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- 12 Spa Pavilion, Felixstowe
- 16 Lancastrian Hall, Swinton
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- 19 Festival Hall, Corby
- 21 Kelvin Hall, Glasgow
- 22 Royal Hall, Harrogate
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- 25 Wyvern Theatre, Swindon
- 26 Theatre Royal, Norwich
- 28 & 30 Usher Hall, Edinburgh

December

- 1 Town Hall, Grangemouth



MAGGIE BELL - looking to America



"IT'S the first time we've headlined our own tour," said Maggie Bell as that series of concerts up and down England and Scotland was drawing to a close. "We've been working hard and it's been very successful."

Statements like that usually just sound like a bit of old-style showbiz come-on that may or may not actually say anything at all, but when Maggie Bell says it you know she does mean it.

And to judge from the audience response when Stone The Crows played the London Rainbow, she's being perfectly accurate.

Maggie has a reputation in the music business for being one of "the good people." She doesn't come out with any nonsense, she's open and a genuinely warm-hearted woman. And mixed up with it is a bit of true grit stemming from her Glasgow upbringing.

When I met her at Polydor's offices in London she was wearing the same faded denim jacket and skirt with studs in and the same pair of green boots with ridiculously high platform soles as she had been when she was singing at the Rainbow.

If anyone has had to pay her dues to sing the blues it is Maggie. Not only has she been singing for years everywhere from Glasgow pubs and talent contests to army camps in Germany and been working with Stone The Crows for the last three years, but she's also had to recover from the death of Crows' guitarist Les Harvey on stage in Wales just before this Whitsun. Les and Maggie were very close but she has made a remarkable recovery from that tragedy.

"Les was always there, you know," she told me. "When you've been playing with someone for years and years you know their next move. Since Les's death I've concentrated more on what we're doing and generally worked harder. If we hadn't gone on and done the Lincoln festival I couldn't have sung again."

When Les was with the band it came across as Stone The Crows featuring Maggie Bell on vocals but Maggie's determination has changed the way the band hits you. It's now Maggie Bell and Stone The Crows featuring guitarist Jimmy McCulloch.

Jimmy, who is only 19 years old, has fitted in admirably into the band after joining it in difficult circumstances. Along with the rest of the band, which is drummer Colin Allen, Ronnie Leahy on keyboards, and bass player Steve Thompson, Jimmy provides Maggie with the powerhouse support she needs on stage.

by
Mitch
Howard

"Jimmy had to rehearse hard with us at first and learn the old numbers we had been doing for ages but he's fitted in very well," said Maggie. "We found Jimmy quite by chance. Peter Green was going to join us but that didn't work out and Jimmy phoned up our manager Mark London saying he'd heard we were looking for a guitarist and could he come along and play."

With the troubles of earlier this year and a successful tour behind them, Stone The Crows are sounding more confident than ever before and aren't looking back. In fact they're looking forward to going to America in November for five weeks when they'll be playing dates with Humble Pie and the J Gells Band.

Their current album *Continuous Performance*,

which is their fourth release in this country, is coming out in the USA to coincide with their tour and will be their first release there.

Of all their albums *Continuous Performance* comes closest to catching what the group is all about. Some of the tracks were recorded with Leslie Harvey and some with Jimmy McCulloch. The group's previous albums have never quite made it for me, suffering mainly from material that wasn't quite as good as it could have been.

Maggie is currently working on her own album at Olympic Studios, the home of the early Rolling Stones hits and most of Ten Years After's recordings among many others.

"It's broader than a Stone The Crows album," said Maggie, "but I'll be using the boys on some of the things."

Maggie's recording plans also include working on the new version of Tommy that Pete Townshend is getting under way. Maggie is playing the part of Tommy's mother, while Roger Daltrey is Tommy himself, Stevie Winwood is Tommy's father and Richie Havens, Merry Clayton and the London Philharmonic Orchestra are all involved as well.

But it's America that is the main concern for Maggie at the moment. "I hope I'm ready for it," she said. No doubt when she gets there she will get a certain amount of comparison with Janis Joplin as she has done here.

"I had never heard Janis before people started comparing us. It's like it is with Joe Cocker, Rod Stewart and other English singers. We've all been influenced by Ray Charles, Aretha Franklin, Janis Joplin and so on. It's especially the case with women because there's not been many great ladies. Let's see, Bessie Smith, Billie Holiday, Aretha Franklin and Janis Joplin. That's all, really."

Whether Maggie Bell will find a place in that list is something only the future will tell. What is certain is that she's about the only British woman singer who isn't a folkie. Maybe she's the female counterpart of Joe Cocker. She'll go on singing for her whole life of that I'm sure, whether it takes her to the concert halls of the world or back to Glasgow pubs.

As with all Glaswegians her home town never leaves Maggie. "When we come back from the States I want to play a gig in Barlinni. That's a prison in Glasgow that's known as Bad L. Do you think they'll let me do it?"

I hope they do Maggie. You may not cause a riot but it won't be far off it.



MARC BOLAN



'Now Marc sits at the top of the tree. His face is pretty, almost childlike. But he doesn't have to prove his masculinity.'

From wizard to electric warrior

*In the hall high above the ceiling
The furnace heaters blew.
Blackhat fondled his white lashing hair,
his avalanche glacier diminished in the
artificial suns.
A leg quivered, river green and mas-
sive like girders of seagold.
A roar grew in the wrestling room of
daybreak.
Blackhat tittered with prideful delight.
Mine he moaned,
the melting water scurried down the
appropriate channels.
And now where once stood solid water
stook the reptile king,
Tyrannosaurus Rex, reborn and bop-
ping. +*

MARC BOLAN'S own words from his best selling book of poetry, *Warlock of Love*, first published in 1969. One poem that gives a clear indication to the inner mind of Bolan, then partnered by Steve Peregrine Took, in the flamboyantly named Tyrannosaurus Rex duo.

But it wasn't Bolan's own thoughts that lead to the christening of the group, more the influence of Ray Bradbury, whose tales of science fiction had captured his imagination. Bradbury's colourful description of a tyrannosaurus rex in *A Sound Of Thunder*, contained in a collection of stories titled *Golden Apples of the Sun*, had so filled Bolan's mind that the name seemed a fitting one for his own musical venture.

Such is the sheer conviction — call it arrogance if you will — of Marc Bolan, that even a monstrous name was not too much for him to live up to. He was determined to make his group a success.

Not only was Bolan intrigued by the verbal eloquence of Ray Bradbury, but J R R Tolkien's magical stories of *The Hobbit* and *Lord of the Rings* so captured his spirit that he frequently puzzled the more conventional world by claiming to believe in elves and all kinds of good and evil beasts.

His songs were littered with lyrical references to these mystical creatures and happenings, most noticeably during his teaming with Took when they produced their *My People Were Fair And Had Sky In Their Hair, But Now They're Content To Wear Stars On Their Brows* album. At the time the duo were working fairly regularly at Implosion Round House and Middle Earth gigs — obtained for them mostly with the help of underground DJ Jeff Dexter. John Peel, then carving out a firm position in broadcasting at the BBC, also helped promote Tyrannosaurus Rex and gave them their first radio appearance on his *Top Gear* show.

Before these days, Bolan had recorded for Columbia and Decca records. After meeting producer Jim Eonimedes in 1965 he recorded *The Wizard* a number based on his experiences in Paris where he lived for a time with a man able to preform magic. But Bolan's own magic at this time failed to work for him, and he

followed up this commercial failure with *Hippy Gumbo*, a number he described as "slow but aggressive".

At this point, in retrospect, it seems Bolan was coming closer to the insistent beauty pop music that was to build him as a Great One. His teaming up with an electric rock group John's Children for three months, and the recording of *Desdemona* — a single which gained the distinction of being banned for the line "lift up your skirts and fly" serves only to confirm this more earthy side to Bolan's music and character. His later reference "I'm gonna suck you" in the lyrics of *Jeepest*, caused the song to be banned in South Africa.

But for a period, with the formation of Tyrannosaurus Rex, Marc Bolan lived in a world of mystical involvement. Audiences at the Roundhouse in the summer of 1968 were becoming more aware of love and peace as propounded by the West Coast groups of America and their British counterparts. With this wave of mellowness, Tyrannosaurus Rex were in favour. They were gentle, this tiny weaver of wonderful words, who sat nodding his head in time to the rhythms plucked from his acoustic guitar; and the more introverted Steve Took who supported with appropriate percussive sounds.

Their audiences swelled and Took and Bolan, floated on a wave of success when their first single *Deborah*, produced by Denny Cordell, became a minor hit, visited America for their first ever tour. It was a tour that led to their break up. One strong facet of Marc Bolan's character is that he refuses to remain static for long, particularly when he can see opportunities ahead. Steve Took, it seemed, was happy to continue for the loyal, but limited, underground audiences. Marc Bolan had other ideas.

★ ★ ★

The original Tyrannosaurus Rex line up was planned as a five piece, and Bolan's intentions had obviously been to present a more complex style of music. But numbers had dwindled and with Steve Peregrine Took gone, Bolan searched for another musician who could react to his catalytic forces.

Characteristically, at this time, Bolan on meeting a stranger in a macrobiotic restaurant and finding that they could establish a rapport with each other, was happy to join forces with him. As fate would have it, Micky Finn proved to be the perfect foil for Bolan. He was withdrawn enough to allow Marc to take the lead, and yet was a flamboyant character — an artist who helped in the creation of the Beatles' psychedelic Apple shop frontage. In later years his visual and musical vitality was to prove invaluable to T Rex; superstars.

Both Bolan and Finn were eager to progress, but their second album recorded for Fly Records and simply titled *T Rex*, still maintained a lot of the sounds associated with the old Tyrannosaurus Rex. With one vital difference.

+ Copyright Marc Bolan, through Luprus Music.

(Contd. next page)



NEW SERIES

MARC BOLAN

by

Val Mabbs



BOLAN 1965-1972

THE CHANGING FACE OF MARC BOLAN: Above: Marc today with Mickey Finn. Below left: Marc and Steve Took as Tyrannosaurus Rex. Bottom left: a 1965 publicity shot of Marc when he was recording for Decca. Below right: Marc leaving London airport with his wife earlier this year.



Not only did Bolan continue to exploit the power of his very individual lyrics: "Ship of the silverest metal shadowed all of the moon, A shape that was gold and crimson extended a claw to the frame, I sunk in the sand like an infarct screamed but my tongue was lame" ("Visit), but employed to a greater degree the power of electricity. The combination was potent.

During October of the same year 1970, T Rex had released a single, "Ride a White Swan," which also featured Bolan on electric guitar. It was the ideal material to bridge the gap not obviously between his early meandering singles with elfish lyrics and technically perfect presentation, leading into his more accomplished works, incorporating brass, along with the string and electric instruments. In a way it was a compromise, but it led to a hit for the duo, and created the necessity for a bass player in the group. Producer Tony Visconti had temporarily filled the position, and after some searching 23-year-old Steve Currie was picked to fill the position on stage — then purely that of a back musician. "We're still a duo," said Marc, obviously conscious that his audience might find the changes in the group numerous to accept easily.

Back in August 1968, talking to Decca's Boltwood of Record Mirror, Marc Bolan said: "If a lot of people buy our records and it becomes a hit, then the music establishment have to accept us. In fact they'll want to accept us. But you have to jump over that barrier yourself, with the help of your fans. For example, Bryan Morrison our manager phoned me to see if they were interested in using us on the Pink Floyd whom he also manages. And the guy said 'no — and don't bother to send their records to me either, we're not interested.' And that was before they'd even heard what we had to offer."

But with the release of "Hot Love" presented by the new four-piece T Rex, Bill Legend also joined on drums — the whole country became interested. "Cosmic rock" was how Marc Bolan described it, and most obvious was the re-emergence of that figure who was responsible for the penning of the sexually tantalizing lyrics on "Desdemona." For never happens the current day Bolan than when onstage pouting out lyrics about being crazy for someone's breasts, or wanting to ball all night long, and laying down some hot love.

Early in 1971 T Rex went out on another major tour of England (their first as T Rex took place late in 1969) with Bolan up front wearing his tight-fitting trousers, prancing campily and yet tantalizing the female contingent of the audience all the more for that. Their popularity began to grow wildly.



Two ex-Turtles, and then Mothers of Invention, Howard Kaylan and Mark Volman had been featured on a track from the T Rex album as well as the single "Hot Love" and all of T Rex's work to date. They have been quoted saying that without them Marc Bolan wouldn't have had a big hit. It's hard to tell if such comments from the Phil Spector Leech and Eddie (as they are not known) should be taken in jest — but if or not, it matters little. The important thing is, that having worked with the duo just once in America, when they were part of the Turtles, Marc Bolan's keenly recognised that they would be an important addition to his sound.

Indeed Marc Bolan freely admits that he owes a lot to — and directly borrows from — other musicians. But where his genius lies is in his ability to incorporate formulas with his own ideas to create saleable and effective recordings. So many times he is very subtle, but occasionally an idea has become so implanted in his mind, that like a favourite toy, it is trotted out time and time again for his amusement. The basic riff from Jim McCracklin's "The Walk," has emerged most prominently on "Beltane Walk" (Rex album), but later occurs in different showcases on "Thunderwing" (the flip side of "Metal Guru"), "Baby Strange and Baby Boomerang" (both from the "Slider").

But not always are Bolan's sources obvious. Incorporated subtly into "Hot Love" is the spirit of Danny and the Juniors' "At The Hop." Bolan himself described "White Swan" as a rip-off from Rick Nelson, and the catchy little riff

Get It On shows how, like many other musicians of this era, Bolan has been influenced by Chuck Berry.

And yet, T Rex are always instantly recognisable. Their sound is their own. At a time when the charts were packed full of pop records from artists like the Small Faces, Dave Dee, Hermans Hermits, the Ohio Express, the Equals and Amen Corner, Marc Bolan was working his way up through the underground circuit, absorbing new and different atmospheres. His turn at the ballrooms and concert circuit would come later — after he had developed his own sound. While Ohio Express claimed to have love in their tummy, Bolan was putting out some frantically fiery sounds with Deborah, who he claimed was like a stallion — which somehow has a far more sensual connotation.



And sensuality is a factor that must be considered when talking about the success of Marc Bolan. Through the many years of pop music it's easy to think of many artists who have induced their audiences to near hysteria. The field, however, becomes narrower when considering just who has had a lasting effect in this way, whose image remains the more sexually invigorating. Johnnie Ray, undoubtedly, remains as one such artist. Where Haley and his ilk produced some good up tempo rock sounds, they never made it in terms of sexuality and sheer animal magnetism. Where Cliff Richard was just about believable as the kind of boy you wouldn't take home to mother, Elvis Presley wiped the board clear. That curling lip just had you knowing that boy meant business, and those snaky hips projected sex with a capital S. Like-wise, where the Beatles were projected as wholesome friendly lads, Jagger and Co

had many a young lady screaming compulsively, just wanting to help supply that satisfaction it seemed so difficult for them to get!

Now Marc Bolan sits at the top of the tree. His face is pretty, his tiny body almost child-like. He defies all the rules, dressing in little smocks, character shoes, adding glitter, or more recently make up, to his already girlish face. But he doesn't have to prove his masculinity. On stage he struts, his guitar thrust out phallicly from his hips, teasing his audience, who like those generations before, just have to believe it all again.

Musically Electric Warrior has undoubtedly been Bolan's greatest achievement. It is an album which shows him lyrically and musically at his most inventive yet, not surprisingly recorded at a time when he had already notched up four number one hits. The Slider followed — the first album release on Marc's own T Rex label — but was, I believe, recorded at a time when his inventive spirit was suppressed. Suppressed, perhaps, because he had decided to form his own office handling publicity and management. And like most Great Ones, it was Bolan's turn to feel insecure. But basically he is a shrewd character — Metal Guru put T Rex high in the charts once more, though this time they were held back from the number one position by David Cassidy. Though some may feel this forebodes ill for Bolan, it could prove the sort of challenge that will once more spark off another streak of ingenuity.

Having already written a successful book of poetry — a further book is due for publication soon — topped the charts numerous times, and been captured on film by ex-Beatle Ringo Starr, it's anybody's guess just where the Bolan eye will turn to next. But be sure, the eye is ever watchful.



DISCOGRAPHY —

SINGLES

AS MARC BOLAN

1965 Hippy Gumbo / Misfit. Columbia
1965 The Wizard / Beyond The Rising Sun. Decca

1965 The Third Degree / San Francisco Poet. Decca F12413

AS JOHN'S CHILDREN
1966 Desdemona / Remember Thomas A Beckett. Track

AS TYRANNOSAURUS REX

1968 Deborah / Child Star. Regal Zonophone RZ3008

1968 One Inch Rock / Salamanda Palaganda. Regal Zonophone RZ3011

1969 Pewtor Suitor / Warlord Of The Crocodiles. Regal Zonophone RZ3016

1969 King Of The Rumbling Spires / Do You Remember Cult. Regal Zonophone RZ3022

1970 By The Light Of A Magical Moon / Find A Little Wood Regal Zonophone RZ3025

AS T. REX

1970 Ride A White Swan / Is It Love. Fly Bug 1
1971 Hot Love / Woodland Rock. Fly Bug 6

1971 Get It On / Raw Ramp. Fly Bug 10
1971 Jeepster / Life's A Gas. Fly Bug 16

1972 Telegram Sam / Cadillac / Baby Strange. T. Rex Wax Co. 101

1972 Metal Guru / Thunderwing. Lady. T. Rex Wax Co. Marc 1.
Marc 1

1972 Children Of The Revolution / Jitterbug Love / Sunken Rags. T. Rex Wax Co. Marc 2

ALBUMS

AS TYRANNOSAURUS REX

JULY 1968: MY PEOPLE WERE FAIR AND HAD SKY IN THEIR HAIR. Hot Rod Mama; Scenescof;

Child Star; Strange Orchestra; Chateau in Virginia Waters; Dwarfish Trumpet Blues; Mustang Ford; Afghan Women; Knight; Graceful Fat Sheba; Welder of Words; Frowning Atahuallpa (My Inca Love) Regal Zonophone SLRZ1003

NOVEMBER 1968: PROPHETS, SEERS AND SAGES AND THE ANGELS OF THE AGES. Deborah; Stacey Grove; Wind Quartets; Consuela; Trelawney Lawn; Aznagael the Mage; The Friends; Salamanda Palaganda; Our Wonderful Brownskin Man; O Harley (The Saltimbanques); Easter Spell; The Travelling Tragation; Juniper Suction; Scenescof Dynasty. Regal Zonophone LRZ1005

JULY 1969: UNICORN. Chariots Of Silk; 'Pon A Hill; The Seal Of Seasons; The Throat Of Winter; Cat Black (The Wizard's Hat); Stones For Avalon; She Was Born To Be My Unicorn; Like A White Star, Tangled And Far, Tulip That's What You Are; Warlord of the Royal Crocodiles; Evenings Of Damask; The Sea Beasts; Iscariot; Nijinsky Hind; The Pilgrim's Tale; The Misty Coasts of Albany; Romany Soup. Regal Zonophone SLRZ1007

APRIL 1970: A BEARD OF STARS. Prelude; A Day Laye; The Woodland Bop; First Heart Mighty Dawn Dart; Pavilions Of Sun; Organ Blues; By The Light Of A Magical Moon; Wind Cheetah; A Beard Of Stars; Great Horse; Dragons Ear; Lofty Skies; Dove; Elemental Child. Regal Zonophone SLRZ1013

AS T. REX
DECEMBER 1970: T. REX. Children Of Rarn; Jewel; The Visit; Childe; The Time Of Love Is Now; Diamond

Meadows; Root Of Star; Beltame Walk; Is It Love; One Inch Rock; Summer Deep; Seagull Woman; Suneye; The Wizard; The Children Of Rarn. T. Rex Hifly 2.
MARCH 1971: THE REST OF T. REX. Deborah; Child Star; Cat Black (The Wizard's Hat); Consuela; Strange Orchestra; Find A Little Wood; Once Upon The Seas Of Abyssinia; One Inch Rock; Salamanda Palaganda; Lofty Skies; Stacey Grove; King Of The Rumbling Spire; Blessed Wild Apple Girl; Elemental Child. Fly Budget Ton 2.
SEPTEMBER 1971: ELECTRIC WARRIOR. Mambo Sun; Cosmic Dancer; Jeepster; Monolith; Lean Woman Blues; Get It On; Planet Queen; Girl; The Motivator; Life's A Gas; Rip Off. Fly Hifly 6.

MAY 1972: BOLAN BOOGIE. Get It On; Beltane Walk; King Of The Mountain Cometh; Jewel; She Was Born To Be My; Unicorn; Dove; Woodland Rock; Ride A White Swan; Raw Ramp; Jeepster; Fist Heart Mighty Dawn Dart; By The Light Of A Magical Moon; Summertime Blues; Hot Love. Fly Hifly 8.

APRIL 1972: PROPHETS, SEERS AND SAGES AND THE ANGELS OF THE AGES / MY PEOPLE WERE FAIR AND HAD SKY IN THEIR HAIR. Double album — tracks as above. Fly Toofa 3 and 4.

JULY 1972: THE SLIDER. Metal Guru; Mystic Lady; Rock On; The Slider; Baby Boomerang; Spaceball Ricochet; Buick Mackane; Telegram Sam; Rabbit Fighter; Baby Strange; Ballrooms of Mars; Chariot Choogly; Main Man. T. Rex Wax Co. BLN 5001.

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Another chapter in Fleetwood's bizarre history . . .

TWO NEW MACS FOR A RAINY DAY

THERE was a very successful tour in the States earlier this year — it ran from February to May and featured three English bands who have done pretty well there: Savoy Brown, Fleetwood Mac, and John Baldry, with entourage.

A formidable collection of grown-out roots from the good old British blues boom of the mid-sixties, they became quite a community backstage too, and when the time came for some changes within the old Mac, with Danny Kirwan moving towards solo efforts, the remaining foursome were able to recruit two guys they had already known as people and as musicians from touring on the road — and that's the way to really get to know someone.

Dave Walder takes over as the group's main vocalist after a couple of years with Savoy Brown. "The fun was going out of it, it was getting too much like a job, and I was getting twitchy." Bob Weston, who was playing in John Baldry's band, takes over as lead guitarist, and it's a whole new band all over again.

It isn't unusual for a band of six years' standing to have a fair number of changes over the years, but what is unusual about the Mac history is that while the rhythm section of bass guitarist John McVie and drummer Mick Fleetwood has been there since the beginning (almost as if the group's name was a portent that they were the real backbone), it's been the front men — and lady — who have come and gone, altering the style of the band that much more each time.

The manner of the departures has also been somewhat bizarre: "People think there must be something strange going on," said (pictured) Christine McVie when I met her with the two new Macs. Those roistering boozers of what must have been one of the most verbally rude groups of all time, Peter Green and

Green Manalishi, even some of the really early ones, like Shake Your Money-maker.

"We've still got tremendous respect for Peter and Jeremy and that's the way to show it — besides, people still like those songs, and if Fleetwood Mac can't play them, who can?"

So the material's still a link with the past, but do fans drift away when a particular favourite leaves. Christine answered: "Well, in the States the audiences seem to keep expanding. Changes in personnel don't seem to affect people there. They don't care who's in the band; they just want to be entertained. They are a bit more open-minded."

"Here, it was different because the group was one of the first big bands in this country, and the audience went down a bit after Peter left. People thought the sun shone from him, and fair enough, he is an amazing guy, a real character."

How will the new Fleetwood Mac be different from the last? In a word — tougher. Dave is, in his own words, "not a pretty singer", and departed Danny was the gentler, more mellow side of the group, as their last album, Bare Trees, made



very evident. "We've always been more rocky than that on stage, though," Christine pointed out. "People who bought the album and then came to see us must have had a surprise." There have been times

when the group's impetus sagged a little, and "I thought of jacking it in and becoming a housewife," but now Christine shares a general feeling of optimism about the future. "It's going to be a very democratic group,

with everyone partaking in the writing, everyone helping out to build up on an original idea."

With six songwriters and four vocalists in their ranks, the old Mac should be good for a lot more rainy days yet.

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STRICTLY INSTRUMENTAL

Caged up with Budgie

by Rex Anderson

SPENT some time last week with a couple of guys from Budgie, Tony Bourge who plays lead and talkative Burke Shelley who plays bass. I was interested in them because they have this reputation for being the loudest rock group ever.

Having heard their new album, Squawk, I referred to their music as "heavy", which was a mistake.

Burke: "Beat music I think is the best term for it. Like in the days of the Beatles. I played in the Cavern when they used to use clubs. I don't know how we can be labelled one of the loudest bands ever. We can't afford to be loud."

Burke has a 200 watt Marshall amp which he turns down to half volume. "I must be playing at about 100 watts," he said. "I've got more than 200 watts worth of speakers to get a clear sound for the bass. Tony plays at about 100 watts and Ray Phillips is quite a loud drummer. We've only got a 400 watt PA."

Tony says it is what the group plays that makes them sound loud.

Adds Burke ("There was this Burke"; Peter Cook, 1967): "You've just got to push what you've got the best you can and just believe in yourself. We've always played what we wanted to play. So many people have told us not to play it, but it's just false not to play what you want to play."

The band admits to influences from The Beatles and blues bands like John Mayall. They still do some John Mayall stuff as well as some of Dave Edmunds pieces like Sabre Dance if the audience shouts long enough.

But, says Burke: "When you hear Norma Winston. She makes her voice sound like a flute. She creates a sort of mood that I like."

Tony: "I think any music that creates good thoughts is good. If you listen to it and it makes you think that is good. Most of the rock numbers we write we usually start off on a riff and jam on it. Once you get into a riff there's good things and bad things in it and it's just up to you to sort out which ones you want to use."

Most of the time Tony starts the thing off. He admits: "Sometimes I might not even have a guitar. I might write a piece in my head lying in bed. I probably end up running downstairs, grabbing my guitar and playing."

"He doesn't just write pieces in bed, either," from Burke. Burke recalls rehearsing in a church hall. "Slowly I would get into something and start rocking to the beat. Then everyone gets into it and this would go on for an hour and a half. During that time there are things that are great."

"If only we could use those pieces and if only we could play in exactly the same way with exactly the same feeling on

stage we would be the best group in the world. I think any group would."

Instead, Budgie picks out the pieces of the jam they like and cut the number down to eight minutes. There is a feeling in the group, as with most groups, that it is the first performance that counts.

Tony uses a Gibson 345 stereo guitar but wired for mono. "The good thing about it is the small tone box on it that gives different tones and I use that instead of messing about with different amplifiers. I use a 100 watt Vampower with two speaker cabinets with four 12 inch speakers inside."

Burke uses four custom-built Vox speaker cabinets each with an 18 inch speaker and a 200 watt Marshall amplifier. He has a Fender Precision bass with Rotosound wire wound strings. He likes a treble sound so he plays well back on the strings, right against the bridge.

"There isn't bags of treble. I've got a certain amount of treble there to make the note more discernible. In a three piece group I've got so much more work to do than to just lay down a walking bass. When Tony goes into a lead break I've got to double up to fill in, so Ray and myself try to create something of our own as backing. I only use the treble to make the notes clearer."

Ray uses a double bass drum Ludwig kit and Paiste cymbals.

Tony: "The only thing I've heard to compare with my amp was a HH amp." Burke: "I don't like solid-state at all."

Tony agrees. "There's still that something different about transistor amps and I don't know what it is. We used to have a very small battery amp for tuning up. I connected an ordinary WEM echo chamber to it and turned it up full and I had a beautiful sound. Like a violin. This is what a lot of guitarists are after. With a violin you have the bow to keep the note going."

Probably the best track on the current album is Hot As A Docker's Armpit, although Burke insists that it is Make Me Happy. Docker's Armpit shows the way the group is going.

Says Tony: "It's like a classical-rock-pop number." There are influences from Holst's Planet Suite and Tony Bourge admits to being heavily influenced along classical lines.

I asked him about his guitar technique. He solved the problem of stretching his left hand fingers by forcing a tennis ball between the first and second finger. The muscles were best developed by placing the hand on the table and lifting each finger in turn.

As far as actual instrumental practice goes he concentrates on scales. He sang a scale to me and managed to get back to the tonic in only seven notes.

"COR, saw this ace band the other night," said a friend of mine during that sunny day that was the summer of 1971. "I've never seen anything quite like them."

The friend, known by many as Harry Laughing Trousers, went on to describe the band who turned out to be Genesis. I muttered something about never having the pleasure to have heard them and strolled off to the local for a few pints.

A few weeks later Genesis were in town so I thought I'd stroll along and find out what they were all about. It was a strange evening. It was a small gig and Genesis were regarded as a small time band, but their music was something else. Every song was a masterpiece.

I lovingly nurtured a high respect for the group as months rolled by and I lost track of them for a while. Were they dead, had they left the country? I had expected them to have become ginormous by this summer, but alas they were still doing those nervewracking little gigs and were still being treated as a small time band.

Then came Reading. Genesis stole the show on the Friday and they were beginning to emerge.

Their bread and butter is still the club and college circuit and although they don't draw huge crowds every person that goes to see them knows what to expect and loves every minute.

Drummer Phil Collins and singer/flautist Peter Gabriel are probably the two men in the band whose personalities come over strongest on stage, and Gabriel is one of the strangest showmen on the scene right now.

While others have their hair done green, silver and other assorted colours, Peter has cut a wedge of hair from the front of his scalp.

"There are various reasons for having done this," said Peter in his usual wry way.

"The first is that it was done so that one can see the lights jumping from one side to another. Secondly it is a symbol of the desert that lies within, and finally it could also be translated by the fact that my razor slipped. 'Who's a cheeky boy, then?'"

You can decide for yourself which version is true - if any are - but

GENESIS

OR

how Harry Laughing Trousers was proved right



by Charles Webster

the little tale gives one an insight into the serious yet humorous way Genesis look at life.

But is Peter just jumping on the glam rock bandwagon, after all you've got to be pretty strange to get attention these days. "I've been tarting myself up for years - since we first started in fact. It's all part of creating a fantasy for the audience to enjoy."

What makes Genesis different from most bands who are looking for their place alongside the big

guns in the business is their presentation, which is as entertaining as their music. In between numbers Gabriel enhances the fantasy by taking the audience on an excursion through a make believe world where people tend to get smashed to pieces in violent croquet matches.

One of my favourite Genesis horror tales tells of a lady dressed in a trousersuit who boards a tube train in London. Looking around at the blank faces in the carriage she decides to liven things up a bit and reach

es to the top of her head where she finds a zip which runs around her body, cranium to crotch, and peels off her skin, her flesh falling to the floor of the carriage with a "plop."

"A few months ago I decided to cut my stories down a bit," said Peter. "We were playing a lot on the Continent and the audiences just couldn't understand what I was going on about. They just fell flat."

"I am going to work on my stories again, though, because the European

thing meant that I neglected them a little. I started telling them just to fill in in between numbers so that the rest of the band can swap instruments and get ready for the next song."

The new Genesis album, Foxtrot, is their fourth album, although their first LP, on Decca, is rarely talked about by the band or their followers. Since they joined Charisma Genesis have boldly tried to progress in their own field and have always gone where others may have feared to tread.

"This album will make or break us," said Phil, "but we say that whenever we bring out a new album. We always think the public will hate it and push us into oblivion. The first side of the new album is like four songs that have been arranged, but the second side really is a natural progression from what we were doing on Nursery Cryme."

"In the studio there is always the temptation to put a lot of extra instruments and sounds into the songs which we couldn't possibly hope to recreate on stage, but nevertheless we still take a lot of time getting an album together. Nursery Cryme took over 10 weeks to get together."

"We'd never do a live album because of this. There would be too much going on to make a good live recording."

Like many of today's musicians Peter admires the work of David Bowie who he thinks is one of the best lyricists around. "Bolan?" asked Peter. "He's blown it."

One can usually get close to what makes a band tick by finding out what their musical tastes are and it may not shock you to know that in The Court Of The Crimson King, the first King Crimson album, was one of the strongest influences on Genesis in the early days alongside some of Procol Harum's work, but both Phil and Peter are pop feaks on the quiet.

"There are plans for Phil and I to get some of our friends into a studio to cut a few pop-type singles," said Peter. "But I don't think we'd release them under our names."

What about those stories, would they be going on record. "Oh, no," said Peter. "The spoken word gets boring very quickly and people would get sick of them after a few plays."

MICK "Cookie" Cook was born in Guildford, Surrey. "My Dad was a train driver, Mum was a lady," and first became interested in music when he was at boarding school at the age of 12.

Skiffle sessions with Cookie on tea-chest bass took place in the school hall each Wednesday and Saturday. On leaving school he became a trainee manager with a grocery firm and 18 months later he bought a set of drums.

His career from that time to this is complex. Many groups, much travelling, many friendships made and lost, innumerable ups and downs and periods of dark depression and the horrifying hang-ups of being almost penniless. Why, at one time he almost had a prison sentence because he couldn't afford to pay the rates.

He has health, talent, a loving wife, a group with a future, an able management set-up and is suitably appreciative



of good fortune won.

Continental gigs in the early Sixties always meant hardships for British bands. Com-manship was rife and young groups were ripe for the picking. It was after one of these trips that Cookie arrived back in England, broke, and his group had to be disbanded. A later group, Flip and The Daitimers, proteges of the late Joe Meek, were again to find problems on foreign ground.

"It was a good period until we had the same trouble again in Germany - promoters who wouldn't pay the money, using tactics like only giving you enough to pay the hotel bill and promising more the fol-

lowing week. We took the promoter to court and won the case over there. I think we must have been the first British band to do that. But we broke up anyway when we came back to England.

"I had to leave the business for a while because I had no money and became a builder and decorator. I got quite a good business going, had West End work and everything, but I got involved with groups again and the business went to pot."

When Pete Quaife left The Kinks he asked Cookie to join Maple Oak, with two Canadian musicians. This is the band which both enlightened and depressed

him and eventually led him to look inward.

"I owe a lot to Pete Quaife for what I learned both musically and mentally during that time. We went to Denmark for six weeks and on our return I'd never been so glad to get home before in my life."

"It was the nearest I ever got to going around the bend. The pressures over there with drugs and sexual perversions being offered all the time was a strain. I saw two sides of myself and thought, have I got an evil side? It was a constant battle, the mental thing, fighting the temptations. I was thinking 'is this the easy way to success?'"

"It's a bit religious, I suppose, and my two sides were constantly at war. The decision to leave came from the inner me, but the experience had benefitted me musically, it taught me non-egotistical playing."

"Drummers have problems in so far as they want to be noticed, I'd always felt that way myself. But the lesson is

to 'play for the band', be more interested in that. Obviously you have to fight this because the ego is a strong part of human nature."

Another band, another break-up, a year with Mum, back to the decorating, marriage - and then into the maelstrom again. This time with Home. Cookie had been close to Mick Stubbs in previous bands and together with Laurie Wisefield and Cliff Williams, the new band became determined to achieve something.

"We had so far to go musically, but for the first time I was in a band where everyone realised they could do it. The personal thing in the group is the closest I've ever been involved in, it's a bit like marriage in a way."

"We want to make good music. Our biggest asset is Mick's songs. He pushes himself so hard to write good songs, so we go all out to put as much into the songs as possible - it's an unselfish thing, it's got to be that way."

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Miss Ege's very own Top Ten

RECENTLY I've noticed that if there is a special presentation to be made in pop music, or a very important group or singer to be introduced, then those concerned call on Julie Ege to handle the job.

Julie, pictured here putting in her own kind of plug for boyfriend Tony Bramwell's group Swampfox - I'll plug the record, which is Miss America (on Polydor). Julie, of course, was Miss Norway and arrived first in London to compete in the Miss World show.

So what kind of music, I wondered, turned Julie on? Turns out that she has a large knowledge of the pop scene, obviously keeping abreast of the times, and making only the occasional boob over a name, at all times putting a bold front on things. . . well, that's got all the obvious cliches out of the way.

As it happens, we had just seen Groupie Girl, the movie which features a lot of girls, and a fair amount of pop. Julie was tremendously impressed with Joe Cocker's style and voice - and thought it was displayed best on She Came In Through The Bathroom Window.

And she's yet another devotee of Leonard Cohen - he's quite clearly a cult figure right now, via records, books, poetry and a mixture of that gravelly voice and lived-in face.

Neil Diamond comes in for a lot of praise from Julie. . . "I can just listen for hours to his songs - any of his songs." She felt it would be a tragedy if he made good his threat and stopped performing for a couple of years.

She's also knocked out by the song By My Side, from Godspell - a show which has earned a lot of praise for song strength. Says Julie: "This is the song, not the singer, just for once. It's a soft, long-ing song - I guess we all feel like that at times."

And she is very into Crosby, Stills and Nash. "Though I find nearly everything they do is very good, I'm specially keen on Down By The River I Shot My Baby. That one about sums up all the varied talents they have to offer."

She is also a devoted fan of Johnny Cash. She suspects that we're all going to be turned on to Paul Williams, both as a performer and composer.

Anyone in the sort of pure-pop Class of '72 who attracted her attention. The young gentlemen of Slade will be glad to know that they top the list. Says Julie: "They're energetic

boys, full of fun, full of excitement. Also they're . . . how do you say it, they're . . . CHEEKY!"

I doubt if Mr. Noddy Holder will dispute that summing-up.

A versatile performer who contributed his own chapter to the history of rock and roll - that's Bobby Darin. And if the mood is right, Julie loves to play his If I Were A Carpenter album.

And she came up with Maggie Bell, of Stone The Crows. Said Julie: "I saw her in action for the first time at the Lincoln Festival and was tremendously impressed by her. She's one big, dynamic performer who really knows how to make things happen on stage."

Julie's Top Ten, then. But she also demanded a picture and line-up mention of Swampfox. A bla-

tant plug. But it's just that I have a firm rule not to argue with any former Miss Norway, who happened to enter the Miss World contest and owns a Boston terrier named Zorba.

So . . . Swampfox comprises (left to right) drummer Steve Brendell, bassist Dave Bowker, singer-guitarist Laurie Forsey, singer-guitarist Rod Lynton. And they came within an inch of having a hit earlier this year with that fine song I've Got A Thing About You Baby, a Tony Joe White song. Their latest, Miss America, is written by Messrs. Lynton and Forsey.

Excuse me - I'm just going to take a cold shower.

Peter Jones



INTERVIEWING Chicory Tip has in the past been something of a harrowing experience. They were always so insistent that their kind of music was heavy, and that if only people would come and listen to them, without being prejudiced, they would be sure to enjoy themselves.

In other words the group members had something of a persecution complex - a definite chip on their shoulders.

"The problem was that people were labelling us without bothering to see us," agreed Peter Hewson. "But really the stuff we're doing is heavier, but we're not a heavy band."

Before Chicory Tip had been comparing themselves to bands like Black Sabbath and Deep Purple, and adding for emphasis they weren't like Sweet.

"We had a lot of aggressions," Peter admits. "But now I don't draw any similarity to anyone. I'd just say we're a pop group playing to wide audiences. As far as Sweet are concerned, well, in fact, we've heard very good reports of them at places we've been playing. But it's only as a means of communication that we used comparisons. When so many people haven't seen you, you feel you've got to try and put yourself in some category to convince them of just what you are."

And what Chicory Tip were rather ashamed of was being labelled as a pop group. Now, they say, they've come to terms with that.

"We're not the best draw in the country," says Peter, "Not by any means, but the people who do come and see us are really interested in us, and they make a point of coming to say how good we were. We try to play aggressive music, but still keep a friendly atmosphere going between us and the audience."

But though this may work with most of their audience, one unhappy customer put their thoughts against the group into words and complained to several music papers. The group members were rude to them, they claimed, and refused autographs, and swore at them.

"There's a vendetta," said Baz Mayzer. "We've got strong suspicions who's behind it."

"Well," says Peter, softening things a little. "We're not sure who it is, but we think maybe they just took our stage act the wrong way. If they had a

The label says CHICORY TIP

by Valerie Mabbs

pre-conceived idea of what we would be like and came expecting just our hits and didn't want anything else, then they may have been disappointed. And if anyone has been shut out of the dressing room it would have been the roadies who did that."

Chicory Tip are now seeing the inside of a lot of different dressing rooms and are alternating their work between gigs like the Hard Rock in Manchester and the Scunthorpe Baths, playing alongside the Bay City Rollers.

"We've got to be accepted by as wide an audience as possible," says Baz, adding firmly. "And it's working. But really it's pop in a sense." (Ideas on labelling are still somewhat confused!)

"The main thing is we're out of the big ego trip," Pete told me, and certainly the group do seem more relaxed. "We got so loud, really really loud, but it's a thing we've conquered. I think people constantly saying we were too loud brought it home to us."

Basically the group believe they tried to change things for themselves too fast, instead of gradually moulding their records and outward presentation to what they claim they prefer to do. But at the same time both Peter and Baz felt sure that if put into the same situation that they were in before Son of My Father came along, they would still go ahead and record very commercial singles.

"We would have to be idiots to turn down a single that was so instant," says Pete. "But on stage we're using 50 per cent of our own material. Never again will Chicory Tip learn someone else's song for their stage act!"

Their current single, Future Is Past, is another Georgio song, though it seems to be less instant than the group's previous records.

"It hasn't been put on the BBC play list," Peter admitted. "If it's not in the 40 records that the panel of people choose for

playing, then the only other person who can play it is Blackburn. But on RNI it was record of the week, and we've had Luxembourg plays."

Chicory Tip feel their current single is a better indication of their work, particularly the guitar passage added by new member Rod Cloutt, a friend who has worked as a session musician.

"Even if this isn't a hit, though," Pete told me. "We won't revert back to doing a pure pop single. Instead we'll just be us."

And being Chicory Tip means wearing what they call "greaser" gear on stage - a lot of leather, not studded though, with their trousers tucked in high boots. And that old aggression comes through a little in their

stage talk.

In fact, both Peter and Baz were members of motorbike gangs, though their style now is less obvious than it was then. Just the same they are still great fans of rock music and include C'mon Everybody in their act.

"I've just got a record player again after donkeys years," Peter told me - it is in fact a stereo set up. "So I can hear all my old records again. But before we were just so worried about being influenced by some other thing that we avoided listening to anything." So now Chicory Tip are open to all influences, and say that they are happier than they gave been for a long time - whether Future Is Past is a hit or not.



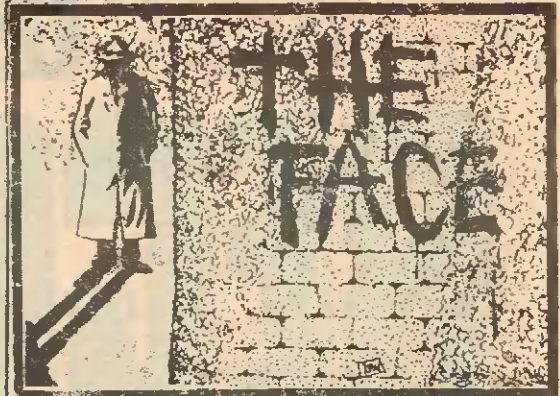
Peter Hemson



Record Mirror/B.B.C. Chart

This week's

Top Sounds



SANTANA in the studios with JOHN MCLAUGHLIN in the States for album expected in the New Year . . . And ELLIS will be support band for SANTANA's Empire Pool gig on Saturday . . . ELTON JOHN and HOLLIES' BERNIE CALVERT featured on Decca's BREAD AND BEER BAND, whose single of the DICK BARTON theme is released today . . . A bad week for ALICE COOPER — first, he's losing the election in America to Convention '72 by THE DELEGATES; second, CHARLES WEBSTER, on his way back to R.M. after a month in the States, goes through customs with his Cooper elected badge. "Saw you on TV", says trendy, pop-loving customs officer. "Great record". Now there's an insult . . . You ain't seen the last of Shaft yet — the next one is 'Shaft In Africa', and CBS TV are negotiating with MGM for a one-hour TV series on the same guy, featuring RICHARD ROUNDTREE for '73 or '74. Doubtless that'll be called Carry On Shafting . . . DAVID CASSIDY's new U.S. album Rock Me Baby described by Billboard as being in a 'folk-rock bag' . . . Rumours suggest GLADYS KNIGHT AND THE PIPS could follow FOUR TOPS from Tamla to Probe . . . STYLISTICS' stage act not far removed from SHA NA NA . . . When did you last hear a good good English soul band? Can't remember? Then get thee along to hear SAMMY, and their very fine lead singer . . . A baby face for CBS' LON GODDARD (whose name should not be unfamiliar to readers with memories) and MAUREEN. Multo congratulations . . . RONNIE DYSON may play lead role in The FRANKIE LYMON Story — the facial resemblance is considerable . . . Going up in the world — R.M.'s JAMES HAMILTON, who took his trusty discotheque along to the Royal Thames Yacht Club on Tuesday. Guests INCLUDED PRINCESS ANNE . . . Tickets for IKE AND TINA TURNER dates going as well as expected? . . . Overnight, GILBERT O'SULLIVAN seems to have become a pin-up are hairy chests making a comeback? . . . Very strong support on his date at Liverpool's Empire Theatre on November 6 — SANDY DENNY and DESIGN . . . Who is the music papers' CAPTAIN OBNOXIOUS? . . . Terry Knight trying again with a group called MOM'S APPLE PIE, and a very rude album sleeve . . . SANTO AND JOHNNY of Sleepwalk fame; now number one in Italy with The Godfather theme . . . Seen in Carnaby Street — MARK BOLAN T-shirt spelled like that . . . PAT BOONE has new U.S. label called Lamb and Lion, and the first release is Jesus Is Coming Soon by FIRST NASHVILLE JESUS BAND . . . CURVED AIR's new man KIRBY married on Saturday at Weston-Super-Mare, and on Sunday at a Greek Orthodox Church in Bristol. Same bride too!

Singles

Now	Last week	Weeks in chart	Title	Label
1	1	8	MOULDY OLD DOUGH Lieutenant Pigeon	Decca F 13278
2	3	3	CLAIR Gilbert O'Sullivan	MAM 84
3	2	7	DONNA 10CC	UK 6
4	3	6	IN A BROKEN DREAM Python Lee Jackson	Youngblood YB 1002
5	4	5	ELECTED Alice Cooper	Warner Bros K 16214
6	21	4	LEADER OF THE PACK Shangri-Las	Kama Sutra 2013024
7	20	4	LOOP DI LOVE Shag	UK 7
8	7	7	YOU'RE A LADY Peter Skellern	Decca F 13333
9	8	6	BURNING LOVE Elvis Presley	RCA 2267
10	9	5	THERE ARE MORE QUESTIONS THAN ANSWERS Johnny Nash	CBS 8351
11	11	7	GOODBYE TO LOVE Carpenters	A & M AMS 7023
12	6	7	I DIDN'T KNOW I LOVED YOU (Till I Saw You Rock 'n' Roll) Gary Glitter	Bell BELL 1259
13	18	4	HALLELUJAH FREEDOM Junior Campbell	Deram DM 364
14	19	7	BURLESQUE Family	Reprise K 14196
15	15	11	BIG SIX Judge Dread	Big Shot B 1608
16	13	8	JOHN I'M ONLY DANCING David Bowie	RCA 2263
17	10	9	WIG-WAMBAM Sweet	RCA 2260
18	12	8	HOW CAN I BE SURE David Cassidy	Bell BELL 1258
19	28	4	LET'S DANCE Chris Montez	London HL 10205
20	16	6	GUITAR MAN Bread	Elektra K 12066
21	26	4	NEW ORLEANS Harley Quinne	Bell 1255
22	23	5	ELMO JAMES Chairmen of the Board	Invictus INV 524
23	38	2	MY DING-A-LING Chuck Berry	Chess 6415019
24	27	5	HERE I GO AGAIN Archie Bell & The Drells	Atlantic K 10210
25	22	8	TOO YOUNG Denny Osmond	MGM 2004112
26	31	5	OH CAROL/BREAKING UP IS HARD TO DO/ LITTLE DEVIL Neil Sedaka	RCA 2259
27	25	5	AMERICA Simon & Garfunkel	CBS 8336
28	24	17	IT'S FOUR IN THE MORNING Faron Young	Mercury 6052140
29	17	8	CHILDREN OF THE REVOLUTION T. Rex	EMI MARC 2
30	14	7	BACK STABBERS O'Jays	CBS 8270
31	-	-	I'M STONE IN LOVE WITH YOU Stylistics	Avco 6105015
32	-	-	HIGH SILVER LINING Jeff Beck	RAK Replay RR 3
33	30	5	HOUSE OF THE RISING SUN Animals	RAK Replay RR 1
34	37	2	LAY DOWN Strawbs	A & M AMS 7035
35	35	2	YOU'LL ALWAYS BE A FRIEND Hot Chocolate	RAK 139
36	29	11	COME ON OVER TO MY PLACE The Drifters	Atlantic K 10216
37	-	-	BORSALINO Bobby Crush	Philips 6006248
38	39	2	WHY CAN'T WE BE LOVERS Holland & Dozier	Invictus INV 525
39	33	10	MAMA WEER ALL CRAZEE NOW Slade	Polydor 2058274
40	32	10	SUZANNE BEWARE OF THE DEVIL Dandy Livingstone	Horse HOSS 16
41	43	3	DESTINY Anne Murray	Capitol CL 15734
42	-	-	CROCODILE ROCK Elton John	DJM DJS 271
43	48	2	BADGE Cream	Polydor 2058285
44	-	-	BEAUTIFUL YOU Neil Sedaka	RCA 2269
45	49	2	IT MIGHT AS WELL RAIN UNTIL SEPTEMBER Carole King	London HL 10391
46	-	-	BABY DON'T GET HOOKED ON ME Mac Davis	CBS 8250
47	41	3	GARDEN PARTY Rick Nelson	MCA MU 1165
48	44	16	POPCORN Hot Butter	Pye 7N25583
49	34	11	WALK IN THE NIGHT Jnr. Walker & The All Stars	Tamla Motown TMG 824
50	36	12	VIRGINIA PLAIN Roxy Music	Island WIP 6144

THE TOP 50 CHARTS ARE COMPILED FOR RECORD MIRROR, MUSIC WEEK AND THE BBC BY THE BRITISH MARKET RESEARCH BUREAU FROM RETURNS SUPPLIED BY 300 RECORD SHOPS.

Albums

Now	Last week	Weeks in chart	Title	Label
1	1	5	TWENTY ALL TIME HITS OF THE 50's Various	K-TEL NE 490
2	3	3	20 STAR TRACKS Various	Ronco pp 2001
3	2	16	SIMON & GARFUNKEL'S GREATEST HITS	CBS 69003
4	4	7	SING ALONG WITH MAX Max Bygraves	Pye NSPL 18361
5	5	5	CATCH BULL AT FOUR Cat Stevens	Island ILPS 9206
6	6	14	NEVER A DULL MOMENT Rod Stewart	Mercury 6499 153
7	9	15	TWENTY FANTASTIC HITS Various	Arcade 2891 001
8	12	3	GLITTER Gary Glitter	Bell BELLS 216
9	10	6	BLACK SABBATH Vol. 4	Vertigo 6360 071
10	18	2	THE BEST OF BREAD Bread	Elektra K 42115
11	8	31	SLADE ALIVE Slade	Polydor 2383 101
12	14	24	CHERISH David Cassidy	Bell BELLS 210
13	13	44	BRIDGE OVER TROUBLED WATER Simon & Garfunkel	CBS 63699
14	7	6	DINGLY DELL Lindisfarne	Charisma CAS 1057
15	23	12	EVERY PICTURE TELLS A STORY Rod Stewart	Mercury 6338 063
16	25	7	PORTRAIT OF DONNY Donny Smond	MGM 2315 108
17	19	7	A SONG FOR YOU Carpenters	A & M AMS 63511
18	11	7	CLOSE TO THE EDGE Yes	Atlantic K 50012
19	39	3	GILBERT O'SULLIVAN HIMSELF	MAM 501
20	22	35	AMERICAN PIE Don McLean	United Artists UAS 29285
21	21	19	THE RISE AND FALL OF ZIGGY STARBUCK David Bowie	RCA Victor SF 8287
22	15	6	BANDSTAND Family	Reprise K 54006
23	24	18	TRILOGY Emerson, Lake & Palmer	Island ILPS 9186
24	31	4	STAR PORTRAIT Johnny Cash	CBS 67201
25	29	4	FOXTROT Genesis	Charisma CAS 1058
26	17	42	FOG ON THE TYNE Lindisfarne	Charisma CAS 1050
27	32	14	MOODS Neil Diamond	Uni UNLS 128
28	28	44	TEASER AND THE FIRECAT Cat Stevens	Island ILPS 9154
29	33	17	TAPESTRY Carole King	A & M/Ode AMLS 2025
30	41	15	LOVE THEME FROM 'THE GODFATHER' Andy Williams	CBS 64869
31	34	16	SCHOOL'S OUT Alice Cooper	Warner Bros K 56007
32	20	4	SOMETIME IN NEW YORK CITY John & Yoko Lennon/Plastic Ono Band/ Elephant's Memory	Apple PCSP 716
33	16	15	ROXY MUSIC	Island ILPS 9200
34	-	-	LAST GOON SHOW OF ALL The Goons	BBC Radio Enterprises REB 142
35	40	4	KILLER Alice Cooper	Warner Bros K 56005
36	-	1	GREATEST HITS Jackson Five	Tamla Motown STML 11212
37	38	4	BREAD WINNERS Jack Jones	RCA Victor SF 8280
38	36	4	CIRCLES New Seekers	Polydor 2442 102
39	-	1	TWENTY DYNAMIC HITS Various	K-TEL TE 292
40	-	1	LOVE IT TO DEATH Alice Cooper	Warner Bros. K 46177
41	NEW	BBC 1922-1972	BBC 50	
42	-	1	CLOSE TO YOU Carpenters	A & M AMS 998
43	35	17	ELVIS AT MADISON SQUARE GARDEN Elvis Presley	RCA Victor SF 3296
44	27	2	IT'S FOUR IN THE MORNING Faron Young	Mercury 6338 095
45	44	5	IN SEARCH OF SPACE Hawkwind	United Artists UAS 29202
46	26	13	IMAGINE John Lennon / Plastic Ono Band	Apple PAS 10004
47	47	2	TEA FOR THE TILLERMAN	Island ILPS 9135
48	43	14	THE SLIDER T. Rex	EMI BLN 5001
49	-	1	ANDY WILLIAMS GREATEST HITS	CBS 63920
50	-	1	SOUND OF MUSIC Soundtrack	RCA Victor SB/RB 6616
1	1	1	TELSTAR Tornados	
2	7	1	LET'S DANCE Chris Montez	
3	2	1	THE LOCOMOTION Little Eva	
4	6	1	VENUS IN BLUE JEANS Mark Wynter	
5	16	1	LOVESICK BLUES Frank Ifield	
6	4	1	IT MIGHT AS WELL RAIN UNTIL SEPTEMBER Carole King	
7	5	1	RAMBLIN' ROSE Nat King Cole	
8	10	1	SWISS MAID Del Shannon	
9	3	1	SHEILA Tommy Roe	
10	9	1	SHE'S NOT YOU Elvis Presley	
1	1	1	MASSACHUSETTS Bee Gees	
2	4	1	BABY NOW THAT I'VE FOUND YOU Foundations	
3	7	1	ZABADAK Dave, Dee, Dozy, Beaky, Mick and Tich	
4	2	1	LAST WALTZ Engelbert Humperdinck	
5	3	1	HOLE IN MY SHOE Traffic	
6	8	1	FROM THE UNDERWORLD Herd	
7	9	1	HOMBURG Procol Harum	
8	15	1	AUTUMN ALMANAC Kinks	
9	5	1	FLOWERS IN THE RAIN Move	
10	6	1	THE LETTER Box Tops	

5 years ago 10 years ago

JAMES HAMILTON'S DISCOTHEQUE PICKS

VICTOR SILVESTER: Lambeth Walk; STEVE COE WAY: Too Young; DON LANG: Six-Five Special; TH SHADOWS: Apache; AMBROSE: Dance Little Lady; THE VIPERS: Don't You Rock Me Daddy-O; WHI PERING JACK SMITH: My Blue Heaven; HARR ROY: Beat Me Daddy Eight To The Bar; EDDI CALVERT: Oh Mein Papa; LAURIE LONDON: He Got The Whole World In His Hands; JOHNNI DUNCAN: Last Train To San Fernando; GEN VINCENT: Say Mama (LP "After The Ball", Starlit MRSSP 513). Literally something for everyone on the great comparatively cheap double album, which also includes many more less danceable rarities from the 1890s to the mid-1960s. The most adventurous Oldie But Goodies album ever!

Mirrorpick/LPs

Reviewers: Mike Hennessey, Mitch Howard, Peter Jones, Val Mabbs, Rob Mackie, Charles Webster

Rock and Roll raunchy Mott

MOTT THE HOOPLE

Rock and Roll Queen. (Island ILPS 9215). This is a collection of tracks from Mott the Hoople's recordings made before they met their fairy godfather, David Bowie. It's the raunchy Mott before they got turned on by greater subtleties, in the days when the Albert Hall collapsed around them. There is one track here — well a few seconds splash of sound — which shows their compatibility to Bowie in *The Quivering Meat Conception*, written by Ian Hunter and Guy Stevens who produced and generally nurtured the band. Some of the moments here are gems — like the real gelling of thunderous guitars and Verden Allen's keyboard work on *Thunder-buck Ram*. On *Death May Be Your Santa Claus*, Ian Hunter sounds very jagged and the band do him proud with their guitar and organ work. But at times things wander off a little and the impact is lost, as on *Walking With A Mountain*, which isn't necessarily saved by chants of "Jumpin' Jack Flash, it's a gas". And as at this time particularly Mott were essentially a live performance act, the album gives us a live recording of *Keep A Knockin'* leading into *What'd I Say*, with Ian Hunter declaring at the end of it all how the place looks like a "disaster area". In all this is a fair collection — and the cover work by Philip Castle depicting a Marilyn Monroe-ish blonde caricature is excellent. VM.

NATURAL ACOUSTIC BAND

Branching In. (RCA Victor SF 8314). At a variety of tempo ideas, those off-beat vocal sounds are here in plenty — the high-flying and wide-range of Krysis, the fill-in work of Tom and Robin. Are they over-contrived? It's hard to say, to answer this often-made criticism. The song about *Money*, a lady of society, is sheer charm, but bouncily projected. Follow *Your Love* is nice, so is *Road To The Sun*. Perhaps an acquired taste; but worth trying for.

STONEY AND MEATLOAF

Stoney and Meatloaf. (Rare Earth SRE 3005). Man-woman team, both possessed of urgent, wildy-floating blues-type voices. . . with fulsome backing sounds, vocally and orchestrally, they get right in their scene with the opener *I'd Love To Be As Heavy As Jesus*, and then it's a sudden drop in power to *She Waits By The Window*. A new duo, but dedicated to stirring up excitement. One of the best hard-sell albums in a long time. Beautifully produced.



JONESEY

No Alternative. (Dawn-DNS 3024). A new, four-strong, highly-promising group, who open this debut album with a recording of a huge military-style marching band, then get straight into their own crisp sounds. Jimmy Kaleth, on Mellotron, electric piano, grand piano, has a lot to do with the sound value, but there's good work from John Jones, lead guitarist, determined drumming from Jim Payne, and bassist David Paull kicks in some imaginative runs. So, instrumentally, they're in good nick. Only six tracks, so there is time to develop each theme to the full. Given any kind of break, Jonesey could be a successful album-seller group. And they're very welcome.

THE SIDE-MEN

Sounds Like Glenn Miller. (Ember SE 8015). Some more nostalgia from the days of the big bands. The sleeve-note writer makes it clear that this is simply an attempt to copy a masterpiece — to capture what must be one of the most distinctive sounds ever.

PETER D. KELLY

Peter D. Kelly. (RCA Victor SF 8302). Peter has an experienced sort of voice — it's always under control, and it stems (surprisingly) from the hectic days of the birth of the Mersey-beat sound. The songs don't dig too deep — they're varied well, as I wrote *A Simple Song*, moving onto *Live For Today* — and when he gets into the emotional hard-sell, he comes out trumps. This album should really do a lot for his reputation — only hope it gets exposure. And heard.

GEORGE HAMILTON IV

Country Music In My Soul. (RCA Victor LSA 3092). Certainly one of the coolest — and most pleasant — of the big league country artists. George somehow gets full effect without apparently even trying — it's a languid style, yet he has impact, too. This is one of his best albums — the title track being the most interesting.

JERRY REED AND CHET ATKINS

Me And Chet. (RCA Victor LSA 3091). Small group country music, with Floyd Cramer there on piano in what seems to be one massive mutual admiration society. But the sheer know-how of these long-time mates helps create a free and easy atmosphere.

OTIS REDDING

The Best Of . . . (Atlantic K 60016). And, needless to say, one of the best commemorative albums in a long while. Redding was an undisputed giant, yet he lived only from 1941 to 1967. A tremendous in-person performer, but also a fine songwriter, and despite some occasional and alarming lapses from taste, a musicianly soul-seller who worked from the heart. This is a double-album pack, invaluable to collectors — and the personnel for each track is carefully laid out, but of course Cropper and Booker and the others are pretty well always there. For those new to the art and craft of Otis, this is an easy way to knowledge. For those who just want to remember, it's a well-packaged selection. A larger-than-life singer; a true great one.

JERRY LEE LEWIS

Original Golden Hits (Volume Three). (Sun 6467 028). Plenty of new hitherto stifled, material here. Several tracks which emerged after Jerry Lee's Sun contract had ended. . . *I Love You Because*, for instance.

Twenty of the best

ORIGINAL ARTISTS

20 Fantastic Hits. (Arcade 2891 002). This is Volume Two — the first one was a tremendous success — and includes seven tracks which were number one hits in Britain. The full line-up of names takes up too much space, but as a sampler there are: The New Seekers, Melanie, Gary Glitter, T Rex, Middle Of The Road, Bee Gees, Donny Osmond, Joe Cocker, Sweet, Slade. . . and with the Christmas build-up on the way that line-up should guarantee a million sales.

HANK CRAWFORD

Help Me Make It Through The Night. (CTF KUL 4). Ray Charles enlisted this black saxophonist, and since then, he's worked with many other giants; but all the while built up his own reputation. He's got this little big-band approach to arrangements, and that makes him a distinctive sort of character. Wide variety of song sources — from Kristofferson's title track to a touch of the *Pop Go Away Little Girl*, one of Carole King's earliest.



THE INCREDIBLE STRING BAND

Earthspan. (Island ILBS 9211). The imagination and so-sure sense of style doesn't change

TIGHT LIKE THAT

Hokum. (Village Thing VTS 12). Four-strong team well into the blues field, who cull their material from all kinds of sources — ancient blues field, from old-time musical talkies, and Bing Crosby. Results in an amiable mixture of styles, dated but fine.

IKE AND TINA TURNER / I Feel

Good. (United Artists UAS 29377). Even more violent and vibrant than usual — this means that Tina's form is a l m o s t unbelievable. Recorded earlier this year, this album features largely her own compositions. . . *Kay Got Laid*, *I Like It*, *Black Coffee*. . . and the Beatle epic *She Came In Through The Bathroom Window*. She grunts, groans, vocally writhes, and behind it all is that tremendously concise backing that Ike Turner specialises in. Good, rough, soul-filled singing. A toe-curler, if you get the gist.

VARIOUS ARTISTS

Mar Y Sol (Atlantic K 60029). One of those star-packed double-album sets where there's so much happening that you'd be hard put not to find something exactly right. It was recorded live at the first Puerto Rico Pop Festival, through three sun-lit days in April. Certainly it was a very varied cast list: The Allman Brothers, Jonathan Edwards, John Baldry, Herbie Mann, Osibisa (one of the great successes in terms of real excitement), B.B. King (another big hit, and in really compelling mood), John McLaughlin, J. Geils Band, Cactus, and a touch of Wang Dang Doodle via Dr. John. Some of the sound standards slump a bit, but the atmosphere is captured, mistakes and all.

much — though the lyric direction and basic sound does. The material here is uniformly strong — the cleverness of *My Father Was A Lighthouse Keeper*; the string beauty over organ of *Antoine*.

DAVE EVANS

Elephantasia. (Village Thing 14). Singer-writer with small group backing. The songs don't entirely come off, but the ideas behind them are products of an obviously fertile, not to mention furtive, imagination. On *The Run* is nice, for all us hardened escapists.

HUNT AND TURNER

Magic Landscape. (Village Thing VTS 11). Ian Hunt plays acoustic and lead guitars, bongos and sings; John Turner plays guitar, bass, string bass and sings. They create interesting sounds and ideas, but without really getting identity. Or distinctiveness.

Diana at her greatest

DIANA ROSS

Greatest Hits. (Tamla Motown STMA 8006). Looking all casual and relaxed on the front cover, all shimmering and super-starrish on the back, Diana Ross inside reviews a solo career which has moved through an unbroken run of hits. Starting in 1970, latterly with songs from the Ashford-Simpson team, and with a super version of the Bacharach-David biggie *Close To You*. And when you consider the long run of hits as front lady of the Supremes. . . well, Miss Ross seems to be an all-time winner. One outstanding sampler: the six-minute treatment of *Ain't No Mountain High Enough*.

TUCKER ZIMMERMAN

Tucker Zimmerman. (Village Thing VTS 13). Zimmerman is from San Francisco, and he's been involved in music most of his life. He writes, plays guitar, did a previous album for Tony Visconti while he was living in Britain. This is a promising, warm album that was originally produced, cheaply, on the continent.

CHARLIE MINGUS

Tijuana Moods. (RCA Victor LSA 3117). Recorded back in 1957 in New York City — and Mingus is constantly referring back to this album, which he felt was the best he'd ever done. Particularly he raves on about trumpeter Clarence Shaw, who plays a very important part in this kind of Jazz. And *Flamingo* is one of the best tracks.

HANK SNOW

The Jimmie Roger Story. (RCA Victor LSA 3107). Songs, with narrations both philosophical and informative from Albert Fullam, outlining the career and life-style of one of the C and W greats, songs by one of the more contemporary Cand W greats.

JERRY REED

Smell The Flowers. (RCA LSA 3104). With splashes of brass, and a considerable lightening of strings, Jerry turns in one of his usual consistent performances. It's a livelier-than-most country voice, often bridging the gap over into pure pop. He sounds as he really enjoys his work.

THE MODERN JAZZ QUARTET

The Legendary Profile. (Atlantic K 40421). Tim Hardin's *Misty Roses* in one of the most eloquent always tracks on this one from Milt Jackson, Conny Kay, Percy Heath and the always interesting John Lewis. It gets a lengthy, loving treatment, as does Lewis's original *Romance*.

BOB SEGER

Smokin' OP's. (Palladium K 44214). Singer Bob, working along with drummer David Tee-garden, Mike Bruce on guitar, and organist/pianist Skip Van Winkle Knappe. Hard-rocking team, with some guest appearances and an air of sheer determination. Not much relaxation, in fact, and an occasional air of same-ness. But Seger's composition is strong throughout.

VARIOUS ARTISTS

Matchbox Days. (Village Thing VT Sam 16). The folk label parading a lot of talent in one package. . . Dave Kelly, Mike Cooper and Ian Anderson, Jo-Ann Kelly, Panama Limited Jug Band et al. Plus a nice touch from Wizz Jones on *Spoonful*.

DAVE NEWMAN

Takes The Opportunity Again. (Pye NSPL 18387). The Opportunity Knocks lad, via *The Lion Sleeps Tonight*, who sings well and with style, and employs the yodelling bits with expert taste. Sleeve notes? By Hughie Green, of course. Who else!

BILLY COTTON AND HIS ORCH.

Let's All Join In. (Ember SE 8011). A whole selection of party sing-along times from the late Cockney leader chappie — instantly recognisable songs deliberately hammed up for a boozy knees up.

Mirrorpick



PETER JONES ON THE NEW SINGLES

Excellent cut from Shirley

SHIRLEY BASSEY: And I Love You So; I Don't Know How To Love Him (United Artists UP 35459). Title track of Shirley's new album, with guitar introduction, a lulling sound into a restrained vocal lead. Gradually, and predictably, it builds so she can indulge herself in some of those calm-cutting histrionics. Another excellent cut from the girl who really is an international star now — she's been hailed in the States as the world's greatest female entertainer. **CHART CERT.**

FOCUS: Hocus Pocus (Polydor). This has been out before, but the group is building in popularity here and it's such a good composition, replete with scat singing, that you just never know.

TONY HAZZARD: Sweet Ruby Ruby Nite-Time (Bronze). He'll break big one of these days, will Tony. This isn't quite a hit sound, but it's both well-written and well-performed.

LONDON CAST: Day By Day (Bell). Could break — the cast of Godspell on one of the finest of all the Stephen Schwartz songs.

PIERRE BELMONDE: Theme To A Paris Sunday (RCA Victor). Gentle sing-along nearly-lullaby, full of wordlessness, catchy.

NICKY NORTH: Lolly Sue (RCA Victor). Middle-of-the-road, chorally-backed item but nothing different.

THINGS THAT FALL APART: Bye Bye My Rose (President). Lively, strident group work-over on a song of so-impact.

BOBBY LEE: Children (Polydor). Deep-voiced semi-spoken thing about the growing-up bit — schmaltzy, catchy, who knows?

LONDON SYMPHONY ORCH: Theme From The Strauss Family (Polydor). Conducted by Cyril Ornadel; from the double album of the same name.

BOBBY CRUSH: Bor-salino (Philips). Young Opportunity Knocks pianist, Palladium veteran already — amiable stuff.

THE PHANTOM BAND: Silhouettes (Polydor). Rambling and familiar theme for vocal groups — nicely arranged.

LIFE: Hold On (I'll Find You) (Philips). Bluesy, lived-in voice comes off best on this easy-tempoed, but direct item.

FOURTH COMPANY: Matrimony (MAM). Very fact that it's written by Gilbert O'Sullivan means this should be forcibly encouraged.

CREATION: Carolina (Mand M). Nicely-harmonised, and crisp, with brass added, but not predictably a hit song.

RON GOODWIN: Pathfinders March (Columbia). From the popular telly-series — a useful and musicianly souvenir.



RAMBLE TAMBLE: Happy Days (Philips). Mecca resident band — swinging forcefully through an up-tempo number of tap-footy qualities.

MILLWALL FC: Millwall (Decca). Yet another soccer hymn of praise — this time aimed at fans of Division Two strugglers.

QUINCEHARMON: Sunshine City (Columbia). Very strong vocal sounds here on a building ballad... very nice all around.

FAT CHANCE: Driftin' (Decca). Good, aggressive group sounds, both instrumentally and vocally. Organ, too. Above average.

STEPHEN JAMESON: Margie Make It March (Pye). Falsett-tinged vocal line — a balanced production, but probably a miss.

MARIA CALLAS: Loves Carousel (M and M). This one appealed to me very much. It's a catchy, bouncy, nicely-sung number and Maria pushes it with personality and style. Really gets into my awareness, as they say.

SUSAN SHIRLEY: The Other Side Of Me; Imagine (Columbia DB 8937). Talented, warmly-personable girl is Susan — and she's come so near making the chart breakthrough with her last couple of singles. She starts this nice little song with a little-girlish gentleness, then the tempo and volume builds up at a brisk pace. Good lyrics, reflecting the songsmith skills of the Neil Sedaka-Howard Greenfield team. Incidentally, Susan does a very good job on the Lennon-penned flip. — **CHART CHANCE.**

VINCE HILL: And I Love You So; I Wonder What He'll Be (Columbia DB 8939). A Don Maclean song, and miles away from the American Pie kind of menu. It's a sensitive love song, right for Vince's so-professional voice — this guy is, of course, one of the most talented singers in Britain. The string build-up is good, too, giving it a sort of warmth as well as style. Could easily make it... but I must point out that he has substantial female opposition on it. — **CHART CHANCE.**

STACKRIDGE: Anyone For Tennis; Amazingly Agnes (MCA MKS 5103). From the album friendliness, the introduction is gimmicky and drawn-out but once they're into the twenties-styled piece, with violin and hush-hush vocals, the thing takes on a possible hit sound. One thing is certain; Stackridge really do try to be different. Why, they're even into a reggae feature on the flip. — **CHART CHANCE.**

TOM TOM: Stop; I Live My Life For You (Bell 1287). Hard to say why this one impinged, as it were. It's a mid-tempo, straight commercial feature, with fairly predictable lyrics — and the chorus reminds me of something else. But it's uncluttered pop, with a hefty tom-tom beat, which figures, and I think it could easily make the charts if it gets any encouragement at all. Real middle-of-the-road stuff. — **CHART CHANCE.**

HOLY MACKEREL: Rock A Bye (CBS). Harmonica-featured rock band, reportedly pulling the crowds on tour. This is a breathless sampler, persistent enough to break through given plugs — punchy mid-tempo.

BARCLAY JAMES HARVEST: Thank You (Harvest). Album track from a favourite group of mine. They have style; that's what counts. You know they are musicianly; but form-wise, they keep you guessing. Nice one.

HARVEY ANDREWS: Learning The Game (Cube). Light-voiced treatment of the old Buddy Holly number... almost an excellent sad-eyed Sal, a lady who frequents a boozier down Plymouth way. But the story-teller lips. And he's accompanied by a deadpan vocal arrangements and shifting rhythm section, and the tongue-twisting bit proceeds along with a glut of double-meanings. Benny treats it all with masterly control. Quip-filled flip. **CHART CERT.**

AL GREEN: You Ought To Be With Me; What Is This Feeling (London HLU 10393). Of course, you all realise that the three records reviewed above are pure bunkum, and that the REAL music begins here! Yeah, the two Als and Willie (that's Messrs. Green, Jackson and Mitchell) have concocted another laid-back easy thinker which carries on perfectly (and dare I admit it, perfectly predictably) from all the other "comfortable"

PAUL ST. JOHN: Flying Saucers Have Landed (Pye). Sound-effecty, mid-tempo rock sounds — competently produced story-line item.

RENAISSANCE: Spare Some Love (Sovereign). A gentle group sound as ever — girl-lead, shuffling approach. A very easy earful. Very.

CHRISTIE: Fools Gold; Born To Lose (CBS 8403). Ear-grabbing intro here, and some directly commercial sounds. Could be that it's the most consistent yet from the team, but that doesn't mean it's a guaranteed hit. I like it for the straightforwardness, the walking riff behind, the catchiness of the chorus hook. It only needs to get a bit of real exposure to flow like a Yellow River. — **CHART CHANCE.**

THE OSMONDS: Crazy Horses; That's My Girl (MGM 2006142). Meanwhile, Donny and his big brothers go "heavy" and "modern" on their noisily aggressive new "Witch Queen of New Orleans"-ish throbbing stomper, which benefits from a catchy sort of siren-type sound and lots of decibels. Donny is not in fact very evident here; nor does he do any lead singing on the mainly harmonised, splurging slowie on the flip.

MICHAEL JACKSON: Ben; You Can Cry On My Shoulder (Tamla Motown TMG 834). Hello, little girl. Are you squeamish? Are you afraid of creepy crawlies? Here's Michael Jackson to sing to you. Do you like little Michael Jackson? Isn't he cute? Wouldn't you like to cuddle him? Michael's going to sing to you about a RAT. But not so you'd know it by listening to the lyrics. This rather strained, almost Neil Reid-like, dead slowie is the theme song from the new movie, "Ben". Do you remember Ben? He's that big, evil, nose-twitching, beady-eyed leader of the pack who survived the movie, "Willard". Do you remember Willard. He was that shifty-eyes chinless wonder who got eaten up — munch, munch, munch, gnaw, gnaw, gnaw — by Ben and the pack. The rat pack. Do you want to see the further adventures of Ben? Do you think that anyone could really sing words like "You've got a friend in me" about Ben? Michael Jackson sings words like that. **RATON!**

THE FANTASTICS: The Best of Strangers Now (Bell). Gentle ballad of fair lyric content, and delivered with reverence, as it were. But not quite strong enough.

IAN PAGE: If You Add All The Love In The World (York). Highly-rated new singer-writer and this one underlines that he's a sympathetic lyric observer, with a plaintive voice and, I'd say, high potential.

THE OSMONDS: Why; Lonely Boy (MGM 2006119). Please girls! If you'd just stop screaming for a moment, you'd hear that Donny can SING, too! What endears him to me is that the songs he sings are the same songs which brought a happy flush to the cheeks of the fans of their original singers, back in an earlier age of 'teen idol adoration, when music was good, in the '50s. "Why" was a 1959 hit for Frankie Avalon, and "Lonely Boy" did it for Paul Anka the same year... and, coincidentally, was arranged and conducted then as now by Don Costa. How long before Donny records "Venus" and "Put Your Head On My Shoulder"? Or "Twixt Twelve and Twenty" and "From Bobby Sox to Stockings"? Have fun!

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Don't pass by Des

DES O'CONNOR: Don't Let The Good Life Pass You By; I Told You So (Pye 45193). New label for Des who, comedian or no, is one of our most consistent pop singers as well. This Sharon Tucker song has been fitted with some sentimental lyrics... did you ever watch a child while he's praying? ... ever watch the sun desert the sky? ... then don't let it pass you by. Also fitted with a shuffle-beat rhythm, and the odd scream of brass. Des sings distinctively. So it's a **CHART CERT.**

C. C. S: Sixteen Tons; This Is My Life (Rak 141). This is an oldie — very old, actually. It's delivered with gravely impact here, with that finger-clicking approach that seems to span the ages. Gradually the sound builds up, with different orchestral sections moving in, and it's all over a some persistent percussion. The brass bites, the atmosphere heightens. Sounds a hit to me. — **CHART CHANCE.**

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AMERICAN RELEASES



by JAMES HAMILTON

hits in the series. The predictability is no bad thing in these circumstances, 'cos what it means is that you get your rock solid drums (such drums, mama!), your pretty guitar (— p r e t t y — phew!), your lovely organ, synthetic strings and brass-created subliminal mellowness (mmmm, that's mellow), a bit of cool humming and your one and only, World's greatest Soul singer, Al Green, to put the cherry on the top with his inimitable, subtle Soul wailing. The result — perfection as usual. I just wish he's finally get a woman to stay with him... my heart can't stand his agony much mo'!

QUIET ELEGANCE: I'm Afraid Of Losing You; Do You Love Me (London HLU 10394). Uh oh, I'm in trouble! Now, as if the troubles of one Al Green aren't too much to bear, producer Willie Mitchell has come up with a FEMALE Al Green to sing lead in this new girlie group, and she's got them same tired of being lonely blues... or rather, she's afraid

she's gonna get 'em if you go away. Beautiful guitar and organ make it mellow 'n smooth on the slow 'n scrumptious topline, BUT, for my money, it's the even slower, super-sexy, yearning, wailing, blues-drenched flip which cops the coin. Either way you slice it, its fine value for Soul fans.

THE FANTASTICS: The Best of Strangers Now (Bell 1266). Okay, it's British recorded, Macaulay & Potger penned, and Peter Jones reviewed, but it's also the only Soulful record the Fantasies have made since they stopped being the Velours. Coming on strong like a natural follow-up to the Chi-Lites' "Coldest Days of My Life" sound and feeling-wise, and with a noticeable Gilbert O'Sullivan-type nostalgia slant to the lyrics, it's a stone bitch of a sweetswaying slow beauty.

B. BUMBLE & THE STINGERS: Down At Mother's Place; Manhattan Spiritual (Pye Int. 7N 25597). Well, we know that "Nut Rocker's" pianist was a black boogeyist, although the guy that hit the road was a white butterball, but who the hell is playing in the group now? Rod Pierce produced (no Kim Fowley now) and R&B veteran Rene Hall arranged this ultra-modern tricky-beat funky jazz instrumental, which includes wah-wah, brass, rhythm and electric/acoustic piano

(Contd. on page 22)

Discotheque Action Line

- (2) 1 Chuck Berry
My Ding-A-Ling CHESS 6145 019
- (1) 2 The Stylistics
I'm Stone In Love With You AVCO 6105 015
- (3) 3 L. J. Reynolds
Penguin Breakdown AVCO 6105 014
- (4) 4 Etta James
Tell Mama CHESS 6145 016
- (5) 5 Bill Brandon
I Am Free Of Your Love MERCURY 6052 186
- (6) 6 Detroit Emeralds
Feel The Need In Me JANUS 6146 020
- (7) 7 Billy Stewart
Sittin' In The Park CHESS 6145 017
- (8) 8 Koko Taylor
Violent Love CHESS 6145 018
- (9) 9 The Angels
My Boyfriends Back MERCURY 6052 183
- (10) 10 Jerry Butler
One Night Affair MERCURY

R & B Star Act of the week BOBBY HEBB Some Kind Of Magic

PHILIPS 6051 025
From Phonogram - the best R & B sounds around



Lisping cert for Benny

STATESIDE

U.S. charts

from Billboard

singles

albums

(Contd. from page 21)
all meshing together in a Meter-ish fashion. R&B fans will dig mightily, and (if name-appeal snares the deejays) the public may think it "Popcorn".

THE DRIFTERS: Every-night Something Tells Me (Something's Gonna Happen Tonight) (Bell 1269). Also recorded, in part (the vocals, I believe), in Britain, the Drifters sing McCartney on one side and Cook & Greenaway on 'other of their first waxing for a new label after nigh on two decades with Atlantic. The slowie from Paulie's first solo elpee comes practically throbbing with the echoing "who-oo-oo-oo-oo-oo" harmonies and is a very lush resonant big production which is pretty uplifting, while the perky Cilla Black flip is a less comfy fit.

THE SUPREMES: Your Wonderful Sweet, Sweet Love; Love It Came To Me This Time (Tamla Motown TMG 835). Catchy intro and then into more hustling stuff from Smokey Robinson, which is OK Pop but only so-so really when you consider what can be done by all concerned if they try. However, the slow flip is vibrantly exquisite (produced by Frank Wilson though), and worth hearing.

FARON YOUNG: Seems Like I'm Always Leaving; Evening (Mercury 6052184). Britain's tentative substitute for Jim Reeves now picks up the tempo on one of those re-writes of "Gentle On My Elusive Butterfly Mind" and slows it down for his cover of Jim Ed Brown's follow-up to the lovely slowie of his which Val Doonican ("hullo there") covered in Britain, "Morning". Anyway, while neither set me alight (unlike his US newie), these elpee trax may appeal to some.

BOZ SCAGGS: Dinah Flo; He's A Fool For You (CBS 8341). Although the quality of his stuff does vary, Boz Scaggs is (is he? I think so, well maybe) possibly, along with Van Morrison, oh and possibly a few others like Tommy James, and then there's... yeah, well the upshot of all that is that Boz Scaggs is certainly ONE of my very favourite white singers, and his guitar playing ain't bad neither. Well, I haven't heard his new album yet, whence come this lustily churning delicately then thundering sung Van Morrison-ish beater and delicately gentle soft slowie, but it should be good if this and his past showing are any guide. In fact I do most earnestly recommend you to seek out his first two albums, Atlantic K 40419 and CBS 64248 (his penultimate CBS one wasn't so good) so that you can hear for yourselves why he gives me so much pleasure. Oh, and thank you D. A. Tulloch for your nice note saying "ta" for turning you on to El Chicano through these columns. See SOME people believe what I say!

THE TEMPREES: Explain It To Her Mama; (Girl) I Love You (Stax

2025148). There's lunacy afoot here: while this Soul Vocal Group's latest US hit, a completely different slowed-right-up-and-even-further reading of the Five Royales' "Dedicated To The One I Love", is scorching up the R & B Charts and setting AFN's airwaves on fire, we get an OK but not startlingly slow-beat falsetto thumper which could easily have had "Dedicated" as the flip at least. Actually, the present flip is a nice slowie designed with SGF's in mind, which brings us back to asking why "Dedicated" isn't the A-side. Can't Polydor see that it's the vocal group slowies which are selling R & B these days? Fine, "Dedicated" is on the Tempress' UK-released album, BUT... Wake up! Or are Polydor TRYING to make record importing services rich? Still, check out the flip of this.

DEL SHANNON: What's A Matter Baby (UA UP 35460). Del, the Pop veteran from the early '60s, whose "Runaway" and "Hats Off To Larry" would make a superb double-sided re-issue NEXT WEEK but won't because Alan Warner says so (please fans, write to Alan at United Artists, Mortimer House, Mortimer Street, London W.1 and implore him to re-issue those two socko sides on single AT ONCE - mainly 'cos I'm going crazy trying to find them on singles for my discotheque! Thank)... yeah, back to earth with Del and his old-fashioned yet new mid-tempo clomping slow beat builder, which is close enough to both his old sound and the newly popular new-old Pop sound to find favour with both his fans and the public. Since the man's visiting here, he'll hopefully get some plugs... but it's a shame that they won't be fore "Runaway", 'Cos that could be a stone smash again.

1	5	I CAN SEE CLEARLY NOW	Johnny Nash	Epic
2	3	NIGHTS IN WHITE SATIN	Moody Blues	Deram
3	1	MY DING A LING	Chuck Berry	Chess
4	6	FREDDIE'S DEAD	Curtis Mayfield	Curtom
5	2	BURNING LOVE	Elvis Presley	RCA
6	7	GARDEN PARTY	Rick Nelson	Decca
7	14	I'LL BE AROUND	Spinners	Atlantic
8	15	I'D LOVE YOU TO WANT ME	Lobo	Big Tree
9	10	GOODTIME CHARLEY'S GOT THE BLUES	Danny O'Keefe	Signpost
10	8	BEN	Michael Jackson	Motown
11	12	LISTEN TO THE MUSIC	Doobie Brothers	Warner Bros.
12	17	I AM WOMAN	Helen Reddy	Capitol
13	4	USE ME	Bill Withers	Sussex
14	19	IF I COULD REACH YOU	Fifth Dimension	Bell
15	16	WITCHY WOMAN	Eagles	Asylum
16	9	EVERYBODY PLAYS THE FOOL	Main Ingredient	RCA
17	38	PAPA WAS A ROLLIN' STONE	Temptations	Gordy
18	22	THUNDER & LIGHTNING	Chi Coltraine	Columbia
19	20	STARTING ALL OVER AGAIN	Mel & Tim	Stax
20	11	TIGHT ROPE	Leon Russell	Shelter
21	28	SUMMER BREEZE	Seals & Crofts	Warner Bros.
22	26	I BELIEVE IN MUSIC	Gallery	Sussex
23	18	CITY OF NEW ORLEANS	Arlo Guthrie	Reprise
24	25	SPACEMAN	Nilsson	RCA
25	13	WHY/LOVELY BOY	Donny Osmond	MGM
26	57	CONVENTION '72	Delegates	Mainstream
27	38	IF YOU DON'T KNOW ME BY KNOW	Harold Melvin & the Blue Notes	Phil. Int.
28	32	ELECTED	Alice Cooper	Warner Bros.
29	30	LOVING YOU JUST CROSSED MY MIND	Sam Neely	Capitol
30	34	AMERICAN CITY SUITE	Cashman & West	Dunhill
31	59	YOU OUGHT TO BE WITH ME	Al Green	Hi
32	24	POPCORN	Hot Butter	Musicor
33	23	DON'T EVER BE LONELY	Cornelius Bros. & Sister Rose	United Artists
34	35	DON'T DO IT BAND	Operator	Capitol
35	46	OPERATOR	Jim Croce	Dunhill
36	44	ROCK & ROLL SOUL	Grand Funk Railroad	Capitol
37	42	VENTURA HIGHWAY	America	Warner Bros.
38	27	MIDNIGHT RIDER	Joe Cocker	A&M
39	50	IT NEVER RAINS IN SOUTHERN CALIFORNIA	Albert Hammond	Mums
40	41	ALL THE YOUNG DUDES	Mott the Hoople	Columbia
41	60	I'M STONE IN LOVE WITH YOU	Stylistics	Avco
42	39	FROM THE BEGINNING	Emerson, Lake & Palmer	Cotillion
43	31	GOOD FOOT Part 1	James Brown	Polydor
44	49	ROCKIN' PNEUMONIA	Johnny Rivers	United Artists
45	51	FUNNY FACE	Donna Fargo	Dot
46	55	SOMETHING'S WRONG WITH ME	Austin Roberts	Chelsea
47	47	THAT'S HOW LOVE GOES	Jermaine Jackson	Motown
48	48	CAN'T YOU HEAR THE SONG	Wayne Newton	Chelsea
49	45	PIECE OF PAPER	Gladstone	Dunhill
50	70	CRAZY HORSES	Osmonds	MGM

1	1	CURTIS MAYFIELD/SOUNDTRACK	Superfly	Curtom
2	21	CAT STEVENS	Catch Bull At Four	A&M
3	3	MOODY BLUES	Days of Future Passed	Deram
4	4	ROD STEWART	Never A Dull Moment	Mercury
5	6	TEMPTATIONS	All Directions	Gordy
6	2	LEON RUSSELL	Carney	Shelter
7	7	THE BAND	Rock of Ages	Capitol
8	8	CHUCK BERRY	London Sessions	Chess
9	10	MICHAEL JACKSON	Ben	Motown
10	11	O'JAYS	Back Stabbers	Philadelpfia
11	17	YES	Close To The Edge	Atlantic
12	5	CHICAGO V		Columbia
13	14	MAC DAVIS	Baby Don't Get Hooked On Me	Columbia
14	9	ELTON JOHN	Honky Chateau	Uni
15	16	FIFTH DIMENSION	Greatest Hits on Earth	Bell
16	15	EMERSON, LAKE & PALMER	Trilogy	Cotillion
17	13	CHEECH & CHONG	Big Bambu	Ode
18	20	T. REX	The Slider	Reprise
19	33	SEALS & CROFTS	Summer Breeze	Warner Bros.
20	25	GRAND FUNK RAILROAD	Phoenix	Capitol
21	22	PARTRIDGE FAMILY	At Home With Their Greatest Hits	Bell
22	18	VAN MORRISON	Saint Dominic's Preview	Warner Bros.
22	23	URIAH HEPP	Demons & Wizards	Mercury
24	19	NEIL DIAMOND	Moods	Uni
25	12	THREE DOG NIGHT	Seven Separate Fools	ABC/Dunhill
26	31	LIZA MINNELLI	Liza With A "Z"	Columbia
27	26	BILL WITHERS	Still Bill	Sussex
28	28	ELVIS PRESLEY	Elvis Live At Madison Square Garden	RCA
29	36	GEORGE CARLIN	Class Clown	Little David
30	24	GILBERT O'SULLIVAN	Himself	MAM
31	71	AL GREEN	I'm Still In Love With You	Hi
32	32	DONNY OSMOND	Too Young	MGM
33	38	DOOBIE BROTHERS	Toulouse Street	Warner Bros.
34	69	BLACK SABBATH	Black Sabbath, Vol. 4	Warner Bros.
35	35	SIMON & GARFUNKEL	Greatest Hits	Columbia
36	30	JERMAINE JACKSON	Jermaine	Motown
37	27	JEFFERSON AIRPLANE	Long John Silver	Grunt
38	62	OSMONDS	Crazy Horses	MGM
39	29	CORNELIUS BROTHERS & SISTER ROSE	United Artists	A&M
40	37	CARPENTERS	A Song For You	A&M
41	39	CARLOS SANTANA & BUDDY MILES	Live	Columbia
42	34	ISLEY BROTHERS	Brother, Brother, Brother	T.Neck
43	45	BOBBY WOMACK	Understanding	United Artists
44	41	ALICE COOPER	School's Out	Warner Bros.
45	54	JOHN DENVER	Rocky Mountain High	RCA
46	43	GUESS WHO	Live At The Paramount	RCA
47	40	NILSSON	Son of Schmilsson	RCA
48	55	HUMBLE PIE	Lost & Found	A&M
49	47	JETHRO TULL	Thick As A Brick	Reprise
50	48	ROBERTA FLACK & DONNY HATHAWAY		Atlantic

NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS

Poco - a good feeling

THIS year Britain has sent three of its major new acts to America to continue waving the Union Jack as fervently as ever in musical circles. Slade came, saw and are all set to conquer, Mr Bowie is currently knocking a lot of people out and the Cosmic Child himself, Marc Bolan, has been around recently with T Rex. But there hasn't been much Rextasy over the band in the US. There have been many reports of how half of T Rex's tour was cancelled, of half-filled halls and of mass disinterest in the band. Even American musicians have been surprised. Richie Furay is the leader of Poco - a band that hasn't made too many big noises, just a few good albums instead - who played with Bolan and Co. in San Francisco. "I really don't like putting people down, but I was embarrassed when I watched that group," he told me. "It was a joke. They were just ripping off

the audience. There was nothing in their songs and there wasn't even an act to compensate for the music. "Take Alice Cooper. I don't go for the band's music too much, but they've really got a great act together. It was unusual for a British band to be as bad as T Rex were. Most British groups that come over here are great, but T Rex... "Are they really one of your top groups?" I assured Richie that at the time we spoke T Rex were carving up the charts with Children Of The Revolution and that the band has a tremendous following. I also told him that the audiences Poco played to weren't really the sort that would go head over heels for Marc and the lads. "I was beginning to wonder what was happening over there in Eng-

land. We had a great time when we come over and we want to go back soon, but we've all got personal problems to sort out first." He said that Poco were set to tour Europe next month with a certain well known and well loved American band, but that band, regarded even by Poco as being a much bigger draw, refused to have them on the same bill. A lot of big groups are like that, they are afraid of losing a bit of glory by playing with slick support bands, and that's just what Poco are. Since their aforementioned trip to Europe last year their music has changed somewhat and has finally settled on a plateau entitled Poco - A Good Feeling To Know which is the title of their new album soon to be shipped to dear old Blighty. "At long last our music is getting close to what I

want it to be. It's taken four years but it's been worth waiting for. I had always envisioned Poco as being more of a rock and roll band than what it has been, and people have been thinking of us as a country rock band. That has always upset me. People have been short selling themselves with that impression and short selling us as well." Every band strives to be perfect and to get in the direction which it feels would be most creative, and to reach their own goal, Poco left Los Angeles for the wide open spaces of Colorado. "It's funny, but living out in the country has forced us to depend on each other more than if we were living in the city." Richie lives 14 miles outside of Boulder, up in the mountains, and the rest of the band live nearby on what could almost be termed ranches.

"Jim Gurcio who manages Chicago has just bought a ranch down the road and he's opening a recording studio there. I think having a major studio in the area will attract a lot of other musicians to Denver, and Dave Mason was telling me only the other day that he's looking for some land near my place. "When we were in LA it would take us an hour to drive half a block. Now I've got the freedom to breathe." I would have thought that the move away from the smog to the sunshine would have meant an even greater accent on country music for the band, but it's had just the opposite effect. "We can play some really heavy rock and roll now. It's not the same as the rock and roll Led Zeppelin play, it's rock and roll as we feel it and we play it in our way. We still play country things and we give

'em the full treatment, but I'd like us to be known as a good rock and roll band." Plan X in the campaign to make Poco overnight superstars after four years on the road, and to make sure everybody knows what they're all about now is a hit single. "If that doesn't work we're just gonna have to play and play to show everybody we can play rock and roll." With A Good Feeling To Know, Poco, which once featured highly respected Jim Messina, are going to convince a lot of people they are a good band whatever way you look at it. I really liked the things they've done in the past with their country flavour and the new, super improved hot rock licks are themselves a joy to behold. Indeed Poco, a band of many talents, are only just getting it on. Charles Webster

Mirrormail



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

David Bowie – you're just the greatest!

DAVID BOWIE'S Ziggy Stardust LP is great. The best song on the album is Five Years. I'm 18 years old, but when I hear this song it really gets me, and I start to cry. Wow, what a song!

Other songs that are very good are Soul Love, Starman, It Ain't Easy, Star, Hang On To Yourself, Suffragette City and Rock 'n' Roll Suicide. David Bowie you are a great songwriter – yes sir, you damn well are!

John Maher, 55 King Street, Dunstable, Beds.

Convert

SO Tony Blackburn's been converted at last. A year ago he played In My Own Time by Family as a new release. His opinions on the disc were bad and he even commented that he wouldn't play this trash on his programme again, and that it was more John Peel's sort of music.

Now, a year on, at five to eight on October 18, dear old Tone shouts "Solid gold," and would you believe it's Family's Burlesque. Well done, Tony.

You never know, in two years time he might play In My Own Time as a revived 45.

T. Small c/o 26 Whitburn Road, Lewisham, SE13.

Glitter

WAS Gary Glitter totally and utterly blind on August 5, 1972, at the London Rock and Roll Show? He stated in RM that the only oldie he did at Wembley was a ballad, Donna, and that was the first thing in the day that got any applause from the audience. Did I read alright?

I distinctly remember that after Mr Raven sang the first few lines, everything save the kitchen sink was thrown at him by the greater majority of the audience.

Legge, Screaming fan, 32



MEETING WITH ELVIS

I WAS one of the 183 Elvis fans who travelled with Todd Slaughter and Tony Prince to the USA. A holiday I had been looking forward to and was now about to enjoy.

By the time we arrived in Las Vegas on Thursday, August 31, after already having enjoyed the first days of the holiday, I was getting more and more excited, as seeing Elvis was just a few hours away.

Watching Elvis was a wonderful experience. He is dynamic on stage, and a truly great performer. After the midnight show Saturday, when it was by then the early hours of Sunday morning, I fulfilled the other part of my ambition to meet Elvis, as I was taken to Elvis'

dressing room by Colonel Parker.

Meeting Elvis was the happiest day of my life, he's very polite, very friendly, Elvis fulfilled all I had dreamed about him – he fitted into the image I had had of him. When I thanked Elvis for everything, he thanked me for coming from England to see him.

I want to thank Todd Slaughter for making this holiday possible.

Maureen H. Fricker, 3 Orchard Villas, Old Perry Street, Chislehurst, Kent.

Unlocked cars or Marks & Sparks?

MOTT the Hoople's latest single All The Young Dudes is causing me a lot of worry.

You see, I heard the record on Radio and one line said, "And Wendy's stealing clothes from unlocked cars." I bought the sheet music for the song and that line was the same. But, last week when I saw Mott the Hoople at Leeds I heard Ian Hunter sing "And Wendy's stealing clothes from Marks & Sparks." It also says Marks & Sparks on the record.

Please tell me which is the original, unlocked cars or Marks & Sparks?

Thanks for Ray Davies

THANKS Record Mirror and Rick Sanders for a really superb look at the incredible career of Ray Davies. Not only do you score maximum points for sheer originality and perceptiveness but the actual article was one of the best pieces of pop journalism that I have read in years.

There has always been a massive following behind the Kinks ever since they began, but at last this phenomenal band is being accepted by an even bigger crowd. I believe that they are still to reach their peak in all respects in this country.

How long do we have to wait for a follow up to Super Sonic Rocket Ship? Come on Ray, even Kinks Freaks are impatient.

John Gateley, The Dolphins, St. Leonard's Hill, Windsor, Berks.

Jane Livingstone, 107 Station Road, Golcar, Huddersfield, Yorkshire.

VAL: I'd guess that because mention of companies and trade names is not allowed on the BBC as it serves as advertising, Mott the Hoople changed the line to say "unlocked cars" for that purpose, but still sing "Marks & Sparks" at live appearances. CBS have confirmed this – and add that "Marks & Sparks" was the original line, and is featured on singles sold to the public.

I WOULD like to congratulate Record Mirror on being the only music paper to publish the top fifty singles charts for both this country and the States. It was especially pleasing to fan club members to see that at long last Rick Nelson has made the charts in a big way, especially in America,



In support of Cassidy

WHY IS it that everybody's saying Rick Springfield is the next thing to David Cassidy? What a load of rubbish. He couldn't be like David if he tried.

David is a much better singer and plays better music and is better and different in every way. One thing I'd like to point out, too, is that David doesn't just appeal to 12 to 15-year-olds. I'm 23 and a great Cassidy fan, and always will be.

ROSALINE McNaughton, 30 Vulcan Way, Thornaby, Tees-side.

VAL: Just one of many letters about David which thudded in to the office this week, mostly written on pink fan club paper, adorned with a picture of David; which actually looks less like him and more like Edison Lighthouse's ex-vocalist Ray Dorey. Anyway here are a few of the vocal fans' comments!

Does P. Connell not know a good singer when he hears one? Yes, I mean hears one. David Cassidy does not need to be seen in glitter and make up to sell his records.

Anthony Wilson, 45 Willberton Gdns, Newcastle upon Tyne.

Just because P. Connell (October 14) doesn't appreciate David Cassidy's music it doesn't mean that nobody else does! I've got nothing against Marc Bolan and his music, in fact I like Children of the Revolution, but can David help it if more people think his record is better?

Theresa Dicker, 41 Exeter Road, Hanworth, Middx.

I know he's entitled to his opinion, but then so am I, and I say he shouldn't knock people just because he doesn't like them and because they knock T. Rex out of the number one spot.

Margaret Smallpiece, Brentford, Middx.

Nelson in the charts

and our own top fifty.

Readers may be interested to know that this is the first record Rick has had in these charts since 1964, when he had some success with Fools Rush In, The Very Thought of You, and For You. So we are hopeful that Garden Party will also happen in a very big way.

As the club is a brand

new one, only being formed last month, I would like to invite any readers who might be interested in joining the club, to please send a SAE to the following address.

D. Nelhams, Joint President, Rick Nelson Fan Club, 35 Albrighton Road, Lostock Hall, Preston.

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RALPH McTELL / NOT TILL TOMORROW. K44210

Ralph was born to sing what he sees. Be it sadness or joy — he captures the moment forever in his wonderfully whistful times, while his faded denim voice "McTell's" it like it is.



HOT BUTTER / POPCORN. NSPL 28169

After their success with Popcorn as a single, it comes as no surprise that Hot Butter should put together an Album of 12 catchy moog tunes.



JOHNNY NASH / 'I CAN SEE CLEARLY NOW' — CBS 64840

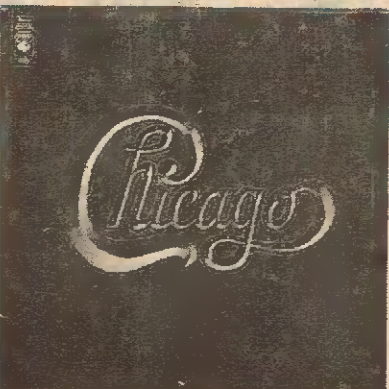
"It's good modern pop music professionally produced and arranged by its singer who has a clear almost fragile but beautiful voice."
Melody Maker



HOME / CBS 64752

"They really are excellent . . . the more I hear of Home, the more I become convinced that they are one of the best, relatively undiscovered, bands in the country today."

John Peel



CHICAGO V / CBS 69018

Every Chicago L.P. is something of an event. This one is a sensation. Nine new songs for today. Plus individual colour photos of the members of the band and a gigantic poster.



MUNGO JERRY

Ray Dorset has written and co-produced this new Mungo Jerry album and it's a strong musical offering from the band. There are 11 tracks that display the range of Mungo Jerry and it must surely be well received by their many fans.



THE BEST OF OTIS REDDING. K60010

At last we have the definitive collection of Otis Redding records! This is a bumper double album crammed to the brim with his most loved songs . . . the hits that made him the King of Soul.



PLAINSONG / IN SEARCH OF AMELIA EARHART. K42120

"The Contemporary Folk record of the Year" — the teaming of ex-Fairport and Southern Comfort man Ian Matthews with noted guitarist Andy Roberts, makes this an album of stunningly good quality.

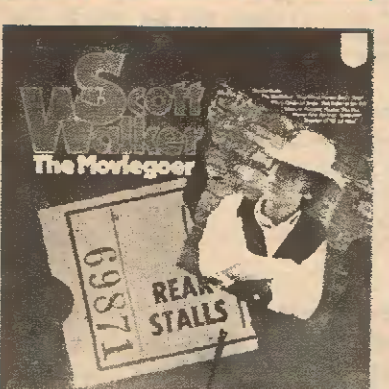


JOHN PRINE / DIAMONDS IN THE ROUGH. K40427

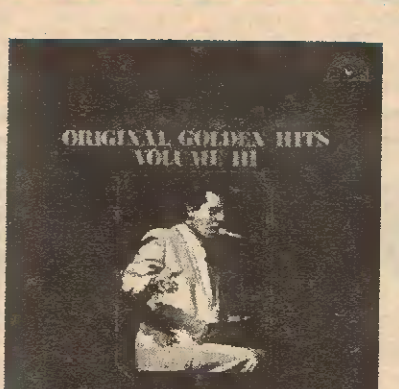
This very talented guy was discovered by Kris Kristofferson and rightly is he hailed the country / folk discovery of the year. His words are incredibly expressive and the music never fails to match the mood.



THE STYLISTICS (6466 008) Avco
"Betcha By Golly Wow", "You Are Everything", Stop, Look Listen (to your heart) and more beautiful tracks by a Philadelphia group destined for much chart success during the coming months. Listen especially to the extended 6-minute version of their latest US smash "People Make The World Go Round".



SCOTT WALKER — "The Moviegoer" (Philips 6308.127) £2.10
It's about time we had another album from Scott Walker! This guy must be one of the most underrated ballad singers of our time. As the album title suggests, Scott has chosen 12 film themes.



JERRY LEE LEWIS / ORIGINAL GOLDEN HITS VOLUME THREE
Remnants of Lewis's earliest hit sounds are to be found on this album in the minor US chart hits of 1959 "Lovin' Up A Storm" and "Let's Talk About Us".



THEY'RE HERE!

Amen — it's the Osmonds

VAL MABBS REPORTS FROM HEATHROW

MORMON. The dictionary definition of the word: 'One of a religious sect officially styled the Church of Jesus Christ of Latter-day Saints, organized by Joseph Smith at Fayette, New York, April 6, 1830, accepting the book of Mormon, together with the Bible. Polygamy practiced by some after 1843, was formally abandoned by a vote of the people in 1890.'

Which all seems somewhat removed from the scenes which occurred on Sunday at London's Churchill Hotel. Young girls crowded the pavements outside the hotel chanting for their idols secured from sight in the building. Earlier scenes at London Airport had come closest to those that greeted the Beatles on their arrivals and departures from that same territory several years before.

"Donny, Donny, Donny," was the chant that rang out above all the rest, and several streets away the squeals of eager fans were startling Sunday strollers. In America, as well as notching up enough gold and platinum discs to decorate an entire

wall of an average-sized home, the Osmonds have become used to being greeted by such fervent and open adoration. But in Britain, apart from a few eager autograph hunters who crowded round them on their first visit earlier this year, this is the first time the Osmonds have come face to face with numerous fans.

But the brothers claim to be — and certainly their outward appearance supports this fact — a tightly knit family, whose religious beliefs help to keep them from being unrealistic about their success. The Osmond family are in fact Mormons, living on a 1,100 acre ranch in Utah — a state that is the

stronghold of the Mormon religion.

"It's hard to explain our religion," says Wayne, second eldest of the brothers, born August 28, 1951. "It really is a way of life. We believe in God, very personally, and that we are his literal children. We are Christians, but in our church we have no paid clergy, everything is done by the people. My brothers and I have been at the pulpit many times preaching all over America. We're often asked to speak in church, and even Donny has done this a few times."

I enquired if the brothers had also involved themselves in visiting householders, as Mormon supporters in England often do.

"Amen," was Wayne's immediate reply. "The church is the same all over the World, and it is growing very very fast here."

In fact the Osmonds' career was first nurtured when they sang in church and for civic organisations like the Lions of Love.

"It gradually grew from there," says Wayne, patiently turning from one interviewer to the next as questions fly at him. His other brothers are also smiling happily handling groups of interviewers stationed at different parts of the room — named the library although it doesn't actually contain books, only the spines of notable works set in plastic. An apt setting, it could be thought, for these seemingly artificial young men. Most people having spent eleven hours without sleep, and most of that in crossing the Atlantic, would look somewhat strained. But the Osmonds are beaming, introducing themselves and talking eloquently. Even when a sticky knife bearing the traces of cream and jam, provided to fill the numerous scones laid out on the table, drops down the leg of Wayne's neat red velvet suit, he smiles on, reaching unobtrusively for a napkin to mop up the damage.

"We took a trip to Disneyland one day," he continues the story. "And met a group on the streets there. We always dress alike and they asked us if we were a quartet. 'You bet', so we sang them a song, and we used to get together a bit."

That summer the Osmonds took a job at Disneyland and were chosen to appear in two television films. Later they were

seen by Andy Williams' father, whose recommendation led to the Osmonds making regular appearances on the Andy Williams Show — a show that took them right into the hearts of the American nation.

"At that time we were really like a barbershop quartet," says Wayne, who insists that though the Osmonds were professional artists earlier, their career really began with the recording of One Bad Apple in 1969.

It was the Osmonds' mother then a secretary and semi-pro saxophonist, who first taught the brothers to read music, when they gathered after school at the top of the three storey house in a converted attic built by their father who worked as a carpenter.

"Our mother taught us everything," says Wayne. "Everything about music, the theory... well I'd like to think my mother taught us most everything. There's only really so much you can learn at school in my opinion — it's good to learn self motivation, and that's what our mother's given us."

Mr. Osmond has also played an important part in shaping his son's careers. Ten years ago he sold his real estate business — something he had developed after working as a carpenter — to travel with Alan, Wayne, Merrill and Jay — and of course Donny when he was old enough to join the group. And his knowledge of money matters, Mr. Osmond now invests his sons' earnings for them.

But though the Osmonds can obviously be very business minded, their religion is of utmost importance to them, and they donate ten per cent of all their earnings to the Mormon church.

Religion

"It's not just a religion you follow on Sundays," says Wayne seriously, setting his glass of iced orange juice down. "We don't smoke, drink or take drugs, not just because we're Mormons, but because everyone knows those things have been proven by science and medical institutions to be harmful. You don't have to stick your finger in the fire to prove that it burns."

When I pointed out to Wayne that most children



feel the need, to test such things for themselves before they realise exactly what the words 'burn' or 'hot' signify, he commented:

"Yes that is true, but I just haven't felt the need for those things." Wayne also feels that his "wholesome" upbringing has helped him and his brothers to keep a correct perspective when young girls are screaming all around them — and when Donny, particularly in England where his solo recording Puppy Love topped the charts, is gaining most of the attention.

"That doesn't matter," he explains. "Because we're all after the same goal and we're all leaning on each other anyway and we compliment each other. Whatever the people want to hear that's what we're going to give them, but you can't force things on them because they're too smart."

Wayne says he can understand the hysteria that surrounds the Osmonds, because when he was in the seventh grade at school he joined in the crowds waiting hopefully to catch a glimpse of the Beatles.

"The Beatles are still our favourites and I think it's sad they're not together now," he explains, adding hastily. "But John, Paul, on their own they're all good."

Someone nearby points out that the Osmonds are now gaining receptions similar to those experienced by the Beatles.

"That's kind of hard to talk about," says Wayne. "Because in our minds the Beatles are the greatest. We're just very happy this is happening to us,

and we hope that we contribute as much as the Beatles did to the music industry."

"We didn't expect such a greeting at the airport," Wayne adds. "It was a tremendous surprise." In fact during their last visit to Britain the Osmonds made an appearance on a Royal show at the London Palladium, almost undisturbed by fans.

"That's one of the reasons why we definitely wanted to come back, even sooner than we have really. We weren't allowed to perform much last time."

During the visit, as well as appearing in concert in Manchester, Birmingham and London, the Osmonds will also be promoting their single Crazy Horses and Donny's solo offering Why on Top of the Pops.

When the group do have some time off from work they stay at their ranch in northern Utah — 100 miles from their original home, which is now rented out.

"We can all ride, though we haven't had as much chance as we'd like. But recently we herded our cows up to different pastures." As children the Osmonds became used to farm work, and were frequently awake at dawn to milk the cows and help with the collection of eggs. And when their father also worked as the town's postmaster the boys would help him with sorting out the mail. Indeed they are very much a family — and have traced their family line, because their ancestors are of such importance to them. In fact, Mr. and Mrs. Osmond

are of English and Welsh descent, respectively.

"We think," says Wayne, "that we're related to Richard Burton. His name was Jenkins and his family worked in the mines, the same as our relatives did."

An optimistic assumption, or claim to fame, maybe, but the Osmonds have fame enough of their own. They could be criticised for their unerring behaviour, their regimented style — being faced with obviously 'solid' people can be disconcerting — but it's easy to believe that the Osmonds' 'off stage' behaviour is just as impeccable as it is when they are in the limelight. Even their song lyrics are now being used as a vehicle for their beliefs — the latest Crazy Horses takes up the subject of ecology.

But did their faith ever create problems for the Osmonds with their friends or other groups? "We didn't have a hard time as kids because I've found that people respect you for at least having something to stand up for, and groups are the same. We see it more and more all the time. Although they may get involved with drugs people know it's wrong."

After the Beatles created an upsurge in mop top hair styles and collarless jackets and Marc Bolan influenced numerous fans to curl their hair in a ragged style and add glittery tears to their cheeks, it could be interesting to see if the Osmonds can create such an impact on the nation's youth — and just how their beliefs might influence them.



LIVE!

FOUR TOPS

"Well it's the same old song, But the fans demand it so who's to complain. Yes it's the same old song, But they're screaming for it so let's sock it one more time . . ."

All of which is just one way of mentioning that the Four Tops are back with us to demonstrate yet again that there is nothing like a collection of faithfully rendered golden oldies for keeping the customers stupefied.

The Tops may have obtained a divorce from Motown, but it was obvious from their choice of material at the Odeon, Luton last Thursday that the decree has little chance of ever becoming absolute.

Backed by a bunch of very sharp musicians and sounding as good as ever, they offered a comprehensive cross-section of their biggest hits ranging from the immortal opener Reach Out I'll Be There through delightfully delicate renditions of Walk Away Rene and It's All In The Game to their current reissue I'll Turn To Stone. Whilst interspersed amongst the Motown masterpieces were highly individual versions of pop standards Hello Stranger and Everybody's Talkin'.

But it was the nerve-tingling power of I Can't Help Myself, immediately followed by It's The Same Old Song, which really turned on the audience, evoking the vintage clapping, swaying, stamping response which is the trademark of the completely successful pop show.

Making the utmost capital from her guest appearance in the first half of the show, the delicious Thelma Houston proved beyond any doubt that arrival as the next female superstar is no further than one smash hit record away. In forty minutes of sustained brilliance, she encompassed the full spectrum of pop soul music from the tenderest of ballads (If and Did I Ever Really Know Him) to care-free up-tempo (Candy Man) and an impassioned Me And Bob-bly McGhee.

Also included was a breathtakingly varied medley from her Jim Webb-produced debut album topped off with her own superlative treatment of Jumping Jack Flash, and, of course, her current chart contender, No One's gonna Be A Fool Forever.

This, and the ever popular rave-up Everybody Get Together easily engendered the desired audience participation to end the performance on a mutually beautiful note. A. S.

Mick Abrahams Band

KENT hasn't been a particularly kind area to Mick Abrahams and his assorted bands in the past. On Sunday Mick took his new three piece outfit featuring Walt Monaghan (bass), and Wilgar Campbell (drums) to the Woodville Halls, Gravesend, and showed that he has now found a happy medium of mixing things which he wants to do, with numbers the public want to hear.

The new band are very

tight and very together, and would seem to have a great future in front of them, even if they aren't serving up anything particularly new. They don't play anything from the two Mick Abrahams albums, but delve deeper into the past to present See My Way one of the old Blodwyn Pig favourites, and Cat's Squirrel which Mick was playing when he was still with Jethro Tull.

Abraham's humour still goes down very well, and he has a fine rapport with an audience. On Sunday he probably got the best reception ever from his gigs in Kent and was brought back to play Rock Me as an encore. "Rock Me has been done by B. B. King, Albert King, Freddie King and a bunch of Queens" joked Mick and his rendition compared favourably to other versions.

He usually gets restless with his musicians but he looks happier now than he has in a long time, and it would be nice to see the band stick together and get somewhere.

Supporting, Sunrise gave a nice performance and created a lot of interest in their first album which A&M will probably release at the end of the year CW

Pentangle

PENTANGLE are almost becoming an institution. The five members have been together for over appropriately enough five years and so the tempting remark is "nothing new."

That would have some truth but has to be played against a continuing high standard of musicianship and vocal work, no sign of slackening of the crowds and an ignoring of quiet, deft, subtle touches intruding every now and then to give different direction to their sound. Their Royal Festival Hall performance was as accomplished as usual and true to form the repertoire spanned songs from many albums.

The newie, 'Solomon's Seal' was from being in evidence. I particularly dug 'Cruel Sister' and 'January Man'. I missed though those carols and ancient hymns they do so well.

Along with them on the bill were COB, Wizz Jones and surprise guest from Scottish traditional fields seventy-year plus Willie Scott. The latter got a rich audience response and seemed to enjoy the crowds as a change from sheep filled highlands. Wizz was fine. COB disappointed though they worked hard. I really dig 'The Lion of Judah' from their latest LP, but here the depth sound-wise was missing. T. J.

Ralph McTell

RUBBISH was the word McTell used in conversation after his Rainbow gig to describe comments in some parts of the musical press about a supposed hastily put together album 'Not till tomorrow.'

Listening to many of the songs during his set suggested to me at any rate yet another varied, perceptive, engrossing collection of lyrics aided and abetted by good solid guitar accompaniment. Not even a "First time in seven months" blowing of the transformer could stop this being a big, major triumph for McTell. He just returned to former

pastures and gave us Busker Ralph.

The large audience loved it. Fortunately for his throat amplification problems didn't last too long and before and after Ralph McTell sang songs like 'Nettle Wine', 'Barges', 'Zimmerman Blues' and a golden oldie, 'Michael in the Garden'.

That 'Not till tomorrow' album track, 'When I was a Cowboy' proved a highlight of what was after seeing McTell an incredible number of times in many different settings one of the most enjoyable evenings I have ever experienced with this guy whose records should be on your shelf. Take time out to catch him on tour.

The audience suddenly grew after the interval, so it was none too full to catch the Natural Acoustic Band. They had their moments particularly on familiar songs like 'Free' and 'Learning to Live'. However for much of the time vocal and instrumental work were at odds with each other and indeed some of those twee lyrics like 'Little leaf I love you', ugh!

Sound-wise someone forgot bassist Robin and someone should do something about those sound head-splitting beginnings. Krysia you attract me but give me up singing Scottish traditional songs. T. J.

Dave Brubeck

NEWPORT IN LONDON. Dave Brubeck, Paul Desmond, Gerry Mulligan. — Odeon, Hammersmith, Saturday.

If you can sleepwalk while sitting down and playing the baritone saxophone, then Gerry Mulligan has mastered the art, because at the Odeon Hammersmith last Friday his performance within the Dave Brubeck Quintet was that of a man going through his musical motions in a somnolent daze.

The rigours of a brutal touring schedule were no doubt responsible — as Brubeck later implied. Tough on the musicians, but also tough on an audience which has a right to expect the artists it pays to see in top form.

To be fair though, the audience responded with an acclamation and musicians of this calibre can still be below their best and play mighty well.

For me the undoubted hero of the evening was drummer Alan Dawson who is just about the most effortlessly brilliant percussionist around. His solo in 5/4 on Take Five was a model of superb control, impeccable taste, prodigious invention and utterly faultless time.

Another highlight was the dry, limpid alto of Paul Desmond on the lovely ballad, "For All We Know" (the original one). Desmond is a cliché-free soloist who is strikingly adept at taking a neat, wry phrase and pursuing it through the chord changes.

Brubeck, a very inventive but generally rather heavy handed pianist was happily less inclined to two-fisted fervour than usual and his solo on "Someday My Prince Will Come" in which he laid a 4/4 rhythm over the 3/4 time of Dawson was highly enjoyable.

JACKSONS FLY IN

by ROBIN KATZ

"AH KISSED JER-A-MAINE THREE TIMES," cried the tall girl as she ran into me, almost pushing me to the ground. "I saw Michael! I saw Michael!" said another girl jumping up and down for five minutes.

One tiny little girl, completely dishevelled was crying in the corner. "I saw two of them," she muttered, "but I don't know which ones they were."

Waking up in the middle of the night to meet the Jackson Five at Heathrow was a fantastic experience, even if you do see me walking with a bit of a limp because of it. At 6.30 hundreds of eager fans crowded around the Pan Am customs building. "Oh no, we don't need extra policemen here," said the official, "the Osmonds is comin' in ya know." He couldn't have been more wrong.

At first, lots of bewildered people came off the flight through customs including one lady from Virginia. "Ah just don't know who we were on the plane with, but Ah guess they must be famous, huh?"

Elton John was also on the plane and police in crash helmets had to help him out. Fifteen minutes later, I heard a scream and the next thing I knew hundreds of us were being pushed up against the customs wall. Out of nowhere hundreds of policemen came swarming in, trying to push the crowd away, but with little success. It took another twenty minutes to space off an area. And then out they came . . . five good-looking, but very frightened boys. The fans went wild and everything from scarves to shoes were being tossed at them.



Fans await the arrival of the Jackson Five.

Their promoter was thrown to the ground and trampled in an effort to protect little Michael. Two of the boys had their hair pulled so hard that they were almost in tears.

I'm surprised they didn't use tear gas to get the fans off the car. One poor Jackson brother got in the wrong car, but they got him into the right one with the speed of light. The limousine is so dented and battered now that it looks fit for the junkyards. But, somehow even with thousands of screaming girls following the car The J5 managed (just barely) to get out of Heathrow. Safe and sound at the Churchill, I went upstairs looking a lot like the survivors of the Second World War, to meet the gentleman I run a mailbag for.

IN NEXT WEEK'S RECORD MIRROR

Fifth in our series of Pop's Great Ones is . . . ??? Well, he's best summed-up as an ever-young old-timer — alias Mr. Consistency.

PLUS:—
A special souvenir four-page pull-out on the Fabulous Jackson Five . . .

AND more news and pics on The Osmonds.

AND: Alice Cooper — 'If I can make somebody throw up, then I'm doing well.'

AND: Roxy Music on . . . pop music and Roxy music!

Five may play second gig

THE JACKSON FIVE may be forced to play a second show at London's vast 8,000 seat Empire Pool at Wembley.

The Sunday November 12 concert was sold out in three days and such is the demand for tickets that promoter Danny O'Donovan is trying to

arrange a second show. If the second show is added Junior Walker, who had a hit recently with "Walk in the night" on Motown will possibly be added to the bill. Says Danny O'Donovan: "We are making every effort possible, to have a second show so as not to disappoint their fans."

Mac to tour after 9 months

FLEETWOOD MAC open their first British tour for nine months, with new members Dave Walker and Bob Weston at Newcastle Polytechnic on Friday.

Other dates are City University London (15),

North Gloucester Tech. (16), Colston Hall, Bristol (17), Leicester (18), Sunderland, Mile End (23), Leeds Polytechnic (24), and Strathclyde University, Glasgow (25).

They spend December in America and will record on the Stones mobile unit at their home in Hampshire on their return.

Cassidy coming

DAVID CASSIDY will arrive in the U.K. next March for several major concert dates in London and another British city. Full details of the venues, ticket prices and sales outlets will be announced by David Cassidy's European promoter Robert Paterson, next week.

Hiseman back on road

JON HISEMAN'S new group Tempest are to release their first album in Britain in January before starting a European tour that will take in Norway, Italy, Switzerland and Germany.

Tops' first for Probe

THE FOUR TOPS release their first single on Probe today (Friday) and will have an album released next week. Both single and album are entitled Keeper Of The Castle and the LP features songs by both the group and Dennis Lambert and Brian Potter, who wrote the single. The Tops also appear on a new Probe sampler album, Spirit Of Rock which will also feature Birthday James Gong, Three Dog Night and other acts.



ALBERT HALL BAN TOMMY SUPERSHOW

Wizzard dates

Roy Wood's Wizzard set to make their disc debut with the Harvest single "Ball Park Incident," written by Wood, on November 3 - star in Granada TV's "Lift Off" on November 15. The band will also aid promotion of the single by joining the "Harvestmobile" package tour for selected dates - Sun Down Theatre, Mile End (November 5); Manchester Hardrock (12); Cardiff Top Rank (19); Liverpool Top Rank (20); and Watford Top Rank (27). Additional November gigs for Wizzard include Salford University (10) and North East London Polytechnic, Dagenham (13), plus a three-day Irish tour beginning on November 24. The group are currently putting the finishing touches to their first album, scheduled for early January release.

THE first-ever British performance of the rock opera, Tommy, by The Who will not take place as scheduled on November 9 at the Royal Albert Hall with the London Symphony Orchestra.

Booked to appear for the performance were Rod Stewart, Stevie Nicks, Roger Daltrey, Pete Townshend, Richard Harris, Sandy Denny and Graham Bell. However, the RAH authorities have refused permission for the performance to take place.

Frank Monday, general manager of the Albert Hall is quoted as saying: "I don't think it's an opera." Princess Margaret

was to attend the performance in aid of the Save the Children Fund. However, Albert Hall secretary, Judy Burcell, told Record Mirror: "The Who are not appearing. The LSO have been booked to appear for a long time but it will be an ordinary orchestral programme."

A London Symphony Orchestra spokesman told Record Mirror that the orchestra would be spending the evening of November 9 rehearsing. Asked if the Albert Hall was prepared to disappoint Princess Margaret, a spokesman said: "Princess Margaret. She associates herself with the Rolling Stones."

Groundhogs peg ticket prices

THE GROUNDHOGS are to headline a nationwide British concert tour next month, opening at Birmingham Town Hall on November 17. Throughout the itinerary the group will premier new material from their sixth United Artists album "Hogwash," completed in London last week and set for release on November 10.

On the insistence of The Groundhogs, ticket prices at all venues will be pegged at a maximum of 90p - and in some cases, will be sold for as little as 50p. Supporting The Groundhogs on all the dates listed below will be Stray and Gentle Giant,

who return from a lengthy American tour with Yes, Black Sabbath and Jethro Tull on November 13.

Tour venues already confirmed are Birmingham Town Hall (November 17), Edinburgh, Empire Hall (18), Dundee Caird Hall (19), Glasgow, Green's Playhouse (20), Newcastle City Hall (26), Hanley Victoria Hall (30), Manchester Free Trade Hall (December 1), Bristol, Colston Hall (3), Bradford, St. George's Hall (5), Bournemouth Winter Gardens (8), Wolverhampton Town Hall (11), Sheffield City Hall (15), Liverpool Stadium (16), and the Rainbow Theatre, London (22).

At times, Derek Griffiths on lead, Terry Paul - an amazing mover - on bass and Jim Toomey on drums kept the rhythms tight leaving scope for Pete Wingfield's keyboard work and Colin's vocals to climb around on top. But just once they seemed to lose their control, and sadly on Colin's current single I Don't Believe In Miracles.

Apparently they had only had time to rehearse this from Russ Ballard's demo recording and without the backing from the composer himself and fellow members of Argent, who play on the record, rather than being a highlight this proved the lowest moment of the evening. Say You Don't

Mind, however, with a lively opening, was superbly presented, and numbers from Colin's forthcoming album Ennismore also added flavour to the proceedings.

Undoubtedly on ballad numbers like Caroline Goodbye and a great favourite She's Not There, Colin proved his true vocal greatness - and he really can hit those top notes with ease! But a little more movement emerged and some rawer vocalising with some good ol' rock 'n' roll on Looking For Someone to Love and a well deserved encore, Rave On. Given a little more time the whole band should gel nicely and with Colin obviously instilled with enthusiasm, they will be well worth noting. V.M.

SLADE, SEEKERS SINGLES

THE NEW Slade single is to be entitled Gudbury T' Jane. It will be released on November 17. The group will be appearing at The Rainbow, London on November 10 and 11.

Meanwhile, The New Seekers are releasing an oldie, Come Softly, formerly released under the same name of Come Softly to Me by the Fleetwoods in the States covered by Frankie Vaughan and the Kay Sisters in Britain.

Radio Northsea sack British disc jockeys

BRITISH listeners to Radio Northsea International were shocked last week when the station discontinued its English-speaking programmes.

DJ Dave Rogers told Record Mirror this week that on Tuesday the English-speaking announcers were told by the captain of the R.N.I. ship of the decision to cease English broadcasts.

"The English disc jockeys left the ship and went to the R.N.I. headquarters in Holland," said Dave. "We were told that

they had stopped the English broadcasts because they had had a lot of trouble with the English jocks and that it was not a commercially viable proposition to continue broadcasting in English.

"I'm bitterly disillusioned with the whole thing."

Dave said that Terry Davis, who was only 17 when he joined R.N.I. is to resume his 'A' level studies and that the other DJs are spread around the Continent looking for work.

Billboard merger

THE MERGER of Billboard Publications, Inc., publishers of Record Mirror, and Whitney Publications, Inc., was jointly announced this week by Charles E. Whitney, president of Whitney, and W. D. Littleford, president of Billboard.

"The prime aim of the move," Littleford observed, "is to put the resources of each firm at the disposal of the other and thereby build more profitable properties for both. Paramount of these resources is the knowledge and experience of Charles Whitney, who will continue to head the Whitney Design Group, as he has done so ably for 25 years."

The merger increases the number of BPI US business publications to nine, and total US publications to 13. There are a number of additional European publications.

Al Stewart opens his first American tour on November 20, and will be in the US until December 11. Stewart has broken up his band with which he worked for a short period,

Fairport rejig line-up again

FAIRPORT Convention have arrived at what they claim is their final line-up. This will include Dave Pegg, bass; Dave Swarbrick, violin; Jerry Donahue, guitar; Dave Mattacks, drums and Trevor Lucas, guitar.

Mattacks has returned to Fairport after his sojourn with the Albion Country Band. Fairport declare that this is their final line-up and will remain so for at least a year. A double album,

The History of Fairport Convention, featuring tracks put together with all their former line-ups is to be released this week.

A new album, Rosie, is being prepared for release in January. In the meantime, Fairport are appearing at the Sunderland Top Rank on November 10, Kent University on November 18, and N.E. London Polytechnic on November 25. A further major London date is being arranged.



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HOME

HOME



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Paul Phillips, Music Week

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Tony Stewart, New Musical Express

“This Group is bloody good and is going to make it’... I’ve been waiting to say that for about 12 months since their debut album.”
G. B. Melody Maker

“They really are excellent... the more I hear of Home, the more I become convinced that they are one of the best, relatively undiscovered, bands in the country today.”
John Peel

“... of all the emerging bands in the country now, Home is my favourite – an incredible album.”
Bob Harris

“... A very fine album indeed, go into your record shop and listen to it...”
Noel Edmonds

HOME – 2nd Album on CBS 64752

Features their latest single ‘Fancy Lady, Hollywood Child’

ECHOES ECHOES ECHOES

BIG JIM WYNNE: SAX-MAN

R AND B saxophonists are generally anonymous. After King Curtis and Junior Walker the list of household names gets a bit slim. With the current accent on blues guitarists, the world has largely forgotten musicians like Red Prysock, Sil Austin, John Greer, Lee Allen or Jimmy Wright.

Big Jim Wynn is another whose name is unfamiliar and whose instrument is now unfashionable: but out front with the Johnny Otis Revue he is a solid, unforgettable gas.

Heaving those fruity notes from his baritone saxophone and quaking his legs in a reincarnation of the Fifties rock spirit, Wynn's performance is a severe contrast to his workaday life off-stage and his story demolishes a lot of romantic misconceptions about the way in which r and b records are made.

Born in El Paso, Texas, in 1912, Wynn moved to LA as a child, got a paper-round and put a down payment on a saxophone before he was ten. In the late Thirties he experienced the breakdown of big swing bands into smaller r and b units first-hand and recalls a fund of anecdotes from this important era.

“I began to play blues in the Harlem Club in Watts in 1936. A fellow came to town, name of T-Bone Walker. He was dancing and picking up tables with his mouth. He's dance on a table and then grip it in his teeth and whirl it around. That's what Miss Brown booked him for, as a dancer. He started singing with the first small band I had and the people went mad about him.

“He had a funny little box he'd play, a contraption he had made himself, but his fame soon began to spread and when he went off to Chicago or Cleveland to do a sit-down date, my agent would keep my band busy by sending me out with other stars like Joe Turner or Marion Abernathy.”

Jim, who made over 20 singles under his own name, didn't record until 1945. On disc, the band is called the Bobalibans but he calls them the “Eebobalibians” after one of his first discs, Eebobaliba (4-Star 1026). There ought to be a connection with Thurston Harris' classic Be Baba Leba (the composer of which is listed as unknown) but I forget to ask!

Claude Trenier sings on Big Jim Wynn's version. “The Trenier Twins were a regular part of the line-up. Claude came from Alabama and joined me at the Cafe Society in 1944. He brought in his brother, Cliff, and a very light-skinned fellow name of Don Hill. They formed The Treniers when they left me.”

Other vocalists on the early 4-Star and Gilt-Edge records by Jimmy Wynn's Bobalibans included Pee Wee Wiley and Luther Luper but he also attracted a steady flow of fine blues sidemen like Freddie Simon (tenor), Teddy Shirley



(bass) and Robert “Snake” Sims (drums) who stayed with him for 15 years. Steady sales generated work further afield and Jim began touring up and down the West Coast often accompanying Percy Mayfield, Lowell Fulson, The Robins and many more.

“I took out Etta James, Richard Berry and Johnny “Guitar” Watson from LA to Boston all as a result of Roll With Me Henry. I was the manager of the troupe and all the contracts were in my name. Johnny was a good salesman. The people would come to see Etta James but Johnny was the one who was breaking it up on the show. He'd play guitar with his teeth, lay on it, kick it. He's a wonderful fellow, he came from Texas and when we'd pass through Houston his mother would have us all out to dinner.”

Jim, too, is an engaging live performer. “I was the first sax man in LA to lay on his back and play the horn. Jay McNeely was a little kid when he used to come in and watch me play at weekends. Two or three years later he was laying on his back and playing. He's a great musician but he got the clowning from me.”

“Sometime after that my band ended up playing his tunes when that Little Sonny Warner got popular with Something On My Mind. You have to play what's popular if you wanna stay in business.”

Throughout the late Forties and Fifties, Wynn recorded for Modern, Speciality (as Jim Wynn and his Groove-Masters), Supreme, Mercury, Million and recorded in Hollywood, sticking as ever to the raucous jump blues format popularised by Roy Milton and Jimmy Lig-gins and continuing to attract the cream of the cities' musicians including Zell Kindred (piano), Shifty Henry (bass) and Charlie Norris who played guitar on The Robins' sides for Spark.

His last single Rubberlegs (PICO 523), a fast guitar-prominent shuffle, was made in Hollywood in 1960. As jump blues became unprofitable, Jim could no longer afford to keep a band together and, with a casual stoicism, he turned to session work. He explains how the system works. “In the Fifties you'd just set up and play and everything's done at once. I recorded with T-Bone Walker,

Jimmy Witherspoon, Lowell Fulson, a little crippled fellow name of Ray Agee, George Smith, even Peggy Lee.

“In the Sixties I done hundreds of sessions but I don't even know who they were for. We'd go in the studio and lay down a track and then the singer comes in later. That way if the singer makes a mistake you don't have to hold the band up too long. If you wanna hang around you can ask who the star is. Y'know when you gonna record him? Next week? Too bad. Most of the time I'm not interested enough to go back and see who it is.

“Sometimes the singer might come down and watch the band putting down the track. Like Jimmy Robins – he's a hard guy to get along with – and Little Johnny Taylor. I'm the man playing baritone sax on Johnny Taylor's Part Time Love. He was there when I was putting that down but he never sang. He started to sing when we was through making the track, just when the band was packing up to go home. He could've done it over and over – 20 times to get the best.”

While, until recently, Little Johnny Taylor has had to eke out some sort of living on the strength of that particular hit, Big Jim Wynn has drawn a steady wage as a session musician for the past ten years. “Your pay goes through the Union and they take out union tax and withholding tax. I keep a list of what sessions I do and what should be coming to me. They make out a slip and you go down to Union Headquarters to get your money.

“They have two working weeks to pay you and if the company don't send it on time the Union will fine the company so much. The scale is around 65-70 dollars for four numbers – that's the basic union rate. You all get the same, even the cat shaking maraccas. After tax, that's about 52 dollars out of 70.

“There's a lot of ways you can get beat, a lot of records I played on and didn't get paid. Some of Ray Agee's things I ain't been paid for. That's why guys do bootleg sessions. Some companies will offer you a session and give you 50 dollars in hand and get through with it. Sometimes, that way it's even better for you. The Union don't strictly allow it. But they do it – period.”



the music people

I was trying to get a Motown sound says Junior Campbell

A CAPITALIST BASTARD — that's the way Junior Campbell describes himself. Which doesn't mean he's constantly on the look-out for more money to invest in business ventures, but simply that he uses his wealth to gain some privileges — particularly where his current training in arranging and composing is concerned.

For some time now Junior has been studying regularly at the Royal College of Music, beginning with private lessons of two hours a day. "That's all changed now," Junior grinned, despite having just collided in his Volvo with a Jaguar. "Now I go over to the guy's front room and practice conducting there! It's OK for me, I can afford private tuition but the more ordinary guy, ten times more talented has got to suffer in a class of 45."

Despite the fact that he doesn't push his own talents, Junior has passed all the exams he was required to take, and will shortly be sitting his final

General Musicianship Diploma which allows him to use the letters LRAM after his name.

"But it wouldn't get me a job or anything," he explains. "It's something I wanted to do for personal satisfaction. It's the only thing I'm good at, apart from sex... but you know all about that."

By VAL MABBS

Junior frequently jokes about his escapades with Marmalade, reported in the News of the World, and claims he is keeping the cuttings to show to his nine-month-old son when he grows up, because "it's all so hilarious!"

When he left Marmalade, Junior was resigned to Decca records as a solo artist, and issued a single Goodbye Baby Jane, which received a lot of airplay but didn't hit the charts.

"I never really saw myself as what might be termed a solo artist," Junior told me, wincing at his own words and adding, "What a terrible expression, sounds rather like P. J. Proby!"

So now, even with Hallelujah Freedom high in the British charts, Junior has no intention of taking

a band out on to the road again.

"I have to do four titles a year, as an artist, under my contract with Decca," he told me. "So I took four songs in to the studio with me. But there was nothing really exceptional about them, so the night before I was due to record I sat down and decided I

must try and write something that was going to give everyone a kick up the knickers!

"Then I got the backing track down and went away to do the lyrics. It always seems that out of utter disorder is where I get my best songs. Reflections of My Life, which was a million seller and Rainbow were written at the last minute in the same way, because I didn't have anything else ready! If I waited until the mood was right for me to write, I'd wait until 1985!"

At the time of recording Hallelujah Freedom, Junior had been trying to capture the sounds of a Tamla record, though he admits the finished result owes more to pure gospel than the Berry Gordy sound.

"True, it sounds nothing like Tamla now," Junior agreed, smiling into his whisky — a drink he doesn't enjoy, but believes to be the best intoxicant; and who's going to argue with a patriotic Scot on that? "But when I wrote the song I had Marvin Gaye singing in the back of my mind! But I'm also a fan of Ray Charles — I'd walk 20 miles on broken glass to see him — and I wanted to bring a gospel sound in with the girl singers."

The featured vocalists on the record, along with Junior singing lead — though he insists he can't sing — are Doris Troy, Barry St. John and... Junior Campbell.

"The third harmony part was too low for a girl to sing," he explained. "So I put on a dress and stuck a couple of oranges up my front..."

Less bizarre musicians also performing were Southern Comfort drummer Raymond Duffy, Graham Knight on guitar and Pete Zorn of Fishbaugh Fishbaugh and Zorn on saxophone.

Junior is in fact currently producing FF & Z for CBS records, and has completed two albums with them, as well as their single Everybody Get Out of Bed.

"Very nearly a hit," says Junior, adding, "But



very nearly's not good enough."

For Hallelujah Freedom, there is no compromise, but Junior is more intent on breaking through in the world of film scoring, than on following up immediately with another single.

"I had the opportunity to write some film music," he told me. "But I don't think I've had enough experience yet. I could do an adequate job, but I want to do something better. I went to see Henry Mancini putting the music on Alfred Hitchcock's Frenzy, and picked his brains for two hours."

Junior says he is well aware that he is in a more fortunate position than most of the students working towards their degrees in music, because he has the opportunity to meet

people involved in music, and to be able to put his ideas down in a studio.

"It's completely and utterly ridiculous as far as I'm concerned," he told me. "Guys at university have the same talent as me but they'll be lucky if in the next ten years if they get one piece of their music played by the university orchestra. But here's a so-and-so like me who can pick up a telephone and get as many musicians into the studio as I need to put down my numbers. But I don't think I'm a budding Mozart..."

In fact Junior says he's quite happy just being Junior Campbell — and anyway Greig is his favourite composer!

"I've got the basic things I need," says Junior. "And I don't give a damn. Money doesn't

matter too much now, and I'd never go back on the road... well, unless the record really went down a storm in the States. If it was number one for 25 weeks, sold ten million, then I would like to work in America because I've never worked there at all — not that there's anything wrong with England but I've worked all of the places five times over with Marmalade."

I wondered if Junior still kept his association with Marmalade thriving on a production level?

"No, he says, chuckling," said Junior, and when I queried this added, "I've got no time for them now. I don't even know what they're doing."

Junior, on the other hand, seems to be doing very nicely.



LINDA LEWIS is 22, and could still get away with a half fare on the buses. She has a lovely singing voice that flits up and down the scale as unpredictably and colourfully as a butterfly on a sunny day — which is a pretty clichéd TV commercial type image, but nevertheless rings true.

Whether or not she has butterflies in her vocal chords, she had a fair number in the region of her stomach last week on the event of her first trip to the United States, and one or two even getting into her speaking voice too. "There are so many incredible singers out there," she said breathlessly, with the "so" almost hitting the ceiling. "But I'm really looking forward to it all the same," she added. "It's like going to the seaside for the first time isn't it."

Little Linda with her guitar has been a familiar sight as a first-half concert attraction for quite some time now, and now, with a long-awaited second album out, and a US visit, and British tour with Family lined up, there's no doubt that things are getting bigger and the momentum's speeding up a bit, which makes her "a little afraid."

LITTLE LINDA'S A LITTLE SCARED

She's not by any means averse to success though. "Oh, yes, I'd like to be top of the bill. If the album sells, that's one step, and the next one would be to form a group of my own. I'd dig to have one. I want to stomp. Part of the reason I haven't had one is financial, and also I'm a bit spoiled." She is indeed — the new album includes various combinations of accompanists to Cat Stevens and Richie Havens, parts of Family and ex-Fairports.

Forming a vocal group for back-ups wouldn't be quite so difficult — little sisters Shirley (12) and Deedee (6) are both doing some singing, and are likely to make their recording debut on her next LP, which, says Linda "will sound a bit like me recorded three times." Her other sister, Patsy, has been sung

about in the song Iris, but "Sings like a frog", but Mum would like to get in on the act on piano — she's been watching Top Of The Pops lately.

Being from a close family, Linda feels she's had a bit of a sheltered life. "Compared to most of the people who have been in the business for five years, it seems as if nothing much has happened to me, I haven't had too many experiences. When I finished living with my family, I moved into a house in Hampstead with Sammy Samwell and Jeff Dexter, and it was a second home, very secure. I got used to a fair bit of luxury, really. But lately, it wasn't very creative to live there any more, and I really needed a place of my own, so now I'm living in Chiswick, and I've been painting it all white. I'm on the loose."

It seems to be part of Linda's becoming more of an individual, and perhaps a little tougher on herself: "I've never been self critical before — when I started it was just a laugh, just singing for fun. But now I'm being 'presented' and it's at the stage where instead of just doing something, I say 'Now how did I do that?', and once you've thought that, you can't do it as well."

"At the moment, all my songs sound the same — all very floating, and mostly very optimistic. That's 'cos I mostly write when I'm feeling happy. I have written the odd song that's been really sad, but by the time I come to sing it, I don't feel sad any more, so it doesn't really come out that way. Then again, sometimes I sing my happy songs sadly — I did It's A Frame very sadly the other night. I tend to feel a bit unfair if I do that, though."

"Anyway, happy and sad are very close, and when you're on stage everything gets magnified about 3,000 times. So it's kind of like tripping or being stoned. There's nothing like it, though. I don't think I'll ever get tired of being on the road — I always get excited about it, it's always got that feeling, like the night before Christmas when I was little. I find decisions really hard, and I have to toss coins sometimes, but that's one thing I'm sure of — I'll always be in music." R.M.



How to needle a disc-jockey

THERE IS, by law, no close season for disc-jockeys. They're there to be shot at all year round.

Recent campaigns have requested that dee-jays should (a) shut up; (b) smarten up; (c) be eliminated. And stop playing (a) critic; (b) comedian; and (c) God.

Now they're copping it from the Musicians' Union. General secretary John Morton said his organisation represented the pop musician as strongly as any other section of the profession.

"And those pop musicians are seeing more and more that a pop programme narrowly based on a Top Forty format of picking the winners, repetitively playing a narrow spectrum of music, MUST be harmful to the musicians.

"And one of the more insidious side effects is the elevation of the dee-jay over the live performer, so that BBC disc-jockeys, who inevitably become national figures, can command higher fees

just for playing RECORDS in ballrooms and so on than the majority of live groups on whose basic raw material they depend for their livelihood.

"Commerical radio should be the starting point for a re-examination of the BBC's whole philosophy . . . not the cue for further insane competition and duplication of the same Top Forty shows punctuated by fatuous dee-jay commentaries."

Any comments from Tony, Dave Lee, Ed, Rosko et al?

Jerry Lee still tops



ROCK 'n' roll popularity poll run by the enterprising New Rockpile magazine lists the first ten as: Jerry Lee Lewis, Buddy Holly, Gene Vincent, Eddie Cochran, Chuck Berry, Little Richard, Elvis Presley, Cliff Richard, Fats Domino, the Everly Brothers.

Helping them say it

TONY Visconti has recorded T Rex, Osibisa, Tom Paxton, Marsha Hunt, David Bowie and Mrs Visconti (Mary Hopkin). Now the producer has done a big deal with EMI for his company Good Earth Productions. He says: "My plans now are for traditionally far-out ideas . . . hopefully selling a lot of records for EMI who graciously have faith in me, offering me the Crown Jewels in return for hit records."

That's just business chat. But I like this Visconti statement: "If I had to sit in the studio all day making predictable-sounding pop records, I'd either be bored stiff, or go out of my mind. When somebody's got something important to say that strikes a chord in my soul, I just have to help them say it."

No to Stones

FROM Norman Jopling, currently reporting the American scene: One story that didn't leak out too loud in England was Roy Buchanan's thumbs-down to the Rolling Stones after Brian Jones quit. Buchanan, a reticent and brilliant guitarist with goatee and paunch, had been approached about filling the gap later closed by Mick Taylor.

He said "No" and continued playing Tiny Washington clubs with his group, the Snakestret-

chers — and sneaking brilliant licks onto Country hits. But Polydor recently persuaded him to cut an album — and it's partly his own *The Messiah Will Come Again*, instrumentally tracing the progression of the much-vaunted *Second Coming*. It's also selling.

Strip-off?

AMERICAN team Beaver and Krause, Paul and Bernie to their mates, might well produce the first all-nude live concert. Says eager Beaver: "We'll perform in total darkness, because it's our music that will be featured, not us. So we can strip off — and nobody will know."

+ + +

NEWS ITEM: The operation to remove tissue from Tom Jones' nose and chin could change his voice . . . even make it stronger.

Patient: Doctor, after the operation, will I be able to play piano?

Doctor: Of course you will.

Patient: Fantastic. Because I can't play piano now!

No danger!

PATRICK McGoohan used to hang about jazz clubs, like the old Downbeat, in the days before he made it big as a "Danger Man" of telly. He knew his jazz, all right. And enjoyed his pop music. So it's fair enough that he's agreed to direct the movie version of Jack Good's *Catch My Soul*. Signed to the movie: Richie Havens, Lance Le Gault, Tony Joe White, Tina Turner.



GIRL-of-The-Week Department: This is Gabrielle Field, otherwise Potty but only to her mates, and she's one of the two ladies in the five-strong vocal group Design . . . and I happen to rate this group very highly indeed. She's 23. Slightly younger than me. She went to school in Welling, Kent, with the other lady of Design, Kathy Manuell. Look out for Design's new album, *Day Of The Fox*, out in February. Meanwhile, just look at Gabrielle.

"Little squints" at T Rex

SO this guy called the gentlemen of T Rex a gang of "little squirts." Seems they bought water pistols in Tampa, started squirting each other at the airport there. So one excited old lady saw the toy guns, reported the incident to airline officials — who confiscated the offending inoffensive weapons. They were returned only when the bad-guy gigsters promised they wouldn't use them on the plane. "Little squirts," said this guy.

GEORGE HAMILTON IV

The Best of George Hamilton IV

Tracks include: Abilene; Fort Worth; A rose and a baby Ruth
LSA 3005

Canadian Pacific

Tracks include: Canadian Pacific; I'm gonna be a country boy again; My Nova Scotia home
SF 8062

Down Home in the Country

Tracks include: There's no room in this rat race (for a slow poke like me); Me and Bobby McGee
LSA 3024

Heritage

Tracks include: Streets of London; Dirty old town; Georgia Woman
LSA 3043

West Texas Highway

Tracks include: West Texas Highway; Tumbleweed; Sweet Baby James
LSA 3060

- November 1 Odeon, Edinburgh
- 2 Gaumont, Doncaster
- 3 Belleview, Manchester
- 4 ABC, Huddersfield
- 5 Empire, Liverpool
- 9 Pavilion, Hemel Hempstead
- 10 Odeon, Chelmsford
- 11 Odeon, Taunton
- 12 Coventry Theatre



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