

# RECORD & Radio MIRROR

A BILLBOARD PUBLICATION

NOVEMBER 3, 1973

7p

**DAVID  
ESSEX**



win his new  
single in our  
super free  
competition

David  
Cassidy

## STATUS QUO:

'People are waking up to us at last'

## WISHBONE ASH:

Worried by an all-male following

## WHO:

A long look at Townshend's latest extravaganza

# RECORD MIRROR

# RRM/BBC chart

# chart chatter

# TOP FIFTY

## SINGLES

This week	Last week	Weeks in chart	Title	Artist	Label
1	1	4	DAYDREAMER/PUPPY SONG	David Cassidy	Bell 1334
2	2	8	EYE LEVEL	Simon Park Orchestra	Columbia DB 8946
3	4	3	SORROW	David Bowie	RCA 2424
4	32	2	LET ME IN	Osmonds	MGM 2006 321
5	9	6	CAROLINE	Status Quo	Vertigo 6059 085
6	6	6	GOODBYE YELLOW BRICK ROAD	Elton John	DJH djs 285
7	11	7	GHETTO CHILD	Detroit Spinners	Atlantic K 10359
8	3	5	MY FRIEND STAN SLIDE	Polydor 2058 407	
9	19	3	TOP OF THE WORLD	Carpenters	A&M AMS 7086
10	7	10	FOR THE GOOD TIMES	Perry Como	RCA 2402
11	8	8	LAUGHING GNOME	David Bowie	Deram DM 123
12	16	5	SHOWDOWN	Electric Light Orchestra	Harvest Har 5077
13	10	6	A HARD RAIN'S GONNA FALL	Bryan Ferry	Island WIP 6170
14	17	5	KNOCKIN' ON HEAVEN'S DOOR	Bob Dylan	CBS 1762
15	20	4	THIS FLIGHT TONIGHT	Nazareth	Mooncrest Moon 14
16	9	9	NUTBUSH CITY LIMITS	United Artists UP 35582	
17	18	5	DECK OF CARDS	Max Bygraves	PYE 7N 45276
18	15	6	LET THERE BE PEACE ON EARTH	Michael Ward	Philips 6006 340
19	28	2	WON'T SOMEBODY DANCE WITH ME	Lynsey De Paul	MAM 109
20	34	2	DYNA-MITE Mud	RAK 159	
21	13	10	MONSTER MASH	Bobby Pickett & The Cryptickers	London HL 10320
22	21	4	5, 15 Who	Track 2094 115	
23	14	7	THAT LADY	Isley Brothers	Epic 1704
24	26	2	PHOTOGRAPH	Ringo Starr	Apple R 8952
25	12	7	BALLROOM BLITZ	Sweet	RCA 2403
26	24	4	THE DAY THAT CURLY BILLY SHOT CRAZY SAM	McGEE	Hollies Polydor 2058 403
27	22	17	SPANISH EYES	Al Martino	Capitol CL 15430
28	46	2	DAYTONA DEMON	Suzi Quatro	RAK 161
29	23	35	TIE A YELLOW RIBBON	Dawn	Bell 1287
30	37	3	DECK OF CARDS	Wink Martindale	Dot 109
31	-	-	DO YOU WANNA DANCE	Barry Blue	Bell 1336
32	35	3	DREAMBOAT	Ummie & The Family	Cookin' Auco 6105 025
33	-	-	HELEN WHEELS	Paul McCartney & Wings	Apple R 5993
34	29	4	HIGHER GROUND	Stevie Wonder	Tamla Motown TMG 869
35	42	3	MILLY MOLLY MANDY	Glyn	York SYK 565
36	-	-	KEEP ON TRUCKIN'	Eddie Kendricks	Tamla Motown TMG 873
37	39	29	AND I LOVE YOU SO	perry Como	RCA 2346
38	27	9	JOYBRINGER	Manfred Mann Earthband	Vertigo 6059 083
39	47	7	LETS GET IT ON	Marvin Gaye	Tamla Motown TMG 868
40	38	3	THE OLD FASHIONED WAY	Charles Aznavour	Barclay Bar 20
41	25	14	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE	Dawn	Bell 1322
42	44	24	WELCOME HOME	Peters & Lee	Philips 6006 307
43	30	12	I'VE BEEN HURT	Guy Darrrell	Santa Ponsa PNS 4
44	49	3	LOVE IS ALL	Englebert Humperdinck	Decca F 13443
45	33	10	ANGEL FINGERS	Wizzard	Harvest Har 5076
46	46	15	DANCING ON A SATURDAY NIGHT	Barry Blue	Bell 1295
47	-	-	BY YOUR SIDE	Peters & Lee	Philips 6006 339
48	40	10	ANGIE	Rolling Stones	Rolling Stones RS 19106
49	36	9	OH NO NOT MY BABY	Rod Stewart	Mercury 6052 371
50	-	-	MY COO-CA-CHOO	Alvin Stardust	Magnet MAG 1

## ALBUMS

This week	Last week	Weeks in chart	Title	Artist	Label
1	-	-	PIN UPS	David Bowie	RCA RS 1003
2	-	-	GOODBYE YELLOW BRICK ROAD	Elton John	DJH DLPD 1001
3	1	5	HELLO	Status Quo	Vertigo 6360 098
4	2	5	SLADE'S	Slade	Polydor 2442 119
5	-	-	THESE FOOLISH THINGS	Brian Ferry	Island ILPS 9249
6	3	16	AND I LOVE YOU SO	Perry Como	RCA Victor SF 8360
7	5	5	I'M A WRITER, NOT A FIGHTER	Gilbert O'Sullivan	MAM MAMS 505
8	4	3	SELLING ENGLAND BY THE POUND	Genesis	Charisma CAS 1074
9	-	-	MOTOWN CHARTBUSTERS VOL. 8	Various	Tamla Motown STML 11246
10	8	36	ALADDIN SANE	David Bowie	RCA Victor RS 1001
11	9	18	NOW AND THEN	Carpenters	A&M AMLH 63519
12	11	69	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	CBS 69003
13	6	7	COATS HEAD SUP	Rolling Stones	Rolling Stones CSC 59101
14	13	11	SING IT AGAIN	Rod Stewart	Mercury 6499 484
15	14	4	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
16	12	22	HUNKY DORY	David Bowie	RCA Victor SF 8244
17	16	7	SINGALONGA MAX	Max Bygraves	Pye NSPL 18401
18	10	6	SINGALONGA MAX VOL. 4	Max Bygraves	Pye NSPL 18410
19	-	-	MORE MANUEL	Manuel & The Music Of The Mountains	Studio Two EMSS 1
20	23	9	THE BEATLES 1967/1970	Apple	PCSP 718
21	18	10	TOUCH ME IN THE MORNING	Diana Ross	Tamla Motown STML 11239
22	17	33	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA Victor SF 8287
23	28	95	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS 63699
24	7	3	BERLIN Lu Red	RCA Victor RS 1002	
25	4	2	HARMONY Ray Conniff	Epic 65732	
26	21	9	THE BEATLES 1962/1966	Apple	PCSP 717
27	19	4	ANGEL CLARE	Art Garfunkel	CBS 69021
28	22	19	WE CAN MAKE IT	Peters & Lee	Philips 6308 165
29	26	11	THE PLAN	Osmonds	MGM 2315 251
30	47	43	PILEDRIVER	Status Quo	Vertigo 6360 082
31	20	2	TIME FATES AWAY	Neil Young	Warner Brothers K54010
32	24	17	TUBULAR BELLS	Mike Oldfield	Virgin V2001
33	30	10	INTERVIEWS	Stevie Wonder	Tamla Motow STMA 8011
34	32	6	PAT GARRETT & BILLY THE KID	Bob Dylan	CBS 69042
35	35	35	SPACE ODDITY	David Bowie	RCA Victor LSP 4813
36	25	3	FOCUS AT THE RAINBOW	Focus	Polydor 2442 118
37	-	-	ERIC CLAPTON'S RAINBOW CONCERT	Eric Clapton	RSO 2394 116
38	31	24	CLOSE TO YOU	Carpenters	A&M AMLS 998
39	-	-	FOR YOUR PLEASURE	Roxy Music	Island ILPS 9232
40	44	3	DIANA ROSS GREATEST HITS	Diana Ross	Tamla Motown STMA 8006
41	15	6	SING ALONG WITH MAX	Max Bygraves	Pye NSPL 18361
42	36	10	THE TRA-LA DAYS ARE OVER	Neil Young	MGM 2315 248
43	27	3	BACK INTO THE FUTURE	Man	United Artists UAD 60065/4
44	43	7	JESUS CHRIST SUPERSTAR	Various	MCA MDKS 8012/3
45	-	-	SING ALONG WITH MAX VOL. 11	Max Bygraves	Pye NSPL 18363
46	29	13	MOT Motown The Hoopie	Various	CBS 69038
47	40	2	ALONE TOGETHER	Donny Osmond	MGM 2315 210
48	-	-	BACK TO FRONT	Gilbert O'Sullivan	MAM 502
49	34	2	THERE GOES RHYMIN' SIMON	Paul Simon	CBS 69035
50	-	-	HOT AUGUST NIGHT	Neil Diamond	UNI ULD 1

LET ME IN say the Osmonds at four and can't see David answering their plea. Carpenters could yet hit the top. Detroit Spinners move to 7. Outside the ten it's ELO at 12, Nazareth 15 and Lynsey finding no problem to get a yes from record buyers, at 19. Nazareth in the 20!

Chart explosion from Mud. Stud travelling their trail up to 28 with her 17 place flyer. Ringo meeting problems and same goes for the Hollies. Bless me, Tie A Yellow Ribbon goes down six. Wink chasing Max with a good run this week. Glyn could be (outside of Michael) our Donny.

Barry Blue sounding like Gary enters at 31, slow, slow, time for Wings, only 33. Great stuff as Eddie Kendricks takes position 36. Slow, slow, slow time for Peters & Lee with first entry by Your Side, slot 47. Sneeze time at 50. Hello Alvin Stardust and My Coo-Ca-Choo. Hello Magnet label.

Down comes Joybringer, Angel Fingers, Say Has Anybody Seen My Sweet Gypsy Rose?, Lets Get It On, Ballroom Blitz and Oh No Not My Baby. There's room for plenty of newies ain't there? Lennon has Mind Games released in States plus Living In The City from Stevie. And here?

Gary's back on the scene. David Essex is lamplighting his hobby is singing when I Fall In Love from this and the new album. May it reign long with Lennon and Wonder releases here soon, balance that's what, otherwise a teen top 10 soon. What's wrong with that then? say the thousands and thousands.

And now the 'over-five' report, Charles Aznavour at 46, Perry (Walk Right Back to be his third in a row) 10 and 37, Dylan 14, Engelbert going up, 44. Still waiting to hear what the Racey and Simon T from UK and did you like by the hairy Man Alive, BBC TV Investigate into teen charting?

Who's that? Sorry Al, you're at 22, down five. Surprised to see The Who at 22, down one but what a fantastic, fantastic album. May it reign long in album chartland and sell millions. Genesis are doing fine these days. Peter Gabriel and the group deserve it, m' thinks. What do you think about Pin-Ups?

And next week? All these chart-smashers with new singles and so can David keep right up there? Will the Top Of The World duo lose out to the new people? Can Ghetto Child survive budding chartsters? Will Glyn go for the dizzy heights? Speed from Helen Wheels? Lynsey or Suzi for the most chart moves? Wink or Max and is it cards for Tie A... Limmie to get moving again? Peters & Lee to stay Oh, how about Barry or Gary? Brian or Bob? No end of connections. . . .

## u.s. soul chart

- (1) Midnight Train To Georgia - Gladys Knight & The Pips (Tamla)
- (3) Hey Girl (I Like Your Style) - Temptations (Tamla)
- (2) Get It Together - The Jackson Five (Tamla)
- (4) Space Race - Billy Preston (A&M)
- (5) Funky Stuff - Koolha & The Gang (De-Lite)
- (6) I Can't Stand The Rain - Ann Peebles (Hi)
- (7) Check It Out - Tavares (Capitol)
- (8) The Love I Lost (Part 1) - Harold Melvin & The Blue Notes (Philadelphia Int)
- (4) Hurts So Good - Millie Jackson (Spring)
- (13) Let Me Be Your Lovemaker - Betty Wright (Atlantic)

(From Billboard's Specialist Soul Survey)

# Breaker S

THIS WEEK'S pick from the Breakers - Sweet Understanding Love from the Four Tops. It's A Game by String Driver, Thing and hopefully back again, Stoned Out Of Mind from Chi-Lites. Hard times for Wherewithal, been breaking for weeks as Art Garfunkel's single. Albert Hammond still sticking just below the 50 and could the London String Chorale do it? Kiki, wish you would and second time round for Freda?

- ALL I KNOW, Art Garfunkel, CBS 1177.  
 AMOUREUSE, Kiki Dee, Rocket PIG 4.  
 HAND OF GOLD, Freda Payne, Invitus INV 583.  
 COME AND LIVE WITH ME, Ray Charles, London HL 10432.  
 DAN THE BANJO MAN, Dan The Banjo Man, Rare Earth, RES 110.  
 DOWN AT THE CLUB, Chaos, Polydor 2058 392.  
 GALLOPING HOME, London String Chorale, Polydor 2058 280.  
 IT'S A GAME, String Driver Thing, Charisma CB 315.  
 LONELY DAYS, LONELY NIGHTS, Don Dowling, People PEO 102.  
 MIDNIGHT TRAIN TO GEORGIA, Gladys Knight & The Pips, Buddah 2011 186.  
 PEACE MAKER, Albert Hammond, MUMS 1759.  
 SABBATH BLOODY SABBATH, Black Sabbath, BWA WWS 002.  
 STONED OUT OF MY MIND, Chi-Lites, Brunswick BR 7.  
 SWEET UNDERSTANDING LOVE, Four Tops, Probe PRO 604.  
 THEY'RE COMING TO TAKE ME AWAY, Napoleon XIV, Warner Bros, WBS 6309.  
 THINKING, Roger Daltrey, Track 2094 014.  
 TIME IS TIGHT, Booker T & The MG's, Stax 2025 207.  
 VAUDO VIA, Drupie, A&M AMS 7084.  
 WHEN YOU SMILE, Booker T & The MG's, Stax 2025 207.  
 WHEREWITHAL, Clifford T. Ward, Charisma CB 1011.  
 WONDERFUL, Colin Blunstone, Epic 1175.

# THE MONKEES

## Compiled by TONY JASPER

### comeback

NO DOUBT about it, the Monkees are back once more in force. For one there's the TV series and for another the new MFP album at 99p is simply selling a bomb, even some people at the record company are surprised. To jog your memory some of the Monkees great hits were Last Train to Clarksville, Daydream Believer, I'm A Believer, Pleasant Valley Sunday and A Little Bit Me, A Little Bit You.

The Monkees became after an advertisement was placed in an American trade paper in 1965 for "four insane boys, aged 17-21" for acting roles in a forthcoming TV series. 473 "insane" hopefuls replied and from them came British-born Davy Jones plus Mike Nesmith, Peter Tork and Micky Dolenz. And what success came their way as people here and the States went mad over their records and TV shows.

They certainly made pop history during their time at the top before 1968 saw things falling apart. One thing about this Sounds Super - MFP disc by the way is simply the collection of Monkee hits, for once you get the best.

I don't suppose I thought much of the group when they were going big but funnily enough listening to the tracks in 1973 suggests I missed something first time round for some of their vocal work and sounds come over not too bad.

### be a dj

QUITE HONESTLY I am astounded with the response to the invitation to make up your own show with remarks, commercials, record choices etc. Some have come engraved, printed, enclosed in special cardboard containers and obviously involving hours of labour. Praise to everyone for there hasn't been a bummer amongst them. The problem is how to present them in print for some run 9 or 10 words in almost one page of RRM! We are getting down to some thinking.

### focus on

"WE'RE only here for the band" is the new catchphrase to London's pub-grooves for "pub-rock" is the latest phenomenon of rock music. Right in the vanguard of all this is Ducks Deluxe, four guys called Martin Belmont, Nick Garvey, Tim Roper and Sean Tyla. Their music is as uncompromising as their clothes and stage appearance, basic and raw with earth, but exciting with a touch of violence. Ducks Deluxe are playing the pubs because they don't see themselves as ready for the road with all the expense of roadies and amps etc. However things are changing fast for the four are moving to the college and concert hall scene, right now for some of their gigs. They've been going a year: Sean from Help Yourself and various English & B bands; Tim from Fat Angel; Nick and Martin were doing with Flaming Groovies and Brinsley Schwartz respectively. You can get some of the best sound by buying their first single titled Coast To Coast. Their first album comes in the New Year. Their record label is RCA.

### star pick

WON'T You Join Me is the title of the first disc for five years from reunited Paul and Barry Ryan on the IBC label and Chart Parade got from Barry these chart remarks, "Like Caroline, a nice piece of unpretentious rock. Brian Ferry, well I don't understand the words. Joyriding is very imaginative. Deck Of Cards has got to be... Like All The Way To Memphis is good and fantastic to Higher Ground. Just love Stevie's music. Hollies are really good, once more. Like the Ike and Tina Turner number. What an How Bowie feels about the Laughing Gnome. Fantastic too is Monster Mash. Here, little bit of Don't You Join Me!" Thanks Barry, his and Paul's single out in around 14 days.



OSMOND MANIA is everywhere, theatre queues, concert triumphs, acclamation for their album, thousands of buyers for the week's fastest moving single, hundreds wait for the hotel curtains to move.

They queued for the Osmonds days in advance, particularly Manchester and even parents ran a soup kitchen. Three thousand entered RRM's competition for tickets and endless others phoned to plead for their entry to come miraculously from the deep, deep box.

Andy from Finchley puts it this way, "Hi, that's all I can say until the effect of the concert has worn off. Oh, help I want Donny, I want Donny, give me Donny please." A policeman outside the Osmond's London hotel mutters, "I've had seven days of this, hundreds screaming, yelling and even fainting."

The Osmonds have been reigning high in the charts with their concept album The Plan. It's part of their idea to tell their life philosophy. They are next entering the world of film and have engaged a major script-writer. "It will not

### people

THE SHADOWS: The great group which backed Cliff so many hits and made their own like Apache, FBI and Wonderful Land are back in the action again. Just look out for Turn Around And Touch Me on EMI. This is no re-release, no obscure track from the dark dungeons of the past. Hank and Bruce have teamed with Brian Bennett and John Farrar. Tasty guitar lines abound. Who knows, maybe Cliff & The Shadows once more? Even if for one brief outing! PERRY COME: He's 61 this year and tracking well for those two current Top 50 singles, And I Love You So plus For The Good Times have become silver disc sellers, thus 250,000 plus. Perry has the old Every Brothers hit, Walk Right Back as his new release. If he makes it three in the UK chart then it's all praise to the singing ex-barber.

GRATEFUL DEAD: First single for their own label from the Dead is Let Me Sing The Blues Away. The song is written by Robert Hunter and Godchaux and is coupled with Here Comes Sunshine written by Hunter and Jerry Garcia. Both tracks come from the Dead's first studio album recorded in three years, which is released this week titled Wake Of The Flood. British label for the Dead's records is Atlantic.

DEMIS ROUSSOS: On Philips comes the hit-maker of the Continent. Roussos has been dominating numerous charts and still is over the past months. His British debut is Forever and Ever. Atlantic Market of what few European singers seem to make our charts, maybe this guy will be the one to make a major impression now that Focus seem to have emigrated to the moon.

Written & Produced by Ellie Leader Of The Pack - Shangri-Las, number 1, US, sales 2.5 million; Chapel Of Love - The Dixie Cups, 1, US, sales 2.6 million; Baby, Look What You've Done - My Heart - Shirelles, pos. 1, UK, I Wanna Love Him So Bad - Jelly Beans, pos. 3, US, 2 million; Maybe I Know - Lesley Gore, pos. 3, US, sales 1 million; People Say - The Dixie Cups, pos. 3, US, sales 1 million; What A Guy - Raindrops (Ellie did all the voices) Top 15 US; The Kind Of Boy You Can't Forget - Raindrops (Ellie did all the voices), Top 15 US; Don't Ever Love Me - Connie Francis, Top 20 US; I'll Take You Where The Music Is - The Drifters, Top 20 US; I Have A Boy Friend - Chiffons, Top 20 US; I'm A Believer - The Four Tops - Dusty Springfield Top 60 US; Written by Ellie Hanky Panky - Tommy James & The Shondells, sales 3 million; Be My Baby - Ronettes, No 1, US, sales 2 million; Do Wah Diddy Do - The Shondells, sales 2 million; Do Do Ron Ron - The Crystals, No 1 US, sales 1 million; And Then He Kissed Me - The Crystals No 1 US, sales 1 million; River Deep, Mountain High - Ike & Tina Turner, No 1 US, and by Supremes, Four Tops, 11 US; Baby I Love You - Ronettes, Andy Kim, No 5 US, sales 3 million; I Can Hear Music - Beach Boys, Top 15 US; Wait 'Til My Baby Gets Home - Barlene Levy, Top 15 US; The Love Train - The O'Jays - Top 18 US; Today I Met The Boy I'm Gonna Marry - Barlene Levy, Top 20 US; Why Do Lovers Break Each Other Hearts - Bobby Sox & The Blue Jeans, Top 25 US; This Is It - Jay & The Americans, Top 30 US.

Ellie has also produced hits for Neil Diamond, Cherry Cherry, Thank The Lord For The Night Time, I Got The Feeling, Shilo, Kentucky Woman, Solitary Man with sales nearing 5 millions. Of those single records that went over Top 20, over 11 million were sold. Of those that went Top 60, over 9 million were sold. Hence - over 20 million records were sold by Ellie in the US alone. There are no gathered figures from her British sales, but if you look at those titles tells you many, many more smashes here.

### here's Ellie

ELLIE Greenwell has just been over here to promote her album, Let He Be Written... Let He Be Sung (MGM). Just take this in chart-compilers for a track record over the years.

## YESTERDAYS

### 5 years ago

- 1 (1) Those Were The Days - Mary Hopkin (Apple)
- 2 (13) With A Little Help From My Friends - Joe Cocker (Regal)
- 3 (7) The Good, The Bad, And The Ugly - Bugee Watson (MCA)
- 4 (4) Little Arrows - Leapy Lee (MCA)
- 5 (12) Only One Woman - The Marbles (Polydor)
- 6 (10) Light My Fire - Jose Feliciano (RCA)
- 7 (3) Hey Jude - Beatles (Apple)
- 8 (3) Jesamine - The Casuals (Decca)
- 9 (8) Les Biciclettes De Heloise - Englebert Hummerdick (Decca)
- 10 (8) My Little Lady - Tremeloes (CBS)

### 10 years ago

- 1 (2) You'll Never Walk Alone - Gerry & The Pacemakers (Columbia)
- 2 (3) The Loves You - The Beatles (Parlophone)
- 3 (1) Do You Love Me - Brian Poole & The Tremeloes (Decca)
- 4 (5) Blue Bayou / Mean Woman Blues - Roy Orbison (London)
- 5 (4) Then He Kissed Me - Crystals (London)
- 6 (7) If I Had A Hammer - Trini Lopez (Reprise)
- 7 (6) I Who Have Nothing - Shirley Bassey (Columbia)
- 8 (-) Sugar & Spice - Searchers (Pye)
- 9 (10) Let It Rock / Memphis Tennessee - Chuck Berry (Pye)
- 10 (8) The First Time - Adam Faith (Parlophone)



### guess who

Each week a face, faces. Can you guess who? The answer will be found at the foot of column six.

## Win David's new single

DAVID ESSEX is the guy no less featuring in our one big smash of a competition. We're offering 50 copies of David's new single, the follow-up to Rock On which hit the charts in a big way. Lamplight should do the same thing. And more! We have 28 super photo-copies of David to give to you plus some special bits giving you the run-down on the lead himself. And what more? Simply for you to get on with the competition, and having written everything in wonderful clear black capital letters provided a different DE square is enclosed and if you don't want to molest your RRM copy the questions on to a piece of paper but the square box must be enclosed. First 60 win records, pics and bios and folders in order of being selected from our monster bin!

Name.....

Address.....

1 Is Essex really David's Surname?  DE

2 What is to be the title of David's new film to be made in the New Year as a follow-up to That'll Be The Day?

3 Which sport interested David when he was a teenager?

### chart folk

PRETTY QUIET winter so far for folk releases but there's another good one from Cyril Tawney titled I Will Give My Love An Argo. Tawney has an attractive voice and sings much of the album unaccompanied and since he's from the West Country they're mostly songs from the Western Counties, including Cornwall. Cornwall for many a folkie means Brenda Wooten, the lady who must be the Mama Cass of folk for some. She's got a good voice lots of charm and on disc with Richard Gendall she pops once more into the general folk scene with a fine splendid Crowdy Crawn (Sentinel).

## Lots of Lights

HUGH McDOWELL, the cellist from first Electric Light Orchestra days has rejoined the band and is currently touring with them in America. McDowell, who has been with Wizard for the past year, is a late replacement for Colin Walker.

Plans are under way for the band's third album - And On The Third Day to be rushed-released both in Britain and America in late November, following the current success of the Showdown single.

An extensive nine-country European tour is now being finalised for mid-January (to coincide with the album's release on the continent) and the band's third US tour is scheduled to begin next March. There are no British gigs in the offing at present until next Spring.



## Fins Here

TASAVALLAN PRESIDENTIT, the Finnish band, arrive in November for a ten-gig tour which opens at London's Southbank Poly on November 8. Other dates are Cardiff College of Education (10), Torrington, Finchley (15), London, Marquee (16), Swansea University (17), Opposite Local Club, Birmingham (19), Aberystwyth College (20), Checkmate Club, Caerphilly (21), Cavern Club, Liverpool (22), Stoneground, Manchester (23). November 30 sees release of Jukka Tolonen's solo album Tolonen. Although the band's tour coincides with this release it will be mainly music from their album Lambert Land which will be featured in concert performance.

# Pink Floyd in Wyatt Charity at Rainbow

PINK FLOYD AND SOFT MACHINE are staging two concerts at London's Rainbow theatre on Sunday, November 4 in aid of the Robert Wyatt benefit fund. Wyatt, the former Soft Machine drummer was seriously injured in an accident earlier this year and is paralysed from the waist.

The concerts will be staged in two performances, at 5 pm and 9 pm and are being sponsored by the Floyd who will perform their first live show of their latest album The Dark Side Of The Moon.

A spokesman said: "It's interesting to note that this will be the first time that the bands have played together in six years."

Tickets go on sale at the Rainbow on Thursday, November 1 at 11 am and can be obtained by personal application only. Priced at £5, £2.50, £2, and £1 the tickets are limited to four per person.

## Alex Harvey

THE SENSATIONAL ALEX HARVEY BAND'S major British tour begins on November 8, the day before Alex Harvey's new album Next is released.

Tour dates are: Warwick University (November 8), Manchester Stoneground (9), Ayr, Pavilion Theatre (11), Falkirk Town Hall (12), Perth Salvator Hotel (13), Hamilton Town Hall (14), Northampton County Cricket Club (17), Southport, Floral Hall (18), Derby, Kings Hall (19), Hull City Hall (20), Middlesbrough Town Hall (22), Newcastle Polytechnic (23), Hemel Hempstead Pavilion (24), Birmingham Barbarellas (25), Reading Town Hall (26), Victoria Hall, Hanley (27), Barnsley Civic Hall (28), Liverpool St. George's Hall (29), Edinburgh University (30), Cromer Links Pavilion (Dec. 1), Croydon Greyhound (2), Wolverhampton Civic Hall (3), Blackburn St. George's Hall (5), Dagenham Roundhouse (8), Plymouth Guildhall (9), Barry Memorial Hall (10), Salisbury City Hall (11), Sheffield City Hall (12), Huddersfield Poly (13), Chatham Central Hall (14), Cambridge Corn Exchange (15), Harrrogate Royal Hall (17).

The big London date has yet to be disclosed.

## Irish Tips

CHICORY TIP are to embark on a brief Irish tour. The dates are: Ballymena, Co. Antrim, Flamingo Ballroom (November 9), Bangor, Co. Down, Queen's Hotel (10), Mullingar, Co. Westmead, Lake County Hotel (11), Lisburn, Co. Antrim, Wally's Club (13), Hollywood, Co. Down, Strathern Hotel (14), Dublin, Revolution Club (15), Fortbrush, Co. Antrim (16), Waterford, Ardee Hotel (17).

# Wailers are back

THE WAILERS, currently supporting Sly and The Family Stone on their US tour release their second Island label album *Burnin'* on November 2. The group return to London next week to begin an extensive tour of the UK which includes a major concert at the Lyceum, London on December 6.

Dates so far confirmed: Trent Poly (November 16), Bradford University (17), Mayfair Ballroom, Birmingham (18), Top Of The World, Stafford (19), Blackpool Locarno (20), Liverpool University (22), Leeds Poly (23), Manchester University (24), John Peel Show (26), Northampton College of

Education (27), Leicester Poly (28), Warwick University (29), Lancaster University (30), Hull University (December 1), Outlook, Doncaster (3), Lyceum, London (6), Sussex University (7), Bedford College of Education (8), Essex University (12), California Ballroom, Dunstable (15).



## Greenslade - New album and concert

WARNER'S release Greenslade's new album this weekend titled Beside Manners Are Extra. Delay has occurred because of a fire at the Cover Printing works in Sussex. To coincide with the album's release and to celebrate a successful year a special London concert will be held at the Commonwealth Institute on November 7.

Other Greenslade dates are: St. David's University College, Lampeter (2), Durham University (3), Bristol Poly (9), Hemel Hempstead Pavilion (10), Caledonian, Ayr (13).

## Blondel spectacular

AMAZING BLONDEL is to give a concert at London's Shaw Theatre on November 4, featuring them with a rhythm section, strings, choir and spotlighting material from their forthcoming Blondel album.

After this date they will undertake a series of concerts in England and Europe to promote the album. British tour dates include: Aston University (Nov. 5), Carmarthen, Trinity College (7), Scarborough, Penthouse Club (9), Manchester University (10), London, City Polytechnic (13), Middleton, St. George's College, Teesside (18), Burnley, City Whiskers (19), Portsmouth, Tricorn (21), Bradford University (24), Hatfield Polytechnic (30).

## Al Stewart

THE NEW Al Stewart album, Past, Present and Future on the CBS label, is now in the shops this week after long delays. A spokesman told RRM that "pressing" problems had caused the delay. Stewart appears at the London Roundhouse on Sunday, November 4 supported by Kenton Tryg.

Caledonian, Inverness (10), Plough, Perth (15), Glasgow University (17), Seaforth Hotel, Kirkcaldy (18), Slough Community Centre (30), Sheffield University (Dec. 2), Cambridge Corn Exchange (8), Peterborough Oundle School (9), Repton School, Derby (13), and Dagenham Roundhouse (15).

## RECORD & RADIO MIRROR

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# YORK Records

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**"All Sing Together" by BOB SAKER**

Available now from **Whistle** 9Y 201

Available now from **Cryin' Shames** 9Y 202

**"The Party Must Be Over"**

**"I'm Gonna Tell The World"**

# Roy Wood goes down - in flames

ROY WOOD was rescued early last Friday morning from his smoke-filled home in Birmingham. Wood had returned to his 23 room mansion from recording sessions in London. When he arrived he smelt smoke and found it to be coming from a boiler room.

Apparently Roy was overcome by fumes and collapsed. He was dragged to safety by Vic Rush. Two fire engines

arrived to save possible damage to the house. Wood is now resting at home recovering from his ordeal.



## Kiki - album and changes

KIKI DEE releases her first album for Rocket records next month - meanwhile there are various personnel changes in her band.

Ex-Trees man Toby Stephen Boshell (keyboards) and Pete Clarke (drums) now come in to join Joe Partridge (lead guitar); Mike Wedgewood



(bass); B J Cole (pedal Steel Guitar).

This, plus back up vocalists completes the line-up for her appearance on the Elton John tour - opening at Bristol on November 27.

Kiki's album - Loving and Free - is released on the 9th.

## Heat turned on sick Noddy

NODDY HOLDER is now back to health after his recent scare. Holder arrived with Slade at

London Airport for their flight to Belgium but was then suddenly taken ill and rushed to hospital on a stretcher.

Apparently Holder had a virus complaint

which has responded to heat treatment and was able to join Slade for their re-arranged Brussels date this Sunday.

The tour continues as planned.

## Ruffin in a rush

JIMMY RUFFIN, whose first Polydor album Jimmy Ruffin came out on October 12, appears on Rosco's Round Table on November 9. Jimmy has also been asked to contribute to Radio One's Story Of Pop. Ruffin appears this Friday and Saturday at The Paradise Castle Hotel, Torquay and from Nov 4 to 10 at Baileys, Sheffeld.



## More Kinks

NOVEMBER 16 is the date set for the next Kinks album which is written, produced and arranged by Ray Davies. The album is the first half of his musical and will be titled Preservation Act 1. The album was recorded at The Kinks own studio in North London. The second half of Ray's show will be issued in album form in the New Year.

## Al Stewart

AL STEWART now on his British tour is being accompanied by a four-piece instrumental band from Bristol called Canton Trigg. Also helping out is ex-Crued Sirman Francis Monkman who gets it on synthesizer and keyboards.



## Pete Atkin

RCA are re-releasing Pete Atkin and Clive James' whole catalogue of albums previously available on Philips. Pete has just completed a new album for early '74 release titled Wall Of Death.

## Jonesy growing

JONESY have their new album Growing released on the Dawn label, Nov 9. They undertake an 18-venue tour this month with the revitalised Groundhogs.

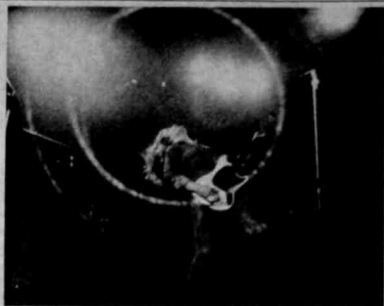


GENTLE GIANT have been signed for two American tours next year. A five-week Stateside itinerary begins in Memphis on January 27. A four-week trip is scheduled to start in Florida in Mid-April. In between the two US tours Gentle Giant will play a 25-venue British concert series timed to begin on March 4.

## East goes West

EAST OF EDEN spent two days in a recording studio near Frankfurt earlier this week (October 28-29) laying down tracks for their next album. The group are trying to fit in further recording dates around extensive tour commitments.

Immediate concert dates are Dublin (now 8); Clonmel - live recording for Irish television (9); Ballinana (10); Gavan (11); Birmingham (14); Swansea (16) and Lincoln (17).



THE NEW LINE-UP for Trapeze makes its debut at London's Marquee on December 7. New gigs confirmed for the band this week include JB's Club, Derby (16); Queen Margaret Union, Glasgow (17); Samantha's Club, Leek (21); Tiffany's Club, Bristol (December 3); Marquee, London (3); Burslem George Hotel (9); Manchester Stoneground (14); Sutton-in-Ashfield, Golden Diamond (17); Cannoek Forum (21) and Wolverhampton Catscombs Club (23).

**"Get Your Rocks Off Baby"**

RCA 2413

sup shize kid

RCA Records and Tapes

## Free man's solo

PAUL KOSOFF, ex-Free guitarist releases his first solo album on the Island label entitled *Back Street Crawler* on November 9.

The album features Kosoff with various combinations of musicians on five tracks, one of which takes up the whole of the album's first side. Most of the tunes on the album are Kosoff's own compositions and featured musicians include vocalists Paul Rodgers, Jess Roden, Keyboard players are Jean Roussel and Rabbit, bassists Tetsu, Andy Fraser, Alan Spenser, Trevor Burton and Clive Chaman, drummers Simon Kirke, Alan



White and Conrad Isadore and guitarist John Martyn.

Ironically the album is being released at a time when the advance sales on the limited edition of *The Free Story* has climbed to over 30,000.

A spokesman for the ex-

Freeman said: "Paul has not worked in public since November last year and would like to return to band work and live gigs as soon as possible."

## Ducks debut

A FIRST single by DUCKS DELUXE entitled *Coast To Coast* is being released by RCA on November 2. The band comprising of Martin Belmont, Nick Garvey, Tim Roper, and Sean Tyl formed a year ago and they are working towards releasing an album in the New Year.

## Townsend joins new Med Head

FAMILY DRUMMER, Rob Townsend is to join lead guitarist pianist Roger Saunders (formerly with Freedom) and bass guitarist Ian Sainty in the new band formed by Medicine Head.

The trio are currently recording a new single - *Indian Queen* with John Fiddler and Peter Hope-Evans. The single will be rush-released by Polydor on November 9. First tracks for a new album have also been recorded.

## LYCEUM, STRAND THE WHO

It is regretted that all tickets for the concerts on 11th, 12th, 13th November are sold out.

There will be no tickets available at the door.

## Heep v Police

SEVERAL members of URIAH HEEP were involved in "nasty incidents" with Swedish Police during a recent packed-house gig in Gothenburg.

The band were about to do an encore to 5,500 fans who had turned up when "riot

police rushed onto the stage and tried to manhandle the band off."

A spokesman for the band said that Uriah's Mick Box was "punched in the jaw," whilst David Byron was almost "tossed into the audience."

"Apparently," added the spokesman, "a full-scale fight started when Tony Patrick, one of the band's managers, rushed on to assist Box and Byron."

A police spokesman in Gothenburg said that action was taken to "prevent the fans at the front from being crushed."

Fortunately the band escaped from the arena "shaken" but unhurt, added the spokesman.

## Beckett tour, radio spot

BECKETT have been named to support Alex Harvey on his forthcoming British tour covering some 30 dates beginning on November 8 through to December 17.

Beckett release their first single, *Little Girl*, on November 16 and are also due to appear on BBC's *Sounds Of The 70s* next week.

# Colin Bunstone

## Hit single Wonderful

EPC 1775



Sundown Edmonton  
Friday Nov 2nd

## Mott bigger than Bowie?

MOTT THE HOOPLE return from their successful six-week American tour next week in preparation for their forthcoming British tour which starts on November 12.

Promoter Mel Bush commented: "The amount of public interest in this tour has been sensational. I believe that Mott will be as big if not bigger than Slade or Bowie in this country within six months."

## Headliner

The States show was Mott's first ever headline tour over there and the band's latest album Mott recently entered the U.S. charts - after selling 30,000 copies to date. CBS are to release Mott's new single *Roll Away The Stone* on November 9 to coincide with the tour. Future dates for the band include spending January recording their next album, February doing some Continental dates. April, another U.S. tour followed by tours of Australia, Japan and the U.S. again before the end of 1974.

## Lad single

JACK THE LAD release their second Charisma single, *Why Can't I Be Satisfied* on November 2 to coincide with 15-date British tour of colleges, universities and six-date U.S. tour.

The former Lindisfarne members are also working on their first Jack The Lad album. Full tour dates for November: Newcastle Polytechnic (2); Glasgow University (3); Durham Spennymore (5); Kirk Levington Country Club (6); California Ballroom, Dunstable (8); Kingston Poly (10); Hove Town Hall (14); Amersham College (18); Amersham Polytechnic (17); City University, London (21); Manchester Poly (24); Cheltenham Town Hall (28); Birmingham College of Foot and Technology (26); Firsden College, Stratham (29); Leeds Poly (30).

# DONNY EXTRA

## Story of 'Young Love'



## And now the new release

DONNY OSMOND'S new single couple a brace of golden oldies and it could be that there will be as much support for the 'B' side, a revival of Elvis Presley's *Are You Lonesome Tonight*, as for the 'A' side, *When I Fall In Love*, which was a 1955 hit for Nat King Cole and has been constantly featured on albums ever since.

Both are Don Costa arrangements, and the production chores are shared by Mike Curb and Don.

Take *When I Fall In Love* first. A slow ballad, with a romantic string section and in. So slow it seems to drag, vocally, at first hearing - but later it emerges that Donny is in deeper-voiced control of the whole thing. It's a song beloved of vocal groups, who nod and smile and look sincere... but Donny handles it with the confidence of a real superstar. The ooh-ing and aah-ing chorus behind it is just right - not too obtrusive, but very much a part of the overall lushness of sound.

And Donny at his best when he phrases in personal style over it all. Sumptuous is one word that sums it all up.

As for the flip, Donny gets straight down to business on the song which Elvis translated into a chart-topper in 1960. There's less cluttered, in terms of arrangement, and so the purity and clarity of Donny's voice comes through just stronger. There's a stung-along quality about both sides, and in a way both are generation-gap hit songs. There's a balling bit which isn't entirely convincing, over a cooing vocal sound, and wait-time piano, but it still represents quite astonishing flip-side quality on a single.

Donny Osmond: *When I Fall In Love* Are You Lonesome Tonight (MGM 2068 366) ... a chart-topping prospect.

JAMES HAMILTON

PETER JONES

SO, THE OSMONDS came, many saw them, and Donny conquered all who did. As those fans must know, "For every boy and girl there's just one love in this whole world," but how many of them know the story behind Donny's words in *Young Love*? Next to none, I'll bet!

It all began a long time ago in 1955 when, in the first flush of Rock 'n' Roll fever, young Ric Carley bought himself a cheap guitar while holidaying in Atlantic City. Back home in Georgia he became one of the first Rock 'n' Roll dropouts, quitting the State University for the bright lights of fame and fortune as the singing leader of a three-piece Rock 'n' Roll band.

... except the lights were few and far between and only a job at an Atlanta TV station's props department brought in the bread. However, although there is a very real moral here (stay in school, kids!), fortune if not fame did indeed come his way, eventually. He persuaded three-swing One-car E. Kilgo to give the band a spot in a stage show, and - no, the rest isn't history - the band was such a success playing (to quote Ric) "Rock, 'n' Roll, rhythm and blues stuff, a low down beat and all those guitars twangin'" that Kilgo became its manager and took Ric to meet Atlanta's now famous "Mr. Music," Bill Lowery.

The large Mr. Lowery was then just a 32-year-old ex-disc-jockey who, having expanded into the recording and publishing side of the business without moving to New York or Los Angeles, had yet to see fulfilled his faith in Atlanta as a potential music centre. Lowery gave Ric a song called *Ooh Eee*, which had been written in a Country and Western style by another young local lad, the now famous Jerry Reed. Ric and his band took the tune, rocked it up, recorded a demo, and played it to Lowery, who said, "Ric, there's a sound in there that flips me! Now why don't you go out and see if you can write a song for the other side of the record?"

What 20-year-old Ric Carley came up with was *Young Love*... the tune that never, because the words he'd written were less than good. The words we know were written by Ric's steady state, 18-year-old Carole Joyner, a black-haired beauty who ended up by deciding that Ric was NOT the one love in this whole world for her. Still, she wrote those immortal words while they were just good friends, like so: "We sat down in the living room of my house and he plunked out the tune on his guitar and I wrote down some words and that was it. I never wrote a poem or anything before in my life. English was my best subject in school, but I didn't like school enough to graduate, so you can imagine. But we wrote the song in about two hours." Power to the dropouts!

The upshot of it all was that big Bill Lowery was flipped again, had Ric record the song as the flip to *Ooh-Eee*, sent the record out to Southern radio stations, and got his fledgling publishing firm some mighty profitable cover-versions on "Young Love" - first by Sonny James, then by Tab Hunter, the Crew Cut, Tommy Steele, and many more before, finally, Donny Osmond.

Whatever happened to Ric and Carole? Well, thanks to Donny, they'll be richer this Christmas: otherwise, who knows?



RICK PARFITT talked to me during Quo's recording of Caroline. One remark of his stuck in my mind. "We want to stay around for a long time, you know like The Who and Stones have." I detected for a moment something of the group's psychological trauma during the past few years. Status Quo were big in the 1967 era with touches of psychedelia and discs like Picture of Matchstick Men in the top five and other hits, In The Sun, Down My Dustpipe and in My Chair. 1968 saw them suddenly fall from pop following.

"You know we used to play for a fiver at one point just to keep on the scene, in the clubs and posters," said Rick enlarging when silence fell from his last remark.

Guitar and vocals man, Mick Rossi from the famous ice-cream family, talked the day before Quo set off for Germany last week. He had a phrase too which is still with me:

"Our number one album is everything we've worked for."

Sure, there isn't much time between one remark and the other yet the brief period was an important one for the group. Status Quo had returned to the charts with a new style from the past days via Paper Plane.

Their album, Fliedriver had been a mighty success and yet could both, on a new record label as well, be a flash in the pan?

Believe me it was in their mind when laying down Caroline. They knew the single had something extra about it to put it into the 50 and yet the story of pop is of groups making hits, continuing to bring out good singles but somehow no-one buys.

# 'Our number one is all we've worked for'

Status had been through that and for them anyway their Seventies sound was them and not one aping trend.

Rick put it this way: "The public is beginning to make us feel aware once more of what we are doing. We know our follow-up records to Paper Plane and Fliedriver have to be that little bit better otherwise the interest could go. We know the people are with us, they give us great confidence but the paradox is there for one false move and we've got problems."

Quo had another problem at this time for their former record company was busily issuing past Quo and "these singles are a bastard. We're not ashamed of our music then and indeed there are those to stick with us who remember them with fond affection and yet we want people to buy us for our music now. We've been offered Top Of The Pops for these singles but the answer has been no."

Caroline was seen by Parfitt as, "basically a 'ser, in the same vein as

Paper Plane, driving nicely along, though at the time, the track is 4.15 so we'll have to cut it a bit for the radio people but Hello, the album, will have it in full."

Time now tells the story of Status Quo as being no one-hit revivalists. Caroline is in the Top 50 right near the top and Hello has delighted and surprised the group beyond their wildest dreams for it's there right at the top of the RRM Album 50. Quo have a double success.

The funny thing is of course the criticism Quo meet from various quarters, particularly in a way from music paper reviewers.

Mick had this very much in mind during our rap, "I mean it's a joke isn't it when in the week our album is knocking right at the top of the chart one of the most influential music papers in this country decides to review our album and not only to do so incredibly late but then have the nerve to say it just isn't particularly good."

"We've always had the critics. There has always

been a few to stand with us. Your Charlie Webster at RM before you put the radio bit in was always going wild over our music and on one occasion he even stood on stage and introduced us. Tony Stewart and Julie Webb have been good to us but there are many now busily quoting their words and coming over as supposed friends 'cause we seem to be going down big."

He's right there for the recent Status Quo tour of Britain has been an incredible success. Where they went the "House Full" notices have gone up days before.

Without wishing to denigrate their music I feel their success has more behind it than just notes, guitars or what have you. It really boils down to the way they react to the audience and the group's own concept of themselves.

Rick put it in a nutshell back in August, "We don't understand all these group splits. We've had 11 years together and it has meant us really being together and

understanding each other. We've had the ups and downs and come through and have brought with us no great pretensions."

What has come out is Quo's enjoyment of what they are doing and enjoyment is the operative word for their live gigs. The audience come to boogie as the band boogies, they clap, jump and let fly with the trio, not forgetting John on drums.

To make what sounds slightly an overdone remark but is true about the four, "They are thundering good entertainment."

Mick says, "What's wrong with it, our scene, I want to know I mean all these little critics, what do they say about the great following. Tell you there are some odd things on the present music scene. That Cassidy must be messed-up for one but I won't develop that!"

"After Germany we're going to America and then hopefully some peace over Christmas. The New Year brings us to the recording studio for the follow-up to Hello and the fingers crossed

for a hat-trick. Now that would be nice, wouldn't it? And I guess there will be a British tour coming early in '74 as well.

"I don't think there will be another single released from Hello. We have this line that one track is enough from albums. Some people really stretch things and do sometimes three or more. Ah, well, that's their look-out. It's not been our scene anyway."

"You know if only Caroline would make number one as well. I guess I'm suddenly getting greedy but it would be nice in a way. I can imagine some faces, ah, well it might upset too many people!"

"Our success is delighting our new company since Fliedriver and Paper Plane, Verdujo. You know they've been everything one could hope for, really worked hard for us and now we're happy and so are they and Verdujo is sailing high with us and of course Rod Stewart."

Even hit-makers though have other things than records for as Mick talked he appeared from all accounts to be ravishly attacked by his wife glad to have him home for a bit before touring once more.

"Look, my wife seems to be pulling the lead round me or something and is putting her hand into my pocket... ah for some cigs. You know I've been furniture shopping and with tours taking up to Christmas it will have to be Christmas shopping tomorrow, and... look I'll have to go."

**Tony Jasper**



# Midland pirates will amalgamate

MIDLAND pirate stations have pooled their resources to promote a big new land-based independent which plans to start broadcasting on 197 metres Medium on January 1 next year.

Called the Midland Transmitter of Independent Radio, the new set up incorporates four stations operated in the Nottingham area. They are: Radurn Sound - UK

International, UK Sound Services - Great Britain, Nottingham Radio Union - Nottingham Community Radio, and Pink Elephant Enterprises Radio 27.

A spokesman said: "All these groups have been involved in trying to get a big transmitter on the air for the last two years, with their combined power it is at last possible."

The Midland transmitter will broadcast for nine hours every Friday increasing to six hours each Friday, Saturday and Sunday.

Those concerned promise "good solid rock music. Top 40 from 9.00 pm until midnight and rock from midnight to 6.00 am."

A full 2,000 watts is promised feed through a vertical quarter aerial.

Needless to say, backers are needed.

**BRYAN FERRY, Roxy Music's leader and vocalist, will solo record A Hard Rain's Gonna Fall is riding high in the charts, will be a guest on Capital Radio's Your Mother Wouldn't Like It programme, introduced by Nicky Horne today (Wednesday) at 6.30 p.m.**

## Comment

**YOU MUST** listen to Marsha Hunt's programme on Capital, they keep saying in the office. It's always interesting talk and they play good music. So on Monday night for the first time I sat down and listened to Marsha and friends.

Now to judge a show, particularly a show geared to chat, on just one listening, is not a good policy and so before I start may I apologise to Marsha and Capital for doing just that.

But Monday evening's programme showed the blight that strikes all chat shows from time to time. That blight is an uninteresting speaker who insists on dominating the conversation. On Monday night the blight came in the shape (sic) of large radio "personality" Monty Modlyn.

Now Monday's talk revolved around sexual mores and ethics and large Mr Modlyn showed little interest in the subject. Fine, maybe he doesn't dig sex but shouldn't his response have been to keep quiet? No this is not his way and at 12.10 we had the embarrassment of Mr M. refusing to talk sex or allow anyone else to do so and insisting the conversation be switched to the topic of London and how to save it from the developers.

Marsha is a potentially brilliant chat hostess. She could have done without Monday's melée.

ROGER GREENAWAY

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## Steve stands in

RADIO ONE's number one stand-in jock, Steve Jones, will do the Tony Blackburn show for a week in November while Tony takes a break.

Steve will present the show for the week November 19 to November 23.

He first came to the Beeb's notice when he tried to get his group publicised. Producer Ron Belcher liked his voice and offered him a four week Saturday afternoon spot.

Since then he has been a regular on Radio One Club and earlier in the year stood in for D. L. T.

## Local round-up

Plenty happening in Cheshire at the moment with Pennine Radio on 226mtrs getting raided by the GPO a week after they had been interviewed by Granada TV. Not UFO's but test noises heard on 243mtrs. recently thought to be a new local station. As for local stations - Radio Tina has been very weak on 238mtrs whilst Radio Rhonda has been strong on 235 mtrs recently. Another station that has been coming on strong at the moment is 222. The strongest signal at the moment has been coming from Estuary Radio which has been as loud as BBC Radio Merseyside at times but certainly over modulated. As soon as their transmitter problems are sorted out then they will be broadcasting regularly on 217mtrs.

Radio Kathy 'Sound of the Solent' will soon be starting to broadcast from the Isle of Wight for three hours every Sunday. Already they have advance promotional stickers, in full colour, out now.

## Beeb bulletin

AFRAID it's all down to Med Head on Sunday night for rocks-off kicks on the Beeb this week. John Peel presents them in Sounds on Sunday, a new feature that is rapidly making a name for pulling good bands.

Ray Charles is here for a concert tour and dropped in to the Beeb to do My Top 12...

That's interesting. On Saturday, in Concert features Leo Kottke and Mike Silver. Don't know much about the former, but the latter's soon to release a quite amazing album of folk type music. It says here.

Sounds of the Seventies on



## Savile travels

THAT ACE all-round sportsman Jimmy Savile will be among the 200 starters in this year's Daily Mirror RAC International Motor Rally - he'll be driving a Ford Escort Mexico, with co-driver Jill Robinson.

Jimmy, who is also a dingo-jockey, has previously shown his stamina and sporting skill in such diverse things as long-distance walks (which have raised thousands of pounds for charity) and Commando-type obstacle treks (which haven't).

The race-rally starts from York race-course on Saturday, November 17, and covers 2,200 miles in England, Scotland and Wales, finishing back in York on Wednesday, November 21. Cars and crews from twenty countries face eighty high-speed competitive stages on private land.

And they will look in at 20 time-control points where the public will have chances of viewing the cars... Jimmy Savile.



## ALTERNATIVE

THIS week we want to make one or two points clear about the off-shore radio scene... first Caroline. Providing all has gone well then Radio MI Amigo (Belgian station) and Radio Seagull should be on 259 and you'll be listening, bearing in mind that Caroline is coming back soon, but all we've actually been promised is that if all goes well and to schedule Caroline should be back before Christmas.

Well fine you're saying

because when it returns I'll be with 50 kw, enough to give it a good signal in the south of England... but it won't. It was disclosed by Caroline this week that the 50kw transmitter can only operate between 230 and 280 mtrs and I have a feeling that Radio MI Amigo is not going to give up its new found frequency, so that the English service of Caroline can come back with 50 instead of 20kw.

Whilst on the subject of transmitters... It has often been said about RNI that for a station with a 10kw transmitter they don't get a very good signal. Here's the reason... their medium wave transmitter was one of six prototypes of a new design that were made by RCA who soon found that the design was no good, as did everyone who bought one of the transmitters.

RNI's is the only one left in operation in the world. On top of this through old age, a lot of wear and a lot of mismanagement, it is inefficient as well and only

sends 58.76kw to the aerial and hardly ever works above 90 now. Their short wave and FM tx's are however very good although using short wave has created more problems for their medium wave transmissions as the aerial does not 'fit' the frequency.

The time change on RNI seems to have gone smoothly with an additional hour between 7pm and 3am as predicted a few weeks ago. The evening is now split into four sections each of two hours duration with the early morning spot on Mondays being a progressive music show. It is to be presented by Rob Eden and will not only play progressive music but hopefully interview the people behind it. Also there is to be a record swapping spot and information provided about the bands.

On the subject of time RNI are to give time checks in both CET and GMT which now means that we will all know the time. This is a distinct change in attitude as last year's year was told this was a European station and so would use European time... at last they seem to have conceded that we're in Europe. Generous aren't they!

We're told by Atlantis that they are to use a 150kw tx which will be the strongest ever used by an off-shore station. They also said that the rumours that they'll be using the Radio England land ship were only put out to

confuse the Belgian authorities and they hope to have the station back before December.

That's what they say but we have some additional information from the centre of Atlantis itself. Apparently the owners haven't even started to equip the ship and it would take a miracle to get it on the air before New Year. Especially with the seemingly incredible lack of expertise there. Adriann Van Lanschoot and friends have apparently only just found the transmitter and they could be in such a rush that they might just have taken the first one that came along.

Let's hope so and let's hope that they plan to use it at reduced power because a 150kw tx would almost certainly cause interference in Europe if used from the Dutch coast. The whole of Holland and Belgium can be covered well by 10 or 20kw with a good aerial and then the reputation of off-shore radio can be kept intact.

We can also tell you roughly what happened to the Caroline/Atlantis agreement. Van Lanschoot had been experiencing quite a few administrative and staff problems and he thought that it would be best to wait and properly organize the station before making a comeback. Caroline did not press for a renewal because Radio MI Amigo had offered them more money.

Information supplied by

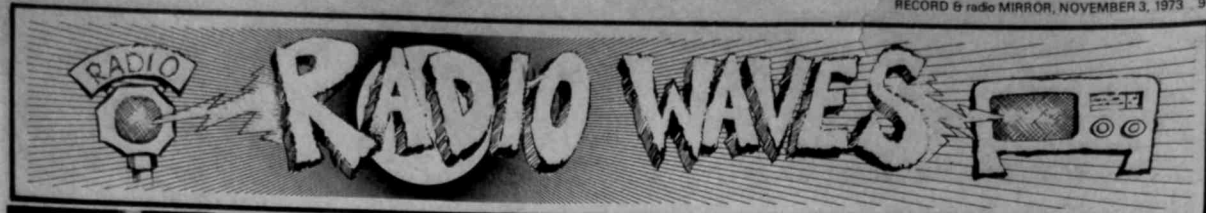
FRIS. This week though would you please note that the number to ring is as follows, 051 608 3733. Yes a Liverpool number as our normal number is out of action for a few weeks due to industrial action beyond our control.

If you could ring the above number between 10 am and 4 pm on SUNDAYS ONLY we will try our best to assist as usual. It is possible that if you don't keep to the times then the service might have to be scrapped altogether. Normal service will be resumed as soon as possible.

Mark Lett

**WINDOW THE IN DOGGIE (THAT IS MURCH HOW)**





## Live Cuddles

KENNY EVERETT'S live broadcasting experiment with Dave Cash on Saturday, may become a regular Capital weekend feature. Kenny told a Press conference on Friday: "It depends how it goes, but I'm looking forward to it and I know Dave is too."

The show re-united a partnership born in Radio

London days and sees Everett broadcasting live for the first time in months. Whatever the future of the Saturday show, he will continue taping his Sunday slot down at his Welsh farm, though he is considering moving back to London.

Next week in DJ Profile: The thoughts of Ken.

## The Roger Scott saga

IT IS GETTING very silly but as there are one or two points in last week's episode that demand an answer I have no alternative than to continue the incredibly boring ROGER SCOTT SAGA even further. Anyway, the photograph of the person who works for Capital Radio was published larger than my picture the week before so I can't stay silent!

The statement that I "pinched" my name from a set of oss-Radio Boss-Radio was not only presumptuous in the extreme and potentially damaging but also totally incorrect. As far as I am aware Larry Dean and the WPTJ jingles arrived in Britain in mid-1966 whereas I began broadcasting at the beginning of that year when Swinging Radio England was just another rumour.

I pinched my name from no one.

The person who wrote last week accuses me of sour grapes. Well he's entitled to his opinion but I stand by what I said previously. Who wouldn't be sour hearing the name by which he has been widely known for eight years being used by a person with admirable overseas radio experience but a newcomer to regular British broadcasting.

Whether or not our names are our own, I suggest, has little bearing in a professional context. These are the points I was making in my original letter and I'm sorry Roger resented my explanation, one which I intended as considerably lighter-hearted than last week's reply.

One other thing. It is strange that he should drag into the discussion the fact that I used an alternative name for a brief and fairly insignificant period. As the former Bob Baker he should know all about cover-up pseudonyms.

THE SECONDS gradually passed by, as I sat shivering in the reception hall at Broadcasting House waiting for Noel Edmonds to arrive. The faint sound of weeping maidens outside the main doors obviously heralded the arrival of someone special, and as Noel pushed his way through, silently and un-noticed, Tom Edwards made his exit.

"He always has trouble getting out, and waits for someone to cause a diversion! . . . Actually, I must apologise for being late, but I've just been interviewed by a young lady, and she was much better looking than you!"

I knew instantly that I was in for a rather hectic interview, as Noel dragged me to a room that seemed to vibrate and smell like one of those pirate ships.

"I suppose you want to know about my sex life, and what sort of deodorant I use, but since I told that to the last young lady, I'll have to bore you with my broadcasting career."

I settled down uneasily into a very rickety easy chair.

"My first radio station was Radio Luxembourg, and I went out there as a summer relief. I thoroughly enjoyed the first three days but then I realised what the set-up was. It was incredibly difficult to imagine that you were talking to Britain, because as soon as you went out of the studio, everyone was talking a foreign language. The engineers were sometimes a pain in the ass, and on only my third show the guy suddenly realised that there was an L.P. track in the running order, and he took the single off the turn-table that he had cued in.

"He couldn't find the album, and there was I trying to get out the news when it got ridiculous, and I cut the microphone and went next door and found the record and put it on myself. The engineer was just terrified, and a quivering mass of flesh. Even when you were on the air, you would ring up the disc jockey to ask who was doing the engineering, and depending on who it was, you would have a few drinks to prepare yourself.

"There was one engineer who hated the British, and you just had to get on your knees and plead for him to help. As a result, I don't think I ever did a really good show."

It was coffee time at the BBC, and as Noel argued about how many lumps of sugar I was allowed, I asked him what it was that

## 200 FILE



## Auntie's own laughing Noël

made him leave Luxembourg and return to England.

"Well, it wasn't the £7 a week that I got paid for making trailers for the BBC. I gave up £3,000 a year in Luxembourg, but I decided to accept the challenge and try and join Auntie. Everyone must know of how I got the job of taking over from Kenny Everett when he was fired, and really the only regret I have is that I didn't see Ken for three years after that date. I was his biggest fan, and I still think he's a genius, and I think we both share that streak of madness."

Many people have been on the receiving end of Noel's pranks, especially via the telephone.

"The other day the phone rang, and it was a woman complaining to me that her mini-cab hadn't arrived, and she was demanding to know what I was going to do about it. Well, my first reaction was to tell her she had the wrong number, but then I thought I would play along and said, well, it did come, but we don't like ladies with big pimply bottoms, and our driver saw you had a big pimply bottom and he went away again!"

There was silence from her, until she said, I beg your pardon? Madam, your bottom is pimply, and we will never ever come to your area again. Well, some poor mini-cab company must have got it

in the ear!

"Another thing I like doing is phoning up the operator and saying: 'Excuse me, I'm speaking from a call-box, and the door is jammed.' 'But it can't be Sir, just lean on it.' 'Look, I'm telling you it's jammed, furthermore, it's an air-tight fit, and I'm . . . I'm getting . . . very . . . short . . . of air.' Clunk . . . 'Ere, Edith, I've got this man stuck in a box, what shall I do?' That's my vicious side!"

Noel at present heads the BBC's challenge to the commercial stations, but how does he see the opposition ranks settling down?

"I think the Government will be faced with dwindling revenues or whatever, and you will get to the stage where many of the programmes are networked, as happens now with the TV companies. Until then, Radio One is capable of screwing any station to the wall, and when all the newness has worn off I think the listeners will come back to listening to the BBC."

I left Noel still moaning about the fact I had one more lump of sugar than he did in the coffee, and as I was about to close the door I heard a crash, and the whole of the contents of his brief-case lay scattered on the floor, 'nudies' magazines and all! DAVE JOHNS

## When will the Beeb go Dutch?

Dear Radio Waves,

Congratulations on your very good, long-awaited and much-appreciated coverage of free radio. Now . . . can you possibly explain why the BBC pop service ignores good music?

Most of the music I refer to originates in Holland and is largely pushed away on the shelf and forgotten by the Beeb. Recently on Round Table, they reviewed Clap Your Hands And Stamp Your Feet by the Wild Angels, and Bob Harris said he'd never heard it before but was sure it

would be a hit.

But what about the original? Bonny St. Clair and Unit Gloria did it . . . a tremendous production that makes the Wild Angels sound like Pinky and Perky. I heard it once only — on the Jimmy Young show many moons ago.

Johnny Walker gave Wait For The Sun by Bolland and Bolland a couple of spins and quietly forgot about it later. I actually heard Alan Freeman play Memories, by another Dutch group Earth and Fire once, and Tony Blackburn played it once, too.

Yet once is just not ENOUGH. How can continental artists possibly achieve recognition when British radio (such as it is) repeatedly ignores their great talent.

Maybe Tomorrow Maybe Tonight by Earth and Fire is totally ignored by the Beeb and next to be forgotten after just a few plays will be Radar Love by Golden Earring.

Thanks to Alan Freeman's afternoon show, many months before David Hamilton spoiled things. Focus finally scored with the British public. But when will it finally happen to the rest who so greatly deserve success in the U.K.

Gary Bingham,  
11 Tulp Street,  
Prudhoe.

## Loonier loonings

ROBBIE VINCENT'S Lord Loon episodes on BBC Radio London get wilder. The latest trial was to get listeners ringing in to make water splashing noises over the phone.

Needless to say one lady from Brixton took great pleasure in informing the listening world that she was absolutely starkers and loving every minute of her shared bath-time.


Originally Robbie had prepared 80 Lord Loon episodes to run as proper series "We got drunk and lost the scripts so now I just drop them in ad lib," he said.

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## McAleese Marmalade

DEAN FORD was looking happy, but at the same time a little anxious when I met up with him this week. He has the air of someone who knows what he's doing is for the best but at the same time is anxious as hell in case it's not.

Marmalade have had more than their fair share of ups and downs during their career. Personnel changes have been frequent (although it must be admitted often profitable) and for the past year they've been basically inactive due to contractual problems with record companies and management. Same old story isn't it.

Well not quite because it finally looks as though they've got themselves together, as the cliché goes, and are set for another run at the top.

Their new single Our House is Rocking is good, in fact it's damn good, a fine rock a boogie number with excellent harmony and fine lead from their new guitarist Mike Japp. It's a different

Marmalade than the old, heavier if you like and with a lot more guts to them.

"We have changed," asserted Dean. "There's no doubt about that. We've always been known as a teenybop band for things like the Obba di's you know, but I think we started to gradually change after we recorded Reflections. Our albums from that period were good, even if I say so myself. But the trouble was everyone regarded us as a singles band and there was nothing we could do about it. Hopefully things will start to change now. I think the single is good and the album which comes out in January is one of the best we've done. We're all full of enthusiasm. That's the main thing, but the enthusiasm wears thing when you feel unfulfilled."

"Not as much as we'd like to," admitted Dean. "The trouble is that we don't want to do cabaret. We want to get out and do university gigs and things like that. If we did return to cabaret it would be profitable (£1,000 a week), but I think it would lower the moral of the band. You see the university gigs we've

done have all been well received — we just need to do more of them."

One of the most lucrative points in McAleese's career came during the period that Hughie Nicholson was with them. He has since left to form Blue but while he was with them, he wrote several hits, among them Radancer and Cousin Norman. But how much of an

influence did Dean feel he had on the band as a whole.

"Hughie had one hell of an influence," replied Dean.

### Happier

"He had a lot of influence on me personally as well. In a way though, I feel much happier now that he's left. That's not to say that we didn't get on or anything like that, it's just that while he was with us I felt slightly restricted. You see he's an amazing songwriter and that perhaps sapped some of my own personal confidence. Since he left I've been doing a lot more writing of my own — in fact I co-wrote Our House Is Rocking with Mike Japp.

As Dean had been talking about the difficulty in escaping from the "just a singles band" category I asked him if they'd ever thought of changing their name.

"No not really," he said. "There would be no point you see. People would just say 'Oh that's Marmalade with a different name. I suppose they're trying to change their image.'"

"You can't change your image just by changing your name, it doesn't work like

that. I believe the Marmalade can do it without having to undergo a name change."

The early part of Dean's musical career was spent in Scotland; where incidentally, he himself was forced to change his name.

"I went for this audition with the name called The Gaylorids," he explained. "I can still remember the circumstances really well

because I sang 'I'll Never Get Over You. After my rendition of that it was amazing. I got the job. Anyway I did, but I was told I'd have to change my name which was Thomas McAleese. In fact, as you see, it was fashionable to have the lead singer's name in front of the band like Cliff Richards or the Shadows and Gerry and the Pacemakers. In the end I changed my name to Dean Ford because it rhymed and we became Dean Ford and the Gaylorids."

Another "interesting" sequence in Dean's career was the 'News of the World' scandal where the Marmalade were made out to be capable of everything from extreme drunkenness to sexual depravity.

### More girls

"It all happened so long ago that you'd think people would have forgotten about it," said Dean grinning.

"They haven't though. We still get people coming up to us and asking us if it was true."

But had it affected their career in any way?

"No not at all. I don't think it either helped or stopped us. The only difference it's made has been as far as the women go. There's more of them floating round to see us now!"

But how much truth was there in the article?

"You better ask one of the girls," said Thomas McAleese!

## Mike Beatty

## Steve's Pie - numble and cockin'

WITH THE FLIGHT home scheduled for 1.30 pm it was a bit of a shock to find that I had woken up at 1.31 pm. The fact didn't sink in until I hastily rang reception to convince myself that I wasn't dreaming, and the girl looked utterly astonished when a black clad figure flew past her before she had had time to put the phone down. The BEA information desk probably never had so many requests, pleas and threats in their life as the woman checked every passenger list since 8.30 am that morning. Eventually after two hours and many phone calls everything was sorted out and I was to leave at 7.50 pm. . . . or was I?

Sitting in an airport with no money can be a drag at the best of times and so I set about writing up the Pie concert I had seen the night before. We had checked in the hotel and had proceeded to the bar toute suite with don't be McStupids falling all over the place. Oh yes musn't forget to tell you that it was the first night of their British tour and we were in that it was a welcome meal, at which we had left half a Glasgow. After a welcome meal, at which we had left half the Apollo to be welcomed by the last blasting riffs of the Heavy Metal Kids.

The calls for Pie began as soon as the H. M. K. left the stage and the enthusiasm began to rise with the volume of the slow hand-clapping, as about eleven raddies rushed about to get the gear all wired up as soon as possible. Eventually the lights go down and the shouts for Pie almost hurt. Steve Marriott bounds on stage shouting, "How are you all doing in Glasgow?" bashes out a few chords and the response is fantastic.

From the word go everyone was on their feet jumping around and screaming. Pie rip into their first number, immediately showing their power and versatility especially with some really powerful lead from Clem Clemson.

The end of the first number and Steve keeps them on their feet with a few riffs and a short screaming rap, before running right into Fillmore East at full throttle drowning out the rapturous applause. The guitar work was really tight, powerful and energetic with Greg really working on the bass, running up and down the neck like a first class sprinter.

It's a wonder that the bouncers restrained the more enthusiastic from surging towards the front.



The next number saw the energy level increase dramatically with extremely bright lights turning the music into liquid energy which seeped from the stage right into your veins.

As the number died down the shouts went up for Rolling Stone, Pie's tribute to the supergroup. In fact it's their version of Honky Tonk Women on which the Blackberries come on strong with their backing vocals. The lights wash the stage and a spot flashes off a glass sphere hanging in the middle of the stage, giving a really exciting atmosphere.

With the next number they let the level drop and the difference is amazing with everyone returning to their seats. Clem begins the number with a short, imaginative and constructive solo which filters into the main part of the number returning to their loud screaming style, and as that finishes Steve rips into a fast rock rhythm with drums pounding right through the wall of very clean guitar to play out Thirty Days in the Hole. The talk about drugs screamed out by Steve in the middle of the set brought the energy level right back up and the whole audience returned to their feet. The whole of the number was a mass of light and power with the backing vocals making the whole thing so tight, an incredibly full sound with hardly an inch for improvisation.

In the next number the Blackberries do their solo spot showing that they are fully capable of going solo in the News Year. As the last refrains ring out Steve sings 'Bye Bye' to the audience and shouts for them to stay are already up. In fact they hover about stage and suddenly fly into what is truly the end of the set with I Don't Need No Doctor which brought the whole show to a climax fitting for any good British business. Fantastic lead from Clem, pounding bass from

Greg, the tight drumming of Gerry and scorching vocals from Steve and the Blackberries flashed out from behind blazing Thunderbox. With Thunderbox we are taking two to three months instead of the usual couple of weeks which gives us more time to think about it. The Blackberries who have been with us about a year now play on just a few tracks so the rest of the album shows where we are going to be at when the leave in the new year.

"Also we worked on our new single Oh La Di Da which not only shows where we are now but backs up the tour. With our solo albums we help each other and would do so even if the band split, which incidentally it's not going to do, just yet. Pie is just a vehicle for the individuals. I would like to do more British gigs and after two more American tours and a period of six months or so to get over our solo albums we will be back for much longer periods."

"I want the people to be able to say that I've got one of those shirts. . . . I want them to be able to identify with us. They seem to be able to do this, as in Japan and Europe they clap and shout and sing out and choruses the same as in Britain and America. It's great as it achieves our aim of providing a good show rather than four guys just going dirty on stage."

## Henry Gilpin reports from Glasgow

## REFLECTIONS

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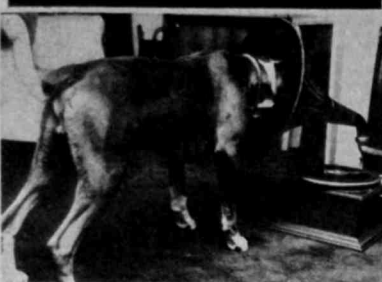
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Oh Dvorak why  
are we waiting?

IN ITS OWN AREA of popular music, Miguel Rios' A Song Of Joy was a fantastic hit — multi-million seller and universally praised. Now there's action in Canada, following on Spanish triumphs, for the follow-up — A Song For The New World.

But A and M in the States are waiting to see what happens in Canada, and A and M in the UK are waiting to see what happens in the States. I'd like to short-cut all the waiting . . . and get it out now, for it's a natural-born hit.

It took three years and more than 250 hours of studio time to create the ambitious opus — the single is the first part of an album which really DOES unite the rock and classical worlds. It's based on Dvorak's New World Symphony. It's tremendous.



OUT THIS week, via RSO, is a single which is either (a) the most unusual novelty in ages; or (b) both ludicrous and unnecessary!

It's called Window The In Doggie (That Is Much How) . . . otherwise a version of the old Patti Page hit How Much Is That Doggie In The Window . . . only sung backwards and recorded, inevitably, by a group named Rover.

It is the brainchild of Jesus Christ Superstar lyricist Tim Rice who has become the life and soul of many a party recently with his rendition of the song.

Entering into the true spirit of things, RSO Press lady Helen Walters has sent out copies of the lyrics, and a Press statement, written backwards.

What I say is: Life dog's a it's.



THIS LADY is Corrinne Gillies, and she was born in India, and now lives in Northampton, and it's no surprise that she earns her living as a model. Or, come to that, that she's been invited to make a record. It's Nothing In The World, which will be released in January on the Polydor label.

And it turns out that there's nothing in the world Corrinne enjoys more than risking her neck in dangerous sports — skin-diving, water-skiing and free-falling parachuting. She dismissed with an airy wave our offer of a fast game of monopoly.

Diamond's not a  
Gull's best friend

LOTS OF TROUBLE surrounding the movie Jonathan Livingstone Seagull in the States . . . and it's being caused by Neil Diamond, who was paid 100,000 dollars for writing the background music for the film.

What happened was that Neil says five minutes of his music has been deleted and substituted with another composition, making it no longer representative of his work. So now he's having a court battle with producer Hal Bartlett and trying to block the showing of the film. He's also asking that his

name be on the credits in letters 75 per cent as big as the letters for the producer's name.

Still, Neil's is not a long niggler. The author of the book from which the film was made, Richard Bach, has already whacked in a writ saying that major changes were made without his say-so.

## Taggart's Luck

IF YOU'RE a promising lyric-writer and you're invited to pick a melody which needs words . . . which one would you pick? For me, it would be Eye Level, the Simon Park orchestral epic which has been the surprise smash of the year.

Such luck has befallen Melvyn Taggart, Yorkshire-born, who wrote the lyrics for the Matt Monro vocal version of Eye Level. How did Melvyn get into lyric-writing? Simply because he felt many of the songs he heard on radio were sheer, unadulterated rubbish.

## Santa Disc

SO I GOT this letter: "I am delighted to hear that you are being very good, eating up all of your dimers and going to bed nice and early." Who, me? Read on: "Please do not worry if you do not have a chimney in your home, as I have a magic key that fits all doors."

My God! Turned out to be a note from Father Christmas telling me that he's discontinued his Dial-A-Santa telephone service this year in Liverpool. But that he's made a special record for all his fans.

Anne gets  
Crude

THERE'S A LOVE theme in the movie Oklahoma Crude, which Stanley Kramer directed and produced. And it's sung by Anne Murray. But the deal was hardly a result of mutual enthusiasm.

Stanley wanted a male singer to sing the theme to Faye Dunaway. But composer Henry Mancini felt a girl

would give a surprise element. Henry recommended Anne. Stanley didn't much like her voice.

Meanwhile back at the Murray ranch, Annie didn't much like the song and reckoned it wasn't in her bag, she says. But Mancini insisted that singer and song went together.

Like the song + reckoned it wasn't her bag, she says. Result: Stanley now admires Anne's voice, Anne now enjoys singing the song. And she is roaring around America promoting the movie.

## Anne's Escort

THERE IS ALREADY a near-proliferation of songs and records about the pending marriage of Princess You-Know-Who to Captain You-Know-Him-Too. But Homage To A Princess, by the Royal Philharmonic Orchestra, conducted by Vic Lewis, evolved from a personal meeting of composer and princess.

Vic escorted Princess Anne to the Royal Albert Hall premiere of his Russian Suite last year, and was very impressed by her warmth and dignity. So, as soon as the engagement was announced, Vic and Ken Thorne, Vic and Ken Thorne got together to celebrate, musically, the event. On DJM.

## Osmond rivals

STAND Y for yet another of "America's most trusted family" hypes. The Rhoads Kids, ladies and gentlemen — currently sowing bush, no less, in the cabaret haunts of Las Vegas.

They range in age from Mark, who is seven, through to 18, and they make records and have starred on tours with the likes of Glen Campbell. Mark plays tambourine, and is right on toothless at his moment; there is Paul (14), alto, organ; Ron (17), lead guitar; Gary (15), trumpet; Patricia (14), oboe; Marcus (13), drums; Brett (9), bass. And three-year-old Rick wails in the wings, hoping his teddybear will turn into a trombone.

## Taffie-appeal

YOU ARE WARNED elsewhere about the arrival of the 80-strong London Welsh Male Voice Choir on the pop scene — via their single Stan John B, which even comes surprisingly is backed by the Redding's unforgettable Death of the Bay.

The idea, simply, was to create a mass-appeal song, without in any way affecting the high cultural standards of the Welsh ensemble. It seems to work. And there's an album coming up in 1974.

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## Sue James talks to weeny hero Glyn Poole

POP SINGERS today are getting younger and younger. There's a new breed of singers springing up and making bids for pop honours while still wearing their school uniforms.

It's really only in the last year or so that the weenyboppers have taken things into their own hands. Not so long ago there was no such word as weenybopper-teenyboppers yes. But now with the record buyers getting younger and younger, the word has become an established part of pop terminology as the pocket money brigade continue to pour more and more money into acetate.

Whether the kids created the demand for singers of their own age group to make records is hard to say but certainly Master Donny Osmond himself must take some credit for setting things moving.

But at the ripe old age of fifteen he's becoming something of a veteran, and little brother Jimmy is doing his best, in a friendly way to rival him. Old timer David Cassidy, still has the power to make the weenies swoon and buy his records, but surely at twenty-two his weeny pop worship days must



# Sunday's child

be coming to a close as he tries more mature approaches and makes way for his younger counterparts.

Over the past year, there have been youngsters like Neil Reid, The James Boys, The Dougal Brothers, American Foster Sylvers, Darren Burn and Ricky Wilde all making a name for themselves by aiming exclusively at the younger end of the market.

Now it's the turn of someone who must surely be one of the youngest chart contenders to hit the pop scene - tiny eleven year old Glyn Poole, with his first record Milly Molly Mandy, which is currently breaking into the charts.

Success isn't new to him. He's the youngest member of the successful Poole Family, who for nearly five years have

been making regular appearances on the Stars On Sunday IBA programme, and Glyn himself has made over two hundred appearances on Junior Showtime.

He began his musical career at the tender age of four, with the rest of the family, singing selections from The Sound Of Music at a chapel concert. With all that behind him, the

making of a record and all that goes with it couldn't have been such a nerve-racking experience.

He's already made three albums with the Poole Family. Because Glyn is the youngest member of the family he's also used to getting most of the limelight and attention. But this doesn't mean he's precocious - far from it. He's surprisingly quietly spoken, with the sort of lively, cheeky face that appeals to little girls and mums alike.

Glyn's mum sat with him at the office of his record company and they both chatted in their Yorkshire accents. Mrs Poole had accompanied Glyn down to London for a busy weekend he had lined up of interviews and guest appearances.

Glyn takes it all in his stride and has probably become so adapted to the life of making appearances and singing, that the idea of being only eleven and making a record must seem a pretty natural thing to be doing.

"Glyn has grown up with it and it comes easy to him" said Mrs Poole.

It wasn't really planned that Glyn should make a solo record, but Ivor Raymonde, who did the musical arrangements, visited the family's house in Castleford, Yorks and asked Glyn if he'd like to sing it. Glyn immediately liked the song and after everything was sorted out he came down to London to record it and two others in a similar style that could be used as follow-ups.

Glyn said about the recording, "the recording studio was different to the TV studios because they're bigger as they have to have room for cameras as well. But I

enjoyed it as I saw how it all fitted together, and all the various processes. It was very interesting."

The other side of Milly Molly Mandy is the song Beautiful City, taken from the film version of Godspell.

Said Glyn, "It's more up-tempo and pretty fast and high," and Glyn's mother added that teenagers in Castleford have been buying the record for the B side.

Glyn reckons that people of every age group are buying Milly Molly Mandy.

"The old people are buying it because they're saying 'he's lovely I could mother him' and the young ones are buying it because they can dance to it - as long as they can dance to it it's good."

At the moment Glyn isn't placing too much importance on the success of the single, or of making a career in pop.

"I'm not really bothered what happens. I'm happy just as I am now."

There's a possibility that he will be making an album of similar songs for Christmas release and he has three more Stars On Sunday appearances and a new series of Junior Showtime coming up.

Meanwhile when he gets time to himself, Glyn likes reading, art and playing practical jokes. He also likes listening to the Jackson Five, The Carpenters, Olivia Newton John and Lynsey De Paul.

But he's certainly enjoying the success of the record. Little girls ask him for his autograph!

"I was recognised in the lift in the Post Office Tower and I was even recognised in Ireland."

## Mainly instrumental

### 'ello ELO

THERE'S just no peace in this business. There I am, having a week off to redecorate my loo when I get this phone call. If you want to interview Richard Tandy of ELO it's tomorrow morning at 12.5.

So I dutifully pack myself off to some sleazy hotel in WI where I actually get Richard out of bed and we sit drinking coffee and discussing keyboards.

Now Richard isn't the most eloquent bloke I've ever met. In fact it's far too early in the morning for him and I've interviewed so many keyboard players I can't think of any questions to ask him.

So we sit and look at each other and discuss the weather and the coffee, and I say something like: "I understand you play a bit of piano," and he says something like: "Yeah that's right," and the conversation grinds to a halt.

Well what Richard plays is a Wurliitzer electric piano, a Mini Moog and a Lawrence Audio Piano. Now I've never heard of a Lawrence Audio Piano, but Richard tells me it is the electric piano.

"It's a lightweight conventional mini piano with pick-ups on it," he says. He never got to grips with organ for some reason. "I had a go on a Hammond CS at AIR recently. It's the first time I've had a couple of hours on a really good organ and I think it's a pretty good instrument."

But Richard's history is that of a guitarist. He took up piano when he was 10 and then at school when he was 14 he started to learn guitar.

"I got all enthusiastic and then it dropped off," he now admits.

But he continued with piano lessons and for a long time he played both instruments. "In the last couple of years with the ELO I realised that I've got to concentrate on one thing or the other. I'm getting a bit old to practise guitar and I do my best work on keyboards."

So we look at the empty coffee cups and talk about the weather and I say: "What about the Moog?"

"It's not very satisfying to play. You just set it to a noise and you can bash it out on one finger. It's all down to the sound that comes out. I've got it arranged

on top of the Wurliitzer so I can play Wurliitzer and Moog at the same time."

He says the ELO's music is 75 per cent arranged and 25 per cent extemporised at the moment. "Geoff (Lynn) gets the song and usually makes a demo. We get together with a few ideas and then take it to the rest of the group. They put their ideas in at rehearsal until we've got a basic structure."

So we chat to a guy from Wizard who's staying at the same hotel and order some more coffee and I ask him again about this Lawrence piano. It seems it's made by a firm in Baldock, which is just up the A1.

"My general experience with electric pianos is that they are all pretty useless. They haven't got the touch control that you have with a normal piano but the Lawrence is about the best I've found so far."

We talk a bit about the difference between live gigs and studios. I got

the general impression that despite the band's success to date they still prefer studio work because there they have the advantage of all the equipment that they can't afford to have on live gigs.

The band is really working to get a good sound in the studio so that they can break some albums on the American market. Richard has had some experience of the Crumar piano which has been hailed by many as an excellent electric piano, and for its price it must still be one of the best. He says it is like a cricket bat with synthesised sounds preset to sound like piano.

"There's no sense of touch there. We have got a really good wah-wah pedal from America that has a Leslie sound. It's called a Morely and it costs about £50. They're not available over here. You just plug it into the piano."

The question is, of course, why go to all this trouble to get a good

piano sound when you can have the real thing, and make it up. The fact is that ELO can't afford to cart a first class piano about with them as yet.

"I hope we get to the stage where we can have a grand piano at every booking making up to a good PA with an electric piano for effects. For an electric piano I think the Wurliitzer is as good as anything."

"I think probably I'd like to have two synthesizers because you can only get one note on them. I might like an ARP as well as the Mini Moog."

So I've started smoking his cigarettes which now, and I ask him what they are doing at the moment, and he says they're in De Lane Las Studio putting down some tracks for the next album.

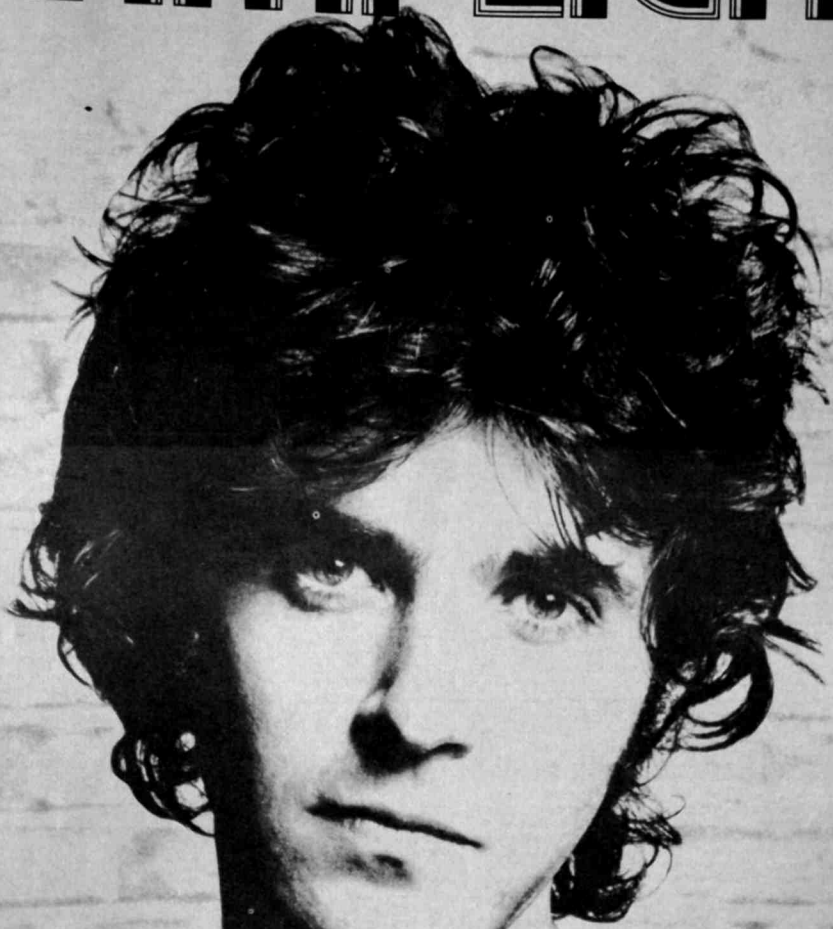
Suddenly there's nothing left to say except thanks for the coffee and goodbye.

REX ANDERSON

# DAVID ESSEX

NEW SINGLE

# LAMPLIGHT



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1902



the music decade



# Osmonds storm out Rainbow spectacular



**FORGET** those dismal reports from Manchester, the Osmonds remain the world's number one pop band. On Saturday in front of a capacity Rainbow crowd, Donny and the boys produced a stunningly effective show.

Sure, they're young guys but their style and stage skill is way above yer average rock band. They're there to entertain and they do — as thousands of weeping teens can testify.

The Osmonds show is more than just the boys. It starts, in fact, in front of Finsbury Park tube station where touts, police and ticket-hungry teens abound. The station is a good hundred yards from the bus but as soon as you leave the mouth of the tunnel you can scent the atmosphere.

Police arrangements are good and it seems an easy task to walk into the theatre by the normal front entrance. No way. You get near and then a friendly bobby informs you that to get through that door there, ten yards to the left, you've got to walk round two blocks. Oh well. Then the two blocks turn into three and include several ticket checks. One of these turn out to be unofficial. A middle aged gent wearing a Rainbow badge asks to see your ticket and makes a brave attempt to snatch it. I didn't get caught but it must have proved a nasty surprise for one or two of the little girls.

Eventually you make the theatre and by now the sound is deafening. The word goes round at 7.30 that the boys have arrived and the screams double and re-double.

Beatles concerts were never like this. The boys aren't due on stage for another hour and already the girls seemed to have shouted enough to cause permanent damage to their vocal chords.

**MOND. DON-NEE OS-**mond. Then a quick chorus of "My Donny lies over the ocean", the traditional "Why are we waiting" and finally the last anticipatory screams as the house lights dim and the show gets underway.

The thousands still have to wait for their heroes as Springfield Revival take to the boards. A bit like a watered down New Seekers, are the Revival. One Aussie, one cockney and a pretty young lady who go through a pantomime routine calculated to bring the audience to a keen emotional pitch. No wonder the Osmonds wanted the Revival as their support. They build up to the big moment without any risk of stealing the boys' thunder.

They had the girls singing along from the start. Cotton Fields, San Francisco Bay, Congratulations, Wig Wam Bam, Tie A Yellow Ribbon

Round The Old Oak Tree and the Revival's new single Riverboat Queen followed one after the other and the band were brought back for My Mama Was Right All Along.

Up came the house lights to show several sets of tear stained faces. It was all getting too much for some of the girls and the St. John Ambulance boys were getting their fair share of business.

And then they were there. Alan, Jay, the newly-wed Merrill, Wayne and of course Donny. The opener was Crazy Horses and despite the constant screams, the sound came through — God knows what wattage they were using.

Just Like A Yo-Yo and Hold On Tight followed before Donny climbed down from his organ perch at the back to take the spotlight. Wearing a top hat and twirling a gold-headed cane he quickly went through Too Young and

Young Love. His voice, having survived the ordeal of breaking, came through good and strong.

Then it was back to the band and a selection from their new album The Plan, ending with the new single Going Home.

The karate bit came next. A little contrary to the usual clean-living Ossie image, thought I but nobody got hurt so maybe it's alright.

We've Got To Live Together and then Donny back again for Twelfth Of Never and Puppy Love before the Osmonds donned 50's biker gear for a rock 'n' roll set. Rock 'n' Roll Music, Jailhouse Rock, Let's Go To The Hop, Rock Around The Clock, all band pieces before Donny's spot on Blue Moon and then, surprise, surprise, Little Jim himself trundled on for Blue Suede Shoes and Hound Dog before the obligatory Long Haired Lover.

One more song and it was all over. No encore, the boys dived straight out of the theatre and into the waiting bus before the youngsters had time to get out of their seats.

Hundreds couldn't. Their idols gone they sat there weeping and waiting for Donny. It had been a good concert. The Osmonds proved themselves more than

competent musicians and some of the vocal work, particularly on We Got To Live Together, was in a class of its own. Come back soon lads. You'll be very welcome.

**James Craig**

## 'Soon I can date girls'

**CHRISTMAS** may still be two months away but Donny has it very much on his mind. Asked what he would like for Christmas Donny said, "I don't know about presents but I'll be 16 and it means my religion allows me to date girls!"

Has Donny anyone special in mind? "Well, not at the moment but there are a lot of great girls around!"

Donny was sitting in his London hotel with his brothers, Alan, Wayne, Merrill (and he looks good after his marriage!) and Jay. He has a new single out this Friday.

"It's called When I Fall In Love and is the old Nat King Cole song. Of course I wasn't around when it first came out. I do seem to be picking some oldies but I guess the songs are new to a great many."

He has a new album in December called Time For Us. "It's me with the lower voice. I was first conscious of the change when I was recording the title track."

The Osmonds pointed out that really within the family there are now four acts, The Osmonds, Donny, Marie, and Jimmy.

Alan said: "Donny sings a certain kind of material and as Osmonds we're busily creating another. We would like as Osmonds to communicate to a much wider age-range. Music is the universal language and we've been putting our philosophy into our music as for instance The Plan album."

"In America we do in fact have what you call a cabaret turn and then our musical range is wide. In France we have had a big hit with Crazy Horses and they think the Osmonds are part of the underground scene!"

The nearest Donny gets to the underground scene is his hero. "I really have this James Bond thing. I have this special room at home with simply everything in it. The bed is on a motor and can be moved. There are doors which can enclose the bed, a moving bookshelf and an elevator platform gets me up to the bed which is up in the air."

And the Osmonds, do they have James Bond connections?

"We do have this love for outback riding and charging all over the place on our horses.



Then we get involved when home in rounding up cattle, just to keep our eye in. Then of course you know all about our judo expertise."

All of them agree on this present British tour, "It's been absolutely marvellous," Wayne uttered to general nods. "Can you hear all those fans outside? (and indeed milling round the London hotel were four or five hundred waiting for a glimpse of the Osmonds). We are only sorry more couldn't hear us. One reason why we are doing so much more television is to ensure a great many more can see and listen to us."

Will they be back soon? "We would like to very much and you know we had some this time hoping to do a special two hour show. The problem was to find the right site. We found an ideal one from the visual point of view but it was several hours out of London in the country and in the end we felt it would be too much to have people hitching and hiking from miles around."

"We will be back though!" Alan, Wayne, Donny, Merrill and Jay, take it from us, here at RRM, there are thousands just waiting for that moment. So for them, make it soon.

**James Craig**





# SMALLTALK

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# Repeating the Limmie magic

DREAMBOAT well, it should get faster than "You Can Do Magic!", so speak the trio called Limmie & Family Cookin'. And they are right. There's been no nine-month wait this time for weeks of release, Dreamboat nudged its way last week into the 50 at 49.

The trio have just finished a successful tour of Britain. It's been a trip packed with memories, their first visit, by the way, to these shores.

"The weather has been so cold and wet but at least the people here have been so warm to us. We had one show at Andover which we will never forget. The audience just yelled and yelled for more. It was marvellous for when you're new to a country you have a feeling of caution as to how people will take to you.

"That audience just got carried away. It seemed as if every foot, head, arm and body was in motion. You can't forget that."

Limmie's heavy work schedule meant their tourist sight-seeing was

pretty limited, though they did find time to see something of London and even a film or two.

"In our fifteen days we've seen a lot of road. We like the M4 and find

"In London we went to Madame Tussauds. We went down your Record & Radio Mirror street or is it Carnaby St! The two of us girls bought leather suits with patches and blue stitching running up and down the seams. Then we got some floor-length skirts with interesting silts and bought some boots. Oh, we nearly forgot some hairpieces and a few wigs."

At least the two girl members, and they are very attractive take my word, did look for words. Jimmie, the brother, seemed to have had other ideas in his head, girls.

"I don't know about the weather but I'll take back the memory of some beautiful, ravishing girls! I think it's much better looking at humans than shop windows, don't you think? Anyway, my other forte apart from girls is impersonations, want to hear me do Al Green, Sammy Davis, Steve Wonder, Bobbie Womack?"

"I did actually buy a watch here. I wish I could buy some thick sandwiches here for they always seem to be two



thin slices of bread around these parts! Anyway we all paid out some money to watch Live And Let Die. We will have to see that film again. We have a passion for monster movies and on the other hand soap operas are just as likely to capture our imagination.

"Sometimes we sit down and try to write good soap opera stories. Anyway, these days time seems so short but we're enjoying our fame.

"The family is quite knocked-out by the hit-parade successes. It's always good to break through big when you've done the hard work before and come up through the grind rather

than say just arriving on the scene and getting an instant hit.

"What it does mean is a certain acquired professionalism which helps no end in gigs. We have been used to audiences for quite a few years but we're still conscious of being new in chart terms."

Just to fill Jimmie's remarks in a bit - the two girls Martha and Limmie were once part of a group called Sugar Cake. Apart from their own activities the girls did some session work and have backed people like the O'Jays. They formed their own group in 1969 called The Family and made a few discs without major success

and added third figure called Jimmie, their brother.

A change of name to Limmie & Family Cookin' and suddenly You Can Do Magic became a hit. Dreamboat, the second hit brings the group's story up to date. And what memory is uppermost in their thoughts as they go back to the States?

"Meeting so many people from another country who really know and love our first hit record, You Can Do Magic has done magical things for us. It's brought us a host of new friends. We hope Dreamboat and our future singles will keep people in tune with us!"

by  
**Tony  
Jasper**

the M6 not too interesting and you'll be interested to know there seem to be a lot of sheep and cows round the A6. We did manage to see Stonehenge and found it very fascinating.

THE HUMAN MENAGERIE is the title of an album to be released in November. It is by Cockney Rebel. To anyone who has heard the band's single Sebastian, it will be an event they'll look forward to with pleasure, to those who haven't heard the single the album will be a treat from out of the blue.

As a debut album it shows a mastery that many long-established groups would envy. All the numbers have been penned by group leader Steve Harley and the group is supported by a 40-piece orchestra, a 10-piece choir, The Breakaways and a steel band.

Steve says: "Cockney Rebel, lyrically, is just an extension of real life, a fantastic extension of reality."

A former journalist, Steve became increasingly dissatisfied. "I got out of working for people, I quit all that scene because it got me down too much. Writing for papers is so REAL. Life seemed so morbid: deaths by drowning, road accidents, court reports, having to knock on people's doors asking for photographs of a dead son. It was all morbidity, which is reality."

"I escaped by leaving work. I went to Europe for a couple of months - Paris, Holland, Belgium, then came back and got it off my chest."

Cockney Rebel was



## Rebels in town

conceived from the first songs that Steve wrote. He kicked around for two years and spent a lot of time in the summer of '71 in Hyde Park, writing letters, stories, thinking,

writing songs. He worked regularly at the Three Tons, Beckenham after David Bowie had finished there. Later he gathered his band together and they began

to hit the road about six months ago.

The other Rebels are Milton Reame-James, Jean Paul Crocker, Stuart Elliott and Paul Jeffreys. I must admit, I

found their biography intriguing.

Paul comments: "I was born in Russia, my family are circus people, I was supposed to be an escapologist like my father. I like the circus atmosphere but not in the capacity that was expected of me. That is why I feel empathy with Cockney Rebel. Cockney Rebel is like the Zoo from the animals point of view, or the trapeze artist getting his kicks looking down on the open mouths and popping eyes hearing the gasps he draws from the audience."

Jean Paul: "I was born a Leo in Hong Kong in 1953, the year of the Snake. A French mother and English father gave me a name more suited to Quebec than Hong Kong, but then I could have been christened Wang Ho Crocker. We moved to England when I was four and I spent the rest of my childhood growing older."

"School was uneventful, no one noticed me and I didn't notice them. I later pursued a course in Medical Hypnotism, thinking it would be easier hypnotising bank managers into giving me overdrafts than working for a living. But the first one I tried it on pulled a mirror out of his desk to see if there was anything wrong with his face."

Milton: "I was a freelance Cabaret pianist, mainly on ships

until I joined Cockney Rebel. That was fate. I turned up late for a gig I was doing with Tin Moth, rushed into the hall, jumped on the stage and started improvising and I couldn't recognise what they were playing as being anything like what we'd rehearsed. In fact, I thought they'd improved a hell of a lot overnight. It was not until we got some light on stage that I realised I was with the wrong band. I've stayed with Cockney Rebel ever since."

Stuart: "I played a Gay Lib Ball in Birmingham with a band called Monksilver. One of their roadies was a friend of Steve Harley and Steve at that time was looking for a drummer. A phone call led to the usual meeting. I was confronted by Steve and Jean Paul. Jean Paul at the time was wearing bows in his hair and kept playing snatches of Hungarian dances on his violin, while Steve unfolded to me the wondrous ideas behind what is now the Cockney Rebel saga."

No need to wait until January to start predicting who will be making a name for themselves in 1974!

**Peter  
Jones**

# THE DATE

**THE DATE:** December 1972. The place: the crowded, flag-decked futuristically designed Eros Pats Stadium in Birmingham. The occasion: when the Reeperbahn Rebels played against Soho Dynamo.

In one of the most brutal and unforgettable games of football I have ever had the pleasure of taking part in. I felt in good form that night.

Sixteen bottles of Dortmund Pilsener, plus five knockwurst and a plate of potato salad. The roar of the crowd, the hunger for goals. About 15:20 I walked from the tunnel at the head of the brawny Soho Dynamo team and stood on the touchline; looked down one side of the running track circling the vast bowl of the majestic stadium, then the other.

I stood there looking around at the obviously hostile crowd who, in turn, were staring at me; probably wondering who the hell I was. This was it ... I called the team of hand-thighed Soho strip club bouncers together and said: "Listen, you bear-cats! Gonna try and outplay them. That's out! These Reeperbahn Rebels, as pooty as they look, have already beaten the Compton Street Wanderers and the Brewer Street Brewers.

"Oh, they're superfly fit, but they're not muscle boys. They don't like rough stuff. We do. You'll hack them down - if not, get the hell back to the dressing room. Hack them; rot that!"

I started to hitch up my black shorts when, without warning ... Winston Groover, the Jamaican referee, set the game in motion. Centre-



forward Wolfgang Steurbeck kicked the ball upfield to scheming inside striker Hans-Pieter Dyos. I moved forward, tackling harshly.

I was too late; the ball ran between my legs. Damn him - Hans-Pieter Dyos was a tricky ball-player. He dribbled the ball past two of our defenders and then slashed it into the back of the net - a fierce, low shot past the advancing goalkeeper GBH Creasey. Gott im Himmel! The Germans had taken the lead.

I protested, thinking the referee should have disallowed the goal and awarded offside, but - that's European soccer. He held up his hand and pointed to the centre spot. God only knows what kept me from kicking his backside. I shouted at Wardour Street's Ted Leron; he passed me the ball. I could hear someone

charging up behind me. I was thinking, Screw you, Fritz, mein Junge! There's plenty of sp in these old legs. Try to catch me up would you? Hell, not the best decision you ever made.

I booted it, thinking if the goalie did get in the way, they'd have to haul him into of the netting and y'know what? The ball was in the back of the Rebels' net. I was given some applause; not enough, I thought.

The referee was working as hard as the players, tearing them apart and showing coloured cards to the Soho knuckle-pie merchants for such penalty area tactics as ankle-pulling, shirt-pulling, and kidney punching.

The result of this heavy-weight stuff was a gash on Hans Brinkmann's left knee; Fritz Weltmann's nose was leaking blood; Horst Gupta's

right eye was closed; and Hans-Pieter Dyos was carried off on a stretcher. I trapped the ball, then pushed it forward.

Soho Square's Red Corey hammered it against a Rebel's defender and Greek Street's Hatchedface Haynes, baggy shorts dangling round his ankles, dived through a range of arms and legs to head the ball into the corner of the net and make it 2-1.

I walked over to our goalie Carlisle Street's GBH Creasey and asked, "GBH? You got a bug?" He gave up trying to chat with a fraulen behind the goal; he came over, laughing, picking up toilet rolls and lobbing them towards the referee. He looked at me and said:

"It's a good thing the Jamaican referee didn't see you blackeye that sausage-eater in the No. 9 shirt; he's

pretty strict about naughty kauls like that!"

I felt sorry about swiping Fritz Weltmann, as I always did after dishing out a painful backhander. I honestly wished I was the type of footballer who could cry on and go back and apologize for belting him, but - I just wasn't, that was all.

Okay; I knew the second half was turning into a dockside brawl. The stakes were high and the Germans were marking us tight. If we bombed out now, it would have to be the hard way. Our brutal tactics had the near-fanatical German supporters in a flaming temper and the British squaddies in ecstasies!

One Reeperbahn Rebel kicked in the groin and busted conks dished out by our burly goal-keeper GBH Creasey ... and then we were attacking them again.

Winston Street's Ted Leron was galloping down the touchline. I lumbered forward, shouting "Go Teddy! Go! Kick him out of the way! Break his bloody ankles!"

"Ted booted a quick pass into the centre where he knew it was going to be snatched. The only problem was: What to do with it? I speadanced past two midfield runners, knocked the owlback flat on his back and flicked an accurate, knee-high pass to the twinkling feet of winger Bertie Street's Gumbo.

In a flash the brawny Dean Street bouncer cracked home a tremendous shot to make it 3-1. I ran back into the tunnel yelling: "Hey, Hatchedface, Bad Boy Roughouse, Ted. Wake up, we're gonna get you! Let's go! Let's go!" Sigrid Hallam, Reeper-

bahn's tubby and knock-kneed wing-striker was suddenly seeing things, the girl after being deliberately tripped by Hatchedface Haynes. Horst Cappel booted the free-kick applied to strike Fritz Weltmann. The bearded forward nipped past Bad Boy Berryman, then pushed the ball towards Wolfgang Steurbeck.

I ran for the ball, socks pushed down, shirt hanging out. I intercepted the pass and kicked it into the crowd. I looked at goal-keeper GBH Creasey and nodded. It was time to get real dirty.

The ball was still out of play when GBH tore into substitute Curt Muller and belted him in the mouth, an harassed referee Winston Grooves signalled the umteenth free-kick. I looked at him: tall, dark-skinned, a Rasta halbro, wearing a pair of black canvas boots about like this: Poland Street's Fearsome Al Perth leapt across the German penalty area to intercept a centre from Greek Street's Hatchedface Haynes, then zingo. He stepped two paces back and then slashed the ball past the hapless goalkeeper.

"Nice one, Al!" I chuckled, shaking his hand. After that, the whistle went. The game was over. Soho Dynamo had won the second leg 4-1. The crowd started shuffling out.

And Leron said: "Let's get the hell out of here, Judge!" I grinned and followed him into the tunnel leading to the dressing room. Fare thee well, skankers.

## around the country



## Country music's night of fame

**EVERYBODY JOKED**  
until 1 played  
in 3 weeks

The one who plays  
Guitar pop style this  
amazing easy way.

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HOME from sensationally  
simplified Lesson Books.

Just minutes a day to play - that's  
it!

Get your quickie or no cost  
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your own.

**MELODY  
MUSIC  
STUDIO 132C  
STAMFORD HOUSE  
LONDON W4**

COUNTRY MUSIC added another chapter to its ever expanding annals last Monday evening (October 15) when the American Country Music Association staged its 7th Annual Awards at Nashville's Ryman Auditorium.

The Auditorium, the former Union Gospel Tabernacle which now houses the world famous Grand Ole Opry, had gone through a face lift. Vanished were the highly decorative stage backcloth, the casual grouping of musicians and artists and the informality so often a landmark of the Opry show. In their place, a spotless stage and orchestra in the pits,

evening dress and a tight presentation to meet the scheduling obligations of a nationwide broadcast.

Once Country Music had been a minority interest which appealed primarily to the more rural sections of American society. Now it holds the position of being America's second most important musical form with nationwide television exposure and, for that evening's celebrations, an audience that represented personalities from all walks of life including Tennessee's Governor Winfield Dunn.

The Awards Show was a high speed, slick presentation. Within its sixty minute duration - which

allowed a number of commercial breaks for Kraft Food products - the audience were treated to a fast barrage of music, celebrities and, naturally, the presentation of the eleven awards which the CMA, through the voting of its 3,300 members, honours the artists, musicians and writers who have provided outstanding services to the music during the preceding twelve months.

On hand to host the show was Johnny Cash, the artist who had walked away with the majority of the Awards four years earlier.

This year, if any one artist was to be cited as "sweeping the board", then Charlie Rich, the idol whose many rock 'n' roll fans during the Sun era, must be the most likely contender. After many years in close association with country recordings, Rich moved into superstar proportions via a pattern O'Dell's song "Behind Closed Doors" which saw a British release some three months ago. Besides winding up as Song Of The Year, it allowed the artist to claim three Awards as Single Album and Male Vocalist of the Year.

Walking off with the Award for Female Vocalist was Loretta Lynn, a regular visitor to British shores, who returned later in the proceedings to make it a double by receiving, along with her occasional recording and full time business partner Conway

Twitty - the Award for Vocal Duo Team. The presentation of the latter Award made it second year in succession for this highly popular duet team.

Three other Awards that proved no pattern breakers from the 1972 Presentations were the Statler Brothers (Vocal Group), Charlie McCoy (Instrumentalist) and the forthcoming British visitors Danny Davis and the Nashville Duo (Instrumental Group).

The final Award of the evening was the coveted Entertainer Of The Year amidst competition from Merle Haggard, Tom T. Hall, Loretta Lynn and Charley Pride, was taken by the multi-talented Roy Clark. A singer, comedian and instrumentalist, Clark had already proven his versatility earlier in the evening by providing a short cabaret spot in which he mingled vocals, wit and instrumental prowess on trumpet, banjo and fiddle.

In addition to the Awards, the County Music Association also announced the names of the two most recently elected members to the prestigious Hall of Fame. Patsy Cline, the artist killed in a plane crash in 1968 and whose recording career had played an important role in drawing closer together the gap between country and pop, was the elected member for the deceased category whilst guitar virtuoso, record producer and RCA executive Chet Atkins was announced as

the Hall's newest living legend.

With his usual quiet modesty, Chet Atkins commented that he felt sure that many other people were as deserving of the election than himself. "I'm not sure I really wanted to win it just yet" he continued. "I wanted to wait until I'm a little older so people won't think that I'm a been."

Interspersing the Awards were a number of musical interludes which gave a comprehensive, though brief, insight into the artists and the sounds that are now to be found within the realms of contemporary country music.

Johnny Cash kicked off the proceedings with a highly enthusiastic version of Steve Goodman's "City Of New Orleans", "Fur New Girls In Town" was the appearance of Tanya Tucker, Barbara Fairchild and Debbie Pruetz - showed clearly that beauty rated just as highly as musical ability. Chet Atkins and Charlie McCoy provided a segment of outstanding instrumental skills and the evening was rounded off with a parade of the past six Entertainers of the Year - a multi-million dollar line-up that displayed the talents of Eddy Arnold, Glen Campbell, Johnny Cash, Merle Haggard, Charley Pride and Loretta Lynn.

## tony byworth in tennessee

# Record Mirror Review Section

## SOUL

### NEW RELEASES



**FRIPP AND ENDO**  
**No Pussfooting (Island).**  
 Not the most applicable of titles. Robert and Brian seem hell bent on pussfooting their way through two sides of plastic and with the world shortage of that precious commodity now with us, one is bound to ask is this album worth it. Well yes. Just about. **E.N.O.**

**BRINSLY SCHWARZ**  
**Please Don't Ever Change (United Artists UA 20489).**  
 For those of you outside Capital City, the pub-rock scene is on the ascendency. The jocks' takeover bid has failed thanks to the efforts over the past couple of years of bands like the Brinsleys. And this album is a perfect illustration of bar-brand music 1973 — good-time, neatly performed and with flavourings of humour and nostalgia. And to prove its authenticity Brin includes a version of Home In My Hand recorded live at the Hope & Anchor. **R.G.**

**NAZARETH**  
**Load 'n' Proud (Crest 4).**  
 Naz promised all the rock rhythms they knew for this set, but it is with a comparatively slow song that they prove their class. Child in the Sun, written by the band, is as proud and tasteful as the very peacock's plume illustrating the sleeve. This album lifts Naz out of the rock 'n' roll rat race and into the realms of rock's royalty. There's a whole side of rock greatness with Turn On Your Receiver the outstanding number. Listen, Nazareth gonna be wilder still! **P.H.**

**JOHN MARTYN**  
**Inside Out (Island ILPS 825).** Difficult to categorise this musician, except to say that he works in touches of blues, of folk, of the older traditional sort of material. He's very much a musician's musician, but communicates to the masses, and varied styles. Stalwart like Remi Kabaka, Danny Thompson (in diamond, says John), Stevie Winwood, Chris Wood on the backing



demonstrates yet more possibilities for the synthesiser and many musicians will pick up on his ideas and employ them more purposefully but unless you're a budding Moogparlist there's little here but mood music. Both musicians, I am sure, will be more gainfully employed elsewhere. **R.G.**

sounds. Best tracks are Look In and The Glory of Love, by B. Hill . . . an oldie, revitalised. Take your time in trying to get the best of Marty — he's not always easy to understand. **P.J.**

**LABISIFFRE**  
**For The Children (Pye 28182).** Though the single hits have somehow eluded the more sensitive and organised sign-writers in the business. Some amusing sleeve pictures adds weight to this album's value, but the real strength is in some lovely songs performed with class and confidence. For The Children . . . and the theme is maintained through Children of Children, Entertainment Value, Let's Free tend. Smooth. Very Smooth. **P.J.**



**FOCUS**  
**At The Rainbow (Polydor 2442 118).** One of the great "discoveries" of the past few years — This Van Lear's organ work, flute and voice; the guitar, the inspired guitar of Jan Akkerman; and Bert Ruiter and Pierre Van Der Linden behind. Hocus Focus and all that. This was largely recorded live, and it's a good album, especially for the way this team switches style and mood at will. They can establish an atmosphere in just a few bars. Very much Akkerman's album, in terms of solo space and general dominance, which is a pity in one way — that the others deserve more individual acclaim. Good live series of excerpts from the Eruption work take up much of side two . . . and Answers? Questions! is a stand-out presentation. **P.J.**

**JOE SOAP**  
**Keep It Clean (Polydor 2383 233).** Not as inconsequential as the name might suggest, Joe Soap includes John Tennent, Dave Morrison and Mike Kaminski. Also included is Jimmy McCulloch, now with Blue and sadly his presence anchors this Joe Soap to the studio though the other members play live gigs. It's a pity for Joe Soap's debut album is much more appealing, if less flashy, than Blue's. Fine rocking music in the tradition of the Stones and with a band identity rarely found on a first album. My pick of the week. **R.G.**

**TONY CONRAD**  
**Outside The Dream Syndicate (Caroline C 180).** The titles of the two sides of this Germanic concoction are The Side of Man And Womankind and The Side of The Machine. Now read whatever social significance into that you want to but let me first warn you that Man And Womankind consists of a one note slow march played by what sounds like a snare drum and synthesised bagpipes and Machine changes time signature but little else. Good for ending parties, relationships. **R.G.**

**LEORME**  
**Felona and Sorona (Charisma CAS 1072).** Italian trio, of guitar, organ and drums, and there's a lot of mind-boggling pretentiousness about the title concept — "withered life, beings like vegetables, skeletal life, smudged flora, and then they annihilate each other." Lyric written by the diseased Peter Hammill, who used to have a lot to say for himself with Van Der Graaf Generator. It's all too much, really. **P.J.**

**MATTHEW FISHER**  
**Journey's End (RCA SF 8380).** It is to be hoped that this one gets the attention it deserves. Matthew arranged it, produced it, involved some mates in the back-up group notably Geoff Swettenham and Mick Hawksworth and there is strings and brass here and there. All songs by Matthew Fisher. He's found the knack of writing catchy, unpretentious, well-words songs. With all reaching any awe inspiring heights, this album is very entertaining and together. **P.J.**

### AMERICAN

**DAVID CLAYTON THOMAS**  
**(RCA SF 8381).** This, in case you don't know it, is THE voice of Blood Sweat and Tears, who quit them a year back to concentrate on writing and arranging. He's back with a fine collection of songs, voice strong as ever, and oh the arrangements. David's voice and those brassy passages that go with it add up to a breathtaking experience. What the album lacks in the jazz of BST it gains in the soul and sheer dynamics of Mr Clayton Thomas, especially on the

**LARRY CORVELL**  
**The Real Great Escape (Vanguard VSD 76329).** It's synthesised music, but with Larry doing his vocal bit over a backing that includes sax, drums, piano and bass. Songs written mostly by Larry to the point where one longs for the arrival of Larry The Lamb! Hard on Larry? Well, his record is hard travelling. **P.J.**

**CHERYL DILCHER**  
**Butterfly (A. and M. 4394).** Jeff Barry is a high-praise enthusiast, and there are some very good songs herein . . . about things like love (surprise) and Cheryl's pet cat, and some psychic experiences which actually don't seem to matter very much. It's a well-produced, and well-orchestrated album, and the theories propounded are either naive or innocent, and the best songs are Irma and All Women. But it's not quite . . . well, enough. **P.J.**

**THE RIGHTEOUS BROTHERS**  
**Two By Two (MGM Select Double 263 083).** Mixture of production credits here from Phil Spector the great one, and Bill Medley, the greater one of the two Righteous Brothers. Lovely tracks like Lost That Lovin' Feelin', Unchained Melody, and You're My Soul And Inspiration, and a stack of what we used to call three-eyed soul on all the others. Historic stuff, in a sense, but tragically the pop industry was never completely **P.J.**

**JOEY LOREN**  
**Love Is A Beautiful Song (Pye NSPL 18416).** Joey is a big-voiced, personable, enthusiastic American who is being given the big-star treatment here in London. Title track is a familiar number, and there are some splendid vocal touches behind Joey's soaring voice. A romantic one, this. To make mums' toes curl. **P.J.**

### AMERICAN



Isaac Hayes classic, When Something Is Wrong With My Baby. **P.H.**

**FOR STUDENTS** of the development of pop music, a great new series out this week . . . under the blanket title of Chess Golden Decade.

Volume One (The Early Fifties) traces the earlier work of Bo Diddley, the Blue Jays, Rufus Thomas, Bobby Charles (See You Later Alligator, the original), and the excellent Moonjools — Checker 8645 186. The period from 1951-1955.

Volume Two (1956) covers just that — a year when stars like Clarence Frogman Henry, Howlin' Wolf, the Flamingos, the early Four Tops, and . . . Chuck Berry's Roll Over Beethoven, were holding sway. Checker 8445 181.

And then Volume Three (1957), which has Bobby Charles further pushing himself as an important figure, and Dale Hawkins on Susie-Q, and Lowell Fulson on the fulsome Rock This Morning. This one is Checker 8445 182.



**NEW YORK DOLLS**  
**(Mercury 6338 376).** New York Dolls dress in tailored lined and trimmed make-up and play rock music in an early sixties English style. A weird combination but then the Dolls are a weird bunch of cats. No longer the darlings of New York since their commercialisation, they seem set to launch an assault on these shores. I'm told they're something special on stage and the music does pick up in places — Personality Crisis could make it as a single — but I think the Dolls will have to come out over here before their rocket to star status can get off the ground. **R.G.**

**FOUR TOPS**  
**Main Street People (Probe SPBA 6271).** Tops going enough to get going. Side One's sluggish sweet-soul eventually makes way for the Tops' funk on Am I My Brother's Keeper and Are You Man Enough but until then it's dire. Side Two opens better with Whenever There's Blue but the rest is luke warm stuff. The Tops have recently been playing live over here so I suppose it'll sell well enough. Now where did I put the Eddie Kendricks album. . . **R.G.**

**ROGER MILLER**  
**The Best of (Philips Int. 6336 229).** King Of The Road is the single by which most people got to know Roger Miller, and there was Dang Me and Can't Roller Skate In A Buffalo Herd, and England Swings. As a matter of fact Roger's roots are into country music, though he doesn't seem to take it as seriously as most of the others. The man has humour.

**THE PLATTERS**  
**The Best of . . . (Philips Int. 6339 219).** From 1963 to today . . . that's twenty years of Platter-inudes. This set includes The Great Pretender, My Prayer and Red Sails In The Sunset, and Tony Williams sings most of the lead vocals and two of the tracks were US number ones.

**SARAH VAUGHAN**  
**Blue Orchids (Volume Two) (Philips Int. 6336 229).** Quincy Jones eleven-note-writer. Robert Farnon wrote for Sarah Vaughan as if he wanted to marry her. Fine arrangements, plus the Svend Danish Choir, and show-times for the most part, set lovingly in a string section.

**NEIL YOUNG**  
**Time Fades Away (Reprise 134010).** Frankly a big disappointment. It's not until the last track, side one, that Neil comes up to standard with Love In Mind. It's a shame, but after so many good albums of good songs, he had to lose the edge. This is just another collection of obscure American thoughts. Eight songs that may please his followers but do nothing for his reputation. **P.H.**

# FILES

**DAVID ESSEX:** Lamplight (CBS 1902). Something about this reminds me of Mack The Knife, or something thereabouts, and that's another way of saying that it's an instant hit... with a totally different approach from David.

It's a sliding alluring sexy David, with a break left for clarinet, and some back-chat bite from additional voices. Actually it's very hard to describe, because it opens up a completely different approach to the sexy Essex. What's more, he sings very well indeed when he has to, which mostly is towards the finale, when he vies with that chorus. A well-voiced lamplight is what I say. Obviously a smash. **CHART CERT.**

**STARBUCK:** Do You Like Me (Bradleys 312). Seldom have I been so confident about a new act. I'm quite sure this one will steam straight to the top. Two blokes, the Messrs. Brian Engel and Martin Briley — one of whom contributes some fine guitar figures. The chorus, which zooms and falls and insinuates itself, is of instant appeal. A hit I'll guarantee that. — **CHART CERT.**

**SHUKI AND AVIVA:** When I'm Dreaming (EMI). Talented duo, on a blurry (deliberately), sliding, catchy mid-tempo beat-balled Nice.

**BROWN JUG BAND:** Morn'ing Glory (EMI). Sort of traditional fare, with a really catchy party-type singing-job chorus.

**JUPITER:** I Think I've Found Someone (Sunlight). Nice mellow and melodic sounds, without ever setting my ear-holes alight... steel-bandy rhythm.

**LORENZA JOHNSON:** Mr Teaser (Pye). High-powered and pacy bit of selling from the lady... but it goes on a bit, in terms of melody.

**RITA PAVONE:** Didn't Remember My Name (Vado Via) (Decca). One of those breathy, isn't it awful sort of romantic disasters.

**GAVIN MACDONALD:** Rufus Snake (Sunlight). Very lively vocalist, Gavin, not a bad song, suitably drawler voice — commercial prospects.

**HANDS OF TIME:** Abide With Me (Decca). Really a useful bet for the charts, especially at the Christmas time of the year. Straight, but gently rhythmic treatment of the traditional air.

**GORDON GILTRAP:** No Way Of Knowing (Phillips). High-talented guitarist, now singing and writing and getting into a much wider field. Good lyrics here, and a somewhat off beat voice. Strong rhythmic content.



**SACHA DISTEL AND PETULA CLARK:** (Let The Love Light In Your Eyes) Lead Me On (Polydor 208 413). So together they presumably didn't even argue about the billing... just took it in anti-alphabetical order! Pet rather outshines the retiring Sacha, but the teaming still works well. This kind of super-duo opens up some exciting prospects. Max Bygraves and Rod Stewart, for instance... billed as the two Cheerful Cockneys. — **CHART CHANCE.**



**CHICORY TIP:** IOU (CBS 1806). Son Of My Father was the big one — and What's Your Name and Good Grief Christina the lesser chart entries. This one features some wildish and woolly answering bits, all against some thumping drumming. Add in some off-beat bits of phrasing... well, it's a foot-stomper first and foremost, and it must surely be... **CHART CERT.**

**SPRINGFIELD REVIVAL:** Riverboat Queen (Polydor 208 418). A Keith Potger-Tony Macaulay song. Surely this one must cause a splash in the charts! Group is so popular, yet so far no big hits. The two lads get this one going, with hearty drumbeats, then it's Donna in, too... the basic chorus seems to me very commercial and easy to remember. Let's hope anyway... **CHART CHANCE.**

**THE PANDA PEEPLE:** Melody World (Decca). An album track, from electric-voiced favourites — like the Chipmunks, only more so.

**JOSH:** Was A Sunny Day (Bell). A very tidy, melodic treatment of the happy Paul Simon song... nothing mind-stretching, just melodious.

**THE EMOTIONS:** Do You Love Me (Penny Farthing). This was a giant in Belgium, Brazil etc... and the mixed-voice sensibility could give it a chance here. Atmospheric.

**BLACK SABBATH:** Sabbath Bloody Sabbath (WWA). Title track from their new album... big whirring guitar build-up, that sometimes strangled voice. Name of this game is power.

**JOHN FOX ORCH:** Sailing By (BBC). Lavishly laid down orchestral theme, full of violin and... well, lavishness.



**JUNIOR CAMPBELL:** (Reach Out And) Help Your Fellow Man (Deram DM 403). Personally I'd have pruned the intro a bit, and got down to the highly successful Campbell plus chorus mix... but then he makes hit records and I don't. Junior's determined, American-sounding, voice gets to grips with this one, which isn't as blatantly do-gooding as the title might suggest. — **CHART CERT.**

**PETER NOONE:** (I Think I'm Over) Getting Over You (Phillips 6006 333). Tony Hazard song for hapless Peter... hapless because the unfortunate fellow is a Manchester United supporter. It's the kind of light-edged song that he handles as well as anybody in the business... that plaintive sentimental voice partners the song very well. — **CHART CHANCE.**

**MIM:** One More Kiss (Bradleys 314). Mim, I understand, is a bit of a card, which is as well because this version of the McCartney's song could turn up trumps. The use of euphonium, or worse, in pointing the tempo helps it along. It's just a touch of instinct, but it seems to be... **CHART CHANCE.**

**JOHN BOWLES:** If I Could Tell You Why (RCA Victor). Alex Harvey song, string fill-ins, smouldering voice... but it's a slow starter and doesn't sound 'on'.

**THE TARTAN LADS:** The Royal Romance (Columbia 9013). This, I fear, is but the tip of the iceberg as far as Anne-Mark romance-songs are concerned. This one features the George Donar Memorial Old Age Pensioners, as well. I cannot bring myself to comment upon the lyrics. — **CHART CHANCE.**

**VINEGAR JOE:** Black Smoke From The Calumet (Island). Given a couple of plays this becomes one of the best of the week. Terrific Elkie Brooks voice powering and shuddering through dramas — well, addicts will know just what to expect. Kinda tears at you... well, me anyway.



**LABI SIFFRE:** If You Have Faith (Pye Int. 26029). Listen to Labi's album For The Children for an elongated sample of how he's developed as singer and writer, but for a precis try this plaintive, haunting single. The high-set voice hits everything just right. — **CHART CHANCE.**

**VAL DOONICAN:** Oh Woman (Phillips 6028 042). Some nice talkative guitar touches on this pacy number which has a bit more body, if not soul, to it — not so languid as Val often prefers. He sparks it off effortlessly, though. Should at least nibble at the Fifty. — **CHART CHANCE.**

**LINCOLN ROGERS:** Let Love Come Between Us (Phoenix). I remember this one first time round and it seemed then the kind of thing for the discs to latch on to. Now? Happened. Maybe this pacy swinger will do something this time.

Edited by  
Pete Jones

**FORDSON-FORD**  
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# FROM

**LOU CHRISTIE:** Beyond The Blue Horizon; Hey You Cajun (CTI CTS 408). Lou Christie singing Country & Western on a Jans label. Well, two faces has he, so why not? In fact, this revival of an oldie the chord changes of which you are sure to know even if you've never heard the words is likely to do for Lou what "The More I See You" did for Chris Montez — break him big with the Easy Listeners. Reminiscent a bit of Mama Cass's "Dream A Little Dream Of Me", it begins with Lou quietly singing along behind the slickly slithering steel guitar before his Nilsson-esque voice joins the gently thumping bass and clippety-clop rhythm in the foreground (prod. / arr. by Tony Romeo). Sure it's a corny as hell, but my it's nice! Despite what another music paper's "Book Of Rock" keeps repeating, the Cajuns referred to on the fiddlin' flipside chant are NOT an Indian tribe, they're the French / American



patois-speaking inhabitants of Louisiana (Cajun being their way of saying "Acadian", as part of the State is called Acadia). So there! PICK OF THE WEEK.

**MARILYN MONROE:** I Wanna Be Loved By You; Runnin' Wild; I'm Gonna Love (UA UP 3660). Even if you're too young to remember the late MM, or her too immature to understand her appeal at the time (myself, I was a BB man), you've been given plenty of opportunity by the media recently to catch up. These three tracks (she was an occasional vocalist) are the songs she sang with an all-girls band in the classic "Some Like It Hot" fun-fest flick, which was set in the '30s. The famous topside stays close to the original Helen Kane version from that era, as Marilyn "Boop-a-Doops" away in an ingeniously sexy little girl voice, but the short'n' snazzy and smooth 'n' dreamy flipside pair are somewhat later in sound. This could be a hit all over again. **EASY PICK.**

**BOBBY HARRIS:** Sticky, Sticky; Mr Success (London HLM 10436). The topside might just as well be re-titled "Hang On Sticky", penned as it was by Jerry Garcia as a conscious return to his earlier "Sloopy". What is of real interest is the great Sam Cooke-type flipside, a tune which has been a favourite of mine ever since it first came out on the Shout label in 1967 (whenever). Listen to it, especially to the part where Bobby says, "See the little boy with her, he don't know me. That's my kid, but I could never tell him," and hear some completely credible, one hundred per cent, gut-wrenching 3-0-U-L, 11 hours! **SOUL PICK.**

## Hamilton's disco pick

**CARROLL GIBBONS:** These Foolish Things, A Foggy Day, I'll Get By, More (LP) "The Carroll Gibbons Story" WRC SH 177(R). Lovely easy nostalgia, "TFT" (yes, what Brian Ferry's done) had everyone whistling happily after I finished a dance with it!

**MARILYN MONROE:** I Wanna Be Loved By You (UA UP 3660) Easy.

**LOU CHRISTIE:** Beyond The Blue Horizon (CTI CTS 408) Easy.

**NINO TEMPO & 5TH AVE. SAX:** Sister James (A&M 402) Funk.

**DAVID ESSEX:** Lamplight (CBS 1902) Dr. John meets Leon Russell's "Tight Rope" 1 Pop.

**THE PEPPERS:** Pepper Box (Spark SRL 1100) Moog instrumental Continental hit, Pop.

"Bongo Rock 1969". Now, presumably by someone else, we get a 1973 version which is slightly less frantic and features the addition of a trumpet fanfare. It's good basic stuff which might do well if discs dig it and Jo King doesn't get there first. Uh, and guess what the US follow-up is — "Let There Be Drums!"

**DIANA BOSS & MARVIN GAYE:** You're A Special Part Of Me; I'm Falling In Love With You (Tamil Motown TMG 879). This lurching slowie is dominated by Diana, for whom it seems to have been structured, and whose fans it will have the greatest appeal. The sweeter flip is far more sympathetic and gives Marvin a bigger part to play. A Ross-type. **POP PICK.**

**WILSON PICKETT:** I Can't Stop; Down To My Last Heartbreak (President PT 322). More fool I, during the Beatlemania days exactly ten years ago I was trying to turn people on to Wilson Pickett's "I can't stop". It's too late — and stouter he is, the estimation the guy was at his height then, and I can never forget the impact he made as he shimmed in and stole stage in a flurry of red singing this great Gospel-screaming fast dancer when I saw him for the first time in '64. Everything he did after that was an anticlimax for me, which is why I possibly rate this and its impassioned slow flip rather more than others may do. Dated though the music is, it remains full of some of the rawest soul you're ever likely to hear. **SOUL PICK.**

**STAX MAXIS:** Stax have repackaged some of their best 1968/9 hits on four triple-track maxis — a boon especially for impoverished deejays who missed, or mislaid, the original pressings! Although they have other qualities, I've tried to list 'em in order of Disco Pick merit — **JOHNNIE TAYLOR:** Who's Making Love; **BOOKER T & THE MG'S:** Soul Junction; **THE STAPLE SINGERS:** The Ghetto (Stax 325188); **RUFUS THOMAS:** Do The Funky Chicken; **WILLIAM BELL & JUDY CLAY:** My Baby Specializes (Stax 325207); **WILLIAM BELL & JUDY CLAY:** Private Number; **BOOKER T & THE MG'S:** Mrs Robinson; **JOHNNIE TAYLOR:** (I Wanna Be) Tasty (Stax 325186). Oduh / ntingo!

**LANCE LeGAULT:** Catch My Soul (Part 1) (RCA 260). Jack Good first used LeGault's LeGault as a replacement for Jerry Lee Lewis on a strike-postponed TV show, then starred him in both stage and now film versions of his rock-opera. This semi-slow title song is in the husky-voiced Swamp-Rock style popularized by co-author, Tony Joe White. Flipside, **SUSAN TYRRELL** does a Mae West on the saucy "Tickle His Fancy".

**THE POINTER SISTERS:** Yes We Can Can; Jada (Blue Thumb WIP 6171). Clad in Little Miss Cornshucks '40s drag, the Pointer Sisters (Viva, Violet and Virginia — or whatever they're called!) come on like four black Bette Midlers and are currently wowing impressionable trendies Stateside — where amazingly their Mavis Staples take-off styling of Allen Toussaint's Lee Dorsey oldie has conned its way right up the R&B Charts. As they also give out with cod African Sisters stylings (viz the flip) and other such old-fashioned jazzy fun, I can't be entirely agin them (Dan Hick's Lickettes do it better though); it's just that I wish they didn't sound so smugly clever and theatrically aloof.

**JEHOSEPHAT AND JONES:** Stuttering Bum; In The Summertime (Phillips 606-346). Sorry, but the song doesn't quite fulfil your expectations! It's an extremely silly Country bouncer in the "Tennessee Bird Walk" mould about a poor unfortunate bloke who is reduced to stuttering whenever he takes out a beautiful girl — and stutter he does, particularly over words beginning with "r", "t", and "t", so that "I stare at you of great big b-b-b-b" turns out to be less of a boon than you might think. Still, it's whittling away so! The gentler flipside duet is preceded by a lovely long conversation between its deep Country singers, along the lines of: "Oh, I love pigs!" "Sure does... all over town!" It's a load of cobblers, and possibly even more amusing. **SILLY P-P-PICK.**

**DENNIS LINDE:** Hello, I Am Your Sister; East St Louis Nights (Elektra K 12121). And now for Bill McAllister and all at number 20 — here's one of those flogging rhythm spiky but bland sounds of a Paul Simon type that American radio finds so useful, giving as it does an aura of modernity to an otherwise totally innocuous programme. It's the sort of noise that Capital listeners had better get used to, as London's tuned-in radio station is already peddling exactly this variety of muzak. In fact, the instrumental flip is a nice if slushy light slow blues, done with a trace of Great Awakenings buzzing away behind the guitar / bass / piano / drums front line. While on the subject of American radio fodder, I may as well briefly mention **SEALS & CROFTS'** pretty-pretty "We May Never Pass This Way Again" (Warner Bros. K 18326) and **PAINTER'S** angrier "West Coast Woman" (Elektra K 12124). Elektra, followed by Warner, are indeed the prime purveyors of this sort of material.

**JOSH:** Was A Sunny Day; Can You Feel It (Bell 150). Another for radio programmers, this pleasant reading of Paul Simon's Jamaican-accented swaying slowie has surprisingly a completely unexpected Ramsey Lewis-type lively bossa-nova flip that's really nice... but then it was produced by Rick Jarrard, who's so successfully helping David Cassidy to grow up.



**THE JACKSON 5:** Get It Together; Touch (Tamil Motown TMG 878). So, now it is out here, and following the success of the latey's "That Lady" it could even do better than its herky-jerky jittery timelessness at first forecast. The rhythm is all, with the boys making no concessions to melody-lovers on this their most mature single to date. However, there's melody aplenty on their lovely reading of the Supremes flip. It's not really a make-or-break situation, but the fans' reaction is going to be interesting to watch, as the JS badly need a proper hit. **R&B PICK.**

**DON McLEAN:** Mountains Of Mourne; Bill Cheatham — Old Joe Clarke (UA UP 35607). It's back to the "Vincent" bitterness Irish air, a cinch for the dew-eyed oldie market and sentimentalists everywhere. Flinky-plunky instrumental flip. **M&R PICK.**



**CLIFFORD T. WARD**  
new album  
"Mantle Pieces"  
out soon on Charisma

LIVE



## The Who

IT'S ALMOST two years since The Who last gathered together for the British public. It has been a period of time for the individual character of the band to come forth, the solo trips of Daltrey, the thoughts of Tommy and its cherishing effect on Townshend, the antics of "mad" Moonie and the quiet disappearance of Entwistle.

Collectively, and it's been almost ten years now, the most important thing that's happened has been the emergence of Quadruphenia, although its effects won't surely be known for years to come.

Whether you associate The Who with Tommy, Quadruphenia or single classics like My Generation, Pinball and so the list continues, the Wolverhampton audience showed their allegiance in an almost fanatical way.

It was Daltrey and Co's second appearance of their British tour and obviously some sound problems still have to be ironed out. The local Civic Hall wasn't an ideal place for a Who show — but as Daltrey pointed out later: "It's a question of experimentation and that's a path which many successful bands refuse to follow."

The first few licks of My Generation and all the hassles were forgotten. It's Townshend wearing his droopy white drawers, Moon imagining he's El Sheik, king of Arabland and Daltrey gettin' into practice with his swinging mike.

It's chaos already with I Can't Explain and Entwistle gets the message that he's the main undercurrent power. With Quadruphenia being delayed up North due to pressing problems Townshend spent a great deal of time explaining the album to the audience. The effective use of tapes with the sea crashing against the cliffs gave the Wolves their first taste of Quadruphenia and Townshend manages to cast imaginary figures into the minds of the audience.

Moon loses his loonle image and the setting cools down to soft harmonic stuff with the bass of Entwistle rippling along in the background. It's effective alright — and it's only broken in short bursts of energy.

The 5.15 had to come and the hazy dreams of the audience wake up to the reality of hard rocking and Quadruphenia dies in the

bedlam. After that it was one straight road of memories with Pinball Wizard, My Generation (a longer version), See Me, Summer-time Blues and rounding off with Magic Bus.

It ends as it started, as zany as ever with Moon pretending he's in a symphony with a violin, Townshend with his knees dusting up his satin pants and Daltrey wiggling his backside in his most fashionable way and the kids groovin' it up in any way possible.

Roger Daltrey looked pretty exhausted to say the least afterwards but "It was all for the kids," he explains. The essence of The Who's success is their tightness and complete showmanship. It's unique and it's not too far fetched to believe that we'll see them around for another ten... JOHN BEATTIE

## Bill Withers

AT THE RAINBOW, on Sunday night, American songwriter/singer Bill Withers, walked calmly on stage, perched himself on a stool with guitar to sing Ain't No Sunshine — and captivated the audience immediately.

As well as being a very talented songwriter, he also has a very compelling and powerful voice which puts a lot of guts and feeling into any song he performs. Backed by an excellent trio on drums, guitar, piano/organ, before each song he told how he came to write it. Even if the song wasn't familiar, you felt already halfway into it as a result.

Starting with slower numbers — like Grandma — and progressing to the fast and funky Using Me, he really warmed the audience up. He switched to piano for the soulful Lean On Me and finished the set with what started out to be Saturday Night in Harlem, but — after two encores — turned into a jamming session with the audience on its feet, joining in and bopping at the front of the stage.

SUE JAMES

## Bedlam

IT'S BEEN a long time since we were treated to a heavy band that were doing anything musically. The gap has been filled by Bedlam who are the most exciting

thing I've seen for a long time.

The band played Bogarts Club in Birmingham on Wednesday and nearly shook the building down. They were loud and heavy but they make imaginative use of solo to get the audience going.

These guys have been in the game a long time drummer Coxy Powell (who's solo, incidentally, was the first one I have heard for a long time that didn't have no stiff) was in the Jeff Beck Group and guitarist Dave Ball was highly praised during his time with Procol Harum.

Dave is the most interesting man in the band musically... his solos are fluid, they really soar but — and this is the most important thing — they are very physical. This is the difference I think between you, Black Sabbaths and Bedlam.

They opened with I Believe In You with screaming vocals from vocalist Frank Aiello, who made full use of the stage, leaping around like a demented, smaller-than-life Tommy Cooper.

The rest of the set stuck pretty closely to the same formula... loud and heavy. Bass player Denis Ball was featured in a great solo followed by one from his brother Dave.

They closed with a number from their album, Beat. What a monster! Cory was thrashing around his kit like an Octopus on speed and the riff was the best thing since "Whole Lotta Love." The audience was chucked out, very deaf — but seemingly sated by the encore, Set Me Free, which put final touches to my performed eardrum.

CHRIS POOLE

## Punchin Judy

HEY, GANG, looking for a change from Suzi Quatro? Then try Barbara O'Meara and her band Punchin Judy.

Here's the story... a stripped down three piece rock outfit, fronted by Barbara of the heavy hunge, literally throwing their numbers at the audience with demonic intensity.

A few of the group's own numbers, coupled with a R&R medley were sufficient to display their potential... and that voice... wow! Can you imagine a female Noddy Holder... brain damage

guaranteed. Definitely Punchin Judy will be a band to watch out for.

Earlier in the night Michael Chapman had amazed one and all with his guitar artistry and was deservedly called back for an encore. Quite an achievement for a solo performer.

Skin Alley as tight as ever played a rolling set of numbers which pleased most people. It was also good to see Renia vindicate their denied image of their last couple of gigs... Rock on lads.

A Y BRACERS

## Billy Preston

CHOCOLATE SMARTIES that's all I can say. The Rainbow was full of 'em last week to pay homage to Billy Preston and his God-men or was it men from God?

Either way, the old theatre was richly embellished in colour which almost dazzled out the man himself who entered on stage in a sparkling sequin three piece suit. Funky sweet nothings and raunchy rock was the order of the evening with Billy's voice inciting sexual excitement into the haunches of many dusky ladies. Mick Taylor of the Stones looked rather unperturbed by it all as he strummed his way through the set, not even when his partner and namesake Mick Jagger stomped on to the delight of the audience.

The Jagger appearance had a marked effect on the evening as the audience lost all its coolness and really began to get it on as Preston would remind us all evening. Sure we had That's The Way God Planned It and Here We Go Round In Circles and the natural warmth and sincerity of Preston's music is a joy to listen to. It seems a shame but I don't believe the night would have been quite as memorable if Mr Jagger hadn't come on — as a favour. The empty seats upstairs proved that Billy might not be quite ready to headline his own tours in big arenas yet.

I hope I'm proved wrong though. Anyway he's a gas.

JOHN BEATTIE

# Hillsiders

Appearing on  
'George Hamilton IV  
and other Folk'

BBC 2  
October 31st, 7.35pm

The Hillsiders Current album  
Our Country



DoVorder

**"There's nothing for journalists to ask us, just listen to the music."**

WE VERY nearly didn't get Chicago at all this year, and we may not get them again. As it was, they only played a handful of concerts and they were all in London; nothing at all in the provinces. Bassist Pete Cetra told us at the group's reception it was only because Chicago are a democratic band that they came to Europe at all.

"It was a four-three decision," said Pete. "I didn't want to come — what is there for us here?"

In America, Chicago have never been a fashionable group. Rock writers have taken pleasure in ripping their blend of jazz and rock into shreds. "Tasteless" and "derivative" are two of the most common adjectives that Chicago suffer. But, in the final analysis, what price rock writers when your albums sell in vast quantities and you're one of the biggest draws in the country?

In England, they've



## C'mon — give Chicago a break

received the same barrage of press criticism without the compensation of big record sales, says Pete, explaining why they didn't want to come here.

Terry Kath, the amazing superspeedy guitarist in the band, is out on the balcony foolhardily telling British writers that British bands are a

load of rubbish.

On my way to fill up our glasses, Robert Lamm, the band's keyboard player and occasional vocalist won't be drawn. Did he want to come over here? "There's nothing for journalists to ask us," he says, politely and firmly. "Just listen carefully to the music."

Back to Pete with a whisky. "The band needs a break," he says. "I can't remember the last holiday we had." Chicago have been together for six years. "We're not young punks anymore," he says.

During that time there's not been a change in their seven-man personnel. As shown by their various comedy routines for the benefit of the reception-goers, they get on, they know each other pretty well.

"We're all friends," says Pete, "and I suppose we see more of each other socially as well as when we're working, than we do of anybody else."

Nonetheless, there's more than a trace of disenchantment with the rock scene and living the Chicago life that prompts the question: are Chicago starting to wind down?

"There is a feeling that things are coming to an end," Pete agrees. "The

solo albums that various group members are making aren't the cause, but there just doesn't seem to be too much more for us to do as we are now. If anything, the solo work would help to hold us together. We're not millionaires — there's seven of us in the band — but we're as successful as any other band in the States," he says. It's time to move on.

Maybe Pete's restlessness is accentuated by the hard work and the unrewarding visit to England — as the band expected, the critics laid into their show with unanimous venom — but he said at a number of points in our conversation that the band are, simply, pissed off.

The non-stop life of a rock band on the road needs a lot of energy, there's a lot about it that the band don't like. So, in the search of pastures new, they've opened their own recording studio in the Colorado countryside — the latest LP was done there — and several of the band had small acting roles in the film *Electra Glide in Blue*. Not stars, but a welcome different direction for a band who've paid the price for being unfashionable, comparatively imageless, and popular through dedication and hard work.

**Rick Sanders**

## Elton's Bernie's writing poetry



BERNIE Taupin was looking cheerful but a bit harassed when I bumped into him at Rocket Records' offices in Soho the other day. For one thing he was "car-less" (the garage had both of them), and for another, judging by the rip in his trousers, he was

soon to be trouserless.

"It's ridiculous," he said. "I've got to go home to change my trousers before I can go and see this band and I can't bloody well get home because the garage has still got my car. It was meant to be a twenty four hour

check up but its been in nearly four days now!"

I clicked my tongue

sympathetically as Bernie went on to explain that he'd smashed up his Mer-

cedes the other week and that it was the Jag that was being serviced.

"Anyway" he continued, "I'm flogging them both and getting a Rolls Royce Corniche so that should be OK."

### Busy

Cars apart, Bernie's been very busy lately. Elton's lyricist extraordinaire has been writing poetry children's 'nonsense poetry to be exact.

"I started doodling on bits of paper when we were making the 'Honky Chateau' album," he explained.

"The trouble was I sort of lost interest for a while but its been revived now. I guess the end result will be a cross between Edward Lear and Spike Milligan. The book will probably be published in the early new year and there will hopefully be another with more serious poetry that will come out shortly after."

But what did he feel was the main difference between writing song lyrics and poetry. "I think that song

lyrics should be simpler and basically tell a story. I get really fed up with these people who think that writing rock lyrics are worlds apart from my poetry.

I like to inject a bit of humour in my songs and to write them in such a way as I'm not the only person who can understand what I've said. Lyrics can be basically simple without being banal, you know."

A recent ambition of Bernie's is to have Eric Morecambe for dinner. Not on the plate, you understand, but as a guest.

### A fan

"I've always been a fan of theirs" he enthused. "I think they're comic geniuses. I bought their biography the other week and I'll probably devour that in a day-still its not the same as having him for dinner."

Over to you Eric.

**Mike Beatty**





# Hello, Hello

HELLO, HELLO, HELLO — a funny thing happened to four young North Londoners the other day. They auditioned for Gary Glitter. And Gary liked them, and took them out on tour with his good self.

And this group called Hello said goodbye to the days of struggle and disappointment.

They're happy rockers who are now managed by Glitter manager Mike Leander, who has also produced their new Bell Records single Another School Day, which looks like being a chart entry.

There are just things than going on stage in a Gary Glitter show, as the lads have discovered. It means you are seen and noticed by thousands of fans... even though you do not, as yet, have a hit record to your name.

They were struggling amateurs before Gary gave Hello such a warm greeting. All living with their mums and dads in North London and meeting on a daily basis to write and rehearse.

Co-incidentally they were all born in the same year, and very near to each other. There's lead singer/rhythm guitarist Bob Bradbury — born Edmonton on January 14, 1958; Keef Marshall, born Hackney, June 5 and he is guitarist and singer; Jeff Allen, drummer / singer, born Tottenham, March 8; and Vic Faulkner, singer-bassist, Clapton-born, February 27.

Says voice-in-chief Bob:

"We started out as a mime act, calling ourselves The Age... and for a while we had a girl singer in the line-up. And when we all left school at the age of fifteen, we carried on as amateur, though we were getting so many bookings-up and down the country we had to think about turning professional."

Gary Glitter helped the decision. Said Bob: "The reaction from the fans on that Glitter tour was really fantastic. It's really pushed us on... and we're after that first hit record now."

No empty-headed mob, this. Their hobbies provide them with a host of talking-points. Bob, for instance, also plays mandolin and flute, enjoys candle-making (though there's not a lot of conversational joy in this hobby) and collecting coins.

Keef also plays flute, and writes songs. Jeff is a sportsman, keen golfer. Vic swims, plays soccer and still takes music lessons... and wants to own and fly his own plane.

Their on-stage togetherness, good looks and high spirits makes 'em a good bet for big-time stardom. A hit record would give them something else to talk about.

In the meantime — "come and have a pint," they said. That's the sort of talking I like to hear.

## Peter Jones

# 'To love to be mobb'd'

THE WEENY market is an interesting phenomenon dominated mainly by two American guys, David Cassidy and Donny Osmond. For some reason our artists never seem to be able to penetrate the force field surrounding them.

Maybe it's because we are British and in our typically staid fashion we don't go overboard too often about anything. Instead we just sit back, see what happens, and follow the trend. If one of our young artists was to make it big in the States then I'm sure that on return they would be similarly big. Meanwhile they are just passing underfoot with their records not usually breaking the top twenty.

From a county dominated and scarred by the industrial revolution it might just be possible that we have an answer at last. Namely one John Gaughan, a lad who up until a year ago was working on a 9-5 job during the day and tramping round the pubs and clubs of Leeds at night. Around 1968 he was playing in a band called Track and it was with a childhood friend of his, Andy 'Yokel' Bain, also in the band, that he began to write on a more serious level.

Late 1970 the band split, John and Andy going their own ways. John was to continue gigging with the band's bass player as a duo and saw little of Andy. Soon their paths were to cross again and they started producing more material. John and the bass player formed another band called Eyes and he was to stay with them until his break in 1972.

Like many other musicians he dreamt of being recognised by someone being at the right place at the right time, but it was not to turn out this way. He answered an advertisement in the local paper for auditions with Roger Cook and was successful. Roger liked his material and arranged for an audition with the Hermits who had just lost Keith Hopwood.

They liked him and for the next ten months or so he

toured Ireland, Britain and America with them. However, it turned out to be too much of a job for him although it bridged the gap between his former semi-professional status and his new found professionalism. In the States he had been offered a contract which confirmed his belief that he was right for the teeny bop market... in an intelligent way though.

Since leaving them in July this year he has produced a single, released last week, which is very pleased with.

"It has sold a couple of thousand copies so far which isn't too bad considering no-one knows who I am. With more airplay it could do very well."

Called You Gotta Love Me Baby it has all the ingredients of a commercial single and could be the boost he needs. If however, it falls flat just how disillusioned would he be?... could he ever revert to the Great North again?

"I could go back to my old firm. The problem would be fitting in with the people again. Besides I would just keep putting out singles until one was a success."

What sort of ideas did he have about the whole bopper scene? "I would love to be mobbed by young girls. It is a good market to get into as they respond better and the whole star image appeals... without being big headed. On stage I move naturally, not all this artificial bum wiggling. Oh yes... I'm not a putt."

We leave him at the moment working on an album. So far they have laid six tracks and are sitting on their heels waiting to see what the single is going to do. So come on girls if you're tired of D & D then nip down to your record stores and launch another star.

## Henry Gilpin



# No frogs legs on Ange

CHRISTIAN DECAMPS looks and dresses like some amusing character straight out of a Long John Silver story book although he may strike some as a mournful-looking undertaker. His brother Francis adorns himself like a gay ghoul while the other trio of Ange look extremely under-nourished.

It's a bizarre set-up but that's what their music is all about and Ange don't hide the fact on-stage or off. This five-piece French band are nearing the end of their fourth tour of the U.K. — a tour which seemed to be successful audience wise, but not so good agency wise. Ange and their management have been pretty pissed off with the bookings, not enough gigs in the right places and so on.

Gerard Jelsch plays drums, Jean Michel Brezoz on guitar and Daniel Haas is the bassman. Christian is the main spokesman for the band as we talk about Ange and their weird form of music.

"I think basically we want to become known as an international band and so this is why England is so important to us," says Christian in his best broken English.

Christian changes theme and explains how much Ange and he personally enjoyed their brief appearance at the Reading Festival.

"It was the first time that I had played to a really big English audience and it was a great experience. I used to go to festivals in France when I was a teenager and see people like Eric Burdon doing it and I never imagined that one day I would be doing the same thing in front of so many people."

Comparing the audiences in England and France, he said: "In France

rock music is not really all that big, I think we're the first band of this kind to sell records in a big way.

"The audiences in the big towns and cities of France are no different to any we've found over here but because France is much larger, the audiences in the smaller places just want to dance and are not really interested."

Anyone who might have seen Ange during their present tour must have seen that their visual image seems to fit ideally with the kind of music they produce. One might say they are a rip-off from King Crimson and Yes. Sure, they identify themselves alright with the Yes music but rip-off ain't really the word.

"I think people want to burst out their energies, get rid of complexes and on-stage we have no complex. Our music tries to give the audience a solution, a way out to happiness and that's what it boils down to... making people happy."

"I believe Ange music the story just before happiness when the people have just discovered how to find a way out to burst their emotions and frustrations."

Putting it in simple writing terms Ange seem to believe and act as if they're fighting against the horrors of evil. It's an evil which transfuses the eyes during their act and it's a feeling of complete despair at the beginning and ultimate happiness at the end when the music wins over evil and death.

Bizarre perhaps, macabre whatever the belief Ange have a message to SPELL out to you!

## John Beattie

# ALBUMSCOPE



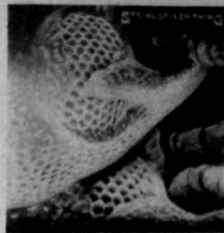
Don McLean — **PLAYIN' FAVOURITES** — UAG 20528.

Don McLean's most recent single was a revival of Buddy Holly's "Everyday" and turns up again on this new album of songs by writers other than McLean himself that he has most often performed on stage for the last dozen years. He has just finished a successful tour of Britain and will be seen shortly in a BBC television special.



Nazareth — **LOUD 'N' PROUD** — Crest 4.

Another step forward for Nazareth with this latest album again produced by Roger Glover which coincides with their latest U.K. tour.



String Driven Thing — **THE MACHINE THAT CRIED** — CAS 1070.

Exciting album from a band that is causing quite a stir in the clubs, and features their chart breaking single IT'S A GAME.



Prelude — **HOW LONG IS FOREVER** — DNLS 3052.

Prelude are a Soft Rock / Close Harmony group comprising two boys and a girl. They wrote all the numbers on this album except for "After the Goldrush." Prelude will be touring in October and November to promote this album.



Fruupp — **FUTURE LEGENDS** — DNLS 3053.

Dawn Records first signing in the classical-rock vein, Fruupp having spent the last 18 months building a large following in clubs and colleges, now embark on a 45 venue British tour starting October 5 to promote this album.



Danny Davis and the Nashville Brass — **TRAVELIN'** — ISA 3190.

Danny Davis, the man who somebody once said could turn brass into gold at the touch of a trumpet; they were referring of course, to the Nashville Brass, Danny's sensational band.

RCA now plan to launch the Nashville Brass sound in Britain with their first U.K. album releases to coincide with The Nashville Cavalcade Road Show beginning in November.



Michael De Albuquerque — **WE MAY BE CATTLE BUT WE'VE ALL GOT NAMES** — SF 8381.

Singer / songwriter Michael De Albuquerque is one of those rare names to watch out for in the future. He makes his RCA debut with a brilliant new solo album which also includes his latest single "Do Right."



Garfunkel — **ANGEL CLARE** — CBS 8021.

One of the most beautiful and familiar voices in popular music, Garfunkel, is back with his first solo album. "Angel Clare" contains ten stunning performances of songs by Van Morrison, Randy Newman and other great contemporary songwriters, and features Garfunkel's tremendous hit single, "All I Know."



Ray Conniff — **HARMONY** — CBS 83792.

Ray Conniff's tight arrangements and soft, mellow background vocals turn familiar tunes into a whole new listening experience. Among the tunes included here are "Love And Let Die," "Young Love," "Say Has Anybody Seen My Sweet Gypsy Rose," and "Delta Dawn." Conniff at his best. And most harmonious! Ideal present for a parent.

# yankee doodles

# is still singing

NEW YORK: He comes bounding out on stage flashing a custom built double necked Rickenbacker guitar, says "Hello," and then goes right into Lover Of The Bayou, the song he used to open with when he fronted the Byrds. Roger McGuinn is predictable only in his ability to be completely unpredictable.

From there he goes to Draggin' Across The U.S.A. from his recently released solo album, a song about a race between two 74's. Yes, we've gone from dragging down the Strip in souped-up cars to dragging from New York to L.A. in jet planes.

Though the program said that McGuinn still plays me with the Byrds on occasion, he says that he's capable of reviving the old songs with the group that he played with at Fisher Hall. They're a "back up" band in every sense of the word - adding drums, bass, and organ to McGuinn's guitar, but perhaps not adding enough personality to the songs. They play through small amps which tend to make the sound a bit lean at times, but then again, because of arrangements are uncalculated.

McGuinn reached back to the Notorious Byrds Brothers album for Get Top Of The World then did one which he described as his favourite Dylan song, My Back Pages. This was followed by a song Leadbelly which he and the Byrds recorded on Untitled, Take A Whiff.

As if the double necked



guitar wasn't enough to raise some eyebrows, he put it aside after a few songs and picked up another Rickenbacker which glowed in the dark, and changed colours in direct response to the change in the tone of the music. The inclusion of his Byrds songs allowed, including So You Wanna Be A Rock and Roll Star, Mr. Spaceman, and There was also Sweet Mary from the disastrous Byrds reunion album, and encores like 5-D, Hey Mr. D, Tiffany Shadon, and unfortunately, Roll Over Beethoven, which was almost too embarrassing to watch their seats and clamouring for more, had just the opposite effect.

There is no need for someone

of the calibre of Roger McGuinn to fall back on such a cheap and obvious device when he could be singing one of his own songs. After all, that's what the people paid to hear.

Well, it has been some week here in the Big Apple! It all started about midnight last Wednesday when the local radio station received a copy of the new album by THE BYRDS, Quadruphonia, and then proceeded to play the entire thing, all four sides, straight through that is, with the exception of the song about John Entwistle which contains a "four letter adjective," as they described it.

It was the premiere performance of the album in this country, and it sounds like the most thought out, well played piece of music that the Who have ever recorded.

The very next day, the station managed to secure an ad-free piece of music that the RINGO album. These songs, as you'll shortly hear are as good as anything else done by any of the other members of the Beatles' aftermath. In fact, the other three ex-Beatles make significant contributions to the new album as do MARK BOLAN BILLY PRESTON, KLAUS VOORMAN, NICKY HOPKINS, and HARRY NILSSON.

As if this isn't enough, on Friday it was selections from the new DAVID BOWIE album. For those who heard the entire album yet, but if Friday On My Mind is any indication, then I'm sorry

# barry taylor in new york

years. Boys will be boys: ROD STEWART and the FACES were presented with a bill for \$1,500 damage after one night in rock in Indiana. The boys figure that it must be for tearing out the ceiling tiles, breaking the lighting fixtures, and pulling the fire hoses out of other equipment into the hallways. . . . In an unrelated incident in California, GRAND FUNK RAILROAD was charged with \$12,000 worth of damages when a press party was converted into a cake throwing free-for-all.

Though many people are familiar with DAWN through their hit singles like Candida, Knock Three Times, and The Yellow Ribbon, not many people are aware of the story behind the group which centers around the career of the group's singer, Tony Orlando.

At age 16 he was introduced to a young composer by the name of Carol King and over the next seven months recorded all of her demo records including Will You Still Love me Tomorrow, Take Good Care Of My Baby.

During the later part of the sixties he got involved in the name of Carol King and was handling clients like James Taylor, Blood, Sweat, and Tears, and Laura Nyro. He took a stab at becoming a recording artist himself in 1970, and his single, Candida, went all the way to the top of

the charts. Tony then burned Dawn with Joyce Wilson and Thelma Hopkins, playing mainly the country's top night club spots like the International Hotel in Las Vegas, and the Copacabana in New York.

His new album released just this week is Dawn's New Ragtime Follies, and with a new hit single on the charts, Say, Has Anybody Seen My Gypsy Rose?, it is expected to be yet another huge hit.

Also out this week is a single by BARRY GOLDBERG from his publicized recording sessions engineered by BOB DYLAN. Goldberg is a long time friend, and has played with Dylan on numerous occasions. The single is a Goldberg - Gerry Goffin composition, (I've Got To Use My) Imagination, a funky tune augmented by a soulful horn section, and a female chorus. This marks the first time that Dylan has ever teamed up on a song from the other side of the glass partition.

And now what you've all been waiting for, the record to last week's question . . . STEVE MARRIOTT is the guest singer on the EASY-BEATS album, Gonna Stay Good, Good Time Tonight. Now can you name four other groups that Marriott has worked with on songs like the SMALL FACES or HUMBLE PIE? Tune in next week for the answer.

# stateside news James hamilton

JOHNNIE TAYLOR: Cheaper To Keep Her (Stax STA 0176). To follow up Johnnie's blockbuster "I Believe In You" slowie, this Bobby Bland and the apostles backed steady-sockin' (smooth) blues ex-Falcon (Sir) Mack Rice could not be a more unexpected (and refreshing) change of approach. "I believe" was itself a change from the hard hitting "Jody" danced with, which has been identified since '68's "Who's Making Love", but in fact he began his secular singing career after leaving the Byrds (where he had taken over lead when Sam Cooke left the group) by singing just the sort of bluesy hit which he has been "Taylored In Silk" track represents. Interestingly enough, Johnnie is not alone in the R&B charts with this one, now, thanks to a similar treatment by the Steve Alamo-produced Charles Latimore of an old Earl Hines - Billy Eckstine number, now famous in a fuller version by T-Bone Walker during the '40s.

LATIMORE: Stormy Monday (Mercury 7012) has just his surname now Latimore (who I once met with Brad Shapiro at Atlanta airport on route to take to Muscle Shoals) is preceded by a coolly knocking Ramsey Lewis-ish jazz piano - and rhythm into before he breaks into a restrained yet raw reading of the song's main verse, punctuated at length by an equally "dry" harmonica. As I said, this is a real old-style sophisticated Soul-Blues in an unexpected and refreshing change. Could it be any more?

THE DIAMANTICS: Fell For You (Volt VOA 4099). Storming up the R&B charts,

this Tony Hester penned / produced "A Dramatic Experience" - called slowie is less dramatic than lovely. Starting with staccato brass and tinkling noises it eases vocally from a soulful Temptations sound into some epilogic contortions after the manner of Al Green, the Memphis King; however, even while the lead gets Memphis, the group stay Detroit. The result is a calmly relaxing and awfully pretty, as is that

AN RRM exclusive service bringing you the first news and reviews of hot US releases not yet available in the UK.

of the other hot Soul Vocal Group slowie - TAVARES: Check It Out (Capitol 3674). On this old Friends Of The Sincere Walkers (revived here in Britain by The Beat Thing), brothers Perry, Lee, Arthur, Feliciano and Antonio Tavares have stretched out and sweetened up the tempo so much that the song now makes a good substitute for Mandrax. It's that soulful in the same field as some slowie - THE PERSUADERS: Some Guys Have Taken The Lick (A&M 45-4943). Produced by "The Young Professionals" with Leroy Butler and Bill Patterson, it's to my mind not a patch on the "Staxers" past product, being a bit like a slowed down "Ghetto Child". Far more impressive in a solo outing - GENERAL CROOK: The Best Years Of My Life (Wand WND

11290). A dreamy string, Wes Montgomery-ish guitar and gently rattling thump-backed dead slowie, it's a beautifully atmospheric setting of the General's yearning, hurting, straining soulfulness.

MANDRILL: Mango Meat (Polydor PD 14200). Currently one of the hottest Street

Funk imports, this chorus-supported instrumental beset with beat-less Latin pop, as lacking the new choppy rhythm wukka-wukka comes - and goes, bringing Brass-Rock which has now, as lacking the new continuity but also drive and excitement, still, it's popular with a certain type of dancer, a type that likes to think before they point their feet. Allied to Street Funk is the new dance sensation that's swept New York and now the nation: Party (sic), typified by MACEO AND THE MACKS' "Parrry" (People PE 624), KOOL & THE GANG'S "Funky Stuff" (The-Lick-DEF 557), not by another - K. C. & THE SUNSHINE JUNKANO BAND: Blow Your Whistle (T.K. 1091). As its title suggests, this chant-along party sound, a bass-driven dancer is filled on command with madly blowing whistles, aping the whistle on the K&T's "Gang" record. The originators of Street Funk arguably were the Waits 103rd Street Rhythm Band during the latter '60s, while they now back Bill Wvone, their agency is left in the hands of their erstwhile leader - CHARLES WRIGHT (Welf M) Doin' What Comes Naturally (Parts 1 & 2) (abc - Dunhill 4366). This is a hoarsely-sung good time bouncer which must tie in with the Party craze, unlike another recent import - by their earliest 1960-7 sound.

# U.S. CHARTS

single	album
1 MIDNIGHT TRAIN TO GEORGIA	1 ROLLING STONES
2 ANGIE Rolling Stones	2 Goats Head Soup
3 KEEL ON TRUCKIN' Eddie Kendricks	2.5 ELTON JOHN
3 HALEY RUBY & THE STONES	3 Goodbye Yellow Brick Road
5 PAPER ROSES Maria Osmond	3.2 ALLMAN BROTHERS BAND
6 HEARTBEAT IT'S A LOVEBAMT	3.3 CHEECH & CHONG
6 RAMBLIN' MAN	3.4 Los Cochinos
8 Simon Brothers Band	3.5 WINN GAYE
8 LET'S GET IT ON Marvin Gaye	3.7 DOOR BROTHERS
9 SPAC RACE Billy Preston	3.8 STEVE WONDER Interiors
9 I GOT A NAME Jim Croce	3.10 JOE WALSH
10 PHOTOGRAPH Ring Starr	3.11 How Many You Drink
12 KNOCK ON HEAVEN'S DOOR	3.12 The Player You Guit
13 TOP OF THE WORLD Carpenters	3.13 ISLEY BROTHERS 3 + 3
14 THAT LADY! Sly Brothers	3.14 WAR ENTERTAINMENT
15 I GOT A NAME Jim Croce	3.15 JIM CROCE Life & Times
16 HIGHER GROUND Stevie Wonder	3.16 GRAND FUNK
17 JUST YOU & ME Chicago	3.17 ROBERTA FLACK
18 YOU'RE A SPECIAL PART OF ME	3.18 Killing Me Softly
19 Diana Ross & Marvin Gaye	3.19 PINK FLOYD
20 YES WE CAN Can Pointer Sisters	3.20 The Dark Side of the Moon
21 BASKETBALL JONES featuring TYRONE SHOELACES	3.21 DOOR BROTHERS SISTER
22 CHECK ME LIKE A ROCK	3.22 JIM CROCE
22 PAUL SIMON	3.23 Don't Mess Around With Jim
23 SUELY (The First Time)	3.24 BOB DYLAN GONNOR TRACK
23 Bobby Goldsboro	3.25 Parrot & Billy the Kid
24 THE LOVE I LOST (Part 1)	3.26 EDDIE MCKENZIE
24 Harold Melvin & The Blue Notes	3.27 THE CAPTAIN & ME
25 WE'RE AN AMERICAN BAND	3.28 LIZ ZEPPELIN
26 WE MAY NEVER PASS THIS WAY AGAIN	3.29 HOW MANY YOU DRINK
26 Sesia & Crofts	3.30 AMERICAN GRAFFITI Soundtrack
26 THE GOOD MILD MILD JACKSON	3.31 CHICAGO VII
26 MY MARIA B. W. Stevenson	3.32 ERIC CLAPTON
28 CHEAPER TO KEEP HER	3.33 Don't Stop Believin' Rainbow Concert
28 Thomas Telford	3.34 STEVE MILLER The Joker
28 NUTBUS CITY LIMITS	3.35 SEALS & CROFTS
28 Ike & Tina Turner	3.36 PAUL SIMON
29 FREE RIDE Edge Winter Group	3.37 There Goes My Rhym'n' Simon
29 FUNKY STUFF Kool & The Gang	3.38 KRIS KUSTOMERSON & RITA COOLIDGE
30 JESSE ROBERTA FLACK	3.39 MIK JAGGER
30 STEVE NUNO	3.40 HANK WILSON
30 THE MOST BEAUTIFUL GIRL	3.41 Hank Wilson's Back Volume 1
30 Cherlie Rich	3.42 CAT STEVENS Foreigner
31 THE GROOVE Doobie Brothers/Walt	3.43 THE TOP Hombres
31 CHERRY GROOVE	3.44 URBAN
31 CHECK IT TOGETHER	3.45 Sweet Freedom
31 Jackson Five	3.46 THE BAND & FIRE
31 CHECK IT OUT Tavares	3.47 Head to the Sky
31 ROCKY MOUNTAIN WAY	3.48 MOTT THE HOOPLE Must
31 DOOR BROTHERS	3.49 TIME Fades Away
32 GOODBYE YELLOW BRICK ROAD	3.50 DIANA RUSSELL
32 Elton John	3.51 YOU'VE NEVER BEEN THIS FAR BEFORE
32 CONWAY TWILY	3.52 DEE RIDE Eddie
32 DELTA DAWN Helen Reddy	3.53 MAM
32 OHN BABY Gilbert O Sullivan	3.54 RAISED ON ROCK FOR OL' TIMES
33 SAKI Elvis Presley	3.55 SAKI Elvis Presley
33 FRIENDS Bernie Miller	3.56 HELL IT'S ME
34	3.57 NEVER LET ME GO Bloodstone
34	3.58 LET ME IN Diamonds
34	3.59 I'VE UNDERSTANDING LOVE
34 Four Tops	3.60 IF YOU'RE READY COME GO WITH ME
34	3.61 Styles Singers

## Peter Harvey talks to Steve Upton

A STRAGGLE of girls wait outside the dressing room door and no one takes any notice. We'd seen it all before, right? When a band finishes its gig, the chicks come round to the dressing room. It's almost part of the routine.

But on this particular night, and unbeknown to the journalists involved, WISHBONE ASH, are witnessing a further emergence of their pulling power. If you'll excuse the expression.

Steve Upton put his finger on the problem just before the band were leaving for yet another tour of America: "We were actually beginning to wonder if something was wrong with us," he said.

Over the years we've always appealed to boys, probably because they were interested in the



# Wishbone: the image is getting stronger

guitar work, but it did get to a point where we were getting a bit worried. Y'know, were we latent homosexuals or something?"

Needless to say, you're about as likely to see Wishbone make with the limp wrists and lipping lips as a guardsman outside Buckingham Palace. But the appearance at last of those female hangers-on does mean a lot.

### Afraid

The short tour they have just sandwiched between American tours was a complete success and despite critical abuse the Wishbone image has never been stronger.

On the way to Portsmouth, in a luxury coach with champagne and hostesses, Wishbone's bassist Martin Turner, had explained how the band had developed.

"We were all too afraid to sing for the first few years," he said. "I

suppose really it was just a matter of confidence. We'd always had songs but no one wanted to be the one to sing them."

It was Wishbone Four that really changed everything. Suddenly the band emerged as a composite rock unit. All the fine Wishbone attributes plus vocals. Naturally the Press was sceptical but aren't they always so when something is new? The band were glad about that.

Steve: "Really it was the Press that gave us our image, y'know being stylish and controlled and all that. There have never been any reports saying we are a load of shit, always somewhere in the middle. At least on the last album, the writers began to commit themselves and said they didn't like it. Then we get kids writing in to say the reviews are not true and suddenly the band is a topic."

He's talking on the phone from his publicist's office, glad perhaps that the band is too busy to do a

proper interview. They are off to America the following day and for Steve, that couldn't be better.

"We do tend to take a lot of time off from touring. Like this time we had to sort out all the tapes for the double live album, that was very hard because we had taped five gigs. But I always feel none productive when I'm not on stage. I don't get any physical use in the studios so now I can't wait to get back on stage. It's always been like that with us. There is an urge to play."

### Accepted

Steve has a theory about the group's music and its continued acceptance: "The public in general have reached a sort of high where everything is accepted. They like all sorts of things. Sure times have changed, the fans get even younger but I don't think we will ever appeal to them. It's the very young kids who buy the singles and make heroes out of Gary Glitter and David Bowie. Everything is so outrageous to them and it's part of growing up, like a first orgasm I suppose. I know we don't appeal to that group of listeners. I think we get them in the second stage."

### Lucky

"We have been lucky with our fans in England. We have a certain audience that have stuck with us. We get kids saying they have seen us six times and each time they bring more friends."

The last mini Wishbone tour was really only a sop to their fans. They realise, since it was completely sold out, that more gigs are needed, but like most

bands successful in America, they see the danger of over-exposing themselves. Still Steve says they are planning a really big tour for the future, though they will be in America until December.

First project when they

get back will be the next studio album, though that is very much in the tentative planning stage at the moment.

"We've been laying down ideas on tape but they are as yet very loose, y'know it's like writing notes for a book or an

article."

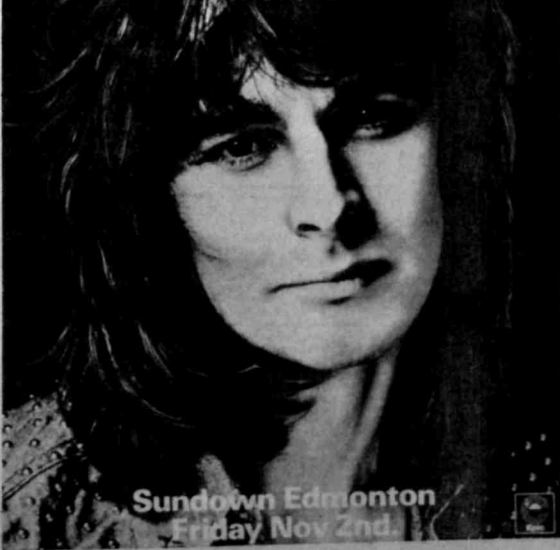
In the meantime the fans will be eagerly awaiting the release of that there double album, knowing that if it's as good as the gigs on the last tour, it will be mighty tasty. It's bound to be a hit too, remember the chicks?

# Colin Blunstone

Hit single

# Wonderful

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# MIRROR PROPAGANDA



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

## Poor quality

I WISH to complain about the disgusting quality of Vertigo Records.

I have just bought Hello by Status Quo. The run-in groove sounds like sand-paper and there are god knows how many clicks and crackles on it. Not to mention NINE jumps (and this is the second copy; the first was worse than this!). I have had my record deck thoroughly checked and found to be absolutely faultless. And the damn record is so flimsy that you only have to look at it and it warps.

Come on Vertigo you can do better than this. A sickened Quo Freak

## Harmony heroes

I BECAME a fan of The Carpenters last March when I quile by accident, watched a programme on television, featuring them. Since that day I have bought all their records. I found their sound so new and original, their harmony so beautiful and smooth, really clever for just two people.

When I heard their Now And Then album I thought it was really fantastic. People who say that they are dull and slow should listen to this one.

Whatever sort of music the Carpenters perform they do it with style and professionalism.

Every week I read in Mirrormail praise for groups like The Osmonds, so how about some praise for two of the greatest harmony singers in the world.

Karin S. Payne  
23, Hamilton Road,  
Newmarket,  
Suffolk.

## Blue meanies

I REGARD Messrs McCallough and Setwell's decision to leave Wings as incredibly mean.

Just when Paul McCartney has gained some respect for his new band, he's left in the lurch, causing him more work in making the new album.

Wings fans will be kept waiting longer now for the next concert, as replacements will have to be found. I for one refuse to buy any records by these two ex-Wings men.

Ruby Cemas  
19, Rosebury Avenue,  
Blackpool, Lancs.



I HAVE just bought Bowie's Pin-Ups and would just like to say what a truly terrific record this is. The tracks include the beautiful Sorrow and other famous ones such as I Can't Explain and See Emily Play.

Superb! The album of the century! An absolutely magnificent album, and any self-respecting record collector should rush out and snap up one. Ya Dave!

One complaint though. The running time for the whole album is barely over thirty minutes. Absolutely brilliant but so short.

P. N. Waring  
57A Victoria Road,  
Cove,  
Farnborough,  
Hants.

## Diamond's Go away Osmonds

I HAVE just bought the latest Neil Diamond L.P. Gold Diamond - very well named because every track is great.

The twelve tracks are really beautiful and with one exception are all his own compositions.

Gold Diamond is certainly the most valuable record in my collection and would recommend the album to anyone. Pat Shallercross  
34, Marina Drive,  
Upton-by-Chester,  
Chester.

## Dolly Dolls

A REALLY brilliant album has just been produced by The New York Dolls.

Seeing as they're a new group I don't think that many people will buy the album but it's well worth a listen.

I think they'll soon make it big. So just for now thanks Dolls.

The Protector  
57A Victoria Road,  
Cove,  
Farnborough,  
Hants.

MAY I please make use of your letters column to comment upon the recent near disaster in the Grosvenor Square area.

I refer to the Osmonds, their fans, and their takeover bid for the locale.

I have nothing against pubescent entertainers making the most of children's fantasies but when the end product is to force residents off their streets and keep them from their sleep it is time to call a halt.

May I suggest that the next (God forbid) Osmond's tour be held in the outer reaches of the Hebrides fans who will stay up all night screaming their little heads off will be quite prepared to make the journey and we in London's hotel land can return to a civilised way of life.

Thompson (Mrs).  
London W1.

## Peace

COME on all Albert Hammond fans. His great single, Peace Maker has not entered the RM Top 50.

It's his first record for a while, and it's great.

Kevin Sharp,  
29, Binfield Gardens,  
Fenham, Newcastle on Tyne.



joining.  
"At the time I was doing a lotta session work and working steadily and I didn't feel it was quite the right time but I joined after the band came back from Australia and it was a time of general re-organisation for all."

For Dave Sinclair it was a different story. He was the original founder member with the band - left and now has returned.

"I felt the band had become stagnant," says Dave looking rather impassively. "There were no more ideas and the whole thing had tuned down."

"The band did stay together for about four years and I was the first to leave. Steve Miller joined on electric piano and then he and Richard Sinclair left and Stewart Evans came in on bass. Geoff Richardson was an addition on viola and Derek Austin joined on keyboards."

"I'm simply going to it amounts to a lot of time-wasting and individual problems so whatever tempted Dave back into it all!"

which has hung over them during their five years of existence.

"It's so relaxed and the five of us can communicate very easily. We've found that we're always swapping ideas around and during the set everyone gets the chance to be up front and do his ego bit while others can take a breather."

"The personality of Caravan today is so strong, there's room to experiment and vitally important, it's secure. We have a basic structure but every night it's different and the only way for everyone to enjoy that set-up is to listen to each other playing and thus the ideas."

For Girls Who Grow Plump In The Night is now a thing of the past for Caravan. On promoting that album the band looked forward to the next which, funny enough, should be completed by the time that you read this article!

"I'm simply going to be called Caravan In Concert and was recorded at London's Theatre Royal along with a 50-piece orchestra."

"It's also very exciting 'cause we've never played live with an orchestra before. I'll probably forget to play or something," adds John hiding a suspicious grin.

The idea of a live orchestrated album came from a track off the Girls Who Go Plump record where the band did actually work in the studio with an orchestra.

"I was really pleased with the way that the band integrated with the orchestra," adds Dave. "As opposed to some orchestrated albums I've heard where it's the band and the orchestra and there is a distinction."

"What we're working on is one lot. The orchestra has a band unit just like it's brass section and we want it all to be integrated together although there will be moments where the band and orchestra will get individual recognition."

It's complicated stuff but it's a venture which all of Caravan were really excited about.

"This is just another side of the band, another field if you like and a break from making studio albums. If you get into the idea of doing a live show why not use an orchestra?"

For Caravan it's a question of individuality and taste mixing together to give a sound which is as complicated as Yes but as easy to understand lyrically as Humpty Dumpty.

Whether Humpty would object is another story but Caravan certainly don't - why should they? After all they've faced down the past and now they've picked themselves up once again.

Wonder if it'll last?

John Beattie

# Caravan rolling!

DAVE SINCLAIR and John Perry might seem more familiar working with the sanny composers and pianists of the Strazee era. Their musical chuff-chuff reeks of complexity but it's interesting enough to be able to listen to.

In case you don't know or can't remember John and Dave are bass and keyboard members respectively of Caravan who have not been

noted in the past for their musical expertise.

The band have had hassles alright in the past but their latest album For Girls Who Grow Plump In The Night suggests that everything is smoothing out at the right time. It's a complex one alright which took almost a year to make due to several line-up changes and lack of studio time.

John seemed to have

stepped into the set-up at just the right time last February but of before serious consideration.

"I've known Dave, Fye and Richard for about three years. I met them when I was with an outfit called Gringo and we did tours together. It was a surprise when I received a letter from Fye last year saying that Richard Sinclair had left and would I be interested in

"Well I wasn't doing anything at the time and I listened to the band with John and it seemed much more stronger and together. Before I felt I had too much to do but now I can just concentrate on organ."

If communication has anything to do with the cohesive movement of Caravan then John firmly believes that the band are moving away from a haunt

A live concert with an orchestra thrown straight in as the band's next album is obviously a big gamble but it's one which Caravan have been rehearsing noddly over the past few weeks.

"It's a bit frightening really cause when I look at some other live albums it says that they were compiled over a series of gigs but we've got to give the ultimate in one night."



**John Beattie on the Who's latest classic**

Thank God and the Who. At last I've been given a real rock record, one that is not only new but also spans ten years of history. Reflecting back over their whole period in music the Who have created another concept album. Comparisons with Tommy seem inevitable but they are not really relevant. *Quadrophenia* is much more specific in lyrical content. Also it's British in flavour as the well illustrated album package shows. The era of the parka clad scooter riders and packets of five Park Drive is captured beautifully. As with *Tommy*, *Quadrophenia* has a central character around which the story unfolds.

This time our hero is Jimmy the Mod whose fourfold person makes up the four sided concept of the album and also provides four main themes which weave through it. Get the message... four. As Jimmy himself says in the sleeve notes:

"Schizophrenic? I'm bleeding *quadrophenic*."

The story progresses through all the loneliness and frustration of change via lost girls, crashed scooters and too many pills until Jimmy, out of his box on gin and speed sees himself for maybe the first time. The end is the beginning and vice versa. The beauty of the story is that it can be approached on many different levels. It's as much about the future as the past.

With total control over the production their own brand new studio the band have quite simply made their best and most satisfying record yet. Take all your favourite Who rock ingredients and add synthesizers, brass, strings and especially sound effects

# Schizophrenia Quadrophenia

then maybe you can imagine the aural range and diversity of this work. Starting the suite we hear just a snatch of the four themes through sounds of the sea before the rock starts with *Can You See The Real One*.

Immediately you get the feeling that each member (ably helped by pianist Chris Stainton) is playing with more skill and versatility than ever before.

The title track *Quadrophenia* extends the start of the album with the four themes welded into a mini-overture. Crashing bass and guitar lines suddenly subside into strings or synthesiser breaks... each extra listening unifying the mood and feel of the concept. The feeling

continues, aggression then doubt and frustration, through side two.

Helpless *Dancer* particularly captures the whole effect. Starting with just a stark piano, acoustic guitar and bass, Daltrey's voice leaps from one speaker to the other followed by a melancholy brass sound and muted acoustic strumming. *I've Had Enough*, closes side two with a reprise of part of a *Tommy* riff quickly joined by banjo and a dynamic Daltrey screamed vocal at the end.

By the time you turn to side three and climb aboard the 5.15 the full powerhouse Who sound reaches its epitome and the rest of the album serves to maintain and

modify that energy. *Sea And Sand* is just that the beach, high voiced Daltrey seagulls calling and warm chunky guitar finish. *Drowned* follows with its spacey vocal, rocking piano and quick flashback to the 5.15 riff. Always the mood is perfect for the story.

Side four brings us to *Doctor Jimmy* and the turning point for Jimmy in the saga. *Wind and Thunder* give way to a full house intro featuring synthesised brass. A high sense of drama prevails. Our hero is out in a boat on the sea. Is it *Me* repeats and Jimmy trips out only to come roaring back pursued by triumphant backing and a sense of rebirth.

The Rock states the four themes for the last time. All the struggle and problems fade on the rock and Jimmy's realisation is complete.

The final track *Love Reign O'er Me* has strings, cymbals and deep bass with rain cascading down behind the music. Everyone lets rip on this cut, Daltrey particularly screaming out his climax chased by Pete Townshend's cutting killer guitar note.

Every track reaches out with taste and dues paid (even *Moon's* singing on *Bell Boy*). Nothing is stretched and always the four themes recur to consolidate the whole. You can listen to it as four great individual rock sides or as a whole... it works as well both ways. *Me?* I'm strictly a one through four then back to the beginning man. But don't take my word for it. Buy *Beg Borrow or Steal* it, but just get hold of a copy of this album, stick the cans on and phase out into the cosmos. Would I like to you? You'll be thanking the Who too.



## IN NEXT WEEK'S RECORD & RADIO MIRROR



The two men named

## PRESLEY

Elvis, in trouble with his British fans and Reg who leads the comeback-making

## TROGGS

A chat with GG and a chance to win his new single



## MARIE OSMOND

talks about her own hit and her fabulous brothers



## AND REMEMBER:

Talent in your town - let us know the local bands you like who have not yet found fame