and Ray Brett and Pete Stanley and Roger Knowles.

"Daffy" Don Allen's "Country Jamboree" on Radio North Sea International has had a time change. It can now be heard on Saturday evenings from 10.00 - Midnight . . . "Daffy" Don will also be making an "on shore" appearance when he introduces The Hillsiders at the Liverpool Show on Thursday, July 19.

Stevenage's Lucarno Ballroom starts a regular series of country music shows on July 3 with acts Cedar County Boys and Bacchus Country Sounds.

U.S. news

eliot tiegel

In memory of Janis — a new album

JANIS Joplin, one of the first rock stars to die through drug abuse — and drugs are a topic which have become very hot in the States, with the federal government probing their usage in the record industry — will be the subject of a greatest hits LP. Columbia, which is a company suspected of providing drugs to its artists and others, also plans to release a double LP by Spirit. This compendium will be comprised of their first LP Spirit and their third effort, Clear.

Blood, Sweat and Tear's new LP is No Sweat, while former lead David Clayton-Thomas' debut LP is simply his name and features his fine voice doing some mellow soundings songs, but all fortunately tinged with a blues feeling.

Mike Bloomfield, who

just cut an LP with Dr. John and John Hammond Jr. (which isn't really that good artistically), is heading back on the solo recording trail . . . there will be over 44 concerts this summer in New York City, sponsored by a beer company, which each year books the cream of the pop, soul and jazz fields. The suds company has been sponsoring summer shows for eight years — which is one way of setting up young customers.

Hot Tuna and fiddle player Papa John Creach will record their second LP together this summer . . . hot sessions guitarist Danny Kortchmar, known to musicians as Kootch, has his first solo LP out on Warner Bros. He's played with James Taylor and Carole King, and has been part of the Los Angeles rhythm sec-

tion called the Section which consists of Lee Sklar, Craig Doerge and Russ Kunkel. . . . Dave Greenslade, formerly the pianist with Colosseum, makes the solo circuit via Greenslade, his debut LP on Warner Bros. also Don Nix is producing John Mayall's next LP . . . Commander Cody and his Lost Plant Airmen will Planet coming to Europe later in the summer.

There have been a whole bunch of singles and albums released all centering around the song Soul Makoosa — originally recorded in France by Manu Dibando. A New York black radio station began playing a copy and the race was on by a host of record companies to buy the master and / or create their own African / soul / rock band. Many did, but the hit version seems to be by a New York studio group called Afrique on Mainstream.

Chicago will star in its own ABC-TV special Chicago: High in the Rockies on July 17. The show was videotaped at various locations in the state of Colorado and at producer James Guercio's ranch.

Aretha Franklin's new LP, Hey Now Hey, has Billy Preston on organ and several noted jazzmen. She sings songs by sister Carolyn, Bobby Womack and James Moody and Quincy Jones is the production master.

Atlantic Records, which is celebrating its 25th anniversary this year, will have a two LP set encompassing some of its r & b hits, including Tweedle Dee by Laverh Baker, Green Onions by Booker T. and the MG's, What'd I

Say by Ray Charles, A Natural Woman by Aretha Franklin, One Mint Julip by the Clovers, Yakety Yak by the Coasters, Dock of the Bay by Otis Redding plus many, many more.

Sly Stone's first single and LP in over one year, hit the national best selling charts at the same time, indicating that Sly's fans are very much aware of his music and are waiting, . . . Humble Pie headlines a rock concert at the new Waterford Park outdoor amphitheatre July 8 in Chester, West, Virginia. Other acts include the J. Geils Band, Black Oak Arkansas and Frampton's Camel.

John Speedy Keen, whose first LP, Previous Convictions, has just been released, is being lined up to tour with The Who in September. John's next LP will reunite him with his band, Speedy and the Cadets. . . . Carlos Santana and John McLaughlin of the Mahavishnu Orchestra, have teamed for the first duo LP together. Carlos recently became initiated



into the Indian spiritual group of which McLaughlin is a member. The LP is labelled Love, Devotion, Surrender.

Estus is a rock band from the town of Marshall, Missouri. Columbia Records, which distributes the band, claims that their LP is piped into schools via public address systems as a sort of "aren't we proud of our local lads" favor.

Eight years ago Dobie Gray recorded The In Crowd and it was his first hit. Now he's back on the trail after several years of inactivity. His current LP is Drift Away, which states just what happened.

Bobby Womack's single Harry Hippie has become a gold record. Bobby, in the role of producer, is working with a group called the Valentinos.



Stateside singles

BOBBY WOMACK: Nobody Wants You When You're Down And Out (UA). Possibly the last time that this old song was given an R&B treatment was as the adventurous B-side of the Hesitations' 1968 "The Impossible Dream". It now gets a slinky sensuous bass-driven slow reading in Bobby's inimitable hoarsely screaming Gospel-ish derivation of the Marvin Gaye sound, a style with which Womack has become progressively more popular amongst an ever-widening audience with each new LP release. Following "Communication", "Understanding" and the shared soundtrack, "Across 110th Street" (all of which are available here), his latest US hit album from whence comes this hitsingle is "Facts Of Life". Do give him a listen.

S.O.U.L.: This Time Around (Musicor). Standing for "Sounds Of Unity And Love", S.O.U.L. are one of those modern R&B groups who draw on many influences, not unlike such as War, Bobby Womack, Stevie Wonder and Marvin Gaye. This, their lat-

est R&B hit, is particularly reminiscent of the latter's "What's Going On", in fact, and is a very pretty amalgamation of cool lead, chunkily schlerping rhythm, tootling flute and underlying melodic chords created by the ethereal wordless harmonies of the group. A lovely record, even if not entirely original.

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

THE MONTCLAIRS: Prelude To A Heartbreak (Paula). Are these the "Happy Feet Time" Montclairs? Their first R&B hit for years, this Oliver Sain co-production is a wailing slowie which starts with a muttered rap over a sexily soaring sax before the lead

singer emotionally swoops through the lush strings, sax and group backing. Old-fashioned and smoochy in sound, it's almost a throw-back to the late '60's.

BILL WITHERS: Friend Of Mine (Sussex). I don't normally go for Bill Withers, but I'm all in favour of this lovely Stevie Wonder-ish smooth lilt from his "Live" LP set. The melody is breath-taking and the tempo is creamily clomping, sweetened by strings and spiced by wah-wah. With the gradual introduction of an intensified rhythm and some vocal group support, by the end it's jumping!

DON COVAY: I Was Checkin' Out, She Was Checkin' In (Mercury). Don's latest R&B Chart entry coincides with his taking an A&R post at Phonogram. The hit is a hurtin' slowie, the title of which tells much of the story: as he was checkin' out of the motel with his woman, he saw his old lady and another man checkin' in! So, who's makin' love . . .

U.S. CHARTS

singles

albums

1	5	GIVE ME LOVE (Give Me Peace On Earth) George Harrison	Apple	1	1	GEORGE HARRISON Living In The Material World	Apple
2	1	MY LOVE Paul McCartney & Wings	Apple	2	2	PAUL McCARTNEY & WINGS Red Rose Speedway	Apple
3	4	WILL IT GO ROUND IN CIRCLES Billy Preston	A&M	3	4	PAUL SIMON There Goes Rhym'n' Simon	Columbia
4	3	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White	20th Century	4	3	LED ZEPPELIN Houses of the Holy	Atlantic
5	7	KODACHROME Paul Simon	Columbia	5	7	PINK FLOYD The Dark Side of the Moon	Harvest
6	6	PILLOW TALK Sylvia	Vibration	6	5	BEATLES 1967-1970	Apple
7	2	PLAYGROUND IN MY MIND Clint Holmes	Epic	7	18	CARPENTERS Now & Then	A&M
8	9	LONG TRAIN RUNNING Doobie Brothers	Warner Brothers	8	8	DEEP PURPLE Made in Japan	Warner Brothers
9	10	RIGHT PLACE, WRONG TIME Dr. John	Atco	9	9	EDGAR WINTER GROUP They Only Come Out at Night	Epic
10	11	SHAMBALA Three Dog Night	Dunhill	10	10	AL GREEN Call Me	Hi
11	12	ONE OF A KIND (Love Affair) Spinners	Atlantic	11	14	DOOBIE BROTHERS The Captain & Me	Warner Brothers
12	14	BAD, BAD LEROY BROWN Jim Croce	ABC	12	6	SEALS & CROFTS Diamond Girl	Warner Brothers
13	16	YESTERDAY ONCE MORE Carpenters	A&M	13	11	BEATLES 1962-1966	Apple
14	15	NATURAL HIGH Bloodstone	London	14	15	ISAAC HAYES Live at the Sahara Tahoe	Enterprise
15	8	DANIEL Elton John	MCA	15	12	YES Yessongs	Atlantic
16	13	FRANKENSTEIN Edgar Winter Group	Epic	16	13	J. GEILS BAND Bloodshot	Atlantic
17	20	SMOKE ON THE WATER Deep Purple	Warner Bros	17	43	CAROLE KING Fantasy	Ode
18	21	BOOGIE WOOGIE BUGLE BOY Bette Midler	Atlantic	18	16	BARRY WHITE I've Got So Much To Give	20th Century
19	17	I'M DOING FINE NOW New York City	Chelsea	19	19	BREAD The Best Of	Elektra
20	28	BEHIND CLOSED DOORS-Charlie Rich	Epic	20	17	DAVID BOWIE Aladdin Sane	RCA
21	29	DIAMOND GIRL Seals & Crofts	Warner Brothers	21	28	DEEP PURPLE Machine Head	Warner Bros
22	24	DADDY COULD I SWEAR I DECLARE Gladys Knight & the Pips	Soul	22	20	ALICE COOPER Billion Dollar Babies	Warner Brothers
23	23	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylistics	Avco	23	22	ELTON JOHN Don't Shoot Me I'm Only the Piano Player	MCA
24	27	SO VERY HARD TO GO Tower of Power	Warner Brothers	24	24	DR. JOHN In the Right Place	Atco
25	18	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE Dawn featuring Tony Orlando	Bell	25	23	SPINNERS	Atlantic
26	33	MONEY Pink Floyd	Harvest	26	21	FOCUS Moving Waves	Sire
27	22	DRIFT AWAY Dobie Gray	Decca	27	25	JEFF BECK, TIM BOGERT & CARMINE APPICE	Epic
28	40	DOIN' IT TO DEATH Fred Wesley & the J. B.'s	People	28	29	STEVIE WONDER Talking Book	Tamla
29	31	AND I LOVE YOU SO Perry Como	RCA	29	27	JOHNNY WINTER Still Alive & Well	Columbia
30	30	GIVE IT TO ME J. Geils Band	Atlantic	30	31	RICK WAKEMAN The Six Wives of Henry VIII	A&M
31	43	MONSTER MASH Bobby (Boris) Pickett & the Crypt Kickers	Parrot	31	30	ELVIS PRESLEY Aloha From Hawaii Via Satellite	RCA
32	49	MISDEMEANOR Foster Sylvers	Pride	32	40	CURTIS MAYFIELD Back to the World	Curtom
33	25	WILDFLOWER Skylark	Capitol	33	26	STEPHEN STILLS & MANASSAS Down The Road	Atlantic
34	38	GIVE YOUR BABY A STANDING OVATION Dells	Cadet	34	32	CABARET Soundtrack	ABC
35	36	LET'S PRETEND Raspberries	Capitol	35	60	JOHN DENVER Farewell Andromeda	RCA
36	39	SATIN SHEETS Jeanne Pruett	MCA	36	33	MANDRILL Composite Truth	Polydor
37	19	HOCUS POCUS Focus	Sire	37	35	FOCUS 3	Sire
38	34	NO MORE MR. NICE GUY Alice Cooper	Warner Brothers	38	38	URIAH HEPP Live	Mercury
39	57	I'LL ALWAYS LOVE MY MAMA Intruders	Gamble	39	45	BILLY PRESTON Music Is My Life	A&M
40	45	TIME TO GET DOWN O'Jays	International	40	47	BLOODSTONE Natural High	London
41	26	LEAVING ME Independents	Wand	41	42	EAGLES Desperado	Asylum
42	32	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder	Tamla	42	64	PERRY COMO And I Love You So	RCA
43	53	HEY YOU! GET OFF MY MOUNTAIN Dramatics	Volt	43	36	TEMPTATIONS Masterpiece	Gordy
44	58	TOUCH ME IN THE MORNING Diana Ross	Motown	44	37	DAWN featuring Tony Orlando Tunenweaving	Bell
45	51	PLASTIC MAN Temptations	Gordy	45	41	SHA NA NA The Golden Age of Rock N' Roll	Kama Sutra
46	47	SWAMP WITCH Jim Stafford	MGM	46	50	DONALD BYRD Black Byrd	Blue Note
47	35	STUCK IN THE MIDDLE WITH YOU Stealers Wheel	A&M	47	52	ROGER DALTRY Daltrey	Track
48	55	GOIN' HOME Osmonds	MGM	48	44	WAR The World Is a Ghetto	United Artists
49	44	BACK WHEN MY HAIR WAS SHORT Gunhill Road	Kama Sutra	49	68	EARTH, WIND & FIRE Head to the Sky	Columbia
50	54	WHY ME Kris Kristofferson	Monument	50	48	GLADYS KNIGHT & THE PIPS Neither One Of Us	Soul

REGGAE SPECIAL

The uncrowned king of Reggae

THIS is Brutus Crombie speaking. I go doolally for West Indian reggae music. It shoots me into orbit when I'm down, and propels me even higher when I'm feeling fine. I am most pleased and delighted to be compiling this supplement, partly because I really dig the music and partly because in 1973, I shall have been a hobnail-booted reggae freak for four years myself. It is, therefore, very important to me to advise any Non-Believers to look around any club or ballroom—that is, any place where the resident disc jockey spins a wide selection of popular records (A good example is Mick Tee at Margate's Dreamland Ballroom). Pick out any young pop fan, and it is certain they will know that Reggae — the music with a beat that is almost hypnotic in its regularity — stems from Jamaica. However, I think I should explain to young RM readers that when Ska began in the early-

'60's, the general British public, as well as the critics, put it down as a lot of trashy noise. Then the music went into its "Bluebeat" stage, then to "Rock steady," and finally into its present highly successful "Reggae" form.

The current Reggae Boom poses a problem. It is this: which artist or group leads the field? There are several artists who I would personally recommend. Bob Marley is one. Judge Dread is another. So is Dandy Livingstone. Desmond Dekker is another. The Pioneers? They would be excellent. However, one of their problems is that they have not got a hit record at the moment. But right now is the time for me to do some work. So I'm going to type as fast as I can, writing about Reggae's Big Twelve in this 4-page special supplement.



SINGER - SONGWRITER Dandy Livingstone, real name Robert Thompson, was born in Jamaica: he grew up in Kingston Town. His friends still live there: he goes back to visit them at least four times each year. But he was educated in Britain, and his personal and professional ambition is to become a successful record producer with a string of his records. And in the colourful, competitive world of reggae, Dandy Livingstone now rates high in the popularity stakes (Judge Dread, Desmond Dekker, and the Pioneers lead, with Greyhound, Bruce Ruffin, Nicky Thomas, and Bob Marley not far behind). Dandy's fans are what the soft-spoken performer-producer calls 'kids who love to dance to music.' He says: "Reggae is what the youngsters want, on record and in the ballrooms and clubs." Influences? I like to listen to all forms of music — R&B or Rock 'N' Roll, or anything — because I simply love all music. It's not difficult to see why

West Indian music is now sailing high in the popularity ratings: its so unpretentious.

Dandy Livingstone, the uncrowned king of sweet reggae, has been around quite a few years, singing initially with Tito Simon ("Sugar & Dandy") and then Audrey, interspersed with solo engagements and records. He has always been at his best on relaxed, commercial songs, not only his recent Suzanne Beware Of The Devil and Big City (Horse), for example, but also numbers like Come On Home, Touch Of Poison, and Here I Go Again, once available on the classic Dandy LP, Your Musical Doctor (Downtown). It was Dandy who, on a tour with Tony Tribe some years ago, told him that skin-head audiences would give him a bigger reception if he wore boots and braces for his stage act. It worked out: Tony was accepted by the then Ben Sherman Boys, and his record, Red Red Wine, produced by Dandy, shot into the national charts.



Tito has a bright future

A LOT of Jamaicans sing reggae; Tito Simon, born Keith Foster, is no exception, but he sure as heck does it a lot better than most. And being born and raised in St. Mary, Highgate, Jamaica, the singer-songwriter, like so many Jamaican performers, acquired his style and love of singing in the church and from records by R&B artists such as Fats Domino and Larry Williams. During High School he was the lead soloist in the school choir and also its student director. His family was quite well known in Jamaican music circles. "My father was a professional singer in the non-pop field, but it was my mother, not herself a singer, who made me practise and encouraged me." But during those early years he had ambitions to be an engineer, and studied for a while at the Chester Vale Training Centre, accounting in part for his wide knowledge of engines.

In 1961, he came to Britain and teamed up with Dandy Livingstone, who was to become the "other half" of the vocal duo, Sugar & Dandy. For a short while they performed and recorded together (Let's Ska, Only Heaven Knows, etc) prior to pursuing solo careers. Tito has had a full and varied career, singing soul, bluebeat, and reggae in ballrooms and clubs in London, and up and down the country, and he is also well known in Europe. He has made recordings with Carnival, Sue (King Without A Throne), CBS (the Vowel — produced by Mickey Dillon), and Trojan (Build It Up). Tito's personal philosophy is one of tolerance and belief in the ability, good works, and independence of man (which includes women too). His optimism is contagious; the road is clear, the Simon engine is firing on all cylinders, and great things lie just around the bend.

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A bundle of talent from Micky Thomas

HE'S tall, dark and handsome. He's Nicky Thomas from Portland, Jamaica. Nicky, who now lives in South London, has been making records for about four or five years. It was 1970 — the year of the first skinhead — that Nicky, then 22, came to Britain to promote his hit single Love Of The Common People. But Nicky has been singing almost from the day he was born, in Portland, Jamaica, on May 31st, 1948. He quit school at 16 for a variety of jobs, including labouring, bottling beer, and driving a petrol tanker. During his free time he sang around wherever he could find an opportunity to get on stage at youth clubs, local colleges, anywhere where there was an audience. He became good friends with promoter Derrick Harriot, who recorded Nicky singing Run Mr Nigel, Run. The record was a minor success in the West Indies. From then on Nicky was in the pop business with a burning determination to make it to the top, to avoid having to spend his life holding down uninteresting nine-to-five jobs.

Nicky Thomas (better known in reggae circles as "Naughty Nicky") is an exciting, exuberant performer, a fanatical collector of soul records, especially records by James Brown, and — when he's in the right mood — a talented performer capable of



bringing his female fans to the point of ecstasy! "Tell me," said a young journalist, hoping to learn the secret of Nicky's power over his audiences, "what is the last thing you do before you go on stage? Sing in front of the mirror? Or do you limber up with a spot of fancy footwork?" "No, nothing like that, man," replied Nicky with a big ear-to-ear smile. "I just look to see if my trousers are zipped up in front!" Nicky likes to drink in pubs, dance in discotheques, and enjoys going to night-clubs as often as he can, preferring 'soul' food to straight food. His personal and professional ambition is to become a full-time entertainer, as a single artist, with a band, with a group, with an orchestra. Nicky Thomas is a talent and is bound to be around for quite a while.

Exciting harmony from The Marvels

THE MARVELS, "Britain's Answer To The Temptations," are one group everyone has heard of. Their two chart hits (Keep On Searching and Don't Play That Song) have ensured that. Even before those while-back successes, The Marvels were a top attraction. But it all started when former drummer Alex Hinds, nicknamed 'Dimples,' and bongo player Eddie Smith, who had been working as a session musician, got together over a few drinks and decided to cut a "demo" disc (Dimples & Eddie) together. It was an event for which we should continue to give undying thanks. Nell, the cute-looking chick who later became Mrs. Alex Hinds, joined them and they became The Marvels. They are well known in Northern cabaret clubs, especially the Top Hat, Spennymoor, and the Senate Club, Peterlee. They are frequently heard on BBC radio, and their TV performances include backing Dandy Livingstone on BBC's top Of The Pops. They have made recordings with HMV, EMI, Columbia, and Pama, prior to joining Trojan Records.

It may show less forcefully on their records (Sail Away, Some Day We'll Be Together, Don't Let Her Take Your Love From Me, Rock Steady, and Then He Kissed Me) but live The Marvels are much more than three competent vocalists. Their incredible vocal



skill means they can perform stage gymnastics — such as jumping around, doing cartwheels, and somersaulting into the audience — and not lose their exciting vocal harmony.

The Marvels' repertoire con-

sists of reggae, rock-n-roll, soul — you name it, and the Marvels can show you how its done. They are the Marvels, who create excitement wherever they play and give ballroom and cabaret audiences the urge to get up and "shake

their things!" The Marvels are a sound . . . the sound created by a unique blending of three fine talents in their own right into that something extra that means excitement and success in record sales and box office.

Another Canadian tour for Byron Lee

THIS summer Byron Lee tours for the umpteenth time in Canada, and hopes — commitments permitting — to tour the United States of America. Band-leader-businessman Byron Lee, nicknamed "King Of The Caribbean," has been an important part of the Jamaican music scene for many years. He became even better known when he started Dynamic Sounds Recording Company — formerly West Indies Records — with a staff of ten people, including his wife Sheila, and commenced operations in 1969. He soon got together a distinguished panel of administrators, including such staff executives as financial genius Cecil Warren (Vice-President & Financial Controller); sales Tommy Cowan, (who was previously with Duke Reid's Treasure Isle Records and Federal Recording, before joining the Dynamic Sounds



team); and Neville Lee (General Manager), who got on with the job of hiring and training a staff of young record company people.

Byron Lee & the Dragonaires, Jamaica and the Caribbean's Number One Band, is very well known in this country. They are, of course, Jamaican, and have been playing all types of music since their inception almost a

decade ago. For the past few years they have been successfully touring Jamaica, Canada, and the United States, and have worked many times with such notables, among others, as Ben E. King, Sam Cooke, and Brook Benton. Two to four singers have always been an important part of the Dragonaires, and are featured along with extensive brass, organ, percussion, and guitar sections with Byron Lee playing bass guitar. Try to describe Byron Lee & the Dragonaires and you are likely to come up with such phrases as impeccably cool, emotionally controlled, ultimately satisfying, and others generally more descriptive of a symphony orchestra than a fully-fledged reggae band. Byron Lee now has his own label in Britain. It is called Dragon Records and helmed by ex-Trojan Records' executive Graham Walker.

Bruce a dedicated individual

BORN in Kingston, Jamaica, Bruce Ruffin, real name Bernard Downer, remained in its environs throughout his student years, including two years in college, where he trained to be a dental technician. But the question of what to do for a living never troubled Bruce. For him, the decision was immediate: become a singer. He had lost interest in training to be a dental mechanic, anyway, and decided to hit the road as a professional singer. He is an avid fan of Stevie Wonder, and used this influence to pattern his early style. And from the response to his records, like Love Is Not A Gamble, One Big Happy Family, Coming On Strong, and Tickle Me, Bruce has been very successful. Besides being single, age 26, and a fully-trained dental technician, Bruce devoted the last two years of his young life to working in Europe, and untold hours at the piano writing songs for himself and other artists.

A true evaluation of Bruce Ruffin is that he is a dedicated individual who will spend as much of himself as is needed to reach his desired goal. He has been known to go for days working on just one line of a song that he is writing. Today, the dynamic personality of Bruce Ruffin, alias "Mr True Soul," is harnessed to make recordings for the highly successful Bruce White-Tony Cousins "Rhino" label. His biggest hits to date have been Rain and Mad About You, and although he hasn't had any other chart clicks, one feels this very talented singer-songwriter will achieve further success in the not too distant future.



REGGAE GO STEADY VOL. 2

<p>DESMOND DEKKER Beware SCRATCH THE UPSETTER Caveman Skank BRUCE RUFFIN Crazy People THE PYRAMIDS Mosquito Bite CREOLE ALLSTARS Geronimo THE ACES Be My Baby SRNN 7002</p>	<p>DAVE COLLINS Ride Your Pony BRUCE RUFFIN Coming On Strong WINSTRON FRANCIS * Blue Moon THE CHEQUERS Everyday COLIN DAVID Keep On Trying DESMOND DEKKER Mother Nature</p>
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*Winston Francis' new single "Knock On My Door" — RNO 116 — is available NOW.

All action from The Pioneers

IF YOU think reggae groups are value for money entertainment — and if you like dancing and leaping around on the dance-floor — then, chances are, you've seen and enjoyed the Pioneers many times. Their hectic-paced stage act in ballrooms and clubs is always the same — fast, frantic, and fantastic! But it all began on a warm Jamaica afternoon as three session musicians — Sidney Crooks, 28, Jackle (Loren) Robinson, 22, and George Dekker, 27 — sat on the beach under a swaying palm tree. They had all been quietly drinking Red Stripe lager and throwing stones at the sea until, to break the silence, someone said: "I think we should form a group and pioneer West Indian music in Britain". Glancing at his two lager-swigging companions, Jackie Robinson replied in his jovially happy manner, "Yeh — I think we should get two

more guys and call ourselves the Mighty Pioneers". And those few words spawned the naming and launching of a successful reggae group. So from their formation, as a five-piece band, led by handsome Sidney Crooks, and called the



Mighty Pioneers, at that time eminating the sounds of a hoarse-equals)emotion soul group, the Pioneers eventually dropped two members and the word 'mighty', before leaving the sunshine of Jamaica to work in Britain.

That was in 1969 and since that time they have worked virtually all over the country, topping bills at several Northern night-clubs and have worked practically every major ballroom in England, Wales, and Scotland. In 1973, The Pioneers, three fabulous artist now singing At The Discotheque on Trojan Records, have become known as the best dressed and most professional reggae band in the land. Their exciting stage act includes everything from Poor Rameses, Let Your Yeah Be Yeah, Roll Muddy River, to Papa Was a Rolling Stone. They can please and excite any audience with their extensive repertoire and six changes of stage clothes. The pioneers are out front — way out front — with an all-action act that has enough ZAP! ZOWIE! and SPLAT! to satisfy the most demanding reggae fanatic.

Judge Dread a human cannonball

JUDGE DREAD, man, I have the greatest respect for this human equivalent of King Kong. Alex "Judge Dread" Hughes, who was baptized with curry instead of water, is the burly twenty-seven-year-old commando-trained reggae singer with cricket ball cheeks, thick, brown hair combed forward and a cavernous mouth made for swallowing whole loaves! Even his hobbies go a long way to describe his true soul. In his spare time Judge Dread drinks, is never more than a few yards from a pub, writes rude poetry on lavatory walls, and is an avid fan of Mac White & The Flashers. So what is there about "Judge Dread" that has shot his first three singles (Big Six, Big Seven and Big Eight) up the national charts? It's simple really: A voice that sounds like a bazooka being fired at close quarters, a sense of humour, a hard-working publicist, and boot-busting rhythm that moves you fast — like a dose of Andrews — and if you cannot understand this, then you must have had both feet amputated! But then, not many reggae singers are built like ham-thighed Judge Dread, a 6ft 6in, 17 stone slab of muscle, put together in Clyde shipyard proportions.



distantly related to Bonnie Prince Charlie. He ran away from an approved school to work in London, as a doorman, working at a "get 'em off" strip club in Soho, where he stayed until he became weary of 'bouncing' over-loaded customers out into the street — not all of them for being juiced! He contacted a leading model agency, sent photographs and said he'd tackle anything — underwear ads, full frontals, sex education shots, no matter how bizarre or unusual. In 1970, he was accused of having flattened a bloke for smoking in a non-smoker on the Snodland Express and, thinking he might be sentenced to death, he fled to India where, during the next two years of his life, he worked as bodyguard and elephant trainer to the Maharajah of Jaipur. He then decided to return to Britain and become a successful pop star, which he did.

FOR more than ten years Toots & the Maytals have been at the top of the ladder in Jamaica, recording hit after hit — Do The Reggay, Pressure Drop, Monkey Man, 54-46 Was My Number, Johnny Cool Man, and Louie Louie. Like Desmond Dekker, they have had in the region of fifty hits in Jamaica and show no sign of letting up in their run of chart successes. Affectionately known in the Caribbean as the "governor's of reggae," Frederick "Toots" Hibbert, Ralphus Gordon and Nathaniel Matthias, have created a niche for themselves in Jamaica which they are currently trying to carve out in Britain with their latest Dragon Records' single Sit Right Down (DRA 1007).

Toots & The Maytals first major performance in Britain was the Caribbean Music Festival at the Empire Pool, Wembley, Sunday, April 26, 1970 — when the Maytals shared top billing with Desmond Dekker, Crown Prince Miller, and The Pioneers. The group's current stage act is very similar to that of the Pioneers who have worked in Britain for several years now, the only difference being that "Toots" takes a far bigger role in the line-up as the frontman, whereas the Pioneers share lead vocals. Toots & The Maytals are a talented trio that was successful from the very beginning — and they will be with us for a very long time to come.

Holt — The perfectionist

SINCE the original influx of Jamaican musical exports began to the hold in this country a few years ago, bigger and bigger audiences have begun to take notice of Jamaican pop music, or reggae (nee Rock Steady and Ska). A talented exponent of this West Indian reggae-beat sound, John Holt is about as close to perfect as one can hope to get. John Holt, who wanted to be a doctor when he left school, was born twenty-eight years ago in the Kingston, Jamaica suburb of Greenwich Farm, and educated at Kingston College. He has already had several while-back hits for Beverley and Success Records in Jamaica — and, says his manager: "Fifteen No. 1's in Jamaica." Other factors which he felt played a role in John Holt becoming an established performer in the national limelight were: the success of his early singles (Holly Holy, Wooden Heart etc); performances of Only A Smile, Love At Last, and Stick By Me to large audiences both domestically

and abroad; and the soulful singer's round-the-world goodwill trips which brought credit to Jamaica and it's music.

He has a knack for picking up on potential hit songs, John Holt does; no mere reggae singer is he. John Holt is a performer with everything: flashy good looks, flair and vocal artistry, a talent for songwriting that a lot of other artists envy — and the hard-working Chaguaramm Records & Productions to back him up. But most of his early years were spent gathering the know-how and musical background which more than qualifies him to be one of Jamaica's finest talents. "My urge to play piano," he says, "was knocked on the head at an early age, when my primary school teacher remained unmoved by my keyboard rendition of Roscoe Gordon's Keep On Doggin and directed me to join the school choir. After several jobs and a short spell in the technical side of the record industry, John

made his debut on Vere John's "Opportunity Show" and began singing in ballrooms and clubs for several "name" groups, including a talented trio called the Paragons, who finally split in 1969 to study electronics at New York University.



'Toots' at the top



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REGGAE TIME



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SINGLES

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DENNIS BROWN/IT'S TOO LATE — ASH 402
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DEKKER— QUIET KING OF REGGAE



Desmond Dekker

EVERY music has its kings and queens, and to a dedicated reggae-lover — that's you, by the way — the 'King Of Reggae' is a quiet, retiring, almost shy character named Desmond Dekker. (If you aren't into Desmond Dekker the only thing you can do is order a coffin: you're suffering from acute rigor mortis!) He is by far the most popular and successful reggae singer around. But in introducing reggae to a r&b-oriented Jamaican populace it was he who did most of the spadework, but there were others (Derrick Morgan and Wilfred "Jackie" Edward, for example), even though their combined influences were but a fraction as big as his. Desmond Dekker could be called a veteran but it would be an insult to his talent which has remained at a constant high peak ever since his first hit Honour Your Mother And Father, which went to the top of the West Indian charts. The list of his hits is long and impressive, including 007, Pretty Africa, It Mek, Israelites, Pickney Gal, You Can Get It If You Really Want It, and many, many others.

Desmond started as a dockyard welder but turned to singing after he had successfully auditioned for the late Leslie Kong who, by the way, became his adviser, manager,

and record producer. After two years working every important venue in the West Indies, gigs became very scarce and Desmond decided to jet across the Atlantic and launch himself onto the British pop scene.

Desmond Dekker, who was chosen to perform at the International Pop Song Festival in Bratislava, Czechoslovakia, is one of the finest reggae singers of our time. He certainly made an impression on British fans with his recordings of The Song We Used To Sing, Come Here, Perseverance, Peace Of Mind, and Problems. This slim, soft-spoken man, looks like a poet, and has an ever present twinkle in his eyes, but let that not deceive you. Just put this 31-year-old singer in a recording studio or on a stage and watch the sparks fly! With one or two exceptions, it would be difficult to think of a record which gives a better idea of Desmond's vocal artistry than his most recent Rhino single, Sing A Little Song — a great record.

The Wailers — Jamaica's top reggaemen

DON'T SHUDDER; I'm not going to try and brainwash you with some limp-wrist Toytown group who think they can play good, complex West Indian music; this is a quick look at Bob Marley & The Wailers, Jamaica's No. 1 Reggae band. And tummy-hatted devotees of authentic reggae will know that the six super-sexy musicians who make up the group are as follows: Bob Marley (lead vocal, guitar); Peter McIntosh (piano, organ, guitar, vocals); Bunny Livingstone (congas, bongos, vocals); Aston "Family Man" Barrett (bass guitar); Carlton "Charlie" Barrett (drums); and Earl "Wire" Lindo (rhythm guitar). The Wailers formed over ten years ago, in the days when 'Ska' was the popular music form in Jamaica. Three young men, Bob Marley, a talented singer and songwriter, Peter McIntosh, keyboard player and Bunny Livingstone, percussionist, got together, and quickly became the nucleus of Jamaica's most popular group. They had a profound impact on the sound of the day with their unique musical arrangements, and were instrumental in developing the 'Rock-Steady' beat which took the country by storm in the mid-60s. They were also the first group to bring out the 'Rudi' songs, which were the beginnings of reggae music, in the late-'60s.

Most important of all, Bob Marley & The Wailers — the group, that is — has class, real class! In this respect, only Count Ossie & the Mystic Revelation Of Rastafari (soul Drums), among the more ethnic artists of my experience — which includes The Ethiopians (The Selah), The Maytals (We Shall Overcome), Hopeton Lewis (Cool Collie), and Bob Andy (I've Got To Go Back Home) — is comparable. And Bob Marley & The Wailers, like most long established reggae bands, has a repertoire of the classics — Stir It Up, Small Axe, Nice Time, Lyrical Satirical, Soul Rebel, Reaction, and Corner Stone. One final comment: Concrete Jungle, their current single for Island Records, is already on its way towards the popularity charts, and (keep those bony fingers crossed) headed for the top... with many more worldwide hits sure to follow close behind.

BRUTUS CROMBIE CHATS WITH JUDGE DREAD ABOUT...

the magnificent BOB MARLEY

THERE is an entry, dated June 18, 1973, in my Ryman's desk diary which reads: "Meet Judge Dread. Find out what he thinks of Bob Marley and the Wailers". Of all the entries in my neatly written record of reggae events it is one of the most fascinating of all; one which involved this mango-faced reggae chronicler in a trip on the River Medway, and one which, for a few hours, turned into a booze-swilling binge with stockily-built Judge Dread and an exotic-looking female impersonator called 'Fruity Freda', real name Dick Grissle, who had the biggest set of false knockers I had ever clamped eyes on. Judge Dread and I met on the day, our first meeting since his return from Tangiers and — weel, the fact is, I suggested he take me to the Medway's most exclusive eating place, a floating restaurant — a sort of cross between the "African Queen" and the "Queen Mary", — where topless waitresses in satin suspender belts with matching G-strings, black seamfree nylons, and shiny Wellington boots, serve large portions of braised swan with fluffy mashed potato, Congo peas, and gravy that looks like black TREACLE!

The "Spirit of Snodland" is a floating discotheque on the river where, in return for the fistful of notes membership, zombie-eyed customers can swig prune wine out of two-foot high apothecary jars, listen to a good selection of pre-release reggae records, and dance (to Gaylad Tillyer's Rock & Reggae Boys) until the break of dawn. There are Jamaican rugs and cushions, and every cabin is crammed with reggae artist souvenirs. A string vest supposedly once worn by Nicky Thomas; a tin helmet reportedly used by Tito Simon during the Suez invasion in 1956; a pair of woollen socks allegedly donated by Marvel Alex "Dimples" Hinds — the first pair he bought when he left school! The walls are painted with colourful pictures of swaying palm trees and white sandy beaches to remind customers of the West Indies, and the corridors hung with concert posters from the Reggae Poster Centre in Birmingham.

In the sticky heat of the discotheque, Judge Dread, who owns a Popeye-type parrot with a dirty vocabulary, was wearing an old U.S. Confederate Army jacket, white denim trousers, and a pair of hobnail boots polished until they sparkled like black diamonds. He kept thrusting at me with his "reactions" to the Bob Marley Catch A Fire LP — "An absolutely, positively, and utterly fantastic LP!" — while I had a few comments of my own — "Almost every reggae fan is familiar with, and an ardent fan of Bob Marley's work. I've always

had a soft spot for his records, and this recently waxed and extremely well-packaged item is certainly no exception". The blonde-wigged female impersonator swished over to our table and said, "I could murder a vodka, dearies". He was wearing a mini-skirt, brown leg make-up, platform shoes, and a pubic length string of beads; looking at him up top, I could see what looked like two melons under his lace-filmy blouse and the outline of a bra holding them in place. "I'll tell you about the Bob Marley LP," he said: "Bob Marley, one of the most indefatigable performers of rock-steady and reggae over the last decade, handles the material with lucidity, especially on Concrete Jungle — now released as a single — and the Wailers excel musically. This album should help them more than equal Byron Lee and the Dragonaires' album successes."

I looked at my two table companions — the flat featured reggae singer and the

said and puckered his lips suggestively. He moved closer, shoving his face with its fake beauty spot close to mine, and his expensive perfume filled his breathing. I sipped my fig drink, thinking, I'd better be a bit careful! He went on: "He has a genuine feel for the music, and an unequalled earthiness, both in his songs ('Duppy Conqueror, Rasta Man, and Craven Choke Puppy) and his superb guitar playing; on bongos, he is no less impressive. His album material — Slave Driver, No More Trouble, and Stir It Up — has the aura of authenticity which he endorses with character, sincerity, and tremendous feeling. His vocal phrasing is alive and sensitive without ever being over-driven: his manner is unassuming, natural, and very suitable for college audience consumption — you know, reggae time at the local Polytechnic. Today, and at a moment when most British-based reggae artists have become will-

munching a piece of lettuce. "The bits and pieces on your plate... when you're finished, that is." The campie looked at Dread and me, made a peculiar pouting expression with his mouth and said, "What do you want my leftovers for, darling?" Judge Dread forced a smile and waved to Ted Lemon. "I, uh...

I want them to, uh... to make a little salad man. I'll use that spare tomato for the head. The boiled egg for the body, spring onions and radishes for the legs and feet, and those strips of cold ostrich meat for the arms," he said, with a big smile. Fruity Freda was silent for a moment, then he said, "Crazy Man! You're so-o-o clever, dearie. But do tell me what YOU think of Bob Marley?" Judge Dread didn't wait long before answering: "For many years, I had no doubt that Bob Marley was the greatest reggae artist of them all," he said, raising his apothecary wine jar. "When some of my best mates — Nosh Clark, Dave "Crowbar" Winslett, and Slithy Tove O'Mahoney — who have never been particularly into Bob Marley, talk of the artistry of the Ethiopians (The Selah), Prince Buster (Thirty Pieces of Silver), and the Folk Brothers (Carolina), I remind them that sometimes as many as 3,000 reggaeologists, Sorts and Smoothies, the old and the young, are packed like John West sardines into ballrooms and clubs that should only hold five or six hundred in comfort, to see him perform. I think it is his capacity to hurl all of his emotions into a song — that most aptly describes the personal magnitude of the 'King Of Reggae' — Bob Marley."

DO THE REGGAE!" someone yelled. "Right!" we chorused. Right, right on, brothers!" I jumped up and blew my policeman's whistle for dance-floor action and we leapt over the table like the Three Musketeers, each one of us shouting the title of his own Bob Marley favourite — Lively Up Yourself, Get Up Stand Up, and I Shot The Sheriff. Believe me, you don't see reggaecats move like that every day. Fast! You'd think we'd been drinking 110-proof rocket fuel! Later, I felt like getting the hell out of the place — away from the smoke and smell of perspiration. I gave Judge Dread the eye — and Fruity Freda the excuse that we had to go back to Snodland to feed Judge Dread's rabbits; that we'd row out to the floating restaurant again as soon as we had some spare time. So, at 4.30 a.m., on June 19, 1973, I paid the £45 bill, and — between Judge Dread and Fruity Freda — I walked as straight as I could to the deck.

Fare thee well, brothers and sisters.



woman-looking man — locked in deep conversation. The flashing-eyed campie was explaining that his act was singing and dancing to records like Rough Rider (Prince Buster), Every Night (Joe White), Do The Beng Beng (Derrick Morgan), and Darling Patricia (Owen Gray). I ordered a flagon of fig wine — something I'd never drunk before — and swigged it cautiously when the topless waitress brought it over. The impersonator's voice became louder, in an almost womanish way. "Bob Marley's work, like Shakespeare, has its own shades of meaning and association," he

ing to conform and churn out poppy-type records as fast as cats have kittens, Marley The Magnificent stands alone."

I LOOKED over at Fruity Freda. He was painting his finger-nails. "Brutus, duckie, fix me a drink," he said. I nodded my wine-stoned head and gave the waitress the okay. Judge Dread leaned forward suddenly, staring at Freda's plate loaded with nosh. "I'd like what's left of your salad," he said. The good-looking drag artist wiped some tomato pips off his mouth with the edge of the tablecloth. "You'd what?," he said,

Johnny Nash/Ooh, What a Feeling

new single taken from his soon to be released album. CBS 1519

Kiki Dee

— waiting for a rocket



Elton John's Rocket hasn't exactly hit the moon yet, but the fuel is good and strong and it seems it won't be long before it takes off into the outer galaxies.

He started the label to give a good record deal to his guitarist, Davy Johnstone, but already other artists were in mind for his elitist bunch. Here R.M. looks at two of the Rocket boosters, Kiki Dee and Longdancer.

Stories
by
Peter
Harvey

THE LAST name Kiki Dee wants to be labelled with is "female Elton John" but reviewers soon made the comparison when the lady's new single came out. Elton wrote the song with partner, Bernie Taupin, and it's released on his Rocket Records label. So what's new?

First take a listen to Lonie and Josie and consider where Elton comes into it. O.K. it's an Eltonish song and he does play piano, but there is this bird singing, and she aint got a bad voice. Good enough, anyway, to make her the first white female to be signed by Tamla Motown. That was a few years back, she had a lot of fun in Detroit, made an album, and happily ended her contract with them last summer.

"It just happened at the right time because shortly after I was released from the contract, John Reid took me to see Elton,"

says Kiki with just a slight hint of a Yorkshire accent still showing through.

"At that time Elton was already thinking about the record company and he promised to write a song for me. Nothing happened for a while then I heard that he had written the the song and that he wanted me to go on tour with him so that I could get used to him before going into the studios — otherwise I would have been too uptight."

Kiki went off to Italy and found Elton very easy to get on with and get to know. "He's just great. We have a sort of mutual respect for each other that worked fine when we came to do the record. He has very much the aura of a star but he's so easy to get on with."

Now she's playing the waiting game to see if the single is a success and finds it "very frustrating.

The waiting can be awful."

In the meantime, Kiki has written her first two songs for inclusion on her first album with Rocket Records.

"I wasn't sure if they would be any good but I played them to Elton and he said they were alright and worth recording. One of them is a bit Neil Youngish. I'm going to do Free's Travelling In Style and Stealers Wheel's You Put Something Better Inside Of Me, as well."

That sounded like she was getting together a collection of songs she liked doing?

"That's right, I've wanted to do this sort of thing for a long time but while I was doing cabaret I never had the incentive. I did that sort of work during the last three years but my heart was never into



it. Now I've got a chance to be a musician again rather than a showbiz person. I would like to get a band to gether too, and go on the road."

How about Elton songs on the album?

"No, there won't be any, though he will be producing it. We don't need a female Elton John. That's

the last thing anyone wants."

What about the band she plans?

"That'll be after the albums done. It seems the time is ripe now. It's all opening up for girls with bands now that Suzie Quatro has done it. I love her records and I'd love to see her work.

Longdancer blaze a new folk trail



the football team and having just heard a sneak preview of their new record, I can't help think it won't be long before everyone knows Longdancer.

While we sat around listening to three newly recorded songs in Rocket Records' tasteful executive suite, there was scarcely disguised excitement from the four guys who've turned a little bit of London into a hunk of Sunderland since they moved down last year.

There's something quite pervading in the way their presence is felt. In Rocket's Wardour Street building they've managed to make a smartly turned out office feel like a cosy bed-sit. It's home from home.

There are scraps of paper littered about the huge desks showing hurriedly scribbled lines waiting to be married with a song that probably each of them will collaborate on. There's a guitar and a piano and a brand new Revox that no-one knows quite how to work yet. Oh and there's a mike sticking out of a glass waiting for dallying Dave Stewart to warble.

We talk a while about their trip to Italy with Elton, how dallying Dave took a polaroid and walked up to people in the street snapping their startled expression. You

get an idea of his personality when in the middle of a lazy conversation he gets up walks over to me, puts his face two inches from mine, turns it on its side and says in a parrots voice: "Hello."

Like I said, a talented bunch. Their first single If It was So Simple, just missed and their album's doing well. But so far everyone's trying to label them. They're either an acoustic band, or an acoustic/electric band, and now they use a drummer (they didn't before) they may get called a rock band.

"We're just a songs band really," Dave talks a lot you notice. The rest sit around smiling, looking happy.

"People might say we are changing from our old style but we just want to present the songs in the best way possible. There are a lot of things we want to play. We would like to have a piano too. Once people can start looking at Langdancer and thinking of us as Longdancer there will be no more comparisons. Up until now we have been compared with other bands and no-one has said to us 'Longdancer sound like Longdancer.'"

Kai Olsson, who gats his name from a Norwegian grandfather, says the band is still in its first

process of change. "There are a lot of things we have to get together just to give us that umph. Some of the songs are nice to listen to if you're stoned but when there is an audience to play to you've got to get out and grab them."

Elton John took on the band after their first album was recorded and now he encourages them in everything they do. They played at the reception to launch Rocket Records (Elton's firm) they toured Italy with him, and he has been regulary present at the Loudon Wainwright concerts they supported.

This week they cut a new single from one of the 60-odd songs they have now written, they are compiling recordings for a second album, and they go on a short tour of Holland next month.

Dave plays the tape of three songs they may use for a single. Stranger, Hard Life, and Hard Road. all sound too good to miss. I fact I had to ask to hear them again.

Dave says: "There's going to be another thing up in Sunderland like there was in Liverpool. A lot of people are out of work and loads of little bands are springing up, most of them angry and rough, not like us, we are all softies. We don't play football..."

Albert
Hammond



The Free
Electric
Band
CHARTBOUND
SINGLE

THERE'S a little parcel of England tucked away up in the North East where they have a very famous football team who win cup finals and a band who are going to be very famous themselves one day.

That's not all you need to know about Sunderland, but it could prove to be a taster of what's to come from the cultural jungle there.

Everyone knows about

MIRRORMAIL



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

Caroline's achievement

I WONDER how many readers have stopped to think what a great achievement it is that Radio Caroline should be back on the air.

Just think of all the obstacles that have beset them in the past and now they have two wavelengths with quite good reception in most parts of the country.

There is a good selection of DJ's, amongst them of course Andy Archer and Spangles Muldoon. Soon to join we are promised Roger Day and Stevi Merike. What more could any one station offer.

It is to be hoped that Caroline 1's listeners will

appreciate her return and do all in their power to support her and keep on the air — we don't want to lose again, do we?

Miss Joy Sutter,
49 Formby Avenue,
Stanmore,
Middlesex.



David Bowie — criticised

Give Marc a flip

VAL BURFORD couldn't have been more correct when she said that The Groover by T-Rex has a far better flip side. But this is true with many of the other T-Rex singles. Children of the Revolution, Metal Guru and Solid Gold Easy Action all had far better B sides.

Anti T-Rexers should give the flip sides a chance before dismissing Marc as just another bubblegum merchant. He gets knocked far too much in the music press.

You don't have to be 13 years old to appreciate Marc's Tanx album and now that he is going to add more members to the band and do a solo album and single, he should attract even more listeners.

T-Rex can be really electric at times and they're not just for the kids.

Gwen Llewellyn,
22 Eleanor Drive,
Harrogate,
Yorkshire.

'Today's scene is sick'

AS SOMEONE closely connected with the British pop scene during the period after the Holly

and Cochran tragedies but before the advent of the Beatles, I feel there is much that is wrong with

today's scene.

Two things seem to be at issue. First there is the so called "Return of Rock." But it never went!

Secondly, there's the tarting up of people like David Bowie. Those that do this are, to be blunt, pansies.

The more "distasteful" things are frowned on, the more they are encouraged. Pop scenes have always had their unpleasant side. In the old days it was horrific car crashes. Nowadays it seems it's drugs and homosexuality.

Robert Duke,

304 Holloway Road,
London.

I AM constantly amazed by the musical trash which reaches the highest pinnacle of our charts. I'm not so much knocking the singers as the songs. Any musical qualities found in these songs are in my opinion accidental. Some purve-

yors of this garbage are Marc Bolan and David Bowie, who constantly make the charts with the inane rhymes while true greats such as the fantastic Bee Gees scarcely get a look-in.

These gentlemen are song writers of the first order. To prove this you've only got to look at the calibre of the artists who use their songs such as Sinatra, Presley, etc. Greatness recognises greatness.

Mario Martin,

19 Broom Park,
Twinbrook,
N. Ireland.

Our error

IN YOUR June 16 issue, there is an article on Lou Reed in which it is stated that David Bowie produced the album "Lou Reed" and that this was unsuccessful. Bowie did not in fact produce "Lou Reed" but "Transformer".

Hugh Attwooll

Mainman,
2 Gunter Hall Studios,
Gunter Grove,
London SW10.



Neil's so friendly

I MUST thank you for the article on the one and only Neil Sedaka. I can't say how much it meant to me to see a full page on my idol.

I first saw Neil at Batley Variety Club and when I was introduced to him I also met his wife and children. I find Neil a really friendly person. He's so relaxed on and off stage.

I liked him so much I travelled south to Leicester to see him and that's not the end. Soon Neil is returning to Batley and I shall take the opportunity of seeing him again.

Miss D. Ferguson
32 Atlantic Street,
Bramley,
Leeds.

More records, Hollies!



The original Hollies — with Clarke and Nash.

IT'S REALLY nice to see Allan Clarke back on the recording scene again with his fabulous new single Who. I hope that this record will be his breakthrough. It is about time he is accepted as a solo artist.

Allan's new album will be out soon and that will

prove what a great musician he really is.

And why don't the Hollies receive more recognition in England today? They don't release many records these days which is sad but it would be great to see them back in the charts with their next single and album. The

band has just played a great tour of the States where they are highly rated.

Please Hollies, give your fans more recorded material in future and show the world that you are still around.

Aage Nymoen,
3350 Prestfoss,
Norway.

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Keeping it in the family



Williams Boys are looking forward to their holidays

YOU CAN'T help liking Andy and David Williams. They're very easy to talk to for they seem to have words about everything and nothing seems to floor them.

Take the other evening. We seemed to talk about just anything you care to name, from cricket to the current Ameri-

can political trouble called Watergate.

It was just after 4 p. m. in Hollywood. The good thing about the day as far as Andy and David were concerned lay quite simply in the remark, "No school today." And why? "We've just broken up for our summer holidays."

No wish to make you feel jealous but here's how long the two get for their summer school break, "Twelve weeks. Our other holidays are very short but there's one big reason for the length - it gets so hot that it's really impossible to do a lot of studying.

"Actually, today is Graduation Day," said Andy. So, what Andy is that?

"Well, on Graduation Day people leave the lower school and go to High School. They do this when they are 15. Our turn will be coming soon. If you want to go to college you stay three years through High School."

"The school-day is I guess the same as everywhere else," Andy continued and David added, "you know we do some maths, history and play some games like basketball and football, our kind of football!"

"Talking about school I suppose leads us both to think what we are likely to be doing when we say get to our 18th birthdays. I think both us cannot really imagine anything outside of music." Andy took up the conversation, "We've always been used to being part of the music scene so it's hard to say we're going to be construction builders or teachers.

"Three weeks of our summer holiday will be

spent in rehearsing and then some time to relax. We are most likely going to Hawaii.

"We spend some of our evening playing records. Both of us really like Elton John. We think his shoes are so fantastic but haven't got too much desire to walk around with seven inch stacked heels on our feet. As far as we're concerned, there is no way of walking in them but he does!"

Photographs were the order of the day when I talked to them. And if Andy and David do not like one thing about their present life it is simply being photographed. They do make good ones but, "we find it rather tiring but then we know they are very important. Oh, Andy and myself are very interested in David Bowie, really strange! And we've heard so much about Gary Glitter. We are longing to see him.

"We've never seen your game called cricket but one thing - we know you'll like our baseball game. When you drive round in the evening you can see so many people,

often families, playing the game and the same goes for our picnic areas.

"At weekends people just make for some open space where they can have a barbeque and play some games. You may be wondering about these picnic areas. Well, we have these large areas of woodland and grass. You have to book a certain part of it and you can have it for the whole day.

"You know, I feel you people in England miss such a lot because of your weather though I hear it's been very hot recently."

Well, all conversations have to come to an end. The photograph sessions just had to start but Andy and David did have a short final massage for everyone in England, "We hope that you'll love our latest single and we are just waiting to be over SOON!"

James Craig

The big problem with the Sarstedts, is knowing where to start their story. Remember Eden Kane? Remember Peter Sarstedt's Where Do You Go To My Lovely? Maybe you won't remember Clive, but he's got quite a story to tell too - like Germany in the Beatles days, America in the psychedelic period and trips in Disneyland. As Peter Harvey told them when they met, the interview could easily turn into a three part series.

Each one of them has a fund of stories to tell, littered with profound life-style yarns that make your average individual pale into boring insignificance.

Ric (Eden Kane) got rid of his star trip by travelling to America and singing "what he liked" in a Los Angeles club. Then in between he did a bonus Eden Kane number in Australia for a couple of years.

Meanwhile kid brother Peter (by two years) was laying the foundations of another star turn with his hit single and subsequent escape from the pop business. Peter quit for the comparative sanity of Denmark, spent a while in Greece, and generally settled to a Danish way of life away from the sordid ways of pop.

That leaves baby Clive, and here perhaps is the most interesting story.

Clive played for a while in his brother's (Eden Kane's) band then did a trip to Germany

Sarstedts come together

when it was the most fashionable thing to do. He found himself in a Hamburg littered with groups like The Silver Beatles (you know?) and The Original Checkmates (a renowned band of the time).

After that he got involved in one of those Rock Farms that were the craze at the time. He played with various bands and at one time told a guy called Mick Avery that he couldn't play drums and was no good. Mick later joined The Kinks and became quite famous!

Then he went off to

Sweden just as "that whole Swedish thing was happening, sex and free love and all that" and he spent some time in America.

Clive was in America during the great psychedelic period and remembers when he took acid and went to Disneyland. "That was when Micky Mouse spoke to us," he laughs at the memory of it.

Clive has written a couple of tracks from the Sarstedt's first album relating that experience and another trip in a London park. The tracks are wedged between oth-

er slices of the Sarstedt's lives in a concept album that completely tells their story.

The first track is called Kursong, written by Peter and paints a picture of the boy's childhood among the rain forests of India near their Delhi home. Next there's a song about the Calcutta experience and then London town, their impressions when they first came to London with their mother just after their father died.

"We all went to school then and used to fight a lot but there was something binding us together," says Ric, the eldest. "What drew us together was this feeling that we were slightly different. Our skins were not quite the same colour and England was alien to us."

Nevertheless the brothers went their different ways and Ric became a big star as Eden Kane.

Clive: "He used to drive his Rolls-Royce around and leave it in the middle of Regent Street when he wanted to go to a shop. He really did the star trip."

When that blew over and Ric went to Australia, Peter had seen what had happened but still could not guard against the same thing happening to him. It did, with Where Do You Go To My Lovely, and at once he



was a big star.

Peter decided he could not live in the glass house of stardom and retired to Denmark. He got married, did his Greek bit among the islands and has also done a tour of England in the last year.

It was sister, Lorraine, who finally got them together.

"She said we ought to work together and said she could provide the management," said Clive. "Lorraine works with David Josephs, the New Seekers' manager, and was able to give us the sort of encouragement that we needed to get us back to England. We are very grateful for what they are doing. They have a lot of faith in us."

That was eight months ago, and since then the Sarstedts have cut their first joint album (for release in July) with Tony Visconti. Tony did the Indian string arrangements that mark the first few tracks on the album.

At the same time a single, Chinese Restaurant, was cut and is now getting plenty of air plays.

For the future, they plan to concentrate on concert gigs; but anything could happen.

By the time this is read the Sarstedts will already have played their first concert and will see the way the land lies but you can't help thinking they are going to give a lot of pleasure to a hell of a lot of people.



“NOW & THEN”

THE CARPENTERS NEW ALBUM IS THE DUO'S FIRST CONCEPT ALBUM WITH ONE ENTIRE SIDE OF THE LP DEVOTED TO AN "OLDIES BUT GOODIES" MEDLEY OF 50'S AND 60'S ROCK 'N' ROLL.

25

CARPENTERS NEW ALBUMS TO BE WON!



EXCLUSIVE!

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P.O. BOX 1084
DOWNEY, CALIFORNIA
U.S.A.

FABULOUS OLDIES COMPETITION

Who recorded the original big hit version of these songs? All you have to do is to make your selection (A, B or C) in the box provided.

- FUN, FUN, FUN
(A) Drifters (B) Mamas & Papas (C) Beach Boys
- THE END OF THE WORLD
(A) Skeeter Davis (B) Dionne Warwick (C) Lesley Gore
- DA DOO RON RON
(A) Ronettes (B) Crystals (C) Shirelles
- DEADMANS CURVE
(A) Four Seasons (B) Kingsmen (C) Jan & Dean
- JOHNNY ANGEL
(A) Shelley Fabares (B) Connie Francis (C) Brenda Lee
- THE NIGHT HAS A THOUSAND EYES
(A) Bobby Vee (B) Paul Anka (C) Neil Sedaka
- OUR DAY WILL COME
(A) Toys (B) Ruby and the Romantics (C) Supremes
- ONE FINE DAY
(A) Shangri-Las (B) Dixie Cups (C) Chiffons

Send your completed entries to:

CARPENTERS COMPETITION
RECORD MIRROR
7 CARNABY STREET
LONDON W1

NAME _____

STREET _____

CITY _____

The first 25 correct entries opened on Tuesday, July 3rd (first post) will receive a copy of Carpenters new album: "Now & Then". The next 50 correct entries will receive a full colour poster of Karen and Richard.



Record Mirror Review Section



ALBUMS



ENGLISH

VARIOUS ARTISTS

Country Gold Vol I. — (SSS 6467 203). Mainstream country artists and featuring Jeannie C. Riley, Teresa Brewer, Paul Martin and a really fine track by Neil Ray, which is Big Fanny. The voices are a bit over-poweringly sentimental, but the Nashville message comes through strongly.

BRYAN CHALKER

Bryan Chalker. — (Chapter One 1017). Bryan used to be a copper down Pompey way, but now he's one of the most distinctive voices on the British country music scene. His voice is deep, enthusiastic and really into the atmosphere of country music. Bryan will be a breakthrough figure now that the emphasis is on the country-style singing.

ALEXIS KORNER & PETER THORUP

Accidentally Born In New Orleans (Transatlantic TRA269). This lot call themselves Snape — The Accidental Band. Boz from Crimso plays bass and Steve Marriott is counted among the guests. The music is basically blues, undemanding, easy to take in, and strong on vocals. Rock Me, a straight blues out, marginally stands out on the first side, otherwise it's down to side two for James Taylor's Lo And Behold before this "got together" band sound as though they mean it. Blues freaks only.

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

ALBUMS



AMERICAN

THE NEW CACTUS BAND

Son of Cactus (Atlantic K40488). Once there was a band called Vanilla Fudge out of which came Cactus. Then Jeff Beck arrived in the States to rip off the powerhouse rhythm section of Tim Bogart and Carmine Appice. Well right on Jeff, for the New Cactus knocks shit out of the old. Roland Robinson is a real creamer of a bass player and his vocals sound more like Mick than Mick does these days. If you're onto class then pass this one by but if you like shit-kicking rock and roll do it. It's Getting Better is one of the best boogie tracks laid down and the other ten tracks ain't no worse.

PAUL KELLY

Don't Burn Me. — (Warner Brothers K 46237). Singer-songwriter who has learned his craft carefully and patiently. Paul used to write songs with Clarence Reid, then went it alone, via such American hits as Stealing In The Name Of The Lord. Dirt — that was another, from last year. But this Nashville-produced album shows him at his best... feeling at home in Buddy Killen productions, and with some outstanding horn-and-string arrangements. Soulful, but not overpoweringly so.

BLUE RIDGE RANGERS

Blue Ridge Rangers. — (Fantasy FT 511). John Fogerty-produced team on a country hoe-down blue-grass kick with banjo stating most of the themes, and a lead voice that sounds adenoidal. But it's specialist material; lively, but no pretensions for the general charts. Includes Jambalaya and Hearts Of Stone.

SANDRA RHODES

Where's Your Love Been. — (Fantasy FT 510) Recorded in Memphis, Tennessee. Sandra's voice is deepish, resonant, pleadingly plaintive... almost all the time, which means there's a lack of variety in the track material. Small group backings, guitar dominating, occasional double-tracking. But nothing all that different.



KENNY YOUNG

Last Stage For Silverworld (WEA K46202). The age of the concept album will surely never give birth to a more prophetic, yet Tolkienian, set than this lovely work. You could call it folk

music of our times. The story is set in 1997, with the world set in two camps. Silverworld is full of Grey people, Yumans, who are controlled by Blue Men wielding electric power in sterile cities. In the Forest of the Unknown live the Hobos in communes of love and peace. Periodically they "attack" Silverworld with fresh fruit and animals as "weapons." The album unfolds the story of Amanda of Silverworld and Teyo from the forest and the resultant conflict between ideologies. Musically, lyrically and philosophically, Kenny Young, who sings and plays well, has produced a masterpiece. Buy It.

FRANK SINATRA JNR.

His Way. — (Daybreak DAL 2003) All arranged by Nelson Riddle who did the same chore for Frank Senior. The thing is that Frank junior has had a hard time because of his very name, but there doesn't seem any real reason why he doesn't drop that name and try it alone. Again the problem for him is that he's taken on so many characteristics of his dad's old style. Therein lies the tragedy.

HARRY NILSSON

A Little Touch Of Nilsson In The Night. — (RCA 0097). With due respect to his musicians, and there are dozens of smallish pictures of the orchestra, taken individually, but principally it's all down to the fact that Nilsson not only writes great stuff but he sings other people's material with a simplicity and style that really comes off. Here's instant nostalgia, with songs like Nevertheless, As Time Goes By, Wonder Who's Kissing Her Now, and all that kind of vocal gentleness that gives ole Harry a deserved reputation.

GEORGE HAMILTON IV.

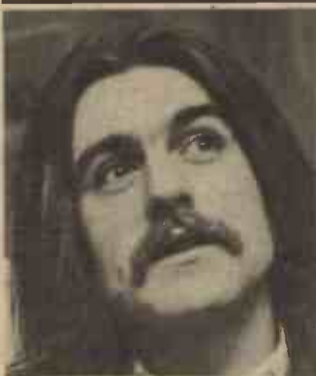
Coast To Coast. — (RCA DPS 2043). Double-album set which includes George's recorded tributes to Nova Scotia in Canada, to Nashville where his career really started... and to other artists in the country scene, like the legendary Ernest Tubb. George Hamilton is one of the great ambassadors of this kind of music, and he has a very good voice.

HARRY ROCHE CONSTELLATION

Sometimes. — (Pye Quad 1022). Trombones a-plenty in a record which revives much that was great over the big band days of yore. Some of the top British brass musicians on titles like My Romance and Moonlight Serenade.

SKEETER DAVIS

The Hillbilly Singer. — (RCA Victor LSA 3151). The real hillbilly sound over songs like My Shoes Keep Walking Back To You, and How Long Has It Been and the excellent Colour Of The Blues. The voice is strong and penetrating, and the songs pretty maudlin.



ANDY ROBERTS

Urban Cowboy (Elektra K42139). Andy Roberts has played in more bands than most of us have had hot dinners — the Liverpool Scene, Everyone, Plainsong

with Ian Matthews and Grimms—but he's rarely sounded completely at home in a band. His songs are anything but sensational, his voice can sound rather thin and his live performances offer little urgency. In the quieter atmosphere of a studio, working on his own songs, his ear for precise detail and gentle harmonies comes into its own. This, his second solo album, is a low-key delight of guitar and vocal interplay with a sensitive rhythm section behind. It takes time for the muscles to show, but it's by no means a thin album.



CAROLE KING

Fantasy (Ode ODE 77018). Carole's new album is not another Tapestry but is pretty damn near. It features several new musical developments — the use of an imaginative brass section and a cute Latino-soul song — and Carole's haunting use of words. There's a lot of fine material on this album in which Carole explores new territory. Pick of the tracks is Haywood, an effective anti-drug song.

SAN SEBASTIAN STRINGS

Summer. — (Warner Bros. BS 2707). Words by Rod McKuen, who also reads them. Music by Anita Kerr, who also conducts the choir. Sound effects add to the mood as titles like August 27, 1971; 4th. Of July In Sioux Falls; Summer Evening come tripping off. Anita Kerr continues to consolidate a career which has included hit production-arrangements for Roy Orbison, Jim Reeves and others.

JOE QUARTERMAN

Sir Joe Quarterman and Free Soul. — (GSF 504). Trumpeter-singer-composer... recordings from Washington and soul matters dealt with in a rather ruthless, hard-hitting style. Seven musicians, including tenor, keyboard and some interesting guitar duets — a lot of energy expended for, on some tracks, merely so-so results. But the spirit is willing...

RORY VINCENT

Dream World. — (Columbia SCXA 9254). Fluency of style from Rory, who sings the songs of Wlodek Gulgowski — the latter also arranged and conducted it all, with lyrics by Anita Senise added. Basically it is swing-singing against a big-band backing in which are some first-rate musicians, and backing voices from Sue and Sunny, Kay Garner etc. A high-grade musicianly album.

RUDY ROMERO

To The World. — (Tumbleweed TW 3504). Co-ordinated by Lee Keifer, and with some excellent string and horn arrangements, this one has Rudy set in a mood-switching kind of form. Some of it's heavy, but items like Anyway We Can are wistfully philosophic. His songs are message-laden for the most part; nice lyrical touches; but far from outstanding.



JIMI HENDRIX

— (Warners Brothers K 64017). Double-record set from the movie which has proved just about as controversial as did the real-life Hendrix. Filmmakers Joe Boyd, John Head and Gary Weis did a fair enough job in assembling what is, by its very definition, one helluva Hendrix history.

There are sets from Monterey, from the Isle of Wight fiasco, from London's Marquee (in 1967), from Fillmore East and Berkeley. And among the interviewed are: Mick Jagger, Germaine Greer, Eric Clapton, Lou Reed and Pete Townshend. Most of those notables are on record. So are twelve Hendrix performances: Like A Rolling Stone, Purple Haze, Star-Spangled Banner — a quite remarkable sample of his technical skills in Red House; a switch to acoustic for Hear My Train A'Coming... so it really is a notable, historic and valuable souvenir of a tempestuous talent. Some scrapbook pictures help make up the sleeve.

SINGLES



ENGLISH



David, Elton, Slade — new releases

SLADE: Skweeze Me, Pleeze Me — (Polydor 2058 377). One-third of the big three up for review this week . . . those delicately-framed arbiters of immaculate taste, Slade. This Noddy-Jim song gives old leather-lungs a satisfactory showcase. They don't change much, but why should they? They go for smash-and-grab tactics — nipping one by the whatsits. That rolling rhythm pushes the whole thing along with alarming verve and gusto. You WILL get with it, the lads insist in their charmingly courteous way. You WILL, from the first crashing-smashing phrase kindly take notice, they demand. And you do. But don't ignore the flip side here — it's a drastic change of style, putting them back into hotchama-chotcha days, with violin swinging amiably. What a grate groop! — **CHART CERT.**

SHIRLEY BASSEY: Make The World A Little Younger (United Artists UP 35557). From her album Never Never Never, and accompanied by a typically forthright Arthur Greenslade arrangement — it's Shirley lulling us into false security with the verse, and then building with such dramatic suddenness that shocks one. Well this one, anyway. An obvious chart-er, with its amiable philosophy and such. — **CHART CERT.**

CHRIS JAGGER: Something New (GM 003). This chap has a rather well-known brother, but that's probably no hindrance. The voice, on a self-penned song, has the same drawing sort of approach that his brother had early on. There's some fiery guitar figures, and a walking sort of tempo, and a lot of urgency and some lyrics that are rather special, once you get into them. This Chris is new, and probably quite something. — **CHART CHANCE.**

FAMILY CHILD: He (Polydor 2058-376). One of those out-of-the-blue singles that seem to have outstanding commercial chances, given plays on the radio. It's an almost painfully catchy song, for mixed voices, and once it enters the brain it takes a whole squad of bouncers to get it out again. Gossily feel from lead voices. At least give it a quick spin; promise? — **CHART CHANCE.**

GARY BENSON: The Concert (Birth). With some fierce instrumental moments behind, Gary is in good vocal nick on this story-line song. Not notably hit-headed, but it's got both atmosphere and style.

DONNA MARIENEWMAN: Born Too Late (Mooncrest). She's only nine, but she does a pretty fair old job on this one-time Poni-Tails' hit. Confident, but not too much so . . . avoiding precocity in a swirl of purring strings etc. Could click with family heads.

SECRETS: Sha La Ley (Rak). Light-edged vocal here as the mood builds . . . it's a rush-along sort of production. A bit too repetitive to get there with me, but once into the basic chorus it sounds fair enough.

SHUKI AND AVIVA: Listen To The Children (EMI). Duo from Israel who get big audience reaction in cabaret. This is a softly-presented item which doesn't really fit into the usual single category, but it's accurately sung.

THE BIG JUMP BAND: All I Want (Decca). Guitar-introed, build-up comes steadily, girl vocal lead, curious rolling sort of arrangement. Doesn't jump all that much, but a couple of plays improves the effect no end.

DAVID BOWIE: Life On Mars? — (RCA Victor 2316). From the Hunky Dory album, and there's not a lot one can say about it. David enters right away, using his wavering-vibrato voice, and with just piano, and then there's a thunder of strings, and he reaches up into the sky, and there's the odd exclamatory phrase which bites through what I think is a slightly over-done arrangement. But Bowie is quite a technician. He's really as much actor as singer, so he moves flexibly from light to shade and back again. Having found that I HAVE said quite a lot about it, one can only commend it — **CHART CERT.**

ELTON JOHN: Saturday Night's Alright For Fighting — (DJM 502). Brash brass-percussive opening at some speed; Elton coming in with suitable flourish and impact. The odd moment when the hand zips furiously along the keyboard (is there a technical expression for this?) and all the usual Eltonian enthusiasm. Melodically it's not quite a humdinger, but it's ruddy relentless in the way it keeps on pushing along. It's the personality rather than the quality of the material which makes this one stand out, even in Elton's hit-strewn career. Must be a giant, of course. **CHART CERT.**



The Bee Gees: Wouldn't I Be Someone (RSO 2090 III). Straight down to business on this one . . . that is the breathy Bee Gee vocal trademark, and a backing of utmost simplicity. Gradually the lungs expand, string players emerge from behind the pillars and the volume

increases definitely if not exactly defiantly. Meaningful instrumental touch comes then, Robin has a go — it's softly sentimental, vibrato-ish pop. And, for my money, ruddy good — **CHART CERT.**

OCTOPUS: Hey Na Na (Mooncrest). Belgian-formed group who go for a happy sort of basic rock — this one is built round a vocal riff which in the end invades the mind, slightly unbalancing it. Okay sounds.

MUNGO JERRY: Alright, Alright (Dawn DNS 1037). Back to top form, I'd say. Ray Dorset rasps away as happily as ever, tut-tutting, or even toot-tooting early on, and then into one of those good-time infectious chorus songs. It's a brand-new line-up now (Paul Hancock, Bob Baifley and John Cook with Ray) and there's the old-time foot-tapping, finger-snapping, head-lolling approach. Ray really enjoys his work. — **CHART CHANCE.**

SLOANE: Josephine (Alaska). Semi-martial beat, then violin, then low-reach vocal scene on a story-line song, a bit short on your actual melody. Beat is okay. But just a so-so single.

MILKWOOD: I'm A Song (Sing Me) (Warner Brothers). I like this one very much. A sensitive but pointed treatment of the Neil Sedaka song, and sort of arrangement that is both simple and complementary. The chorus is really strong.

BRIAN KEITH: Kids Never Harm Anybody At All (Jam). This bloke can sing the pants off most of his contemporaries, so it's both unjust and unrealistic that he doesn't have hits of his own. This is a schmaltzy song, catchy, but it doesn't really stretch his fine technique.



TREVOR CHANCE: So Close (GL 102). Show-biz moguls are moving heaven and earth to launch this guy as a big new superstar, and let's say right away that the raw-material is promising. He's a swing-type singer, one of those dinner-jacket, easyphrasing guys and the voice is flexible, likeable and forthright. The song actually is a technique-stretcher, not to mention it's commercial appeal. Should make it. Good lad, Trevor — **CHART CHANCE.**

Reviews by Peter Jones

MALCOLM AND ALWYN: Fool's Wisdom (Pye). Singer-writer team who admit to Dylan-Simon influences, but then who in this folksey field isn't influenced by one or other? Friendly folksey song, but not a hit single. Album upcoming; could be nice.



Simon Turner: The Prettiest Star (UK 44). Is this the one for Simon? He's much-boosted, highly-heralded, and now he sings a David Bowie song, so the odds must be shortening on him hitting the charts. Nice guitar-boosted intro, waltz-tempo, and a light-weight voice which, nevertheless, make a personable point. It's simply, straightforward, direct, and should sell well. Nice use of strings later on — **CHART CHANCE.**

COLOURS: He's In Town (Alaska). High-pitched voices over a gentle semi-reggae sort of beat. It's okay, but a bit airy-fairy now I come to think about it.

GUY ANGIER: Jacaranda Blues (Decca). Dramatic opening, instrumentally, then mixed-voice chorus with perky strings. Lead voice hidden away a bit, and the overall effect is a bit too involved, I'd say, to click.

BETTY JOE: D'Yer Mak'er (Bell). Song written by the gents of Led Zeppelin projected by a wavering, uncertain, lady of indeterminate age. But it has a strange fascination.

WILLIAM McCAULEY ORCH: Jalna Theme (Capitol). From Canada, the theme from the telly series The Whiteoaks of Jalna — friendly sounds.

TREVOR CHANCE: So Close (GL). Piano-introed swinger of a disc; cabaret-type vocalist moving along, with chorus.

TODAY'S PEOPLE: He (RCA Victor). Mixed-voice group and the arrangement and construction of this one really does have grow-on-me appeal.

THE BUCKTON BOYS: Clunk Click (CBS). Sound-effecty piece hammered home by young-sounding voices — all proceeds to the Stoke Mandeville Hospital Caravan Fund.

SINGLES



AMERICAN



BOBBY GOLDSBORO: Summer (The First Time); Childhood - 1949 (UA UP 35558). Starting with the soothing sound of swirling surf sloshing up the seashore, Bobby's recollection of his initiation into sexual pleasure at the hand of an older woman is very, very beautiful. . . and very much a musical version of the plot from "Summer Of '42" (an idea reinforced by the more cloying flipside's title). In the past I have been rather averse to Goldsboro's work, yet this time he's got me hooked - line and sinker. Hear this and make it a hit. **POP PICK.**

GODSPELL: Beautiful City; Bless The Lord (Bell 1309). From the original motion picture soundtrack, the anonymous cast sound like an optimistic Bee-Gees on this inspirational Stephen Schwartz ditty. There's more on the flip.



SYREETA: To Know You Is To Love You; Happiness (Mowest MW 3006). Mrs. Wonder gets a vocal assist from hubby Stevie at the slow start of her generally Wonderful slinky throbber, which not surprisingly is much in the mould of producer Stevie's own recent work. Syreeta (nee Rita Wright) wails effectively, and what with family connections could pick up interest. Relaxing dead slow flip. **R&B PICK.**

LOU REED & THE VELVET UNDERGROUND: I'm Waiting For The Man; Run, Run, Run; Candy Says (MGM 2006283). One of the few occasions when an earlier label's post-hit cash-in re-release is welcome, this singles debut for Lou's menacing chugger from the VU's "banana" LP is likely to have everyone lining up waiting for a fix with 50 pence in their hand. Great stuff, as are the nose-dripping rattler and reflective slowie that make up the maxi track. Turn on today! **HEAD PICK.**

Reviews by James Hamilton

THE INTRUDERS: I'll Always Love My Mama (Parts 1 & 2) (Epic EPC1623). With the two parts divided between straightforward vocal and instrumental - with - funky - streetcorner - rap, this new Philly Sound dancer from the Gamble & Huff stable (arranged by Bobby Martin) has something for every type of disco. The Intruders were G&H's very first group, so that it's good to see them taking this bouncy beater up the US Charts alongside the other Philly hits. **R&B PICK.**

DR. JOHN: Such A Night; Life (Atlantic K 10329). Not the Clyde McPhatter / Johnny Ray / Elvis Presley oldie, this slithering trombone second line New Orleans funkier is the good Doctor's own, penned under his real name of Mac Rebennack. A mainstay of the original late '50s / early '60s New Orleans Sound, he's not surprisingly got the laid back good natured feel just right. A charming record, it hopefully will get more Beeb support than John's current US smash did. Trickier N.O. sounds on flip. **MUSIC PICK.**

JEANNE PRUETT: Satin Sheets; Sweet Sweetheart (MCA MU 1209). Pert Miss Pruett (who's actually quite buxom and bedable in her LP pix) is raisin' the temperature on both Country and Pop radio in America with her beautifully backed sensuous slow weeper. She's leaving her lover for another who can give her more than he can, to an echoing chorus, acoustic guitar, plonking bass and slinky steel. Gay harmonica-helped flip. **C&W PICK.**

DRAMATICS: Hey You! Get Off My Mountain; The Devil Is Dope (Stax 2025181). There's something about this hoarsely emphatic Soul Vocal Group Slowie which makes me think it might have Pop prospects. Its powerful title phrase is for cefully delivered with appropriate drama, while the main lead is taken by a wailingly emotional higher-pitched voice which creates a tense interplay. The sound of burning hellfire and devilish laughter is good fun on the socially aware message flip, which began a long time ago as the A-side. **R&B PICK.**

THE BUCK RAM PLATTERS: A Little More; Sunday With You (Avalanche AV 67330). Not the most romantic of names, written like that now! Ole Buck's protecting his interests as hard as he can, evidently, and penned / produced both sides too. The topside is a sickly sweet pseudo-operatic slowie which would sound better by Andy or Engel - who, come to think of it, have probably already recorded it under another title, as I'm sure the tune is one of them classical oldies. At least the smoochy Flamingos-like flip is a goody, sung by the bass voice of the group (not Herb Reed, I fear).

FATS DOMINO: Red Sails In The Sunset; There Goes My Heart Again (Probe GFF 117). The Fat Man recorded this nostalgic oldie back in 1963, making it sound like all his older plod beat slowies from the '50s but sweetened with strings. The lively jiggling flip is from the same vintage.

B. W. STEVENSON: Shambala; My Feet Are So Weary (RCA 2376). B. W.'s scoring alongside Three Dog Night in America with this howling ditty about the mythical halls of Shambala. Somehow he sounds a bit like Van Morrison at times, but it's all terribly pop-y. Wearisome flip.

CARL JACKSON: Foggy Mountain Breakdown; James Louis Henry (Brother of John) (Capitol CL 15754). This Glen Campbell-produced banjo-picker's treatment of the Bluegrass knees-up which graced "Bonnie & Clyde" in its Flatt & Scruggs version is expertly picked, as is the jaunty-then-frantic flip, and is fashionably post-"Deliverance", but there ain't much new about it. Once you've heard one. . .

THE DRIFTERS: Like Sister And Brother; The Songs We Used To Sing (Bell 1313). Although a British song this appears to be an Anglo-American production (by Billy Davis / Cook / Green-

away), arranged by New York's Bert de Coteau. So - who cut what where? Not that it matters. The result is a very pleasant mellow, warm slowie, with much humming and staccato vocal group emphasis, and a Delphonic-type twanging electric sitar. The jolly flip sounds straight from the "Under The Boardwalk" era, which is no bad thing.

TYRONE DAVIS: Without You In My Life; How Could I Forget You (Brunswick BR 4). The Great Tyrone's lightly expressive then suddenly gruff Soul style is sounding - uh oh - kinda Al Greenish on his new evenly-sung though bouncy beat beneath it all US hit. One of the masters, he's never less than interesting and he's much better than that here. He really knows his art, as the tempo-switching but likewise smoothly sung flip further demonstrates.

LITTLE JOHNNY TAYLOR: As Long As I Don't Have To See You; Strange Bed With A Strange Head (Contempo CR 15). On a new hit streak produced by Bobby Patterson, the "Part Time Love" blues star is nowadays recording in a straight Soul side on his A-sides, as the jerky Malacoch brass'n chix thing here. However, you know with a title like that the B-side HAS to be a bluesy gas, and - sho nuff! - it is. This cat does get in some trouble with his women. . . the quintessential Jody.

AL DOWNING: Bring Your Good Lovin' Home; Thank You Baby (Janus 6146-022). A Northern disco biggie, Al is on an evidently recent but dated type of comes and goes beater with girlie group support here, which maintains a 'chink beat rhythm even if the rest of the impetus drops away at times. I'd have played this down at the old "Scene" back in '65, but nowadays I'm afraid that it isn't my type of Soul at all. Still, it is plenty of others', and I can see its good points. Slightly Clarence Carter-ish flip, nice.



MICHAEL OLATUNJI: Soul Makossa (Parts 1 & 2) (Paramount PARA 3038). Oy-oy! Another of the many covers of this ace African disco dancer. What's the point? The original is best, and that's by MANU DIBANGO on London HL 10423.



CONNIE FRANCIS: Should I Tie A Yellow Ribbon Round The Ole Oak Tree (The Answer); Paint The Rain (GSF GSZ 10). YEE-HAA! Do you believe it? Not only the return of wimpwhiner Connie, whose many oldies have become much sought as classics of camp (but they were good), there's also a chance that she'll bring back the era of the answer disc! Roll back the clock, one more time. Interestingly, she's produced here by the song's writers, Levine and Brown. Carpenters-type pretty flip. Now, where's the Helen Shapiro revival? **POP PICK.**

FOUR TOPS: I Can't Quit Your Love; I Am Your Man (Tamla Motown TMG 858). The Jackson Five do this muddled churner rather better on their good new "Skywriter" LP (which, in common with the other two new Motown albums, suffers from sloppily printed punctuation marks - is there some foreign significance in that, hint, hint?). Anyway, ole Levi strains away in time-honoured style over every effect bar the kitchen sink: despite this supposedly adventurous backing track, the vocal familiarity breeds my contempt, I fear, although quite possibly lots of others will love it. Umm, yeah, it gets better with time. Nice moodily solid show flip.

FONTELLA BASS: It Sure Is Good; I'm Leaving The Choice To You (Contempo CR 14). Produced by Cash McCall, the "Rescue Me" gal is in her old vocal mood but over the top of an unremitting though cleverly created hunky funky backing, which seems to pivot around a constantly revolving picky guitar figure. Thus you got your old style comforting vocals for one taste and your modern instrumental excitement for another, neither can lose. Extremely satisfying, beautifully performed slow flip.

MAXINE BROWN: Picked Up, Packed And Put Away; Bella Mia (Avco 6105022). The veteran Soulstress is a bit disappointing on this "Ow, but I feel alright" blattant bang bang banger. Still there's them what likes an unoriginal bang bang bang beat to do things to, and this will suit them fine. The flip, sweetened with strings and given a Marvin Gaye Type of rhythm track, is a much nicer slowie, which could have, but didn't, come from a movie. Ooh-ooh, there's a recitation too. Another to turn over!



NINO & APRIL: Put It Where You Want It; I Can't Get Over You Baby (A&M AMS 7075). That's Tempo & Stevens, of "Deep Purple" fame, and they're doing their own vocal version of the Crusaders' funky jazz instrumental which used to intro the Dave Simmonds R&B show. (Our own Average White Band also did a vocal version with different lyrics). The backing is very close to the original, which means that the whomping stomping buoyant beat is irresistible. Lovely flip. **FUNK PICK.**

LIVE



Mahavishnu Orchestra

AT LAST we may have a band who can take rock music into the new decade. The Mahavishnu Orchestra descended on Birmingham Town Hall last week with a sound which is original, exciting, played with great skill and totally refreshing.

They entered to tumultuous applause: John asked for a few minutes of "precious" silence and then the experience began - Meeting Of The Spirits took us into a new sound which was out of this world (and back on the other side again).

It's not hard to see why the orchestra has caused such widespread excitement amongst critics and heads alike in such a short space of time. McLaughlin is, arguably, the best guitarist around. Certainly only Garcia, Santana and Zappa are serious rivals. Billy Cobham plays drums better than anyone I've seen before and his live performance is even better than his work on the band's two albums.

Rick Laird is a more than adequate bassist and Jan Hammer is one of the few

people to use the Moog as an instrument instead of simply messing around with pretty noises and boring everyone to tears. Goodman's violin has improved a thousandfold since his days with Flock although curiously he doesn't really fit in or seem at all happy with the band.

And the music... thanks to the inspired and experienced writing of McLaughlin a feast of a jazz rock fusion which worked.

Describing the music is impossible - it's so fresh and original but describing the group is easy. They are all impeccable musicians, brilliant entertainers and led by a man who works magic every time he touches his double necked Gibson.

Stand-out members in the two hours plus set were the as yet unrecorded Dream and Sanctuary - and Miles Beyond from the Birds Of Fire album.

If there's any justice, they will be acknowledged as THE band of '73. Buy their albums and go to see them.

JOHN CLEGG.

Jethro Tull

THE SCREEN is in place behind the stage picturing a reclining ballet dancer. An incessant heartbeat drones on and on. Just as the slow handclap starts, the dancer on the screen rises, the stage is filled with smoke and on come Jethro 1973 style.

The first half of the set is used to introduce their new work, A Passion Play, which is full of the group's trade marks. One minute Ian Anderson's flute is riding over a solid wall of sound, the next the familiar staccato break into vocals or organ solo and a change of tempo.

Ian is constantly swapping from flute to acoustic guitar and soprano sax.

The title track is a major part of Passion Play which



features a short film halfway through. It's a kind of Alice in Wonderland sequence with a maypole, animals and an announcer complete with horns - a strange combination of colour and black and white.

Gradually the band work their way back into the story with acoustic guitar at first and then some neat flowing lines from organ and bass.

The second half provided more familiar material with mini versions of Thick As A Brick and Aqualung. Every member of the band had their own feature here. On familiar ground the crowd were warming to the set but all too soon it was over with Wind-Up / Locomotive Breath from Aqualung as the encore.

A. Y. BRACERS.

Pete Sinfield/PFM

NOT, as my companion said as we left Sadler's Wells, not a very heartwarming evening, was it. For a start, Pete Sinfield's lyrics were more or less inaudible, he was suffering from a cold, he was nervous - which can't have been helped by a witty section of the audience's sarcastic rejoinders.

Pete's a beginner on stage, not sure of himself enough to establish his presence and although his band played well enough, they weren't particularly in sympathy with his songs. Bass player Boz seemed to be doing his best to sabotage anything in the way of feeling by camping it up at every opportunity behind Sinfield's back.

Sinfield may well turn into a very good performer with a bit more experience. At the moment he does tend to choose some rather silly songs of over-twee nature, and they got a few unintentional laughs; but he has something original to offer and when the band got really a head of steam up, as on House of Hopes and Dreams - Mel Collins played some extraordinarily good sax here - it was a real treat.

Long pause before PFM came on. When

they did, the guitarist played an amazingly nimble run on a classical guitar that left mouths hanging open for a second or two - this was a very self-consciously hip audience, all in their finery and tinted fringes for Sadler's Wells. The creme de la creme don't gawp, Roderick.

Myself, I didn't really know what to make of most of PFM's act. They play avant-garde classical stuff with occasional descent to quick quotes from the gipsy camp fire and older "serious" music. Conservatoire rock, if you like - very intelligent, technically staggering, and by no means lacking in feeling, but they seemed to be scared that the audience might catch up with their virtuosity. Too much chopping and changing of key and time signature for this dullard to understand, though there were moments of considerable delight.

Ask me again in a month. Either it's much sound and fury signifying nothing or PFM are a band to blast open the ears and ambitions of British and American musicians, a real new wave.

RICK SANDERS.

Sarstedt Brothers

IT WAS perhaps easy to understand why the Sarstedt Brothers chose Croydon to launch their new career. As Ric said: "We've been coming back to Croydon for a long time and we'll keep coming back until it's right."

Now no one would ever pretend that it was completely right that night. But it was almost right. There was just that lack of punch inevitable when artists have been away from the stage for so long. Yet Peter, Ric, and Clive had the power to carry it through. They held their sets together with individual performances that would stand out in any show, and together they produced a unique balance of talent sufficient to still any qualms about technique and professionalism.

Peter started it alone with his beautiful song, I Am A Cathedral, then introduced brother Ric (Eden Kane).

Another song then Clive, the youngest brother was introduced to produce the third harmony, so common in many groups, but so fresh and new with the Sarstedts.

Ric left the stage to change into his Eden Kane gear and probably roused the biggest cheer of the night with his, Well I Ask You. It was a flashback from the past with Eden (Ric) wearing a white suit and black shirt, and snarling the words just like he did of yore.

Whatever the outcome of their single, Chinese Restaurant, and album, it seems obvious that the Sarstedt Brothers are set to make a big mark on England's 1973 scene. Good to see them together.

PETER HARVEY

THE BEE GEE'S NEW SINGLE



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