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# RECORD & Radio MIRROR

A BILLBOARD PUBLICATION

OCTOBER 20, 1973

7p

SPECIAL SECTION:

## THE SWEET



Talk about the new record-tape equipment at this year's Audio fair. Lotsa pix!



**LEN TUCKEY:** The guitar-star in the shadow of **SUZI QUATRO**  
**DAVID ESSEX:** "I'm not gonna be used"  
**DAVID BOWIE:** Win free albums and souvenir glossy folders

# RECORD MIRROR

## RRM/BBC chart

# TOP FIFTY

### SINGLES

### ALBUMS

This week	Last week	Title	Artist	Label
1	1	EYE LEVEL	Simon Park Orchestra	Columbia DB 8946
2	8	DAYDREAMER / PUPPY SONG	David Cassidy	BELL 1334
3	2	MY FRIEND STAN Slade	Polydor 2058 407	
4		NUTBUSS CITY LIMITS	Ike and Tina Turner	United Artists UP 35582
5	5	MONSTER MASH	Bobby Pickett & The Crypt Kickers	London HL 10320
6	6	LAUGHING GNOME	David Bowie	DERAM DM 123
7	3	BALLROOM BLITZ	Sweet	RCA 2403
8	9	CAROLINE	Status Quo	Vertigo 6069 085
9	7	FOR THE GOOD TIMES	Perry Como	RCA 2402
10	12	GOODBYE YELLOW BRICK ROAD	Elton John	DJM DJS 285
11	14	A HARD RAIN'S GONNA FALL	Bryan Ferry	Island WIP 6170
12	20	GHETTO CHILD	Detroit Spinners	Atlantic K 10359
13	10	JOY BRINGER	Manfred Mann Earthband	Vertigo 6069 083
14	29	SHOWDOWN	Electric Light Orchestra	Harvest HAR 5077
15	11	ANGEL FINGERS	Wizzard	Harvest HAR 5076
16	4	SORROW	David Bowie	(RCA 2424)
17	22	THAT LADY	Isley Brothers	Epic 1704
18	26	KNOCK'IN' ON HEAVENS DOOR	Bob Dylan	CBS 1762
19	15	SPANISH EYES	Al Martino	Capitol CL 15430
20	40	5. 15 Who		Track 2094 115
21	18	I'VE BEEN HURT	Guy Durrell	Santa Ponsa PNS 4
22	13	OH NO NOT MY BABY	Rod Stewart	Mercury 6052 371
23	45	THIS FLIGHT TONIGHT	Nazareth	Mooncrest Moon 14
24	24	LET THERE BE PEACE ON EARTH	Michael Ward	Philips 6006 340
25	17	ROCK ON	David Essex	CBS 1693
26	38	DECK OF CARDS	Max Bygraves	Pye NSPL 18426
27	23	SAY, HAS ANYBODY SEEN MY SWEET	Gypsy Rose Dawn	BELL 1322
28	28	TIE A YELLOW RIBBON	Dawn	BELL 1287
29	16	ALL THE WAY FROM MEMPHIS	Mott The Hoople	CBS 1764
30	21	ANGIE	Rolling Stones	Rolling Stones RS 19105
31	35	LET'S GET IT ON	Marvin Gaye	Tamla Motown TMG 868
32	25	SKYWRITER	Jackson Five	Tamla Motown TMG 865
33	43	HIGHER GROUND	Stevie Wonder	Tamla Motown TMG 869
34	49	THE DAY THAT CURLY BILLY SHOT	Crazy Sam McGee	Hollies Polydor 2058 403
35	30	DANCING ON A SATURDAY NIGHT	Barry Blue	BELL 1295
36	-	TOP OF THE WORLD	Carpenters	(A & M AMS 7086)
37	32	WELCOME HOME	Peters & Lee	Philips 6006 307
38	19	OOH BABY	Gilbert O'Sullivan	MAM 107
39	33	LIKE A SISTER & BROTHER	Drifters	BELL 1313
40	44	AND I LOVE YOU SO	Perry Como	RCA 2346
41	39	LOVE ME LIKE A ROCK	Paul Simon	CBS 1700
42	27	YOU'VE LOVED	Donny Osmond	MGM 7053
43	34	SHINE ON SILVER SUN	Strawbs	A&M ams 7082
44	41	LAW OF THE LAND	Temptations	Tamla Motown TMG 866
45	-	MILLY MOLLY MANDY	Glyn Poole	(York SYK 565)
46	-	LOVE IS ALL	Engelbert Humperdinck	(Decca F 13443)
47	-	DECK OF CARDS	Wink Martindale	(DOT 109)
48	-	DREAMBOAT	Limie & The Family Cookin'	(Avco 6105 025)
49	-	THE OLD FASHIONED WAY	Charles Aznavour	(Barclay BAR 20)

This week	Last week	Title	Artist	Label
1	1	SLADEST	Slade	Polydor 2442 119
2	2	I'M A WRITER NOT A FIGHTER	Gilbert O'Sullivan	MAM MAMS 505
3	-	SELLING ENGLAND BY THE POUND	Genesis	Charisma CAS 1074
4	4	HELLO	Status Quo	Vertigo 6360 098
5	2	GOAT'S HEAD SOUP	Rolling Stones	Rolling Stones COC 59101
6	7	AND I LOVE YOU SO	Perry Como	RCA Victor SF 8360
7	5	SING IT AGAIN ROD	Rod Stewart	Mercury 6499 484
8	10	HUNKY DORY	David Bowie	RCA Victor SF 8244
9	8	ALADDIN SANE	David Bowie	RCA Victor RS 1001
10	6	NOW AND THEN	Carpenters	A&M AMLH 63219
11	41	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
12	11	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA Victor SF 8287
13	9	SINGALONGAMAX VOL. 4	Max Bygraves	Pye NSPL 18410
14	2	ANGEL CLARE	Art Garfunkel	CBS 69021
15	17	SIMON & GARFUNKEL'S GREATEST HITS		CBS 69003
16	21	SINGALONGAMAX	Max Bygraves	Pye NSPL 18401
17	16	WE CAN MAKE IT	Peters & Lee	Philips 6308 165
18	13	MOTT MOTT THE HOOPLE		CBS 69038
19	18	TOUCH ME IN THE MORNING	Diana Ross	Tamla Motown STML 11239
20	27	THE PLAN	Osmonds	MGM 2315 251
21	-	BERLIN	Low Reed	RCA Victor RS 1002
22	15	TUBULAR BELLS	Mike Oldfield	Virgin V 2001
23	-	BACK INTO THE FUTURE	Man	United Artists UAD 600534
24	12	THE BEATLES 1967/1970	Apple PCSF 718	
25	29	A LITTLE TOUCH OF SCHMILSSON	The Night Nilsson	RCA Victor SF 8371
26	23	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS 63699
27	-	FOCUS AT THE RAINBOW	Focus	Polydor 2442 118
28	15	THE BEATLES 1962/1966	Apple PCSF 717	
29	36	SPACE ODDITY	David Bowie	RCA Victor LSP 4813
30	19	INNERVISIONS	Stevie Wonder	Tamla Motown STMA 8011
31	20	SING ALONG WITH MAX	Max Bygraves	Pye NSPL 18461
32	42	SUZI QUATRO		RAK SRK 506
33	32	CLOCKWORK ORANGE	Warner Brothers	K 46127
34	44	RAZAMANAZ	Nazareth	Mooncrest CREST 1
35	26	THE MAN WHO SOLD THE WORLD	David Bowie	RCA Victor LSP 4816
36	37	FOR YOUR PLEASURE	Roxy Music	Island ILPS 9232
37	35	THE TRA-LA DAYS ARE OVER	Neil Sedaka	MGM 2315 248
38	45	PAT GARRETT & BILLY THE KID	Bob Dylan	CBS 69042
39	25	SING ALONG WITH MAX VOL. II	Max Bygraves	Pye NSPL 18383
40	48	CLOSE TO YOU	Carpenters	A&M AMLS 998
41	33	JESUS CHRIST SUPERSTAR	MCA MDKS 8012/3	
42	30	PILEDRIVER	Status Quo	Vertigo 6360 082
43	-	TALKING BOOK	Stevie Wonder	Tamla Motown STMA 8007
44	-	TOUCH ME	Gary Glitter	Bell BELLS 222
45	-	TEASER AND THE FIRECAT	Cat Stevens	Island ILPS 9154
46	-	IT'S ONLY A MOVIE	Family	Raft RA 58501
47	-	DIANA ROSS GREATEST HITS		Tamla Motown STMA 8006
48	-	BACK TO FRONT	Gilbert O'Sullivan	MAM 502
49	-	BROTHERS AND SISTERS	Allman Brothers Band	Warner Brothers K 47507
50	-	SGT. PEPPER'S LONELY HEARTS CLUB BAND	Beatles	PCS/PMC 7027

### chart chatter

MY FRIEND STAN just ain't going to make one. Slade goes to three and "I prefer Puppy Song" David jumps six to two. Eye Level, what indeed can be said. Nothing much else happening in the top 50. Surprised Brian Ferry didn't get there. Detroit Spinners just outside.

★ ★  
Bowie, Dylan, ELO. Who come chasing into the 26. Will Dylan be there at Martino's age? Nazareth moving fast with a Joni Mitchell number. Manly back from the States has said, "Joni seemed somewhat surprised to find a band doing her number. I think she liked it." Nice one, Naz!

★ ★  
Max with four top-selling albums climbs fast with the old-time rave fav, Deck Of Cards. How about re-releasing The Dealer, record company? We might as well get them both over together and then there's Eamonn Andrews talkie, Shifting, Whispering Sands, a number 18 from 1958.

★ ★  
Wink, we haven't forgotten you, all the way from the States on the Dot label. You are there in the charts as well. David Frost, let's have your send-up version released. Shifting to the Carpenters. Their catchy number enters at 36. Move len for next week, Milly Molly Mandy. Hrum!

★ ★  
Sighs of relief heard coming from Decca, Engelbert is back, at long, long last. Limiee make 49, very cautious entry that. Violins out, tea with crumpets and it's crooked down new-look Carnaby Street - The Old Fashioned Way is 50. Bring back the birch for those pop smashers!

★ ★  
Good, good week for The Hollies. Alan, you've done the trick and Steve is at 33. Nearly forgot those two. Dawn still at 28 with, well you know, you must or are you just buying it. Thousands are. Their other is at 37.

★ ★  
And now for speculation. Will the four Top 20 bashers hit the 10 next week? Can Eye Level keep going? Will David double A-side himself to the top? Is Nazareth simply going straight to the ten and leave out eleven to twenty? Will Suzi have such a bit hit this time? McCartney's Wings? Osmonds?

### u.s. soul chart

- (2) Midnight Train To Georgia - Gladys Knight & The Pips (Buddah)
  - (3) Get It Together - The Jackson Five (Motown)
  - (4) Hurts So Good - Millie Jackson (Spring)
  - (1) Keep On Truckin' - Eddie Kendricks (Motown)
  - (5) Hey Girl (I Like Your Style) - Temptations (Motown)
  - (8) Sexy, Sexy, Sexy/Theme From Slaughter - James Brown (Polydor)
  - (9) Never Let You Go - Bloodstone (London)
  - (10) Funky Stuff - The Gang (De-Lite)
  - (14) Check It Out - Tavares (Capitol)
  - (13) I Can't Stand The Rain - Ann Peebles (London)
- From Hillboard's Specialist Soul Survey

## Breaker S

GREAT to see Kiki Dee on the verge of the 50. Judge Broad selling well but still outside the first division. Lynsey could well be back. String Driven Thing on the way to their first 50 hit and heard the catchy Dan The Banjo Man disc? Personal hit tips from the Breakers for the Top 50. Dynamite - Mud; Play Around - Linda Lewis; Keep On Truckin' - Eddie Kendricks; Peace Maker - Albert Hammond.

ALL I KNOW Art Garfunkel CBS 177  
AMOUREUSE Kiki Dee Rocket 100  
BAND OF GOLD Freya Payne Invictus INV 533  
COME AND LIVE WITH ME Ray Charles London HL 1042  
DAN THE BANJO MAN Dan The Banjo Man Rare Earth RES 110  
DOWN AT THE CLUB Chas Polydor 2058 302  
DYNA-MITE Mud RAK 159  
IT'S A GAME String Driven Thing Charisma CB 215  
KEEP ON TRUCKIN' Eddie Kendricks Tamla Motown TMG 873  
LONELY DAYS LONELY NIGHTS Don Downing People PEO 102  
MONEY MONEY Tommy James & The Shondells Concord CON 030  
OH SHE'S A BIG GIRL Now Judge Dread Trojan TR 789  
PEACE MAKER Albert Hammond MUMS 1759  
PLAY AROUND Linda Lewis Raft RA 1800  
SWEET DESIRE Family Raft RA 1803  
SWEET LADY GENEVIEVE Kinks RKA 2418  
THEY'RE COMING TO TAKE ME AWAY Napoleon XIV Warner Brothers K 16389  
THINKING Roger Daltrey Track 2084 014  
TIE A YELLOW RIBBON Bing Crosby Daybreak DAS 402  
WE'VE GOT TO DO IT NOW New Seekers Polydor 2058 397  
WHEREWITHALL Clifford T. Ward Charisma CB 212  
WILL IT GO ROUND IN CIRCLES Billy Preston A&M AMS 7049  
WONDERFUL Colin Blunstone Epic 1775  
WON'T SOMEBODY DANCE WITH ME Lynsey De Paul MAM 109



# Osmond winners

GUARANTEED to make 99 per cent of you have a good sob is this list of lucky winners for our 50 tickets priced at £2 for The Rainbow, London and £2.50 Manchester (just one price there). We had 3,000 entries and it would have been just great to have given you one each.

London: Diane Harris, Southall; Valerie Gray, Maidenhead; Geraldine Beard, London; Andy Athanasi, London; Katie Cummins, Barking; Jill Porter, Gabbala, Cardiff; Janet Howard, Leighton Buzzard; Nicola Harvey, Dix; Michelle Fellows, Southampton; Fiona Wastholme, Barford; Lesley Watling, Rayleigh; Susan Taylor, Stamford-Le-Hope; Marilyn Khalife, Hford; Susan Thomas, Chatham; Yvonne Ramus, London; Lindsay Dodman, Weston-S-Mare; Avril Massee, Kettering; Kaye Perlam, Ashley Green; P. Mikundia, West Molesey; Julie Burgess, Swindon; Susan Cavey, Sceaux Garden, London; Jacqueline Reen, South Harrow; Angela Gooding, Cobham; Jenny Desle, Slough; Carol Reed, London; Carolyn Herbert, Richmond; Isim Spreadbury, Basings-toke; Kay Coxon, Marlow; Judith Tinsley, Reading; Christine Mills, Devonport. Manchester: Lynne Burrows, Scunthorpe; Jackie Goldstone, Manchester; Louise Lee, Scunthorpe; Marina Hyland, Dublin; Amanda Walker, Droydsden; Faye Edwards, Crewe; Jennifer Carson, Hildesley; Alison McGeoch, Enderbury; Susan Howe, Newcastle; Jane Retheridge, Birmingham; Sandra Wright, Jarrow; Jane Ashcroft, Warrington; Andrea Diggle, Blackpool; Sally Lytham, Nottingham; Jonathan Conway, South Shields; Lynn Carter, Bromsgrove; Christine Reece, Blackpool; Lynda Brereton, Leeds; Judith Harrop, Warrington; Anthony O'Brien, Manchester.

The couple of boys winning tickets should have a rare old time, I think. Have a great, great evening you 50 lucky people. You're all sitting next to each other at each venue though it tends to wander down several rows with six in one and then continuing 5 in the next and so on. Let us know how you get on so write to Chart Parade about EVERYTHING!

## facts

SIX discs in the Top 50 with sales over 250,000. They are, Spanish Eyes, Al Martino; Rock On, David Essex; Tie A Yellow Ribbon, Dawn; Dancing On A Saturday Night, Barry Blue; Welcome Home, Peters & Lee and The Carpenters, Yesterday Once More. 3,936 singles issued this year as compared to 3,840 of last. Decca led with 390, EMI next, 390 and now well behind Polydor 352.

K-Tel's 20 Explosive Hits leads its 24 Golden Greats Of The 60s in the Mid-Price & TV album price listing. That'll Be The Day is three and Jim Reeves's Golden Records at four. 23 US discs in last week's 50 and 27 from GB. Tie A Yellow Ribbon now enters its 33rd week. Nearest to it is And I Love You from Perry Como with up to October 13 publication, 26 weeks.

## your choice

TA, very much, to all of you who said, right, I'll send in my tip for those Arcade and K-Tel people and anyone else.

Glen Morrison from Excite, 250 new glossy presentation folders to keep all your Bowie info in or simply to adorn the old wall. So, my sweets, get into the competition below and send to Dave's grant, Tony Jasper, David Bowie Camp, Record & Radio Mirror, Barnaby Street, London, W1, by Tuesday, October 30. No, you don't have to write the grubby bit. Enclose the square DB if you want to write the questions, etc., on a piece of paper rather than vandalise your precious RRM. Twelve albums offered for first 12 correct answers out of the barrel on the Tuesday.

Pat Shalcross, you've got us all envious with your

# DAVID BOWIE

Compiled by TONY JASPER

## No tears for David

DAVID BOWIE is making the biggest chart impression since the Beatles. He has two singles in the Top 20 and four albums in the Top 20 and three of his albums come in the first twelve positions.

Sorrow is the latest Bowie explosion to hit the Singles 50 and next week we can expect Pin Ups to go soaring to the dizzy heights of the album charts.

The lack of live appearances, reduced press coverage does not seem to be harming Bowie. Whatever he touches seems to turn to gold. Outside of his personal success Bowie is listed as producer on the Lou Reed chart placed album, Transformer. He has been instrumental in the recent triumphs of Mott The Hoople.

His wide angle is also



scoring acclaim as a model and indeed she is featured on the fashion pages of last Sunday's Sunday Times Arts And Review Supplement. Bowie has of course drawn attention to a male attire which can include garments more akin to the present-day female. His facial splendour has put male make-up more firmly on the map.

Certainly from many angles Bowie has enlivened today's pop scene and indeed without his extravagance it would

lack a certain necessary glamour. Whether Bowie, outside of forthcoming work for television and film, comes back to the live scene remains in the realm of speculation. He is obviously assured of a mighty warm welcome if and when he does.

Sorrow isn't the word to describe current Bowie activities. Since Pin Ups is a collection of songs from the Sixties would Bowie have included his Laughing Gnome if it had been a hit some months back? We doubt that!

**CLIFF RICHARD**  
Hard to believe but Cliff had his 33rd birthday this past Monday. The lad is busily touring Australia at present. During the past weeks Cliff has been engaged in a number of Tear Fund concerts up and down the U.K. The aim has been to raise £15,000 for the purchasing of Land Rovers, a generator and X-ray equipment for medical and agricultural programmes in a number of countries including Tanzania and Burundi.

**CONWAY TWITTY**  
Conway Twitty hasn't had a hit over here for some time, but he's been in business ever since the late 50's Stateside. In 1965 he went country and had a string of hits following this decision. Conway owns a million-dollar customized Jet Commander plane and plays around 250 engagements a year throughout the U.S.A. MCA have now released 'You've Never Been This Far Before for the UK market.

**STRAY DOG**  
Spring four support group for RLP on the Continent. Stray Dog are now into week two of their first album titled after the group. At the Reading Festival they gained a standing ovation and their hit song from the event, Rocky Mountain High, is one of the numbers found on the album. The group have a single on Manticore called Speak Of The Devil.

## David's Pin-Ups free plus glossy folders

DARLING, the chance to win David Bowie's knock-out new album, Pin-ups, plus glossy presentation folders to keep all your Bowie info in or simply to adorn the old wall. So, my sweets, get into the competition below and send to Dave's grant, Tony Jasper, David Bowie Camp, Record & Radio Mirror, Barnaby Street, London, W1, by Tuesday, October 30. No, you don't have to write the grubby bit. Enclose the square DB if you want to write the questions, etc., on a piece of paper rather than vandalise your precious RRM. Twelve albums offered for first 12 correct answers out of the barrel on the Tuesday.

Name.....

Address.....

1 Name the drummer on Sorrow.....

2 Who contribute the guitar and bass to David's music? .....

3 What is the Christian name of Bowie, junior? .....

4 On what label was Space Oddity recorded? .....

typing and now it's your turn: Ntubush City Limits - Ike & Tina Turner; Loves Me Like A Rock - Paul Simon; Little Man - Sonny & Cher; Down At The Club - Drifters; First Time - Roberta Flack; If - Bread; Nathan Jones - Supremes; Angel Fingers - Wizard; Cracking Rose - Neil Diamond; Knocking On Heaven's Door - Bob Dylan; These Things Will Keep Me Loving You - Velvets; Long Way Home - Neil Diamond.

Nigel Sharman, we hope to have your list next time and we like what you said "I am absolutely astounded by the NEW RRM. It's GREAT!"



**MELANIE**  
Perhaps you missed the news but Melanie has given birth to her first child and she and husband Peter have called her Layla. November sees release of a new album, Autumn Lady, and there's a single to precede titled To Love And Lose Again.

## YESTERPLAYS focus on

### 5 years ago

- October 19, 1968
- 1) Those Were The Days - Mary Hopkin (Apple)
  - 2) 3) Jezebel - Casuals (Decca)
  - 3) 4) Hey Jude - Beatles
  - 4) 2) Little Arrows - Leapy Lee (MCA)
  - 5) 5) Lady Will Power - Union Gap (CBS)
  - 6) 6) My Little Lady - Tremeloes (CBS)
  - 7) 14) Les Bicyclettes De Beldine - Engelbert Humperdinck (Decca)
  - 8) 7) Red Balloon - Dave Clark Five (Columbia)
  - 9) 11) A Day Without Love - Love Affair (CBS)
  - 10) 17) Light My Fire - Jose Feliciano (RCA)

### 10 years ago

- October 19, 1958
- 1) 1) Do You Love Me - Brian Poole & Tremeloes
  - 2) 2) Then He Kissed Me - Crystals
  - 3) 3) She Loves You - Beatles
  - 4) 5) Blue Bayou/Mean Woman Blues - Roy Orbison
  - 5) 7) The First Time - Adam Faith
  - 6) 4) If I Had A Hammer - Trini Lopez
  - 7) You'll Never Walk Alone - Gerry & The Pacemakers
  - 8) 8) Shindig - Shadows
  - 9) 16) Everybody - Tommy Roe
  - 10) 12) I Who Have Nothing - Shirley Bassey

Seals & Crofts originally came from Texas and now work out of L.A. Jim Seals grew up in Sidney, a tiny Texas town. At the age of nine he won the State Fiddle Championship and became a member of touring country groups. He went on to play tenor sax, then guitar. Dash Crofts grew up in Gino. He was heavily influenced when young by R&B music and its steady, driving beat took him to playing drums before discovering the mandolin. Former members of a Californian group called The Champs (them) was a hit from Texis. Seals & Crofts gradually built a repertoire and expanded their musical prowess. They developed a form of music sympathetic to many musical strands. Their current UK release is already a hit Stateside and We May Never Pass This Way Again (Warner).

**DAVID BOWIE**  
One thing not to be missed on Bowie's latest single, Sorrow (the old Mersey hit) is the B side. Smart-guess will have heard David singing Armand and here it is at long last on disc. Pin-Ups looks like being a Bowie's goodie and represents his very many songs from the past.

**OSMONDS**  
There you go, an appetizer for all Osmond fans, assuming they haven't got the album. The Flax, a new single, Let Me In. According to one voice, "in the initial verses it does have the same feel that the Beatles were achieving in their Rubber Soul period. The B side is quite a contrast. Check out Pete Jones for his review. The Osmonds now hold 18 Gold singles and albums - by the way thanks to the recent addition of Donny's Twelfth Of Never. And all this has happened in three years. Not bad, is it?"

DB

# Hudson Ford head north

NEWCASTLE'S City Hall is the first venue for HUDSON FORDS' first tour of Britain on November 15.

Other dates are Liverpool, Royal Court Theatre (18); Glasgow, Apollo (19); Edinburgh, Usher Hall (20) Oxford, New (22); Bournemouth, Winter Gardens (24); Bristol, Hippodrome (25); Manchester, Opera (29); Birmingham, Town Hall (30); London, Royal Festival Hall (Dec 3). Musicians accompanying Hudson Ford will be Mickie Keene on guitar, Chris Farren, keyboards and Ken Laws, drums. The duo's first album is set for November 2 release called Nickelodeon. This Friday their single Take It Back is released on A & M.

# Clapton: No tour

A SUGGESTED re-union between Eric Clapton and Jack Bruce and rumours of a possible tour early next year with Jim Keltner, were hotly denied by Clapton's record company this week.

Helen Walters, Press Officer for RSO Records, said she was puzzled by reports that a tour was imminent.

She said there was "absolutely no comment to



# Jermaine Jackson to marry

JERMAINE, the Jackson's 18 year old glamour boy, is to marry.

He announced his engagement this week to Hazel Joy Gordy, daughter of Motown Record's boss, Berry Gordy Jr.

The couple, who met shortly after the Jacksons signed for Motown, will wed in Beverly Hills on December 15. They had originally planned to marry this summer but postponed because of heavy tour schedules.

JERMAINE has been dating Hazel for three years.

In a Press release, Motown say the announcement will break a million hearts since

make Clapton is well and living in Surrey."

See album review: Eric Clapton's Rainbow Concert.

Jermaine has come to be known as the sex symbol of the group.

He will be the second Jackson to marry. Older

brother Tito married Dolores Marie in June 1972. They live in Burbank, California and have a son of eight weeks.



# 'Plonk' signs - single due soon

RONNIE LANE has signed for the Faces' label, GM records and will release his first single, a three-tracker, on November 16.

Lane, a founder member of the Small Faces, left the band in June this year and has since been recording with, among others Gallagher and Lyle.

He is currently getting a band together to tour early next year when his first solo album is released. All songs are self-penned and produced by Glyn Johns.

His single, How Come? c/w Tell Everone and Done This One Before, will credit Ronnie Lane accompanied by the band, "Slim Chance" and will

## Strider's place

STRIDER, invited to guest on Rory Gallagher's European tour, are to release a new single, Esther's Place, taken from their Exposed album. They begin work on a second album after Christmas and plan to undertake their own tour in February or March next year.

be issued with a colour sleeve. GM Records will also release in the new year 'The Wood / Lane album of film music from Mahony's Estate.



# Presley separates - official

ELVIS PRESLEY is now legally separated from his 25-year-old wife Priscilla with a settlement of \$600,000. For the period of one year Presley will pay his wife £1,600 a month for their only child Lisa Marie. Lisa, aged five, will live with her mother. Presley married his wife in 1967 after what was described as an eight-year courtship.

# Reading album delayed

RELEASE of the Reading Festival album, due out on GM Records, has been put back until next month because of delays due to the Faces' American tour. Other artists on the album: Status Quo, Rory Gallagher, Leslie Duncan, Tim Hardin, Greenslade, Strider, and Andy Bonnell.

# Badfinger join Warner Bros.

WARNER BROTHERS have finally announced the signing of former Apple stalwarts, BADFINGER, who will release a new single, Love Is Easy, this Friday (19).

The band, who earned a gold disc with Day After Day and were responsible for the world wide Nilsson hit, Without You, plan to record a new album immediately.

In the meantime, their last recorded work, done while still with Apple and so far unreleased, is the subject of negotiations.

Badfinger mounted huge sales for their last two albums released in America.



# Wings single: Stop-press review

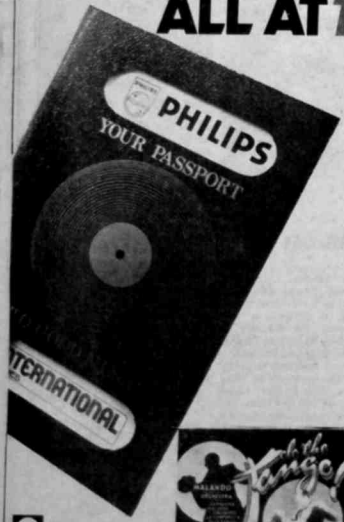
Helen Wheels (c.w. Country Dreamer) E. M. I. out Friday.

M. who also lays the incredible lead lines. Helen Wheels is in fact a dirty old Land-Rover, the property of Mr. and Mrs. Maecca and their favourite form of transport. It's a goodie from Paul which should be riding high within a week of its Friday release. The flip dates back to Red Rose Speedway days. It's a pleasant gentle ballad punctuated with some delicate steel playing from Henry McCullough. R. G.

McCartney the truck drivin' man. After a string of soppy ballads and the heavy production job on Live And Let Die, Paul, with his amputated Wings (Paul, Linda and Denny Laine) have remembered their rockin' roots. Paul's clumping bass sets the pattern and with the aid of studio sophistication it's Mr.

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phonogram



# Stackridge re-form

ROD BOWETT on keyboards and Keith Gemmill on flute, tenor sax and clarinet join the four remaining members of Stackridge to put the group back on the road once more. Stackridge return to their live gigs with an October 24 concert at Keele University and will continue with an extensive tour of the country until their new album *The Man With The Bowler Hat* is released in January.

Bowkett was a former session musician and Gemmill comes from Audience, Sammy and The Roy Band. Gemmill will be the only member of the group not to share vocals.

## Strike a light

PENNY FARTHING Records issue the original theme music from *The Big Match* this Friday (19) following heavy demand. The tune is called *La Soiree* by the Gary Mann Orchestra.

## Christian comeback

NEIL CHRISTIAN has signed a worldwide recording and publishing contract with the Henry Hadaway Organization and is to record his first single for the Sattil label.

Christian is best-known for his single 'That's Nice' which reached the top 30 some years ago. Since then he has been working mainly on the continent.



# Faces set for UK tour

THE FACES, along with Tetsu Yamauchi, are set to undertake a massive tour of Britain following the Japanese bass player's admittance to the Musicians Union.

Promoter Peter Bowyer is understood to be planning at least 24 dates, possibly starting in November and including four London shows.

The row with the Musicians Union ended when Tetsu made

a second application which was accepted by the Central London branch. A misunderstanding had arisen over how long he had been in England.

An M.U. spokesman told RRM: "The application still has to be considered by our National Executive but all indications are that he will be accepted."

In the meantime, the Faces' management preferred to await the confirmation of Tetsu's acceptance before showing jubilation. They agreed a tour was planned but details were 'nowhere near finalised'.

The Faces arrive back from their American tour this week.

# JSD nationwide

THE JSD BAND are to undertake a major British tour commencing on November 23 through to December. Dates and venues have still to be announced however. The band are making a short tour of Scotland later this month from October 21 to 29.

# Rosetta dead

SISTER ROSETTA THARPE, a leading gospel singer, died this week in Philadelphia at the age of 57. Rosetta became one of the first gospel singers to gain acclaim outside of the black Churches of the American Deep South.

Dates are: Rentrax Normandy Hotel (21); East Kilbride Olympia Ballroom (25); Dundee College of Technology (26); Glasgow University (27); Ayr Pavilion (28); Hamilton Town Hall (29).

Following their Scottish dates the band fly to the continent for a series of concert and club dates in Holland (November 1-4) and Belgium (6-10).

# Incredibles: dates changed

THE INCREDIBLE String Band, currently in the middle of an extensive British tour made several date changes towards the end of October and November. Their Southampton appearance on October 18 has been cancelled, Royal Court, Liverpool is now November 18 and the New Hall, Oxford date now changes to November 21.



## Tip's IOU

CHICORY TIP'S next single, called I. O. U. on the CBS label is released on October 26 and is written by the same pair who have written all their previous singles Bellotti and Murderer.

# Iceberg in Europe

DEKE Leonard's Iceberg, currently supporting Man on the first part of their sell out English tour, will now carry straight on to tour Europe. They play a week in Madrid from November 6 and from November 21 to December 16 they tour Holland, Belgium and Germany.

# Family bereavement

THIS WAS to be an obituary. Yet strangely, having been present at the funeral rites, it's impossible to be morbid or even sad. However, for the record, Family ceased to exist at 12.18 a.m. on Sunday, October 14 when their final gig came to its ultimate conclusion.

Eyes may have been a little moist at that moment when the last bars of Rockin' Pneumonia And The Boogie Woogie 'Flu echoed through the main hall at Leicester Polytechnic where Roger Chapman and the boys began their career in the mid-sixties. But any emotions other than happy ones were dismissed as Family and their congregation took over Leicester's Holiday Inn.

The witness was not about the eyes but about the body as the party, held around the hotel's indoor swimming pool, got into full swing. That ubiquitous RRM man A.Y. Brauers was first in the pool.

divesting himself of his garments first. He was wiser than most. Roger Chapman was one of the first to leap in fully clothed and dozens more followed, some much against their better judgement.

Included were a sober gentleman in full evening dress and a poor waitress who had been making a valiant attempt to walk from one end of the pool to the other. She never made it and ended, along with her tray, full of goodies, in six feet of by now slightly murky water.

Charlie Witney made a brave attempt to stay dry, dodging the more inebriated members of the assembly and attempting to hide in the bar but eventually the fastidious party of roadies caught up with him and in he went, boots and all. So did Jim Cregan. So did Rob Townsend. Anthony Ashton Esq. to the best of my knowledge avoided the treatment, which is more than can be said for his former top ten colleague Kim Gardner, now incidentally making some fine music with Badger.

The party was mad, a truth to which the fact that half the musical aggregation of London is now down with 'flu will testify. But the gig was superb. Family played for around two hours moving through some of their finest music: Only A Movie, Check Out, Procession, Sweet Desiree, Burlesque, My Friend The Sun, Weaver's Answer and No Mule's Foot before calling upon such



notables as Charlie McCracken and John Fidler for a final session of rock and roll which, while being a little disjointed, brought the emotions of the building to a peak.

It was a fitting finale for one of this country's finest and most underrated bands. There will never be another Family and I for one am proud to have been privileged to see them at their peak.

Thanks for some great gigs, lads. Whatever you plans for the future, I and RRM wish you the best of British Grenadier luck.

Roger Greenaway

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# Wakeman concert will not split Yes

RICK WAKEMAN's plans to make a solo appearance with the London Symphony Orchestra will NOT affect his position as a member of YES. RRM was told this week.

had been inundated with inquiries about Wakeman following a "to go solo" story in another paper.

He said Wakeman's solo performance would be a "one off."

Keith Goodwin, the band's publicist said he

The YES keyboards man will perform his



musical adaptation of Jules Verne's Journey To The Centre Of The Earth at London's Festival Hall on January 18. There will be two performances of one hour forty minutes each and A & M hope to record the concert for January album release.

## Writing on the wall...

AMERICAN GRAFFITI, the double album package of classic late fifties and early sixties American hits will be released in this country on November 2. The album is currently racing up the American charts and is the soundtrack of a top box office American film about a group of teenagers in a small Californian town in the early 1960s.

The film will be released in the UK next year under the title Where Were You In '62. The album has been heavily featured by ex-RRM writer, Charlie Gillet, in his Radio London (BBC) Honky Tonk programme on Sundays. Artists featured include Fats Domino, Bill Haley, The Five Satins and Buddy Holly.



## Groundhogs together

GROUNDHOGS will stay together. Tony McPhee has resolved personal differences with the band and now a completely new stage act is being rehearsed for an extensive tour.

To tie in with the tour the group release their first single for over four years titled Sad-Ground and written by McPhee. The single is rush released on the new WVA label for November 2. Jonesy, whose third album Growing is released on November 9, will support Groundhogs.

McPhee's one-man synthesizer show will feature in the new stage act in a slightly abbreviated form. He will also have a short acoustic blues guitar spot. McPhee will continue making solo appearances. Title of the Groundhogs album originally titled Phart is now changed to Solid. Existing tapes planned for the new album (due now in mid-January) have been scrapped and a new series of recording sessions will begin this weekend at McPhee's Haverhill (Suffolk) studios. Tour dates are Portsmouth, Guildhall (Nov. 5); Bournemouth, Winter Garden (7); Glasgow, Apollo (13); Aberdeen, Music Hall (14); Oxford, New Theatre (18); Guildford, Civic Hall (20); Birmingham Town Hall (21);

Barrow-in-Furness, Civic Hall (22); Newcastle, City Hall (23); St. Albans, City Hall (24); Liverpool, Royal Court Theatre (25); Brighton, Dome (26); Leeds, Town Hall (27); Preston, Guildhall (28); Sheffield, City Hall (30); Bristol, Colston Hall (Dec. 1); Gravesend, Woodville Hall (2); Manchester, Free Trade Hall (3).

## Principal Edwards in town

PRINCIPAL EDWARDS, who are currently performing their new stage act (since the Storage Sam extravaganza) at venues throughout the country, make their first London appearance of the set at the Sundown, Edmonton, on Friday, November 9. This date is the first of three successive London appearances.

Live dates for the remainder of October and November are Leeds, Queens Hall (19); Bradford, Tech. College (20); Bristol, Polytechnic (26); Preston, Guildhall (27); Liverpool, Stadium (28); Merthyr Tydfil, Booths (29); Newport, College of Education (30); Cardiff, University of Wales (31); Swansea, College of Education (Nov. 2); Narbeth, Queens Hall (3); London dates (9, 10, 11); Newport, New Kensington Court (15); Maidstone, College of Art (16); Hull, Arts Centre (18); Warrington, Padgate College (22); London, Marquee, Special Bookers night out (26); Scarborough, Penhouse (30).

## On Sutch a night

FOUR gigs have been lined up for 'Sutch and the Band'. They are Olympia, East Kilbride (18); Aberdeen University (19); Kebleton College, London, Grant-ham (27) and a Halloween Party, London's Speakeasy (31).

## Steeleye series

STEELEYE SPAN have been signed by BBC-2 to headline their own TV series.

They record two shows in November and December from stately homes and castles and plans are in the offing for a further four shows, making Steeleye the first electric band to headline their own TV series.

Steeleye can be seen on the George Hamilton TV show on BBC-2 at 7.35 p.m. on Wednesday, November 7.

## Argent tour with Zappa

ARGENT'S fifth American concert tour begins in Detroit on November 2 and will continue until early December. The tour is a replacement for the one cancelled last month.

Throughout the series, Argent will appear with The Mahavishnu Orchestra and Frank Zappa. The band's recent appearance at Lon-



don's Rainbow Theatre was officially recorded for excerpts to be broadcast over 60 American radio stations throughout the trip to aid promotion.

Argent are currently recording their fifth album for January release. This will coincide with an extensive European concert tour.

Another British concert series is scheduled for early February, and the band returns once more to the US in March.

## RECORD & RADIO MIRROR

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## Snow over England

THE LEGENDARY American country singer, Hank Snow headlines a UK tour during November. Snow plays at Gloucester, ABC (2); Chatham, Central Hall (3); London, Victoria Palace (4); London, Granada, Sutton (8); Hull, ABC (9); Nottingham, Theatre Royal (10); Liverpool, Empire (11); Taunton, Odson (14); Peterborough, ABC (15); Ipswich, Gaumont (16); Southampton, Gaumont (17); Coventry, The Theatre (18).

Snow will be accompanied on all dates by Tompall Glaser. Glaser appears on his own at the Pavilion, Hemel Hempstead, Nov. 12.

## James Boys for TV

THE JAMES BOYS appear in a television Man Alive special on European tennis on October 24. They will be promoting their new single, Hello, Hello, which is released this Friday (19) on the Penny Farthing label.

## Sue dates

BLACKFOOT Sue play the Guildhall, Chard, this Friday. Other October dates are Lowestoft (20); Bishop Cleeve College, Lincoln; Cheltenham Racecourse (26); City of London Poly (27) and Brigden Country Club (31).



DAVID ESSEX squats behind a rather poky table, apologises for knocking someone's umbrella over on the way, flicks his eye expertly down the long, exotic menu. Will it be smoked haddock mousse to start or perhaps egg mayonnaise with tasty anchovy filets?

On to the main course, David, and how about Vitello Tonnato, that's rolled leg of veal with tuna mayonnaise spread over it and when served comes garnished with capers, lemon slices and tossed green salad.

**Choice?**

Hmm, those desserts, David you should try peaches in red wine, they're served cold with cream. Hello, David has finished his examination of the menu. The waitress hovers round him as if she should know him but afraid she could be wrong.

Mr Essex looks at her and says, "Cheese Hamburger, please". The super-star wants cheese hamburger. Can he afford it?

**Unassuming**

No, I don't want to sound drippy but the thing about David Essex is simply he's incredibly unassuming. Now some of your stars would have mumbled, paced the pavement, thrown their arms in the air, called the interview off, threatened their manager with calling their sacred career off. I mean, Kentucky restaurants are places you go to when you're on £10 a week, not when you've had a top ten record, been on tele and appeared in a film. They would want the Dorchester Savoy or anywhere where doorman number at least one football team and two cups of tea in your room is 64p, at least.

**Wandering**

Well, I wasn't throwing the lunch, I don't suppose anyone was in a way. We had intended one of those East London pubs with a long, long history to be the place for a bite but it was full, so we had gone wandering up the pavement and then

David had said, "In there..."

Kentucky restaurants, you've found fame, "The place where David Essex eats!" A quick bite at the cheese hamburger and the man himself says, "Right, where shall we start?"

I suggest he tells about his current activities.

"Well, it's really strange not having the theatre bit in my life at the present. Outside of the time when I was on the film-set, I had to be at Wyndhams Theatre, London, each and every night at a certain hour for my part of Jesus in Godspell.

**Odd feeling**

I had no break, no holiday, it was continuous. I got this odd feeling now in late afternoon that I should be making my way there!

The last fortnight, by the way, of Godspell was quite incredible. In a way the show changed because I suppose David Essex had become a pop star. There is this part in Godspell where the audience can actually come up on the stage and meet the cast.

Well, once Rock On hit the charts the fans started coming to the theatre and then rushing

**Everything's different but I'm the same**

the stage at this moment. I had to go and hide and of course I felt they were sitting there just looking at me and forgetting the play, a rather strange experience for an actor to go through!

"At this very moment in time I'm busy in the East End, my old home territory, making a film for the BBC. It shows life in the East End in the last century and to day.

Derek Bowman my manager has been amazed at some of the poverty and is surprised when I tell him things have got better. It's been a tremendous experience to go back to the place I know so well for the purposes of making a picture.

"Next February, that's jumping a bit I suppose,

**David Essex talks — and eats — with Tony Jasper**

I'm going to be filming a sequel to That'll Be The Day called Stardust, I hope to be singing and of course I'll be Jim McLean but this time the setting has changed for it goes into the 50s and up to the 70s. Trouble there is that it doesn't leave much room for a follow-up film!

"And getting back to now or next month, I hope a new single will be

on the way. It will not be a carbon copy of Rock On."

Since we had moved on to Rock On, I asked David how he felt about those newspaper stories suggesting he was just a publicity product and, particularly, one which said it had cost his record company £123,000 so far to make him a record star.

**Angry**

"Angry. Those reports were a lot of rubbish. Even if I am getting £100,000 it's none of the writer's business. What I am paid is my concern and no-one else's. I do not feel in any way used.

I admit there was a little chatter at one time about making me a twelve foot Donny Osmond. I am doing what I want. I have always longed to have a real hit record and to make it as a singer. I've been through it before.

"What I do, I decide to do. I'm not going to

BBC Child of the Jago. I make little money out of it. Contractually I could say I'm sorry, I can earn much higher elsewhere. The thing is I wanted to do it. Money isn't everything, the thing is to enjoy what you're doing.

"One thing at the moment is the crazy pace I seem to be keeping with so many things to do. It's what you might call the 'pace of being places'. I'm always an hour late for appointments at the beginning of the day and at the end it's gone up to four hours.

"Then I say to myself, hey, what's this about, so I just go and talk to working people and get reminded of normal life.

**Different**

"The good thing now is everything's different. I mean I'm still basically the same. The thing is different areas have opened up. I get a kick out of, say, doing Top Of The Pops. I've never done it before because I've never had a record in the charts. So I enjoy the new experience.

"I've always been a sort of rock actor, not an actor. Now I am concerned with films and records, not one before the other, both together. I think it will be hard for me to do theatre because it takes so much time. Perhaps I'll come back to theatre later."

That cheese hamburger, by the way, was getting somewhat cold so there was a pause as David munched away. When he'd finished we turned to talk about his forthcoming album.

"You know CBS are nervous of concept albums. I thought of an album rather like a show with a script. They were dubious so we've shelved it for the moment, that's my Circus album.

**Shades**

"Anyway, we're going to have an album showing different shades of me and it will be called Rock On. Very nice words on it! I'm always writing songs and about 60 per cent of the material on it will be mine.

"Here, I must go. I notice you didn't have a cheese-burger then."

"Trouble is I like smoked haddock, but then I can't afford it!"

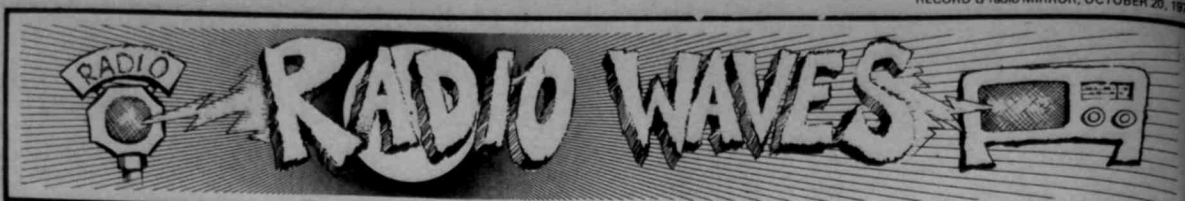
compromise with anybody or anything. If I think it's a good thing, then I'll do it.

"Rock On came from me. When I made some records several years back they had little to do with me. In essence Rock On is my very own first single. I've been completely involved in it. I know my other things have had something to do with the success but I believe it is a hit record anyway.

"You know, it's nice to know you can do something yourself. It gives great satisfaction. I believed in Rock On and if others like it, then you can't be in a better position! I have the best of both worlds. I like it, the fans do the same.

"I mean this film for the





## Comment

NATIONAL newspapers often seem to get their facts about stations other than the BBC muddled, to say the least!

We quote from last week's Sunday Times Magazine: "Radio Northsea International 275 Medium Wave Approx. Pirate ship operating off the coast of Denmark for more than three years. Danish Government trying to get it closed down, so could disappear any week now. Nobody could possibly miss it. In style of radio Luxembourg, only much, much worse."

We don't have to point out the inaccuracies in that to you, but we did have to mention it to Mr. Mark Boxer of the Sunday Times Magazine, who said: "We are not proud of minor inaccuracies like this obviously!"

He said he would TRY to correct this misinformation if the mistakes were listed on paper for him.

Some national dailies are not so willing. But if you do see any inaccuracies, pester the offenders until you get a correction in the paper.

Free Radio has been much maligned by the British Press who were in part responsible for Government action. The only way we can prevent more damage is if we all complain whenever rubbish like this appears.

## LBC 'delighted' with response

LONDON Broadcasting monitored more than 7,500 calls in its first three days — a fact that has caused jubilation among the station's board of directors.

But despite this massive success, creating a high new night-time audience, advertisers are refusing to buy space because of an outdated poll.

The N.O.P. poll taken 12 years ago, which showed that no-one listened to night-time radio, is still being used as a guideline. This is despite the fact that there was no night radio at the time of the poll.

LBC's board is also "delighted" with the success

of its news service. It was the first station to break the Spiro Agnew story, first with news of the dredger rescue, and others.

A spokesman said: "We are definitely convinced that our slogan 'You'll hear it on LBC before it leaves the BBC News Editor's desk' is absolutely justified, as one night BBC were putting out a story that we had dropped at eight p.m. the night before."



**BBC RADIO LONDON** jock, Robbie Vincent is giving away "the album collection of a lifetime" on his luncheon show this Saturday. He will be giving the year's top 50 album winners of a fascinating competition.

## St John resigns from Atlanta

CRISPIAN St John has resigned from the board of Radio Atlanta.

His move follows delays in starting the station. The lawyers have now been considering the legal aspects of Atlanta for three months.

"It was too long for me to wait," he told us. He added that if Atlanta comes on the air it will be as legal as Luxembourg and Crispian will be involved.

The reason he left — too many good jobs passed by while he was waiting.

## First guests

THE Four Tops, currently in the middle of a European tour, were Capital Radio's first music guests on Tuesday. The group called in to say congratulations and were promptly pulled into the Dave Cash midday show.

LUX JOCK, Mark Wenley appears at Peter Robinson's Top Shop in Oxford Circus, London at 2.00 p.m. on October 23. He will be playing records, taking requests to play on the air, and giving away T-shirts. On Sunday Dave Christian interviews the Chi Lites.

## Treat for country fans

COUNTRY MUSIC fans will be able to hear this year's CMA Award results direct from Nashville in a BBC Radio Two Country Club link-up on Thursday night (8.00 p.m.).

The programme will be presented by television's

David Allan and include a 10 minute direct report from the presentations — by Johnny Cash.

The programme's normal presenter, Wally Whymon, is out in Nashville covering the event and will be interviewing some of the winners.

## Radio raid

FOLLOWING what have been described as "the biggest radio ever seen" on Radio Radio's an Kaldoscope, Radio Sutch, has abandoned plans to start broadcasting. The London inland station fears similar attacks and says it will restrict its transmissions to Saturdays only, starting "in a few weeks," on 855 Medium Wave.

In the meantime organisers are waiting for new equipment to arrive from America and using their evenings to train new personnel.

## Beeb bulletin

THOSE champions of the limp wrist QUEEN, show what regal rocks on Friday, and Rock On on Saturday. Guest groups next week: Monday CAMEL, CLAIRE HAMILL, COUNTRY GAZETTE, and ROBIN TROWER. Tuesday: INCREDIBLE STRING BAND, LOL COXHILL, and NAPILI. Wednesday is of course, review night.

Sunday's My Top 12 features Roger Daltrey (should be interesting) while GEORGE does their stuff on Sounds On Sunday (7.00 p.m. to 7.30

p.m.). Sounds Of The Seventies has its usual Rockspeak on Friday, and Rock On on Saturday. Guest groups next week: Monday CAMEL, CLAIRE HAMILL, COUNTRY GAZETTE, and ROBIN TROWER. Tuesday: INCREDIBLE STRING BAND, LOL COXHILL, and NAPILI. Wednesday is of course, review night.



## RADIO ENGLAND INTERNATIONAL

This station has been testing recently with a "carrier" on 6.215mc/s in the late evenings. They hope soon to be broadcasting with test programmes and after this regular programmes should be started in a short while. The station will be on the air seven days a week in the late evening but final details have not been settled yet, when they are they will, of course, be in RRM.

**RADIO KALEIDOSCOPE:** has been raided so often recently that Messrs. Williams, Frisby & Co. (GPO raiders) must be

getting desperate about its popularity. The station's on 266m. MW from 10.00 am on.

## RADIO NORTHEAST INTERNATIONAL

A. J. Belras has started a series of tapes on Noorzee Goes DX to remind us of the sound of the old offshore stations off our coast — as if we needed reminding. This series is leading up to a totally new series of offshore radio histories to start in May 1974. These will be from the Mebo wherever she is... yes A. J. SAYS "Wherever" not "If" — Radio Noorzee Hou'm in de lucht is the gospel to him you know.

## LONDON BROADCASTING COMPANY

If any readers are finding that LBC's VHF outlet on 97.3 mc/s is suffering from interference from the police this will soon finish. The Hertfordshire police, who are the main offenders, are due to move very soon as they are forcing the public to commit a crime by listening to the police while listening to the first legal commercial station in Britain! This trouble will not occur with Capital which is a lot further down the band on 95.6 mc/s but medium wave reception could suffer in East London from interference from Veronica (which is still there battling despite all).

**BAD NEWS** from the Mediterranean. The Voice Of Peace from the Peace Ship, M.Y. Cto, anchored seven miles off Tel Aviv in Israel (50 kw, 195 m) is in great danger because of the Middle East conflict.

She has been asked to cease broadcasting by the Israelis and has had two visits from Israeli warships already. Abe Nathan, an ex-Israeli pilot,

has refused to move the ship as he feels it is necessary to have an independent voice calling for peace in an area where so much propaganda and aggression is broadcast from both sides — we agree.

If the ship is seized by the Israelis it will probably be held until after the war when we hope it will be released. We understand that if action is actually taken and the ship is not captured, then Nathan is considering taking her back to Lagusta Bay in Cyprus, as he is a great friend of Archbishop Makarios, the president of Cyprus who shared a lot of his aims.

Good news. The Federal Communications Commission is really concentrating on closing down the Voice Of Free America. This station is run by an extreme right wing politician, the Rev. Carl McIntire, who had his own station in the States closed because he would not give opposing points of view.

The station is operating from a converted minisweeper and broadcasting religious right wing propa-

ganda to the South Eastern United States. We wish the F.C.C. all success — offshore radio is for enjoyment, not politics.

Expect lots of pop ballads on Tony Myatt's afternoon show on Capital between 2.00 pm and 4.00 pm — he writes them.

A lot of people have asked if it is possible to see the studios at London Broadcasting (the new news station on 417 medium 97.3 VHF in London and the South East). Yes it is, write to the chief engineer at I. B. C. Communications House, Gloucester Square, London EC4.

Also on the LBC front, we are told that their Press Officer, Jason Follock, has now been promoted to executive producer and is in charge of all the phone-in shows which are now so popular that they need a lot more managing than original thought (see story above).

There is another internal battle on NRthsea, we hear. Don Allen is valiantly fighting for more time for the international service with the coming of the time change in Britain. He wants the service to start at 6.00 pm and go

through to 3.00 am GMT (7.00 pm to 4.00 pm CET) which means that the Dutch service loses an hour and an hour is added to the transmission schedule so that they broadcast 22 hours a day instead of 21 hours. John De Mol wants it to run from 8.00 pm to 2.00 am GMT (8.00 pm to 3.00 am CET). This means the English service loses an hour, the Dutch service gains an hour and the transmission stays at 21 hours per day.

However, sources close to the heart of RNI tell us that a compromise has almost been reached in favour of the English service. We will probably hear the English language programme from 7.00 pm to 3.00 am GMT (8.00 pm to 4.00 am CET).

The Free Radio Information Service has postponed its poll it was to carry out on October 16 and now considers it will be much more successful in a few months time. You can reach F.R.I.S. at 01-479-0529 between 8.00 pm and Midnight.

Mark Lett

# HUDSON-FORD

## THEY'RE BACK

ANOTHER GREAT SINGLE

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# RADIO PIRATES



**THE GLAMOROUS** image of a so-called "pirate" jock heretically jerking his show going despite irritating storms and even worse living conditions attracts all sorts of freaks to the world of free radio . . . GRAHAM GILL is not one of them.

While spotty teenagers founder careers in sessions at the local disco, jocks like Graham will remain a shining example of the right way to get on the air. He probably won't like the term, but the only word to adequately describe his experience is . . . veteran.

Graham doesn't want to talk about his age so we'll have to guess. Say 30-plus. Then consider that he's been working in broadcasting since he was 14. When the start of Britain's pirate era was but a gleam in Ronan O'Rahilly's eye, Gill was paying his dues on the legal commercial airwaves of Australia. He's no Barry McKenzie, hasn't even got the remains of an accent, but you sense the spirit of a swashbuckler who's always been ready to have a go.

Graham walked into our Carnaby Street offices, introduced himself and showered us with R. N. I. stickers and duty free bags. It was a rare visit to London, only his second in three years, so we hopped off for an animated, legal anecdote and allegory, round at one of Soho's best greasy spoon cafés.

First off, Graham explained his early introduction to broadcasting. "My father had a friend in an Australian broadcasting and used to take me along when he visited him. I got more and more interested and finally got myself a job as a programme arranger. That meant working in a record library and getting the music ready for a show."

At the same time he began studying video production and learning how to read and write commercials at a school of broadcasting.

He got his first on-air job at station 3UZ in his home town of Melbourne, then later moved to 3KZ where one of his sidekicks was Alan Freeman.

For the next ten years, Graham worked at a provincial station in New South Wales, hosting first a breakfast show then a children's afternoon show, and finally ending up as presenter of such legendary radio era and since then I have worked extensively in television around the country as announcer, newsmen and presenter of such legendary shows as 'Birthday Cal'.

But despite such fame I ain't too proud to listen in to Roger on Capital. In fact I shall be listening very, very carefully so please Rog, please take care of my unblemished reputation, I may need it back some day.

By the way, for those of you interested, I speak with a British accent. It makes a pleasant change. Roger Scott

"It didn't last long though", said Graham. "While on leave I met someone from Radio England - Britain Radio. The big ship looked really impressive and I thought it would be a step in the right direction, so I joined them for 15 a week extra. At the same time Johnnie Walker and Roger Day were recruited and given their first radio experience."

He left because of the station's American attitude. "They used to try to get us to talk with an American accent. I just felt we should be as we were."

Bar work, club congering and a "very happy spell at Radio 390" occupied him until the end of British pirate broadcasting. And so he went to Holland where he has now lived for six years.

"I went over at first to manage a club but when that folded, I went on the road working in various clubs all over the country and in Germany."

That lasted three years until he began to get work with the Dutch World Service, then

mainly because we are all working during the entire operation of the service. If you are not on the air you are getting news. We have two telex machines on board and our own newsroom. It's a very modern set-up. You couldn't wish for better studios."

Most of the onboard time is spent in routine then, although they do have the odd party when someone has a birthday on board and there is a regular stream of free radio trippers visiting the boat. He says visitors are welcome as long as they have the right permission. The tender stays for one hour and they must return with it. "It's always nice to see new faces and no matter how late a night we have had, we are always up in time for the tender. We tend to sleep until about two p.m. because our recreation period comes after the station has closed. We usually just idly sitting chatting, maybe drinking but seldom playing records."

"Every week, though, we all go down to the production studio to listen to the new playlist as it were, familiar with all the records."

He says he's into any type of music but doesn't like heavy progressive stuff. "I like anything from Ray Conniff to the Stones or Crosby, Stills, Nash and Young. I like Elton John, Simon and Garfunkel, but I'm certainly not into Led Zep or anything like that. We have a format and basically we are a top thirty type station but there is always every jock to introduce his own personal taste."

And for the future? "So far as I know, we shall be off to Italy in January and intend to give them a good blast down that part of the sea. With luck we should still get to quite a lot of England. It would be a shame if we couldn't keep in touch with our British audience. As far as I know we shall continue broadcasting until we move, which is scheduled to be January 1."

The English jocks are, he says, not worried a bit about the Dutch Marine Offences Act. "I'll keep his Amsterdam apartment and use it as a weekend place."

"Eventually I hope to come back to England," he adds. "Most of the other jocks would too. Britain has great potential for commercial radio. I would like to manage a commercial station on the lines of Australian commercial radio, adapted to the British way of life."

**BBC RADIO LONDON** presenter Richard Vaughan was nobbled by none other than Tony Blackburn when Radio One beat Radio London 7-8 in a charity

match at Garston's Woodside Stadium on Sunday. Vaughan was taken to hospital in extreme pain and had to miss his Home Run slot on Monday

afternoon. Susan Barnes deputised. Killer Blackburn is pictured at the start of the match with Suzie Quattrone and Radio London jock, Robbie Vincent.

**IF RADIO ONE** can be said to have produced one type of record, then **CAPITAL RADIO** looks like taking that influence a stage further.

It can be only a matter of weeks before record pluggers will begin claiming "it made the Capital play list" and know that such an endorsement assures quality. For after only a few hours listening it became obvious that American M.O.R. is a very new format for established radio. Capital seems to tread a delicate path between Radio One and Two music, while still creating its own atmosphere.

Following the rousing full three verses of a heavily orchestrated God Save The Queen that sent the station under way on Tuesday at 5.00 a.m., Dave Symonds quickly set the standard. It was Simon and Garfunkel's Bridge Over Troubled Waters - an all time great in quality pop - that launched Britain's first commercial music station.

Symond's calm commanding voice seemed to have just the right effect for that time of the day (middle of the night). He seemed capable of increasing tempo as the day awoke. And he charged the mood with emotion and left you in no doubt that this was something really new.

Emotion seemed to be the only indication of day-one nerves though the news spot did suffer the grinning to begin with. Luckily Graham Green was completely in control and smartly handled a wrong-slotted tape with a deft turn of presentation. The news was swift, direct, and to the point - just what we need.

The musical format gave leeway in the first couple of hours for records as varied as the Steely Dan's Raining In The

## CAPITAL

In tune with London



Years, Dylan's Knocking On Heaven's Door, and Sergio Mendes Scarborough Fair. It's to be hoped we don't get sick of hearing the same records over and over again like on Radio One. Kiki Dee's newey was featured, so was Ringo's and Lynsey De Paul's; so you can be sure Capital will become a hitmaker. They played a nice line in soul music too: Freda Payne, Ike and Tina and the like. Capital Jingles score heavily, particularly the Sly Stone styled number: 'Funky Capital, London. Can you dig it?'

Adverts, I fear, will prove to be a pain in the ass once the initial novelty wears off. Nine minutes an hour seems to be much to much - but that's what pays the rent.

It will be a few weeks before anyone can rightly assess this welcome addition to the airwaves and probably months before a clear identity is cut, but on the evidence of Dave Symonds' day one morning show, Capital have hit the jackpot. The smooth but sharp approach is bound to make it irresistible to millions of Londoners. What a

pity the rest of the country is missing out . . . but not for long.

Let's just say Capital, we needed you; thank God we have got you. - Peter Harvey

## Open letter



HAVING read all about my namesake last week I feel it's my duty to inform my entire legion of fans (hi, Motu) that my name - Equity reg number 60715 - is being taken in vain.

In the unlikely event of any of you having forgotten, my broadcasting history dates back to the original 'off-shore' radio era and since then I have worked extensively in television around the country as announcer, newsmen and presenter of such legendary shows as 'Birthday Cal'.

But despite such fame I ain't too proud to listen in to Roger on Capital. In fact I shall be listening very, very carefully so please Rog, please take care of my unblemished reputation, I may need it back some day.

By the way, for those of you interested, I speak with a British accent. It makes a pleasant change. Roger Scott

A pirate's lot is a happy one  
Graham Gill talking to Pete Harvey

after an abortive approach from the re-constituted Caroline, he got an offer to join R. N. I. "I never looked back," he says.

Graham spends two weeks on board and one week off, though every so often the jocks are allowed two weeks off.

"All the English programmes are live. The only show I tape is the Sunday night request spot but only so that it can go ahead while I'm off the ship. When I'm on the ship it goes off live, and the same applies to the other regular spots like Don's country and western show, Brian's rock 'n' roll show, and Mike's hitback show."

He describes the seaboard accommodation as "a floating palace. We have our own cabins. Life on the ship is pretty good. There's plenty of room to move around in."

Most of the activity goes on in the middle of the night due to the unusual time schedules of the English service.

"We rarely go to bed before four or five in the morning



Stage One Entertainments Ltd.  
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SOLE AGENCY  
and MANAGEMENT

# IN FILE

## Len tucks into Suzi's music

LEN TUCKEY has the air of somebody who has finally found his niche in the rock business. In other words he's happy in what he's doing which is, as you probably know, playing lead guitar for Suzi Quatro.

But perhaps playing lead FOR Suzie is the wrong way of putting it for Len insists that the Suzi Quatro band is a band in itself and not just a backing group.

He elaborated on this when we met up the other week in an afternoon drinking club near Carnaby Street. I hasten to add however, that we were there for the peace and quiet, not the booze! Suzi came along too and while she sat chatting to our esteemed editor in one corner, Len and I, a pint of Foster's lager clutched firmly in our respective paws, got down to the business in hand.

Len started his career playing for the Nashville Teens. Remember them? No? Well how about if I laid the title

Tobacco Road on you. It's probably clearer now but in any case it's not really that relevant because Len joined them long after they rose to fame with Tobacco Road. Unfortunately they dropped from the limelight just as quickly and Len found himself dragged around the small club and cabaret circuit playing to a load of people who really couldn't give a damn.

"Neither could we be quite honest," he admitted. "We used to get up onstage every night, pissed out of our heads, fall off after the last number not remembering what the hell we'd played, pick up our eight quid and head for the next gig. It was a losing battle. I think the main problem was that they

were so green to the business. In fact they still are.

"At the moment they've all got daytime jobs and are just tramping round the odd club twice a week for about forty quid. It's a pity because the band could have been successful again, the musicianship was there but the drive and business sense just wasn't."

Len actually met Suzi through a previous Nashville Teen drummer called Keith Hodge.

"Yeah he called me up at twelve midnight and dragged me round to his place to meet her. It all happened rather quickly because I auditioned the next day and that was it. The rest of the band all joined by audition as well

except for the piano player Alstair McKennis who just sort of turned up. Thank God he did though because he's fantastic.

"A few weeks after the band got together we found ourselves on the British Slade tour. That was one hell of a break for us because it meant that we'd be seen by huge audiences. It was slightly nerve racking at first because . . . well you know what Slade audiences are like . . . they came to see Slade and not the support band. Luckily everything couldn't have gone better and we went down extremely well."

The first few months in the life of the band naturally enough contained their usual quota of problems, the primary



## George Hamilton IV

**International Ambassador Of Country Music**

a new album from the only American entertainer to have appeared in all four annual "International Festivals Of Country Music" at London's Wembley.

George Hamilton also returns this month to British T.V. where he will comper his own show (BBC2), commencing on October 17th for six weeks.



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# SHADYONS

one being that drummer Keith Hodge decided to leave.

"It was either that or he'd have been sacked," said Len. "It was one hell of a shame because he was a brilliant drummer, one of the best I've ever worked with, but he was a moaner. There was always something wrong. Eventually it got to the point where he was bringing the rest of the band down and that's no good at all if you're on the road a lot which we obviously are.

It's strange because in every band I've been in there's nearly always been a moaner. We're incredibly lucky at the moment because the band as it stands now is a very happy one.

"We all get on well, we all muck in and there are very rarely any arguments at all. It's the sort of thing that doesn't happen very often."

The other problem was a fairly recent one when they had to sack their road manager. This time the reason was slightly different.

"Basically it was because he liked the good life too much. We had a hotel bill in Hamburg, which for four days came to over eight hundred pounds and most of that was down to him ordering bottles of champagne and stuff like that. It was just a bloody joke - I mean we're not in the business to support road managers! It's difficult to tell what somebody is like at first. Micky (Most) hires them and you meet up and they're all nice and friendly but it isn't until two months later that you actually find out what somebody is like."

"I mean everyone comes on the road for different reasons - be it for money or to pull birds. You've got to find the type of person who's right for the band and who genuinely cares about the band. They must be one hundred percent FOR YOU. Sure if they want to pull birds that's OK but not when it means running up a bill for eight hundred quid."

I decided to pursue the

bird pulling aspect! Weren't their "external" activities cut down a bit by having a female fronting the band?

"Not at all. Suzi doesn't interfere in anything we do as long as it doesn't hurt the band."

"She's just the same as any other band leader and we're just the same as any other band that's on the road."

But there must be some differences?

"No not really. As far as changing goes we always have two dressing rooms anyway because we're carrying eight guitars all the time. Suzi usually changes with us. I don't mean she strips off in front of us or anything like that but we're usually to be found in the same dressing room."

"The only difference about touring with a girl is that we sometimes do get slightly preferential treatment. For instance we get to a gig and the promoter feels he has to cluster round and is constantly coming up and asking if we've got

everything we need and 'Would you like this' and 'Have you got that.' I suppose it's nice in a way but you find you get used to a certain style of living when you've been on the road for a long time and it can get to be a bit of a pain. I don't think Suzi really notices it because after all she went through the hard times in the States."

The decisions on the road and indeed off the road are all made by the band as a whole. Suzi without doubt the leader but everyone has a say in what goes on.

"If something needs to be discussed we all sit down and discuss it - it's as simple as that," asserted Len.

"There's no 'Do this and do that' from Suzi at all. We've all got a say in what goes on which is the way it should be. We've also got one of the best managers in the business in Mickie Most. He looks after the business side of it all amazingly efficiently, so that's one major worry off our shoulders.

You see Suzi Quatro is the name of the band as well - I mean there's no point in calling ourselves The Ringdingers' or something like that."

The band undoubtedly owe a lot to Nicky Chin and Mike Chapman who wrote both '48 Crash' and 'Can the Can'. They also produced the first album and have recently finished writing their next single called 'Daytona Demon'.

"It's a bit more advanced than either '48 Crash' or 'Can the Can'," said Len. "It's also a bit heavier and personally I believe it's better than either of the last two - good though they were. They're amazing commercial songwriters those two!"

But what about Len's own writing, for as you probably know he has become the undisputed writing partner of Suzie. Between them they've written six of the songs on the album and already have a few more down on tape. How did the partnership start?

"I can't remember to be quite honest. I guess it was in a hotel room somewhere. We just seemed to click as a songwriting team. At present I don't think any of our stuff is 'right' for singles but that will probably come eventually. We enjoy writing together which is very important. It's not just a chore that has to be done."

As a closing remark I ventured a piece of Sunday newspaper silliness. Every time I've met the band (and that runs into quite a few times by now) Suzi and Len are always to be seen together. Was there any hint of...?

"None at all," replied Len. "Let's face it, if you're writing together all the time you spend a lot of time together swapping ideas. It's just friendliness that's all, we're just good friends."

Hmmm!  
**Mike Beatty**

# The Whole Story

- Baby I Need Your Loving
- Without The One You Love
- Ask The Lonely
- I Can't Help Myself
- It's The Same Old Song
- Something About You
- Shake Me, Wake Me
- Loving You Is Sweeter Than Ever
- Reach Out, I'll Be There
- Standing In The Shadows Of Love
- Bernadette
- Seven Rooms Of Gloom
- I'll Turn To Stone
- You Keep Running Away
- Walk Away Renee
- If I Were A Carpenter



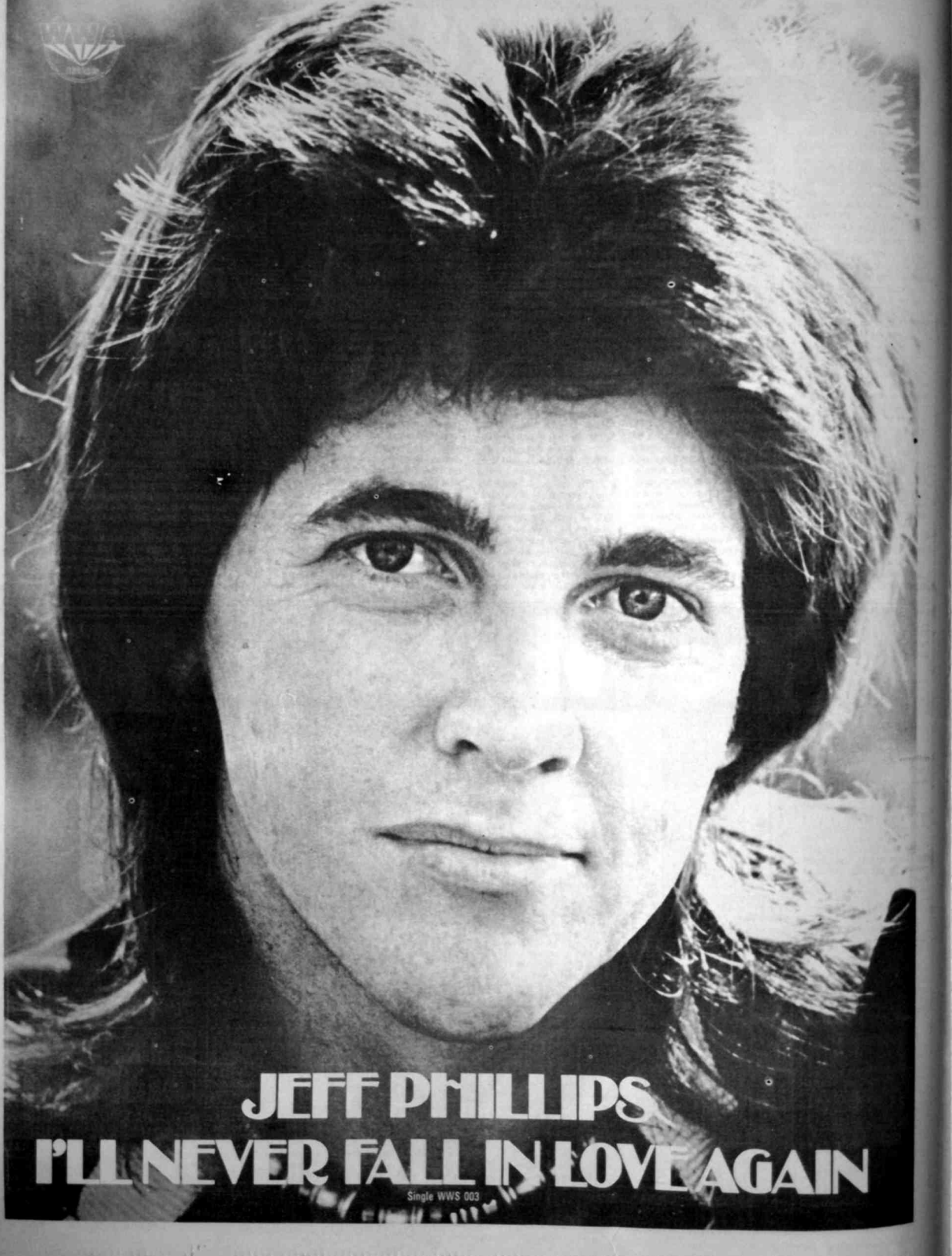
- Yesterday's Dreams
- I'm In A Different World
- What Is A Man
- Do What You Gotta Do
- It's All In The Game
- Still Water (Love)
- Still Water (Peace)
- Just Seven Numbers
- River Deep, Mountain High
- You Gotta Have Love In Your Heart
- In These Changing Times
- MacArthur Park
- Simple Game
- I Can't Quit Your Love
- Nature Planned It

## Four Tops 1964-72

8 years, 2 records, 31 hits, £3:10p... how many memories?

Double Album TMSP 1124, Double Play Cassette TC2 TMSP 1124, Doubly Play Cartridge SX2 TMSP 1124





**JEFF PHILLIPS**  
**I'LL NEVER FALL IN LOVE AGAIN**

Single WWS 003

SO DAWN sell to one age-group, young deserted housewives and middle-age loners. Right? And Tie A Yellow Ribbon is in its 33rd week in the 50 and there's nothing in that song. Right? Tony Orlando, lead singer of Dawn and the group's creator, inspiration and anything else you care to name, doesn't like that kind of talk. Heard it before he has and he likes laying forth the other side of the coin.

"They tell me the record is going to do a million here. Can you tell me how many discs have done just that in the last five years? That is a lot of records for England. You know someone on Top Of The Pops when we were down there last week introduced the song as about as close to the National Anthem as you can get.

"Actually it bothered me a bit to hear it. People will say they're tired of it already! As it happens it seems to sell every day and each day. You know it picks up every segment of the public. I don't believe it's just selling to one age-group or particular kind of person. Yellow Ribbon has just about sold to everybody. And I mean 11 to 70. I can't believe say 700,000 plus over the age of 25 have bought the disc. The regular single buyers have purchased it and so have countless occasional and those looking for a more relaxed kind of music.

"In terms of Dawn, Yellow Ribbon is running neck and neck with Knock Three Times. There you have two of our styles in those songs. It's staggering but you know we've done six and a half million 'Knocks'. Add the two together and it makes a lot of plastic!

"I think of our material as strictly song and not in terms of disco material. You may say Knock Three Times and Candida made the clubs but to me disco music is strictly R&B. I don't even see our stuff as dance. I'll stick with song, that's the word."

Tony Orlando has been long enough in the music business to get slightly uptight about somewhat clever, clever critics. He has found success the hard way, years of struggle, personal and financial commitment.

Years back he was a household name as records bearing his own name chased up and down the charts. He was more wanted Stateside than here but non-the-less had several Top 20 songs in Britain. The one to grab me was Bless You, a ballad with some toughness and given fervent vocal work from Tony Orlando.



## Slimline Tony ties up the charts

"Oh, YES! Bless You. I sure remember that. It reminds me of another monster hit I had called Half Way To Paradise and over here in the UK the chief sales went to a guy called Billy Fury."

Somehow though the Orlando magic waned or at least the public bought less and less and Tony went into music publishing. He worked for April music, associated with CBS records. Tony found himself playing round with songs one day in a studio. He found this song Candida and realised with several other people it could be a smash hit. The long and short of it is simply Tony found some backing for his voice, the name Dawn was used and the record hit the charts big.

"I didn't use my name for the simple reason people, particularly DJ's would say, hey here's Orlando making a comeback. They would tend to pass the record on and even without hearing probably say, we've heard this before. Putting Dawn as a name meant the reaction often given to a new group. I mean you know how some people instantly dismiss an artist yet sometimes if you play the disc they say it was great and then go bright red when you say who it was!

"The incredible thing though was the number

of impostor groups which soon sprang up calling themselves Dawn. I mean this sort of thing often happens in the business. There were 14 of these at one time, all touring the country saying they were the hit group. It happened here in Britain as well.

"I came over to the UK to stop three of them booked at clubs carrying on their business. I figured the one way to stop them was to have the press help me. I just made the story press-worthy. They weren't going to stop in the normal way. It would

take ages through the courts and prove very costly as well.

"Actually they do it with most groups in the States until the right group has done television and then people know, you know it's such a big country."

Tony found two girls called Joyce Vincent and Telma Hopkins (both geared to knock any man flat with their good looks). Telma had been on the road with Isaac Hayes as part of Hot, Buttered And Soul. Joyce had worked with David Porter. The two had done tremendous

backing work on disc material bearing the name of Holland, Dozier, Holland. They had even backed Alice Cooper on a Christmas show, not forgetting someone like Dionne Warwick. So they were really good.

"Actually I didn't want to go out with a group at all. I had worked hard and got a very good job in a publishing company. Even a number one record really didn't sway me. When Knock Three Times hit me it became embarrassing. I mean the people in the know knew the potential of Dawn and certainly didn't want a bogus group so they asked me to consider going back on the road, floated a lovely contract before me with security. So I said yes."

And now the story is of Dawn with a string of hits and apart from Tie A Yellow Ribbon, there's Say Has Anybody Seen My Gypsy Rose in the UK 50.

Dawn have an album of hits to come out on Bell in November plus a brand new one for next February. This past fortnight they have been recording a TV special for our screens and it fits in well with the album, 'cause "You see the album is just like a show. At the beginning we sing a medley of our album songs and there's a comper. The record has a 1920 feel to it, it has some liking to rag-time in the songs but there's variety and a 1970's feel. The show is being transmitted in February of '74. We've also been doing some TV for the Lulu show and the Two Ronnies programme."

One important thing has come from the success of Dawn. There's a story of a guy called Tony who had too much fat on his physical frame. He has to go on the road with a group but his doctor's reaction was purely personal. "You are a fat slob." So Tony, alias of course Tony Orlando, went on a supervised water diet and lost 90 lb. Suddenly there was a lot less of Dawn's Mr. Orlando.

The same thing isn't going to happen worldwide for hit-makers Dawn.

There's going to be a lot more heard of this chart-smashing trio and for a personal reason for Tony's a great guy to rap with and the girls are

**Tony  
Jasper**



# REFLECTIONS

## Free fan club Movement

A NO-FEE fan-club - now that sounds like a real dig at inflation in the pop industry. However Janet Timmins, of the Move/ELO Information Service, is presiding over just such a service.

She says it's not a fan-club as such, and there is no subscription fee. But all fans have to do is write to Janet with a stamped addressed

envelope with any queries they may have about the Move or the ELOs.

"They can obtain stickers, badges, posters, life-lines and autographs . . . all free. And we have photographs and records at very reasonable prices. And the fans can write as often as they like."

Janet's address: 6 Bond Street, Sturley, Birmingham B30 2LA.



## Joey's aria of love

IF YOU'RE dad is a Sicilian who loves singing opera, and you want to be a doctor . . . well, the chances are that you'll end up being a singer!

Which is how it happened to American-born Joey Loren. Joey is some special kind of balladeer. He's in London being launched for superstardom by some of the biggest agency-management figures in the business. . . they made him an offer he didn't want to refuse.

His first single for Pye is Love Is A Beautiful Song, delivered with a big voice - he studied vocal technique for four years. Hollywood-based, his career is being handled entirely from London. That also makes him special. . .

Big ballads are "in", chart-wise. Look for Joey.

Edited by  
Pete Jones

NOW a record pirate could face up to ten years in jail in the States if he violates a probation arrangement, or fails to pay a 10,000-



## Bar B-Q

GEORGE MELLY (above), studying a pop magazine while sipping and sipping at a reception to launch the new CBS/Arbiter Fender Soundhouse in Tottenham Court Road:

"Now I really cannot make up my mind whether I fancy David Bowie on the front cover, or Suzi Quatro on the back cover - they both really are rather beautiful."

His eyes lit up when an eavesdropper suggested: "Why not try them both out . . . preferably together!"

## Piano for sale

A RED and black Victorian upright piano . . . the one on which John Lennon composed those memorable songs for the Sgt. Pepper album. On the piano: a brass plaque, inscribed with John's name and various song titles.

Now John has given the piano to the International Defence Committee in aid of funds for the campaign to save Michael X from the death sentence he faces in Trinidad. Incidentally the Committee has the support of Judy Collins, Leonard Cohen and comedian Dick Gregory.

## Bootleggers get the bullet

dollar fine. He pirated, or illegally reproduced, hit

## Don't knock the King

Irate Elvis Presley fan, John Francis, of Rhyll, North Wales: "So now Record Mirror is starting a Knock Elvis campaign. James Hamilton's review of El's latest single Raised On Rock is laughable. When Elvis sings laudably, the critics say why doesn't he sing more rock; now he sings a rock number and then gets that kind of review. He should stick to reviewing discs by Marie Osmond and leave the reviewing of the King's discs to somebody who knows what it's all about."

Our man Hamilton said: "With a title like Raised On Rock, El's sold faithful fans can be forgiven for slobbering at the mouth . . . but it merely hark's back to a vaguely Presley-ish past, but rendered in a tremulous whiny over a scudding rhythm that bears no relation to Rock, past or present."

So our man Hamilton didn't like it. So after four weeks in the charts in America it still hadn't got higher than 46. So perhaps Hamilton was RIGHT. No campaign, though - we revere El.

recordings of Neil Diamond and the Carpenters. And anyway there are 60 more counts of violating copyright laws against the guy, Arpel Joseph Loecsey. Police raided his warehouse and seized 25,000 bootleg copyright eight-track cartridge tapes.

Included: Alice Cooper's Killer; Neil Dia-

mond's Gold; the Carpenters' Close To You; and Merle Haggard's Let Me Tell You About A Song. And the place where he operates could reproduce 5,000 tapes daily.

It's fantastic, but illegal, business. Tape piracy alone is a multi-million dollar business in the States. And we're into it here.



SHE HAS black eyes, coal-black hair and a warm smile . . . an enigmatic smile, if truth be told. She is Wai Wong, born in Hong Kong 33 years ago, and at 18 she arrived in Southampton, with two small suitcases, and she called in on a television company boss and said: "I can sing. And I can dance. Now can YOU help?"

So she signed for the Young Generation, smiling enigmatically for some eight million viewers of a *Real Harris* telly show. And now she's recording for the Dart label - her single is Small Fry, which she most certainly

## ony on the air

TONY HALL, has been around the business a long time. He used to comper jazz shows in London, and he produced jazz records, and he wrote on the subject. Then a Luxembourg de-jay, and a spell with Decca. But in the field of promotion he's a govt'er figure. His own indie record promotion company, the first in Britain, produced hits for Dusty Springfield, the Bee Gees, the Move, Scott Walker, Marmalade, the Who, the Turtles and Love Affair.

He added in some management and music publishing, and kept in touch with old contacts. Now he's with his own label, Fresh Air, distributed through Phonogram. He'll do well, judging by his track record . . . he unearthed Procol Harum and Whiter Shade Of Pale; Joe Cocker; Arrival's Friend; Black Sabbath. And I wish him well with Fresh Air.

## Souldaddy speaks out

WHAT IS SOUL? I mean, how do you describe that vocal attribute that can assail the senses . . . soul. Listen to number one man in the field, Ray Charles - who positively boggles with soul.

"I try to bring out my soul so people can understand it. I want people to feel my soul . . . soul is when you can take a song and make it part of you - a part that's so true, so real, people think it must have happened to you. Soul is like electricity, like a spirit, a drive, a power."

That's what soul is.

## Recommended

IT'S NOT that we're big-headed but.

Andrew Wilkinson, President of the Rick Nelson International Fan Club, writes: "Congratulations on the great new-style magazine. RM was always one of the best music papers around, one from whom Rick always got a fair deal, but now you've really gone to town - packed with news, features, charts and everything else one can think of."

"I'll be recommending your magazine wholeheartedly in the next issues of our club magazine."

## Here's Mick

SO I was enquiring as to the whereabouts of Mick of Dave Dee, Dozy, Beaky, Mick and Tich. . . and reader Simon Rowley, of Burley, Hampshire, comes up promptly with the answer. Our Mick, now bearded, is landlord of a boozier . . . the Swan Inn at Wyllye, on the main A303 road. Pulling pints instead of pulling crowds. He was a good drummer was Mick. Married with two kids. But I never pleased he's finally got himself a really worthwhile job.

## On the Line

GLAD to be of help dept. Bumped into those handsome country and western lads the Mountain Line in town this week. Mountain Line, you may remember, won the bluegrass section of the year's Billboard/RM country festival at Wembley. This week they signed to record their first album which is out on Transatlantic's Extra label in April.

## Crocodile rock

FUNNY how things work out. Bobby Charles had the original version of See You Later Alligator in 1954, but there was this upstart figure Bill Haley, who had a band called the Comets.

Haley had the hit, but that was due to promotional energy. Charles vanished. Yet the Bobby Charles version had all the required excitement . . . so that it could have

been HIM, not Haley, who triggered off the rock and roll scene.

Anyway, the Charles "original" is now out, as a preview of a new series of Checker's The Chess Golden Decade albums. Three - volume one (the early '50's); volume two (the 1956 year of dramas); and volume three (1957) - are out this month, retailing at £1.65.

# THE AUDIO SHOW AT HOME WITH THE SWEET



RRM's NEWLY CREATED and doubtless once-only Hi-Fi team went zooming down one of Britain's exciting and varied motorways to the brand new mansion of Steve Priest meeting up there with those constant chart visitors, SWEET.

From the moment Sweet set eyes on the mass of equipment being unloaded from the truck and ending up in Steve's front room, they went berserk with a phenomenal rate of word and enthusiasm and energy.

Here their comments are confined to four audio units. Each system consisted of a record turntable unit plus plinth, amplifier, two speakers, cassette unit, radio and record recording facilities.

## Sanyo Combination

And now, over to Sweet for their reactions . . . "That's the Sanyo combination. The actual disc reproduction isn't too bad. No, not bad at all. The radio sounds good. Here, let's try some

recording. We'll play, and might as well each time, a number of discs but making sure Ballroom Blitz gets a regular spin. Even think we'll give the B side a plug! You know a lot of people say it should have been an A-side. Too late now, ain't it? Hmm, the reproduction there isn't too exact. That hiss, oh yeah, the aerial, so nothing wrong there. Not bad. Not bad (sung). The tape hasn't been refined as well as some we've heard. It looks nice, though. It comes across as a very modern piece of equipment but then a bit fragile perhaps. No, the radio is a good one, to repeat the earlier remark.

## Good for Ekco

"This is an Ekco system. Good sockets for the speakers on the back. The lid isn't all that good, seems to be falling off. The actual cabinet is a bit disappointing.

Is the balance right? Ah, let's get it right. Good. Check everything through. Push-button tuning on the radio. Right, get one of our discs going. Hmm, where's the instruction book, not

so easy this one is it? Try the auto and manual then. Is the deck screwed down? A bit old-fashioned isn't it? Adjust it and now the record. For a home kit not bad reproduction. Here let's move around. Who's the group? Us? How about that? No, automatic level idea is a good one. Not too keen on it. I don't know though, no, not too bad. Cassette recording though is good, there we've repeated another sentence again like last time.

## Hiatachi Head-phones

"Here's the Hiatachi model. BSR deck. There's the tapping. Has the arm got a lift? Doesn't seem to have one. The deck really doesn't look very classy at all, the rest of it is just the opposite. Plugged in? Got the record on, nice one that, oh, it

TUESDAY, OCTOBER 23, sees the opening of the 1973 Audio Festival and Fair of London's Olympia. Certainly there will be plenty of expensive equipment on show but at the same time there will be many record units priced at a figure within the range of most people. To give you some idea of equipment in the lower-price range, we decided to get the views of a group who in the past year have had one hit after another. So read on!

Continued on page 16

**Continued from page 15**

was the Sweet again. Sounds OK. How about the radio? Put it on A.M. because there's aerial. Ah, ha, Radio One. 'Ere it's Johnny Walker doing a motorway spot. Hey, hear the disc. Come on girls let's join with Brian Ferry. Let's play another disc, a newie called Rock & Roll Disguise. Try some tape, that sounds good. The radio is a good 'un. Now to recording. The play-back sounds odd, it doesn't seem to have erased the original track or something. Maybe it's teething problems or what have you. I don't know, funny that. (At this point and quite outside of our survey the Sweet swapped head-phones round the group with one or the other with absolute cunning switching the bass or treble plus volume round and blasting each other and thus giving forth vocal yells and screams. RRM's Hi-Fi team finally

separated them and so we moved on to unit number four).

**Pye Hooks OK**

"Oh, this is the Pye one, the deck is the old style. I mean I guess for the money you can't go wrong. The speakers look OK. Has it got many watts? Seven per sound. Hmm. Anyway, let's spin for the millionth time, Ballroom Blitz! The speakers are resonating a bit. No, I think it's expensive for what it is (here there was considerable debate amongst the four). The radio is a good 'un. You can't buy anything with this fidelity as cheaply, I bet. There's a bit of echo. I think it looks OK. Worth looking at anyway."

And so ended the comments on the four units from our four popstars. One comment from Steve Priest needs to be added,

"I mean everyone must place their speakers at the longest end of a room and at least six feet apart. This room is about 16 x 12 with I suppose a height of 10 or 12, standardized, I guess."

Since we had listened to new gear the four were asked which one they would like to buy. Their verdict was a familiar one: They thought each particular unit had some merit with particular positive components BUT no machine (taking price into consideration) would seem to score over another. It all boiled down to whether the buyer looked for certain things, as for instance whether gear is regarded purely functionally in terms of record reproduction or for its aesthetic qualities making it blend with room decor. Naturally, there are many other considerations. Unless though you can go over £200 it seems one or more of the various components will not be of similar quality to the others.

**EQUIPMENT DETAILS — ALL YOU NEED TO KNOW**

**1 SANYO: 3-SPEED RECORD PLAYER, CERAMIC STEREO PICKUP AND SAPPHIRE STYLUS, STEREO CASSETTE RECORDER AND PLAYER, THREE WAVEBAND RADIO. OPERATES FROM 6 x HP2 BATTERIES OR AC MAINS. WEIGHT: 16.5 lbs. ACCESSORIES SUPPLIED: 2 MICS., DEMO CASSETTE, POWER CORD. MODEL: G2615N. RECOMMENDED PRICE £179.**



**2 EKCO: COMBINES STEREO/VHF RADIO TUNER, AMPLIFIER, CASSETTE TAPE RECORDING SYSTEM, STEREO RECORD PLAYER. Lenco 725 THREE-SPEED SINGLE PLAY DECK, TEAK VENEERED CABINET, TWO MATCHING SPEAKERS. MODEL: ZU4L. REC. PRICE £157.37**



**3 HIATACHI: 4-SPEED AUTO CHANGE. MEDIUM AND FM MULTIPLEX STEREO RADIO AND STEREO CASSETTE. SIMULATED WALNUT CABINETS. FULL RANGE SPEAKERS. MAIN UNIT WIDTH 20½ x HEIGHT 4in (DUST COVER) x HEIGHT 13¾. MODEL: SDT 3420. REC PRICE £145.00**





**4 PYE: 2x7 WATTS OUTPUT PLUS SPEAKERS, PUSH BUTTONS FOR CONTROLS, INPUTS FOR AUX/TAPE (RECORD AND PLAYBACK), OUTPUT FOR PHONES, ACOS GP104 CERAMIC WITH REVERSIBLE DIAMOND AND SAPPHIRE STYLUS, BSR C141R AUTOCHANGER, THREE-SPEED. MODEL: 5000 UNIT AUDIO. RECOMMENDED PRICE: £57.50.**

## SWEET-OFF THE RECORD

I was really quite impressed meeting Sweet at home. It's quite a different thing meeting people in a more relaxed surrounding. Usually interviews are done in an incredibly busy dressing room before a performance with everyone keyed up and more interested in racing on stage and getting the act under way.

Alternatively at a publicist's office it can be even more difficult. There is certainly nothing wrong with the Sweet's publicity department. But obviously one's own interview is far from being the only talk with the press date the group has for the day. Invariably things get rushed or have to be done within a certain time limit. Then again when you talk with a group for a magazine (and particularly for a pop music paper which comes out weekly) you tend to concentrate on immediate things, like their current release, forthcoming radio and TV dates — plus their future touring commitments. As you must have realised interviews tend to be concentrated round those happenings and when nothing appears about a popular group in a paper it signifies a period of calm for them before everything gets under way once more.

### Homely

Steve's house is very homely. His wife is very good-looking. And obviously proud of Steve. At least there are photos of him stuck around here and there! On their television is one of Steve of Sweet, all done up! They have



**Home Sweet Home** — Steve and wife Pat Priest relax after Record and Radio Mirror Hi-Fi test: Steve and the rest of the Sweet through some stringent equipment-sampling. Steve's only daughter doesn't seem set for stardom yet — she firmly refused to record a note during the session.

a young daughter. I tried for some time to get her to say something into the cassette 'mic' but to no avail. She obviously does not want to become a star, not just yet.

A great deal of the house is painted in mauve with different colours to offset the main one. The house itself is not too large. Obviously it's well furnished and one addition Steve hopes will come soon, a Hiatachi colour television set! He seems dead nuts on getting one.

The Sweets have a

smallish garden in front. And that's where all the audio equipment was dumped as we swapped and changed the gear which admittedly doesn't look as much as it was from seeing the photographs taken of the visit. Steve's daughter showed more interest in that than anything else. She wandered around it looking slightly apprehensive and had a kind of "mystery-look" written across her face. By the way, her name is Lisa, she's four and a half and has reddish hair.

Steve isn't the only

Sweet to have moved to a new house. The other three have too! Mick has a modern house in the Ruislip area of London. Brian is not too far away living in Staines in a Georgian style house very near the Thames. And Andy says he has a new one in the Middlesex area.

### Humour

The relaxed surroundings revealed how close the four are to each other. It would be crazy to think of them breaking-up. They have this amazing intuitive sense of what each other is

going to say or is secretly up to. Ballroom Blitz, their smash hit of present, gives some clue to their zany humour which is quite ridiculous.

I hope the copy-piece on Sweet talking about Hi-Fi gear gives you some idea. My cassette tape has some incredible moments recorded on it. One of the best was their smash hit dealing with Brian Ferry's, A Hard Rains A Gonna Fall. If Ferry sends up the Dylan song somewhat then Sweet have done one on Brian! As it came over the Johnny

Walker show the four suddenly without a word to each other found themselves involved in a four-part singing-and-action-skit. Obviously a succession of hit-records have done a lot for their confidence. And then they've been putting together a much improved stage-show for it's on this that they've received quite a bit of criticism in the past.

### Album

A pity really about their dropping the idea of an album of rock 'n' roll hits. It would have been something special. As people the four like a whole range of music. Steve has some classical leanings like, "ah... ah... ah..." said the gentleman leaning against his front-door as we were finishing the packing of Hi-Fi gear. His wife seemed to be turning slightly blue with amusement!

Steve's house is part of a whole estate of new houses. I wondered what the other people thought, particularly when you hear stories of local residents drawing up petitions — for they always seem to think pop stars are scoundrels of the highest order!

It seems they take them like anyone else. A few people home for lunch from school did a kind of necks-left with heads and eyes turned as well as they passed by for fifty yards either way. But they didn't yell!


**Tony Jasper**

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# The Record and Radio Mirror pick of the month

## The new stereo 21 Audio System - by R.T.V.C.

### BUILD YOUR STEREO IN 60 MINUTES

EARLY THIS YEAR saw the release of DIY Stereo system with a difference, the difference being the price. For this system, when completed, represents top class value for money. I state this because I have had the opportunity to build and test this equipment thoroughly and I find little or no fault.

#### Kit

Classed as a DIY product the units represent a put-it-together system which must surely be the least in do it yourself kit ever. All the component parts are pre cut, pre-drilled, and prefinished in wood grain vinyl. In fact all ready to fit together. No soldering whatsoever is required, just push on tabs for the connections which are all colour coded. A spot of glue on the wooden cabinets, a few screws (all provided) and the stereo record player capable of handling three speeds, is ready.

To say a child could put this together needs some qualification. I would think a 14-year-old onwards would be adequately capable of assembly within an hour. It took me just under the hour to complete - and that was mostly involved in waiting for the glue to dry.

A detailed plan of operation is provided which is, with the colour coded wiring, a simple task for anyone to follow. To

assemble the console, place the pre-cut deck support in the groove on one side, then fold the other three edges round, butt up the milled joint with a spot of glue and behold, the cabinet is finished.

#### Wiring

You can see from the breakdown photograph that the wiring is negligible. The Amp and pre-amp are already completed units and require no additional work other than screwing to the fascia board. Connect the few wires to the terminal box. Lower the BSR deck into the locating holes. Snap the securing catches. Stick on the brushed alloy strip fascia, push on the knobs and the main unit is completed. You may need a small hole in the back of the unit for the power and speaker leads, but this can be fed through the base panel if desired.

The two speakers shown in the photos follow the same construction pattern by folding the grooved and hinged sides around the speaker baffle. One joint to glue. Attach the speakers inside by four screws plug in the connections for the speaker leads, glue on the backs and the whole system is ready to play apart from the plug to your wall socket.

The manufacturers, who have been in the audio/radio business since 1946, have used all their expertise to provide a

really complete kit with the minimum of construction, for this unit is designed for the layman and not just the DIY enthusiast. RTVC have reasoned that by cutting the heavy labour costs by your own efforts, they can offer an excellent stereo unit at a price we can all afford. I think they have come up with a very good idea.

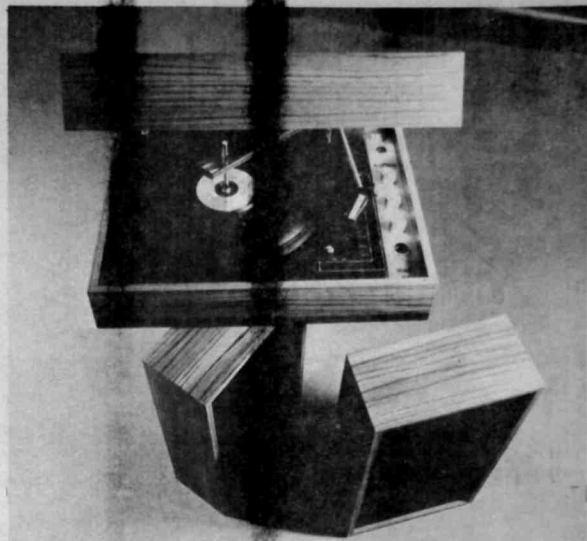
#### Horrific

There must be many who suffer with "all fingers and thumbs" and the thought of putting together an audio unit with transistors, integrated circuits, capacitors, etc., is horrific. They have my sympathy, for there are several kits on the market today which I consider to be very complicated. Don't let this attitude of mind deter you from having a go at the Stereo 21 Audio System for I cannot see anyone failing to complete this utterly non-complicated task.

#### Tools

The tools required are, one screwdriver, rubber bands or string - and a pair of hands. You may by now be thinking where is the snag, no one sells an audio system that's any good for under £20. I ask you to think again. Because of volume purchase of com-

Continued on page 20



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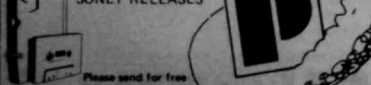
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ALL CASSETTES ARE **ZC = Cassette**  
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Continued from page 19

ponents and through direct retail marketing, (no wholesale and retail profits incurred), the Record Mirror Stereo 21 System is priced at £19.95, including VAT. An additional cost for postage and packing of £1.50 is charged for mail order customers.

Take a look at the components involved and perhaps you will have a better understanding of the value

that's being offered.

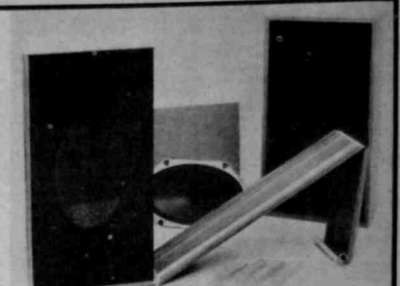
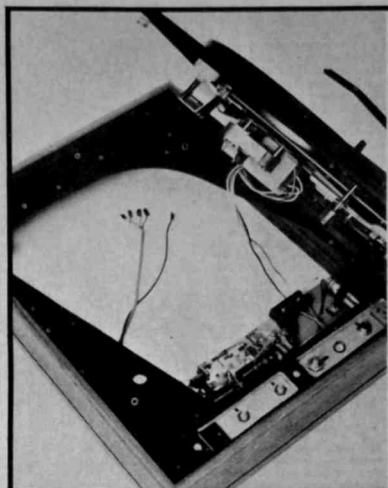
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8. A full money back guarantee on the complete system.

This package, really is a tremendous Record Mirror value offer. Try buying just one of these components from your local audio shop and you will see what a mistake when I quote the value of the completed unit as being more than £45.

## Barry O'Keef



Above and left - this is how my do-it-yourself stereo system looked once unpacked. As you can see the wires on the left don't really look too awesome to connect and all you need to fit up the pieces above is a little glue and the patience to wait for one hour before playing your first disc.

# Audio Outing

The atmosphere was electric and there was an aura of excitement in the air. All seemed well with the world for this was my once-a-year day. The audio enthusiasts' Utopia. The Audio Show at Olympia.

When the ticket in my hand, I entered the hallowed portals on this the first evening of the exhibition. The urge to examine in close detail the latest complexity of amplifiers, tuners, decoders and other exciting equipment was unbearable.

I noticed that the workmen were still working on some of the stands in spite of the show having already started. It was necessary to give the equipment a personal test - you can't believe all you read. But alas! On the stand which held my interest the rows of glittering machines didn't respond to my touch. Strange! They seemed to be wired-up OK. Following the power cable to its source, I pushed the plug into the wall socket.

Instead of the glow of working audio machines, a fellow on a ladder let out an animal-like yell and an orange glow appeared above the music ceiling. The ladder, not designed for thrashing bodies, came crashing down upon the array of this superb equipment with a terrifying bump. It was as well I had moved towards the wall socket. A harrowing experience for the chap on the ladder. I agree, nevertheless his language was inexcusable and quite offended me at the time.

Moving further down the aisle, I spotted the new electronic transcription deck. "It's only just been released," explained the salesman as he put on a record. "May I check the strobe," I ventured, and with the ease of the expert had the table speed running just right.

"This cartridge you are using, surely it's not the recommended one?" I queried. It was at this moment

that I was nudged in the back and, as we all know, these are the most delicate of components. In spite of my tender hold, the cartridge came clean off the arm with a resounding snap. "I think you should alter that design," I volunteered, handing him the cartridge. "They really should test this equipment before showing it at exhibitions," I said, and was really quite surprised at his attitude.

By now the show was warming up with many people, most of whom seemed to be attracted towards the giant stands featuring that mid-priced home audio shop. Working my way round the side of one of these monster emporiums, I came face to face with the Nippon 13 multi-waveband receiver-transmitter with the metered DXing device and multiplex decoder. The young demonstrator was in the process of setting up his fabulous unit. The system seemed to baffle the young man who was eager to complete the task before the return of his boss. He readily accepted the offer of my assistance. "Where's the terminal box," I queried. "It would be better to move the unit to it rather than add on more cable."

The young man became more at ease as he regarded the speed and my professional attitude and expertise at tackling the job. The aerial was of a new design to me and appeared to be a combination of several antennae which protruded through the ceiling to a height of 25 feet. It supported two Jodrell Bank-type parabolic discs on each side made of some bright metal. The screened wire lead from this device did not quite stretch to the tuner where I had placed it. It was only an inch or so out and one usually allows a little slack in all wiring for safety reasons, so I gave a gentle tug to take up this slack.

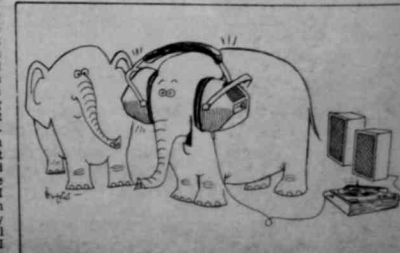
enormous contrivance came crashing down through the stand and several of its close neighbours, bringing down the lights and a host of electrical cables. The saucer-like discs, unused to this treatment, sheared off the main stand and with the incredible sound of several Chinese gongs bounced off the floor with unbelievable velocity and proceeded in different directions round the hall.

From my position under the table I could hear a few Oriental screams from those unfortunates who had sustained a personal contact with these runaway discs. How they found their way through the crowded stands without effecting mass amputations, I do not know.

Suddenly, a brilliant blue flash lit up the surrounding area as one of the offending pair cut through a power cable shutting off the lighting to the ground floor of the hall. There was a sudden silence except for the progression of the antennae bows which continued some way off. Then, without warning, sudden uproar, as the second disc buried itself in the main fuse cupboard by the organiser's office thus effecting a total power failure which brought everything to a standstill.

I heard myself say, "If you can keep your head when all about you are losing theirs, you must be drunker than I thought" or something like that. By now there was complete pandemonium at Olympia. "It's you again," screamed a voice close by. "Wasn't last year enough" and, by the light of his match, I could see the organiser, in the throes of a massive seizure. Realising this was not the time or place for explanations, I retreated rapidly - a most formidable task in the dark and panic that prevailed. I remember embracing a hot coffee urn and sustaining a nasty burn as the container of hot liquid fell over like a small bomb, spraying its scalding contents over the assembled gathering. Rex, I could hear, had now formed a posse and a lynching chat echoed throughout the hall. Somehow I made the door in one piece. Cries of "get him" seemed very close. This left me in no doubt that to remain would be folly. I was, however, halted at the tube entrance by a rail official who announced that the District and Circle Lines had suffered a crippling power failure through a massive short.

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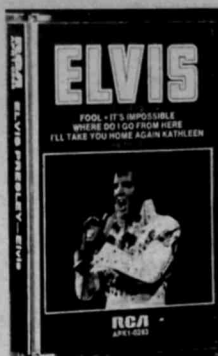
The Ekco ZU4L combined stereo unit. The complete line up — comprising VHF radio/record player/cassette recorder, complete with matching speaker enclosures.

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- Built-in stereo cassette recorder
- High quality infinite baffle loudspeakers
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- Built-in radio decoder
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- The ZU4L is just one from Ekco's unit audio range — the most stylishly compact of its kind on the U.K. market. There's seven models to choose from — the popular ZU3 to the super-sophisticated ZU9. There's certain to be one that suits you. See your Ekco Dealer or write for brochure.

A lot more for a little extra **EKCO** Unit Audio

# Tape Six!



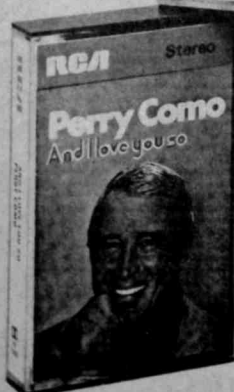
**ELVIS PRESLEY**

Elvis  
APK 1-2083  
APS 1-2083

**CLEO LANE**  
I Am A Song  
PK 11665  
P8S 11665



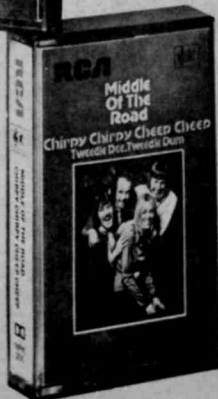
**JOHN DENVER**  
Farewell Andromeda  
PK 11668  
P8S 11668



**PERRY COMO**  
And I Love You So  
PK 11666  
P8S 11666



**CLODAGH RODGERS**  
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# THE SYMONDS



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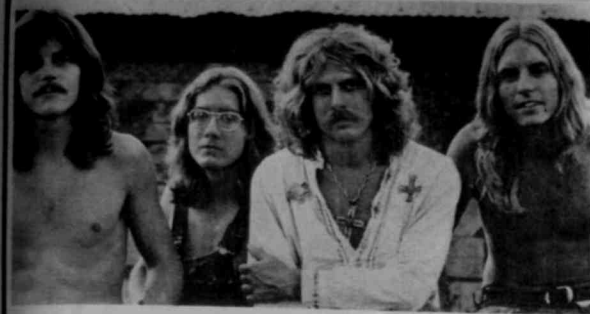
# PAUL McCARTNEY & WINGS



Photo. by Linda McCartney

# HELEN WHEELS





# Happiness is a warm Gunne

ROCK's magnificent sixties spawned many great bands whose quality excelled their success, particularly on this side of the Atlantic. One such band was Spirit, a bunch of demonic performers led by a bald headed Cassidy (no relation) and Randy California, an ace guitarist. All good things come to an end and when Spirit dissolved into the mists of the 70's, one of the major offshoots was Jo Jo Gunne, a driving gutsy rock band led by keyboard man Jay Ferguson.

As far as England's concerned, Jo Jo Gunne means Run Run Run, a single released a couple of years ago which streaked up the charts. Since then nothing. Until this month when Jo Jo arrived on these shores to tour and attempt to repeat the single success with a new one exotically titled Rock Around The Symbol.

While in London, the band were based at a Hotel in Queensway and during their stay, they talked to RRM about their first ever tour of Britain, their music and their plans for the future.

Jimmie Randall, the band's bass player, said "I've only been with the band a year. Jo Jo Gunne have been together now for three years, and by the time I got in the band they were pretty big, but it's only in the last year that we've become nationally known in America. We've all got tighter musically and matured more. Everyone's got better on their own instruments but the style hasn't changed".

Rock Around The Symbol is taken from their second album, Bile Down Hard which has recently been released over here.

Jimmie said "We were surprised when we came over here that so much emphasis is placed on singles. At home the singles market is nothing. People concentrate on making

albums and maybe release a single from an album if it sounds commercial. There are a lot of bands over there that are huge but have never had a hit single."

The band's third album Jumping The Gunne isn't due for release in Britain for about another three months. Said Jimmie: "It's more like our first album. The second one was a departure from the first in that it had a lot of different feels to it, where the third one is just straight rock n' roll."

"When we get back to America we'll wait until our third album is released, and then get back on the road after splitting up and taking a break for a while. We're basically a stage band."

"Audiences are less responsive over here. Possibly because we're only known here for Run Run Run. In America it's a much bigger scene - we play in really huge places, some averaging about ten to twelve thousand people nightly, but over here we've been playing to audiences in their hundreds so we've been having to approach things in an entirely different way."

"We only brought about one third of our equipment over but it was still too loud. The first couple of days of the tour were difficult because the p.a. we were using was causing a lot of problems."

Jimmie abruptly retired to a corner of the room to read a copy of Mad magazine, and this left me with Jay Ferguson, the band's pianist and songwriter.

"The tour started off really slow. We started out playing too loud and it took us about four days to adjust but after that we began communicating with the audiences and getting encores".

Jay recalled his days with Spirit.

"That band was a bit of everything. It had had so many directions - jazz, country, latin, everything. That was its downfall. I had so many directions that it wasn't going anywhere. But Jo Jo Gunne are really a rock band to the core."

"We share the same backgrounds and think the same way and there's really no need for any verbal communication. We're really a hard rock band."

"In our act we do our singles and some of our longer album tracks, but we're not really a jam band. We like tight arrangements and showmanship rather than jamming away for hours."

"It takes a band about three albums to find its style. About eight years ago, in the early sixties, you had one or two albums hit it big, and that was your entire career. Now you see bands like Pink Floyd and The Allman Brothers who are really reaching their peak after six or seven albums and albums. The whole scene is much more mature".

Jo Jo Gunne, according to Jay, have been influenced to some extent by Sly Stone, who they've got to know well, "and really the cream of the post-Beatles era - bands like The Who and Led Zeppelin have impressed us. We've been influenced by the progressive rock bands, rather than the blues group."

"In America nearly everyone except us seems to have been influenced by country rock. We really appreciate bands who are always inventive, but can play good rock and roll. I'm not sure who we are now musically and would like to explore that fully before moving into other directions."

He added though, that after the tour, the band would be taking a month off

and would be completely redesigning their stage show.

"I don't think you can tackle the visual side of things until the sound is complete, and when it is that's the direction to keep into - you've got to keep growing."

"We now want to make the act more visual. We're contacting people with experience in lighting and we hope to have some effects that haven't been seen before. We're also going to expand the sound. We'll be using a Mellotron which reproduces the sound of an orchestra. We've used it on our third album but not on our stage act before."

"We'll also be using a clavinet which reproduces an electric harpsichord sound. It's used by a lot of soul groups in America, Eddie Kendricks used it a lot on Keep On Trucking."

Jay said he would like the group at some stage to branch out into doing a brand new thing for a while.

"A sort of concept that would be really exciting rather like the Beatles when they became Sgt. Peppers for a while. That impressed me very much and affected everyone".

Meanwhile Jo Jo Gunne continue to have great success in America, Eddie and perhaps now they've done a British tour, it won't be long before they're just as big in Britain.

## Sue James



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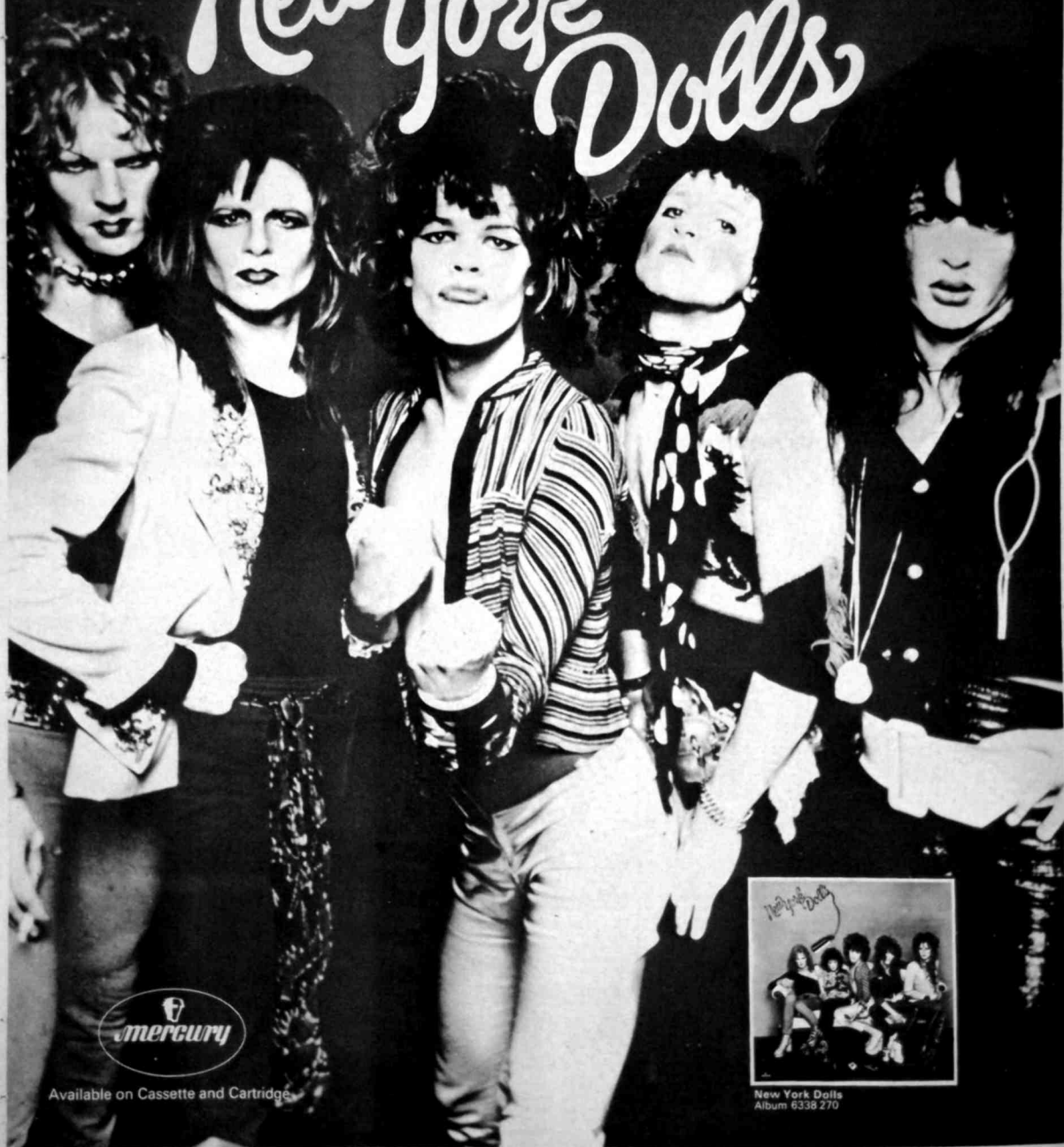
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# Record Mirror Review Section

## SOUL



**DAVID BOWIE**  
Pin-Ups (RCA RS 1013). So here at last is our David's tribute to the heroes of his youth. Opening with a frantic version of the Pretty Things' Kosygin, the cut breaks brilliantly into the opening bars of the Van Morrison anthem Here Comes The Night. Don't like the reggae-like rhythms of the verse but the chorus with full horn section and Dunbar flailing away is mighty impressive. On to the Yardbirds' I Wish You Would. Ronson's chance for a top string freak but in the end the dominant four note riff proves too much of a problem for the 73 Spiders — too much drive and not enough bounce. The original Pink Floyd's See Emily Play

**FRUPP**  
Future Legends (Dawn DNLS 3063). Frupp are four young men from Northern Ireland who having escaped variously from conservatoire and circus pit band, have arrived on the music scene equipped with enough potential to make a string of fine albums. On Future Legends, their first, they have fallen into the riff trap far too easily. Technically superb, especially keyboards man Stephen Houston, they'll get much better, as Song For A Thought on side two proves when they escape for once from the ELP-Yes syndrome. R.G.

**T. REX**  
Great Hits... (EMI T-Rex 9003). Born to boogie? But naturally. This is Marc and friends on Telegram Sam, Solid Gold Easy Action, Metal Guru, and the Groover. Familiar stuff, of course. For addicts, probably not much use because they'll have had it all before. But for those who like studying the developing art of a teen hero, then it's worth checking out. Marc is already moving on to new fields. He'll probably be appointed Poet laureate for time next year. But his hopping days were... well, they sure were fun. P.J.

gives David the chance to pay tribute to his most obvious predecessor Syd Barrett. Utilising the East Acton vocal chorus first heard towards the end of the Brevley Brothers, a synthesiser and Garson's 2001 piano, it's the pick of side one. The Mojos' Everything's Alright hoots along nicely, David's voice is up to this one and Pete Townsend's I Can't Explain could have been written by Bowie in mind. This one should have been the single. A quick flip and the memory trip continues with Friday On My Mind which is given complete Spiderisation and Sorrow, and the Merseybeats' Song already chasing that Gnome up the singles chart. Another frantic rocker, Pretty Things' Don't Bring Me Down, and then the Yardbirds' immortal Shapes Anywhere, and again it's a successful cut. Ray Davies' Where Have All The Good Times Gone rounds the whole thing off. It's all a little unsatisfying, too chattered musically and over-produced. It's bound to sell well, but Bowie's tendency to allow his theatrics to overflow into his music was never more evident. Never mind, there's an album of originals due soon. R.G.

**FLASH**  
Out Of Our Hands (Sovereign SVNA 7260). After Pete Banks' solo album, comes the new one from his band Flash formed when he left Yes. More subtle maybe than Yes, but Flash are running parallel and it shows. Impossible to fault except for it's total lack of originality. Buy Banks' solo instead. Much better value. R.G.



ERIC CLAPTON

**PRELUDE**  
How Long Is Forever. (Dawn DNLS 3063). Trio features Ian Vardy on 6 and 12 strings, Irene Hume on autoharp and Brian Hume on lead guitar and they all sing in a gently melodic way; into a folksy field, yet offering promise that could get a commercial chart hit any day. A couple of neat string arrangements fill out the sound. Nice album. P.J.

**EQUALS**  
Rock Around The Clock (vol 1) (President P-TLS 1064). Group have had their single hits, but this is into a straight rocking style which suits them perhaps best of all. It's not particularly distinctive, but high-energy stuff, with the funky old sax interjecting, and standards like Let's Tally and Rock Around The Clock interlarded with some Eddie Grant originals. P.J.

**KATHY JONES**  
A Handful Of Songs. (EMI OMS 12024). Eighty-eight young pop singer. Little track was an indie for Tommy Steele, and most of them are aimed at the younger market.

**PUBLIC FOOT THE ROMAN**  
(EMI SVNA 7269). Seen these lads down at the Marquee and their antics they seemed fairly tight and funky they weren't really impressive. This album doesn't change my beliefs greatly. Sort of stuff one can expect from an average rock band. H.G.

**MANDINGO**  
Sacrifice. (EMI EMC 3011). Pungent brass roars, persuasive percussion thunders into an Afro-jungle sort of orchestral album that is patchy but when good, very good indeed. Titles like The Cheetah, Bird Of Prey, The Snake Pit, Pagan Precession. Like it says on the label: the primal rhythm of life. P.J.

**THE SEARCHERS**  
Golden Hour Of... (Pye GH 964). Liverpool group who came up on the Mersey-beat boom. Needles and Pins, Sweets For My Sweet, Sugar and Spice were the main hits. There have been changes from the original line-up of Tony Jackson, Chris Curtis, Mike Pender and John McNally, but they are still a group with which to reckon. P.J.

**Rainbow Concert (RSO2394 116)**. If it hadn't been for Pete Townshend's persistence I doubt whether this much praised but rather pathetic concert would have ever happened. It's a good flag and deserves to be remembered, so from that point of view this album is an unqualified success. But musically it's somewhere back to the late sixties gripping to the identity of a period that swallowed a generation. You're unlikely to get a better memorial to the days than this album. Side two, particularly Pearly Queen and Little Wing, exemplify the big-band form of the British sound at that time... the Clapton sound. Today it is only temporarily interesting and really just another sop to nostalgia. PH.



**VARIOLIC ARTISTS**  
Good Vibrations. (Ronco 2004). Following on the nostalgic content of the huge-selling That'll Be The Day, the Ronco people now produce a sure-fire winner of twenty-two earlier hits of artists ranging from the Monkees to Nell Diamond. Here's a quick test. The following are artists included: Sonny and Cher, The Turtles, Bobby Darin, Dionne Warwick, Otis Redding, the Everly Brothers. Now pair up with the following hit songs with the right artists: Cathy's Clown, Things, Dock Of The Bay, Walk On By, I Got You Babe and Eleanor. No prizes for the right answers.

**THE MAIN INGREDIENT**  
Afrodillac. (RCA LRP 4834). Three brothers who are into a black soul method and they make good sound. It's not that different from a dozen, or two dozen, similar groups, locally — but you can't take away the minor class. Not so much the main course. More the "starter."

**MICKY NEWBURY**  
Funny, Familiar, Forgotten Feelings... (RCA LSA 3167). Now here's a singer who, quite frankly, is overrated. Sure he can sell lyrics. Sure he can work out his own kind of interpretation, but he also can't avoid sounding like other and over-produced. He writes his own songs, and some are good, some merely medium in appeal. But he so often kills them off by his own vocal approach.

**NAT STUCKEY**  
Take Time To Love Her... (RCA LSA 3182). Former deejay now country star, helped out here by the Jordanaires on some tracks and the excellent Nashville Edition on others. Serious-winded C and W man, but capable of swinging a trifle. Track-pick: Alabama Wild Man.

**MERL SAUNDERS**  
Fire Up (Fantasy FT 514). So there's this black organist who sounds a little like Jimmy Smith might be sounding if I ever listened to him today. And he has this great line-up idea. Add to his keyboard the top West Coast and Delta guitarists — Garcia and Fogarty and play a little blues and funk. But Jerry and Tom are not really fitted for their assigned roles and for the most part we are left with the none too immaculate talents of Mr Saunders and the occasional flash of what might have been. R.G.

**THE SHIRELLES**  
Golden Hits... (Pye Golden Hour 824). Three girls who deservedly carved a niche in the early 1960's. Some say they were a decade ahead of their time. Songs here from Gofin and King, Buck Ram, Bacharach, Spector. P.J.

**CYRIL HAVERMANS**  
Cyril (vol 1) Of Focus... (MGM 2315 261). There were five original members of Focus, and Cyril was one. But the group was a bit too strongly instrumental for Havermans who wanted to use human voice as an extra instrumental touch. Splendid back-up vocals on this album, and Cyril's old Focus albums are here helping out. It's progressively stuff, but not overprovingly so. P.J.

**DONNIE ELBERT**  
The Roots Of... (Ember 3421). Donnie first hit the charts only last year. He was entrusted to an outside printing company. The music fits the angry, violent mood of the movie. Lyn Collins is around the place, and the J.B.' work well in support. Titles include Peep, You're In A Drive Your Funky Soul, and Sexy Sexy Sexy, and there are some surprisingly sombre moments. P.J.



**KRACKER**  
Kracker Brand (Rolling Stones CC 49102). Jimmy Miller, famed producer of the Stones, discovered this Chicano quintet and made them the first signing for Rolling Stones Records. And he produced this, their first album. With such a build-up Kracker are a little disappointing. When they move away from their usual frenetic pace the quality of the musicianship is all over the place. Keyboardist man Chuck Francour and lead flog through. Keyboardist share the spotlight while Arthur Casado and Carl Driggs together provide a passable — and enjoyable — imitation of Mickey Shriver. Kracker Brand doesn't quite make it. But these boys will eventually. Have another shot this winter. Jim. R.G.

**SPRIT**  
The Best Of... (Epic EPC 6585). By a strange coincidence, CBS choose to release this album concurrently with Jo Jo Gunne's tour of the UK. Mark Anderson and Jay Ferguson, now Gunne-Smiths, worked their apprenticeship with Spirit, one of the least well remembered bands from the West Coast golden age. If you didn't catch up with Spirit then, do it now. Much of their material has influenced our idols of the 70's. Compare, for instance, lead guitarist Randy California's licks with those of Ronson since the "Ziggy" period. All the old favourites are here — 1964, Mechanical Moon, Animal Zoo, Fresh Garbage, Dark Eyed Woman and Mr. Skin — together with six more tracks making the album worthy of its "Best Of" title. R.G.

**COUNTRY JOE AND THE FISH**  
The Best Of... (Vanguard VSD 7060). Recorded saga of a band who suffered more ups and downs than most — like Country Joe himself and his many deputies, who became a political worker and so on. Tracks include Untitled Protest, I Feel Like I'm Fixing To Die, Maria and Love Machine. P.J.

**JAMES BROWN**  
Slaughter's Big Rip-Off... (Polydor 2391 084). The Godfather of Soul actually getting his name 24 times on the sleeve... but then he's into this album as composer, singer, producer and arranger, though the sleeve itself was entrusted to an outside printing company. The music fits the angry, violent mood of the movie. Lyn Collins is around the place, and the J.B.' work well in support. Titles include Peep, You're In A Drive Your Funky Soul, and Sexy Sexy Sexy, and there are some surprisingly sombre moments. P.J.



**DAVID BOWIE:** Sorrow. For a man very much into the mould of the 70's Mr Bowie and producer Ken Scott pluck back into the nostalgic era of the Mersey in the early 60's with Sorrow. It's taken from David's forthcoming album Pin-Ups - an album which looks back entirely on the 60's sound. Set aside the retirement of Bowie, all the singles and the fine albums he's done in the past and listen to Sorrow as it is and you can't help getting the feeling that it is just simply a pluck from the past and nothing more. Sorrow lacks enthusiasm on Bowie's behalf. It's in his mould alright with the now traditional sax flow in the middle but it doesn't do anything for the listeners like the previous Bowie efforts. Flip to the other side and you've got him alright with Amsterdam, slow acoustic start building up to a feverish pitch.

It's a song Bowie was reluctant to record but it seems it was a wise decision to do it for now. Sorrow seems a downer for Bowie - perhaps he's feeling the pressure of "retirement" too much but whatever, the zip is definitely missing. However, it's a... **CHART CERT.**

**CARL WAYNE:** You're A Star (Pye 45290). The old Move chap on a chart-worthy slice of story-telling about how he used to sing for a penny a song and along came this fellow who told him he was a star... told him, incidentally, via a catchy sing-along chorus which will insinuate itself into the nation's mind.



**PETERS AND LEE:** By Your Side (Phillips 6006 330). Welcome Home was no flash-in-the-proverbial. This will be as big. Verse first, split evenly between Leslie and Dore. Orchestral touch of heraldry, and into as commercial and smoochy a chorus as I've heard in a long while. Nice harmonic blend, choral touches behind, all at a walk-ish tempo. Unadorned starchy-eyed romance, of course, but these two sing together so well. Huge one... **CHART CERT.**

**RICHARD KERR:** A Universal Song (Warner Bros). Richard writes good songs... has had 'em recorded by the likes of F. Sinaur and J. Jones. This is a new album track with a catchy chorus, and not too deep lyric meanings. Might just break through.



**MARMALADE:** Our House Is Rockin' (EMI 3071). Martial drums, de-rum de-rum, de-rummy-rum, guitar mixed in, and the riff takes over. The party has started, and it's stomping galore as the guests arrive. Moody. It's Dean Ford out there in front, but there are some neat harmonic touches which add a fullness to the overall sound. Nice clean-cut production, this - with Marmalade spreading on their commercial covering. Guitar break mid-way, with the drums still at it. Lyrics come over clearly, too... **CHART CERT.**

**LES HUMPHRIES SINGERS:** Uniform (Decca). How can we talk about justice when this group doesn't get hits? Terrific voices, skillfully entwined - great big tear-up Gospel urgency, and a world-class vocal team. Les is British, you know. Let's all give him honour in his own ruddy country.

**TONY COLE:** (Pye). Writer of Beg Steal Or Borrow, and others - now on a lively guitar-boosted treatment of one of his own songs.

**DALIAH LAVE:** Let The Love Grow (In Your Heart) (Pye). John Kongos song for the luscious one. A plea for those hard to please, who can't see the wood for the trees... find love.

**SPENCER DAVIS GROUP:** Livin' In A Back Street (Vertigo 6059 087). Why didn't Catch You On The Repp, or Mr. Operator, make it in the charts since the Group reformed earlier this year? Dunno. If this doesn't, I still won't know. Spen, Eddie, Ray, Charlie and Pete seem on the right lines to me. Good hook to it all, melodically. Nice tight sound. Try and force yourselves to enable Spen and the lads to keep on running... **CHART CHANCE.**

**WEI WEI WONG:** Small Fry (Dart). That smashing Oriental lady from the Young Generation and telly-commercials. She sings charmingly with a choral group behind her. She purrs and cajoles, and I like it, I like it.

ANOTHER big batch of reggae releases this week... some on a purely ethnic level, and some possible for the general top fifty scene.

**THE MAYTONES** strike a fair note with All Over The World People Are Changing (Bread), a gently-rippling ballad of optimism. On the other hand, **GEORGE DEKKER** chants Keep Your Mouth Shut (Trojan) with high-pitched urgency.

And **JIMMY SHONDELL** has found a Snake In The Grass (Horse), and this one has all-round commercial chances. A plea for general tolerance from **DANNY RAY** who sings Black And Beautiful, White And Wonderful (Horse), one of the best production of the week - I really got into this.

**CHERRY VANGELDER SMITH:** Goodbye Guitarman (Atlantic). Dutch girl out, they say, to prove that the Dutch aren't all wooden shoes or cheese. This is a direct, dead simple, pounding rocker which is apparently doing well sure le continent.

**32nd PRECINCT:** Time Is Tight (Dart). This one arranged by Simon Park, he of Eye Level fame. It has a Latin back-beat, some swirling sounds of pungent nature. All the emphasis is on the orchestral melody.

**WHISTLE:** The Party Must Be Over (York). It's a lively-entire performance and production, without doing anything particularly new. With chants of 1-2-3-4 and strident guitar bits... knock something - it could be a hit.

**MIDNIGHT PATROL:** Home-made Sunshine (Bell 1332). Muffled drum effect and then into what is simply a straight forward teeny-styled pop one. It positively stretches no musical ranges, extends not the imagination, but it's just dead simple and sing-alongable. The highly commercial hand of Tony Macaulay has been laid upon it, both as writer and producer, and it is the kind of thing that given air support could do well... **CHART CHANCE.**

**D'ARCY:** Sweetheart (Polydor). An effort to recreate the breathiness of the 1920's or the 1930's, please yourself. Song by the Martin-Coulter team. Sung either through a megaphone or down a long tunnel.



**SPOOKY TOOTE:** All Sewn Up (Island). From the upcoming album Witness, and a fairly commercial approach. It's stowish, deliberate, calculated almost - big fat vocal sound, nice guitar work. Just misses being a chart natural, but one never knows, does one?

**HINGO STARR:** Photograph (Apple R 5992). Ringo wrote this with a chap named George Harrison. It's invested with a jangling and heavy beat for a while, then Ringo emerges at a fairly jaunty mid-tempo... every time I see your face it reminds me of the place we used to do. And there's sadness in all he's got is that photograph, realising that the lady of his affection won't be coming back. Well, put like that it may sound a bit corny, but in fact it's an instantly commercial single which will be sung along with for the next ten years... at least. It builds so well, with the jangling-piano continuing, and then a boogie sax erupts with overblown energy, and

there's a choir oo-ohing and aching behind, taking up the simplicity of melody, and then there are the violins. Just about everything in, then, but nothing so overdone as to take away from the song. Obviously a giant smash for this promising all-round entertainer... **CHART CERT.**

**THIEVES:** All Baba (Rak). It's a straight novelty, but the high-pitch energy put into it could make progress. But honestly it didna do very much for me.

**BOZ FROST:** Foreign Lady (Vertigo). First single for this amiable and talented composer - now revealed as an interesting, high-set singer. Nice urgent style.

## reggae corner

Shotgun Wedding gets a further reading by **CORNELL CAMPBELL** (Duke), and Roy C, who wrote it, won't mind a bit. A reggaed revival, too, for Cat Stevens' The First Cut Is The Deepest (Green Door), but it loses a bit of style in the hands of K. C. White.

**U. ROY JNR.** sings of his Aunt Kerba (Techniques), but at first hearing it's a bit over-involved. Catchiness from **NORMAN BROWN** on La La La At The End (Big Shot), though it doesn't quite click big. From **ALTON ELLIS:** Deliver Us To Africa (Harry J), a message song with backing choir - another better-than-average one.

And finally the **ABBYNINIANS** on My-Mas-Nag (Harry J), which has almost a religious feel to it, and some crisp instrumental touches of brass.



**SHARK WILSON:** Where Are We Going (Fresh Air 6121 100). Shark is a Jamaican laddie. Tony Hall chose him to launch his new label and he - the single production is what you'd call truly international. Jamaican lead voice, laid down part in the West Indies, part in London; New York-mixed; Sweet Inspiration imported for back-up vocals, plus a part of James Brown's Godfather-leased brass section. Result is an engagingly powerful single... **CHART CHANCE.**

**JEFF PHILLIPS:** I'll Never Fall In Love Again (WVA). Song penned by erstwhile Cry Guy, or Nahob of Sob, Johnnie Ray - and left does it with breathy, often-spoken, emotion.

**MINT:** I'll Meet You Halfway (Pye). New band as per Opportunity Knocks. Now a pretty brisk and businesslike, well-sung, reading of the Wes Farrell-Gerry Goffin song.

**ABBA:** Ring Ring (Epic). Girl, or possibly girls, or conceivably boys and girls. Nice funky, boogie-riffed backing, and one of those enjoy-yourself-or-else productions. I didn't much.



**PETER D. KELLY:** Gypsy Queen (A. Victor). One can count on Peter for quality. Kelly-quality is based on a fair old experience of the group scene, and it's ever-changing ways; and a fine voice; a writing ability. He looks good, sounds good, and if you let him, he'll do you good.

**THE WOMBLES:** The Wombing Song (CBS). Theme from the feisty series of animated characters from Wimbledon, or is it Wimbledon? Catchy for the kiddies.

**THE CREATION:** Making Time (Charisma). From a fine group's album of -67, which was their very short spell of stardom. Energetically produced by Shel Talmy.



# SINGLES

## AMERICAN



**BOBBY CHARLES:** See You Later Alligator (Chess 6145024). "See you later, Alligator!" "After a while, Crocodile!" Those crazy clichés coupled with a socking backbeat gave Bill Haley a gigantic Rock 'n Roll hit in 1956 — so gigantic in fact that, now as then, few people have heard of this New Orleans-recorded original version from 1965. Even fewer have been able to hear it until today. Louisiana-born Bobby Charles, white but black-influenced, must on this showing surely rank alongside Elvis as an innovator: his rattling bouncy backing and mellow smoky vocal is pure New Orleans R&B, and completely unlike Haley treatment (heard in retrospect, it's also the logical forerunner of his modern Bearsville style. I seem to remember some 1957 reports of Princess Margaret being unamused by a Haley quoting dancing-partner's reptilian repartee (or was it the other way round, did she call him an alligator?) — anyway, had they and anyone else been aware of the original record's alligator-infested bayous-surrounded New Orleans source, they might have made more sense of the song! On the flip is another New Orleans rarity (culled as is the A-side from "Volume 1" of the forthcoming historic "Chess Golden Decade" mid-price LP series).

**JAMES "SUGARBOY" CRAWFORD:** "Jock-o-mo," this being Crawley's similar vintage jaunty reading of a traditional Mardi Gras chant that was later taken to fame in 1965 by New Orleans girlie group, the Dixie Cups. They called it — "Iko Iko!"



**GENE PITNEY:** Love Grows: Hate (Pye 7N 25624). Nothing to do with where Rosemary goes, Gene's new Cooka-wookie slowie is another emotionally-climaxing vehicle for his tortured nasal whining. At least the Charlie Foxx-produced flip is one of his faster semi-Soul efforts.



**JAMES BROWN — THE HITMAN — THE GODFATHER OF SOUL: Woman (Parts One & Two).** (Polydor 2068370). "It's A Man's Man's World" was Mr. Brown's biggest hit in Britain: now he blames all of man's problems on "Woman," to what amounts to the same tune and the same arrangement. Then

**CHRIS MONTEZ AND RAZA:** Aye No Digas; Heart And Soul (CBS 1420). Not that it means much, but this perky bilingual "Ob-La-Di, Ob-La-Da"-type ditty was a big numero uno in Austria at the beginning of last month. Hot damn! The oldie flip's treatment is moderately interesting.

**BETTY WRIGHT:** Let Me Be Your Lovemaker; Jealous Man (Atlantic K 10370). It beats me how with such heavy support from the hippies at the Beeb this chick still falls to break through here. While less nugging than "Clean Up Woman," her newie is a funky funky plea from the heart, featuring some great lyrics, powerful walling of an early Tina Turner type, and — in common with the equally good more relaxed flip — remarkably sympathetic interplay between the vocal and the music. Betty rides that rhythm! She can be my soulshaker, any day. **R&B PICK.**

**SILVERBIRD:** That's Why You Remember (Remember When You Were A Kid); You And Me (CBS 1500). Developed from a soft drink commercial in the Mid-West, this sloppy catalogue of childhood memories is so wet that it's almost good! Certainly, this Tokens / Cross Country-produced version is more palatable than Kenny Karen's coarser US hit, and even has a nice Rascals-ish flip.



on "Part Two" he sings her praises! What the hell goes on? "Sexy, Sexy, Sexy" (a great hit-worthy dancer) should have been the next British release, while this dark horse doesn't seem to be out as a single in America or on any album. Sure, it's a nice satisfying slowie — it's just so retrogressive.

**JAMES DAREN:** Goodbye Cruel World; Her Royal Majesty (Pye 7N 45300). A recent "Talk Of The Town" star, Darren was one of the less mellifluous products of the old Philadelphia stable, and seemed a better actor ("Guns of Navarone") than singer. Still, his harsh tones took these two gimmicky-effects-riddled ditties up the Charts (Goffin & King wrote the OEMS side). The circusy 1961 topside was featured fittingly during a fairground scene by Ken Russell in an early teletextual coin-op. Pop Art, which coincidentally can be seen again at the National Film Theatre this Thursday and on 10th November.

**RAY STEVENS:** Nashville; Love Me Longer (MGM 2006335). Although the pleasantly plinky-plinky "I've been around the world but Nashville is the place for me" side is Ray's latest US Country hit, it's only the B-side here to a weary laboured slowie which breaks out in a fit of yodelling. Nah, "Nashville's" nicer!

**CHANTAYS:** Pipeline; Move It (Paramount PARA 3042). I understand that following its re-issue recently, the Surfari's "Wipeout" has been virtually unobtainable through normal retail channels: I can only hope that the same will not be true of this, the other great surfing instrumental of the early '60s. The flip (the original) sounds like it really WAS recorded in someone's garage — quintessential Funk-Rock! By the way, as mentioned in a Disco Pick the other week, "Pipeline," "Wipeout" and all the other old instrumental gasers are collected together on a new cheapo-cheapo Rediffusion L.P. **OLDIE PICK.**

**STEVE GOODMAN:** The Dutchman; Song For David (Buddah 2011172). A pleasant pair of plinky-plinky personality songs, the topside being a bit "Gentle On My Elusive Butterfly Mind," sonorously drenched by the chap who gave us "The I Don't Know Where I'm Going But I'm Going Nowhere In A Hurry Blues." Hotcha!

### PICK OF THE WEEK

**FOUR TOPS:** Sweet Understanding Love; Main Street People (Probe PRO 604). Odd that the Tops' recent newies but goodies have been falling to click here. This distinctive Philly-slanted, prettily-harmonised, punchily-chanted, pounding-backed, creamily-topped dancer has hit the US Charts first week out, and certainly deserves to do things here too, even if it is a bit reminiscent of something else. The "de-de-de-de" of one flipside slowie, title track of their new epée, is just as nice. **R&B PICK.**

### K R I S

**KRISTOFFERSON:** Why Me (Monument MNT 1482). As Elton John and every other Kal Rudman fan knows, this religious gloomily groaned Country hit slowie is number one at WQXI Atlanta, where it's sold 300,000 copies in just that one market. All this and movie stardom too!

**RICHIE HAVENS:** Tight Rope; It Was A Very Good Year (Polydor 2121181). The strumming groaner completely flattens the corny "When I Was 17" flip, which at least sounds different for a change, and does quite a good job on the more formally constructed Leon Russell topside.

**THE BLUE RIDGE RANGERS:** You Don't Owe Me; Back In The Hills (Fantasy FTC 110). For "Blue Ridge Rangers" read "John Fogerty," all 16 tracks of him. The ex-Creedence leader has in fact got closer to the Clearwater Revival sound than his preferred Country roots on these two bouncy beaters. Meanwhile, brother TOMMY FOGERTY has also been expanding on that old OCR sound: his "Joyful Resurrection" and "Heartbeat" (Fantasy FTC 109) exhibit some good clean playing and, especially the flip, a nice rhythmic pattern with a Jamaican lilt.

**N A T H A N EDWARDS:** Howl; Tonk Stardust Cowboy; Dues Days Bar (Atlantic K 10338). The "Sunshine" lad is lightly and authentically Country on the well-wounded liltier, which hit CBW for BIL Rice just two years ago. "I listened to the news tonight and it made me feel sick" says the livelier yi-ha flip. Right on!

### R I C K

**RICK NELSON:** Lifesream; Evil Woman Child (MCA MU 1255). OK, but I still wish he was Ricky with a "y," especially if he's going to churn out dull dirges as lacklustre as this. The flip's actually a chukka-wukka funker.

**EDWIN STARR:** You've Got My Soul On Fire; Love (The Lonely People's Prayer). (Tamla Motown TMG 875). The Timmy Thomas-type Intro of this Norman Whitfield production number is pretty ear-grabbing and sets the basic fast pace, which gets broken into with the arrival of Edwin and his girlie friends before spurring off again. Somehow, although all the usual Whitfield ingredients are present, they are concentrated at a faster tempo than usual behind an intense vocalist whose singing is actually more important than that of Whitfield's other puppets — consequently this is much more refreshing than the man's Temptations offerings, without necessarily being entirely satisfactory. On the trickily melodic flip, Edwin exhibits a Jackie Wilson-ish flexibility in manoeuvring around the beat. **R&B PICK.**

### Hamilton's disco pick

**EDDIE KENDRICKS:** Keep On Truckin' (LP "Eddie Kendrick's," Tamla Motown STML 11245). Sorry, but there's much more than the single's two sides, so you'll HAVE to get the album! Great extended E&B.

**RAY NOBLE & HIS ORCHESTRA:** Top Hat (LP "Ray Noble — Al Bowly," RCA LSA 3067). Terrific jaunty 1935 version of Irving Berlin's Fred Astaire classic — "I'm puttin' on my top hat, tyin' up my white tie." MoR / Easy fun!

**MARVIN GAYE:** You Sure Love To Ball, etc. (LP "I've Got It On," Tamla Motown STMA 3011). Basically whole LP is nice hip background / me chauvinist sexist pig music, good for those wee-wee hours when things are quiet and girls are warm.

**DAVID BOWIE:** Sorrow (RCA 2424). Grow-on-you Pop.

**FOUR TOPS:** Sweet Understanding Love (Probe FE604). R&B.

**ABBA:** Ring Ring (Epic EPC 1793). Spector-ish Swedish (English-sung) Pop, will need work.

**BOBBY CHARLES:** See You Later Alligator (Chess 6145024). Not as immediate as Haley, but nice if you can get it away. Bouncy R&B.

**BONZO DOG BAND:** The Intro And The Outro (LP UP 35002). Not exactly a dancer, but useful lunacy on a 45... mmmm, that's nice, Max!



## Steeleye Span/Horslips

IF STEELEYE'S rock-a-folk show comes to your town better get on your best bit and go see 'em it's unlikely you'll get better in a year of starchy supershows.

The Albert Hall felt like pantomime time on Boxing Day after a really steaming opening set from Horslips. You couldn't help wishing for more when they closed their set but the predominantly folk Steeleye following failed to call for an encore. A

shame. This Irish band must become headliners very soon. The combination of spacey electric treatment and tuneful traditional material was positively supercharged by the unity.

A pity the sound was too loud and harsh. Something they must learn to control.

It's a degree of Steeleye's confidence that they can invite a group so obviously destined for the top as Horslips, but God, they had

the audience entering out of their hand.

It was clean electric and uncomplicated, the addition of drums allowing so much more freedom for the rest of the band.

Thomas The Rhymer showed all their best qualities. They switched melody, rhythm and feel at will while creating a delicate tapestry of voice and accompaniment.

It was Gaudele, Gaudele

— rejoice you, plural — that really set the evening aflame and drew rapturous applause. This was Steeleye's finest hour for many a long concert and set the mood for a stunning finale with Fol De Roi's the new famous Sha Na Na stunt including To Know Him Is To Love Him and Da Don Ron Ron, and a reeling, dancing, hand-clapping finisher.

If it had been the last night of the proms, we couldn't have been more moved.

PETER HARVEY

## 10 CC

Little reaction. The 'cool' start set the pattern for the evening and the 10 c.c. lads despite Rubber Bullets, The Dean And I and some fine album material didn't fare much better.

It was a refreshing sound though from 10.c. and their act is superb with good visual effects and tight percussion.

It was a pity that Greenwich was the place to hold such an event but the bands put up a good show despite the lack of enthusiasm.

JOHN BEATTIE

THE HARD-STOMPIN' rock of Blackfoot Sue or the more melodic flavour of 10 c.c. Two entirely different bands performing to the same audience. An ideal situation you might think but it was a night of mixed fortunes at Greenwich for two bands tested soundly in the commercial market.

The Blackfoot set mixed heavy basic riffs with experimental light melodic touches. They tried hard to get the audience off but with

## Wishbone Ash/Home

DESPITE the almost rural reserve of worldly Portsmouth, WISHBONE got off to a very satisfying start to their short English tour.

It has become a bit of a cliché to mention their precision, balance and control, but that is where they impress. Most bands can get off these days, but few do it as objectively and effortlessly as Wishbone.

It's almost like going to see a film for the second time because you know you'll get

more from it. When the band swung into Warrior there was a buzz of excitement, yet how many times had the audience heard it before? Never like this certainly.

The Guildhall was well sold out with Wishbone freaks, and though they waited 'til encore time before getting to the front and bopping, the atmosphere was charged with that quality that only had a dozen British groups can engender.

It was a big occasion and Wishbone fully lived up to expectations. Through Rock 'n' Roll Widow, Pilgrim, and particularly Phoenix, the band moved perfectly to a rocking finale that saw Ted laying out a really soaring searching solo. Despite his lame ankle (off stage he was on crutches) he moved around a lot and kept his guitar work to the front too.

Enough has been written about this group's playing. . . let's just say it's a pleasure to know Britain can produce such a fine band. And let's hope they can continue producing enough different material to retain the interest.

A word too about HOME.

Their Alchemist work got a good response and could still prove to be the right step. Their sound could have been better but there's a lot of good music to come from this band for a very long time.

PETER HARVEY

## Status Quo

DOUR AND rugged was the scene for Quo's London Rainbow gig last Friday. Maybe news had reached from Liverpool of the previous night where knocked-out fans removed six rows of seating and gave the group a £400 bill.

As it happened the theatre remained intact for in any case most Status Quo fans are more into the music. The band look great from the back. They strut and stride and play their instruments with power and limitless energy.

The audience stands from the outset and sway like mad, jumping high and clapping loud.

TONY JASPER

## John Martyn

JOHN MARTYN has more musical riches than most of the people from the Top 10 put together. Unlike most artists led down to familiar hit and asked for numbers Martyn marches ever outwards with music now far removed from his early folk-tinged days.

Jazz is perhaps the nearest form to his current explorations but such a wide term doesn't do real justice to his individualistic work. The music sears often like uncontrolled wind, yet marvellously kept in check, the rhythms frequently change, tempos are intermixed.

Most of his concert bore close relationship with his latest brilliant album, Inside Out. We heard Eibhí Ghail Chium Ní Chearbháil, So Much In Love and Fun Lines, to name three and for difference there was his incredibly good, Singin' In The Rain. Danny Thompson blends marvellously with Martyn on bass. Their understanding is itself worth a ticket.

TONY JASPER

## Alex Harvey/SDT/Riff Raff

IT WAS Pepsi-Cola night for all at the Sundown disco in London's Charing Cross Road and the sockittoya-thirsty-Pepsi squad were out in full force with plenty of soft drinks to spare—fact was they didn't open the bar until after seven and the announcement was greeted with the loudest cheer of the evening.

This momentous occasion was celebrated in rock fashion with Alex Harvey topping the bill supported by String Driven Thing, Riff Raff, and Charlie. It was an evening of surprises the

heavier than usual sound of String Driven Thing, the change of direction for Riff Raff and the extraordinary visual effectiveness of Alex Harvey.

The lads of Riff Raff stole most of the early part of the evening with a funky set moving away from their recognised jazz movement. Their sound is much lighter these days with drummer Aureo De Souza, a Brazilian whose rhythmic beat draws the band much more together. A lot of new material in this particular

set from their forthcoming album due out early next year.

String Driven Thing surprised a lot of people with a dramatic clear sound, particularly nice vocals here. It all ended with Alex Harvey doing his usual fun act given more subtlety with nice lighting effects Alex wiggles about stage in fine form and it was enjoyable without being startling in any way.

A nice night for the Pepsi freaks.

JOHN BEATTIE

Ronald Isley

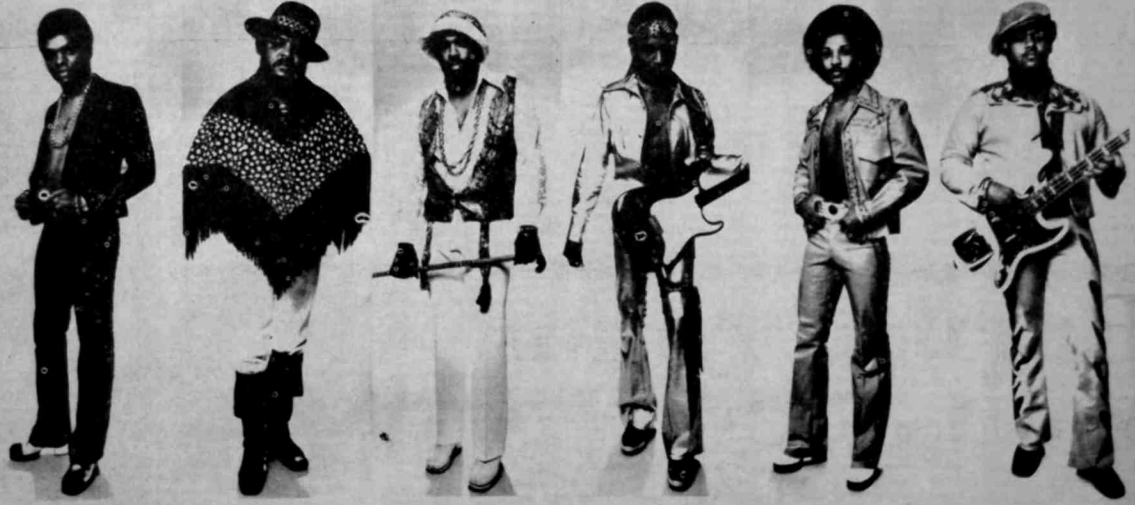
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# Dem Ilkley Moor bloos

WHAT'S NICE about Back Door is that they break new ground as a recording group. Instead of having no musical ability and no humility — as is the case with so many groups these days — they have an abundance of both. No bovine excrement about Back Door.

The name Back Door is symbolic. No Front. It's the tradesmen's — or, rather, the craftsmen's entrance — and it was very much in this unheroic way that they slipped silently into New York a short while ago to put together their second album, with a little help from Felix Pappalardi.

Back Door's first album, privately recorded on the Blakey label at first but then reissued when Warner's signed the trio, has sold about 11,000 albums. The second album, 8th Street Nites, is a superb follow-up.

As Ron Aspery says: "We don't play any better than that. That's us."

They don't need to play any better — and the 11 tracks on the LP testify to the excellent rapport that was immediately established between Back Door and Pappalardi. The brevity of the tracks is typical. Back Door are not given to overstatement or to flogging musical horses which have long since expired. Like good writers and painters they pack a maximum of expression and colour into a minimum of lines.

Messrs. Aspery, Hodgkinson and Hicks are 100 per cent human beings with salty northern humour, an entirely humorous personal relationship and a musical rapport which verges on the uncanny and is strongly in evidence on both albums.

The trio are currently in America undertaking a five-week tour and promoting the new LP which should be out here next month. Before they left for the States I had the opportunity of talking to them and listening to the new LP.

Ron Aspery said: "Now we know why you need a good promoter for your records. We developed such a good understanding with Pappalardi that we had the album finished



## via the Back Door

in 18 hours. We had a quarter of the tracks recorded on the first night when we'd really only intended to rehearse things a bit and settle in.

"Felix is a fantastic musician," said Colin Hodgkinson. "He'd listened to our album and was familiar with what we were into. We found his objective view very useful — when he suggested something we usually found as much about our instruments as we did and his knowledge of chords is fantastic. We'd play some-

thing and 24 hours later he'd say, 'You know that A flat seventh you play in the 17th bar of that piece. . . .'"

Back Door were optimistic about the impact they'd have in the States on the grounds that their blues-rock music was likely to elicit support and understanding in the country where the blues began. They were definitely not apprehensive about trying to do for American blues what the Beatles had done for American rock — repackaging and reorientate it a little and ship it successfully back to the source country.

Not, of course, that Back Door could conceivably harbour any illusions that they have the meagre chance of becoming a tenth as big as the Beatles were in their prime.

But they weren't too worried about not having served the necessary term on a chain gang in order to qualify as genuine blues artists.

They consider they've paid their dues because "if anything" (Hodgkinson talking) "it's a tougher playing blues in a northern England environment. You're even more of a rebel because you're

supposed to be conformist — all clean plimsoles and creases in your trousers. We probably had it harder than the chain gangs!"

Lots of good things have been said about Back Door and not a single one of them has gone to their collective head.

"Whatever success we may have," says Hodgkinson, "I don't think it will change us as people. We couldn't bullshit each other. I don't think we'll get blasé — because we know that if we do we're bound to suffer. We still play as if the

audience is hearing us for the very first time — we're still auditioning for Hughie Green."

The new album is full of vitality and humour and is beautifully recorded; the drum sound, in particular, is exceptionally good. It's a mixture of blues pieces sung with great feeling and flair by Hodgkinson, highly dynamic and boisterous originals and some slower mood pieces.

Hodgkinson's bass and Aspery's saxophone and flute work are incessantly arresting and inventive and there are some passages with Pappalardi or Aspery on electric piano.

There are two Leadbelly songs — 'Linn' Track and Roberta; an electrifying tribute to the lead singer with the Fantastics (Adolphus Beal); the familiar and delightfully titled One Day You're Down; The Next Day You're Down; storming performance of the Robert Johnson song 32-20 Blues; and such intriguingly suggestive titles as The Bed Creaks Louder, It's Nice When It's Up (a tribute, I am assured, to wallpaper) and Dancin' In The Van, which refers to one of the bizarre ways in which the trio pass the time when on the road.

The eleven tracks are full of invention and excitement — try His Old Boots for really pldriving power — and there is a perfect successor to Plantagenet in Forget The Daisy (a reference to a Redcar barmid).

If this album does not sell in large quantities than it's time some of you people out there went out and sullied your plimsoles.

## Mike Hennessey

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JONATHAN CAPE

# Barnstorming with Joe

IT IS no wonder that Peter Townshend took an instant liking to the James Gang when he saw them three years ago. Led by Joe Walsh, the band played a pulsating brand of rock and roll which Townshend could immediately identify with.

A bond developed between the two dedicated guitarists when the groups toured together in England. Afterwards, Walsh returned to America even more absorbed in his music, and took to frenetically destroying Stratocasters during the band's rave-up finale of the Yardbirds' Lost Woman.

Meanwhile, Townshend toyed with an orange Gretsch guitar which Walsh gave him. The

guitar was too big to swing around on stage, and too valuable to smash, but Pete took a liking to its sound and ended up using it to record a good portion of Who's Next.

The other members of the James Gang didn't appreciate Walsh's on stage antics, and so felt that a parting of ways was in order. Walsh gracefully bowed out and headed for the Colorado Rockies to get his proverbial "thing" together.

He resurfaced six months later with a curious album entitled Barnstorm; a far cry from the James Gang's pyrotechnically and heavy metal sound, recorded with a group of musicians he picked up along the way.

Now Walsh has a permanent band ("They're not back up musicians", he insists), which also goes by the name Barnstorm. Personnel are Joe Vitale, drums; Kenny Passerelli, bass; Rocky Grace, keyboards; and Tom Stevenson on moog synthesizer.

With Barnstorm's latest album, The Smoker You Drink, The Player You Get, Joe's musical direction has appeared to crystallize, being a synthesis of the laid back country music of the first album and mainstream rock and roll. In fact, Barnstorm even does Funk 49 and The Bomber, two old James Gang favourites in concert.

Currently touring the US to promote the album and their single, Rocky Mountain Way, which is high on the charts, Walsh seemed content as he



commented on his group. "Barnstorm is a means to present it all. We have many instruments to work with — organ, synthesizer, concert piano, flute, and Chinese gong."

Though the group seems to be comfortably settling into a number of styles which are each presented with finesse and proficiency, it is hard to believe that they are still feeling their way around. "At this point", Joe warns, "we're just beginning to explore the group's potential."

## Barry Taylor



# ya kee doodies

# and the Apple savers

IT WAS just one year ago when Slade invaded these shores for the first time. They were visibly very jittery, having just conquered England, becoming the country's sweethearts after a barrage of hit singles which cracked the charts in rapid succession. What was more impressive, they topped T Rex off their throne and had Marc Bolan reassessing himself and his music.

Slade knew that a trip to the States would be the next big test of their abilities, and they did it the hard way, starting at the bottom of the bill at venues like the Academy Of Music, under the G. Jells Band and Frampton's Camel. A press conference held here before their first show caught the group off guard, as some of the city's wiseguys questioned them like "What anther favorite brand of yours is it?" "Why do you look so funny?" "What do you use for hair-mohr-oids?", and "Do you and live with your parents, you sissys?"

At the concert, where they were finally given a chance to prove themselves and show what all the fuss was about, the G. Jells fans refused to

give them quarter. Nobody wanted to clap along or participate in any way because they were saving their energy for the Gells band. As Slade's whole act is based on audience participation they left the stage that night without exactly taking the city by storm. Reviewers called them musically impotent after the show, and stressed the fact that flash is not enough to win the loyalty of American audiences.

Now, a year later, and headlining on their own right over Blue Oyster Cult, Slade had the audience on their feet for almost every song. There were still some sceptics around who had come to see the Cult and hope that a Dave Hill would fall off their platform, but the audience was practically 100 per cent partisan Slade fans, many with T-shirts which boasted their allegiance.

As they came onstage, Dave Hill is as always the focal point — dressed in a glistening silver and black Roman toga and playing his "spaceship" guitar. Without much ado, they launch right into "Take Me Back Home."

Now with a good number of singles under their belt, Slade wisely paces themselves through the evening, building to tremendous climaxes as Noddy's voice thrusts the group through Move Over, Noddy's James, and the Little Bit before they clear the air with Darling Be Home

Soon. Nothing much has changed since Slade Alive was released two years ago — if anything, they've gotten wilder.

It didn't take much coaxing to get the audience up on their feet again and admitting that they were all "crazies" before The Whole World's Goin' Crazy, and it didn't even take the threatened "boot up the arse" to keep everybody stomping along to Cum On, Feel The Noise.

The electricity in the air kept making things more frantic, and the volume was steadily increasing as they played Mama, Weer All Crazy Now, the closest they've ever come to a hit single in this country. By the time they were into Let the Goodtimes Roll, Jimmy Lea was performing at the amplifiers, Don Pimley was cracking the skins with his sticks like a whip, and Noddy and Dave were duckwalking down the runways which lead from the stage to the seats over the orchestra pit.

At the end of the night, the customary matches while demanding an encore, the audience held out their thumbs as the Slade sign and the group eagerly responded with Get Down and Get With It. It was a strong climax, but they were called back for more, and managed to top that with a rousing Keep On Rocking, which fittingly capped the show.

Yes, New York City is now a Slade town.

Opening the Great Performers Series at Fisher Hall last week was Jackson Browne and Bonnie Raitt. Raitt is a dedicated blues singer and guitarist who had people on their feet applauding her material, which ranges from Mississippi Fred McDowell songs to material made popular by Marsha and the Vandellas. Browne is a folksinger who has had his songs covered by artists like the Byrdes, Ian Matthews, Gregg Allman, and the Eagles. For the most part, his set was subdued in tone, but by the end of the afternoon he had the audience singing along to some of his rockers like Doctor My Eyes and Baby, Let Me Introduce You

To My Redneck Friend. It's a sure bet that we'll be hearing much more from these two artists in the coming year.

Alice Cooper was in town last week putting the finishing touches on his new album, Muscle Of Love. Assisting him on the session were Ronnie Spector and Liza Minnelli. After lending her voice to the project, Liza commented, "He's a great singer. Alice was very gracious about the whole thing, and afterwards showed his appreciation by sending her a gift package with a snake in it..." In other sessions, Ric Greco, Albert Lee, and Eric Clapton are reportedly doing the studio with the Crickets, Buddy Holly's old vocal trio, and George Harrison and Stevie Nicks with Alvin Lee on his new LP.

The Midnight Special, a weekly pop music show which is aired every Friday night on the morning air to film three shows in London. The first will be shown on November 16, hosted by David Bowie, who is performing on the show will be the Trogs and Marianne Faithfull. Among other groups slated to appear are the Humble Pie, and the new debut Stealers Wheel.

Yoko Ono is scheduled to appear at Fisher Hall on November 2. Her new album, Feeling the Space should be released to coincide the show. Jim Keltner, David Spinozza

and Sneaky Pete Kleinow will be backing her, as they did on the album. No word about herby, John.

**NEW RELEASES:** Top albums released this week include Elton John's Goodbye Yellow Brick Road, Steve Miller's The Joker, and Three Dog Night's Cyan. Their album includes the recent hit single, Shambala along with scores of potential singles, next of which will be Let Me Serenade You.

Singles out this week include Carmle King's Corazon, from her Fantasy album, and the Trogs' Queen Of Sorrows — Making combats with Ray Charles (Come Live With Me) and Paul Anka (Flashback), each with a fresh start on a new record label.

Later in the month we should be treated to new albums by the Band (Moonlight Drive and Traffic (On the Road), Ringo Starr (Ringo), Spooky Tooth (Witness), and the Walkers (Burning').

Also falling miserably by Black Hearted Woman and Revival, and then missing with Ain't Wastin' Time No more and Traffic (On the Road). The Allmans finally have a hit single with Ramblin' Man. The song which features the Allmans recorded with Berry Oakley before his death last year.

# stateside newies james hamilton

**BROWNSVILLE STATION:** — Smokin' In The Boys' Room (Big Tree BT 1801). Released as it coincides with the autumnal return to school, this choppy rocker was obviously predestined to become another of those temporary "hit anthems." Indeed, can it be only coincidence that the general noise of raucous voice, that crowd-smashing bar accompaniment, and baroque-tinged instrumental passages is immediately reminiscent of Alice Cooper's (admittedly "Eighteen") when last heard of on this page, Brownsville Station were busy converting "Let Your Yeah Be Yeah" from Reggae to Rock. In fact the band started out as alleged Rock Revivalists, but (to judge from those of their records that I've heard) they always seem to have done their reviving in a way which took the most obvious elements from the music of the past, embracing both late-'50s Rock — and then tossed these elements in a style that smacked of the '70s, this is really what they've done here.

The lyrics are a cross between Elton's Coachman and the punked, Pete Townshend as his most teen-appealing, and Shel Silverstein at his most Dr Hook musical, while parts of the music resemble a past Rock'n Roll played and mixed in with a Stones-derived country ranch... plus, of course, that Alice Cooper snotty quality. So, is the result the "teen anthem that its

makers predestined it to be? Radio tipster Kai Radman is pushing it hard and reports "Good" in phone requests" from WOKY Milwaukee and KLVJ San Jose, with similar good reaction from all the other secondary stations who are playing it — BUT, as few if any of the major stations have added the tune to their playlists yet (the curse of modern American radio is its super-cautious programming), it's only now, after a week on the week's Record World chart. And a big "Hello" to Capital Radio, whose programming seems so far to be a bit different — between 11.00 and 11.30 of their very first day (this Tuesday) they repeated two records which have been featured during their very first hour of transmission only six hours earlier: OK, Billy Preston being a Chart-bufler playlist, but Sergio Mendes & Brazil '68 singing "Scarboro Fair" is, although a nice catholic choice, kind of an odd oddie to receive such attention, surely? Oh, the waves are alive with the sound of newswak!

**MILLIE JACKSON:** Hurts So Good; Love Doctor (Spring SP 128). Millie began her career by singing with the Charlie Lucas Combo — a pity she wasn't with them when I penetrated Brooklyn's darkest Bedford Stuyvesant district to catch the Combo at the Sonia Ballroom in '66 — and is now featured alongside labelmate Joe Simon singing the movie soundtrack of "Cleopatra Jones". Both these sides are from the flick, the topside Phillip Mitchell penned hurtling Soulful slowie being a huge R&B hit that's growing Pop, and much in demand on import here. At last she has found, after a string of comparatively trite Pop-R&B dance hits, some slower yet equally successful material that is able to return her to the pure Soul style with which she so impressed on her earlier albums. The Jackie Avery-penned flip finds her back in the uptempo groove, though.

**CARLA THOMAS:** Love Among People; I Have A Girl Who Loves (SWE 1018). Spoken of Phillip Mitchell, who penned "Hurts So Good", he also happens to have co-penned (with Ernie Shelby) this terrific new slowie for the Memphis Queen, Carla Thomas's little girl, Rufus, who herself co-produced it with the soft, smiling result is an even-keeled unemphatic mellow mood, with jazzy flute amidst the gentle electric piano early on, before the softly snarling brass, chunky MG's rhythm and subdued wah-wah flourishes shift the tune subtly along to a more high-strung thumping finish. It may seem sacrilege to say it, but dear Carla's voice seems — while not actually similar — just a little bit reminiscent of dear Donny's! She is in fact in superbly understated Soulful form, and more dramatically sounding on the "Wax" textured inspirational flip.

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# U.S. CHARTS

Singer		Album	
1	ANGIE Rolling Stones	1	ROLLING STONES
2	HALF-BREED Cher	2	ALLMAN BROTHERS BAND
3	DELA DAWN	3	CHEECH & CHONG Los Cochinos
4	LET'S GET IT ON Marvin Gaye	4	STEVIE WONDER Innerservations
5	NIGHT TO REMEMBER THE 4 GREGGIA	5	THE POINTER SISTERS
6	LADY LADY Isley Brothers	6	WE'RE AN AMERICAN BAND
7	KEEP ON TRUCKIN' Eddie Kendricks	7	FREE BIRD Eddie Winter Group
8	HIGHER GROUND Stevie Wonder	8	LOVES ME LIKE A ROCK
9	HEART BEAT IT SAVA BONA	9	BASKETBALL JONES featuring Paul Simon
10	PAPER ROSES Marie Osmond	10	WHY MARIA B Stevenson
11	FREE BIRD Eddie Winter Group	11	SPACE RACE Billy Preston
12	WE'RE AN AMERICAN BAND	12	IGOT A NAME Jim Croce
13	ALL I KNOW Garfunkel	13	ROCKY MOUNTAIN Way Joe Walsh
14	LOVES ME LIKE A ROCK	14	FREE BIRD Eddie Winter Group
15	BASKETBALL JONES featuring Paul Simon	15	CHINA GROOVE Dudley Brothers
16	KNOCKIN' ON HEAVEN'S DOOR Bob Dylan	16	MARIA B Stevenson
17	FREE BIRD Eddie Winter Group	17	SPACE RACE Billy Preston
18	CHINA GROOVE Dudley Brothers	18	IGOT A NAME Jim Croce
19	MARIA B Stevenson	19	ROCKY MOUNTAIN Way Joe Walsh
20	SPACE RACE Billy Preston	20	HURTS SO GOOD
21	IGOT A NAME Jim Croce	21	MICHAEL JACKSON
22	ROCKY MOUNTAIN Way Joe Walsh	22	SPECIAL PART OF ME
23	HURTS SO GOOD	23	DIANA ROSS & MARVIN GAYE
24	MICHAEL JACKSON	24	SUMMER (The First Time)
25	SPECIAL PART OF ME	25	JUST YOU & ME Chicago
26	DIANA ROSS & MARVIN GAYE	26	PHOTOGRAPH Ringo Starr
27	SUMMER (The First Time)	27	WHY MARIA B Stevenson
28	JUST YOU & ME Chicago	28	AGAIN SLES & CROTS
29	PHOTOGRAPH Ringo Starr	29	THESE OF THE WORLD Carpenters
30	WHY MARIA B Stevenson	30	JESSE ROBERTA Flack
31	AGAIN SLES & CROTS	31	LET IT TOGETHER Jackson Five
32	THESE OF THE WORLD Carpenters	32	TWEET GYPSY ROSE
33	JESSE ROBERTA Flack	33	THE LOVING LOST (Part 1)
34	LET IT TOGETHER Jackson Five	34	BROTHER LOUIE STORIES
35	TWEET GYPSY ROSE	35	YOU'VE NEVER BEEN THIS FAR BEFORE Conway Twitty
36	THE LOVING LOST (Part 1)	36	TOUCH ME IN THE MORNING Diana Ross
37	BROTHER LOUIE STORIES	37	NUTSHIT CITY LIMITS Ike & Tina Turner
38	YOU'VE NEVER BEEN THIS FAR BEFORE Conway Twitty	38	ECSTASY Ohio Players
39	TOUCH ME IN THE MORNING Diana Ross	39	THE MOST SENSITIV GIRL Charlie Rich
40	NUTSHIT CITY LIMITS Ike & Tina Turner	40	JIMMY LOVES MARY ANNE
41	ECSTASY Ohio Players	41	LOVES ON ROCK/ROF OL' TIMES
42	THE MOST SENSITIV GIRL Charlie Rich	42	SAKE Elvis Presley
43	JIMMY LOVES MARY ANNE	43	THE MIDNIGHT HOUR Cross Country
44	LOVES ON ROCK/ROF OL' TIMES	44	THEME FROM "CLEOPATRA JONES"
45	SAKE Elvis Presley	45	SATURDAY NIGHT'S ALRIGHT FOR
46	THE MIDNIGHT HOUR Cross Country	46	I CAN'T STAND THE RAIN
47	THEME FROM "CLEOPATRA JONES"	47	ANN PASBLES
48	SATURDAY NIGHT'S ALRIGHT FOR	48	
49	I CAN'T STAND THE RAIN	49	
50	ANN PASBLES	50	
1	ROLLING STONES	1	ROLLING STONES
2	MARVIN GAYE Let's Get It On	2	ALLMAN BROTHERS BAND
3	ALLMAN BROTHERS BAND	3	CHEECH & CHONG Los Cochinos
4	CHEECH & CHONG Los Cochinos	4	STEVIE WONDER Innerservations
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48	ANN PASBLES	48	
49		49	
50		50	



new from  
**RAK**

# **SUZI QUATRO**

**Daytona-Demon**  
RAK 161

**MUD**  
**Dyna Mite**  
RAK 159

**THIEVES**  
**Ali Baba**  
RAK 160



**RAK**

# MIRROR



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

## Beeb history

THE emergence into the charts of such L.P.'s as "20 Flash Greats of the Sixties" proves that there is still a huge audience for these songs. Also B.B.C. recently aired a successful documentary featuring the older artists. As a lot of these singers have appeared on Top of the Pops, I think it would be an excellent idea if B.B.C. compiled a documentary featuring the older artists. As a lot of these singers have appeared on Top of the Pops, I think it would be an excellent idea if B.B.C. compiled a documentary featuring the older artists. As a lot of these singers have appeared on Top of the Pops, I think it would be an excellent idea if B.B.C. compiled a documentary featuring the older artists.

wonder why some good records don't make the charts, well now you know, don't you?  
If I was a record by a famous group like The Osmonds, they would buy lots of copies.  
But because it's not a well known group here in Britain they just don't want to know. I think something ought to be done about this.

**Bristol.** Paul  
Don't know what you can do, Paul, except keep trying. Any record store worth its salt should be prepared to order a copy for you even if they don't intend to stock it. As a last resort you could get the album of the same name from any of the big mail order companies.

## Hollies return

READING RECENTLY a letter welcoming the return of Allan Clarke and the Hollies I fully endorse the reader's delight.  
However, as the single has only just entered the Top 50, after two weeks of release and a very vital appearance on TOPP.

How often we read of a single's total failure after weeks of release and fans bemoaning the fact in letter columns.  
Therefore this is an open letter to all Hollies fans to get up off their posteriors and buy The Day That Curly Billy Shot Down Crazy Sam

Duncan Flynn,  
Princess Way,  
Portsmouth,  
N. Ireland.

## Un-funky

I HAVE what I think is a serious complaint to make about certain record shops.  
Yesterday I tried several record shops to get Grand Funk's latest single 'We're An American Band, but I had no luck.  
In the last shop I went to, when asked when they would have it in, they said, "We won't be getting it because we aren't stocking that record."  
Well that was the most stupid thing I've heard of a long time. Some people



I WOULD like to draw your attention to one of the best bands around.  
Forget the Osmonds, Gilberts and Shades of the pop world and turn your attention to a band by the name of Blue.

This band has the potential to be Britain's biggest band since the Beatles. If anyone saw The Old Grey Whistle Test on Tuesday, September 25, they will know what I mean. They performed just two of the great numbers on their album. The album in itself contains possibly six tracks worthy of entering the singles charts, yet we don't even see this album in the album charts.  
I can only say that Britain's pop music scene must be in a sad state, if good music cannot be appreciated.  
After the failure of their great commercial single, Little Jody, much depended on the success of their album for their personal success, but as yet it has to enter the RRM/BBC Top 50.  
So come on sit up and give Blue the attention they deserve. Let's see Blue in the charts. A Blue Freak.

## Hot Mott

I FEEL I must congratulate Ian Hunter and Mott The Hoople on bringing out what must be the greatest album this year - Mott.  
Every track is a gem. Two singles have been taken from

it and at least six others could be. It's a great pity Mick Ralphs has left to put down his writing and guitar playing talents elsewhere, but I'm sure Ariel Bender will prove an equally brilliant replacement.  
P. Grunill,  
School House, Pool Lane, Islip, Ketting, Northants.

## Gilbert

MY SISTER and I are getting together a presentation book for Gilbert O'Sullivan and would be grateful if readers could send poems, messages and photos for inclusion.  
Marrian and Christine Brett,  
4 Abbott Road, Dido, Berks.

## Ena one?

I fed fed up with ridiculous television theme tunes making the charts.  
Last year we had Owen M.D. (Sleepy Shores) by Johnny Pearson and the theme music from the Omedin Line by the Vienna Philharmonic Orchestra, and now to top it all we have Eye Level (theme to Van der Valk) at number one in the charts.  
What the hell next - Coronation Street I wonder?

Stephen Warren  
157 Huxley Lane,  
West Ewell, Surrey.

## Osmonds are good for you

AFTER reading your letters in the October 6 issue I had to write.

The Osmonds are a hardworking group and it's about time people started thinking about them for a change. We are lucky to get three concerts out of their European tour.  
If the Osmonds didn't think of us they could have scrapped Britain altogether.  
So come on you few so called fans. Respect them for what they do for us.

Wendy Littlewood,  
St. Aidan's School,  
Barlow House,  
Widnes, Lancs.

● This is just one of the many letters we received with nothing but praise for the Osmonds.

## Original

I READ with interest that the Hood have recorded Chuck Berry's You Never Can Tell.  
Surely if Chess were to release Chuck's original version of this song they would have a first C.B. hit on their hands!

Jim Bardsley  
28 Gateways,  
Epsom Road,  
Guildford,  
Surrey.

## around the country

Billboard/RRM Award Winner George Hamilton IV had lost track of the number of times that he's commuted across the waters.

"I'm regularly asked that but I never can remember" George said, while taking a breather away from the rehearsals of his current television series which were being recorded at Luton's Palace.

"The first time that I was over was around 1967 but I've been over so much now that I don't even worry about how many times it's been. It's kinda like Canada and England are both like second homes to me - it's hard to say which is the second home and which is the third. I guess I'm in England at least two times every year now, sometimes three times. I was just over for Wembley and I'll be back for another Mervyn Conn tour at the beginning of next year."

His most recent British assignment - the recording of six thirty-five minute shows entitled 'George IV and Other Folk' - takes to the BBC2-TV airwaves this week (Wednesdays - 7.35 pm) and firmly establishes George Hamilton IV as the

most televised country entertainer on this side of the Atlantic.

The appearance of the current series, however, was very much in the balance and, at one stage, there was serious doubts whether it would ever make it to the viewers' screens.

## George IV's third home

"We had done two previous series," he explained, "the first from the Nashville Room was the initial launching pad but The Day That Curly Billy Shot Down Crazy Sam

"But, for the next year, the BBC decided to take a rest and have a long look at the future of country music on British television. The story I hear is

that we came dangerously close to not having another country series because the viewing numbers were nice but did not increase substantially from the first series to the second. Apparently the numbers for the Wembley recordings stay pretty much the same from year

to year.  
"The figures would tend to imply that the music has gained a foothold but doesn't seem to be spreading its gospel very rapidly. I was afraid that, when they skipped last year and didn't have a series, that would be the end of the BBC experimenting with having a country series but Douglas Hespe, Philip Lewis and Mike Begg kept the home fires burning and urged the powers that be to try again.

They came to me some time back and asked if I would be interested in comping and being part of a new series that would

feature country as well as other musical forms. The intention is to appeal to as many sections of the public as possible and increase the viewing figures by slipping them their country music wrapped in liberal doses of other forms of music too. Never, at any point, did anyone say that we were going to do a pop show."

The words are echoed by the show's producer Douglas Hespe.

"There was no intention at all of taking George away from the country scene, rather to develop George as a personality. The bigger George is and I can assure you that he's a very dedicated country man - the better it will be for country music."

1973 is rapidly becoming the year of television for George as, besides the six BBC shows and his weekly appearances on 'The Arthur Smith Show' which is recorded back home in Charlotte, North Carolina, he recently signed to do twenty six shows for Canadian television.

"We've already recorded four and hope to put the rest on tape during October and November.

## tony byworth



It's a very Canadian orientated show and, as you know, I've done five albums of all Canadian music so, consequently, the music on the show will be almost totally Canadian. I do a comping job and sing two songs on each show - it's quite a project and I'm looking forward to it."

George Hamilton IV -

with his television appearances, recordings and personal appearances both within the United States and overseas - is bringing the music to a wide audience. As to the material content, though, he's not a person to tie it down with actual labels. Rather he'll let his listeners decide for himself.

# Dreddy in Snodland

SNODLAND... it's a name more associated with children's comics and fairy tale stories. One only has to glance at the village signpost and you begin to conjure up pictures of Noddy and Big Ears having a fly smoke-in behind some neat thatched cottage.

But the fact is that Snodland is very much alive and it's situated near the lazy-flowing waters of the River Medway in the Kent countryside. The Snodland inhabitants lead a simple life, working in a factory, ploughing up the nearby fields and drinking in the 'local' until the cows come home!

Something else too... Judge Dread lives there, he stomps about his smallholding looking after his pigs and a few chickens and occasionally he trots up to London when there's a train available to "do business" or record an album.

## Arrest?

"Yea, I came down here for the first seven years ago and I've lived here ever since," says the Judge digging in to an extra-large portion of Scampi and chips. It's hard to believe that a man with such simple pleasures is loathed by many as disgusting, filthy, rude and countless other unprintable tags.

The white reggae soul freak of the pop world is in his domain and the Snodland pub is as much a part of him as his 17½-stone massive frame.

It seemed an ideal place to talk despite its isolation from all the London places where you'd expect to find him.

"I used to live in Brkton and work in a club until I got hit over the head with a chopper and stabbed three times in the guts," he says.

A man with a violent background is the Judge. He can recall days when he was a club "bouncer" and frequently took part in massive eggo sessions with the gate crashers who always came out of it like unrecognisable tunts!

Violence is a thing of the past now for Judge Dread although one can still sense momentary flashes of it in his conversation like, "I slaughter my own pigs, just slit their throats and sell them privately to the local butcher."

## Killer

It's reggae which interests him more nowadays although he's not known for appearing at too many live shows.

"No, I don't like it. Besides it kills the act if you do it too often. People are bound to get fed-up if I did an hour-and-a-half of rude stuff every night. I've made Snodland famous in a way and if people want to see me they come down here."

If you don't want to term



**Being the strange but true story of John Beattie's encounter with the Judge**

the Judge Dread records as fiith then you might call them controversial to say the least. His million-seller smash Big Six was banned by the 'Beeb' as was Big Seven and so the list continues.

"My stuff ain't all rude — only about 94 ½ per cent of it is. Nobody else would stand up and do it and nobody really ever objects to it, besides everyone likes fiith, even the Queen."

"I've always maintained that my records are not as bad as some of the programmes shown on television. Frankie Howard for example gets away with murder but the only time I'd do anything really bad was if my records fell flat on their backsides. Then I'd put words like b... and f... in the first line."

The Judge's latest assault on the single market is Oh She's A Big Girl Now which has been dormant in the RRM breakers charts during the last few weeks.

"I think it likes the breakers," comments the Judge, "but it's number five in the Radio Northsea charts and Lux are giving it plenty of airplay. I like Northsea because it's the only radio station where you can hear a Judge Dread record right the way through without any bleeps. I don't think the BBC

would play me even if I recorded Ave Maria."

One of the greatest pleasures of Judge Dread's life — apart from his weekly visit to London's Lovcraft shop, is to sit back in his country retreat and listen to his reggae collection.

## Best

"I've got the best collection in the world," he says proudly. "I've got records that even the Jamaican sound systems ain't got and when my record company want to release an LP with a certain track on it they sometimes ask me if I've got it."

The Judge likes to laugh about his success: "I was a DJ with a big sound system and I made Big Six for a laugh and it turned out to sell a million."

"I made it for West Indians basically never dreaming that it would pick up with the white kids as well, the Jamaicans bought it believing that I was black. It wasn't until some

time later when I was on the telly that they thought, "Hey man, he's white," and it carried on from there.

"Big Seven sold to the West Indians as well but after that we came a bit more commercial when we realised that we could sell 30,000 on the black market and 300,000 on the white market."

The Judge is realistic about his pop career: "If I'd had success at 19 I would have shagged myself to death by now. I would have been pulling birds all the time but when you're older you think that money has to last longer and you're careful."

On leaving Snodland I wondered whether Judge Dread was really as vulgar, rude or whatever people like to think. Perhaps this next clue might give the answer.

On the question of a follow-up single to Oh She's A Big Girl the Judge answered: "Not too sure but it might be Big 69."

I'll leave the open-minded British public to think about that one!

**IN NEXT WEEK'S RECORD AND RADIO MIRROR**

Flying tonight with Danny and the boys of



**NAZARETH**

*A four-page special on the*

**OSMONDS**



**PETER NOONE**  
on why he stays in the States

*Double-page free colour poster of*

**DAVID BOWIE**

**PLUS: Hector Marty Kristian Detroit Spinners and from the US**

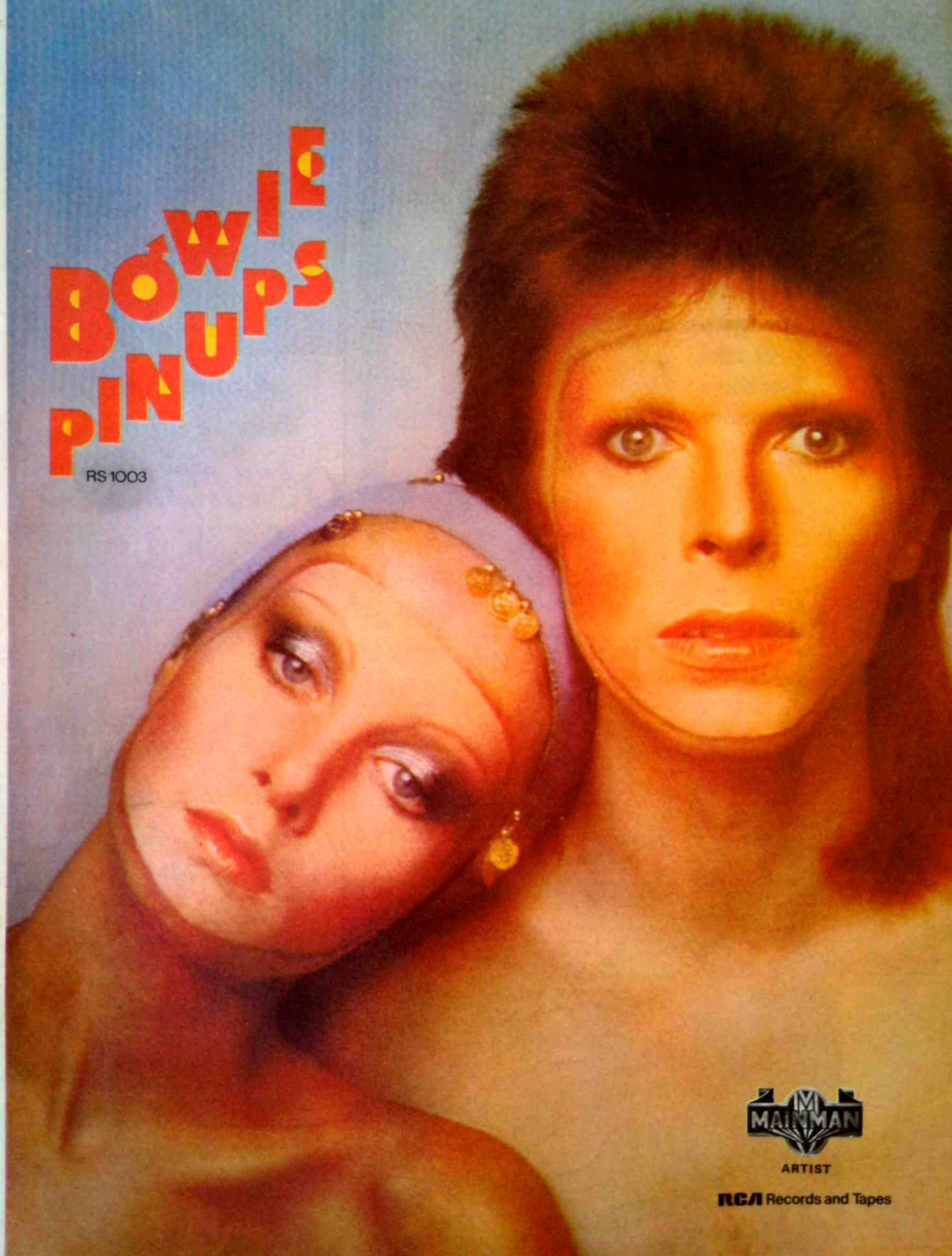
**— STRAWBS**





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