

CRAZY!- behind the scenes at TV's Top of the Pops!- Exclusive.

RECORD & Radio MIRROR

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7p

INSIDE:

**COCKNEY
REBEL:**

The BIG
new
sensation?

OSMOND-MANIACS
talk about their heroes
-RRM special.

Keyboard ace
NICKY HOPKINS
hits out at some big-name stars!

AND:
NAZARETH
wish even
Sassenachs
A HAPPY
NEW YEAR!



CHART PARADE

COMPILED BY TONY JASPER

Big names of '74

JUST who will be the star solo and group names to hit big during 1974? Here are some hints. For all we know they could be the biggest flops but somehow we don't think so. Like anyone else they need the right breaks and come to that plenty of air-play. Anyway read on and see what you think!

COCKNEY REBEL
This is the group currently exciting music writers across the musical press spectrum. They have the mysterious, somewhat undefinable quality that makes the star name. Steve Harley, their confident leader and instigator, told me, "We're not frightened by all the critical acclaim coming our way. We're flattered by it. So many people are doing the same old thing. I believe we're different and we do seem to be drawing huge crowds, a sign of something, yes? We not only have the musical goods but possess plenty of visual image as well."

Cockney Rebel have an album released on EMI titled *Human Menagerie*.

BACKMAN-TURNER OVERDRIVE
Their first single here, *Stayed Awake All Night*, almost made the 50 chart. Already they have been invading the US Hot 100 with their driving, forceful sound. The group are headed by Randy Bachman, formerly co-leader of Guess Who.

Based in Vancouver the foursome includes three Bachman brothers, Randy, Robin and Tim plus the lead singer C. F. Turner. To date the group have one British album release on Vertigo and called after the group.

SYLVERS
We were the first (and Polydor mentioned this fact in their trade letter) to tell you about the four guy, two girl group which has been hitting the American charts pretty hard this past year. Some call this black group a minor version of The Jackson Five but we prefer to say they have their own individual talent. Foster Sylvers has been doing great things on his own. They could be '74's teen sensation.

LINDA RONSTADT
Linda is not new to the music scene and has appeared at many big American festivals but somehow real fame has escaped her. In the States she has come up with a rather splendid album titled *Don't Cry Now* on Asylum



Cockney Rebel — superstars of 1974?

which has set many talking about her undoubted talent.

When the LP is released here take a listen and I'll think you'll agree it could be the disc to set her on the road to winning many a British fan.

ALAN STIVELL
Alan Stivell took the famous Cambridge Folk Festival by storm this summer and has just concluded an incredibly successful British tour which included amazing scenes of Stivell hysteria at London's, Queen Elizabeth Hall.

Stivell is from Brittany and with his Celtic feel and approach to his music allied with a rock group has produced something new and exciting far beyond the boundaries of folk. His latest album is *Chemins De Terre* on the Philips label.

DEXTER REDDING
Dexter is indeed the son of the late Otis Redding. He certainly carries on a magnificent family tradition and has an appealing vocal approach with a delightful tinge of freshness. Dexter had his first British release just before Christmas called *God Bless* on the Warner label.

The song is deceptively simple and unlike some songs given this past year to teen hopes has youthful quality. Dexter learnt his singing in church and they say has spent many hours singing and playing along to Otis' records. What could be better? Dexter is someone to watch.

HORSLIPS
Horslips have been threatening to break big for the past year or so but perhaps their stage act has not come across so strong as the disc and certainly on personal hearing at London's, Royal Albert Hall there would seem to be a sound balance problem.

Their rock sound with its Irish traditional music overtones has much to commend it and the music scene would gain from their breaking into the big-time. A new album is due but at present *Happy To Meet... Sorry To Part* on RCA is available.

JOBRIATH
They have yet to convince me but if anyone is going to be a star on the basis of record company push then 1974 will be Jobriath's. Obviously many see him possessing unbounded talent and for those wishing to make their own judgement an album of his is available on Elektra titled *Jobriath*. Here and the States considerable advertising is being drawn-up and he makes four days of personal appearances in February at the Paris Opera House. The show is said to be costing its sponsors a fortune.

STRAY
It seems ridiculous to write about Stray since they've been on the scene for five years and yet the heights have alluded them, in spite of strong grass roots support in club-land. This past Christ-

mas their album *Mudanzas* went gold, their first.

The end of February sees the release of their held-up recording of Cliff Richard and the Shadows' old hit, *Move It*. The original advance order was 50,000. Stray told me, "What put Nazareth on the road to success was a great single. We hope *Move It* will do it for us." They could be right.

JULIET LAWSON
This is the bravest, if the lady will pardon the thought, guess of them all. Juliet has recorded one album for Sovereign titled *Boo*. Surprisingly little was done with it until some rave reviews, albeit late ones, came in the press. This appears to have woken interest from record company circles but now Juliet has left her former company.

She has made a startlingly good album at London's, Mayfiar studios called *Tomfoolery*. At present she is considering various record company offers for the record, both here and Stateside. Juliet writes and sings all her own music. Now that we have at last said yes to Kiki Dee perhaps Juliet can bridge the tough gap British girls seem to have in making it big. Certainly she has plenty of talent.

THE DOOBIE BROTHERS
The Doobie Brothers are a bunch of Californian friends who share a common love of drivin' rock and roll and hard-core rhythm and blues. Group founder Tom Johnson

A New Year bumper bonus

START THE NEW YEAR with another fantastic RRM competition. We are offering 10 people 3 albums. Five albums can be chosen from should you win. These are from The New York Dolls, Backman-Turner Overdrive (their albums are named after them) and Status Quo's, Hello; Black Sabbath and Sabbath Bloody Sabbath and The Sensational Alex Harvey Band. Number in order your preference and if you win we'll do our best to come somewhere near where you choose.

Obviously the first few winning names will have their choice. So shake off the Christmas slumber and get answering our stiff, mind-usurping questions.

Send your answers to New Year Competition, Record & Radio Mirror, 7 Carnaby St, London W1V 1PG by January 14.

Name.....

Address

1 Name the last Quo single hit.....

2 What single of the NYD was issued near the end of '73? ..

3 Which of the five groups given in the preamble recorded

Jungle Jenny?

If I win I would like.....

dj people

No, all those of you who sent in those fine programme outlines have not, repeat, have not been forgotten. No Sir! You should have received a thank-you letter but in case not, one thing stated on the paper was the hope of doing something with the outlines pretty soon. Do you know some readers wrote over 1,000 words? That makes a problem — copy space. Keep a-lookin'!

guess who

ANOTHER one to get you thinking and thinking!! Our last Guess Who was Little Eva of Locomotion fame. We'll have another brain teaser for you soon, meanwhile congrats to all those who got it right and no marks to reader P. Wrigley of Stockport who suggested Suzi Quatro.

Quiz Time

- 1 Clifford T Ward first recorded for which label?
- 2 How many weeks did *Tie A Yellow Ribbon* stay in the chart?
- 3 What was the second UK hit for Bobby Gentry?
- 4 The first solo hit for Marvin Gaye in Britain?
- 5 The real name of Alvin Stardust?
- 6 Name the first hit for Donovan on the Pye label.
- 7 What year saw *Dance To The Music* hit the chart?
- 8 The New Seekers recorded a former hit for Frankie Vaughan and the Fleetwoods. What was it?
- 9 Did the Doors make the UK Top 20 with their version of *Light My Fire*?
- 10 Who wrote Perry Como's, *And I Love You So* hit?
- 11 Did Monster Mash make number one this past year?
- 12 Olivia Newton John recorded *If Not For You*. The song's author?
- 13 What was The Who's second hit?
- 14 Did Jermaine Jackson make the Top 30 in 1973?
- 15 Marle Osmond recorded her album *Paper Roses* at which famous US recording centre?

Answers on page four

is lead singer, guitarist, pianist and harp player.

The group have had three albums issued by Warners in the States. The latest here and there is *The Captain And Me* from which came their last single, *China Grove*. The single reached the US

Top 20. Bright things are predicted for this good sounding group.

And the others? We'll leave it to you but who knows it could be Little Feat, Joe Walsh, Vinegar Joe and...

Playin' Favourites

Your favourite pop writers pick their personal favourite records of 1973

Peter Jones



ALBUMS

Stevie Wonder — Inner Visions
Diana Ross — Touch Me In The Morning
Carpenters — Now And Then
Pointer Sisters — Pointer Sisters
Aretha Franklyn — Hey Now Hey
Who — Quadrophenia
Bryan Ferry — These Foolish Things
Harry Nilsson — Little Touch of Schmilsson
Cockney Rebel — Human Menagerie
Roberta Flack — Killing Me Softly

SINGLES

Roger Daltrey — I'm Free
Lynsey De Paul — Won't Somebody Dance With Me
Dawn — Tie A Yellow Ribbon
Aretha Franklyn — Angel
David Frost — Deck Of Cards

Tony Jasper



ALBUMS

Beach Boys — Holland
Who — Quadrophenia
Elton John — Yellow Brick Road
Carly Simon — No Secrets
Judy Collins — True Stories And Other Dreams
Joan Baez — Where Are You Now My Son
Judee Sill — Heart Food
Steeleye Span — Parcel Of Rogues
Carpenters — Now And Then
Clifford T. Ward — Home Thoughts

SINGLES

Robin Trower — Man Of The World
Carly Simon — You're So Vain
Roberta Flack — Killing Me Softly
Detroit Emeralds — Feel The Need In Me
Pearls — You Are Everything

Rex Anderson



ALBUMS

Paul McCartney and Wings — Red Rose Speedway
Mike Oldfield — Tubular Bells
Paul Simon — There Goes Rhymin' Simon
The Who — Quadrophenia
The Wailers — Burnin'
Duncan Browne — Duncan Browne
Clifford T. Ward — Home Thoughts
Horslips — Happy To Meet, Sorry To Part
Snake — Accidentally Born In New Orleans
Planxty — The Well Below The Valley

SINGLES

Dobie Gray — Drift Away
Stealers Wheel — Everythings Gonna Turn Out Fine
Average White Band — Put It Where You Want It
Queen — Keep Yourself Alive
Stevie Wonder — Superstition

Peter Harvey

ALBUMS

Cockney Rebel — Human Menagerie
Joe Walsh — The Smoker You Drink The Player You Get
Wings — Band On The Run
Leo Sayer — Silverbird
Horslips — Happy To Meet Sorry To Part
Kenny Young — Last Stage To Silverworld
Clifford T. Ward — Home Thoughts
Mott The Hoople — Mott
Allman Brothers — Brothers And Sisters
Steely Dan — Countdown To Ecstasy

John Beattie

ALBUMS

Genesis — Selling England By The Pound
Stevie Wonder — Innervisions
Glencoe — Spirit Of Glencoe
Paul McCartney And Wings — Band On The Run
Golden Earring — Moontan
Argent — In Deep
Bread — Guitar Man
Mott The Hoople — Mott
Home — The Alchemist
Elton John — Goodbye Yellow Brick Road

Peter Dignam

ALBUMS

Rolling Stones — Goats Head Soup
Temptations — Masterpiece
Allman Brothers — Brothers and Sisters
Joe Walsh — Smoker You Drink, Player You Get
Stevie Wonder — Innervisions
War — The World Is A Ghetto
Steely Dan — Countdown To Ecstasy
Joni Mitchell — For The Roses
Frank Zappa — Over-Nite Sensation
Loggins and Messina — Loggins And Messina



SINGLES

Wizzard — See My Baby Jive
David Bowie — Jean Genie
War — World Is A Ghetto
Steely Dan — Reeling In The Years
Slade — Merry Christmas Everybody



SINGLES

Rolling Stone — Angie
Electric Light Orchestra — Showdown
Ike & Tina Turner — Nutbush City Limits
Bob Dylan — Knockin' On Heaven's Door
Stevie Wonder — Superstition



SINGLES

Stevie Wonder — Superstition
David Bowie — Jean Genie
Wizzard — See My Baby Jive
Bryan Ferry — Hard Rain's Gonna Fall
Who — 5.15

Roger Greenaway



ALBUMS

Who — Quadrophenia
Pink Floyd — Dark Side Of The Moon
Mike Oldfield — Tubular Bells
Andy Roberts — Great Stampede
Van Morrison — Hard Nose The Highway
Back Door — 8th Street Nites
Greatful Dead — Wake Of The Flood
America — Hat Trick
Beach Boys — Holland
Edgar Broughton Band — Oora

SINGLES

Wizzard — See My Baby Jive
Roxy Music — Py-jamarama
David Essex — Rock On
David Bowie — Jean Genie
Stevie Wonder — Superstition

Mike Beatty

ALBUMS

Allman Brothers — Brothers and Sisters
Cockney Rebel — Human Menagerie
Blue — Blue
Kiki Dee — Loving And Free
Neil Sedaka — The Tra La Days Are Over
Elton John — Goodbye Yellow Brick Road
The Who — Quadrophenia
Rolling Stones — Goat's Head Soup
Wings — Band On The Run
Andy Roberts — The Grand Canyon



SINGLES

Rolling Stones — Angie
Sweet — Blockbuster Wings — Helen Wheels
David Bowie — Drive In Saturday
Prelude — After The Goldrush

Sue James



ALBUMS

Bryan Ferry — These Foolish Things
Rod Stewart — Sing It Again Rod
Elton John — Goodbye Yellow Brick Road
Gary Glitter — Touch Me
Gilbert O'Sullivan — I'm A Writer Not A Fighter
David Bowie — Aladdin Sane
Various Artists — Motown Hits Volume Eight
Rolling Stones — Goats Head Soup
Mott The Hoople — Mott
Status Quo — Hello

SINGLES

Rolling Stones — Angie
Rod Stewart — Oh No Not My Baby
Status Quo — Caroline
Stevie Wonder — You Are The Sunshine Of My Life
Gary Glitter — I Love You Love Me Love

New Year reggae picks

SINCE REGGAE doesn't get that much coverage in the musical press here's a quick reminder of some very recent reggae albums for you to spend those left over Christmas tokens.

Nicky Thomas, a guy determined to be a star and put reggae on the map, has a smooth, nice on the ear sounding album titled Images Of You (Horse) with tracks like Suzanne Beware Of The Devil, Message From Maria and I'll Be Waiting. Trojan have a double record album set from Mr. 007 himself Desmond Dekker.

Desmond includes Israelites, Little Darling and Go And Tell My People among the 28 tracks. And there's Mr. I Roy and his Trojan album, Hell And Sorrow with Buck & The Preacher and Black & Prude among the twelve cuts.

Party time goes on all the time in reggae land of London and doubtless elsewhere and so how about 20 Dragon Hits from I Roy, The Cordells, Jackie Brown and Adina Edwards. The tracks come out of Byron Lee's famous Dynamic Studios in Jamaica? Tasty and nifty those albums.



Storm over Caroline return

RADIO CAROLINE is back on the air and already at the centre of a row over its signal power in Britain.

Following calm weather prior to the holiday period, the new mast was finally completed and Mi Amigo began broadcasting on Christmas Eve.

Further tests in the form of day-long broadcasting on Christmas Day and a full Radio Mi Amigo test on Friday, to tune the 55 metre aerial, were followed by the start of Radio Mi Amigo at 11.00 am GMT on January 1.

But on Christmas Eve, London Broadcasting reported that Capital Radio's managing director, John Whitney, had complained to the Ministry of Post and Telecommunications about Mi Amigo's signal.

Capital were unable to comment on this at the time of going to Press.

Mi Amigo is broadcasting on approximately 252 metres using the 50 kw transmitter, which is reported to be in excellent working condition. It will be on the air each day between 5.00 am and 8.00 pm. Details of any English service to follow were not available at press time.

Ronan O'Rahilly commented: "1974 is going to be such a fantastic year for the

station because while such things as strikes, power cuts, and petrol rationing are going on, Seagull and Caroline will be blasting away.

"I know we've been off the air for a long time, but all our

troubles are behind us now. I can promise you all that you are going to enjoy listening to the station. We've got some great programmes lined up and this time everything is going to be very together."

Capital will allow record adverts

AFTER months of speculation Capital Radio has finally decided to allow record company advertising from January 1, but only in the form of short excerpts.

These will be limited to a maximum of 60 seconds and confined to special themed breaks to be identified as "Record Time." The number of breaks per day will depend on demand though each will be limited to three minutes.

A spokesman for Capital said he expected record companies to concentrate on excerpts from albums and that advertised records also on Capital's play list would be kept well apart.

The decision is likely to be welcomed by the record

companies who expressed great disappointment last November when Capital decided against record advertising, except by word.

Club back in studio

RADIO ONE CLUB, forced off the road because of the fuel crisis, will continue as a studio-based show from Monday next (January 7).

The regular jocks will continue to present the shows from Monday to Thursday each week using college and

Beeb bulletin

ALVIN LEE and Mylon Lefevre, whose *On The Road To Freedom* album proved to be one of 73's surprise rock goodies, go through their paces in tonight's *Sounds of the Seventies* (Thursday).

They are joined by *Country Gazette* and Jimmy Stevens.

In Concert on Saturday features Lindisfarne and Rab Noakes - a balanced programme - while Sandy Denny fills the *Sounds on Sunday* spot.

Dawn followers should discover more of the top-selling group when Tony



Orlando guests on Sunday's My Top 12.

And for those who want more live music... Rory Gallagher, fresh from a sold out tour of Britain, brings a touch of guitar dynamics to Monday SOS. With him are Planxty, Kevin Coyne and John James.

Wake up to Kenny

KENNY EVERETT and Dave Cash have now taken over the daily breakfast show on Capital Radio, following an overwhelming listener response for their Christmas and Boxing Day morning shows.

The two are now operating each weekday between 6.30 a.m. and 9.00 a.m. and between 7.30 and 9.00 a.m. on Saturdays.

The change means that Roger Scott now moves back to the 3.00 p.m. until 6.00 p.m. afternoon slot paving the way for Dave Symonds to concentrate on weekend programmes.

Tony "Topless" Myatt is the new presenter of the mid-day programme now titled Tony's Treasure Trail.

Sarah Ward and Marsha Hunt have joined forces to present Sarah, Marsha, and Friends each night from 10.00 p.m. until 1.00 a.m., while Nicky Horne has been given the additional job of presenting Saturday's Capital Night Out, a successor to the live concert slot which will feature special pop music events.

This will be followed by Kerry Juby's Phone In For Music show.

Atlantis returns

RADIO ATLANTIS returned to the airwaves on 270 metres on Christmas Eve with an all English service run by Crispian St John.

The station is broadcasting from the old Radio Condor ship whose name has been changed from Zondaxonagon to M.V. Janine. It is understood to be anchored off the Belgian coast and calls itself: "The independent voice of commercial radio."

The station is using the old 10 kw transmitter formerly owned by Radio 270 although it is understood to have two other transmitters (25 kw and 500 w) on board.

It is not yet clear whether the station will be operating eventually in Flemish during the day and English at night, though the presence of CSJ suggests this.

The old Atlantis address is still being used: Post Box 385, Oostburg, Holland.

youth club items to retain the spirit of the show.

The last Radio One Club outside broadcast for the time being goes out today (Thursday) when DLT visits Penryth Community Centre in Ferndale, Glamorganshire.

New Year Quiz answers

1 Dandelion; 2 39; 3 I'll Never Fall In Love Again; 4 I Heard It Through The Grapevine; 5 Shane Fenton; 6 Catch The Wind; 7 1968; 8 Come Softly To

Me; 9 No; 10 Don McClean; 11 No; 12 Bob Dylan; 13 Anyway, Anyhow, Anywhere; 14 No; 15 Nashville.

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QUITE an eventful Christmas Day for offshore radio this year - it's very difficult to tune to four stations at the same time!

The test transmissions on 259 metres (1187 khz) by Andy Archer and company, on board the Mi Amigo were probably the most exciting to listen to, however, radio's most notorious disc jockey, Crispian St. John, took us all by surprise with the return of Radio Atlantis on 270 metres (1115 khz).

Crispian's broadcasts were also tests and are presumably coming from the ex Radio Condor ship which now seems to be called the Janine, which at least is easier to pronounce than Zondaxonagon. The boat is anchored off the Low Countries somewhere near the Dutch Belgian border.

Quite what Atlantis's future plans are I cannot be certain because there are too many rumours, some even saying that the station has a new owner. However, as Crispian has been playing some of the

old jingles and giving out the same Atlantis address, my guess is that Meneer Adrien Van Landschoot is still effectively in charge, and very soon we will be having the Dutch (Flemish) programming as before, plus a token English service led by Crispian.

At present Atlantis's signal is very weak, perhaps only half a kilowatt, and reception is nearly impossible in the evening over most of England. There is also a BBC local station and a strong European one operating on the same frequency.

More promising, however, is Caroline. It seems that the 55 metre aerial is now complete and engineers, Chicago and Boc Noakes have both the 10 kw and 50 kw transmitters working.

And at last, courtesy of some friends over here, both transmitters are fitted with the correct crystals (although they still need a little tuning up) so we should not be worried by the whistling

interference we had in the past.

The Christmas Day tests were, of course, the usual larking around from Andy and Norman that we had last year, complete with VHF link-up to R.N.I. "Great fun but not to be taken seriously," said Andy when they closed down that night. And indeed on the following Friday, things started properly with the first tests from Radio Mi Amigo, the Dutch/Belgian station that has been providing all the hard cash recently. Disappointing that no mention was made of Radio Caroline proper, presumably so long as Andy and company are around, there is hope that it will return on 389 metres in the not too distant future.

I feel a little sorry for the boys out on Mebo. They put a great deal of effort into broadcasting something special at Christmas, both on short wave world service, and on the international service, only to find that Caroline and Atlantis stole some of their glory, and a weak signal spoiled their reception over here.

It was surprising to hear an extended World Service over the holiday period - pity they didn't advertise it a bit better. Nevertheless, I am sure the programmes were well-received by all the regular R.N.I. fans (that's all the listeners who do not waste their time tuning around listening to radio stations,

rather than programmes, the way I do).

I couldn't possibly write this column without giving my old mate Brian McKenzie a plug for his rock and roll special every Friday night on R.N.I. 9.00 p.m. on 220 metres. It's still the best rock 'n' roll show on the air despite Capital Radio's attempt to compete with it on the same night. "Imitation is the sincerest form of flattery," says Brian.

There you are Brian. How many drinks is that you owe me now.

Robb (note the spelling) Eden, R.N.I. man of action, tells me that they are considering closing down at midnight every night from January 1, to conserve fuel. If this happens, the extra time left for the disc jockeys, will be spent doing the disco in Mr. Bollier's new night club in Zurich.

If you are a regular R.N.I. listener, or listen to any offshore station, it seems reasonable that you should want to show your support for the station, after all, they rely on listeners more than any other type of station, I guess the only way you can effectively do this is by displaying car stickers, posters, etc., and you can get these for all the offshore stations, from the Free Radio Campaign at no profit prices. Their address is: BM/FRC, London, WCI. Send an S.A.E.

Some weeks ago in this column, we listed a load of free radio news-sheets available. One publication not mentioned was Guide To Offshore Radio. Unlike the others, this is not a newsheet, it is really a reference booklet with histories of all the offshore stations since 1958. You can obtain it from: Commercial Radio researchers at BM/CRR, London, WCI, price 25p.

This week, the column is prepared by the Free Radio Campaign together with Free Radio Information Service.

The latter organisation can be contacted for the latest news, by phoning them on Sunday evening between 7.00 p.m. and 10.30 p.m. at 01-670-9328. Mark Lett is on holiday.

ROYBROOKER.

De Franco Family's
new record

**'Heartbeat
It's a
Lovebeat'**

7N 25621

Hear Tony De Franco
introducing the Record
on 01-247 5761.

Argent — crisis kills tour



Elton's triumph

ELTON JOHN, Gilbert O'Sullivan and Deep Purple have all triumphed in various sections of Billboard magazine's Top Artist of '73 results published last week. The placings are computed according to the positions achieved in the charts throughout the year by artists' records and the length of time they remained in the hit parade.

Elton won the male section of the top singles category, with Stevie Wonder and the late Jim Croce as runners-up. Gilbert came first in the easy listening category of the top singles, with Helen Reddy second and the Carpenters third, and Deep Purple headed the top album section, followed by Al Green and Neil Diamond.

A full run-down on the chart results will appear in next week's RRM.

Next week
in Record and
Radio Mirror

Part two
of our
Top of
the Pops
special —



Rod Stewart,
Beatles and
many more

THE FUEL famine and the general economic gloom has started taking its toll in the pop world. Argent have had to cancel a European tour and a film, and their fourth American tour, due to begin in mid-March, is in the balance.

The Arab-induced shortage of petrol and diesel fuel throughout the Continent has caused Argent's 27-date swing through Holland, Belgium, France, Germany, Italy, Spain, Austria, Switzerland and Scandinavia to be scrapped. The tour was scheduled to start on January 15, and its cancellation has also thwarted plans by Caroline Films of America to shoot a 45-minute documentary during the itinerary for TV screening in the spring and summer.

Manager Mel Collins decided to abandon the tour on the advice of foreign motoring organisations. Argent originally intended to travel with a five-ton diesel truck, but altered this arrangement in view of the diesel famine. Two two-ton petrol-driven trucks were suggested as a substitute, but there was no guarantee that these would obtain sufficient fuel either during the tour.

Mel Collins told RRM: "It's heartbreaking. It's taken over three months to set up this tour, what with the filming and everything, and now it's all for nothing. No manager who is genuinely concerned with the welfare of his artists can afford to take risks, and I can't cope with the gamble of an 11-man road crew stranded on some European autobahn with the musicians waiting

perhaps 100 miles away for their equipment to arrive."

Mel Collins is going to America this month to find out what the fuel situation is there as far as Argent's next American tour is concerned.

The American tour if it takes place will coincide with the simultaneous British and American release of the band's new Epic album Nexus

which they completed in London last week.

One consolation about the European cancellation is that Argent will probably play a series of British gigs early this year instead. They will also work on their next album, although this project will be restricted by the three-day week regulation.



Sabbath Worldwide

BLACK SABBATH, currently scoring with their album Sabbath Bloody Sabbath, begin a European tour in Gothenburg on January 11.

The itinerary will involve eight concerts in six countries, and they will be supported throughout by the new EMI band Highway.

Sabbath start their first American concert tour in 18

months on February 1, and following this three-week schedule will be recording a new album in March and April with the prospect of another series of British concerts in May.

Med Head slide

MEDICINE HEAD have their first single out on Polydor on January 18 since revamping their line-up It's a John Fiddler composition called Slip And Slide.

The record will appear two days after the band leave for a 14-day TV and concert tour of Germany with new members Rob Townsend (drums), Roger Saunders (guitar) and George Ford (bass) with founder members Fiddler and Peter Hope-Evans.

A new album produced by Tony Ashton is due for release in mid-February before Head start a 10-date concert tour in early March. They will make their American debut in February with a season at New York's Bitter End from February 1 until 6, followed by the Los Angeles Roxy from February 8 till 13.



Darin dead

BOBBY DARIN died in a Los Angeles hospital just before Christmas following a heart operation. He was 37.

Bobby's biggest hit was his single of Mack The Knife, which sold over two million copies. His first success on disc came in 1958 with Splish Splash, and after the Mack triumph he progressed to be a significant singer-songwriter in a contemporary vein. One of his best albums of self-written material was called Walden Robert Cassotto, his real name.

Bobby had a history of heart trouble since a bout of rheumatic fever when he was eight, and died after an operation to replace one of the artificial valves in his heart.

Paul and Barry
Ryan prepare
to storm the
charts

The return of
our charts
service — the
best in the
business

And in
full
colour



DONNY

Lindisfarne headliner

LINDISFARNE will headline a 10-venue tour of Britain later this month, and it's likely to be their last UK dates until the end of the year.

The dates are now being arranged, plus a seven-country European tour set for late March after the band completes their next album.

In May and June Lindisfarne will be touring America for the second time, and in July and August the band will be in Australia, New Zealand and the Far East.

Budgie get the Boot

BUDGIE have a new drummer called Peter Boot, who previously played with the Birmingham group Bullion. Peter replaces founder-member Roy Phillips, who has left because of differences in musical opinion.

Peter completed Budgie's Spanish tour with them, and made his British debut with them last Thursday at Blackburn. The band begin recording their fourth MCA album at the Rockfield Studios this month for April release, and have two dates at the Beirut Casino in Lebanon on January 15 and 16, where their current LP Never Turn Your Back On A Friend made No. 1

in the album chart.

British gigs for Budgie include Doncaster Outlook Club (January 17); Sunderland Locarno (18); Newcastle City Hall (19); Colwyn Bay Dixieland Ballroom (25); Cromer Links Ballroom (26); Peterborough Tech (February 2); Wrexham Fagin's Club (8); Canterbury St. Thomas's Hall (9), and Swansea Glen Ballroom (12).

Spanning the centuries

AND NOW the story of how Steeleye Span found the song Gaudete, and had the surprise Christmas hit of 1973. Robert Johnson went to a carol service in Cambridge - his dad is the vicar of the church, St. Mark's. Included was the 400-year-old carol - and Robert later found the words, in Latin, in an old book. He arranged them as a five-part unaccompanied harmony. . . .

put them on an album, and nobody took a blind bit of notice. And when, Christmas of 1972, he had it out as a single, again nobody noticed it.

Then suddenly it took off. Robert and mates still don't know what all the words mean, though Gaudete itself means "rejoice". Which Steeleye Span are still doing.

Discovered — the hidden rider

ACCORDING to usually reliable sources, Marc Bolan is going to put out a record under an assumed name. . . . would you believe, Zinc Alloy and the Hidden Riders Of Tomorrow?

This is his carefully-planned act of retaliation against Shane Fenton changing to Alvin Stardust, Linda McCartney becoming Suzie and the Red Stripes and Paul Raven becoming Gary Glitter.

Studio in the clouds

THERE'S a quite remarkable 8,500-foot high recording studio built in Nederland, Colorado - and the first artist to use its quite remarkable facilities this year will be . . . Elton John.

Cliff fan needs friends

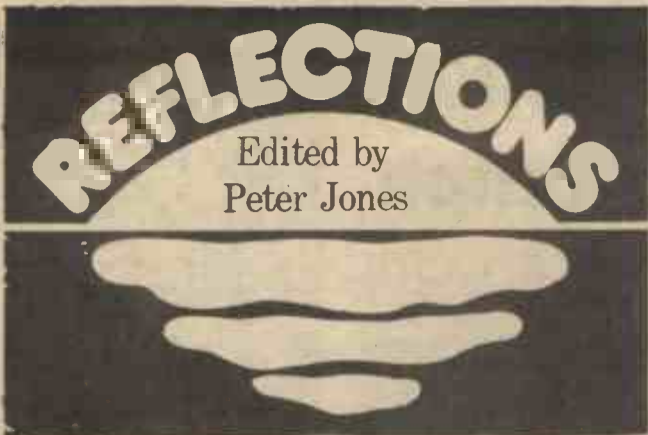
WITH a plea from her heart, a little lady from Japan wrote to our former sister paper Easy Listening. Maybe a Reflections' reader can help. 'I'm Japanese - I love Cliff Richard very much. Since several years, I've been collecting his records, books about him photographs. I've been to England only once, for about three months in London - and everybody was kind and helpful. . . . so I like not only Cliff but also the English and English country.

'Could I get an English friend from your readers? Please write me a letter - I'm looking forward . . . from Japan with love.'

The lady is Kazue Hirano, 93-60 Maruyama-cho, Funabashi-shi, Chiba-ken, Japan.

Blue — né Green — sees red and now strikes silver

HERE'S a picture of Barry Blue, songwriter-singer, who used to be Barry Green, saw the red light and changed his name. He clutches his silver discs awarded by Bell Records for the successes of his single Dancing On A Saturday Night. Life has had its ups and downs for Barry. But ask him his most thrilling experience and he says it was when he went neither up nor down. It was when he was trapped in a lift in a French hotel for six hours. . . . with a stunningly attractive blonde lady. Is there no idea for a song in that situation?



The eight-foot guitar...

THE LARGEST GUITAR . . . and loudest playable guitar . . . in the World is 8ft. 10in. long, weighs 80lb., and was built by the Harmony Company of Chicago, and completed in 1970. Guinness Book of Records.

The most successful of all songwriters, in terms of sales of singles, have been Paul McCartney and John Lennon for between 1962 and January, 1970, they together wrote thirty songs which sold more than a million each. Guinness Book of Records.

The oldest record in the BBC's gramophone library is one made by Emile Berliner (born Berlin, 1851) of himself reciting the Lord's Prayer. It was made in 1884 . . . and Berliner invented the flat disc to replace the cylinder in 1888. The BBC library contains more than 750,000 records. Guinness Book of Records.

The highest gross taking for an individual pop recording group is £123,000, by Led Zepellin at the Tampa Stadium, Florida, on May 5,

1973 - and the highest attendance record of 560,800 goes to the band at the same gig. Guinness Book of Records.

The Guinness Book of Records: rightly billed as the "greatest show on earth" - an invaluable reference book, beautifully presented, with facts and figures covering all aspects of modern life. Year after year it roars into the best-seller lists. The first edition came out in 1955 - and one can only marvel at the consistency shown with each succeeding year. Remarkable value.

Ooby Dooby

NICE STORY culled from Texan Star, the Roy Orbison fan-club publication. Seems that when Roy was touring with the Rolling Stones in Australia, Mick Jagger said to him:

"On the last show of the tour, how about singing the worst record you reckon you've ever made." So Roy agreed. . . . provided Mick did the same with the Stones' worst.

On went Roy, and duly sang Ooby Dooby, which he figured was the direst. But the Stones didn't keep their part of the bargain - perhaps because they couldn't think of a "worst" record.

But they DID give a silver cigarette case to Roy. . . . inscribed to Ooby Dooby!

After dinner entertainment

ANYBODY have any difficulty recognising that "band of convicts" on Paul McCartney's album Band On The Run? Member of Parliament Clement Freud, boxing champion John Conteh, tough-guy actor James Coburn, horror-merchant Christopher Lee, all-rounder Kenny Lynch, head-scratching interviewer Michael Parkinson. . . . a million pounds worth of talent, give a quid or two.

So how did the McCartneys persuade such a starry lot to wear prison gear and pose for the photographer? Seems that Paul just called them all in for a slap-up lunch and during the brandy and cigars bit said: "By the way, if you're not doing anything this afternoon. . . ."



'Elvis should quit'

SHOULD ELVIS PRESLEY now be thinking about bowing out . . . with whatever grace he has left? In just those words, that's the query posed by Irish journalist Pat O'Connell, writing in show-biz magazine Spotlight.

He writes of El's "steady decline" on record since the early Sixties. "As a source of any kind of real music, Elvis was already definitely dead. Trouble was El's name was too heavily linked with rock and roll and adolescent delinquency for the older set to take to him as a straight singer.

"So he tried to do the impossible - keep a finger in the rock pile and be kind of schmaltz at the same time - and he failed miserably.

"He was pointed firmly down the road to mediocrity and plasticity following the From Elvis In Memphis album. His next rut was old hip-swivels and Hound Dog grunts every night for an

audience of filthy rich sex-starved middle-aged women.

"Elvis can't just hide that enormous talent that turned on a whole generation. Now and then it peeps through the plastic and brings on the pangs of nostalgia.

"But he's got to make up his mind soon. Is he to go down in history as one of the greatest

musical greats of this century or one of the last great manipulated stars who, for lack of self-respect, jumped on every last lucrative bandwagon and droned on and on after he should have done the decent thing and retire with grace and integrity?"

Over to you, ladies and gents. Over to you.

'Voice' rates David

NOW MOST of us in these parts are convinced that David Essex is real superstar material. And now it seems some of the American "underground" critics concur, though they are not noted for straight talking. . . .

Quote from the Village Voice: "David Essex, winningly twinkle-eyed star of That'll Be The Day, should win American Top 40 audiences back from their Slade and T-Rex-engendered Anglophobia, and in the process Rock On should become an underground classic in spite of its imminent out-in-the-open success.

"The aura of this British, ex-drummer is about to diffuse into our consciousness faster than even the current dullness of the rock ionosphere would indicate."

See? They think he's real superstar material, too.



In proportion

WORD of advice to fast-rising young pop stars - given by the very amiable Bill Withers, of Lean On Me and Ain't No Sunshine fame.

"Keep your success in proportion. The public will still blow you out of all proportions. They'll look at you as being a little bigger than you are, a little smarter than you are, a little more of EVERYTHING than you really are."

Carlos switch

SHOULD somebody mention the name Devo Dip, do not assume it is a new cheese spread. It is the newly-given name to American musician Carlos Santana. His wife Debbie is now known as Urmila. And together they run a natural health food restaurant in San Francisco . . . the eatery is called Dipti Nivas.

Cockney Rebel, leaders of Third Generation Rock or a publicity company's super-hype? Judge for yourself after reading what leader Steve Harley told RRM's Peter Harvey

He's bigoted, single-minded and sure to be a star



YOU WOULDN'T SAY Steve Harley is going to be the next superstar as he shows you into his kitchen and gets on with the job of cooking a mid-day fry-up.

"Don't mind me, I'm just having a late lunch. You wanna cup of tea?"

He hovers over a pan of sizzling food and reaches for the kettle. Over in another corner of this big room his manager, who looks like a good mate, thumps on the phone about bookings and signals that he will make the tea.

It's relaxed and we chat idly until the conversation revolves naturally to the subject dearest to this man's heart: Cockney Rebel.

Swiftly Steve makes his statement and you're left to sit and take his measure. He's like that; absolutely direct and full of passion:

"We are the leaders of Third Generation Rock.

"We are the leaders because we are the originators.

"People talk about Roxy Music being new, but their music is from the past. Sure they are good and are doing well, but they are not giving anything new. It's Fifties-style rock. I'm only grateful to Bowie. He brought the whole thing to a close, the whole of the Second Generation. He knew he was at an end and he did it right."

If you've heard Rebel's debut album, Human Menagerie, you might have an inkling of what Steve is talking about, otherwise you'd be outraged.

It's true that Cockney Rebel are under very heavy promotion from EMI, it's true that there has been a very careful build-up to launch them really big in '74, and it's true that Harley is one of the most outspoken beginners ever. The important truth is that he and the band measure up to all the hype.

Steve led the way to his comfortable sitting room

(a Chelsea address of course) and readily told his story.

It started in 1971 really, after he'd been a reporter for four years. Fed up with delivering facts, the loss of freedom and imagination, he decided to freewheel — busking in the subways, hanging out in Hyde Park, "getting my imagination back together.

"I used to write and write and write, getting the nine tenths of crap off my brain and retaining the one tenth good stuff. It developed from there, I started writing songs and thinking about putting together something rather special.

"I decided to call this Cockney Rebel. The way we look and perform is a way of sticking two fingers up at my background which is very working class, and there we are on stage looking like a million dollars."

Steve didn't have to look far for his musicians. Jean Paul Crocker (electric violin, guitar, mandolin) had busked with him and appeared with him at the Three Tuns in Beckenham

and single-minded and that he took up the challenge of pop stardom because "the whole standard of songwriting was so inane." And he never backs losers, he says.

"I thought I could make a conscious effort to get to the top in that field. I thought I'd do it and I did it . . . well I hope I'm going to do it. I did what I wanted to do which was to perform an album of what I considered high standard material."

Ten out of his thirty odd songs were used but now the others are thrown away. "The stakes are higher now, so I've got to write a new album because I have a reputation to live up to."

One person who's apparently obsessed with Human Menagerie is David Bowie. He was supposed to be going to see Rebel at their first London gig — the Roundhouse, but couldn't make it.

"He probably knows the same people as I do from Beckenham, he's probably heard of us. I don't know, I don't care. I'm motivated on a very

was a regular hippy. Nowadays the only people he believes in are the people who clap at the end of a hard Cockney Rebel set. So far they've only done about 25 gigs, they only finished the album in July, but suddenly the gigs are flowing in. They are packing halls, and three pairs of chicks spent three weeks hitching over

that he's got so much to live for.

"I'm going to happen. I'm going to be a huge star. I know I am. No way will you stop me. I know how to get it and it's carefully contrived. I'm not doing anything I don't want to do. I haven't started yet. I've only just started writing songs. On the second album I've written things that are going to live for ever. Death Trip (off Human Menagerie) might go on for ever. It's my apocalypse to the Second Generation."

Dylan, in his opinion, is rock's only true genius.

"My advantage is that I have no roots. I've never believed in anything. I've never been influenced. I always believed it could be better.

"Cockney Rebel is a bastard band. It's electric showbiz, a group that has no influence, no roots. And if it's got anything to say I guess it must be coming from my pen.

"It's the leader of Third Generation Rock, I stand by that. The first group that has had no roots. The fifties and sixties were the roots — First Generation Rock. The Second Generation came from the Beatles and it

ended with Bowie, he was the Krakatoa. It had been bubbling for 15 years and he came along and whoosh. He knew he was doing it. Everyone said 'what an inovator, what a great leader' and I said no he's finishing it for you, he's ending it. And I thought I've got to strike now. Nine months ago, I saw what Bowie was doing with Ziggy Stardust and I thought this is it, I've got to do it now. Bowie ended it, he just said 'finished, it's all over' and I'm saying you're right baby, thank God you did it, because it's saved me the trouble, now I can get on with starting a new one.

"The time is right. Bowle's done it all. He was like greased lightning on stage, he is phenomenal, his speed and professionalism, what can I do to top that? Be natural, I thought. Be yourself, and if you've got it, you will make it. I thought I'm going to move in. Yes it was very contrived."

By the sound of his description of the second Cockney Rebel album, it's going to be a crash course in getting to know Steve Harley. It surely won't be boring.

“ If I have to sell out in one direction or another I'll do it — to get there ”

— the place where Bowie ran his Arts Lab.

Bass and drums fell in naturally through friends or chance and then Milton Ream Jackson answered Steve's call to arms. He's the camp mime artist who plays vibraphone-sounding electric piano. Basically his message to these guys was: "I'm going to form a band who will end it, really do it in style."

He admits he's bigoted

personal level, it all comes from being determined to do something, so I go out and do it. If I have to sell out in one direction or another, I will do it, because I'm going to get there."

He reckons rock 'n' roll had one good year, 1966. "Then everybody started getting blocked and sitting around like stuffed dummies" — he hates the Woodstock generation though remembers he too

a thousand miles to see all their gigs.

"Already I'm getting a reputation among the fans of being heavy, or bombastic one chick called me, and I've tried my damndest to be nice."

Later he admitted his father told him, after he'd spent five years in hospital as a child ("I cut myself shaving") that he should be a leader not a follower. Now the only thing that scares him is

JACKSONS



Fans get a better deal

EXCEPT for what we still call teenybop idols (has anybody a better name for them?), few of pop's most popular people have fan clubs.

After all, running a club means giving up lots of time to answers lots of letters; hours and hours assembling newsletters; and worried days balancing a bank account.

The artists vary in terms of co-operation. Sometimes surly and couldn't-care-less; sometimes oh-so-helpful. Yet all round the world there are diligent souls who tackle the dreaded task of... running a fan club.

There can be rewards. A friend named Andee gave up countless weekends to dish out info and answer queries on the Beatles, but has cherished memories of meeting the boys, and some birthday presents she'll never forget.

Sharon Davis met flat-

mate Jackie Lee when they found a mutual interest in Motown and opened TCB, the record companies fan magazine, which has a hefty readership. You can see the mates stapling copies of TCB in factory-like rotation every month... they've they're even enlisted their boyfriends into the act.

And Motown's three-phone-always-ringing-at-once Press officer Phil Symes spent his teen days running three fan-clubs at the same time.

And in a few years, Caroline Schloss will surely have enough memories of Jackson Five fans to write a book. But for the time being manning the 3,400 member volunteer club has nearly exhausted poor Caroline.

At one time it looked as if the club might not survive. But after a bad dip, it's on its feet again and running like an overhauled engine. The reason? Caroline's got some help now!

Newest member of the UK fan-club operation is a sweet guy named Barry Grant, an old family friend of the Schlosses. When he saw Caroline trying desperately to divide her time between University studies and thousands of outraged UK J5 fans, he offered his help. Caroline writes the newsletters and answers mail, while Mr. Grant takes care for the business side.

He organises the printing of the newsletters, gets a brigade of nearby J5 fans to

help assemble them and stuff them into envelopes. He organises getting J5 pens, T-shirts, badges - and since the reorganisation Caroline reports more support than ever.

News of the club's problems reached the Jacksons in California. Reggie Wiggen, speaking on behalf of the group, was delighted to hear that all is now well and promises to make sure the boys do everything possible to keep things going. They are into arrangements to give the UK fan-club members a few exclusives.

On the factual side, membership for a year is 70p and current members should check their cards to see when they have to renew membership. Mr. Grant says that an SAE included in all correspondence will make for faster replies. The new address: J5 Fan Club, 9 Ranelagh Close, Edgware, Middlesex. And RRM wishes all concerned the very best.

Just a quick reminder if you missed the news before (shame on you!) I've got a quantity of J5 banners to give away. Send me a SAE and I'll toss your goodies in the post as fast as my little fingers can get it in the envelope.

Also, if you'd like to give your fave J5 Brother a special New Year giftie, like a letter from YOU, write it, seal it, address it and clip (don't stick) an 8p stamp on it. Letters for each brother will be put into a big envelope

and all those stamps will be put on the outside and sent to the boys in the sunny US of A. No presents, please, and that order came from Michael himself who says they have enough for half the State of California.

Jackie - new album

Moving right along... Jackie Jackson's solo album: it's lovely. Michael's the rocker; Jermaine rocks and sways; but Jackie is 100 per cent romantic. The entire album is a beaut for late-night listening. Jackie's high strong voice reminds me of the lead singer of the Stylistics and sometimes like lovely Smokey Robinson.

There are a few authentic oldies on this album, like the 1950's Bad Girl and the Delfonic's 60's smash Didn't I Blow Your Mind This Time, and a newie or two that sound like oldies.

You'll hear the other brothers doing backups on this album. Michael in particular stands out, and there are lots of ladies doing vocal work in the background. It's going to be a winner; and you heard about it here, first as usual.

Harkback to THAT wedding! An original idea,

too. In California, the one part of the country where they rarely see snow - unless the locals go mountain-climbing, so Jermaine and Hazel got married in a Winter Wonderland.

In the Beverley Hills Hotel, in Beverley Hills, one of the main celebrity-filled districts. Inside the hotel, old English gas lamps, snow drifts, icicles dangling around, a display to give the effect of falling snow, snow mountains and frozen ponds. And the bride really did look like a snow princess. She had a six-tier cake, in white and blue icing, with large snowflakes all round, and sugar-sweet rock-candy trimming.

Marlon best man, of course. Marvin Gaye's little lad Marvin Jnr. was ring bearer. Smokey Robinson, Jermaine long-time idol wrote a special song to go with the wedding.

Jottings

And now some queries - with Jermaine answering. Debbie Brand, of Acton: "Are you really visiting Britain in early 1974? And what's the name of Tito's baby?"

Jermaine: No real plans yet. Before the next tour, we're working on new routines and our costumier John tells us that Michael and Marlon have pretty much outgrown their stage-wear, so they'll have to have new ones. But this month we're

doing a Sonny and Cher show on TV. Tito's baby is Tito Jnr - born August 4. Right?

Carmen Bentley of Birmingham expressed a common fear about not being able to get a ticket for the next set of concerts. Any advice?

Jermaine: Read Record and Radio Mirror, that's what. They get the news first. We get clippings, of course. Two days after we signed our last concert contract, they had the news.

Christine Atkinson, of Durham: "Did you really get the Osmonds in a game of basketball?"

Jermaine: The Osmonds? No, sorry. We haven't seen them since we were in the same hotel in England last year. We wouldn't mind playing them or the Temptations either, but it's getting together that's the problem. I think Jackie would like to play basketball against the Jackson Sisters!"

And finally, if you can't have a regular correspondence with one of the Jackson brothers, at least you can write to someone with the same good taste in music as you. Right? Try these.

Jenny Loring, 16 Imperial Avenue, Shirley, Southampton, Hampshire; Gertrude Powell, 4 Darien House, Winstanley Estate, London S.W. 11; Peter Ogle, 44 Bryanstone Road, Solihull, Warwickshire.

See you all next week,
Love, Robin.

Roger Greenaway talks to Nicky Hopkins



1974 LOOKS like being a year of changes for Nicky Hopkins. After years spent on studio projects for other artists and touring with bands like the Stones and Quicksilver, Nicky has finally decided the time is right to hit the road with his own band.

Only problem is, finding the right people to play with him. Through the occasional coughs and sneezes of a developing head cold, Nicky told me the problems he faces.

"It's very hard finding musicians who are compatible. It's all very well making records — I can get people to do that but they are with bands already, bands they can't leave to join me — much as maybe some of them would like to. I wish the bands I've worked with would break up then maybe I could sort some talent out of them.

"It's true, though. All the musicians I know have been in bands for years and usually if they quit those bands, they either want to retire or form their own band."

Quite a problem. And it's not the only one for Nicky. With his American wife Linda, known to everyone as Dolly, he recently returned to London after four years in the States.

Nicky wanted to make London his base for a while but he did have reasons for leaving the States. He began to think of his home in Mill Valley, just outside San Francisco, as a dangerous place to be.

"When we first arrived there it was an artists and musicians colony. Now it's just a place for people to panhandle and deal and shoot out of the windows of their cars. The legend of the west still lives on there. Everyone seems to have a shotgun. There was one idiot who had a row with his friend, went to his friend's house and shot his mum, dad, the friend himself and then set fire to the house. And the same night that happened we had a call telling us that the windows of our truck had been shot out.

"I thought then that it was time to quit."

Now that he is back, Nicky has mixed feelings about the mother country. Obviously he's

pleased to be away from the insanity that is California today but he still misses the conveniences that go along with Stateside 24 hour a day living.

And there's the change of lifestyle too. In California, Mr. and Mrs. Hopkins had a ten roomed house in the woods — all hardwood interiors, expensive Victorian wallpapers and set on the side of a mountain. They've still got it. Prospective buyers found the price of £40,000 too daunting, though as Dolly said: "The place was just six miles from

Frisco. You couldn't buy a barn that close to London for that price."

Now they have to realign to life in a London flat which despite its opulent looks, is "freezing cold and leaks so much that you don't have to switch the shower on, you just stand there."

December tends to be a depressing time for Pisces, and Nicky is no exception. As well as his own problems, Nicky is despondent about the whole of the rock scene.

"It's in a state the music industry, an absolute state. Some-

times I feel like just chuckin' it all in. Really. It pisses me off too much."

And why is Nicky so angry? Well, earlier this year he released his first solo album on CBS called *The Tin Man Was A Dreamer*. Never heard of it? That's why Nicky's angry. Despite the presence of some rock's top session men and a string of fine reviews, the record never took off and Nicky blames CBS.

"They didn't do a thing for my album. Didn't place a single ad. Nothing. And it will be just the same for the new

one I'm doing at the moment."

Nicky's new album is one to look forward to. Featured on it are Ronnie Wood and Ronnie Lane, as well as Steve Thompson, Ray Cooper and Prairie Prince, the drummer Nicky met in San Francisco.

"Yeah. He's really good. He plays with a band called the Tubes who are just starting to get known in California. They're a very freaky band. But he's also a brilliant air brush artist and that's where he'll make his name. He's done the cover for the

new album — though CBS don't know that yet."

The solo albums are a complete departure for Nicky. He'd never written any lyrics before and his instrumental writing consisted of a track on Jeff Beck's album, another on Quicksilver's and one co-written with Steve Miller on the *Your Saving Grace* album. And as well as writing problems there's still the question of forming a band.

"I approached Steve Thompson who used to be with John Mayall and Stone The Crows but he had a row with his old lady or something and split to Hawaii. So that was the end of that.

"I haven't had too much time though. We've had all the problems of moving and I haven't even been able to do as much studio work as I hoped. I wanted to do all of Joe's album but that's proved impossible."

Joe is Joe Cocker and Nicky reckons his new album will be better than ever.

"Yeah. His voice is so much better and he seems more together himself than he used to be."

And Mr Cocker is not the only one to make demands on Nicky's time. He did the new Ringo Starr album in Los Angeles and also found the time to cut some tracks on Andy Williams' *Solitaire* album released over here a couple of weeks ago.

Nicky Hopkins on an Andy Williams album?

"Yeah. Andy said he wanted to do a version of one of my songs from the *Tin Man* album so I thought, that's nice and we went in and cut the backing track and while we were there I did a couple of others too. One of them, Peter Sellern's *Make It Easy For Me*, I thought was going to be on the Ringo album!

So the sixth Stone waits for the release of his new album, hoping that this time CBS will give it a bigger push — and it could be that a label change is in the offing. Certainly Nicky's not got the highest opinion of Columbia

The Tin Man's still a dreamer

It's number one
it's the
of the
pop



ne
op
ne
s!



Robin Nash—
producer



Bruce Milliard—
director



Maurice Gallagher—
programme assistant



Val Wilson—
production assistant



Ann Mann—
production assistant

Mike Beatty meets TOTP's backroom boys and girls

Cassidy are now banned from the TV centre through no fault of their own. If we want them on the show we have to go outside to film them. Last time David Cassidy was over we had to go out to the airport to film him in an aircraft hanger.

"That was a weird day because somehow or another his suit had got lost on the way and he had absolutely nothing to wear. One of his entourage was sent out to buy another one. The one he came back with was white as requested alright, but it was also about five sizes too big. Poor David did the show with pins all over him in a haphazard tailoring job.

"It all went OK in the end though, but it was kind of weird filming in secret and believe me there was absolute secrecy. Virtually nobody was told. It was a bit like working for the French resistance. It's a shame we have to go to all these extremes but it's definitely necessary now."

But what is David really like. Is he friendly to work with? Is he professional?

"The first time he was on the show he seemed very aloof and unsure of himself" said production assistant Ann Mann, who was working on the show when he made his first appearance.

"He seemed to expect everything to be done for him and to be quite honest he was rather difficult. That was the time we had him on signing autographs and talking to Tony.

"However the show came off OK and that was what mattered. The next time he was on, we filmed him on the river and he was still a bit like a spoilt kid, but you could sense that he was improving and gaining more confidence."

"That was a bit frightening doing that bit because all these girls were throwing themselves into the river and trying to swim out to the boat.

"How none of them was drowned I will never know!

"But the last time he was on, when we went out to the airport, he was just great and a real gentleman. You could tell that he'd finally come to

terms with himself and he couldn't have been more courteous or amiable. He thought the whole bit about the suit disappearing was very funny and gave a great show even if he did have pins sticking into him.

"I don't think any of us really blame him for the times before. The pressure he was under in those early days must have been tremendous. Besides we've had a lot worse mannered people on."

But the whole business of the Osmonds and Cassidy not being allowed in is not only inconvenient but also costly. Polydor PR man Roger Holt had his problems on the Osmonds' last visit.

"I had to fly a whole film crew out to Germany for the day so that we could make a film for Top of the Pops. We filmed Donny, Marie and finally the Osmonds as a whole. It was a bit complicated suddenly having to arrange it in one day but we managed it."

But was it really worth it, just for those three songs to go out on Top of the Pops?

"Oh undoubtedly," he said. "Because apart from the films being used on Top of the Pops, they could also be used on programmes like Basil Brush and things like that. Besides apart from anything else, the promotional value of Top of the Pops is unbelievable. Record sales just leap after they've been on the show.

But how about the Osmonds, what were they like to work with?

"They couldn't be nicer. You really couldn't get a nicer bunch of blokes to work with if you tried. There's never any complaining and they're always on time. Real professionals."

The problems that have resulted from the fan mania are undoubtedly a nuisance, but they still don't stop the show from going out. But another time consuming business that keeps the production staff on the move are the letters and the telegrams that arrive for the Osmonds when they are on the show.

Last time, Top of the Pops received well over two hundred telegrams

for the group. A typical example still hangs on the office wall. Its addressed to Alan and Donny Osmond and is from a mother whose daughter is ill with glandular fever.

"Congratulations on your new record success it reads," and hopes for many more to come. If Donny could find time to call my daughter Anne Marie who is ill with glandular fever I know it would cheer her up."

It's all rather sad when you think that neither Donny nor Alan will probably ever see that message. All the mail was dutifully sent along to the record company and from there it will go on to the Osmonds' offices. There's simply just no time for them to read all the letters that are sent them, although I have it on good authority that they do do their best.

"I know that Donny went to see that girl who was knocked down by their car when she threw herself at it," said Anne. "But that was a different case. He actually saw it happen. But if he tried to answer all the requests that come in he'd never have any time to sing at all. It is a shame though."

But although the fans can pose a few problems for the Top of the Pops team, they'd all be the first to admit that the show wouldn't be the same without them and secretly I think they all like the excitement that goes with it all. Besides it's not always the fans that cause the trouble.

After the 500th show Keith Moon, drummer with the Who, managed to get himself banned from the BBC club bar.

"He just swept all the glasses and bottles right off the counter" said one of the bar staff. "All of a sudden, before we knew what had hit us, the whole lot landed on the floor with a resounding crash and everyone found

themselves wading knee deep in beer. He had to be forcibly removed I'm afraid."

This is just one of the reasons that there is tight security on the door every Wednesday night. Supposedly no one is allowed in without a club card unless they've been signed in by a club member.

Needless to say everyone who wants in usually gets in and both before and after the show most of the bands gather round for a chat and a drink. The roll call can often look like the Who's Who of the music business.

You're quite likely to see Noddy Holder of Slade chatting happily to Lyn Paul of the New Seekers, while Bev Bevan from ELO enjoys a quiet drink with Lynsey de Paul. Everything is amicable as a whole and a lot of groups who appear have to leave at eight to play a gig somewhere else. A few weeks back Mud rushed from the studios to get up to Sheffield where they were due that night. So you see it's not all glamour and glitter being a popstar!

But how about some of the other groups. What are they like to work with. Did the production team have any favourites?

"Not really" said Ann. "most of the people who come on the show couldn't be nicer. It's difficult to say who's the most popular. I know everyone loves Slade. They've been great ever since they first came on. During the afternoon when they're waiting for their rehearsal call you're quite likely to find them out in the canteen talking to some of the actors, or the ladies behind the tea bar. They're always ready to sign autographs and they're never late."

"I remember when they last made number 1, they invited everyone into the dressing room for a glass of champagne. They're

really very popular down here."

Another person who is well liked is Elton John. He once sent a bottle of champagne to everyone on the show. It turned out it was his birthday. He's always sociable and each time he goes on the show he's got some outrageous new outfit on that is the delight of the director Bruce Milliard who plans the camera shots.

Among Robin Nash's favourite bands is the Sweet.

"I guess I've always liked them, both as people and as a group. You see they were one of the first bands on when I started work on the show. Their costumes are always fantastic and bizarre, but they never go too far. Steve (Priest) occasionally has to be restrained a little in case he comes on looking completely like a girl, but its usually OK!"

Bruce Milliard is a great admirer of Alice Cooper.

"I must admit, I thought he'd be very difficult to work with because of his stage act being so theatrically violent. But it wasn't the case. When I told him he couldn't use the snake in his act he said he quite understood and I don't think his act suffered because of it. The snake was kept locked in his dressing room and the only person who seemed even vaguely worried about it was the wardrobe master who wasn't too keen on going in."

"After the show he came up to the control booth and saw the film. He was incredibly pleasant and said thank you to everyone and told us how much he'd enjoyed doing the show."

"David Bowie's band were a bit different. They came up to watch and sat there giggling all through it I don't think they'd quite got used to seeing themselves on camera."

IF YOU WERE to ask the majority of the commissioners and bar staff at BBC's television centre at White City which working day was their favourite, I can guarantee that none of them would say Wednesday. And why? Because that's the day they film Top of the Pops.

Yes, I'm afraid that Top Of The Pops, although no doubt a constant source of pleasure and delight to you at home, is not always regarded in that light by some of the people who, through no fault of their own, come into contact with the programme as outsiders.

One of the commissioners was actually bitten by an Osmond fan a few months back. He was, understandably, not pleased and was carted away growling to receive a tetanus injection from the nurse.

"You'd just couldn't keep them out" he told me. "I'd put my hand on the gate to make sure it was firmly closed when this girl grabbed my hand and bit it."

"That day was the beginning of the end as far as we were concerned. We complained and now any group that inspires this sort of fan mania has to be filmed away from the studio. We just couldn't cope."

Robin Nash, the programme's producer confirmed this.

"Yes I'm afraid its true" he said ruefully. "The Osmonds and David

Next week: Further amazing stories of what goes on behind the scenes at Top Of The Pops – the bit of "bother" with Rod Stewart; why the Beatles had to be towed into the studio; how Alan Price was mistaken for Jimi Hendrix; and much, much more!

SINGLES



UK



BAY CITY ROLLERS: Remember (Bell 1338). One of the likeliest of the scream-age groups to make it really, really big in 1974, and here they certainly have a surefire commercial song, written by their producers, Bill Martin and Phil Coulter. Straightforward melody line, and a strong enough basic beat to keep the disco fraternity happy. Lots of that shoo-by-doo-by stuff — but not so involved that you can't sing along with it. Personable lads, the Rollers. This one will enable them to roll on to big audiences. — CHART CERT.

BACKYARD HEAVIES: Just Keep On Truckin' (Action). Organ-boosted group sound instrumental on a reasonably commercial number — it keeps on truckin' surprisingly.

FANCY: Wild Thing (Atlantic). No group can be entirely bad if the lead singer is a Penthouse Pet Of The Month — and Helen Caunt performing magnificently on human voice in this reorganisation of the Trogg-Hendrix biggie. Could be a surprise biggie.

ATLAS: Rock And Roll Wizards (Reprise). Four-strong group of high promise. There's a lot of promotional weight behind the lads, and this single, with pertinent lyrics, has more weight, musically. Nice one.

OPERA NOVA: The Great Awakening (Bradleys). A Wagnerian semi-operatic biggie, with orchestrated and choral in a spirit of magnificence. Seriously, try it.

HIGHWAY: Ready (EMI). Good lead voice here, and it's throughout a lively sort of performance... good basic hook. But somehow it must miss out.

Reviews: Peter Jones

CANDLEWICK GREEN: Who Do You Think You Are (Decca). A typically professional production, this, with strings swirling away as the mood builds. Not really strong enough material for a hit, but nice vocal arrangement and performance.

JULIE ROGERS: What's Got To Be (GM). Song penned by Julie with her husband Teddy Foster, and it's a commercial kind of singalong and uncluttered with it.

SONNY KNOWLES: Music From Across The Way (Rex). Smoothly-created ballad. Lifting arrangement. But of so-so chances.

THE FIVEPENNY PIECE: I'm Powfagged (Columbia). Northern-accented lead voice about the lad put into a romantic situation then finding that his working day has left him powfagged. Story-line, mid-tempo, amusing-enough novelty.

WEST NKOSI: Two Mabone (Decca). Violin-and-strings over "foreign" shouts... hard to pin-point it, but it's for sure different.

JOE CUDDY: I'm Gonna Make It (Rex). Up-tempo beater, with brass, for singer Joe — sort of in the Tony Christie style.

NEW HORIZON: HUL-LABALOO (Decca). Mixed-voiced vocal job over a quite excellent production-arrangement by Tony Hiller and Ivor Raymonde.

SHELLEY AND THE SHOEMEN: Romeo, hardy and Bubbegum Pete (President). Novelty song of commercial style — easy choral hook and backing rhythm. A definite toe-tapper.

ALTON ELLIS: Sho-Be-Do-Be-Do (A and M). Sincerely-sung but meandering ballad, with vocal backing team doing well.

SPIKE O'BRIEN'S CIRCUS: Poor Little Fred (Mooncrest). Bradford lad on the saga of a dwarf-type miner who perished when he lit a match.

THE CROMWELL BROTHERS: Good Luck Princess (EMI). This is Gideon Wagner, masquerading as a vocal group on a highly catchy tribute to the newly-weds.

ASHA PUTHLI: Love (CBS). The John Lennon song-saga sung by a soft-voiced, highly musically lady... nice gentle sounds.

JOHN MORAN: Come Join Me (Epic). Canadian singer-writer with a high-set voice. But no real hit potential here.

MANTOVANI ORCH: Upstairs Downstairs (Decca). Don't be surprised to see this telly-series theme in the charts.

DOONYA: I Like It (Decca). Repetitive vocal sounds, with girl out front, and Latin-ish rhythms.

JOHNNY M: Oola Boola (Decca). Reggae-based, organ, whispery voice... danceable but unexciting.



WINSTON GROOVY: Nose For Trouble (Explosion). This guy is into a sort of soul-reggae field, his high-pitched voice reaching out for sheer intensity. Song and singer above average... well above.

MARKETPLACE

PERSONAL

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Record Mirror Review Section

DISCORAMA

ALBUMS



UK

ANDY ROBERTS

Andy Roberts And The Great Stampede (Elektra K 42151). At last Andy Roberts has brought out a classic album. Fine melodies, Roberts' own brand of happy-sad poetry and a high class band to reproduce his images — Zoot Money, Mick Kaminski, B. J. Cole and Gerry Conway amongst others. Few stateside musicians have managed to write as authentic a bunch of country based songs and if it gets the airplay, the Elektra-Asylum combine could have one of the hottest properties in even its short but sensational lifespan. High Time with its hook chorus is a



certain single hit while Home In The Sun strings single line images together better than anyone since Dylan's Hard Rain.

R. G.

SCOTT WALKER

Stretch (CBS 65725). Can't Scott, late of the late Walker Brothers, make it all over again? And can the change of label, and the change of backing style really get him into the charts again? And, anyway, is he as good now as he was in the Brotherly heyday? Questions, questions and more questions. He sings songs by Goffin and King, Tom T. Hall, Micky Newbury, and he still evokes instant romantic loneliness. Whether Scott-type hysteria can ever come back, or even whether he wants it to . . . but there are more unanswerable questions. For the moment, anyway. A fine album. P. J.

INTRUDERS

Save The Children (Gamble KZ 31991). Much more music from the Philly stable and judging by this package the product is beginning to wear thin. Like all other musical stylisers, Gamble and Huff could find themselves suffering from over-exposure. Apart from the excellent title track, this one rarely reaches the technical brilliance associated with the sweet-soul of Philly and the band's version of Paul Simon's Mother And Child Reunion should be quietly forgotten. R. G.

MONTY PYTHON'S FLYING CIRCUS

The Worst Of . . . (BBC REB 73). Little to be said, surely. The title tracks are self-explanatory, surely. Nudge Nudge; Buying A Bed; The North Minthead Bye-Election. The snippets of interviews; the voices of John Cleese, Michael Palin, Graham Chapman, and the others. Cult comedy, surely.

HURRICANE SMITH

Razzmahtazz Shall Inherit The Earth. — (EMI 761). The Hurricane blows in, a mite patchily maybe in terms of hit singles, and always puts his heart and soul into his work. I had a preview listen to this really very strong album, and now it's properly packaged and a finished copy it seems even more impressive. He has a strange voice, has Hurricane. Immediately identifiable, though he personally thinks he has both ballad and rock voices. The story-line of the songs is worth hearing — he doesn't chuck words together just for the sake of it, but creates real-life situations. Some splendid arrangements and orchestrations — and one of the most truly enjoyable albums in a long while. P. J.

ELECTRONIC MUSIC

The In Sound From Way Out (Vanguard 79222). Music created by Jean Jacques Perrey and Gershon Kingsley, and produced by pure electronics . . . the sort of thing as to render musicians (human) redundant. The sometimes hysterical ideas wear thin after a while.

SILVERTONES

Silver Bullets (Trojan TRLS 69). Produced by Lee Perry, who really knows his way round the reggae scene, and including Soul Sister, Rock Me In Your Soul — and 10 other tracks which show off the three-voiced sound.

THE SHADOWS

Rockin' With Curly Leads. — (EMI 762). It had to happen, of course. The Shadows had to come back and show their paces. As before, when the hits just came non-stop, the basic sound is from the eloquent lead guitar of Hank Marvin . . . and there is the drumming of Brian Bennett, plus more guitar work from John Farrar. Between them, the new Shads wrote the material, though there's a quick flash of the Beach Boys on Good Vibrations, and an opening tribute to Pinball Wizard, from Pete Townshend. Shadows music, much copied right round the world, is effortless music. Melodic. Straightforward. Uncluttered. P. J.



CLIFF RICHARD

Take Me High. — EMI 3016). From the movie, and with the hit-single main theme. The music and lyrics are by Tony Cole, and though Cliff gets the lion's share, rightly, on the album, there is also an instrumental or two by the David Mackay orchestra, and a duet with Anthony Andrews (Why) and another with Debbie Watling (Brumburger Duet). Duet). Though much of the material is pertinent only in the context of the film, it's still an entertaining and well-varied album.

ALBUMS



AMERICAN

ANDY WILLIAMS

Solitaire — (CBS 65638). Arguably Andy's best in a long time, and not just for his own outstanding vocal workings of songs like Peter Skellern's Make It Easy For Me, or McCartney's My Live, or Nilsson's immaculate Remember. Andy has surrounded himself with some of the best of contemporary musicians . . . Nicky Hopkins, Jim Keltner, Hal Blaine, Klaus Voorman . . . the list goes on and on. Plus some strong string and horn arrangements from Del Newman, and Tom Scott, and the more solo moments from jazzmen like altoist Bud Shank. So the accent throughout is on class — and Andy



really stretches himself. Talk was that he was a mite stale; but forget it now. He's taken on a whole new lease of life.

P. J.

THE TEMPTATIONS

Anthology. — (Tamla Motown M 782A3). This really is something. A three-record set which marks the tenth anniversary of one of the most important vocal teams of all time. It's the start of a brand-new series, an anthology series. The hit numbers fairly roll off the tongue, and off this set . . . The Girl's Alright With Me, Superstar, Papa A 'A Rolling Stone, The Way You Do The Things You Do. Count 'em and there are thirty-seven. But there's something else. There is a twelve page commemorative booklet, which traces in pictures and words, the history of the Temps since they were called The Primes and lucky to get work at a few dollars a throw. I have to tell you that there are to be Anthology sets from Diana Ross and the Supremes, Knight, Marvin Gaye, and the Miracles. Tamla Motown: a really wonderful label. P. J.

CHUCK JACKSON

Through All Times. — (Probe 1084). One of the leader figures in his field. Produced by Steve Barri. But there's something a bit hesitant about this album. Something that doesn't quite gell. The voice works at full frequency, but the

GREGG ALLMAN

Laid Back (Capricorn K 47508). And very laid back it is. Gregg, brother of the late Duane and leader of the Allman Brothers Band, was duty bound to make a solo album. Eat A Peach and Brothers and Sisters, the last Allmans albums, have been amazingly successful and the band are probably the most fertile in the States at the moment. He's taken the exercise seriously though and produced a string of songs with a different emphasis to the work of the band. Jackson Browne's These Days and Gregg's own Midnight Rider and Please Call Home are the highlights of a delicious album, laid back to perfection. R. G.

VARIOUS ARTISTS

Purple People. — (Purple TPSS I). A compilation album, but it doesn't go back too far because the label has not long been established. However it includes established talent like Deep Purple, Tony Ashton, Tucky Buzzard and the still under-rated Yvonne Elliman. As well as newer luminaries like the highly promising Carol Hunter . . . whose own album, The Next Voice You Hear, is very good indeed.

JOHN HOLT

One Thousand Volts Of Holt (Trojan TRLS 75). Certainly one of the most polished and professional reggae albums — John's eloquent voice backed up by Doris Troy, Joanne Williams and Rosetta Hightowe. And fine songs, like Killing Me Softly With Her Song, You Baby and Poppy Family, Terry Jacks' Which Way You Going Baby. Reggae mingling with established hits. Nice album.

BILLY PAUL

War Of The Gods (PIR 65861). Billy Paul belongs to the brigade of soft and smooth soul singers as he shows us with his hit single Me And Mrs Jones. Side two of this album maintains the Billy Paul that everyone knows with songs in the same vein as Mrs Jones — like The Whole Town's Talking and his new single Thanks For Saving My Life. But on side one he seems to have got himself involved in the religious message theme which could be fine in moderation. But with only two very long tracks taking up the whole of one side — I See The Light and War Of The



Gods it gets a bit monotonous. If you buy this, best to stick to side two.

We promised some super-special news for Osmond fans—and here it is. As a result of the fantastic response to our competition for a rare Osmond single, cut in 1965 and sung by the boys in Swedish, we've managed to get **TWELVE MORE COPIES** of this sensational disc.



You read in our issue of December 22 about how fan Jane Murphy said that if she won the single she'd give it to little Lisa Bickel — the girl who had to have a kidney removed after a wall collapsed on her as she waited to greet the Osmonds at London Airport.



Well, one of the extra dozen copies quite rightly now goes to Jane. And the other eleven?



Here, in no sort of order, are the names of the extra winners:



Lesley Saunders, of Prestbury, Cheltenham; Yvonne Hemmings, of Tipton, Staffs; Wendy Collins, Newthorpe, Nottingham; Heather Morse, of Crewe, Cheshire.



Jackie Goundry, of County Durham; Janet Edwards, Tamworth, Staffs; Julia Daniell, Pinner, Middlesex; Hilary Pegler, Romford, Essex.



Karen Rowley, Wythenshaw, Manchester; Rena Gilbert, of Harrow, Middlesex; Dennis Guy, of Wolverhampton, Staffs.



And now for a sort-through of some of the hundreds of letters we received from Osmond fan-atics, who felt they most deserved a copy of Fem Smutsiga Sma Fingrar, otherwise Five Dirty Little Fingers.



The real fans w boast Five Dirty

TAKE winner Dennis Guy — the only fellow to win a copy. He gets it because: "being a boy Osmond fan, many of my mates at school think me queer. This is because the Osmonds are, for some unknown reason, thought to be a girls' group. So all boy fans are regarded as 'poufs'. Day after day I have to face the ridicule of my friends, who are all Slade fans.

"But I'll stick any insults thrown at me, because I'm PROUD to be an Osmond fan . . . though my patience does sometimes wear a little thin. But winning a record would really help my ego."

There is Elizabeth Hamer, not a winner, but a Lancashire lass who has more than 3,000 pictures of the Osmonds but would give them all away

in exchange for an Osmond record she hadn't got . . . and she once queued eighteen hours for a ticket for the group's Manchester concert.

We'd love to be able to send a record to everyone who entered — but it's impossible. So Elizabeth just misses out, but Reva Gilbert gets in. "I've loved the group since the first Andy Williams' show, with pictures as proof from five years back . . . I have sixteen scrapbooks about them, lots of American import records — and I queued all night for concert tickets to get a front-row seat and a smile from Jay.

"And I waited hours outside the London hotels, sending gifts and letters up — and getting replies including Jay's autograph on Britannia headed notepaper. I reckon I've spent £300 on these fabulous guys."

And Karen Rowley, of Manchester, nearly caught pneumonia queuing for a Belle Vue ticket. Had a row with her mum and dad about that, got told off at school, had to stay in and write endless essays . . . "and I've caused lots of pain and misery to the nasty little things called bouncers who get in my way as I try to get to see the Osmonds. And you should see my bruises, scars and bites."

There is Hilary Pegler, who also has some scars

to show for her Osmond devotion. She had a leg in bandages for seven weeks after trying to get a concert ticket — she was accidentally pushed into a crash barrier outside the Rainbow Theatre in London, her leg was trapped and it took four policemen to free her. She was taken to hospital, with torn knee ligaments and muscles . . . and didn't get to see the Osmonds after all that!

One thing that really impressed us was the large number of fans who wanted to give the record to other deserving fans . . . and the many letters which started: "I don't think I deserve it any more than any other real Osmond fan, but

Winner Lesley Saunders, of Cheltenham, wanted a record for her friend Rosalind. "We tried to get tickets for a show, but almost giving up hope finally got some for the fan-club concert. But on the Sunday night Rosalind was rushed into hospital with acute appendicitis . . . the appendix was in the wrong place, enlarged and twisted round itself, just like Donny's. So Rosalind missed the concert."

Okay Lesley — now you can help make up for your chum's disappointment.

And Julia Daniell, of Pinner, Middlesex: "If I won it, I'd record it and let about fifteen other





Peter Jones selects the winners of our super special Osmonds comp.



Who now Fingers

Osmond-fan friends of mine record it, and I'd loan it to Tony Prince for him to play over the air on Luxembourg, so giving everybody a chance to hear it. And if that was unlawful . . . well, I'd give a free service of taping it for other Osmond club members." Another winning entry.

There is persistent Janet Edwards, of Tamworth, Staffs, who has entered well over 300 competitions in her life, and never won a thing. "I don't see how the Post Office could go bankrupt with all the stamps I buy. Unfortunately I can't wait at airports for the Osmonds, because I have to do a lot of housework, because my mum has had polio."

And how about Jackie Goundry, of County Durham, who is actually planning to emigrate when she is 18, in three years . . . to Provo, Utah . . . just to meet and see the Osmonds. "I'd walk from Lands End to John O'Groats if it would get me that disc, so imagine what I'd do to meet the Osmonds."

No walking, Jackie — we're posting a copy on.

Listen to another winner, Heather Morse: "I missed the September 1973 concerts because the Osmonds let me down. I queued in Manchester for tickets, but I went home angry that the Osmonds and their management had chosen this way of selling tickets. I thought

they cared . . .

"I cried. I needed them but it seemed they did not need me. I turned on the radio — Let Me In was playing, and suddenly I KNEW they cared. They didn't know what happened with the queues in Manchester or London

"So I have no concert memories, so records are very precious to me. They are all I have. So Please

Wendy Collins is sixteen. She waited 25 hours to see the Osmonds in London — she was unable to see them on stage. She queued 46 hours for a ticket at Manchester — and got one. This was followed by 31 hours at Heathrow to see them arrive. She's collected all their albums, singles, pictures, banners and badges."

Yvonne Hemmings is only thirteen. "I love the way the Osmonds pass their feeling of gratitude to the fans through their records and concerts. I have over 15,000 pictures of the Osmonds — and lots of other things, including five letters from them. I'd love the record . . . so I can really boast about something of MINE to my friends."

Honest Yvonne can now start . . . boasting in honesty!

Mary Armstrong, of Northants, has 9,000 pictures of the group . . . "I love the Osmonds, the records, their religion, their family

and everything about them." Alas Mary, and those who follow, just missed out on a record win.

There is Elaine Campbell, of Grangemouth, Stirlingshire, who says: "I cry when I see them because I know that the closest I'll ever come to meeting them will be in a dream." And Jan Hall, of North London, lost her voice for several days through leading the shouting and screaming outside an Osmond hotel . . . nearly got run over chasing after the Osmond limousine.

But Jan was taking needless risks . . . and the Osmonds themselves hate the thought of any fan anywhere getting hurt.

How about Susan Cousins, and her plea. Writing from North Shields, Northumberland, she says she rates the Osmonds as the greatest family in the world. "I suffer from an illness that prevents me from taking part in sports, and my one and only real joy is listening to the Osmonds singing. They make life really worth living for me."

Out Bristol way, Pamela Frankcom is notorious (or famous) for her collection of 27 scrapbooks of Osmond material, with 3,381 pictures, precisely . . . and she's entered all competitions about the Osmonds, but never won anything. Sorry, Pamela . . . better luck next time.

Quite a few fans, especially C. Nestor, of Coventry, reckoned they deserved a prize record just for . . . sheer dogged persistency! Teresa Cann, of Lympstone, Devon, is another persistent lady. . . "I fell in love with them in 1969, now have more than 5,000 pictures of them, and

travel miles to see them, or be near them, when they visit Britain."

And we were nearly able to plead a special "case" for Carole, of Middleton, Manchester . . . "I have to put with constant sneers, snidy remarks and looks of horror just because I am nearly eighteen years old, yet happen to like the Osmonds and their music. In this day and age when everyone is supposed to be 'free', surely I should be able to like a particular kind of music without being laughed at. I shall obstinately go on supporting my favourites

Barbara Fagan, of Oldham, Lancs, says Merrill is her fave Osmond . . . "so beautiful and sensitive". And she says, in resigned tones: "Even if I don't win the record, thanks for letting me have the chance."

Now let's fill a paragraph just with names . . . fans who hurried to enter, but didn't actually win. Name checks coming up: Susan Franks, Sarah Slapp (I'm an Ultra-Osmond Maniac, not just a fan), Jacky Sykes, Sandra Watt, Miss D. Stamps, Angela Horn, Vivien Paine, Susanne Gunesch, Kaye Periam, Jackie Dale, Wendy Cook, Margaret Hunt, Anita Dedman, Jane Corbett, Dolly Francis, Judith Hall, Michelle Romain, Clare Anderson.

There was a young lady of Orpington, who typed the letter because she reckoned most people can't read her writing . . . then forgot to sign her name! And we liked the approach of Nicola Winmill, of Midhurst, Sussex, who said: "I never scream or fight

about the Osmonds. I just admire them in a peaceful manner, wherever they are. I pray that they remain safe always, Alan especially. After all this, I guess I don't deserve that single!"

Jackqui Clarke, Coral Dickinson, Karen Bourne, Barbie Foord, Maria Szpila, Margaret Taylor, Sue Graer, Ann Fiskin, Patricia Baines, Kim Lewis, Lizzy Martin, Georgina McLaren, Lindsey Stevens, Corienne Sedgwick, Jane Ford . . . some more names!

We had so many entries that we had to pull even the names out of a hat to eliminate the vast majority. But there's one letter from a mum, Mrs J. Stevens, of Romford, Essex, writing about her daughter Lindsey . . . "She saw them, was enchanted by them. She follows their activities avidly, attends concerts where possible, waits hours trying to catch a glimpse of them, takes interest in their religious beliefs, often writes to Jay, her favourite."

Nice attitude from Sylvia Wilson, of Sutton Coldfield: "Each Osmond fan thinks that she is the greatest fan, and so each thinks she should win the competition."

Sian Owen, Jackie Sherratt, Carol Sherratt, Fiona (just Fiona), Faye Edwards, Genevieve Kramer, Leigh Footman, Carol Price, Christine Holt, Michelle Greenhalgh, Betty Taylor, Anne Snell, Margaret Russell, Monique Debono, Perrie Welch, Diana Thompson, Paula Tysall, Janet Matthews, and Gillian, proud owner of a largish part of one of Donny's jackets. . . .

So many names of really ardent Osmond fans. We told the

Osmond management about the enthusiasm and they replied: "You don't have to tell US. Each and every day of the year we're astonished and proud . . . proud of the loyalty the boys seem to have earned from their fans, and astonished at the sheer weight of enthusiasm which hits us in tidal waves from all over the world."

Now there's no more room for any more names. Just a reference to one Osmond fan who will NOT be getting her name in our paper . . . and it's in her own interests that we leave it out!

This fourteen-year-old girl, writing from somewhere near London, said that she deserved the record because: "Inside eight months, I will be totally blind. All the other fans are much luckier than I am because at least they will be able to see them on television and in pictures, even if they don't see them in concert. I have never seen them in concert and all I will have is a fading memory of their faces. That record would be the one thing that I could hang on to of theirs . . ."

A sad story. We checked it out, tactfully ringing the girl's mother at a time when the girl would be at school.

Said mum: "Is that what she said? Well, it's true she does have a rather lazy eye, but that's all there is to it. "Except she'll be in for REAL trouble from me when she does get home, for telling stories."

A nice try? Well, there's no prize for trying.

Just congratulations to those who did win, and murmured "hard-lucks" to those who didn't.

THE DREAD SPREAD

IT WAS on a Friday, following the Thursday that Brian Haynes, Trojans' Promotions Manager, couldn't meet me because he had a lunchtime appointment at B' Casting House, that I braked the gleaming Dreadmobile opposite a boozier that had a red neon sign reading WATNEYS and pointed the bonnet into the White Hart car park, drove in back of the pub and parked next to the blue Rolls Royce belonging to millionaire Tony Ashfield, John Holt's personal manager.

I was visiting Neasden in order to discuss the promotion of my latest single, "Molly" c/w "Dr. Kitch," which was released by Trojan Records a few weeks ago.

In any case, to resume my story: I killed the motor and walked past the rows of parked cars, my heels squelching in the puddles and went towards the Antlar Lounge. The door was open and there was a crowd inside, propped up against the bar, drinking and smoking.

Three star

It made no difference to the customers what records the hard-working disc-jockey played. All eyes were on the stage, where the girls, one by one, tried to out-go the other. I stood there listening to the "Oh's" and "Ah's" of the boob-starved drinkers. Everybody was yelling, "Shake, Baby! Shake!" Silently, I gave her three stars as a go-go dancer; four stars to the guy that had booked her to appear at the pub.

"Hi, Therese!" I shouted. "Gimme a double noggin of brown rum and have one yourself." The attractive barmaid was busy; it was two minutes before I managed to catch her eye and get a drink.

The crowd, in their usual Friday lunchtime mood, started stamping their feet like a platoon of squaddies on



parted them to start the dance. She stood swaying and shaking a few seconds, then unbuttoned her black bra and floated it to the grinning deejay. Her breasts gleamed white, untouched by the sun that had browned the rest of her skin. They bounced and

sloshed Coke into my rum. "Wowie-eeee!" screamed another. Her body jerked in all directions; the place was like a John Holt concert. She was going through a combination of motions that reminded me of a stripper without the strip.

Cute

"Cute, isn't she?" Brian's low-pitched voice sounded an inch away from my ear. I watched the back of his head, watched the cords in his neck swell as he peered through the foggy smoke towards the stage. Then, catching me staring at him, he asked, "May I buy you another drink, Judge?" I looked at publican Don Murphy; he was grinning. "How nice of you, Brian - I'd love one. Treble brown rum, please. Captain Morgan or Lemon Hart." He signalled the barmaid. "Hi, having a good time, boys?" I nodded and slapped her bottom. "Brown rum for Judge Dread and another of the same I've been drinking for me," he told the sexy barmaid. When she came back she handed us full glasses.



Brian Haynes - big smile.

wiggled with each movement, their firm peaks staring at the hungry audience like a pair of sightless eyes.

Linda Gray was quite a girl, any way you looked at her - small and supple and put together in the solid curvy mould that White Hart customers liked. Her stomach was flat, and her bottom was round and lean.

Jigs

The lunchtime drinkers were carried away with the music. Some were doing jigs, others keeping time with their hands and feet, singing. "Yeowie-eeee!" one male voice sounded above the din, "that's more like it, baby!" I

the switch in subjects; Brian Haynes wasn't going to introduce me to the attractive chick sitting beside him. "I know; Rob Eden called me this morning and wanted to know about the 1p-a-record donation I'm pledging to the Ethiopia Famine Appeal; thought it was a wonderful gesture, he said." The DJ spoke over the mike, "And now, folks, get ready for one of Europe's best topless go-go dancers - Linda Gray, Miss White Hart Raver!"

Yell

Don Murphy, jovial landlord of the White Hart came over and said, "Hi, Judge." I accepted the drink he offered and quickly slugged it down. He sat next to Brian Haynes, facing me, "Nice crowd, huh?" I smiled, "Sure is, Don." The crowd in the lower bar gave out with the biggest yell of the lunchtime. The girl at our table got up and walked away, her hips undulating with each step. Halfway across the bar, she turned and waved us farewell. "See you later," she shouted, then ran across the crowded dance floor, ignoring the ribald remarks and jokes, fending off over-friendly hands. And then she was on stage - Linda Gray, the flesh, the beauty, the white thigh boots - and I clenched my fists, waiting for the number to begin.

"Attention friends," the deejay began to announce. "The time has come for Linda to do her thing. Everybody clap and sing, or go back to work." The sound system blasted into "Dr. Kitch," and twenty seats were vacated by wolves who wanted to get a closer shufti. She walked around the stage until the customers started to clap their hands in time to her steps, yelling, "Come on, give us some action, Linda!"

Her thighs were deeply tanned and quivered as she

an Aldershot parade ground, shouting, "Where's Linda? We want Linda Gray!"

The first record company person I saw was Brian Haynes, sitting at a table and wearing a flashy broad check suit, a big smile and chinning with one of the dancers. She didn't look at all like a topless go-go dancer; she looked more like a just-opened flower whose pollen was yet untasted.

I talked over, saluted in mock-Gestapo-style, and said, "Well, Brian, m'boy, I got here!" He leaned back, stuck both thumbs under his arms, his Loreca cigar pointing to the rows of suspended wine bottles on the ceiling. "Glad to

see you, Judge. Thought I was going to spend what's left of my lunch hour all by my lonesome." His well developed chin with shallow centre cleft and firm, expressive mouth bespoke an energy and candour which stood him in good stead in his chosen profession - record promotion.

Every record he works on is a possible chart entry to Brian; he's permanently pushing black music - but on a string of labels: Action, Attack, Big Shot, Horse, People, and Trojan. His goal is obvious: success in the charts.

"Didja listen to RNI last night, Judge?" I adjusted to

around the country



Gospel according to Connie Smith

APART from its more obvious instrumental similarities, Gospel and Country Music run very similar courses.

In the United States Gospel Music, during recent years, has developed into a rapidly expanding business. Like its musically structured cousin, it now claims its own trade association - the Gospel Music Association founded in 1964 - holds its own annual convention and honours its members with the annual Dove Awards. Last year, in Nashville, saw also the creation of the Gospel Music Hall of Fame.

During the past twelve months over eleven million people attended Gospel shows and the music has now attracted well over four hundred professional groups, whether in a full time or part time capacity, performing its sounds. In addition, many radio stations are now programming the music throughout their broadcasting

hours.

The popularity of the music has undoubtedly increased through its overlapping with country music. The majority of country entertainers have always included one, or more, gospel songs in their stage performances and many have cut complete albums of the material. Now many of the Gospel outfits include a wide range of country instruments in their line-up and frequently cut their recordings in the same studios, using the same musicians, as the country sessions.

On this side of the Atlantic Mervyn Conn has announced that the First International Festival of Gospel Music is scheduled for London's Empire Pool in the latter part of June next year.

In the meantime Gospel recordings are rapidly finding their way on to the British market and, although they're not always readily available in your local record shop, they can be ordered from these sources.

A number of recordings on the RCA label have found distribution within these shores via Pilgrim Recordings and includes albums from both established Country names as well as Gospel artists.

Sunday Morning with Nat Stuckey and Connie Smith (RCA LSA 9005) presents eleven duets and a range of material that comes primarily from the pens of prominent

country writers. Daddy Sang Bass and He Turned The Water Into Wine are included among the tracks as well as a beautiful rendering of If God Is Dead.

Pianist Floyd Cramer puts his "bent-note" style playing to a selection of medleys and numbers on his album Sounds Of Sunday (RCA LSA 9003). Here the choice of material falls more upon traditional sources and his relaxed piano work is perfectly accompanied by the vocal work of the Jordanaires and the Nashville Edition.

The Blackwood Brothers Quartet are a pure Gospel group and, during their 20 years with RCA Records, have accumulated album sales that now exceed the 3 million mark. Their album He's Still The King Of Kings (RCA LSA 9002), produced by recent British visitor Danny Davis, provides a selection of material written by a number of the leading writers and artists in this field of music.

Mama Always Had A Song To Sing (Quest QLPS 27) provides a good introduction to Gospel music with twelve tracks featuring the talents of six different groups. Among the outfits on hand are the Oak Ridge Boys - scheduled to make an appearance at next Easter's Country Music Festival - The Singing Rambos and The Speer Family and the music moves from old time harmonies to modern Nashville arrange-

ments.

Another company dealing entirely with the release of this music is Word Recordings and, among their recent releases, are a couple of albums that spotlight the wide dimensions of Gospel Music.

The Lewis Family have collected a loyal following at the Bluegrass Festivals as well as the Gospel Concerts in the United States and this is undoubtedly prompted by Little Roy Lewis' handling of the banjo. On the album Just Us (Canaan CGS 8500) he's joined by his father and five brothers and sisters - and an attractive country instrumental line-up that also features mandolin, fiddle and piano - on twelve numbers that includes Tom T. Hall's Me And Jesus and Albert Brumley's I'll Fly Away.

Did you ever wonder whatever happened to Paul of Paul and Paula fame who, in 1963, had a two million worldwide seller with the single Hey Paula? Well, it was written by Ray Hildebrand - that Paul's real name - and he's gone into Gospel with an album that fits neatly into the progressive country music bag. Special Kind Of Man (Myrrh MST 6508) is the album's title and the heavier, funkier approach throughout the tracks presents not only a different sound to the music but also for the top line-up of Nashville sessionmen providing the instrumental work.

tony byworth

David Cassidy, The Osmonds... they all needed help to make it. So says P. J. Proby. He's over here on the comeback trail again and this time, as Tony Webster found out it's...

'Treat me right or go to hell'



"DAVID CASSIDY and the Osmonds? I class them as people who got ahead in life, and the best of luck to them. "But they only got to the top because of help from other people, you know. And that's something you never hear them talking about", said P. J. Proby when I asked him what he thought of the new breed of hit-parader.

"The Osmonds wouldn't have got anywhere without Andy Williams", he said with a slurred Texas drawl. "They were trained and groomed on his TV show as a barber's shop-type quartet. But Andy took a liking to them, put them through dance school and everything, and the rest is history.

"It was similar with David Cassidy, except the people who helped him were his parents. You know, of course, that Shirley Jones is his stepmother and actor Jack Cassidy is his father, but you never hear him give them any of the credit for his

success in show business." Talking to Proby but a few hours before he went on stage at Behan's West Park in Jersey to become the biggest flop that the Island has ever seen, he soon warmed to the subject of modern-day pop music. Like glam-rock, for example.

"You mean the effeminate make-up bit like with David Bowie? Well, it seems like his eyelashes are bigger these days", he said with a sly smile working its way round the top of his whisky glass, "and there's more lipstick on his mouth. It's pretty swish, isn't it?"

"The Sweet? Well, I can't say if they're gay or not, but I don't think I could go on stage like they do and say 'I don't know what to do', he said, giving a very good Sweet impression. "No, I couldn't do that for any amount of money."

But what he would — and does — do for money is go on stage to entertain mainly cabaret audiences. And it

doesn't seem to worry him too much if a bit of drink has been consumed beforehand.

In Jersey, for example, he was almost taken off the stage because of his bad performance, and more than a few people in the capacity audience upped and walked out.

He used bad language with his hecklers — "If your balls are as big as your mouth, come here and I'll push them down your throat" — and at times sounded remarkably like someone giving an impression of Jerry Lewis gargling. The sexual charisma of the days of "Somewhere" and "Hold Me" were hardly evident, and it was with a great feeling of sadness that people left at the end of his hour-long act.

Sadness because someone who once seriously threatened Elvis Presley's crown could have become someone so very mediocre. Even the staunchest members of his Jersey fan club

were in tears.

But the fact remains that he is still a kind of a legend, and his views are obviously of interest.

"Do you know that when I spent a year back home in America before coming to England again, I did exactly one show. That was for Dean Martin. No one else wanted to know me."

Now a moustachiod man, P. J. Proby — real name James Marcus Smith — looked pensively into his

empty glass. "I had a beautiful home and a beautiful swimming pool. Everything that everyone would like to have. But it's not as good as everyone would like to believe. I mean, when you have a beautiful home and a swimming pool, what do you do? Do you sit and watch TV all day long? No, that isn't happiness."

He tried going back to acting school — he was quite a success as Iago in Jack

Good's production of "Catch My Soul" — but that didn't work. So back he came to England, another "come-back tour" and a contract with Ember Records.

P. J. Proby is certainly someone you can't keep down. As he says: "I came to this country and I did something. I made something of myself, and I now expect to be treated as such."

"If not... go to Hell!"

FOR a long time Stray have been wolves in sheep's clothing, but thanks to their new manager a certain Wilf Pine Esq. (of Sabbath/Groundhogs fame) they are at last able to show their fangs. In the past it would seem that many of the so called big bands would not have Stray on tour with them as they all had this suspicion that one day they would blast someone off stage.

Having seen them in action not too long ago I can fully understand why. This factor therefore has been a large obstacle for them to cross on their road to success. For many years now they have been putting in eight gigs a week and churning up many miles of the M1.

What was the thing their new management did first? They were taken off the road for a couple of months and now only do about three shows a week with plenty of time in-between for rehearsing. This is exactly what they needed as they had been getting very mechanical on stage. Their whole outlook was to change as well, starting with their last album Mundanzas. Better produced than the earlier albums and containing a much more varied and interesting sound it helped concrete the foundations they had been digging for the future. They were beginning to get larger audiences and more airplay. People were beginning to sit up and take notice at last.

Their new album which should secure their future has had to be postponed until after Christmas as the presses are fully booked by the traditional



A time of changes

novelty records, so they decided to put out a single to bridge the gap. Their third so far it is a strange choice for a group who hardly ever play anyone else's material. It is Move It... that's Cliff Richards' first hit way back in 1958. Why choose this particular song though?

"We were down in Wilf's office one day and he asked if we had heard Move It. We all looked particularly vacant so he rushed out and bought a copy of Cliff's Greatest Hits and turned us on. From there it was rushed through, one day rehearsing, one day in the studio and we were playing it on stage the day after. Beside the presses being booked up it

is a good idea to have a single as it gives the radio stations a compact form of our music which saves them messing about with an album finding the right track etc. Through radio we can get across to larger audiences and let more people know where we're at. This particular single has a good stomping commercial beat and does happen to fit in with our current act. The 'B' side called Crazy People is a very strong stage number which was going to be the original 'A' side, so the whole record can be said to represent where we're at."

Stray seem to be spending more time concentrating on perfecting their act and

putting more into recording. What are the plans behind this?

"Some of our early albums were a bit rushed and the end product wasn't very professional so now we can afford the time we want to put more into it and make them a lot more interesting. The same goes for our stage act... with more time to experiment and write then it can be more varied, like at Ally Pally where by using brass and backing vocals we were able to get a really full sound and an exiting atmosphere. It's good to be able to give the people who know us a change. In the past it's been very rigid; for instance we used to have

fireworks on stage but it got to the point where the critics commented more about the fireworks than the band.

Now the music comes first and you can see this in the audience, they are older and more mature. We suppose that this is a good sign. Another thing we find at our gigs is that an audience gets up off its feet and dances more nowadays instead of the old Flower Power thing of just sitting round trying to look vaguely intellectual."

So Stray have the time now to tighten up in all directions; as with Mundanzas they have more material than they need for the new album which should ensure that what goes

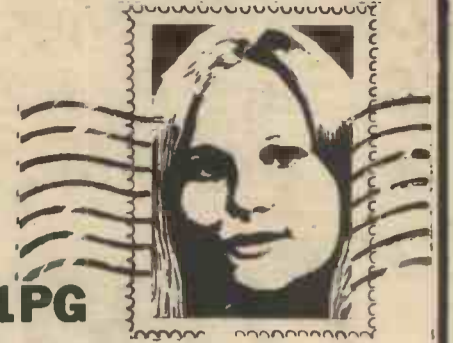
on it will be the best they have at the moment. Also they are now sure of how folk take to additions like brass on the album which they could only speculate with Mundanzas.

Now sure of themselves in relation to their market the new album when it is released in the New Year should give them the recognition they have worked so hard for and deserve. One of the big things for a band in this position is a tour of the States.

"We were going to go to the States on three occasions in the past but every one got cancelled for one reason or another. We suspect that it is all tied up with this thing about bands not wanting to play with us. If we do a tour which we hope to do just after Christmas it will be with one of our management's bands. This should give us the money to be able to give the fans at home bigger and better concerts, and because of our absence we hope that more people will turn out at gigs because they haven't seen us for a while. We don't really like to think of it in terms of larger audiences and more money but after six solid years on the road it is hard to think otherwise."

We leave Stray then with a follow up to Mundanzas, a possible Stateside tour and a fantastic addition to their equipment. After their drummer fainted at the Marquee Club due to excessive heat they have now obtained a large fan to keep things cool. The way they are going they are going to have to do something to keep the fans cool... oh well never mind.

MIRRORMAIL



Write to: Sue, Record & Radio Mirror, 7 Carnaby Street, London, W1V1PG

A Gary – star or a fake?

'clean'
judge

BEING a Judge Dread fanatic, naturally I was extremely concerned to read that his latest single Molly is a "clean" record and that it will not "shock" his fans. It greatly disturbs me that he is making this kind of soft-soap record. Perhaps he doesn't remember that Big Six and Big Seven started the whole rude reggae thing? What made them special was that their filthy words, as the best filth always does, sold a lot of records and pushed him into the national charts.

Judge Dread should go back to writing songs that are full of four-letter obscenities with unspeakably vulgar singalong choruses that appeal to his fans, who like to swear like sailors and practice excesses of every kind in a rebellion against society. — Doris Bennett,

11, Hawkfield Green,
Kingsbury,
Middlesex.



GARY GLITTER — what can you say about this... star? Nothing. His last two hits are composed of one word said over and over again. Look at Leader Of The Gang. And his newest, I Love You Love Me Love... but just look at this for words

in a hit: I'm the leader, I'm the leader, I'm the leader of the gang. I'm the leader, I'm the leader, I'm the leader of the gang I am. And people buy this? Come on Glitter fans, do your ears some good... go out and buy Alice Cooper records like Love It

To Death, Killer, Schools Out... then you'll hear rock music at its best. Incidentally, I think RRM is the best paper on the market! — Alice Cooper Fan,

Harlow,
Middlesex.

The worst of Best

IS IT TRUE that when George Best was really a soccer super-star, instead of just trying to make a comeback, that he made a single called I'm Just A Shooting Star? If so, any idea how I could get hold of a copy? — Doreen Knight,
11, Pemberton Avenue,
Haselmere,
Surrey.

RRM: He didn't make a record, doesn't want to make a record and is reputed to have been the second worst singer among professional footballers... Gordon Banks was THE worst, and he's retired now from football, too.

Great Gates

DAVID GATES' solo album is just great. Nice songs, nice voice, nice everything. But I understand he was a really great session guitarist for a long while, and played with many of the big names. Any background info you can give me? — Susan Grimes,

Boston,
Lincs.

Donny in oils

I'VE just completed three oil portraits — three feet by 33 inches. One is Donny Osmond, with his mouth shut — and the others are Gary Glitter and David Cassidy. I'm not famous as a portrait painter but the likeness on all three... well, seeing is believing.

I painted each one of them while the stars were singing, and from drawings. Did you know there were seven colours in everyone's eyes? In my portrait of David Cassidy, one can see the gentleness in his eyes. From Gary's eyes one can see he has a truly strong and powerful mind. — Lofty Quinlan.

Rear Flat,
79, Thornton Avenue,
Streatham Hill,
London, SW2.

RRM: Actually he plays guitar, bass, flute, keyboards, recorder, and umpteen other instruments. But yes, David did session work for Glen Campbell, Duane Eddy, Pat Boone and others, and did the arrangements for a Presley movie, and he was also in a Tulsa-based band which backed giants like Chuck Berry, Carl Perkins and Gene Vincent. He knows his music, does Mr. Gates.



Majestic approach

THE MAJESTICS are getting themselves talked about — in the nicest possible way. This four-piece vocal team have been touring all over... and the audience reactions have been varied. Some have been remarkable; others fantastic!

Three Americans and a Greek-born Englishman make up the team. Three of them, Legroi, Tyrone and

Peter first met up in the Paris production of Hair a year ago... It's odd how many promising artists and groups have come out of the Hair-y scene.

Dee joined them. They were put in touch with producer-composer John Worth, who was looking for a group to project. They went to Majestic Studios in London — any idea how they

got their group name? — and out came the first single, Living It All Again, on Cube.

Which Tony Blackburn immediately picked as his Record Of The Week. And that single triggered off all kinds of compliments about the group... just about the only real American-type vocal group actually living in London.

Individually, the lads have

packed in a lot of experience. Dee's real name is Demetrius Christophalis, but who needs that! English, born in Greece, brought up in Liverpool; Hair man, one-time Jesus in Superstar, jingle-writer and journalist, and currently writing a stage musical.

Lead singer is Tyrone Scott, Texan; and at 17, he toured with the famed Clara

Peter Jones tells the story of the soul band based in London

Ward Gospel singers. He's been back-up singer for Diana Ross, the Temptations and other Tamla acts; been on telly with Billy Preston (a boyhood chum) and Dionne Warwick; and he's a keen actor and writer of songs and short stories.

Peter Clark is from New York, and has a booming bass voice which has been used for disc-jockeying for the past three years though he was also a member of the Hair cast in Paris. He picked up a lot of group experience in America and was in the stage version of the musical, Showboat. He's also a professional choreographer, which explains how the Majestics produce their nimbleness on stage.

Finally there is Leroi Wiggins, who is very much the strong personality of the band. Obviously he and Hair went well together — he was in the French, Scandinavian and Australian productions. Leroi co-writes much of the group's material and is currently working on a story book and a musical.

Thing about the Majestics is that they really do fit into any kind of setting. In

cabaret, they've been getting rave reviews. And when they went out on tour with Shirley Bassey... well, she pulled the packed audiences and THEY greatly added to the evening's entertainment value. They've also been doing television work a-plenty — with Shirley Bassey in the show which was filmed at the Royal Albert Hall and with Stanley Baxter who will probably wind up one day imitating the boys.

And there is the recording side. Now John Worth is a man who knows his pop onions. He's had a lot of success as a producer and as a songwriter he was the man largely responsible for launching Budgie... sorry, Adam Faith!... on the pop scene.

I looked in on one personal appearance by the Majestics — they regularly go round the Mecca and Top Rank circuits. Young audiences went heavily for them; on stage, older folk dug deeply. Screams on the one hand; solid applause on the other.

On that basis, the Majestics look set for a very good career indeed.



"AMERICA was good with us," Simon King, Hawkwind's drummer, says with obvious relish at the thought, "some of our discs had been released there but sales hadn't exactly suggested we were sensational or anything yet in places like Chicago and Detroit, New York and L. A. the crowds were there."

Hawkwind have joined the current success roster of British groups in the States. "When we played Detroit the city had in the space of a few days ELP, The Who, Genesis and Humble Pie, Chicago is like a home town. It was a tremendous gig. In New York Alice Cooper and Stevie Wonder were in the audience."

"American kids may not have seen you in action before but they don't take long to get into it and we're not the easiest of groups to get to seeing we play a solid two hours without a break."

"We plugged our Space Ritual over there because that's how we were advertised, but we're more. The change should be seen on our current British tour."

That my friends is the important story for now. America is an important music public. It can make a group rich and certainly offers a richer monetary harvest in concert and record sales than here but if you're not American you obviously have to spend some time here and in any case most groups want appreciation from their own kin.

Hawkwind have gained legions of supporters with their Space Ritual. The group have produced a single destined to become with age a classic, Silver Machine. Simon King knows well that the interest created then has to be kept alive. He knows the group have to progress. America is past. The current tour is the vital event.

What has made it all the more important is the "Autumn Guerilla Happening".

Simon King explains: "At the time we were a bit divided about the whole thing. We wanted to have a single out to keep

Once they were London's best-known freak band — now Stevie Wonder and Alice go to see them

Hawkwind— in search of new space

by Tony
Jasper

Hawkwind interest alive whilst we were on our American tour. Anyway we decided to make Urban Guerilla our release.

"Then came the various bombings and threats in London. The record wasn't about that and yet could be interpreted in such a way and we thought it best to withdraw the single. At the time it had just entered your single chart."

"To do this was to create a vacuum. We had a live album released early in '73 but once Urban Guerilla was removed from the scene we really had nothing."

So what then does the immediate future mean for Hawkwind? Simon King talks further, "We have been in the studio a few times but now we're touring and in fact within 48 hours of arriving back from the States we were off. When you play live it's a positive thing, you create interest in a large number of places. However then the record side does become a problem."

"I guess any new recording will have to be done bit by bit. I would like to see an album put out with two distinct parts. The first would be a recording of our new

live material. The other side would be very much a studio job, something not really suited for stage. We would be able to utilise to the full synthesizers, tape and electronic devices."

"What helps us I think to keep there in the music public's mind is our uniqueness. I don't think there is anyone with our kind of scene. Our light show has really developed from say the kind of thing you might have seen during '67 psychedelia. We take round with us a special lighting crew under John Smitton with the name of Liquid Len and The Lensmen."

"Andy Dunkley, the dj, comes with us too and he's a great bloke and has always worked with us. He had the American audiences right there by doing a countdown on our act's beginning. You know he would say, "Ten minutes to Hawkwind" and then nine and so on."

"We couldn't think at first what to call our present tour and then we came up with The

Ridiculous Road Show with the Silly Hawkwind Brothers. Anything ridiculous can go down well under that, anything in fact! The tour's beginning has been good. We still get people who come because we made the Top 20 but are winning back the hard-core, the faithful from underground days."

"Those days are still with us. It's impossible to exist playing for free. Our travelling expenses which includes crew, upkeep of equipment, transportation and so forth are enormous. However we still aim to play free gigs from time to time, particularly if it's for something within our thinking and needs money help."

"Some might say talk of the space image is a serious trip but we're really a fun BAND. we enjoy playing more than anything else. I mean we get some ridiculous happenings on stage. Our sax player went on well souped up one day. He began to play a ridiculous sax solo and then fell flat! The strobe lights were busy and it was quite hilarious with him falling and three of us picking him up and carrying him away!"

"Our gig musical programme always flex-

ible though we always now have a standard number of pieces we know people want to hear. We jam quite a bit and when we tour next in America it looks as if Man will be with us. I tell you every show can't help but ending up with both of us there playing away, they're a great bunch of people."

"We're still playing bits of our Space Ritual but rather mixed up amongst other music. What we need to find and get going is another theme, something we can develop and get out teeth into."

In a way Simon King is vague about Hawkwind's immediate future and yet in a positive way he's saying at the same time go and listen to the group's music and be part of the people getting into their scene.

In a musical sense the individual members have been progressing with their own respective music instruments and electronic techniques. Del and Dave have been getting more and more into the synthesizer's magic carpet whilst Dave Brock is becoming more versatile on guitar. Lemmy is making the bass talk and Simon? Modesty lets him say:

"Me? I tell you drum solos are a waste of time, unless excellent, nothing worse than a mediocre one, that's why I don't do one! now give me Baker for power, Keith Moon for tremendous energy but all in all Buddy Rich, he's governor."

Ask Simon for THE GROUP and he names THE WHO. Now Hawkwind obviously are not of THE WHO's stature but then few are. Hawkwind though are building a reputation both sides of the Atlantic. They're not small-timers, far from it. Ask Chicago music freaks. Ask any audience on Hawkwind's current British tour. They'll tell you Hawkwind are BIG.

RRM the crisis and you

From the Editor

While your favourite pop paper is pretty important to you, we cannot really claim in this emergency situation to be a vitally essential publication so because of the Government's ruling the RRM staff have to adopt a three-day week.

But as long as the Osmonds, the Davids (Cassidy, Bowie and Essex), Gary, Marc, the Jacksons and all the other top pop people are not working to rule or going on strike, we on Record & Radio Mirror are going to do everything we can to keep on publishing the paper every week.

Although we can only operate in the RRM offices for three days in any week, all the staff here will be working diligently all the time, in and out of the office, in an effort to ensure continuous publication.

With the combination of fuel shortages possible electricity cuts, and rail and postal delays, we are going to have our work cut out to make sure you get your copy of Record & Radio Mirror every week. And we ask you to bear with us during the emergency situation if the quality of the paper is not up to its usual high standard.

We may be forced to produce smaller papers; our famous charts may have to be reduced and may not be as up to date as usual; and we may have to publish earlier or later in the week — it depends on what schedules our printers are able to provide for us while their normal resources are greatly reduced.

There are plenty of difficulties to contend with and no one knows at this time just how long this crisis situation might last.

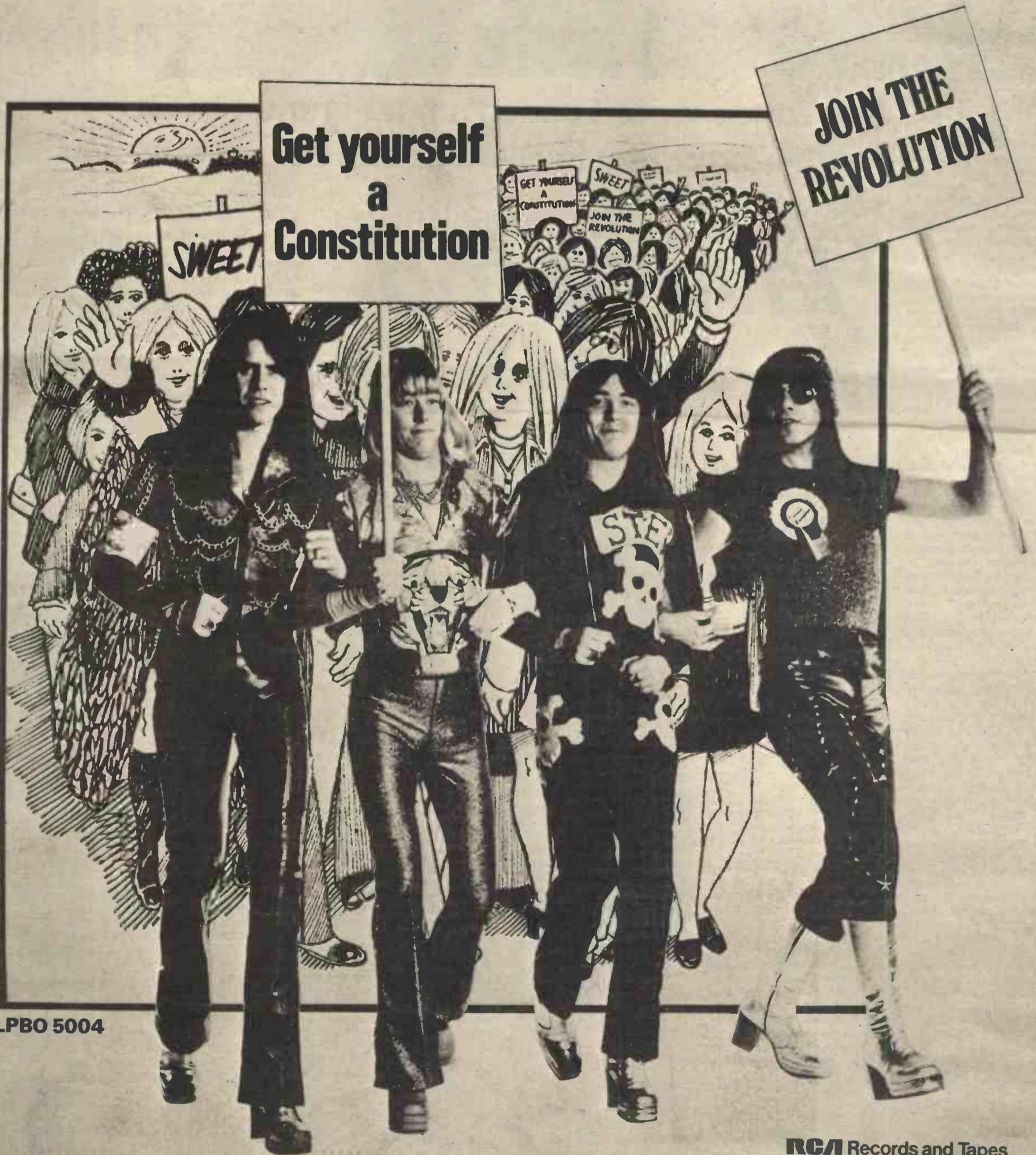
But you can be sure of one thing — Peter Harvey, Roger Greenaway, John Beattie, Tony Jasper, Mike Beatty, myself and all the other regulars will do everything in their power to make sure that Record & Radio Mirror continues to bring you every week the brightest features, best pictures and latest news on the pop scene.

And if, in the next week or so, you see me cycling round your neighbourhood delivering Record & Radio Mirror from door to door, you'll know that things are getting pretty difficult.

After all, as the politician said, "You can fuel some of the people some of the time."

PETER JONES

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