

The Osmonds tour — see P5 for dates

RECORD MIRROR

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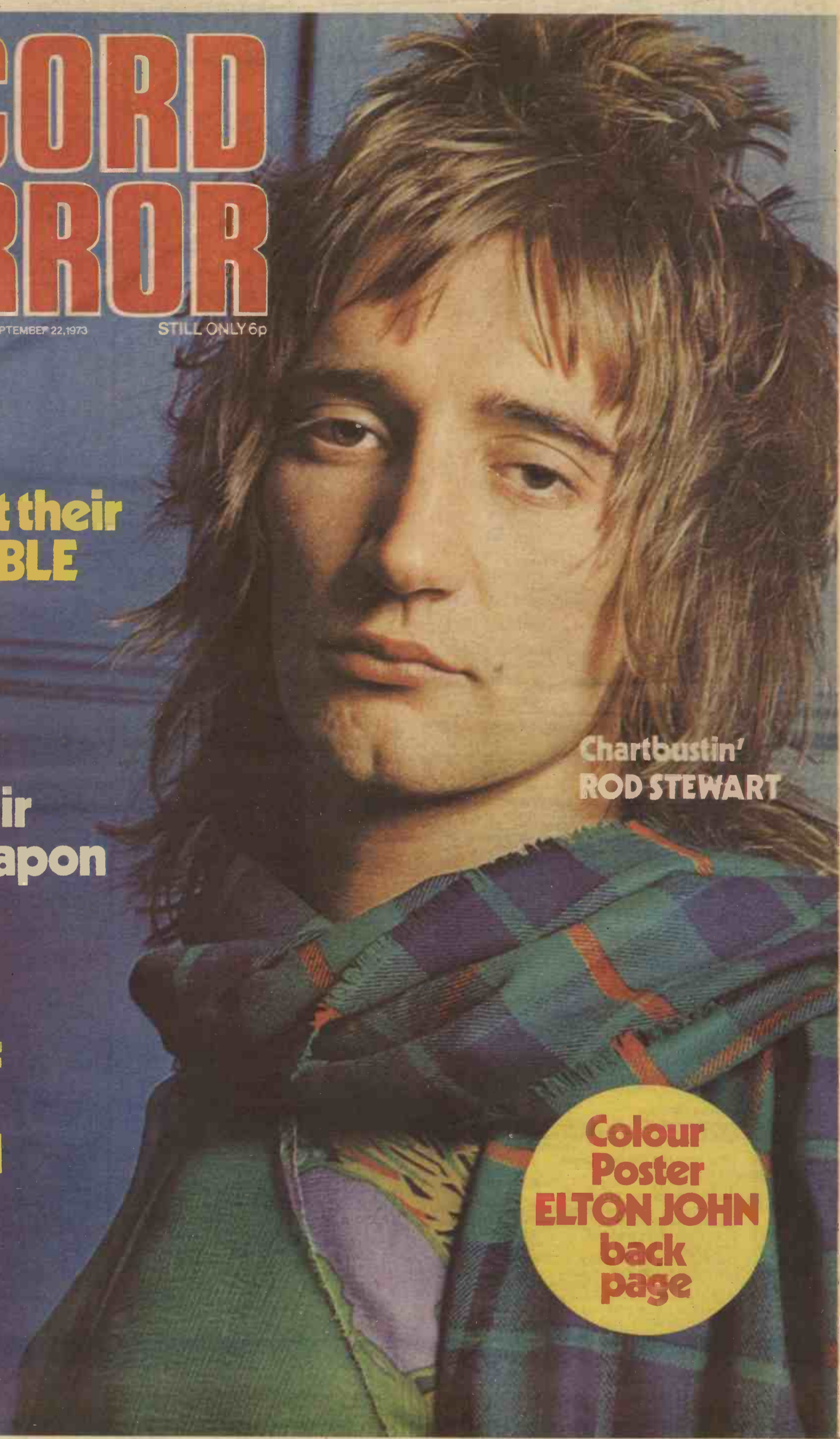
ARGENT
talk about their
BIG GAMBLE

SWEET
reveal their
secret weapon

GEORDIE:
'We're the
best band
in the
world'

Chartbustin'
ROD STEWART

Colour
Poster
ELTON JOHN
back
page



facts and figures

CURRENT 100,000 plus sale albums in chart are Aladdin Sane from David Bowie, David's The Rise And Fall Of Ziggy Stardust; Close To You from The Carpenters; Back To Front by Gilbert O'Sullivan, Imagine from Lennon; For Your Pleasure by Roxy Music, Foreigner, Cat Stevens and Carole King's, Tapestry.

Total singles issued now total 3785. Last year it was 2191. Decca are on 570, EMI 517 with Polydor running at three with 336.

Leon Russell recent 16-stadium tour earned \$1.75 million from 300,000 total audience. Now 69 weeks in US charts for Deep Purple and Machine Head. Led Zeppelin's, Led Zeppelin has had a 95 week run.

Phonogram's, TV promoted 20 Original Hits album, now has sales figures over 350,000.

Sheet music chart has 1. Yesterday Once More (Rondor), 2. Welcome Home (Shaftsbury), 3. Dancing On A Saturday Night (ATV) and at four, Spanish Eyes (Carlin/Gema).

15-year-old song, Way Down Yonder In New Orleans by Freddy Cannon comes out once more in a week's time on the Bradley's label.

CHART PARADE

Compiled by TONY JASPER

focus on

JOHN MARTYN is one of the richest musical performers on the current scene. His roots meld traditional folk and blues aspects with the frontiers of jazz. He began playing the guitar when 19 (in 1967). Three months later he recorded his first album for Island! It was called London Conversation. His second was titled The Tumbler, John then met Beverley, who became his wife and main collaborator on two subsequent albums. Stormbringer was a recording session and honeymoon combined, Road To Ruin, the next, had considerable jazz influences. This year John had released Solid Air and it coincided with his big tour Stateside with Traffic and Free in January, His October release will be titled Inside Out.



people

JACKSON FIVE
GET it together the new Jackson 5 Motown release in the States seems to catch the Jacksons expanding out of their teen sound. Hum Along And Dance, for instance, has driving, electronic instrumental buzzes and whirls, pounding drum beat, "heavy" repetitive phrases, with complex vocal work under and over some screaming guitar work. Standard J5 fare is on the opener called, of course, Get It Together whilst Mama I Gotta Brand New Thing (Don't Say No) is another head experience. Lyric-wise many US critics are heralding the album as the best yet. According to Billboard, GET IT TOGETHER is a "fire - explosion - combustion chamber package. Wow!" So hurry up UK release! Yep?

MARIE OSMOND
Yes, ten years old sister of Donny, Jimmy and all the others, Marie has her FIRST album out in the States, Paper Roses (US No. MGM/Kolob 4910). She is said to have a voice of strength and clarity. Best titles are Too Many Rivers, True Love Lasts For ever and You're The Only World I Know.

Sweet chart blitz



IT'S CHART BLITZ as far as Sweet are concerned. Sweet have one of the biggest smash hits of 1973. The Ballroom Blitz almost makes number one, first week. Obviously the group's appearance on last week's Top Of The Pops has given the extra fillip. Sweet must though be disappointed in not making the coveted top spot. Such an entry would have been a tremendous feat.

Certainly Sweet's sudden dramatic chart entry has caught many people by surprise. Chart attention had been centring on David Essex. One Sunday newspaper which publishes a certain pop paper's chart had Essex placed at one. CBS were keeping their fingers

crossed for a repeat in Britain's major and influential chart published in RM and used by the BBC. David's success would have given CBS a great start in their programme to give greater stress on singles.

Essex must be doubtful now of taking the top spot. Sweet are clear favourites, though there are several other discs showing signs of reaching the top spots in the 50. Steve Priest told us this week of his surprise in reading certain comments expressing a feeling of "change" in the group's latest single. Priest sees no sudden move away from a brand of music which has given them monster sales for Wig Wam, Little Willie and Hell Raiser.



STATUS QUO
Their new album (and our comp winners then get their copy, if not already) is out in the shops this week. Title is Hello (6360 098. Vertigo). September 20 they play Top Of The Pops and remain in the UK until the end of October.

LIMMIE AND FAMILY COOKIN'
October 5 sees release of a new single on Avco called Dreamboat (6105 025) and September 20 it's their first tour. They start at Country Bumpkin, Andover, Sept. 20, 21st, Paradise Hotel, Torquay, and 22, Gray Topper, Jacksdale and Aquarius, Lincoln.

INCREDIBLE, UNBELIEVABLE, AMAZING, DARING, STUPENDOUS. What words can you find for next week's FANTASTIC CHART PARADE COMPETITIONS?

First there's the chance to win 50 tickets worth £2 for the Osmond concert, 30 for a London concert, 20 for the only Manchester gig.

Second, the new rave-up from Suzi Quatro, the brand new SUZI QUATRO album.

Look out soon for comps. on The Sylvers, Martha Reeves, Stevie Wonder, Supremes, DAVID BOWIE and the latter includes 250 pics/bios plus some of his much awaited album. You can't miss-out on these fabulous RM comps.

you write

D. JONES from Wirral says: "Reg Geordie Competition in your paper dated August 25th. You ask for entries to be in by August 21st. I would like to know how you expect to receive replies the day before the paper is available?"

That would be impossible! Sorry about the mistake though. Fortunately hundreds of RM readers realised it should have been at least seven days from RM's publication.

R. Smith, of Springfield Road, Grimsby, asks: "Could you please tell me the titles and numbers of albums by Manfred Mann's, Earthband that are currently available."

Right then. Manfred Mann's Earth Band (6308 086); Messin' (6360687); Glorified Magnified (6308125). Label is Vertigo. The current Manfred single is Manfred's first return to the charts since 1969.

Johnny Douglas from Tonbridge, asks: "Was there

a singer in the charts called Johnny Preston?"

Yep. He had two hits on Mercury in 1960 called Running Bear and Cradle Of Love.

Lesley Samuel, of Portsmouth, writes: "Who recorded something called I'm Gonna Get Married?"

On HMV and September, 1959, it was Mr. Lloyd Price. Lloyd had other hits with Stagger Lee, Where Were You On Our Wedding Day and Personality. Stagger Lee was the most successful reaching number six.

Freddie Blanchard from Pickering queries the RM, five years ago chart in the September 1 issue.

"You have placed Do It Again, I Gotta Get A Message To You, This Guy's In Love in one to three order when on Top Of The Pops, Pick Of The Pops all three were placed number one. How come?"

The BBC and the RM at the time did not share the same chart. The BBC compiled theirs from a compilation of NME, Melody Maker/Disc and Record Mirror. Each had one of the three records at one. Later RM and the BBC started using the chart compiled by the British Market Research Bureau and them the BBC ceased to take a chart made-up by adding and dividing the music paper charts.

Michael Raven of Leicester asks: "Is there going to be another Rock Pile?"

Agreed, the first was a MUST and it does look as though a second is likely but some time before it comes out.

YESTERPLAYS

5 years ago

- September 21, 1968
- (1) Hey Jude - The Beatles (Parlophone)
 - (7) Those Were The Days - Mary Hopkin (Apple)
 - (2) I Gotta Get A Message To You - Bee Gees (Polydor)
 - (4) I Say A Little Prayer - Aretha Franklin (Atlantic)
 - (3) Do It Again - The Beach Boys (Capitol)
 - (12) Jezebel - The Casuals (Decca)
 - (5) Hold Me Tight - Johnny Nash (Regal Zonophone)
 - (10) On The Road Again - Canned Heat (Liberty)
 - (13) Lady Will Power - Union Gap (CBS)
 - (6) This Guy's In Love - Herb Apert (A&M)

10 years ago

- September 21, 1963
- (1) She Loves You - The Beatles (Parlophone)
 - (2) It's All In The Game - Cliff Richard (Columbia)
 - (3) Bad To Me - Billy J. Kramer (Parlophone)
 - (4) I Want To Stay Here - Steve Lawrence & Eddie Gorme (CBS)
 - (4) I'll Never Get Over You - Johnny Kydd & The Pirates (HMV)
 - (5) I'm Telling You Now - Freddy & The Dreamers (Columbia)
 - (6) You Don't Have To Be A Baby To Cry - The Caravelles (Decca)
 - (9) Just Like Eddie - Heinz (Decca)
 - (16) Applejack - Jet Harris & Tony Meehan (Decca)
 - (8) Wipeout - Surfaris

CCS albums yours FREE

THE STATES are just getting their first taste of CCS with the new RAK-Bell tie-up but here's YOUR CHANCE to WIN THEIR BRAND NEW ALBUM RELEASED HERE THIS MONTH. So get to work answering the incredibly difficult questions and remember if you copy the competition on to paper to save totally wrecking page 3 then you must still cut out and enclose the box CCS. Send to Tony Jasper, CCS Comp. Record Mirror, 7 Carnaby St., London W.1. CLOSING DATE is THURSDAY, September 27. First 10 correct entries from the drum WIN.

ENTRY FORM

Name.....

Address

.....

1. Name any CCS single hit

2. Are they on the same record label as Suzi Quatro?

3. Were they formerly The Searchers?

star pick



STEVE PRIEST of Sweet fingered his way down the RM charts and came up with: Dancing On A Saturday Night sounds dated by at least three years. And what can you say about Donny? (amusement and vague disbelief at Donny's success came on Steve's face). The Carpenter's disc is good. I am not a fan of all their material but this one is a good 'un. Dean and I, that is fantastic. 10CC are great. Tie A Yellow Ribbon, simply, NO! Rod Stewart has a possible number one. Angie is not bad, surprised to see it as an A side though. Pick Up The Pieces is quite nice for a debut single. Status Quo, well they're Status Quo. Anyway here's our new disc called, The Ballroom Blitz. Be seeing you. Thanks, Steve.



Horslips tour

IRISH band Horslips — currently recording their second album at the Manor Studios — begin a new British concert and college tour at Newcastle Polytechnic on October 5. The itinerary includes the band's first major London concert on October 8, when they appear with Steeleye Span at the rRoyal Albert Hall. Later in the tour, Horslips will join Steeleye for a further 10 gigs. Tour dates confirmed so far include Newcastle Poly (October 5), University of East Anglia, Norwich (6), Royal Albert Hall, London (8), Edinburgh University (9), Manchester Stoneground (10), Nottingham University (13), Pandora's, Swansea (14), Trinity & All Saints College, Leeds (16); all gigs from this point are with Steeleye Span — Lancaster University (October 26), York University (27), Portsmouth Polytechnic (November 1), Southampton University (2), Leicester University (3), Hove Town Hall (6), Croydon Fairfield Hall (9), Exeter University (10), Bristol Colston Hall (11) and Plymouth Guildhall (12). On September 24, the band broadcast in Radio One's "Sounds of the Seventies."

Judy's date

JUDY Collins is to make a second concert appearance in London during her three-day visit at the beginning of October. Already booked to play the Albert Hall on Monday October 1, she is now to play again on Wednesday 3. These will be her only British concerts.

Pie tour — Ali tribute

HUMBLE Pie are to play five British dates next month — Glasgow Apollo (October 24), Edmonton Sundown (27/28), Manchester Hardrock (30) and Birmingham Odeon (31). More may be arranged.

They will be appearing with "the complete US touring personnel", which includes their girl backing group, the Blackberries, a ten-man road crew and eleven tons of equipment.

"We want to give British audiences a taste of what's happening in the States," said Steve Marriott.

The band are currently recording their Thunderbox album for release in late October. They hope to take a single off the LP to coincide with the tour.

One song they'll be playing on the tour is the Pie's tribute to Muhammad Ali — it's called



Rally Round All and the band are awaiting the reactions of the ex-champ to the acetate they've sent him. "He's the Mick Jagger of boxing," said Steve Marriott. "We hope he'll use the track for working out."

The dates will mark the first British appearance of Carlena Williams, who replaced Clydie King in the Blackberries on the last Humble Pie US tour.

It will also be the first major dates for supporting band The Heavy Metal Kids.

The dates were set up by Harvey Goldsmith for John and Tony Smith.



Stewart switch

AL Stewart, whose Terminal Eyes single is released by CBS next week, has switched the London date on his forthcoming tour from the Rainbow to the Roundhouse on November 4.

He is to play an extra date at the Fairfield Halls, Croydon, on November 27.

Budgie for Europe

BUDGIE are to interrupt their upcoming British club and college tour to fly to Europe for five days of TV and radio appearances in Brussels and Amsterdam between October 24-28. New October gigs by the band here (in addition to those already announced last week) include Carlisle Hilltop Club (12), Dudley College (13), Spennymoor Top Hat (15) and

McLean stars in TV special

DON McLean, appearing in Britain in early October, is to star in a BBC-TV special filmed at his Albert Hall date on October 15.

He will also appear on BBC-2's Second House on October 6, The Old Grey Whistle Test (Oct. 9), Parkinson, and It's Lulu (Oct. 14).

His European tour, starting this week in Venice, includes British dates at Birmingham (Oct. 3), Oxford (4), Glasgow (7), Liverpool (8), Preston (10), Manchester (11), Croy-

Wizzard gigs called off

WIZZARD had to call off their date at Manchester Free Trade Hall on Sunday night when Roy Wood, suffering from the effects of flu, was ordered by a doctor to spend seven days resting.

When the 1,000-plus audience were told of Wizzard's non-appearance by MC Mike Deacon, booing broke out, but money will be refunded to those who bought tickets in advance. Those who paid at the door were refunded immediately. Roy Wood came on stage to apologise.

Although advised not to perform for a week, Wood intended to take the stage again with Wizzard last night (Wednesday). The only other cancelled date was at Leicester on Monday.



Roy Wood

Gilbert — new album

GILBERT O'Sullivan releases his new MAM album this week. Entitled I'm A Writer Not A Fighter, it features his last two singles Get Down and Ooh Baby and 10 more O'Sullivan originals.

Gilbert started his American tour last Thursday at Saratoga, N. Y., where 21,000 fans turned out to see him.

unlikely to happen.

Then they are told that Capitol Radio doesn't care about a small minority who want to listen to Veronica or the small minority who will not be able to pick up Capitol's programmes in East London because of Veronica.

If the caller goes on asking about Veronica they're told that Veronica is illegal anyway. This is totally untrue since it operates beyond the control of any government in international waters and is tended from Holland which at present has no Marine Offences Act to make this illegal.

Some other people who need a lesson perhaps are Radio Condor; they should learn that people don't just want to listen to all the "carriers" they're apparently putting out. No matter how smooth they might be.

Radio Classic, the oldest station, normally heard on 94.4mcs every Sunday night has recently been off the air due to transmitter trouble which they hope to sort out soon.

Rumour has it that Screaming Lord Sutch is backing another station in London soon. It will be high-powered and will operate every night between 7 and 11 p.m. Six months after its initiation he will withdraw finance and it's feasible that it will shut down then.

On the Caroline front our contacts tell us that Rhonan O'Rahilly still has his heart set on Caroline T.V. and looks upon Radio Caroline only as a stepping stone to greater things. The new programme director, Russell Tollerfield is apparently no less than Paul Kay, so when (if) the new Caroline returns it should certainly have the right sound.



RADIO Sweden's Saturday show (usually heard between 11.45 p.m. and 1 a.m.) was cancelled due to the sad death of King Gustav, but will return next week to its many fans.

Capitol Radio should teach whoever answers the phone a few things, law and courtesy to be exact. Whenever one

enquires politely about Capitol Radio jamming up Veronica they are told in no uncertain terms that they can be prosecuted for listening to Veronica (it is illegal to listen to an Off-Shore Station), but as 27 million others who listened in the Sixties would have to be prosecuted as well it is most

Beeb bulletin

THE Beeb launches into stereo boogie next Saturday night with its new Sounds of the Seventies programme, Rock On.

Pete Drummond will introduce the slot which goes out between 10.00 p.m. and 12.00 midnight and will feature "Status Quo, Beatles and The Byrds type music. It will be a Saturday night party-type of show," say the Beeb.

Also new to Sounds of the Seventies is the rock music magazine programme Rock-speak, which starts on Friday, October 5. It will be presented by journalist - broadcaster Michael Wale.

One of the main driving forces behind R.N.I since the start, Mr. Meister's and Mr. Bollier's secretary has now left Mebo to get married. This means that no mail can be handled in Zurich and all

letters sent to A. J. Beiras' ever popular North Sea Goes DX (every Sunday at 10 am B.S.T. on 6210 kcs in the 49 metre band) should now be sent to A. J. at Room 202, Dover Lane 7, 2008 Zeebrugge in Belgium.

International Free Radio Information Services, who help to compile this column, can be contacted at 01 670 9323 between 8 pm and 12 pm. They are at present organising a wide ranging opinion to be taken on the day Capitol Radio goes on the air (October 16) to find out who listens to or who will listen to the commercial stations. How many listen to North Sea and 208 and their attitudes towards radio? Ring or write to 40 Ivor Court, Clouchester Place, London NW1. Number as for I.F.R.I.S. above.

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CASSIDY BOWIE (please tick)



Tom Paxton tour

TOM PAXTON, American singer / songwriter, is to tour Britain during next month and November. His manager is negotiating for Paxton to appear on an hour-long TV show and other appearances while in the country.

The tour schedule reads: Hull City Hall (October 12), Glasgow Apollo (14), Aberdeen Music Hall (15), Edinburgh Caley (16), Leeds University (20), Preston Guildhall (22), Birmingham Town Hall (26), Leicester De Montfort Hall (28), Brighton Dome (29), Croydon Fairfield Halls (30), Oxford New Theatre (November 4), Bristol Colston Hall (6), Southport Floral Hall (11), Nottingham Albert Hall (12), Middlesbrough Town Hall (15), Manchester Free Trade Hall (16), London Rainbow (18), Chatham Central Hall (21), Bournemouth Winter Gardens (23) and Norwich Theatre Royal (25).

Bloodstone with Kinks, T.Y.A.

TOP US group Bloodstone have been added to the bill on forthcoming concerts by Ten Years After and the Kinks. They will appear with the Kinks at Liverpool Stadium (September 22) and at Croydon Fairfield Halls (October 7). Dates with TYA are at London Lyceum on September 28 and Manchester Free Trade Hall (October 3).

At the Croydon gig they will be presented with a gold disc for Natural High. Decca are rush-releasing a new single, Never Let You Go, from their Natural High album tomorrow (Friday). The single is currently in the US chart.

Earthband dates off?

MANFRED Mann's Earthland, currently at number 20 in the UK chart with Joybringer, may have to call off a number of British dates as a result of Mick Rogers suffering from exhaustion.

The band have just returned from an American tour. A statement regarding Mick's health will be issued at the end of the week.

David Bowie, new single

DAVID BOWIE'S first 'official' single since his decision to quit stage performances is released next Friday by RCA. The A-side is a track from his forthcoming

Osmond dates fixed

THE first dates on the long-awaited Osmonds tour of Britain in October have been fixed - at Manchester Belle Vue on Tuesday October 23 and at London Rainbow on Saturday October 27.

The six members of the group - Alan, Wayne, Merrill, Jay, Donny and Jimmy - arrive with Mr. and Mrs. Osmond, sister Marie and Merrill's new wife Mary at Heathrow airport on Sunday, October 21.

Tickets prices at both concerts are £2.50, £2.00, £1.50 and £1.00. The box office at the Rainbow opens at 11 a.m. on Saturday September 22 for personal applications only. Promoter Barry Dickens of MAM said: "We felt this was the fairest way of dealing with tickets and will ensure that the keenest Osmond fans get the tickets. They will be limited to four per person."

The Manchester box office opens on Saturday September 29 and will again handle personal applications only.

European Osmond dates so far arranged include: Gothenburg Scandinavium (October 19), Copenhagen KB Hall (20), Manchester (23), London (27), Antwerp Arena (November 2), Rotterdam Groenoordal (3), Frankfurt Jahrhunderthalle (5), Berlin Deutschlandhalle (6), Hamburg Congress Centrum (7).

Two more dates - one in Scotland and one in France - will be announced next week.

Polydor are releasing a new single - Let Me In from their recent The Plan album - on



October 19 to coincide with the tour. Herber City, Utah. The group play Caesar's Palace in Las Vegas from September 20 to October 10.



Gaye - rush album for U.K.

MARVIN GAYE'S Let's Get It On album, which has sold over half a million copies in its first week on release in the States, is rush-released in this country tomorrow by Tamla Motown.

It is Gaye's first album since What's Going On in 1971 (except for the soundtrack LP of Trouble Man). The title track already released here, has sold over two million copies in the US within six weeks of release.

Let's Get It On (the album)

is Motown's fastest-selling album ever in the USA.

Company president Ewart Abner said that orders for the LP were over a quarter of a million dollars' worth every hour for one eight-hour period.

He added: "Response for this album is so great that the pressing plants, even on overtime, can't fill the orders."

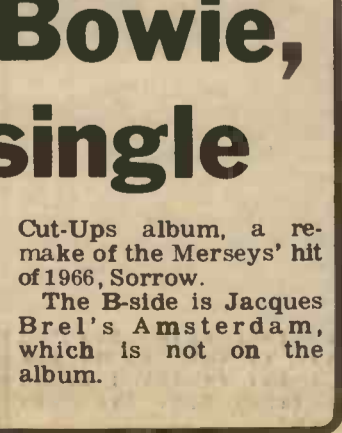
No nude!

INGROVILLE, a Welsh band, are dispensing with the services of nude dancer Della for their stage act. She is marrying bass player Adrian Angrove.

In her place the band intend to hire a mass hypnotist from December 1 until Christmas.

Harris back on Whistle Test

BOB Harris will be introducing the new series of Old Grey Whistle Test, starting next Tuesday - the first BBC-2 rock host to go into a second season. The show will be made in a larger studio and will use live audiences and outside broadcasts.



Osibisa, 3-week tour

OSIBISA, who last played in Britain in December last year, embark on a three-week tour of colleges and concert halls in October.

Bradford University (October 4); Newcastle Polytechnic (5); Sheffield University (6); Cardiff Top Rank (12); Bristol University (13); Dunstable Civic Hall (18); Sussex University (19); Nottingham University (20); Imperial College, London (23).

Tempest, whose new line-up consists of Jon Hiseman (drums); Mark Clarke (bass, keys, and vocals); Ollie Halsall (guitar, keys, vocals), play their first gigs since Reading at the end of the month.

Greyhound, Croydon (September 30); Marquee, London (October 2); Stirling University (5); Strathclyde University (6). They will record their new album for Bronze at the end of November.

Billy heads his own concert

BILLY Preston, currently playing with the Stones, is to headline his own concert in London next month. With his band the God Squad he plays at the Rainbow on October 25. He will be supported by Esperanto, the "rock orchestra" led by Raymond Vincent.

Status Quo - extra date

AN EXTRA date has been added to the Status Quo tour which starts at Bristol next month - they are now playing the Rainbow on both October 12 and 13.

Tickets for the originally booked Rainbow concert were misprinted October 13 when

the concert was fixed for the 12th, these now apply to the date as printed. New tickets are available for the 12th.

Status Quo's single Caroline is at number 23 in the RM chart, their new album Hello was released last Friday to advance orders of 20,000.

the new

seekers

"WE'VE GOT TO DO IT NOW"

B/W LOOK LOOK

To Help Keep Britain Tidy



Ash-British tour . . .

WISHBONE ASH are to undertake a short British concert tour for promoter Peter Bowyer during October. They will also release a double live album before Christmas.

The tour begins at Portsmouth Guildhall (October 11); Colston Hall, Bristol (14); Liverpool Stadium (15); City Hall Sheffield (16); and the Apollo Glasgow (17). More dates are expected to

be added.

The group's live album will feature tracks recorded during their last British tour and sleeve of gatefold design with book leaves inside containing photos and information on the band.

After their British dates the band fly to the States for a five-week tour starting at Lincoln, Nebraska, on October 23.

Don Powell's biggest test

DON POWELL faced his biggest test since his July 3 car crash when he flew to New York with SLADE on Tuesday for a gruelling three-week American tour.

Two quit Osibisa

TWO members of Osibisa — Robert Bailey (Keys) and Gordon Hunte (guitar) — have quit the band.

Hunte joined earlier this year as a temporary member to play on the Superfly TNT album and the last American tour. Bailey leaves because he feels the constant pressures of touring are affecting his playing.

The group are at present recording tracks for a new album to be released on Warners in November. They tour England in October then travel to America and the West Indies.

His first gig since the accident will be at New Jersey's Capital Theatre on Friday night (September 21) followed closely by shows in Suny Geneseo, New York (22); Syracuse War Memorial (23).

The band admit it's a make or break tour but feel confident that Don is strong enough and will get stronger all the time.

Among their other American gigs are shows at the Sunshine Inn, Ashbury Park, New Jersey (25); Masonic Auditorium, Detroit (27); Ellis Auditorium, Memphis (28); Convention Centre, Louisville (29); Morris Civic Centre, Southbend, Indiana (30); Kiel Auditorium, St. Louis (October 2); C. W. Post College, Green Vale, N. Y. (4); and New York Academy Of Music (6).

The band return on October 22, take two days off, then launch straight into a five-week tour of Europe.

Their new single, My Friend Stan c/w My Town, is released next Friday (September 28) and the album, Sladest, comes out tomorrow.

No title or release date has been set for their now completed new studio album.

Diana and her album



DIANA Ross, currently in Britain for a tour — She has yet to sing at Manchester, Liverpool, Glasgow and Newcastle — told reporters at a press conference that she hopes to be joined by Marvin Gaye for a couple of tracks on her new album.

She expects to do some producing herself, as she did on Touch Me In The Morning, saying: "I don't want to say there's something I haven't tried in the music field."

The album will consist of all new songs, but none by Diana. She said: "I sometimes have

beautiful thoughts that I want to write down but I've never been able to get them down on paper. Writing is like acting — it's like truth. If you're going to write down thoughts and experiences they've got to be right and real."

Is she about to make another film? "I've read many scripts," she said, "but none of them have been right. I want to do as good a job as I did last time. I want it to say something and mean something. I'm not in a hurry — I love working on stage, and a film is an extra."

Yes — it's a big sellout!

YES sold out their five-day season at the Rainbow between November 20-24 over two months before the event and without any poster or press advertising.

The only other box offices open for the tour so far — at Manchester Free Trade Hall (Nov. 28/29) and Glasgow Apollo (December 6/7) — have also sold out. Promoter Harvey Goldsmith said that the postal demand for Yes tickets at the other venues was "comparable to the Rolling Stones tour."

Two extra shows at the Rainbow were under consideration this week but no suitable dates were available. Their five-day stint is already

the longest-ever at a major theatre for a rock band.

Yes return to America next February for their biggest tour yet. They start at Miami Sports Stadium on February 8 and stay in the States until March 26.

It will be their eighth Colosseum tour. They will play dates in New York — Nassau Colosseum on Long Island and the group's own promotion at Madison Square Garden on February 20.



MCA close London office

MCA Records' parent company in the States has decided to close the London office of the company in January and licence MCA product in England through EMI.

A spokesman for MCA told RM that "It's too soon to know exactly what's happening." But it seems certain that EMI will keep MCA a separate label.

The company is currently in

the best-sellers with the soundtrack LP of Jesus Christ Superstar and Tony Christie's single You Just Don't Have The Magic Any More seems likely to enter the charts.

"We have sold records consistently during our time as an independent," said the spokesman for the company, who, along with the rest of the staff, expects to be seeking a new job soon.



Eden's long set!

ON the opening night of their current German tour, an audience of 6,000 packed into the Fabric Club, Hamburg to see East of Eden. 2,000 more had to be turned away. After their set several fans rushed on stage, damaging the PA; after 30 minutes of chanting, East of Eden came back and played an hour of rock 'n' roll.

They then moved on to Uncle Purr's Club where Tony Sheridan — who once recorded with the Beatles as his backing band — was playing. They took the stage and played until 4.30 am. After the gig, the band worked behind the bar.

Naz single

NAZARETH release their next single, a completely rearranged version of Joni Mitchell's This Flight Tonight, on Friday next, September 28.

The cut is taken from their next album, Loud n' Proud, due out on October 19. It was recorded mainly in Scotland at the band's rehearsal studio, using the Pye Mobile and Roger Glover producing. Additional tracks were recorded at Apple in London.

Among the titles will be Ballad of Hollis Brown, Teenage Nervous Breakdown (from Lowell George of Little Feat) and five self-penned numbers.

Second album

GREENSLADE release their second album on October 19 on Warner Bros, titled Bedside Manners Are Extra. They return from a fortnight's European tour this week and start a two-month British tour at the Patti Pavillon, Swansea on September 28.

Roxy top festival

ROXY Music, supported by Vinegar Joe, Babe Ruth, Peter Bardens' Camel, Blue, Kevin Coyne, be-bop Deluxe and Pete Sinfield are to appear at an all-night festival at the Queen's Hall Leeds on Friday October 19.

This concert follows a similar event in June when 5,000 came to see Hawkwind, Home, Caravan, Kingdom Come, Jack the Lad and Peter Hammill.

Radio One DJ Pete Drummond will compere the show, Pete Sinfield will be backed by ex-Crimson musicians Mel Collins, Boz, Ian Wallace and Tim Hinkley.



Lizzy start latest tour

THIN Lizzy, whose new album Vagabonds of The Western World is released tomorrow (Friday), start their British tour on the same day at the Winter Gardens, Penzance.

The tour schedule following Penzance is: Newquay Blue Lagoon (September 22), London Marquee (26), Folkestone Leas Cliff Hall (29), Cheltenham Town Hall (October 2), Bristol Boobs (3),

Treforest Polytechnic (4), Wincanton Race Course (5), Loughborough University (6), Quantways, Chester (8), Barrow Civic Hall (10), Liverpool Cavern (11), Lancaster Polytechnic (13), Greyhound Fulham (14), Warren Country Club, Stockport (16).

The band record a spot for John Peel's radio show on September 27.



WELL, dearies, one door opens and another door closes — husky John Bagnall, the connoisseur's publicist, leaves Tony Braindamage's rogue cell to surface again as the mighty mouth of EMI . . . talking of lobotomies, good news! Remove those painful, unsightly frontal lobes the quick, scientific way! Faust and Henry Cow are to tour . . . American readers, Monty Python are in your fine country and ready to perform the same service . . . doo wah . . . beep . . . beep . . . Chicago finally did make it to Britain; but Pete Cetera,

singer and bass player, tells me that he wasn't too keen on coming.

Neither were a couple of the other guys — they felt that they weren't going to break in England, largely as a result of a consistent bad press, and that was that. But, being a democratic band, they came here on a four-three decision. It didn't stop them making remarks about English bands. "Do they do all that throwing things out of hotel windows here, like they do in the States?" asked a disgusted Pete . . . Frank Zappa, looking very firm and correct,

was just arriving as I left the Chicago party at Inn on the Park . . .

BOWIE RETURNS . . . cried the headline. Well he did didn't he? Our well informed snooter says Bowie was to be seen dancing at the side of the stage, just out of view, at the Stones Newcastle gig. Someone quipped that he'd gone to see how to do it properly . . . talking about the Stones, Bill Wyman has been in demand during his brief overnight stays in London. Last weekend he agreed at the request of Andrew Oldham, to play on a Donovan session.

Faust tour

FAUST, the German band whose first album on Virgin was sold for 50p, are to make their second visit to this country with a tour starting tomorrow at Reading Town Hall.

Other dates are: Southampton Guildhall (September 24), Dagenham Roundhouse (29), Guildford Civic Hall (30), Dunstable Civic Hall (October 1), Birmingham Town Hall (5), Newcastle City Hall (6), Bristol Colston Hall (9), High Wycombe Town Hall (11), Chetnrsford Chancellor Hall (14), Hove Town Hall (17), Cambridge Corn Exchange (20), London Rainbow (21), Wolverhampton Civic Hall (22) and Liverpool Stadium (27).

Their LP Faust IV is released tomorrow (Friday). They will be supported on the tour by Henry Cow.

£20,000 is to be spent promoting Erasmus Chorum, a West Indian band who have just signed to Alaska records, as "a black Slade."

With Ballroom Blitz crashing into the charts this week, Sue James finds out about Sweet's secret weapon — their new act



Rock band with a Sweet tooth

Mickey Mouse drum kits.

"The act was just as successful in Denmark though Brian said he thought it might have gone over the audiences' heads at first."

How long had the act taken to get together?

Steve replied: "It took about three months, and culminated in a week of hard rehearsals at Hemel Hempstead. Ev-

erything had to be timed to perfection with the sound track and the lights spot on. We use lights for effect, to spotlight individual things happening on stage. When we'd finished rehearsals we were a bit sick and tired of it by then.

"When we first performed the act we had to concentrate hard on what was coming next

and what we should be doing, so at first, obviously, our personalities didn't come over too well."

When they performed the acoustic number in Copenhagen the song was met with a standing ovation which pleased both Brian and Steve.

Brian said: "The acoustic part went down very well. It was debatable when we were

first putting the act together. The managers couldn't really see it as we saw it, but we had the satisfaction of seeing it as a good stroke when we performed it."

Steve said: "You're Not Wrong For Loving Me is a very quiet number. We actually sit on stools, would you believe! It's quite a contrast from everything else and makes a pleasant change in the middle of the act. We started off doing an acoustic version of Eight Miles High but people said why not do one of your own numbers, so we did."

As well as including all their past hits in the act, they also perform a medley of more than 10 rock and roll numbers and songs from their Little Willy album.

When were British audiences going to see the results of all the band's hard work?

Said Steve: "We're doing a major British tour in February, and we'll probably do a few gigs around Christmas, with a big one at the Rainbow."

Crying

In December the group are also heading for Germany "We're very big there", said Steve, "they're crying out for us and we've already got a tour lined up. We'll also be playing two gigs in Switzerland. I think we'll also be going to Australia and New Zealand again next year and of course the States."

Steve explained that the group was now in the middle of negotiating for a new recording contract, "until that happens we can't record anything but in the next year we hope to concentrate more on albums, preferably with our own original material. The songs will be more like our B-sides, more involved musically."

"We haven't made enough albums. We were working too hard last year. It was all disorganised last year. We did too many gigs here and there. There was so much time spent in travelling there was none left for the studios."

Brian said of their next album: "It's gotta be good, the kids have been waiting a long time for an album from us. We've

got to make sure that its going to be an acceptable album."

not fair for one thing, and

Will the successful songwriting team of Chinn and Chapman who have written all the groups hits, including their latest single Ballroom Blitz, figure prominently on the album?

"Chinn and Chapman are brilliant songwriters, but there's no point in putting their songs on the album because they make good singles. It's it wouldn't fit in with the concept of the album. I think Chinn and Chapman would like to see us write this album."

Commercial

Brian said: "We had an album out in America which was mainly rock, which is where we want to be at. It wasn't released in Britain because it included two of our past hits and two songs from a previous album. We want to let the rock abilities of the group come through here. The group has a basic rock temperament, and a rock history as individuals before we made commercial singles."

The group have been getting steadily heavier with each single they make since they started out five years ago.

Steve said: "For the first two years we did heavy stuff before we made hit singles. Then we joined with Chinn and Chapman and now we're getting back to where we started out in the first place which is a bloody good achievement."

Contrast

"Little Willy was really the beginning of our heavier stuff. It was quite a contrast to our past stuff like Papa Joe. Little Willy has been our biggest seller so far. It sold three million copies altogether."

How about Ballroom Blitz?

Steve said: "It's already sold 80,000 pre-ordered copies. Should be in the top three next Tuesday, if not we'll be very disappointed."

I don't think The Sweet will have much to be disappointed about. Their latest single is destined to follow the pattern and become another smash hit for them.

IF YOU read the review in RM last week of the Sweet's concert in Denmark, you'll know that they have got together a completely new stage act, still to be seen by British audiences. Sweden and Denmark, the countries on their recent Scandinavian tour have been the first audiences to witness it.

To say that their act is different is an understatement. It comprises an intricate light show and a giant screen behind the group showing films, while the group performs its numbers. Another surprise in their act is the inclusion of an acoustic number, You're Not Wrong For Loving Me; which was the B-side of Funny Funny.

Priest

When I spoke to two of The Sweet bass player Steve Priest, and lead vocalist Brian Connolly last week, their new stage act was the number one talking point.

Steve Priest said: "With the new act, we're hoping to get audiences more in the twenties. They are more discerning. We're working our way up."

But will they still continue to project the glittery, extrovert image that they have developed? "At the moment it's a trend, but trends go. We like to shock and cause a sensation."

Turquoise

Steve Priest is not the same guy we see on stage decked out in outrageous camp gear and make-up and winking and pouting all over the place. Without his make-up he looked totally different, was quietly spoken, but wore the expected high heeled boots, white glittery trousers and turquoise glittery top.

Brian Connolly appeared later decked out in orange trousers and top with the numbers 88 blazened across his chest.

I asked Steve about the group's recent Scandinavian tour.

"It wasn't very big. We've been there before and we were only there for 10 days. I was surprised Finland was left out this time. A lot of the gigs were meant to be outdoors, so we didn't get the lights and films together for them."

How about their new act — were they pleased with its results?

"The act went down well in Sweden, but they're about 10 years behind over there. They'd have been just as pleased if we'd used only 30 watt amplifiers and



Keeping up with

JONES

No Tears For Bowie's Sorrow

WITHOUT A DOUBT one of the big events coming up is the release of David Bowie's



which was held on the French Riviera Ile de Bendor, tells me that David's total sales are now heading towards 1,000,000 albums and 1,250,000 singles. And such is the anticipated demand for Pin Ups that RCA is placing an initial pressing order of 250,000 copies, and arranging for supplies to come from the UK, Europe and America. In fact, RCA reckon on it being a 500,000 seller . . . Bowie stage shows or not.

What, you'll be asking, is Pin Ups all about? The RCA folk have had previews of five tracks, and it's obviously an exercise in nostalgia . . . something David had to do, for old times' sake if nothing else!

There are surprises, specially for fans accustomed now to his highly-personalised style of songwriting, to have David digging back and recording some of his own personal favourites . . . when HE was the fan and digging sounds in clubs like the Marquee and the Rikytic, Richmond.

Who were his favourite acts? Well among them were certainly the Yardbirds, Pretty Things, Them, the Who and the Merseys . . . recognised on the album with David's versions of Wish You Would,

new album Pin Ups which should be with us on October 19, or thereabouts . . . and for which RCA anticipate "unprecedented demand."

My Music Week colleague Brian Mulligan, just returned from RCA's sales conference

Rosalind, Here Comes The Night, Can't Explain and Sorrow.

I gather from Brian Mulligan's enthusiastic report that David's versions of these oldies are quite superb and that Can't Explain is a strong contender for his next single . . . but the track which most impressed him was Sorrow, always a strongly commercial song. It's re-emphasised by David's exceptional treatment with double-tracked vocal, and violin and also sax in the backing.

P.S. — Sorrow IS the new Bowie single!

How to Make £50

NEW REFERENCE book clumps on my desk — it's *Those Oldies But Goldies* (70p, via Collier-Macmillan). Author Steve Propes points out the fantastic big-money market going on (a) old 78 rpm singles and (b) the first 45 "EP's" that took over in the 1950's.

There's even a Top Ten of the most golden oldies, each of which can re-sell for up to fifty quid. Elvis Presley's *That's All Right* (Sun label) is the only one by a contemporary artist, and the others are:—

Stormy Weather, by the Five Sharps; *Red Sails In The Sunset*, by the Five Keys; *I Really Don't Want To Know*, by the Flamingoes; *Darling*, by the Five Keys; *Baby It's You*, by the Spaniels; *My Reverie*, by the Larks; *White Cliffs Of Dover*, by Five Willows; *Harbour Lights*, by the Dominoes; and *Lonely*, by the Solitaires.

Blind Courage

A COURAGEOUS CHAP is Stevie Wonder. Now he's really recovering from those injuries received in his car smash, he says the ONLY things that may be permanent could be some loss of taste and smell ONLY . . . and the guy is already blind.

Motor-mad Dee Jay

CONGRATULATIONS to our poll-winning dee-jay Noel Edmonds on winning something else. The motor-mad laddie beat all other disc-jockeys in a Brands Hatch race . . . in a Ford Mexico . . . and he will now drive a Ford "works" car next year in some special events. In fact he currently drives a Jensen, alternating with a bicycle!



BACK IN the old days, Elvis Presley, was the baddie rocker and Pat Boone was the goodie. Boone's hits started with *Ain't That A Shame*, in 1955 (other chart-toppers included *April Love*, *Love Letters In The Sand*, and *Don't Forbid Me*). He's still the goodie — is in London to work in a Christian pop musical, *Come Together*.

They used to laugh at Pat Boone's image, did those Elvis people. But at least he's bothered to COME to London.

Yes said Yes to Nixon

RICK WAKEMAN, of Yes, tells this true story. The Yes team booked the Presidential Suites at the Hilton Hotel in Los Angeles. But they were politely ousted by the Secret Service laddies, because President Nixon wanted to use the rooms. And the SS lads further reminded the Yes team that as they had to apply for visas to enter the States



Girl of the week

GIRL-OF-THE-WEEK DEPT: This is Luan Peters, one of the most televised of ladies, having been on most of the top series — and coming up soon as star of a new one, *Go-Girl*. On stage, she was in Pyjama Tops, and was NOT in *Boccaccio '73*, on the grounds that she wouldn't take part in some of the more explicit sexual routines because it might have upset her old grannie. However the luscious Luan is also a good singer and I commend her new one, on Polydor . . . the Greenaway-Cook composition, *Everything I Wanna Do*.

to work, giving up the suites quietly would clearly be to their advantage.

So . . . Yes said yes and vacated the rooms. But they did leave a copy of their *Close To The Edge* album in the Presidential bureau drawer!

Stand-in Chick

I RATHER like the story of David Cassidy's stand-in for the *Partridge Family* telly series. Seems they searched in vain for a lad pretty enough, darling enough, to act as David's double — the double is the bloke who does all the standing around while they line up shots and check lighting and so on.

So, somewhat shamefaced, they had to settle on a 25-year-old chick. Name of Jan Freeman!

Partridge Pin-up

I REPORT that the new pin-up face in the *Partridge Family* will be one Ricky Segall, who plays the part of the kid-next-door. And he is just four years

old! Little is known about the lad, except that he is no beginner at this business. Last year he won praise working the coffee bars round Nashville, along with his parents, Barbara and Rick Segall.

U.S. Rock Minus Gas

PETROL RATIONING, as per the United States, could play havoc with the rock scene, for many groups and acts have to make jumps of 500 miles a day to keep up with their schedules. In fact, some of the big teams depend entirely on their coaches for a living.

Alice & Ali

THE STORY is, and nobody has bothered to deny it, that when Alice Cooper next goes out on tour, his special guest star will be heavyweight boxer Mohammed Ali . . . and that his principal role will be as dancer. Masher not smasher. Way back, incidentally, Ali (then C Clay) did make an album of song and poem called *I Am The Greatest*.

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ONE very interesting album: *The Creation*, '66-'67, on the Charisma label. Nothing to do with rock-religion, but simply a harkback to the days when *The Creation* were a top group, full of talent, and leading an important part of British pop.

The first rock band that Tony Stratton Smith, Charisma boss, got involved in. They lasted only a year or so, but in that time big names like Kink John Dalton, Faces' Ronnie Wood and Kim Gardner (of Ashton, Gardner and Dyke) passed through the ranks. Ruddy good they were.



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Roy meets the boot boys down the 'Palais



DOWN in the florid, splendid area of West London stands the ancient borough of Hammersmith. It's not a great area by any means, "We're just 'ammersmith boot-boys ain't we," say the locals.

The streets in Hammersmith, notably Shepherd's Bush Road are scrawled with graphic art, and all the rest. But there's a very posh sounding place just round the corner.

It's called the local Palais and all these 'eavy-looking guys in dinner suits, I think that's what they wore, were standing there ready to beat anybody's brains out who came along in brown boots and braces.

"Gawd Wizzard ain't playin' 'ere are they," remarked one fan, "I thought this was a place for me Mum and Dad." Yea, Wizzard were appearing all right says I as the place starts to fill up with green-haired freakists. I just brushed back my Ziggy Stardust rip-off hair do. Who likes Roy Wood anyway, he's only a Brummie boy and we've got enough of them in Carnaby Street.

It's just after nine, the dim orange lights give the appearance of a ballroom and the assembled audience either stand or bop around to the sounds of Raymond Froggatt.

A country-western influenced outfit, Froggatt and his men give the appearance of being boozy rockers, they grind through their numbers and the crowd enjoyed the raw style. Don't ask me what numbers they played—either they had one too much or I had but I do know that they did a couple of rock numbers at the end—not a bad set Raymond!

It was a pity that Wizzard took so long to come onstage. Roy Wood explained after the gig that he had had been "slightly rushed" to appear but it was well after ten before

the silhouetted figures arrived.

Straight into Angel Fingers and we were all jogging along, twin drummers look and sounded very impressive throughout. It's different seeing two drummers in that situation. It's as if they lead the band through lagging songs and Wizzard definitely needed the help at the Palais. . . the audience, although enthusiastic was far too small to create any sock-it-to-us atmosphere.

by
John Beattie

Wizzard Brew album numbers next with Buffalo Station and straight on to Way Down To Memphis, "just jive or something," says Roy looking rather dispirited.

Nice flow of sax in this one, I'll probably get crunched for this but sounded like Passport—the jazzy-rock German outfit and it was all mixed up with the Pink Panther theme tune. . . ! Plenty of boogie stuff which didn't really cater for anyone else except me.

On the Ball Park Incident and the audience, some dancing were beginning to get together a bit and enjoy themselves. Roy's beginning to look happier in his Elvis stunt, knees bending and it's Meet Me At The Jailhouse and more boogie.

It's strange but Wizzard, with all their lights and visual impact just didn't excite anyone to any great level. Roy as always is the mainspring of the band but they always seem to sound just like they do on record.

Their Sax men and double drummers really force the

pace, something which is sorely missing in the other members. We were all getting slightly bored when Roy whipped into See My Baby Jive. Roy is supposedly writing for Elvis and his stage act certainly shows how influenced he is by him.

It was all over after that and Wizzard departed rather hurriedly from the stage, the audience departed without much fuss except for two young ladies who tried to run onstage — the heavy men must have enjoyed throwing them off. . . it was their first bit of work all evening.

The usual backstage rabble and it was down to a photographic session and the band looked rather pissed off with the whole scene. Roy's the mainman so he must answer the questions.

Why no wig tonight then Roy?

"Well we were a bit hassled to get here and I didn't have time really to get made up, it does take plenty of preparation to do the whole trip."

Roy still looks rather bizarre though at the best of times. It was amazing that he kept his cool considering the barrage of stupid questions which were being thrown at him.

A bad gig then Roy? "Badly promoted, the Mecca organisers never publicised us at all. There was one add in a London evening paper, no one knew we were appearing."

At this point some aggressive little female fan who had been staring at Roy and pushing me off my seat grabbed his bottle of beer. Drama, "Can I have it she says," and Roy in his melancholy state agrees.

It wasn't a good venue for Wizzard and it wasn't really a good set. Far too tight and not really in the Palais mood. Never mind lads it must be better than Brum, anything's better than that god-forsak.

'We're the best in the world'

"WE'RE no Slade, we're nothing like them. We're a lot heavier than Slade. Slade are more stompy." Tom Hill, bass player with Geordie talking. Lead singer with Geordie, Jonna Johnson, "I'm sick of us being shy and negative, it's getting a bit beyond a joke. We want to put our case forward."

When I went to interview members of Geordie at their manager's office last week, Slade were just one of the many subjects talked about. Enough was said to silence once and for all the knockers who mutter 'Slade imitators.' Geordie also had things to say about their new album, audiences, and their fans.

The two members of the group that has three hit singles to their credit chatted and joked in their broad 'Geordie' accents, a couple of hours before they were due to record a half hour spot for Radio One. The following evening they were due to play London's Marquee club. Tom Hill said, "We don't get to play in London very much, 'cos really there's nowhere to play. We like the Marquee it's got a nice atmosphere. We've only done it once as Geordie but it was a long time ago. It was one of our first gigs."

What else had Geordie been doing recently? "We've done a lot of concerts," said Jonna, "but we've mainly been concentrating on the new LP of ours. Hope You Like It, our last one, never got the recognition it deserved because of this image tag we have." Tom said, "People think it's gonna be a lot of chart busting singles. It's nothing like our singles."

Brian added, "But suddenly people are realising. We were quite upset last time. So we've called the new one Don't Be

Fooled By The Name. I'm really chuffed with it. It's a long way off being finished yet. We've put down basic tracks, and vocals on two. Though I'm not satisfied with one, House Of The Rising Sun. I want to do that one again.

"I personally want to release that one as a single, but there are about five tracks we could release. We don't know for definite yet. At the moment our new single is quite an important thing. Elektric Lady is really dormant. It hasn't moved into the 30 yet in the Beeb charts, which let's face it, is what counts."

Was Elektric Lady a conscious effort to get away from the Slade tag that they seem to have been labelled with?

This question met with vehement 'no's.' Tom has something stronger to say, "We don't give a monkey's about Slade — or Zeppelin." Jonna joked, "We're the best group in the world, and Tom added 'As far as we're concerned that's it. We just want people to hear us and if they think we're like Slade I'd advise them to come and see us."

"Aye," said Jonna, "It doesn't bother us in the slightest. Slade do what they do and they do it bloody well. We do our thing and we do it bloody well."

What groups then, have influenced Geordies' music? Jonna said, "The Animals,



have influenced me definitely, and lots of other groups. You've gotta say The Beatles haven't you? There are lots of singers around today who I really like. But you canna copy 'em because instantly you get a tag. Look what happened to us."

I remarked that Geordie were beginning to shake that off now.

"Yeah, people are realising," said Tom, "people are coming to our gigs, and seeing what we're like. See we do our singles in the act of course, but the rest of the stuff we do is nothing like the singles."

What sort of stuff takes up the major part of Geordie's act then.

Jonna replied, "Our own stuff, our own songs. Vick Malcolm our lead guitarist, writes all our stuff. He wrote all our singles. We don't rely on anybody else. We're a self-contained band. We don't rely on Lea and Holder. We don't rely on nobody. We rely on us." Then he joked, "We like our songs better than anyone else's anyway."

Jonna was determined to get his point across, "The press are coming to gigs and finding out for themselves. It's a good thing."

Geordie have actually been together now for just 18 months — a relatively short space of time. Back in Newcastle before coming

IT ALL began when three American exiles needed guitars so they could sing and play together. "We managed to borrow acoustic guitars from friends," said blonde-haired Jerry Beckley, "and that's how we got our sound. We could have been an electric band but it's not often that you find your neighbour has a 100w stack lying around."

If the neighbours of that embryo AMERICA had got amps to loan we may never have heard the gentle strumming that characterised Horse With No Name, and which so far has characterised the work of the band. But according to Jerry, who was in London for a so called vacation recently, all that is changing.

You can judge just how much when you consider that Joe Walsh (y'know heavy guitar licks) is playing on their new, soon to be released album, Hat-trick, and more articulately, the single, Muskrat Love. They have also used strings for the first time and had some vocal help from Carl Wilson and Bruce Johnston.

The trio has also grown into a band with the addition of Willy Lescox on drums and David Dickey on bass.

"We felt we had to expand to feel comfortable on stage," said Jerry easing himself into an executive's chair in among the rabbit warren of offices at WEA on London.

"We wanted to be able to move around on stage and play more electric stuff and as it happens it's turning out really well."

He explained that the newly



America — go elect

constituted line-up had toured the States for a month prior to his holiday and played to crowds up to 18,000.

I wondered why they had been absent from Britain for so long?

"It's true we met at school in England and lived here for six years," he said, "but we decided to go back to the States and liked what we saw."

That was 14 months ago; a period which has seen them transfer to American management and settle in LA. It's also seen Dan and Dewey married.

After the last tour, which was with Jackson Browne, Jerry decided he would spend his two-weeks' holiday over in England. "I missed my folks and a lot of friends who are still over here," he explained. "And anyway I can't take two weeks off in LA because you just get

hit by everybody."

The new album, October, showed progression than the second and the first.

"We're a real group can't even say influences. We are no anybody."

He was returning States this week tour and though possible the group working hard for a moment, though eventually we will take half a year off.

Peter H



as a group, and that was the only way we could do it. Don't Do That, the single that got us established, was a BBC hit. It was played on every show, it was ridiculous the amount of airplay it got.

"Once you do get single success so quickly you get caught up in all the paraphernalia of teeny mags. It's all a big wheel. We can't really turn round and do a Zeppelin and say 'No publicity.' People just aren't interested."

He added, "We're not a Gary Glitter group, we do what we want. Really it's basic rock." Jonna said, "There's some interesting music in the act, but at the same time we're not trying to be clever."

Overall were Geordie pleased with the way things were going for them at the moment?

"Yes," they said, but we're a little upset that our latest single wasn't doing so well.

Jonna said, "I honestly think it's a hit record, the most commercial record we've done. Yet it has not taken off," said Tom. "I think the kids regard it as a hit. I can't understand why they haven't gone out and bought it."

Geordie had a message for all their fans back home in Newcastle — "the true Geordies."

Jonna said, "At Christmas, December 7th, we hope to do a gig at the Mayfair in Newcastle, cos we haven't played in Newcastle since June. We'd like to apologise but we haven't been able to because of commitments down here and abroad. I think we should play up there more often but we can't. I'd hate the fans to think we're ignoring them up there. Far from it. We wanted to do a free concert up there in the football stadium, but the council had to cancel it for fear of riots."

Well that's Geordie folks, 'rough and ready,' 'Down to earth,' call 'em what you like, and like them or not they're certainly not a group to be ignored. Ask their true fans.

Sue James

Tom said, "It was good in Denmark, we're going back there in a couple of weeks." At this point in our chat, the group's drummer Brian Gibson appeared in the office to be met with "This is our road manager Sam," from Jonna, and "No, it's Daffy Duck the drummer," from Tom. He perched himself on the desk and we continued.

Brian provided some background info. "When we started out we were called U.S.A. that was in January 1972, then we changed our name in June or July '72 to Geordie."

Tom went on to talk about their new album. "We've decided we're gonna conquer the LP market with our new album. That's the next objective." Jonna said, "We just want people to give it a listen. The album is due for release in November."

Considering the quite short space of time Geordie have been going they have a very large fan following. How do they feel about this? "Aye, it's massive," said Jonna, "I can't believe it, it's only been going for four months." Tom said, "We heard it takes years to build up a fan club."

Back to the group's singles. Brian stated, "The singles have been written to cash in on the singles market. It's as simple as that. That's what we wanted to do — get recognised

they'd be really supercool, only through what we've heard. Everyone was saying what a load of crap they were, but they're marvellous.

"Certain parts of the country are very bad. We don't like them at all, but London and the south, and the North East, are great audiences, marvellous. But I just love London audiences, they're great, really good."

I hear that the group are hoping to go to America, is this true?

"Yes, what! definitely. We're hoping to go early next year. We're going to be out of the country for quite a while, so if anyone wants to see us, either to take the mickey or enjoy it they'd better come shortly, cos we're going to be away for a long long time. We're going to Australia in February, and Scandinavia and Japan before Christmas."

"Over the winter period we're going to be out of the country for about six months. That's the pity of it, and we don't know if we'll be releasing a single while we're away. If anyone wants to see us I'd like them to come before we go, cos we'd like to see them."

It's not long since Geordie have returned from a tour of Spain, France, Belgium, Germany and Denmark. "Sixty per cent of our gigs and TV are over there."

together three members used to just work night time in different bands, but Jonna was a draughtsman for a firm of heavy engineers and used to play in groups for pin money.

On joining a professional group he said, "It was a big gamble for me, but it paid off in the end. I was quite lucky, really lucky."

Geordie have been in London about a year now. What made them decide to leave their native town?

Jonna joked, "We wanted to be pop stars." Then with true honesty said, "We just wanted to make a lot of money being a group rather than going to work. I think it's better earning money this way."

What are the Newcastle audiences like?

Jonna replied without hesitancy, "They're the best audiences in the world. Newcastle had the best gigs. You can ask anyone, they'll all say the same."

Are audiences in the North East more responsive then? "If they don't like you they let you know, they're quick either way. If they like you, they're on your side, and you can't do anything wrong. But if they don't like you, my God, you get a real rollicking off the crowd."

How about London audiences?

"They're much the same, funny enough. We thought

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harvey



Street music from Ossi and the Bees

turn a few heads even in seamy Soho. Judy calls them Ossi and the Bees and they don't seem to mind. In fact there's so much good natured ready laughter you can't imagine them uptight about a thing.

Inside the drinking den we review the situation. Why was it they suddenly burst on London's rock scene three years ago and nothing has been seen of them since?

Ted acts as spokesman and quickly explains that after their first three albums — Osibisa, Woyaya, and Heads — the group went through some "spontaneous" personnel changes. Wendell Richardson and Laughty Ama departed and were replaced by Kofi (African drums, congas and bongos) and Dekoto Mandengue (bass). Then guitarist Gordon Hurt joined them specifically to make the Superfly T.N.T. album earlier this year.

In between time the band had travelled all over the world, touring first Europe then America. They have just returned from their fourth and most successful tour of the States.

"While touring we must have been seen by the daughter of Superfly's producer," said Ted. "She liked our music and got in touch with us in London. We read the script and liked the idea of Superfly going to Africa. That's where we all come from so we understand the country."

The group wrote all the music themselves and recorded it earlier this year. He calls it the West African Sound — "criss-cross rhythms, communication. We play with each other." That's what Osibisa means.

Although they have tended to neglect the English circuit for the past few years, you can hardly blame them when they play sell-out tours in the States. Yet now they are back in London again they think it's time to "set up the whole vibration again."

They have a new album — their first on the Warners label — out in November, and Ted says it's going to be a real rocker.

In October they plan to play off some college dates here and one big gig in London, then it's off to America for another six-week tour followed by a visit to the Caribbean.

They say their music is their heritage.

"We play music for music's sake and it's the happy way we play it that is our heritage. It's in unity and together. We don't do it for ourselves or just for black people. We do it for everybody. Sometimes the kids strip. It's sensual music, physical and spontaneous. When we go on stage, it's more like being on the street."

Peter Harvey

MAC TONTOH carries a voodoo charm with him to ward off evil spirits. He tells you about it with a twinkle in his eye then bursts out laughing when you wonder if it means anything. "Sure, let's have a drink." Though it's the middle of

the afternoon, Judy, OSIBISA'S resourceful publicist, knows where we can get beer, so we follow into the wilderness off Carnaby Street. There's Mac, his brother, Teddy Osei, and Kofi Ayivor, a colourful enough trio to

"IT'S just a case of being what we are and happening to be categorized as a heavy band. I mean even from the early days when we were playing other people's stuff it has always been a thick spund because of our personalities," said Burke.

Burke is the bass guitarist and vocalist for Budgie, the Welsh band who left the valleys, boyos, back in 1971 shortly after meeting Roger Bain, at the time Black Sabbath's producer. They came to England and played most of the London venues getting rave reviews from most of the papers. Their first album likewise; Record Mirror's comment at the time... 'A grinding, nerve twinging force that doesn't lure you into the music — it drags you in by the guts.'

Since those early days they have played hundreds of gigs and have established a typically underground following. This has grown steadily, assisted by the release of two more albums, Squawk in September last year and Never Turn Your Back On A Friend this May. Hearing about this cult the other day then, I decided to see what the lads were like. Although all three were there I spoke mainly to two of them, Burke Shelly... bass and vocals, and Tony Bourge... lead guitar; the drummer Ray Phillips went to sleep.

Apparently Burke finds no hassle in both playing and singing, in fact he likes the challenge. As



Budgie — still bouncing

for antics he just loons about! Seriously though fellas what about audience communication, a factor probably which is important since you're a heavy band?

"A lot of bands go out of their way in producing a good stage act to get their audiences up off their backsides, but we just write our numbers and go out and play them." Slightly too modest I thought and pursued the point.

"Over the years we've built up a good following and they just freak out...

... it's just natural, they have their hands in the air before I need to even try and get them to do it. In fact I just clap along with them. We don't have to sell them anything." All right lads I believe you but I am still amazed and could you tell me something about this following and how you stumbled on it.

"Working, that's how. We've been gigging for five years. The first two in Wales and then it was like starting again when we hit the rest of the country. Then don't

forget that with our type of fans once you've made them then they're with you as long as you're around."

"On the last album there is quite a lot of melody and some acoustic work. Acoustic because we think it changes the shade. Heavy albums can get a bit boring. However we could never make this work on stage. Anyway we keep our albums as near the live as possible so that people won't be disappointed when they come to see us live after

hearing an album. Some of our lyrics are meaningful whilst some are just straight rock songs depending on how I'm feeling when they're written," says Burke.

What do you think of the commercial side of the music world and would you like to be a part of it?

"If you are a commercial band then to a great extent you have to sit there and think about what you are writing and lose the freedom of choice. It's too formalised a way of going about music for us and could in no way work.

"Also we wouldn't want the hassle of screaming kids, stopping us in the streets and ripping our clothes off. At the moment if we do

along a band of thugs roam the streets and round 'em up. Then we lock 'em in the hall and play. Next time we go there they all come voluntary."

Would you say that your concerts contained a violent atmosphere, I slipped in.

"Funny you should say that because in the early days we tended to be associated with violence but as we grew then we mellowed."

Right then lads now we all know what you are about. How about telling us what you are doing so we can come along and see you.

"Let's see... Gigging round Britain 'till Christmas... then a tour of Britain... and possibly a tour of the States, early in the New Year."

What about albums? "At the moment we are writing some new songs but that's as far as it's got."

There you are then folks that's Budgie. A band to watch over the next few years to see just exactly how they make out. They have all the ingredients and seemingly sufficient personalities to conjure up the right atmosphere in their field. If they can keep to Burke's law. "I think that if we were a top band, we'd try and play it down a bit, try and avoid the usual damaging hyping that goes on."

Henry Gilpin

SMALLTALK

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THE DREAD SPREAD

THE WEATHER was not cold; on the contrary, it was going to be a boiling hot day — the thermometer on the patio wall of Dread Manor had read 78 degrees when I went to feed the goldfish in the ornamental pond. There was the buzz of bees in the air — a lazy summertime humming which, combined with the smell of freshly cut grass, made me think of writing a reggae version of Summertime Blues.

A fat-bellied goldfish rose to the surface of the fishpond, gulped a mouthful of food and then swam into the depths of the dark water again, leaving widening rings on the surface of the deep green pool. It was quiet and humming and lazy and warm.

The toilet gurgled in the outside loo; the door swung open and Daddy Dread came out, carrying a transistor radio and a copy of Record Mirror.

"Them North Sea guys just played your new record, son," he shouted, and shuffled past the stables towards the house.

I took a walk up the garden towards the apple orchard where one of the grooviest chicks ever to be hatched, sat reclining in a deck-chair, nursing a glass of Fanta, and wearing a C&A bikini that was hard put to cover the ripe-curved glories of her attractive bust and seductive haunches.

I smiled admiringly. So near and yet so far, I thought,



removing the glass from her hand, wanting her, desiring her, overwhelmed by her ripe sexuality that filled the Snodland garden with a picture of sensual beauty.

Anna was sleeping comfortably in the deck-chair, stretching out her lovely long legs, seemingly unaware that a bloke in Mill Street was watching her with a pair of German binoculars.

She had been swimming in the private pool. This was obvious by the glistening moisture on her skin and her wet hair. I knew I mustn't seem too eager — but on the

other hand, if I didn't, she might kip till teatime. "Darling", I murmured, my peepers roaming over her long shoulder-length hair and full sensuous mouth.

"Shall I, ah, get the chopper out?" The tip of her wet tongue glided into view, running back and forth over her lower lip in a damp caress. "W-what?" She blinked as my voice brought her back from the Land of Nod. "I'm sorry, honey . . . I was just having forty winks. What did you say, Cuddles?" — she always called me Cuddles.

"Shall I, ah, get the chopper

out, darling?" Her eyes opened wide and she stared at me. "Mmmmmmmmm!!! I'd love it! I can't think of anything I'd like more! But do you really want to? I mean now — right now?"

I plucked a ripe tomato from a bush, then threw it at a ginger pussy scratching in the cabbage patch, reaching out for the bundle of oomph in the deck-chair, putting my hairy arms around her neck. "Now don't be naughty", she said, poking a gherkinlike finger inside the waistband and snapping the elastic of my khaki shorts. "Yes, I want a ride. It will be much more fun than going to the pictures, Anna darling. And probably less expensive — you see, you've hooked a geezer who likes to spend plenty of time in the saddle!" Her face contorted with thought. Then her eyes moved to my face.

"I . . . I suppose so, only I — I think you ought to stop now and again". I stared at her, speechless. She sipped her orange drink. "I — yes — sure. I promise it will be a nice ride — if you'll just hold me tightly around the waist," I declared. "You won't go doolally?" Anna asked, cocking her head and eyeing me with mock severity.

"I won't go mad, I promise — that is, not till we're nearly there!" She broke in loudly, "Oh! But isn't there a chance of you having a mishap?" I felt my face grow red. "You mean, falling off? . . . I . . . I don't think so", I croaked, maddened by the nasty images her question evoked. "Something might catch fire if you go too fast", she murmured, her lips enticingly curved, inches from mine. "Too fast?" I exclaimed in wide-eyed surprise. "It won't be a bumpy ride, that's for sure, honey".

A tiny gleam of amusement appeared in her eyes. "Tell me what gear do you intend to wear?" There was an embarrassed silence. I stole a look at Anna. Then I coughed. "Why . . . Anna . . . I ain't got no special clobber. I thought I'd wear my Army boots and —" I stopped, stopped in mid-sentence. There was a hippie crouching behind a clump of blackberry bushes, not ten feet away.

He was a nasty piece of work: long hair hanging over his shoulders and looking like it had never seen a comb, a cork tip tan that looked like it came out of a bottle, face sharp as the creases in my best trousers, and sunken black eyes that gave him the local nickname of Dopey. He was wearing a Denim suit that must have cost at least 15 bob, tatty plimsolls; shiny black PVC — not leather — was what his belt was made of.

"Hey", I shouted, "what the hell do you think you're doing in my garden? Get up, you horrible little man!" He stood there, waiting to be bashed, waiting for a sock on the gonk. I stood up. "I'll fix him", I said. I galloped, rather like a stampeding hippo, across the lawn, seized THE Nosey Parker hippie and hurled him to his feet.

His hands remained at his sides; he was too scared to defend himself. His eyes went wide and he screamed, "No, Judge Dread!" as I unloaded a balled fist into his pimply face. He gave out with a groan, and fell slowly and stiffly like a factory chimney being demolished. He regained his footing and turned towards me in a peculiar queerboy crouch. I quickly followed up with three deadly karate blows.

The first landed on the bridge of his nose, causing him

to stagger back two feet. The second knocked him to his knees. The third landed in his Adam's apple and dropped him in a pile of stinging nettles. That's when I put the boot in to keep him down, grabbed a stone flowerpot, smashed it over his shoulders as I let him have it with my left boot, a kick that caught the nosey hippie on the chin, sent him flying into a manure heap as the blood spurted like a broken water pipe.

"Listen good, Dopey", I shook him till one eye opened. "I don't want a fink like you watching me and my bird. Am I coming through loud and clear, twitface?" He couldn't speak. He was bashed plenty; his cheeks were like two purple balloons, but the only bits missing were his four front teeth that I had kicked out.

Except for the missing teeth, swollen lips, and bruises under his black eyes, he wasn't in too bad a shape. It shows you what a bad temper can do, and I had been feeling pretty bad towards Dopey.

"Come on!" I shouted at Anna, taking her hand. "Now let's have that ride before it's too late". She looked at the hippie lying in the stinging nettles with his backside in the air. "Cuddles!" she replied, laughing like a thirsty drain. "Don't you want to check if that longhair is still alive?" I was cool, calm, collected, and itching to get mounted.

"He'll be okay", I said, pulling her along behind me. "Right now the bike, the chopper, is most important — it can get us to Margate in 10 minutes. Two minutes later we were in the garage which houses my Norton bike. I kicked the starter and — vroom! vroom! — we were in gear and on our way to the coast . . .

around the country

tony byworth

Randy's not just a TV cowboy

RANDY BOONE took another swig from his pint of beer, cast an observing glance at a few girls nearby and mentioned that his Christian name occasionally provided some unseen problems.

"My name is Randolph but Randy is a pretty natural abbreviation" he said. "Back home in the States it doesn't carry the same connotations. Since I've been over in Britain it has led to some cryptic comments — and even a few leading questions."

But, whatever the difficulties with the name, Randy Boone has already won over to an important percentage of British audiences through his extensive television work. Three seasons with the highly rated *The Virginian* and a season with *Cimarron Strip* has well established him with viewers.

In addition to the acting roles, his close association with the world of the television cowboy has made him one of the few entertainers who can justifiably sing the more western aspects of country music.

"It was a great situation" Randy explained, "and provided an outlet into both worlds. By acting you can fit into the western image and, at the same time, you can sing country and western songs. And, during the time I was with *The Virginian*, I sang quite a few songs.

"But, these days, I don't sing so many real western songs. They usually have strong Spanish and Mexican influences and are folk songs of a beautiful quality. However they're not so popular now because they're not so danceable and the actual western situation is not so real. The cowboys aren't handled the same way and the songs aren't as true whereas today's country songs generally have a real story to relate."



Randy Boone drifted into acting quite by accident. Following his high school education and a month and a half at college — "I did real good during that month and a half" he added — he started playing a number of the local dances and beer halls back home in native Raleigh, North Carolina, and decided to head to the open highway with a suitcase, guitar and a thumb that pointed westwards.

Eventually, after two years on the road, he arrived in Hollywood and a fellow guitar picker put him on to a film producer who was looking for an actor to play a hitch-hiker in a forthcoming TV movie. It was a natural

piece of typecasting and Randy got the role.

"I then moved on to *The Virginian* and played the part of Randy Benton — they thought my name suited me pretty well so they left me with the name Randy on the show. I stayed with the series for quite a while then moved on to do *Cimarron Strip* with CBS Studios and some things in between like *Bonanza* and *Combat* and a movie in Nashville called *Country Boy*.

"Making movies provided a quick change of directions. There I was — happy to have a few dollars a week for new guitar strings and get my shoes soled — and suddenly I had enough money to live comfortably but not really knowing what the business was all about.

"I thought the insides of studios were all paved with gold and everybody treated you like a king — but it seemed like it was the other way around. The studios were like any other factory and everybody in there was after your job."

Once having secured a number of acting roles Randy quickly found that singing was to play a secondary part.

"It all boiled down to contracts with the studios continually viewing me as an actor first. They would have me do an album called *Songs From The Virginian* — I didn't want to work as a cowboy and then make an album of songs from the show. Then the next album I cut was *Randy Boone Of Cimarron Strip*. I wanted to do the acting, and then put it behind me and record the songs that I wanted to record."

Currently Randy's deserted the acting and pursuing his former career with appearances throughout the United States and Canada.

Right now, however, he's making a return visit to these shores and — besides laying down plans for an album he may cut whilst over here — is working a busy schedule of dates which includes Colchester (Sept 20); Potter Heigham (21); Birmingham (22); Whitworth (23); Chester (24); St. Helens (25); Leamington Spa (27); Holsworthy (28); Hastings (29); Ponderosa, Wickham (30) and Wythenshaw, Manchester (Oct 1).

Besides proving to British audiences that he's just as talented on stage as he is on horseback, Randy Boone is also laying on them some of his original songs. That's a side of his character that he's presently developing.

Then it was back to the beer and the girls — and perhaps a new bar-room song?



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us news

barry taylor in new york

Tull sales drop — Motts headlining
— Cassidy cancels — Young back
— new Osmonds single

THE EDGAR WINTER GROUP rolled into the city this past week and promptly sold out Central Park's Wollman Skating Rink, which is only par for the course for the band which is quickly becoming one of the country's favourite rock and roll outfits. Winter did not let the audience down and steamrolled them with songs like "Tobacco Road," "Keep Playing That Rock and Roll," and their recent singles, "Frankenstein" and "Free Ride."

setback when their LP dropped 84 notches on the charts after their concert at the Felt Forum with **Mott The Hoople**. Mott on the other hand, won a lot of fans after the show, made a strong showing on the charts with their new album in the first week of its release, and have already been booked for a "triumphant return" concert at the prestigious Radio City Music Hall on October 26.

David Cassidy was forced to cancel his only scheduled concert in the U.S. for this year which would have taken place on a meadow in Central Park on September 22. City park officials blame the cancellation on security problems they say would arise if a crowd estimated at 100,000 actually did turn out to witness the free event. Also forced to cancel projected concerts are rock's perennial "bad boys," the **Rolling Stones**. The reason this time being that Keith Richard would not be permitted entrance into the country because of his recent drug bust. The concerts would have been for two solid weeks (sigh) at Radio City in January.

by October when another tour is planned.

Neil Young is back on the road with **Crazy Horse**. He will be doing some dates on the West Coast at the end of the month. **David Crosby** and **Graham Nash** are teaming up again for some concerts this month which all but dispels rumours that **CSN&Y** are getting back together for some concerts and an album.

The **Grateful Dead** will shortly announce the formation of their own record company, aptly titled "Grateful Dead Records." The company's first release will be on October 15, a new album of Dead material to be called "Wake Of The Flood."

Cowboy

With the recent boom of interest in country music, groups like the **New Riders Of The Purple Sage** have been receiving a lot of attention lately. They performed their brand of cowboy-rock at Philharmonic Hall last Wednesday night to a large, receptive audience. The group, which at one time was under the tutelage of the **Grateful Dead** showed that they can now draw the crowds on the strength of their own music, which is for the most part played at a slow, relaxed tempo with pedal steel guitarist **Buddy Cage** at the reins.

Maybe it's just a coincidence, but the week after **Jethro Tull's** four concerts in the New York area, their "Passion Play" album dropped from the 1 position on the charts to 9. The New York Dolls also suffered a similar

Top spot

The **Allman Brothers** took another step toward becoming the country's top group when their monumental new album, "Brothers and Sisters" shot to the top spot on the charts in only the second week of its release. Allman drummer **Butch Trucks**, who injured his leg severely in a recent automobile accident is still recovering in the hospital and hopes to rejoin the group

Anniversary

RECORDINGS: A two album set of the **Temptations'** greatest hits spanning every single from "My Girl" to "Poppa Was A Rolling Stone" has been released and will soon be followed with similar collections by **Diana Ross**, **Smokey Robinson** and the **Miracles**, and **Marvin Gaye**. The reason? To celebrate the artists' tenth year in the music biz. Coincidentally, **John Mayall** is also celebrating his tenth year in the business this month. Polydor will commemorate the occasion by releasing a new double album — one side cut live, and the other cut in the studios with some of the big names in the blues world lending a helping hand.

A new LP out this week is entitled "Hank Wilson's Back Vol. 1." Wilson, a long-haired cowboy crooner turns out to be



Edgar Winter — storming on.

Leon Russell even though his name is nowhere to be found on the record or its jacket originally recorded by the female vocal group in the 40's.

A double album set of the **Andrews Sisters'** greatest hits has been released apparently to cash in on the recent successes of "Beat Me Daddy Eight To The Bar" by **Commander Cody** and **Bette Midler's** "Boogie Woogie Bugle Boy," two songs

"The World Of Ike and Tina Turner" is a double album set containing 21 supercharged performances of songs recorded by the act in nine countries and contains dynamic versions of songs like "River Deep, Mountain High," "Honky Tonk Women," "Get Back," and "Can't Turn You

Loose"

Captain Beyond, the group formed by ex-**Deep Purple** singer **Rod Evans** has a new album, "Sufficiently Breathless," which has more of a Latin feel than their first LP, but is equally as bad. **Captain Beyond** has the distinction of being the only group ever booed off the stage of the **Schaeffer Music Festival** in Central Park.

In the **Re-Release Department:** This week's re-releases are headed by **Bobby "Boris" Pickett's** "Monster Mash" LP and "Sopwith Camel." Sopwith is the group who had a hit with the **New Vaudeville Band** sounding "Hello Hello" years back.

Though **Bette Midler** has only been in the spotlight for less than a year, there is already a new singer being heralded as her successor. The candidate is **Judi Pulver** whose new album is called "Pulver Rising." Her voice is a cross between **Janis Joplin's** and the **Divine One's**, and turns out to be a better singer than composer of songs.

New singles releases this week include "Let Me In" by the **Osmonds**, "All I Know" by **Art Garfunkel** and "Hot Love," the **T Rex** song never previously released in this country (they're stopping at nothing to try to sell the group here).

U.S. CHARTS

single		album	
1	2 LET'S GET IT ON Marvin Gaye Tama	1	1 ALLMAN BROTHERS BAND Brothers & Sisters Capricorn
2	5 WE'RE AN AMERICAN BAND Grand Funk Capitol	2	3 GRAND FUNK We're An American Band Capitol
3	1 DELTA DAWN Helen Roddy Capitol	3	4 ROBERTA FLACK Killing Me Softly Atlantic
4	4 LOVES ME LIKE A ROCK Paul Simon Columbia	4	6 STEVIE WONDER Innervisions Tama
5	3 SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE — Dawn featuring Tony Orlando Bell	5	2 CHICAGO VI Columbia
6	6 BROTHER LOUIE Stories Kama Sutra	6	10 CHEECH & CHONG Los Cochinos Ode
7	11 HALF-BREED Cher MCA	7	5 DIANA ROSS Touch Me In The Morning Motown
8	13 HIGHER GROUND Stevie Wonder Tama	8	11 HELEN REDDY Long Hard Climb Capitol
9	7 TOUCH ME IN THE MORNING Diana Ross Motown	9	12 WAR Deliver the Word U. Artists
10	15 THAT LADY Isley Brothers T-Neck	10	7 PINK FLOYD The Dark Side of the Moon Harvest
11	14 MY MARIA B. W. Stevenson RCA	11	28 MARVIN GAYE Let's Get It On Tama
12	12 SATURDAY NIGHT'S ALRIGHT FOR FIGHTING Elton John MCA	12	8 CAT STEVENS Foreigner A&M
13	8 GYPSY MAN War United Artists	13	15 JOE WALSH The Smoker You Drink The Player You Get Dunhill
14	30 KEEP ON TRUCKIN' Eddie Kendricks Tama	14	13 SEALS & CROFTS Diamond Girl W. Bros
15	21 RAMBLIN' MAN Allman Brothers Band Capricorn	15	14 LED ZEPPELIN Houses of the Holy Atlantic
16	10 HERE I AM (Come and Take Me) Al Green Hi	16	9 JETHRO TULL A Passion Play Chrysalis
17	9 LIVE AND LET DIE Wings Apple	17	16 DEEP PURPLE Machine Head W. Bros.
18	22 THEME FROM "CLEOPATRA JONES" Joe Simon featuring the Main Streeters Spring	18	17 SLY & THE FAMILY STONE Fresh Epic
19	16 IF YOU WANT ME TO STAY Sly and the Family Stone Epic	19	19 DOOBIE BROTHERS The Captain & Me W. Bros.
20	28 YES WE CAN CAN Polnter Sisters Blue Thumb	20	24 DEODATO2 CTI
21	24 CHINA GROVE Doobie Brothers Warner	21	23 THE POINTER SISTERS Blue Thumb
22	55 ANGIE Rolling Stones Rolling Stones	22	20 DEEP PURPLE Made in Japan W. Bros.
23	33 MIDNIGHT TRAIN TO GEORGIA Gladys Knight and the Pips Buddah	23	21 JESUS CHRIST SUPERSTAR Soundtrack MCA
24	27 FREE RIDE Edgar Winter Group Epic	24	18 PAUL SIMON There Goes Rhymin' Simon Columbia
25	20 I BELIEVE IN YOU (You Believe in Me) Johnnie Taylor Stax	25	25 LED ZEPPELIN Atlantic
26	18 THE MORNING AFTER Maureen McGovern 20th Century	26	22 LEON RUSSELL Leon Live Shelter
27	17 GET DOWN Gilbert O'Sullivan MAM	27	33 BOB DYLAN/SOUNDTRACK Pat Garrett & Billy the Kid Columbia
28	35 YOU'VE NEVER BEEN THIS FAR BEFORE Conway Twitty MCA	28	26 CAROLE KING Fantasy Ode
29	29 GHETTO CHILD Spinners Atlantic	29	30 CARPENTERS Now & Then A&M
30	28 STONED OUT OF MY MIND Chi-Lites Brunswick	30	27 VAN MORRISON Hard Nose The Highway Warner Brothers
31	23 WHY ME Kris Kristofferson Monument	31	34 AL GREEN Call Me Hi
32	34 I'VE GOT SO MUCH TO GIVE Barry White 20th Century	32	29 STORIES About Us Kama Sutra
33	19 FEELIN' STRONGER EVERY DAY Chicago Columbia	33	31 LIVE & LET DIE Soundtrack United Artists
34	49 ECSTASY Ohio Players Westbound	34	32 ARETHA FRANKLIN Hey Now Hey (the Other Side of the Sky) Atlantic
35	36 HEY GIRL (I Like Your Style) Temptations Gordy	35	39 STEELY DAN Countdown To Ecstasy ABC
36	44 ROCKY MOUNTAIN WAY Joe Walsh Dunhill	36	35 DICK CLARK 20 years of Rock 'N' Roll Buddah
37	25 ANGEL Aretha Franklin Atlantic	37	36 JOHN DENVER Farewell Andromeda RCA
38	46 TO KNOW YOU IS TO LOVE YOU B. B. King ABC	38	89 ISLEY BROTHERS 3+3 T-Neck
39	43 IN THE MIDNIGHT HOUR Cross Country Atco	39	38 GEORGE HARRISON Living In The Material World World
40	45 GET IT TOGETHER Jackson Five Motown	40	50 KRIS KRISTOFFERSON Jesus Was A Capricorn Monument
41	70 BASKETBALL JONES featuring TYRONE SHOELACES Cheech and Chong Ode	41	41 BREAD The Best Of Elektra Elektra
42	64 HURTS SO GOOD Millie Jackson Spring	42	37 TOWER OF POWER W. Bros.
43	47 JIMMY LOVES MARY ANNE Looking Glass Epic	43	47 ZZ TOP Tre Hombres London
44	54 KNOCKIN' ON HEAVEN'S DOOR Bob Dylan Columbia	44	46 EARTH, WIND & FIRE Head to the Sky Columbia
45	48 RHAPSODY IN BLUE Deodato CTI	45	43 SEALS & CROFTS Summer Breeze W. Bros.
46	39 A MILLION TO ONE / YOUNG LOVE Donny Osmond MGM	46	49 ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA
47	41 THERE IT IS Tyrone Davis Dakar	47	40 HELEN REDDY I Am Woman Capitol
48	53 SWEET HARMONY Smokey Robinson Tama	48	69 EDDIE KENDRICKS Tama
49	40 NOBODY WANTS YOU WHEN YOU ARE DOWN & OUT Bobby Womack United Artists	49	61 NEIL DIAMOND Rainbow MCA
50	52 SEXY, SEXY, SEXY James Brown Polydor	50	45 DAVID FRYE Richard Nixon: A Fantasy Buddah

Straight from the States

THE SOUL CHILDREN: Love Is A Hurtin' Thing; Poem On The School House Door (Stax STA 0170). After several successful but to my mind disappointing singles, the two guys/two gals Soul Children have come up with a genuine 100 per cent Super Soul goodie. Their topside treatment of the Lou Rawls oldie is hoarsely hollered and funkily gritty; however, it's the flipside dead slowie about a trip the group made back to their childhood stamping ground which is the real gas. The trip turned out to be one of those ill-fated ventures of a type which should have been foreseen, proving as it did only how much time changes things and how sad as well as happy memories are always liable for revival. The nostalgic scene is set by first one of the guys and then the two girls each in turn telling a part of the story, in a pure Gospel style, before suddenly the other guy comes crashing in with a passionate screaming intensity which lifts the tune up another notch. You see, there had been a custom back at their old school for all the graduates to leave behind them a token by which to be remembered, and he has just remembered what he left — not a trophy, an honorary record or a citation like the others, but... you guessed!

... a love poem on the school house door. What's so aroused him, though, is that the poem was spurned by its intended recipient — and he had written two copies, one on the school house door and one imbedded deep down in his heart. The latter is still there, and he proceeds to soul it to us all one time. This incredibly exciting slab of gut-wrenching soulfulness has finally returned the group to the sort of form that was so impressive on "The Sweeter He Is", four years ago. Obviously, it is a must for all Deep Soul lovers.

THE TEMPREES: Love's Maze (We Produce XPA 1811). Recorded with Soul Group Freaks only in mind, this dreamy Sweet Soul slowie is one of those obscure exquisite beauties which are unfortunately far too Deep to be Pop over here. It features each of the three guys in the group alternating on lead, their switchovers sometimes being almost discordant — and hence exaggeratedly soulful. The hand-clapping sparsely-backed easy-beat flip, "Wrap Me In Love", is just as nice. Those who dig will dig, muchly!

CHEECH Y CHONG: Basketball Jones (Featuring Tyrone Shoelaces) (Ode 68038). Remember the Brighter Side Of Darkness, the schoolboy Soul Vocal Group who recently

had a US smash with "Love Jones"? Well, "head" humorists **Tommy Chong** and **Cheech Marin**, the Chinese and Chicano comedians, have now made this spoof near-copy of that hit! **Young Tyrone** wails away that he's got a basketball jones — ever since he was a little baby he's always been dribbling, in fact he was the baddest dribbler in the neighbourhood! — and he gets everyone to sing along with him to the monotonous slow melody, just like the **Beatles** did on such classics as "All You Need Is Love" and "Hey Jude". The result is more good-humored than humorous... and a US hit.

CARL CARLTON: You Can't Stop A Man In Love (ABC 11378). Teenaged Carl used to be in something of a **Stevie Wonder** groove, but now both he and Stevie have found their own individual directions — although there is still a trace of **Wonder** inflection in Carl's voice at times. This buoyant mild clomper was produced by **Dave Crawford** with some of that **Philly Sound**, and it's very nice... as is the less straightforward flip, which features a buzzing fuzz-tone that sounds more like a comb and paper! It's been a while since Carl's last **British release** (on Action), so — how about it, Probe?



SLADE

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GLENCOE . . . a scene with a macabre past and a lonely present. It's beauty supreme, the towering mountains cast an evil shadow over the surrounding countryside.

Graham Maitland, keyboard man and lyricist of Glencoe talks of the Glen: "It has a black side and a white side, it's really beautiful but if the mist comes down you can be totally fucked. You can do yourself in up there if you wanted to."

Graham and the band Glencoe compare themselves with the famous Glen — part of their projection as a up-and-coming group: "The reason we chose that name becomes more and more obvious to me nowadays," says Graham, "We've had so many hassles in the past. We have our ups and downs, our black and white side just like the Glen has."

It was a down-to-earth chat really. Graham sat quietly in one corner, Glencoe's bassist Norman Watt Roy sat in another and I sat rather impassively listening to the band's latest album Spirit of Glencoe in the background.

"Even my Mother liked Strange Circumstance, remarks Graham, "she said she understood it and that blew my mind! The songs on the next album will be more solid in the respect that they will be on the one level. Spirit takes you through a lot of different emotions."

Emotions apart, it's been a rather disappointing past few months for Glencoe with the exception that their Spirit of Glencoe album is picking up in this country. The merry month of May was not so merry for the band — their American trip was cancelled.

"It worked out differently because of the record company, we were with CBS in the States. I don't think they were too happy with our album so we ended up not going. Things were beginning to pick up over here and there were little buzzes going on."

"Yea," adds Norman,



The dark side of the Glen

by John Beattie

"It's a different thing in the States, though, because our record company there have only seen us once and that was at the end of our tour when we did Madison Square with Edgar Winter — amazing really considering we'd been signed on for a year and a half."

"They saw us and that gig was, like we played 12-bars on stage, we like playing the songs but we still like getting our rocks off with a good old 12-bar."

They thought that was us though, they thought that was what it was all about, just another big rock-n-roll band.

"When they got Spirit it didn't make sense to the record company because

they saw a band on stage that was doing blues and heavy rock."

Graham talks in his, softly-spoken Scottish brogue: "They were expecting an album of heavy rocking but when your goin' to do an album your doin' something to listen to and not something for someone to visualise what they saw at the gig."

Glencoe are not a straight rock-in-roll outfit then, their album is tight, their lyrics tell a story. It amazes me why they got their rocks off on heavy stuff in the first place.

"Well it was a great gig for us and the way we were doing it up was different, we definitely got a buzz off of playing over there, it was really on fire whereas here it's a bit cooler. I think if we could get past the record company it would be an ideal country."

"To give you an example you've got this middle man who really is the record company, you've got us who create the music and at the other end you've got the people who are listening to the creative sounds coming out."

"This guy in the middle is not into you as an individual . . . he's just coming to one gig and seein' you. The company

released the stuff but it's had no push.

"It's all down to politics," adds Norman who had been rather subdued until now, "it goes back to the very beginning when we signed with the West Coast Record Company in Los Angeles for the Great Western Gramophone Company who brought out our first album."

"That company was really in the singles market though and we

were the only ones to release an album, an album which was held up due to some sort of politics going on. It was a silent sort of scene which never really got together."

Glencoe maintain that the only way they can make it in the States with the Spirit album is if people go into the music shops and ask if Glencoe have a new album out! How about a single to break the ice?

"We're not bothered much about it, obviously if we had a hit we'd be really pleased but we might be a bit unpleased as well. It can do a lotta things for you and a lotta things against you."

"The only way one can promote a single in this country is on Top Of The Pops and we all know what kind of state that's in . . . A single would be great but it's got to be us and it's got to be at the right time."

Graham sits gazing out of the window, the rush-hour traffic begins to gather: "There's been a lotta times when we've felt certain things would have taken off but it's never been the right times or there's never been the right image put out either, again it's coming back to the middle men."

"Every band goes through hassles but it's being able to look at it and say that it is a hassle but it doesn't really affect us, it doesn't affect the creative thing which keeps us alive."

The band have certainly been working hard to recover the loss of their expected American trip and Norman and Graham looked particularly refreshed after their first holiday since the band started up just 18 months ago.

"We been doin' a lotta gigs in Britain and we thrive on it to the extent that we almost collapse before we have a break. Now we're just rehearsing and tightening up our set — 'aving a blow as the sayin goes."

"Our music's about our lives really, we live for it, it's not bullshit and our lyrics are absolutely true

about things affecting all our lives. We want people to experience what we're experiencing, the grooves."

Norman (India Joe) has a mysterious, if not evil, look about him . . . surely not evil though?

"Our music does contain that but I wouldn't call it evil. I feel it some nights. It gets heavy, and I feel as if it's inciting some kinda vibe in the edge hangin on to your fingernails we get in numbers like Born In The City."

"What's gettin' me is that we groove now since we've had Ben Sidran and Steve Miller workin' with us, they taught us how to groove. Whatever you play there's a groove to it."

"We weren't aware of it at first, it was there and people could see us groovin' and dig it although we didn't realise it. Now it's just one big groove for us."

If the band have been busy in the past then the present looks rosy for them as well. Apart from their gig at the Marquee last week, Graham and Co. started a major tour with Argent on Sunday.

"We're also keeping up our own tour of clubs and colleges during the Argent tour so it's gonna be a few months of solid work for us. Although our roots are in college gigs we have done two concert tours of Britain before."

"I can sit here and imagine that people are gonna go back to our stuff in a few years time, I think a lotta people are missing it and I believe that our stuff is ahead of it's time," adds Graham. "I've a feeling that new doors are opening again — the people who see us with Argent will see Glencoe for the last time as far as Glencoe is now."

"Yea," says Norman, "we've got a lotta directions, we follow one road but there's a lotta passages off it for this band, a lotta different directions but all off the one road — I think it's gonna come out soon."

So do I lads, so do I!

instrumental notes

rex anderson

NOW I'm always the first to praise any attempt on the part of artists to encourage more members of the public to take up musical instruments.

However, I could have told Mick, had he asked me beforehand, that any attempt to get one of those nice men in uniform at the Empire Pool up on the stage to play tambourine was doomed to failure from the start.

Had it even been conceivable that the gentleman in question could have actually been persuaded to go up on the stage as Mr. Jagger requested, or in fact had he even caught the tambourine so generously thrown to him, he would have discovered that the instrument is not as simple to play as it appears.

For one thing, it requires a certain degree of intelligence to shake something in time with the

music.

It also requires a remarkably high degree of skill.

Now I don't want to boast, but I play a bit of tambourine myself and I've mastered the problem of not having those jingly things they stick round the edge ringing indefinitely and fuzzing up the beat.

Jingle

I thought that was all there was to it, until I saw a mate of mine overdubbing some tambourine on a session the other day — two hours wait in the studio control room and about a dozen bars of jingle for £30 . . . can't be bad.

I mean he's almost worth it. Every bar is identical with every other bar, he never varies the length of a beat and he licks his thumb and slides it round the edge

Banging the tambourine

to get a roll somehow . . . it was one of those hollow tambourines too — you know, no skin.

Now this is quite difficult. It took me ages to do it on a tambourine with a skin. Actually it's almost completely out for a fingerpicking guitarist because your nails are too long on the right hand to get the exact angle required. I can only do it when I've broken one.

Actually, I don't use the thumb at all . . . at least not for that . . . I use the middle finger. I hold the tambourine in my left hand and relaxing my right hand and slightly cupping it I push it away from me across the head.

It's a good way to get a really painful blister. However, it's well worth mastering because even if you never play tambourine the same technique can be used with remarkable effect on the girlfriend's back.

Hot licks

This is why us musicians make such remarkable lovers. We have developed all these amazing techniques with our hands which come in very useful on the female anatomy.

I could mention paradiddles, double thumbing, tremolo, vibrato, hot licks and many others. The

brass and woodwind players have the additional advantage of valve control and triple tonguing.

Mick Jagger plays mouth organ . . . I need say no more.

But getting back to percussion, Premier have come up with an intriguing new drum which has a double shell. There is a shell within a shell which the firm claims gives 20 per cent more volume. The science I think is that the decibels from a drum come out through the heads.

Presumably some of the sound is absorbed by the shell and a double shell gives you additional sound insulation. Of course I could be wrong, but nevertheless it is still an interesting development which appears to work.

In November, Premier are taking some of their educational and training equipment to sell to the Russians. The main thing they are taking to a fair in

Moscow is the New Era range of educational gear.

This is the sort of stuff they use in primary schools. Little drums and chime bars and tambourines and things. Premier make them very well and some of these educational percussion instruments are quite fun to play.

Bolshoi

Premier have quite a name in Russia. The Bolshoi Ballet Theatre Orchestra will use nothing else and quite a number of the other leading Soviet orchestras have Premier percussion.

A spokesman for the Rolling Stones was unable to confirm whether it was in fact a Premier tambourine which Mick hurled at the unsuspecting commissionair, but he was able to confirm that no parrots were involved in the incident.

MIRRORMAIL



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

Elvis is No Fool?

IN REPLY TO D. Gibbs' letter (RM, September 1) criticising RCA's release of Elvis' Fool as the 'A' side in this country.

I, in fact, contacted them a month ago about this. They said that while Steamroller Blues had been Top Ten in the U.S. and Fool only Top

infuriating as 1) Fool will discourage, more than encourage album sales and 2) Elvis will be robbed of a big UK hit with Steamroller Blues. Thirdly Elvis' prestige suffers from having such rubbish released as an 'A' side.

In passing, RCA agreed with me that releasing Polk Salad Annie had been a mistake.

Bit late now isn't it? Please RCA — Steamroller Blues the 'A' side — there's still time!

Malcolm Coventry
28, Norland Square,
London,
W11

Tip Cigarettes

I AM writing in reply to a letter printed from a Chicory Tip fan in the August 25 issue.

I totally agree with what the writer said. And I think that Cigarettes is their best single to date.

I have the record now. But would you believe I had to wait three weeks after its release before I could get hold of it?

I'm disgusted by the fact that the BBC have not played the record much, and feel it's about time that people woke up to the fact, that there's

more than GG, DC, Donny and The Osmonds who make records.

It strikes me that unless your name's one of the above, then you don't stand a chance of getting in the charts — or even getting your records played on the radio.

So come on DJs, booking offices, record buyers and the like, stop overlooking Chicory Tip.

They're one of the most under-rated groups in the business.

Chicory Tip Maniac
Manchester

Osmond Plans



I WAS lucky enough to get a copy of The Plan before it was released in England and have had time to think about it.

The Osmonds as a group have been trying to mature their music and make people realise that Donny Osmond and the Osmond Brothers are two entirely separate acts with two different tastes of music.

After listening to The Plan several times I believe they have succeeded in doing this.

Surely after listening to this album, critics who have condemned The Osmonds in the past, will have to eat their words?

I hope others agree with me and will show this by supporting the coming Osmond tour where I hope to see a lot of older kids in the audience.

Isabella Bobrowska
Grosvenor Ct tge,
Grosvenor Road,
Twickenham,
Middx

Shame the Beatles

WITH EACH week that goes by, the British album and single charts seem more monotonous, more excruciating, more obnoxious than ever.

British talent has hit its all time low during the past couple of years with the rise of the British Bopper and the Glam Rock scene.

Yet over in America there are plenty of groups. And they are almost totally ignored here even though they play superb rock and folk. None of the bands are into Glam Rock or Bopping Music, or creating a larger-than-life image for themselves. Yet they get no recognition here.

When will the record buying public see the light and hoist these groups into the British charts?

I'd say that given time, The Allman Brothers' Band, War, Steely Dan, Eagles, Doobie Brothers, Mandrill, Seals And Crofts, Lighthouse, Loggins and Messina, will produce LPs that put even the Beatles to shame.

Dave Burrows
Eccles,
Manchester

New Seekers Sought

I WOULD like to reply to the question, What Has Happened To The New Seekers? (RM, September 1).

Musically nothing has happened in the past five months. And I feel this is why The New Seekers records aren't hitting the

charts with the same regularity as they used to.

Reviving such oldies as Nevertheless, Come Softly To Me, and now Crying In The Rain, is a waste of time and talent. The New Seekers, in addition to their own excellent compositions, have a vast choice of new songs by very capable songwriters available to them. Yet they continue to record past hits. One wonders why when these new versions of oldies are rarely as successful as the originals, except in the case of Master Donny Osmond, who would probably still get to No. 1 if he sang Ba Ba Black Sheep.

I only hope that the New Seekers will return to their former policy of giving us chart-worthy material, with the new Keep Britain Tidy campaign.

Perhaps the BBC will even consent to play the record occasionally, unlike Peter Doyle's Rusty Hands Of Time which I have only heard on Radio One twice since its release on July 20.

As for Peter Oliver, I don't believe there will be any question of him not being welcomed. The New Seekers have survived changes in the past and are capable of continuing at the top for years to come.

Friend Of The New Seekers
Thorpe Bay,
Essex



Sixty, Fool was on El's forthcoming album and had been a hit in the C and W charts, and that they would use it to promote the album.

Seeing the poor quality of Fool, I find their decision



Guy's Not Really Been Hurt

THE SUCCESS of a single can depend on a lot of things. The people who buy them often behave in strange and unpredictable ways when they decide on what they're going to spend their hard earned fifty pence.

Take for instance the case of a certain record zooming up the singles charts at present. Seven years ago a guy by the name of Guy Darrell went into a recording studio to make a record called I've Been Hurt. Back in 1966 it made a small impact compared to its success today although it did get to the No. 4 position on Radio London and at No. 2 on Caroline. But suddenly in

1973, the records in great demand and large sales have given it a chart position of 18 last week. What's the explanation?

Guy Darrell was due to make a recording for Top of the Pops on the day RM had arranged to meet him so I went along to the BBC's White City studios to have a chat with him.

Arriving at the enormous vast and complex building known as the BBC Television Centre, I finally succeeded in persuading the security man on the gate that I actually did have an appointment to see someone. Waiting at the reception area I was met by Guy's press officer from the

Santa Ponsa label — and by one of his managers. I was then whisked away in the lift up to the fourth floor and the bar.

Where Guy and his other manager, Roger Easterby, were drinking turned out to be a roof on a top verandah. And with the sun blazing down and a long cool drink nearby I almost forget the job in hand.

I must admit I wasn't sure what to expect in Guy Darrell. But I was greeted by a man who looked very much a part of 1973. His long hair and sideburns plus a moustache was very much of the here and now. He was dressed in black sleeveless T

shirt and black jeans. Certainly this was no relic from the sixties. Could it really have been all of seven years ago since he made I've Been Hurt? And why did he think the song didn't really make it in a big way first time around?

He named distribution problems as the main reason. CBS had just taken over Oriole Records and in the process of setting up a distribution network. But as it wasn't completed in time they were having their problems.

Why was the record re-released, this time through the label he's now with, Santa Ponsa?

He explained how d. j.'s up North had started playing the old record in the discos. "We had the d. j.'s ringing up saying how well it was doing up North and that old copies were being sold for about £2 a time. The sales were incredible up there".

How did he feel about it being re-issued? "I thought 'great' but I didn't think it really had much chance. On the contrary, it started spreading down south and the records started selling."

In between making I've Been Hurt I discovered that Guy had still been busy recording.

He made five records with CBS. Then he went to Pye and continued making records. In about 1969 he joined the group Deep Feeling as a lead singer and is still with them. He made two singles with this group on the DJM label but said: "We always have problems when we release records. We always seem to release them at the wrong time. We had distribution problems with those". Despite that, both the records did quite well. The first one was Deep Feeling's version of Do You Love Me and the second their version of Do You Wanna Dance.

Back to Guy as a solo artist.

He's thinking about his new single, which he says will be a disco sort of record.

In which way did he see his music had developed over the years? "It was a completely different scene seven years ago. All I've done is progressed with everyone else. We had the pirate stations in those days, which helped like mad. But I think you've got to be careful now what you do. You get misinterpreted so much."

Guy has an album out which is his debut album as a solo performer. The album's called I've Been Hurt and it includes a different version of the single.

Guy's manager Roger Easterby said, "we had to

have a different version because of contracts. We only had single rights and not album rights. The album also includes his own interpretation of Tamla hits, with different arrangements, and a medley of James Brown songs.

Guy is still very busy with Deep Feeling who back him on his solo records. "We're thinking of going back into our old style and doing a slow down version of a big hit. We'll get into the studio as soon as we can".

I asked Guy to tell me a bit more about Deep Feeling as he is obviously very much involved with them.

"Our unit is like a family, we've been together now for close on four years, and we're all basically the same sort of people."

After their hit singles, Deep Feeling made an album which (although they were very happy with at the time) afterwards seemed to cause them a few problems.

"In our stage act we still do two of the numbers on it. The album was very good. But it was probably a little bit too introvert and progressive. We went into a country rock type thing, with steel guitars. But something went wrong somewhere. We'd tried a different direction and had come to a complete halt on everything."

We got to the stage where we just wouldn't go in a recording studio. We just didn't know which way to go. '71 was the last time we went into a studio. So for two years we were sterile. We just did sessions for other people. The only thing that's got us back together as a recording band is I've Been Hurt".

So Guy's hit single has helped himself and his band to get over their temporary problems, which in the days of so many groups splitting, must be a good thing.

Sue James



'We're aggressive and we've got our own sound'says Russ Ballard

were doing a lot of rock-n-roll like three years ago and Hold Your Head Up. We're not doing so much of that now as it's more musical instead of visual, people are listening."

Does this mean that Argent will be abandoning the visual stuff altogether? "Oh no, we still do our stuff at the end of our act during Hold Your Head Up, people expect it from us and we still like people to get up like they did with us three years ago."

Russ says that Argent have been a little unfairly categorised in the U.K. as a singles band. Was this one of the reasons why the band disappeared from the British scene?

"O.K. it was a single

market which surely pulls in the bread?

"Our following has always been steady, what we're after is a wider audience. We just wanna reach the top now. We wanna make the best records possible, take time off and do the best albums and the best shows."

Does this mean that Argent have been taking it easy and cooling off the work rate then?

Shattered

"Yes, it's great when you're not so rushed. Two years ago we were working five or six nights a week and when we went to the States we were shattered. When you cut it down a bit you look forward to playing."

"It showed in the past, we've done some rubbish, it was terrible by our own standards, what we think we should have been doing and what we're capable of, it was just so bad."

"Sure, we've done some good things but some of the stuff has appalled us and upset us and we're not gonna do this any more — our stuff has got to be first-class now."

It's ambitious talk by any standards but Russ is the ambitious type. He talks with confidence about the future of Argent.

"I've never lost enthusiasm for Argent. Just working with Rod is great. I think he's the best organist, along with Keith Emerson, in the rock-n-roll business, I've always thought he was good but it wasn't until I worked with him that I found out how good he was."

Repeating

"We've been together for three-and-a-half years now and many bands split up when they've reached all they can do and keep repeating themselves. I believe we've progressed and we've never been afraid to vary the formula of our music."

"A lot of bands find a formula and they stick to it because it was working for them. We could have done that in the singles market but what we have done has been totally different, the albums have been totally different."

"Our latest album contains a lot of instrumental work. We've never done that before and we're doing new things all the time. It's difficult to say if and when Argent will split."

"Obviously you're gonna get stale if you stick to the one formula that's popular. Many bands stick to this, work too much and don't get time to do anything socially. We try to find enough time to sit down and write and enough time to play and we definitely get a buzz out of playing doing it this way."

Argent's latest album In Deep brings out the true quality of Russ as a singer: "Thanks," says Russ laughing, "but I've never been really satisfied with my voice. I enjoy it and that's why I think it's important. I've got a soft voice really which no-one hears when the band plays so loud."

"It's funny, I think my voice is high-pitched but when I do rock-n-roll it comes out pretty low. It depends how I'm feeling on-stage, sometimes I'm aggressive and take it out on the instrument, I just feel worked up inside."

It's back to the States in November for Argent. "We're doing a lot of large arenas this time in places like Philadelphia, Chicago, Washington and New York's Carnegie Hall."

A lot depends on this British tour for Argent. One could call it a bit of a gamble to win back a bigger and better British following: "We'd like to do a British, Continental and a couple of American tours each year."

Whatever the case Russ believes Argent are one step from the top rung of a ladder, the band understand that a successful U.K. tour could escalate their popularity in this country out of all proportions.

"I can see it coming," he adds, "we're doing an act which we feel confident about and enjoy, we've been at biggerheads before but I can feel something happening now."

Russ Ballard thinks big and I can assure you Argent are something big and are not to be missed, go and see them and you'll know yourself what I mean.

by John Beattie

silvery white and all nice, a rock-n-roll band with no bite, the first two words sum up or define Argent according to my Collins English Gem Dictionary.

"I think in the past we might have been looked on like that, a bit too heavy but now we're much more and we're better for it," says Argent's Russ Ballard. "We're aggressive and we've got our own sound whereas before we were doing so many styles of music people couldn't quite grab hold of what we were doing."

To embark

Pub tape interviews always seem good but never quite come out the same... Russ and I sat quietly in the corner of a crowded lunch-time pub rapping away, as they say. Argent, the band everyone knows about but nobody hears these days were about to embark on their first British tour for over two years.

With a bang!

A bid to grasp back the British audiences maybe — or a failure to make it abroad? Not a chance, Argent are coming back with a bang and there's really nothing else to be said: "We may have neglected the British audiences in the past but never intentionally, it's only the fact that we've worked in America and on the continent — we haven't blown out British fans by any means." Russ Ballard could be

Argent — on the road in harmony

described as the main-man of Argent — he's the person who cavorts around the stage encouraging audience participation. Russ is a romantic and his songs talk of love and life.

"It's life really. On our first album I wrote about a schoolgirl, I was writing about what I used to do as a kid, a schoolboy going round to a girl's house and doing naughty things while mum was away, just about things which are going through my mind."

"I've also got a song on our new album and it's the nicest thing I've ever written for Argent, I thought it wouldn't stand a chance as it's very slow and succulent. It's just about love really, it sounds appealing but it's what I think about love."

Argent fans will get the chance to see Russ doing his stint on the grand piano during the British

tour. It looks as if the band's music is moving in a more gentle direction.

"Well," says Russ sipping his lager, "it seems we are putting more emphasis on harmony now. On the first and second albums we were getting a lot of harmony but I think we neglected it a bit on the third album, sure we used it a bit but not enough. Now we're incorporating it more than ever."

Long away

The days of Hold Your Head Up seem a long way off in the Argent act of today: "The grand piano bit shows that we are moving away from that field. The band have always been trying to get me to do something on piano but I've never really had time to get it together."

"In the early days we

which got us known in a sense but in the States a band isn't categorised into a singles artist or album artist. Over there you make a single and lead into an album and people accept you. Bands like Zeppelin and Yes have made singles over there and they are album bands."

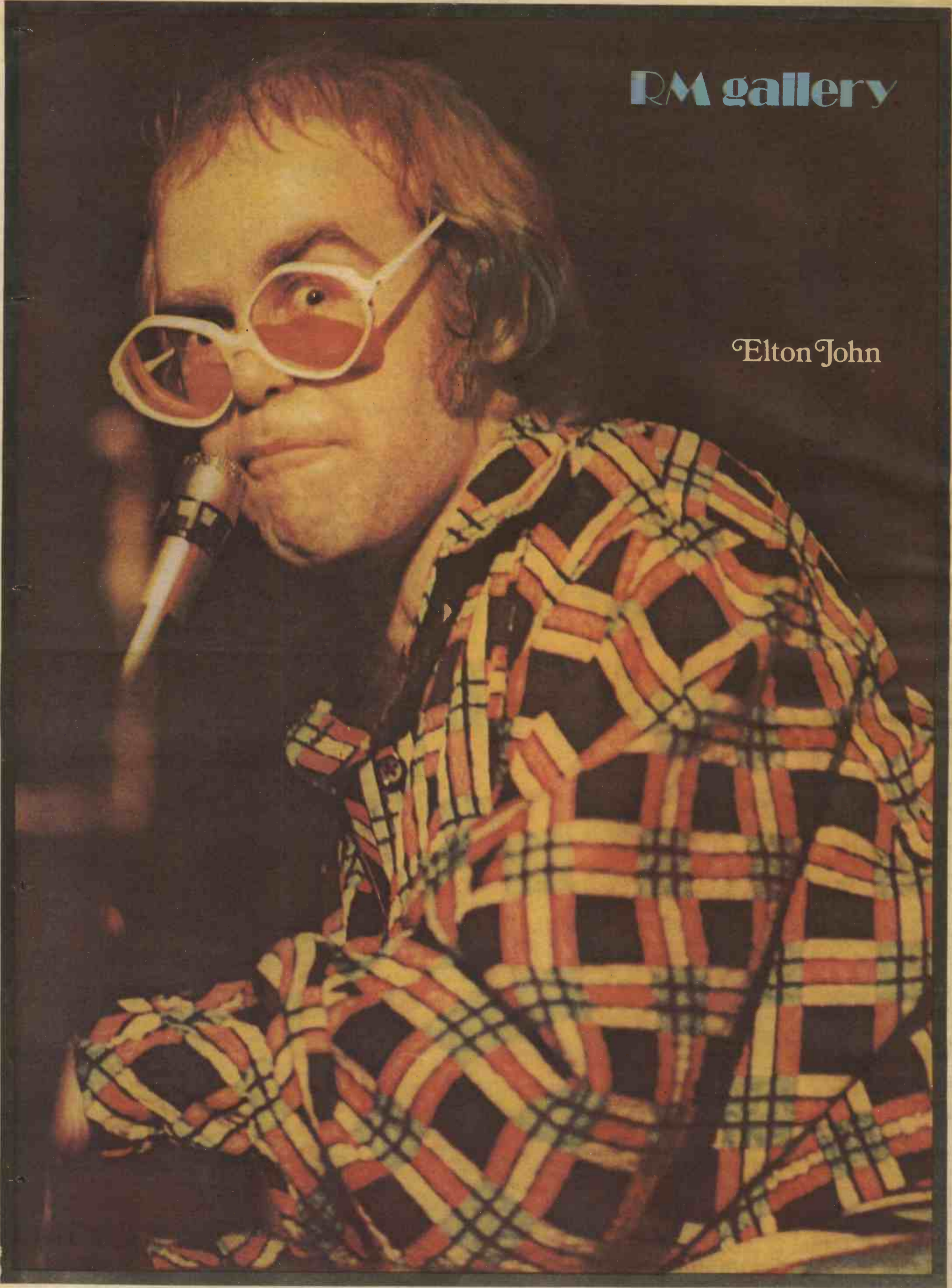
"We consider ourselves an album band, we've always considered ourselves as an album band and we really want to establish ourselves as an album band."

"It's not in ourselves as a singles band. It just happened that CBS said that they needed a lead for our albums and so we did a few singles but the singles market just doesn't show our full potential."

In saying that Russ admits that Argent have only had a steady following buying their albums — it's the singles

RM gallery

Elton John



Record Mirror Review Section

DISCORAMA

ALBUMS



UK



PHILLIP GOODHAND-TAIT
Phillip Goodhand-Tait. — (DJM DJLPS 432). As singer, pianist, composer, and as harmoniumist, or whatever, Phillip remains one of the brightest prospects on the class-pop horizon. Why he is not already a giant-sized star is a mystery. However if he keeps on producing

quality product as on this album, the breakthrough must be getting ever nearer. He wrote all the songs (sharing but one with his old partner John Cokell), and the subjects range from the philosophy of Five Flight Walk Up . . . "too many James Deans in the world, not enough Martin Luther Kings" . . . to the bright idea of likening the record store to a "teenage canteen" on the music-be-food lines . . . and he gets in on the heartbreaking immigration problems. But through it all there is that husky-rusty musical instrument of a voice, and some dramatic and economical piano, and (at a guess) some very well-known musicians in the back-up group. A first-rate and well-varied album; and it **MUST** be bought.

ANNE ODELL
A Little Taste (DJM: DJLPS 434). Also produced by this talented young lady, A Little Taste tells us that we should hear a lot more from her in the near future. Anne, the latest addition to Blue Mink gets some background vocal help from Madeline Bell.

She's an artist in her own right and her album is a mixture of funkies and ballads — the lyrics being very intelligent as well as commercial. Songs like Non-Commercial Blues and Lucky Black Cat have that extra appeal. Can't help getting the feeling that her lyrics are political.

ATOMIC ROOSTER
Nice 'N' Greasy (Dawn DNLS 3049). Surprise, Surprise, here's me expecting the usual heavy-metal Atomic Rooster style and instead we have something completely different . . . Not that Rooster have lost their plodding rhythm completely but Chris Farlowe backed by Johnny Mandala have got a nice blend here. Album a mixture of funky, bluesy sounds like Voodoo In You, Goodbye Planet Earth. Vincent Crane always shows exceptional ability on keyboards. High-light for me was the piercing Save Me — apparently adapted from the family crypt at midnight . . . sounds eerie, it is s s.

STATUS QUO
Hello! (Vertigo 6360 098). Containing their new single Caroline, which is steadily

making it's way up the charts, this is another heavy-rocker from Quo. Amazingly it manages to convey some of their live atmosphere. Due for example on a track like, And It's Better Now, to the sudden bursts of power stabbing your brain and jolting it into action. Notice how close to their basic riff they stay and yet through well timed tempo changes can take you right up and then drop you so quickly that you're left groping in mid air.



THIN LIZZY
Vagabonds Of The Western World 'Decca SKL 5170). The band have been in Britain for a while now and were brought to most folks' attention by the success of Whisky In The Jar. Since then they have continued to grow and are right at the front. Powerfully thrusting energy forth from every note Lizzy have produced a fine album. Guitars really work for them and the drums make it so concise, with every vocal note stabbing through with conviction. On side one, The Hero And The Madman and The Rocker stand out. Side two . . . Gonna Creep Up On You and the title track, Vagabonds Of The Western World are amazing.

JOHN BALDRY

Good To Be Alive (GM GML1005). Long John returns and this time in several guises from the rock 'n' roll singer of Bo Diddley's Let Me Pass to the folksy balladeer of Rake And A Rambling Boy. There's an excellent version of friends Stewart and Wood's Gasoline Alley. And there's the song called Maggie Bell — make of that what you will. Altogether a very pleasing package delivered with the added bonus ingredients — Dave Ball, Andy Bown, Sam Mitchell and the too rarely heard Lesley Duncan.

HENRY COW

(Virgin V2005). Henry Cow are an English band who steal ideas from The Mahavishnu Orchestra, Coltrane and regurgitate in typically primitive English avante-garde style. Intellectual mindlessness hits a new peak.

THE NEW SEEKERS

In Perfect Harmony. (Polydor 2383 226). With a special overture recorded in the States, this is a compilation album of the chart-toppers — includes Beg Steal Or Borrow, Like To Teach The World To Sing, Old Fashioned Love Song, What Have They Done To My Song Ma, and their very good reading of Morning Has Broken.

TOOTS AND THE MAY-TALS

Funky Kingston. (Dragon DRLS 5002). Reggae is slowly becoming a more complex form of music, what with strings and brass and studio effects and gimmicks. But this one is grass-roots material played by one of the top Jamaican outfits.

CHRIS JAGGER

Chris Jagger. (GM Records GHL 1003). Unlike the front of the cover he certainly doesn't fool about on this album. He displays a musical portrayal of his much photographed arrogance. Backed by a really tight band they sometimes distract you from the vocals. Very good percussion keeps the album strong with pleasant use of piano, cello and horns on some numbers. Chris did a large share of the writing and proves that he is an artist in his own right.

ALBUMS



AMERICAN

JERMAINE JACKSON

Come Into My Life (Tamla Motown. STML 11238). Another of the Jacksons to go on a solo stint, this is Jermaine's second solo album. There are different producers on nearly all of the ten tracks, though Hal Davis figures on three — Sitting On The Edge Of My Mind, If You Don't Love Me, and Ma. Practically all the songs are slow romantic ballads which he handles very capably. There is an up tempo number Come Into My Life, and a more funky Ma. But the track that really stands out is the old Tamla



classic, The Bigger You Love (The Harder You Fall). Definitely the best track on the album, it is to be released as Jermaine's next single.

C. C. S.

The Best Band In The Land (Rak SRAK 504). Don't know about the title, but C. C. S. have certainly managed to capture a big band sound, and retain their unique style of presentation. Produced by the famous Mickle Most, it includes their recent hit single The Band Played The Boogie. Alexis Korner's throaty, gravelly voice gives the songs their originality and there are the band's versions of Lola and Shaking All Over, also a jazz version of Sunshine Of Your Love, which doesn't really get off the ground. Primitive Love is one of the best songs and has all the makings of a hit single.

JOHN DENVER

Farewell Andromeda. (RCA 8369). No longer merely a cult figure, and certainly one of the most accomplished folksy figureheads . . . this album is perhaps Denver's strongest yet, certainly in terms of choice of material. He draws from his own new-batch songs, like the outstanding I'd Rather Be A Cowboy, and from John Prine (Angels From Montgomery), but mostly it's a one-man show — John on vocal, acoustic guitars, arrangements, general production. Even the blatantly schmaltzy Please Daddy comes out well in Denver's more homely style. Few bleak spots on this one, then; and several very real highspots, judged even by Denver's high standards.

LOVE UNLIMITED

Under The Influence Of . . . (Pye NSPL 28179). American soul-selling girl trio about whom some hysterical words of praise have been written but despite their winsome facial appeal

maybe it's all over-stated. Sure they look good, and sure there are some very good arrangements here by Barry White and Gene Page . . . but it's largely restless vocal work, short on impact, and sometimes meandering to the point where it gets nowhere fast. Continuity is good, though.

IKE AND TINA TURNER

Outta Season. (Sunset 50314). A 1969 set, but interesting because the Turners, especially the panting Tina, now figure in the singles charts. Tina and Bob Krasnow produced the album, Ike arranged it, and when Tina sings songs like Please Love Me, or Rock Me Baby . . . then you'd better believe they've been sung.



PARTRIDGE FAMILY

Greatest Hits. — (Bell 227). This family appears to feature a lad named David Cassidy as the main voice in a series of interesting vocal arrangements. Based on this collection of hit numbers, he should be worth his weight in gold. Among the best tracks are established songs Breaking Up Is Hard To Do (by the Sedaka-Greenfield team) and Looking Thru' The Eyes Of Love (which was by the Mann-Well team). And Walking In The Rain is outstanding. But future hits will surely depend on the dependability of that lad Dave Cassidy.

VARIOUS ARTISTS

Let The Good Times Roll. (Bell 9002/3). A two record set commemorating the original soundtrack of the movie, and producer Richard Nader recalls all the great rock and roll shows of the late 1950's. And the hit records that were on sale at his dad's drug store. Came the Beatles and Richard carried on daydreaming about the Fifties and was determined to get all those old-time stars back on centre stage again. So to his movie, which is packing in the customers and enabling millions to relive old times. There are spoken pieces, and party-pieces from Chubby Checker, Bill Haley, Danny and the Juniors, Fats Domino, the Shirelles, The Coasters, Bo Diddley, the 5 Satins, and Little Richard. Let Richard Nader sum it up: "The electric feeling comes from each fatherly advice from Bo, a laugh from Shirley Shirelle, endless stories from the Coasters, whispers from the Satins, encouragement from Bill Haley, Chubby's bounce and energy, kind words from Fats, a demand for it to 'be right' from Little Richard."

SERGIO MENDES AND BRAZIL 77

Love Music. (Bell 226). Successful and world-touring mixed-voice vocal group who augment voices with some strong horn and string arrangements. It's mostly delicate, tinkling, suave, late-night music . . . short on body, but tall on professionalism. Includes Sergio's electric piano on a couple of stand-out tracks.

THE 5th DIMENSION

Living Together, Growing Together. (Bell 225). Title track is from the lost Horizon movie score, but is one of the less inspired on the album. Another Bacharach-David song, Let Me Be Lonely, is stronger, and Marilyn McCoo does a fine job on the Nilsson song Open Your Window. She also nicks top honours with her reading of Paul Anka's Everything's Been Changed.

SINGLES



UK



MATHEW PASSION: Company Director (Dart). A lady secret agent who wears pin-strip suit and a bowler hat . . . cripes, could be somebody I know! Not notably much of a different single, except lyrically.

LINDA KENDRICK: That's What Friends Are For (Pye). Another fine cut from the girl who first was noted in Hair. Power of back-up piano also helps, but this dramatic, building ballad is Linda's triumph.

MANDARIN KRAZE: See You In September (Spark). Tight-knit touring band, with the harmonies strongly laid down — mixed voices on routine ballad.

DANNY WILLIAMS: So Begins My Life (Phillips). Back again, in good voice, and with good support. Like Norman Newell as lyric writer and a guy named Mozart lending his Piano Concerto Number 21 both to Danny and to a current telly cigar ad.

DAVID AND GOLIATH: One Man Band (Concord). Team of Garth Watt-Roy, of East Of Eden, and David Reilly from Canada . . . on a well-worded but sometime dragging song.

KENNY BALL: Smile, Smile, Smile (Pye). A relaxed sort of song, which actually comes from the new Victoria Palace review Carry On London. It's just strings and voices and very competent, and very different, too, for this trad-man lad.

MASON: Fading (Dawn). Six-piece band of some interest. There's composer Peter Mason, along with Beaky and Tich of the old Dave Dee-headed chart-topping team. It's fairly commercial, but not all that distinctive.

BRINSLEY SCHWARTZ: Speedoo (United Artists). This group really does improve each time out, and I'd love to see them make it with this number culled from the 1950's. Their support following their tour with Wings could swing it.

LUAN PETERS: Everything I Want To Do (Polydor). She's a gorgeous lady is Luan, and she acts as well as sings, but most I like her singing with what's best described as reviewer-enslaving tones. Calypso-ish stuff here.

DECAMERON: Stoats Grope (All I Need) (Vertigo). Five folksey gents into a sort of acoustic-rock scene, judging from this one, and they've rocked on at top Festivals of late.

THE WAILERS: Get Up, Stand Up (Island). That throaty lead voice, a jerky basic rhythm, and a decidedly commercial melodic hook . . . so the main ingredients can't be bad. But I still have doubts about chardom.

WELLINGTON: Alright I'll See You Tonight (Concord). Two Scots, Dave Martin and Ian Eccles . . . a thumping, thundering rocker of a group sound behind. It's solid stuff, determined, and bless their boots, quite likely to make the grade.



THE MIXTURES: Dazzle Easy, Diane (United Artists UP 35593). This is the band who carved a hit out of the Pushbike Song some way back, and this has the same kind of repetitive, boogie-ish, riff-like approach to the job in hand. It didn't do much for me at first hearing, and at second play sagged a bit more, but now I can't get the hustling lyrics out of my mind — **CHART CHANCE.**

BRYAN FERRY: A Hard Rain's A-Gonna Fall (Island WIP 6170). So this is the Roxy Music out on his own. One can, indeed must, say that the vocal style is instantly distinctive, no matter whether he singeth the Shakespearian song-book or, as in this case, Bob Dylan. This ballad is given the hard-set treatment, full of the usual Bryan brand of doom. Apart from what has gone before in this review, it's impossible to add anything helpful. It's surely a hit — **CHART CERT.**

MAX BYGRAVES: Deck Of Cards (Pye 45276). This is the Wink Martindale hit of years ago, and it was bad enough then, and now Max doesn't claim to be the soldier involved in this story of a recruited man caught playing cards in chapel. I'm so fed up with the whole flammed up ludicrous approach of the way cards are linked with the Bible that I'll unearth my record of David Frost and his version of a soldier caught in chapel with a cricket bag. Max is highly popular, and his view of this awful song is: "It's a superb piece of material and goes back as far as the Napoleonic wars." Unpopular me — I don't like it. But — **CHART CHANCE.**

JUSTIN AND WYLDE: Living In A Dream World (Pye 45279). There's something vaudevillian about this, with big-voiced gents having a go at a sentimental and efficient ballad by Messrs. Doug Fleet and Guy Fletcher. It's a bit square, but the chorus hook could well make it — **CHART CHANCE.**

JOHNNY NASH: My Merry Go Round (CBS 1736). This guy really does have a lovely clear and near-soprano voice, and he sings romantic lyrics as if he means every last syllable. He soars, shivers (but deliberately) and gets some very good vibes going for those who don't have cloth ears. This is one of those questioning ballads, and the atmosphere is just right to be a biggie — **CHART CERT.**

ROGER NOEL COOK: Slick Go-Getter (Dart). All about some mysterious happenings as the world goes gay, and it's not THAT Roger Cook, but a soft-voiced, soft-edged Mr. Cook who could well do well with this off-beat item.

By
PETE JONES



THE SWEET: The Ballroom Blitz (RCA Victor 2403). It's got a slightly over used, but nevertheless, dynamic opening riff to it, with the odd screamed insinuation. It's also got an instantly up-tempo commercial feel. That neat chattering rhythm behind makes it quite outstanding, and it's the Sweet in a really different musical frame. A hand-clapper, no less. Some high-pitched, and high-octane vocal work, solo-ish and definitely together-ish. Goes like the clappers. — **CHART CERT.**

MIGHTY 'EM: Jekyll And Hyde (Decca). Strongly bassy and story-line production which fairly hurries along and has a commercial growth of appeal if you listen in long enough. But no hit.

KRISTINE SPARKLE: Gonna Get Along Without You Now (Decca). This is a new girl, in that she is no longer known as Christine Holmes. She continues to sing well, and this obviously commercial song was a hit back in the 1950's for Patience and Prudence.

BLACK WATER JUNCTION: Running After You (MCA). My admiration knows no bounds for this so-musically team, but I still doubt they've got a really commercial single this time out. Johnny Goodison wrote it with Phil Wainman, but it's not quite chart-working.

SCOTT ENGLISH: Dark Eyed Daughter Of Love (EMI). With a Latin-style percussive effect and some big-band swinging, Scott does his usual fair old job, but this is more in the Tom Jones mould, somehow. Still, it does have power.

DAYBREAK: To Be Near You (Retreat). Fairly urgent group beater, a sort of relentless rocker which sticks within pop commercial limits.



THE HOLLIES: The Day That Curly Billy Shot Down Crazy Sam McGee (Polydor 2058 403). I'm amazed that Allan Clarke and the other lads have got together, and that Michael Rickfords has disappeared, but I'm not surprised that this get-together single could well

restore Hollie-dom to the charts. It's a Clarkey song, sung by A. Clarke, and it's A Western Theme . . . "I felt the ripping lead . . . knew my time was through." Hollies' harmonies and instrumental touches . . . sound like Billy scores a hit more ways than one — **CHART CHANCE.**



THE ZOMBIES: Time Of The Season (Epic 3380). Rod Argent and the others, from way back in 1968, but times don't change all that much, and this re-released now could well make the grade. It's classy, harmonically-stacked vocal work in parts, and it rolls along to the usual well-constructed Rod Argent-type melodic line. Could make it again, specially with Argent's group-type emergence — **CHART CHANCE.**

THE SARSTEDT BROTHERS: Why Don't We Call It Quits (EMI). In the end, I think, only good will come from the link-up of these three talents, and the album was outstanding, but it's just that this probably isn't a strong enough song. Nicely sung, though.

LENA MARTELL: Four And Twenty Hours (Pye). Popular Scots lass on a Carter-Ford song which somewhat bubbles along.

BOULEVARD: Down Down Down (Pye). Stoke band, who caught the ear not long ago with Miss Belinda, and now on a lively up-tempo beater.

CHRIS RENSHAW: Banksie (Pye). A from-the-heart tribute to Gordon Banks, number one world goalkeeper, from an ex-member of the Marauders.

KATIA EBSTEIN: The Star Of Mykonos (United Artists). German singer with Continental orchestral sounds and a ballad of size.

BUNNY BLACKWELL: I Got A Thing About You Baby (Epic). Tony Joe White song delivered breathily by a light-voiced artist who hares along.

THE KAYE SISTERS: If I Could Write A Song (Pye). Three-girl team on a strong Sedaka-Greenfield song, and produced by Max Bygraves.

THE BOLEYN BOYS: West Ham United (Pye). I'd have thought the Hammers' fans, including Alf Garnett, would have preferred to keep quiet, what with things as they are this season.

CHARLIE WILLIAMS: Smile (Columbia). What with all his telly-exposure, wouldn't surprise me if Charlie smiled his way into the charts.

UP WITH PEOPLE: With Everything Changing (Polydor). Nice girl-voice lead on this wholesome and matey choral job.

HIGH SOCIETY: Near You (Decca). Off-beat harmonic treatment of a very old hit and the melody has been changed in parts.

THE FREEMEN: Cry Ireland Cry (Emerald). A very Irish ballad, if you get my gist.

SAM: Monday Will Never Come (Pye). Song written by Gary Glitter — and it's got that direct, breathy, commercial feel for which GG himself is known. Sam is a chick, by the way . . . could soon be a chart chick.

D. K. STEVENSON: Nathalie (Pye). Infectious little ballad as a high-flying showcase for D. K.'s Scottish tones . . . one that keeps on plugging along. Nicely yearning.

DEKE LEONARD: A Hard Way To Live (United Artists). One in with chances — A Rockfield-produced rocker with a hefty backbeat and a commercially direct melody line. But samey, for all the high promise Deke has.

SINGLES



AMERICAN



J. J. BARNES: Real Humdinger; Please Let Me In; I Ain't Gonna Do It (Tamla Motown TMG 870). Just to prove that my own taste was once the same as that of Northern disco stompers today; I must confess that this 1965 Marvin Gaye-type high-spirited buoyant clomper used to be one of my favourite records. Looking now at my original Ric-Tic copy's paper sleeve, I see that my contemporary scribbles read, "Beautiful construction, vocal, harmony touches, chord changes. So it's a bit Motown, so what? Ric-Tic know where it's at!" Ric-Tic was the "other" Detroit - based label in the mid-'60's, with stars such as J. J. Edwin Starr and Al Kent (and the San Remo Strings, Fantastic Four and Holidays on its parent Golden World label), all of whose old records are much in demand up North thanks to their Motown-influenced sound. Motown in fact bought out the label, hence they now issue this maxi of dancing oldies. Hopefully the slightly swimmy sound that now appears on "Real Humdinger" will not stop it having the success it deserves. **PICK OF THE WEEK.**

JOE SIMON: Drowning In The Sea Of Love; Let Me Be The One (The One Who Loves You) (Polydor 2066156). If Joe can break through with the somewhat stolid "Step By Step," he ought to soar up the Charts with this re-issued Gamble & Huff hit from last year. It's a slow starter, but pulsates along with plenty of that Philly Sound. A much better choice than Joe's current "Cleopatra Jones" US hit, its issue on Polydor sadly marks the demise of the Mojo label. Great intro to the well arranged stomping flip, which I personally prefer. **R&B PICK.**



RAY CHARLES: Come Live With Me; Everybody Sing (London HLU 10432). Raymond's Tangerine label is evidently being sued by its ABC distributor for alleged breach of contract, and certainly this sudden appearance of a Crossover recording (whoever they are) on London seems to confirm the split. The song's another of those Country slowies, sounding less than modern but awfully nice as Raymond tickles the ivories and groans with all his soul to a lush strings and chix backing. The brighter flip gains momentum in spurts.



MARVELETTES: Reachin' For Something I Can't Have; Here I Am Baby (Tamla Motown TMG 880). Two trax from the girls' great 1968 Smokey Robinson-produced

JIMMY DURANTE: I'm The Guy Who Found The Lost Chord; It's My Nose's Birthday (MGM 2006318). In the year of his 80th birthday, veteran entertainer "Schnozzle" Durante (so nicknamed on account of the size of his nose) may just find himself with a new British following, thanks to Polydor's press officer realizing that his "Sittin' at my piano" line from "Lost Chord" is plugged continually on television by Eric Morecambe. These two madly gay and silly songs from thirty years ago feature Jimmy's gravelly voice expertly backed by the same sort of skip-along bouncy music which also used to back the late Eddie Cantor. After the Goons; the Schnoz? **NOSE PICK.**

JEAN SHEPARD: slippin' Away; Think I'll Go Somewhere And Cry Myself To Sleep (UA UP 35592). This pair of Bill Anderson-penned songs are pure Country, and the bouncy topside is currently a huge Country hit (remember I mentioned recently, apropos of Lloyd Price's newie, the trend for "Slippin'" titles?) Lovers of mawkish slowies will go ape for the flip... if they don't already know other versions.

OSCAR TONEY JR.: Love's Gonna Tear Your Playhouse Down; Everybody's Needed (Contempo CR 24). Produced within the Contempo Family - The Hit Men - The Godfathers Of Soul, this London-recorded treatment of a recent Ann Peebles hit is the best thing that Oscar's done this side of the Atlantic. Full of menacing bass and lush Gerry Shury orchestration behind his bitingly sharp voice, it plods along most satisfyingly. His own Otis-influenced flip is an old-fashioned slowie.

"Sophisticated Soul" album, these have been out here several times before. Top-side chunner is good Pop, but the slinky sexy more intricate flip is the real gas, and rates an **R&B PICK.**



HARPERS BIZARRE: 59th Street Bridge Song (Feelin' Groovy); Anything Goes; Chattanooga Choo Choo (Warner Bros. K 16305). An extremely nice maxi of late-'60s pleasantries: Paul Simon's tribute to New York's Queensboro Bridge, plus two older songs, given Easy Listening harmony workouts.

BOB DYLAN: Knockin' On Heaven's Door; Turkey Chase (CBS 1762). OOH-OOH, they're all going, Dyland's first single for two years! And "ooh-ooh" the background singers are all moaning as this mournful slowie creaks into alleged life. Reminiscent of "Wigwam," sez I, and I'm going. The "Turkey" title of the fiddle 'n banjo instrumental flip seems about right. **POP PICK** with **EASY LISTENING** crossover potential.

BETSY COOK: Put The Blame On Easy (Young Blood Int). American lady now resident London. She has style, a bluesy basic scene, and she fair flowers in the upper register. Nice production.

DETROIT SPINNERS: Together We Can Make Such Sweet Music; Bad Bad Weather (Till You Come Home) (Tamla Motown TMG 871). As eagle-eared fans have already spotted, the old Motown backing has been completely wiped from this - now - smooth slow thumper, and its present Thom Bell-styled rhythm track has been added to bring it up to the group's newer Atlantic product. Thunder claps spice the nice steadily chugging Motown flip, which features good vocal group singing.

BRENDA LEE: Sunday Sunrise; Must I Believe (MCA MUS 1219). To welcome Little Miss Dynamite to our wunnerful country, here's her very latest US Country hit, a sprightly Lynn Anderson-ish ditty that Brenda sings with her inimitable twang. Gad, I remember seeing her at the Woolwich Granada, with the Bachelors on the same bill! Gentle slow flip.

JR. WALKER & THE ALL STARS: Peace And Understanding (Is Hard To o Find); Holly Holy (Tamla Motown TMG 872). As is his want Flipside Hamilton has listed first the official B-side, Jr. Walker's current album title track and US single; it's a punchy frantically-backed herky-jerky rhythm jiggler with great screeching sax and hoarse vocal, and has about two hundred per cent more balls than the mushy 1970 treatment of its British coupling, the Neil Diamond bore. **R & B PICK.**

KIT RUSSELL: Peppers Last Stand (Deram). Cleverly-worded self-written song. Something of the Gilbert O'Sullivan style about it, and it does penetrate the inner mind. Right?

MATATA: I Feel Funky (President). Afro-rhythms punched away in heavy-weight style - this singer and group are fast building a reputation... could even prove a chart record, it's so pushy-persistent.

A BAND CALLED GEORGE: N. C. B. Man (Bell). Another catchy little accordian-boosted theme, which rolls on and on, but a song called no-hit.

ESPRIT DE CORPS: If (Would It Turn Out Wrong) (Jam). Group of (reportedly) session musicians and professional drinkers. And this is a re-release of a previous Blackburn-boosted single.

CARL ANDERSON: Superstar (MCA). Massive cathedral-type production from the movie of the same name and Carl's voice both intense and fiery. Could I do it, of course.

WAR: Gypsy Man; Deliver The Word (UA UP 35576). Blowing breezes and a gradually approaching Latin-backed masculine chant start off this hit track from War's new LP. As it's much punchier than the monotonous "Cisco Kid," it may help to swell the ranks of their British fans - it's a bit like a black Steely Dan with harmonica support, actually, if that's any encouragement. Soulful slow flip. By the way, "Gypsy Rose" is now on the US Country Charts as by Terry Stafford, who hit here in '64 with his cover of Presley's "Suspicion." **MUSIC PICK.**



SERGIO MENDES & BRASH, '77: Put A Little Love Away; Hey, Look At The Sun; Where Is The Love (Bell MABEL 5). It's a pity that the two trax which make up the plug-side of this maxi happen to be the only two dull songs on Brasil's otherwise lovely new "Love Music" LP (which contains the most danceable version of "Killing Me Softly With His Song" to date). However, "Where Is The Love" is nice, and I recommend the LP, even if only to MoR types.

PRELUDE: Out There (Dawn). Trio, two men one girl, currently out on the college circuit. Neat rather than powering vocal sounds... takes time to get through.

SILK: Sing Me A Song (Epic). Yes, a silken touch in the vocal harmonies. Don't see this as a hit song, but Silk really do get a healthy vocal scene going, backing by strings. Outstanding single.

PETER FRANC: Ballad Of The Superstar (Dawn). A detached view of the pop scene, brought on (allegedly) by Peter's chat with a hopeful young girl singer. Listen closely to the lyrics.

RAGAMUFFINS: Tryin' To Put Me On (Pye). Gaggle of studio musicians on a saleable song by Tony Colton and Ray Smith, and in rather a country idiom.

SMITH AND WESTON: A Shot Of Rythm and Blues (Decca). One of those rather wolly woolly revival jobs - lots of effort but it just didn't make it for me.

Reviews: James Hamilton

Hamilton's disco pick

JOHNNY WINTER: Silver Train (CBS 1620) Better than the Stones, Modern.
THE SWEET: The Ballroom Blitz (RCA 2403). Their best yet, Pop.
STORIES: Brother Louie (Kama Sutra 2013073). Modern.
PETER SELLERS: Any Old Iron (EMI 2055). Skiffle Oldie/Fun.
SANTO & JOHNNY, SURFARIS, CHANTAYS, JOHNNY & THE HURRICANES, CHAMPS, PRESTON EPPS, SANDY NELSON, etc: Sleepwalk; Wipe Out; Pipeline; Red River Rock; Tequila; Bongo Rock; Teen Beat; etc. (LP "Golden Instrumentals" Rediffusion ZS 180) Oldies.
WAR: Gypsy Man (UA UP 35576) Modern.
J. J. BARNES: Real Humdinger (Tamla Motown TMG 870) R&B/Pop.
D. K. STEVENSON: Nathalie (Pye 7N 45267). Continental-type MoR/Easy.
CHARLIE WILLIAMS: Walkin' My Baby Back Home (Columbia DB 9014) OK Easy if you can't get Nat King Cole's.

LIVE



Argent/Glencoe

IT'S ALWAYS a cliché and a much well used one at that to say the bands went down a bomb but in this particular instance there's just no other phrase to describe it. We were all sitting comfortably in the Fairfield Halls, Croydon waiting for the Glencoe/Argent gig to happen then suddenly we were all cleared out because of a bomb scare.

But it did happen eventually and it was sit back and relax time to observe Argent and Glencoe — the first gig in their British tour. Glencoe supporting were first on to the sound of the Scottish bagpipes. It was a groovin' session in disguise as it 'appens and the funky Glencoe sound really deserved more applause than the audience wished to give. Through Born In The City, Roll On Blitz and Dylan's Watchin' The River Flow it was all go. Norman Watt Roy the bassist nudges the band through wide musical horizons, the uncanny keyboard playing of Graham Maitland mixed with the vocals of John Turnbull, it just amazed me why the audience didn't really get off to it.

The musical quality of Glencoe is uncanny, their neatness and tightness as a functionable unit is unquestionable and it's certain that big things lie ahead for them. Glencoe enjoy themselves on-stage and their act is based round their Spirit of Glencoe album.

The impassive audience got a Glencoe encore which they didn't really deserve and I think the lads must have been rather relieved to get off-stage after playing to such a nonchalant bunch of onlookers.

Argent — well, what a gas! Apart from waiting over an hour for them it was a triumphant return to British soil. Sounds simple doesn't it apart from the fact that Rod Argent had to re-arrange all his stuff because his organ clapped out just minutes before they were due on.

One thing that emerged clearly from this Argent set — Robert Henrit is one of the best drummers in the country and the band are not to be missed during their British tour. Probably the hassles of the organ and other minor details made the band reach out more and try just a little bit harder but what a set.

Roadies crawling all over the floor and Argent rolled into God Gave Rock and Roll — the full version incidentally and a beautiful song which was a bit rough on the edges because of the stage troubles.

One thing which strikes me about this particular Argent set — they are much more visual on-stage and Henrit is a showman in his own right.

A couple of numbers more including Keep On Rolling and the crowd were approaching fan mania during the encore of Hold Your Head Up mixed with Land Of Hope And Glory.

JOHN BEATTIE



Lou Reed

Garden Party

THE CRYSTAL Palace Concert Bowl is almost the ideal venue for a rock concert. A large stage, good acoustics and a fine view in a beautifully landscaped park. There could have been more people there but those that did come enjoyed themselves wallowing in the acreage.

A gentle start to the proceedings, with Dutch band Golden Earring, the superb Back Door and Tony Joe White and then the stage was set for the return of one of the few British guitarists worthy of the praise heaped on him.

We'd waited a while for Jeff Beck. There was the brief bounce with David Bowie on that last night in Hammersmith but now we were to see the man in full flight and with the drive of bassman Tim Bogert and drummer Carmine Appice behind him.

It was a good set, that could have been great had the mixer given Jeff just a little more volume. Although, as Bogert said, they were "playing at breakfast time", Beck seemed cool and ready to show us just how well he could use his guitar. The steaming rock — and the incidental musical asides — flowed from his fingers and before the band had completed their second number, kids were leaping into the lake in front of the stage and swimming across to get an even better view. And when the band took up

Tony McPhee

I HAVE never seen such an audience at the Roundhouse. They sat there, waiting, expecting, living off past atmospheres developed by the Mighty McPhee. Those who had never seen him before were waiting, whispering about what to expect. There was total respect. The sort of atmosphere normally reserved for the legends of our time. A height which Tony is fast attaining.

A red drum stool sat at the front of the stage picked out by subtle blue, green and red spots. Three microphones staring at the space immediately above it, typified the state of assiduity. Jesus arrived and the stage was set.

From where I was waiting I saw Tony arrive back stage

Frank Zappa

THE ACOUSTICS of Wembley's Empire Pool, last Friday, conspired with an overly harsh amplification system to render at times the jagged compositions of Mr. Francis Vincent Zappa into an unfair approximation of musique concrete. Those parts of the mainly instrumental programme which overcame this problem tended to be the passages played by the composer/conductor himself on wah-wah guitar, by keyboard virtuoso Mr. George Duke on clarinet, and by French jazz violinist M. Jean-Luc Ponty on electric fiddle.

Joining Messrs. Zappa and Ponty in a wah-wah pedal equipped front line (who had also a nice line in high-kicks and dips) were multi-instrumentalist Mr. Ian Underwood on electric clarinet, saxophone and synthesizer, and tonsured Mr. Bruce Fowler on electric trombone.

A notable contribution was made by Mrs. Ruth Underwood's much amplified percussive specialities, while Mr. Ralph Humphrey and Mr. Tom Fowler played, respectively and respectably, drums and bass.

In common with the appearance by Mr. Zappa and his Mothers orchestra at the Royal Albert Hall about four years ago, the programme consisted chiefly of new

the Stevie Wonder Superstition riff, the atmosphere caught fire.

Maybe BBA should have been saved until later, for after their set an air of anti-climax set in. Lou Reed, legend of the Velvet Underground and New York City's star street bum, arrived with his new band and bravely tried to communicate with a friendly audience but somehow it never quite came off.

Lou's music is for dark halls at night not sunny afternoons in a country setting and his new band, judged on this gig alone, are not a patch on the outfit he brought over for the last tour. They're good musicians but they don't have the nerve jangling qualities necessary to communicate Lou's message. They went through all the favourites — Sweet Jane, Waiting For The Man, Heroin, Walk On The Wild Side and the rest, but the full, organ dominated sound didn't work. Lou himself didn't play guitar and his use of cross rhythms was badly missed.

After a lengthy break we had a short set from The Section, four top West Coast session men. Pretty sounds combining Mahavishnu licks with a jazz feel but they never got beyond "interesting".

The Section, Danny Kortchmar, Leland Skar, Russ Kunkel and Craig Doerge, returned after a short break to accompany the "star", James Taylor.

The Sweet Baby hasn't changed much. He still looks slightly embarrassed at the sound of applause but his voice and his songs can still reach you. Despite the rain which started just before he did, most of the people stayed with him to hear a delicate, musical set which contained all the magical songs which first flowed through our speakers at the end of the sixties. Maybe he's just a performer and the "heart on sleeve" bit is all an act, but it works.

ROGER GREENAWAY



Jeff Beck.

Blackfoot Sue

THINK OF Blackfoot Sue, heavy metal, foot-stomping, raunchy rock group right? Put the band on stage at the Global Village and they change their image and play plenty of acoustic-type numbers.

It was an example which showed the versatility of Sue, they're rather a talented bunch of lads really, and it's always nice to watch a band do something out of the ordinary providing it's done well.

Their set even reminded me of the Beverly Hillbillies' TV show, so you can imagine how country-western influenced they are at times with songs like Old Tall Ned!

From Sue's Nothin To Hide album we had The Spring of '69 — a nice Jagger-type

next number and immediately all is hush again as no-one wants to miss a word.

He plays the old numbers well but it was interesting to hear his own material. Playing Three Times Seven, All My Money Alimoney, and Morning's Eye from his new album, The Two Sides Of Tony McPhee he proved that he can compose good blues as well as perform them.

Finishing his acoustic set with Groundhog Blues those who had never seen him before were talking about his talent. Those who knew what Tony's all about really got into it when he started on his electric guitar to wind up the first half of the programme.

If he started to fill the auditorium with atmosphere from his acoustic set then he began to lift the roof off with his rendition of the Muddy Waters number, Still A Fool, for which he received rapturous applause. On his

compositions with several repetitions ("We're gonna leit-motif like crazy", to quote Mr. Zappa), a few old favourites such as "The Dog Breath Variations" and "Son Of Mr. Green Genes" ("The hits keep on comin'", to quote again), and the celebrated "Brown Shoes Don't Make It" as one of the two vociferously demanded encores.

In common with last year's concert by Mr. Zappa's Grand Wazoo orchestra at the Oval, the highlight of the evening was provided by a shuffle: of the two played, it was impossible to identify the new "Kung-Fu Shuffle", but both were excitingly performed with much emphasis placed on M. Ponty's electrifying fiddle.

Had the aforementioned acoustic problem not marred their presentation, the more complex parts of Mr. Zappa's new work might have been received with the universal acclaim which greeted the "hits" and the rambling acidic electricity of the "shuffles".

My only personal regret about the evening is that, since fate robbed me of the chance to see Mr. Zappa with Messrs. Flo and Eddie, I have yet to attend a concert which featured Mr. Zappa's greasy love songs & cretin simplicity more than his serious music.

JAMES HAMILTON

Vinegar Joe

FOLLOWING yet another bomb hoax, this time in the provincial capital city of St. Albans, and previous to that, a fine set from the Scottish band, Glencoe; Vinegar Joe delighted a large audience, opening with Going Down Easy, Elkie Brooks in a short black leather skirt, and carrying on into See The World.

Whilst Vinegar Joe still give a good solid performance, they've eased the pace a little at the beginning, concentrating on some fine blues numbers; Black Smoke Rising From Calumet, from their forthcoming album, Six Star General, and Jesus Gonna Make It Alright, featuring Elkie on electric piano, Steve York, harmonica and Pete Gage playing a lovely slide guitar.

JOHN SIVYER

Geordie

IT WAS something of a relief to see Geordie and Mr. Big at the Marquee this week; for once the club seemed less like a brain-damage recovery area, though the crowd was small. Pity! There will be a few of us who can claim to have seen Mr. Big's first ever gig — something I'm sure we'll all be proud of one day.

When they took to the stage soon after 8.00 pm there was almost an audible groan from music-biz poseurs. Oh no, not another guitar, bass, and drums rock band?

Well, that's exactly what they are, but there's so much energy coming through those instruments you'd be forgiven for thinking they each have supercharged steam-hammers driving their musical hearts.

Dicken plays fresh strong emotional runs on his age old Hofner while singing the many melodic but powerful songs he wrote for the band. His sidekicks, Pete Crowther and John Burnip, are just as mobile, and managed to keep it all together even when the drums collapsed.

Geordie were refreshing with a simple straightforward approach which has won them so many friends all round the country. In the Marquee there were not too many of their fans, but even so they got a big welcome.

They opened with three numbers from their forthcoming album — 10 Feet Tall, Fire Queen, and House Of The Rising Sun — proving they have the skill and imagination to develop, then followed on with the likes of Can You Do It, Mercenary Man, Ain't It Just Like A Woman. By the time they got to the rock 'n' roll medley and their big hits, the whole joint was jumpin' with Newcastle fire and benevolence. A really entertaining night out.

HENRY GILPIN

PETER HARVEY