

RECORD MIRROR

Rod steps out of the legal jungle

New album and single due

ROD STEWART heaved a sigh of relief this week when record companies fighting over his future called a truce to allow his long-awaited album and a new single to be released.

The two companies involved — Mercury and Warners — still aim to battle in court for the right to release Rod's material, but after five and a half months they have given Rod a thought. On Tuesday the necessary legal documents were signed.

"I've felt like a hairdryer or a battery or something," he told RM. "I've been just like a product waiting on the shelf to be sold."

The new single is a double A-side titled Farewell c/w Bring It On Home To Me / You Send Me. It will be released next Friday, most probably on the Mercury label — though this had not been decided at Press time.

The new album, titled Smiler, is released the following week.

(Rod Stewart interview inside).



SLADE

FANNING THE FILM
FLAME!

ROD STEWART

THE SMILER!

CARL DOUGLAS

CHOPPING UP THE
CHARTS

RECORD MIRROR

RRM/BBC chart
Supplied by BMRB

TOP FIFTY

SINGLES

This week		Last week			
1	1	LOVE ME FOR A REASON	Osmonds	MGM	
2	4	KUNG FU FIGHTING	Carl Douglas	Pye	
3	2	I'M LEAVING IT ALL UP TO YOU	Donny & Marie Osmond	MGM	
4	5	CVIVA ESPANA	Sylvia	RCA	
5	7	ANNIE'S SONG	John Denver	RCA	
6	11	HANG ON IN THERE BABY	Johnny Bristol	MGM	
7	3	WHEN WILL I SEE YOU AGAIN	Three Degrees	Philadelpha	
8	8	WHAT BECOMES OF THE BROKEN HEARTED	Jimmy Ruffin	Tamla Motown	
9	19	YOU YOU YOU	Alvin Stardust	Magnet	
10	13	NANA NA	Cozy Powell	RAK	
11	9	MR. SOFT	Cockney Rebel	EMI	
12	10	HONEY HONEY	Sweet Dreams	Bradley's	
13	6	YOU MAKE ME FEEL BRAND NEW	Stylistica	Avco	
14	24	BABY LOVE	Diana Ross & The Supremes	Tamla Motown	
15	16	QUEEN OF CLUBS	K. C. and the Sunshine Band	Jayboy	
16	22	BLACK EYED BOYS	Paper Lace	Bus Stop	
17	20	CAN'T GET ENOUGH OF YOUR LOVE	BABE	Pye	
18	15	ROCK 'N' ROLL LADY	Showaddywaddy	Bell	
19	12	SUMMER LOVE SENSATION	Bay City Rollers	Bell	
20	14	HELLO SUMMERTIME	Bobby Goldboro	United Artists	
21	17	RAINBOW	Peters & Lee	Philips	
22	27	SMOKE GETS IN YOUR EYES	Bryan Ferry	Island	
23	28	ANOTHER SATURDAY NIGHT	Cat	Island	
24	29	ROCK ME GENTLY	Andy Kim	Capitol	
25	21	ROCK THE BOAT	Hues Corporation	RCA	
26	23	ROCK YOUR BABY	George McCrae	Jayboy	
27	26	ROCKET	Mud	RAK	
28	25	1 SHOT THE SHERIFF	Eric Clapton	RSO	
29	32	MACHINE GUN	Comm odore's	Tamla Motown	
30	47	I GOT THE MUSIC IN ME	Kiki Dee Band	Rocket	
31	18	JUST FOR YOU	Glitter Band	Bell	
32	40	PINBALL	Brian Pheroze	Chrysalis	
33	46	IT'S BETTER TO HAVE DON COVEY	THE BITCH'S BACK	Elton John	DJ'M
34	—	SILLY LOVE	10CC	UK	
35	—	SOMETHING 'BOUT YOU BABY	I LIKE	Tom Jones	Decca
36	50	WINDOW SHOPPING	R. Dean	Taylor/Tamla Motown	
37	37	IT'S ONLY ROCK AND ROLL	Rolling Stones	Rolling Stones	
38	31	FEEL LIKE MAKING LOVE	Roberta Flack	Atlantic	
39	34	BORN WITH A SMILE ON MY FACE	Stephanie De Sykes & Rain	Bradleys	
40	—	—	—	—	
41	39	SHE	Charles Aznavour	RCA	
42	—	GEE BABY	Peter Shelley	Magnet	
43	36	BAND ON THE RUN	Paul McCartney & Wings	Apple	
44	—	SAD SWEET DREAMER	Sweet Sensation	Pye	
45	38	MISS HIT AND RUN	Barry Blue	Bell	
46	35	AMATEUR HOUR	Sparks	Island	
47	—	UP IN A PUFF OF SMOKE	Polly Brown	GTO	
48	—	LONG TALL GLASSES	Leo Sayer	Chrysalis	
49	43	BANANA ROCK	Wombles	CBS	
50	41	SUNDOWN	Gordon Lightfoot	Reprise	

ALBUMS

This week		Last week		
1	—	HERGEST RIDGE	Mike Oldfield	Virgin
2	2	TUBULAR BELLS	Mike Oldfield	Virgin
3	1	BAND ON THE RUN	Paul McCartney and Wings	Apple
4	7	ANOTHER TIME, ANOTHER PLACE	Bryan Ferry	Island
5	3	THE SINGLES 1969-1973	Carpenters	AGM
6	4	OCEAN BOULEVARD	Eric Clapton	RSO
7	6	BLACK EXPLOSION	Various Artists	Ronco
8	5	OUR BEST TO YOU	Osmonds	MGM
9	10	THE PSYCHOMODO	Cockney Rebel	EMI
10	9	BACK HOME AGAIN	John Denver	Victor
11	8	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest
12	19	SCOTT JOPLIN PIANO RAGS	Joshua Rifkin	Nonesuch
13	16	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	CBS
14	24	HIS 12 GREATEST HITS	Neil Diamond	MCA
15	12	AND I LOVE YOU SO	Perry Como	RCA
16	11	FULLINGNESS: FIRST FINALE	Stevie Wonder	Tamla Motown
17	14	KIMONO MY HOUSE	Sparks	Island
18	13	THE THREE DEGREES	Three Degrees	Philadelpha
19	35	BY YOUR SIDE	Peters and Lee	Philips
20	—	HEY! GILTER P'nd	—	Bell
21	17	GOODYE YELLOW BRICK ROAD	Elton John	DJ'M
22	18	LADIES AND GENTLEMEN	Emerson, Lake and Palmer	Manticore
23	45	DIANA AND MARVIN	Diana Ross and Marvin Gaye	Tamla Motown
24	—	THE BEST OF JOHN DENVER	John Denver	Victor
25	21	ROCK YOUR BABY	George McCrae	Jayboy
26	15	JOURNEY TO THE CENTRE OF THE EARTH	Rick Warren	AGM
27	20	CARIBOU	Elton John	AJ'M
28	23	INNERVISIONS	Stevie Wonder	Tamla Motown
29	33	SHEET MUSIC	10CC	UK
30	27	SOLO CONCERT	Billy Connolly	Transatlantic
31	36	THESE FOOLISH THINGS	Bryan Ferry	Island
32	29	REMEMBER ME THIS WAY	Gary Glitter	Bell
33	28	REMEMBER YOU'RE A WOMBLE	Wombles	CBS
34	34	THE BEST OF BREAD	Bread	Elektra
35	25	THE BEATLES 1967-1970	Beatles	Apple
36	32	DIAMOND DOGS	Bowie	RCA
37	22	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS
38	31	THE STING	Original Sound Track	MCA
39	40	BAD CO	Bad Company	Island
40	—	NOW AND THEN	Carpenters	AGM
41	46	MEDDLE	Pink Floyd	Harvest
42	37	RELICS	Pink Floyd	Starline
43	—	WE CAN MAKE IT	Peters and Lee	Philips
44	39	CASSIDY LIVE	David Cassidy	Island
45	—	ROCKIN' ROLL BABY	Stylistica	Avco
46	—	STONE GON	Barry White	Pye
47	—	SPYGLASS GUEST	Greenslade	Warner Bros
48	30	GLEN CAMPBELL'S GREATEST HITS	Glen Campbell	Capitol
49	—	JOHN WILLIAM'S GREATEST HITS	English Chamber Orch/Sir C. Groves Harmony	—
50	41	A TAPESTRY OF DREAMS	Charles Aznavour	Barclay

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU/MUSIC WEEK

U.S. CHARTS

from Billboard

Single

1	1	SHOT THE SHERIFF	Eric Clapton	RSO
2	1	YOU'RE HAVING MY BABY	Foul Anka	United Artists
3	4	ROCK ME GENTLY	Andy Kim	MGM
4	2	THE LAYING I TALK TO YOU	Donny and Marie Osmond	20th Century
5	6	CAN'T GET ENOUGH OF YOUR LOVE	BABE	—
6	7	NOTHING FROM NOTHING	Billy Preston	ABC
7	3	TELL ME SOMETHING GOOD	—	ABC
8	9	YOU AND ME AGAINST THE WORLD	—	ABC
9	10	THEY CAME TO YOU	Stevie Nicks and Spinners	Capitol
10	11	YOU AND ME AGAINST THE WORLD	Hein Reddy	Atlantic
11	12	CLAP FOR THE WOLFMAN	Guess Who	RCA
12	13	YOU HAVEN'T DONE NOTHING	Stevie Wonder	—
13	14	I HONE STYL LOVE YOU	Olivia Newton-John	MCA
14	15	HANG ON IN THERE BABY	Johnny Bristol	Mercury
15	16	THE NIGHT CHICAGO DIED	Paper Lace	—
16	17	ANOTHER SATURDAY NIGHT	Cat Stevens	—
17	18	BEACH BABY	—	—
18	19	IT'S ONLY ROCK 'N ROLL	Rolling Stones	MCA
19	20	SWEET HONEY ALABAMA	Lynnyrd Skynnyrd	—
20	21	WHO DO YOU THINK YOU ARE	—	—
21	22	FEEL LIKE MAKING LOVE	Roberta Flack	—
22	23	RUB IT IN	Billy Crash	—
23	24	FACEACHE	ALICE BOWIE	—
24	25	FREE MAN IN PARIS	Joni Mitchell	—
25	26	WILD THINGS	Fanny	—
26	27	CAN'T GET ENOUGH	Bad Company	—
27	28	NEVER MY LOVE	—	—
28	29	YOU LITTLE TRUSTMAKER	The Times	—
29	30	WOLFGANG WEE	Charlie Rich	—
30	31	STEFFIN' OUT	Gene Barge	—
31	32	KEEP ON SMILING	—	—
32	33	SMOKE TIGHT	—	—
33	34	KEEP ON SMILING	—	—
34	35	DON'T CHANGE HORSES	In The Middle Of The Stream	—
35	36	PLEASE COME TO BOSTON	Dave Loggins	—
36	37	SHINE SHOW	—	—
37	38	ONE HELL OF A WOMAN	—	—
38	39	JAZZMAN	—	—
39	40	DO IT BABY	—	—
40	41	BLACK BABY LOVE	—	—
41	42	SAW A MAN AND HE DANCED WITH HIS WIFE	—	—
42	43	PAPA DON'T TAKE NO MESS PART 1	—	—
43	44	SURFIN' U.S.A.	—	—
44	45	CALL ON ME	—	—
45	46	TAKING CARE OF BUSINESS	—	—
46	47	IT COULD HAVE BEEN ME	—	—
47	48	DON'T LET THE SUN GO DOWN ON ME	—	—

album

1	2	STEVE WONDER	—	—																												
2	3	Fullingness First Finale	—	—																												
3	1	ERIC CLAPTON	—	—																												
4	9	BEACH BOYS	—	—																												
5	2	OLIVIA NEWTON-JOHN	—	—																												
6	7	THE THREE DEGREES	—	—																												
7	4	BACKMAN TURNER OVERDRIVE	—	—																												
8	8	MARVIN GAYE LIVE	—	—																												
9	5	ELTON JOHN CARIBOU	—	—																												
10	6	BLACK HORSE	—	—																												
11	15	HELEN REDDY	—	—																												
12	10	THE SOUTHERN HILLMAN FURBY BAND	—	—																												
13	11	JAMES TAYLOR Working Man	—	—																												
14	17	STEPHEN STILLS	—	—																												
15	16	ON THE BEACH	—	—																												
16	17	THE O'JAYS	—	—																												
17	18	19	THE S'Y & THE FAMILY STORE	—																												
18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50

SEPTEMBER ALBUM RELEASES

Among the pop albums listed for this month come:

Free Spirit - Hudson Ford (A&M)
The Southern Hillman Furry Band (Asylum)
Road - Johnny Rivers (Atlantic)
So Far - Crosby, Stills & Nash (Atlantic)
Sweet Surrender - Margie Joseph (Atlantic)
Wally (Atlantic)
Let's Put It All Together - Stylistics (A&M)
The Last Cowboy - Gallagher & Lytle (A&M)
Glen - Glen Campbell (Capitol)
Celebrate Life - Johnny Nash (CBS)
David Essex (CBS)
Fried Face - Dr Hook & The Medicine Show (CBS)
Merlin - Blood Sweat & Tears (CBS)
Neil Diamond (CBS)
One Hell of a woman - Joe Carr (CBS)
L. A. Turnaround - Bert Jansch (Charisma)
Be Thankful For What You've Got - William De Vaughan (Polydor)
Soulful Road - New York City (Chelsea)
I Can Stand A Little Rain - Joe Cocker (CBS)
I See A Star - Mouth & MacNeal (Decca)
Holding My Own - Peter Skellern (Decca)
Whispering Songs - Candlewick Green (Decca)
Roots Reggae - Toots & The Maytals (Dragon)
Coming Right At You - Pure Poison (EMI)
Live It Up - Isley Bros. (Epic)
Raisa Ballard (Epic)
Rocka Rolla - Judas Priest (Gull)
Memories - Pat Boone (Pickwick)
Gene Pitney - Gene Pitney (Hallmark)
The Greatest - Charlie Rich (Hallmark)
Do It Good - K. C. & The Sunshine Band (Payboy)
Hang On In There, Baby - Johnny Bristol (MGM)
Rockin' On - Vanilla Fudge (Midi)
Star Collection Odis Redding (Midi)
Star Collection Percy Sledge (Midi)
Star Collection Ray Charles (Midi)
Star Collection The Rascals (Midi)
Star Collection Wilson Pickett (Midi)
Mammoth Special - Decameron (Monocore)
It's Hell - James Brown (Polydor)
Mud Rock - Mud (RAK)
I Go Ape - Neil Sedaka (RCA)
Pussy Cats - Nilsson (RCA)
Krysis (RCA)
Anthology - Diana Ross & The Supremes (Motown)
Fulfillingness First Finale - Stevie Wonder (Motown)
Stevie Wonder Presents Stevie Wonder - Syreeta (Motown)
Live - Marvin Gaye (Motown)
Many Moods Of I Roy - I Roy (Trojan)
The First Class (UK)
Alice Cooper's Greatest Hits (Warner)
Stylistics Guest - Greenalade (Warner)
Hergest Ridge - Mike Oldfield (Virgin)
The World Of Ray Charles (Decca)
Jackie Lynnton - (WVA)
Where no artist is given, identity is found in the record as title.

CHART PARADE

COMPILED BY TONY JASPER

KIKI'S MUSIC FINALLY MAKES IT!

KIKI DEE is hitting her way through that British barrier against girl singers with guts. Released on July 26, the Kiki Dee raver of a single, I Got The Music In Me is now taking off and how! Last week the disc made a tentative stab at top ten ratings with entry at 47. This week there is fast and furious movement to 30.

Kiki has been on the music scene for some years. She made in the late sixties a series of good singles and albums for Phonogram. She backed many fine artists and her best studio work was perhaps with Dusty Springfield.

For numerous reasons, more mysterious than obvious, Kiki failed to obtain chart status until she joined Rocket Records. There she achieved high chart placing with Amoureuse. This was a ballad and fulfilled the UK love of the girl singer singing her way slowly to the starry heights.

Kiki is more than a girl in a ballad groove, as shown in her touring, now with a personal band. Soon she goes to America and a first Rocket album is due. Exciting days are ahead for the girl with guts in her voice, come to that, good days for us too!

CHART COMPILERS

August 31: New entries in Single 50 were 26, Alvin Stardust - You You You; 43, Smoke Gets In Your Eyes - Bryan Ferry; 48, Window Shopping - B. Dean Taylor. Records dropping out for the 31st for these entries were If You Go Away - Terry Jacks; My Girl Bill - Jim Stafford; The Six Teens - Sweet. Records not listed on September 7 because they

DUE TO new owners and consequent policy this is probably the last Chart Parade. Thanks a million for all your letters and maybe I can clear the backlog of some to be answered, pretty soon. Whether Chart Parade comes back depends on you letting the Editor know that you like the page. If you don't, then it's a commentary saying the page has had its life, in present form. If that's so, no sour grapes! And keep spinning those 45s!

dropped out from the 31st were 40 The Intruders - She's A Winner; 49, Tonight - Rubettes; 47, This Is The Story Of My Love - Wizard; 44 Stop Look Listen - Gaye/Ross.

GLITTER BAND ALBUM WINNERS

Christopher Dean, 29 Alexandra Drive, Normanton, Yorks; Christine Fleming, 72 Adley St, London E5; Brian Davidson, 5 Allison Road, Hornsey, London; Jane Pexton, 28 Manor Crescent, Kuxford; Linda Davis, 5 Garden Walk, Ashton; Miss A. E. Hill, Brooklya, Stowford, Sidmouth, Devon; Paul Tyrell, 19 Caerwauat, Cardiff; Kenneth Lewis, 31 Darlington St, Worsley; Judith Thompson, 40 Lynmouth Drive, Ruislip Manor, Middlesex; Neil Jenkins, 78 Hammonds Way, Totton. And what a massive entry we had, literally the biggest for ages and ages!

10CC COMP WINNERS

Peter Deen, 50 Orchard Lane, Amersham; Paul Thompson, 11 St Andrews Ave, Thorpe, Norwich; A. Efflan, 31 Mickham, St Paul's Cray; Susan Mullings, 3 Yeloham Place, Haverhill, Suffolk; Steve Rigby, 49 Vicarage Close, Beches, East, Great Barr, Birmingham; Julie Pullen, Highlands Farm, Horsmonden, Tonbridge, Kent; J. Dace, 171 Rayville

WINNERS IN THE Record Mirror Superfan Contest who have not received their trophy should write in immediately to claim it. Address your letters to Superfan Contest, Record & Popweek Mirror, Spotlight House, 1 Bevelwell Road, London, N.77AX.

U.S. SOUL CHARTS

NEXT WEEK'S issue of Record & Popweek Mirror sees the beginning of a weekly soul spot with US and UK soul charts. Due to print problems this week a US soul chart will be printed next week. Once the special record offers are over, the service of charts for soul and pop singles revert back to being right up to date, hours before printing. This will be in three weeks' time.

STAR BREAKERS

- 1 WIZZARD OF LOVE, Pearls. Bell
- 2 DANCE DANCE DANCE, Casuliers. Pye
- 3 EVERYTHING I OWN, Ken Boothe. Trojan
- 4 TOUGHEN UP, Arrows. RAK
- 5 REGGAE TUNE, Andy Fairweather-Low. A&M
- 6 LIVE IT UP, Isley Brothers. Epic
- 7 YOU LITTLE TRUST MAKER, Tymes. RCA
- 8 SAIL THE SUMMER WINDS, Lyn Paul. Polydor
- 9 BEAUTIFUL SUNDAY, Daniel Boone. Penny Farthing
- 10 BOBBY DAZZLER, First Class. UK 73



NEW SINGLE
**MEDICINE
HEAD**
**'MAMA COME
OUT'**
WWS 015

OUT NOW

MUD COMPETITION

MUD FANS this is YOUR moment and a big one. The chance of winning the new stormer of an album from yer friends called MUD. Take a big breath and stop yer shakin' hand, write the answers, your envelope and hope you become one of the ten lucky people chosen out of our monster cupboard box when the draw is made, course you must have the right answers. The album includes Rocker, The Cat Crept In, Shake Rattle And Roll / See You Later Alligator, In The Mood, The End Of The World and Blue Moon. Ten tracks in all, though three are divided into a small medley of songs. Send your comp. forms or neatly copied on to some paper or card to Tony Jasper, Mud Competition, Record Mirror, Spotlight House, 1 Bevelwell Rd, London N7 and do so by September 26.

MUD COMPETITION

Name..... Tel.....
Address..... Tel.....

- 1 Who sang lead on Rocker?
- 2 Who made See You Later Alligator famous?
- 3 A famous American brother and sister recorded, The End Of The World on an album of theirs. Name them.

NEXT WEEK: AN UNBELIEVABLE COMPETITION FOR OSUMD FANS!



Gary

GARY KEEPS ON SMILING

DESPITE THE knowledge that he's due in hospital on September 16 for a serious throat operation, Gary Glitter was full of smiles last Friday at the wedding of his manager, Mike Leander.

The wedding marked Gary's last public appearance for some time, as it's not yet known how the operation will affect him. The trouble is acutely inflamed tissue at the back of his throat which Gary has been suffering from for over two years, and it was this complaint that led to the cancellation of his Birmingham and Newcastle gigs earlier this year. Although doctors are optimistic, there is still a possibility, however slight, that Gary might never sing again.

Gary's already recorded his next single, Oh Yes You're Beautiful, which is due for release on October 18.

One thing's for sure, Gary looked fit enough at Mike's wedding, at which he was best man. Other names seen at the reception held at the Pitts after the ceremony included Paul and Linda McCartney, Marianne Faithfull, Adam Faith, Paul Da Vinci, The Glitter Band, song writers Nicky Chinn and Tony Macaulay, and Lynsey de Paul.

When it came for his speech, Gary laughed at a request to speak up, and went on to win the biggest groan of the afternoon for his quip that Mike Leander was the only pop manager he knew who could take a Miss, make her a Mrs and still have a hit on his hands!



Paul Da Vinci



Mike Leander, Penny, and Gary



Glitterband

Kung Fu rocks with McCraes

KUNG FU fighter Carl Douglas has joined the George and Gwen McCrae soul special set to tour Britain in November. British soul band Black Velvet are also being considered and a new British girl group called 100 Per Cent Proof.

The package will begin at London's fashionable Biba's restaurant on November 10 and will feature at all theatres on the George McCrae itinerary. Dance hall dates will feature only the McCraes.

Dates: Walthamstow Town Hall (20); Gaumont Southampton (22); Liverpool Empire (24); Glasgow Apollo (26); Edinburgh Usher Hall (28); Newcastle City Hall (29); Dunstable California (30); Birmingham Hippodrome (December 1); Preston Guildhall (2); Wolverhampton Lafayette (same date); Manchester Free Trade (3); Chatham Central (5); Speakeasy (same date) Leeds Queens (6); Kilburn Gaumont State (7); Hanley Victoria (8); Hull ABC (12); Oxford New Theatre (13); Margate Dreamland (14); Bristol Colston (16).

Rain lady here

ANN PEEBLES in the charts not long ago with her single I Can't Stand The Rain, flies into the UK on October 1 for a short tour.

A single, You Keep Me Hanging On, taken from the I Can't Stand The Rain album will be released on September 20 to coincide with the tour, dates for which are:

OCTOBER: London Biba's Rainbow Room (3); Birmingham Barbarellas (4 and 5); Whitechurch Civic Centre (5); Stoke Tiffany's (6); Stafford Top of the World (7); Wolverhampton Lafayette (8); London Playboy Club (10).

Elton's Xmas present

AFTER DISAPPOINTMENTS through cancellations earlier this year, Elton John will be doing five stage shows this Christmas.

All shows will be at Hammersmith Odeon, scene of his Christmas shows last year, and will take place from December 20 to 24. Before these shows, Elton is on a ten-week tour of the States, which starts next month. Tickets for the concerts will be on sale this week, but are only available by postal applications. Prices are £2.20, £1.80, £1.40 and

£1.10. Applications are limited to four tickets per person. On the record front, the album Elton John's Greatest Hits will be released on November 8, and to follow The Bitch is Back. Elton is releasing One Day At A Time which will feature John Lennon. The flip side is the old Beatles' classic Lucy In The Sky With Diamonds.

**EAST
MEETS
WEST**
on: 01-247 9856

KENNEY JONES the Faces' drummer has become another of the band to record solo.

He has a single Ready Or Not due out on October 4 recorded during the band's recent break. But like Rod Stewart and Ron Wood the

other solo Faces, Jones has no intention of leaving the band, and is due to embark on an extensive Faces' European and UK tour within the next week.

The single, on which Kenney's voice is featured for the first time on record, has been produced by Kenney's brother-in-law, Gary Og-

rebels set New bands for Harley & Nelson

AXE REBELS Steve Harley and Bill Nelson have both announced definite future plans, replacing the uncertainty which has surrounded the two since they split their respective bands.

Steve Harley has announced the new Cockney Rebel line-up plus details of a new single, album and UK tour. Bill Nelson has also named his new Be Bop Deluxe line-up, including two ex- Rebel members, and announced plans for a short UK tour in late Autumn and an album by December.

Harley's band will be called Steve Harley and Cockney Rebel and feature ex-Family man Jim Kregan on lead guitar, original Rebel Stuart Elliot on drums, Medicine Head bassist George Ford and South African Durkan Mackay on keyboards, making his debut in a British band.

The band's first live dates will be in Holland between September 18 and 20 taking in six venues. There is the possibility of a few UK appearances around this time to promote a single due for release in November, but a full-scale UK concert tour is planned for early New Year.

The band will start work soon on a new album, due for release about December.

Two ex-Rebel members, Milton Reame James on keyboards and Paul Aaron Jeffries on bass are included in Bill Nelson's new Be Bop Deluxe line-up. The band will feature session drummer Simon Ffox.

They start work on an album, for December release, soon; after a short late Autumn college tour - November dates for which are being set at the moment.

Confusion over Andy Kim visit

ANDY KIM, currently rocking gently up the single charts, could be coming to England before the year is out.

But there is some confusion over the legitimacy of such a claim. EMI reckons that talks are currently being held to bring Kim to Europe for a tour next month, but his management in this country Arthur Howes had doubts about the statement. A spokesman for the company said: "He wants to wait and see how the album does before coming over. He doesn't want to come over on the strength of one single and play to empty halls. I wouldn't think he will be over this year."

EMI hope to have Kim's album Andy Kim out in the UK by October.

Cozy's dates

COZY POWELL'S Hammer, currently in the charts with the Na Na Na single have UK dates up and coming.

September: Scampton RAF (13); Hereford Flamingo (20); Llanelli Glen Ballroom (21); Pirelli Tiffany's (25); Margate Dreamland (27); Banbury Rockhouse (29)

Suzi, Cozy Arrows, ready

RAK Rocks Britain, the greatest rock show on earth, featuring Suzi Q, Cozy Powell and Arrows, and produced by Mel Bush will tour the UK throughout November and December.

While no set dates have been announced it is almost certain the usual major venues will be included.

If travel

THE REFORMED If take to the road on September 23, for a Brito tour. They will be supported by Steve Ashley. Dates will follow shortly.

Another Solo Face

bourne of Vigrass and Osbourne, and features Jimmy McCulloch of Wings, Peter Woods of Quaver and Mark Griffiths.

A spokesman for GJM Records said an album could follow but nothing as yet has been recorded, and it is not likely to be until the present tour ends at Christmas.

Pie gigs

HUMBLE PIE will play two British gigs this month prior to their European tour which is to be followed by a major British tour in November. They appear at Bracknell Sports Centre next Friday (20) and Southend Kwayan (21). Pie are at present in the studio recording with Astrud Oldham.

Mud's party goes on the road

MUD make their second tour of the UK this Autumn, and by special directive from the band, it's going to be something special.

Said band member Les Gray: "Our last tour was so successful that our fan club doubled its membership, and that's why we're going to make this something special. We hope our audiences will enjoy themselves as much as we will."

On top of that the band have requested a 'keep ticket prices down' bonus from promoter Mel Bush, who said: "Mud particularly requested that the price of the tickets be kept down for their fans, especially in these times."

So prices on the 18-date package will start at 75p and not rise above £1.75 - top price at the Rainbow. The tour will feature live for the first time material from the band's first album, Mud Rock (see review page), out on September 17. Mud are currently rehearsing the new numbers and putting together what Les Gray describes as "more of a production-type road show" where Light Fantastic and Feminine

Touch (supporting acts) will be incorporated into the big finale of the show.

He went on: "The whole idea of the album was to create the atmosphere of a party, and we will be bringing this feeling into our new stage performance."

The album contains a medley of Mud's chart singles plus classic numbers like Blue Moon, Do You Love Me and Sha La La Lee. Dates for the tour are:
OCTOBER: Leeds Town Hall (9); Manchester Palace (10); Liverpool Empire (11); Edinburgh Odeon (12); Dundee Caird Hall (14); Glasgow Apollo (15); Preston Guildhall (16); Birmingham Hippodrome (17); Oxford New Theatre (18); Lewisham Odeon (20); Havel Victoria Hall (21); Bristol Colston Hall (22); Cardiff Capital (23); Bournemouth Winter Gardens (25); Chatham Central Hall (26); Norwich Theatre Royal (27); Sheffield City Hall (28); London Rainbow November 2.



Wishbone debut new boy

WISHBONE ASH will play their first UK dates for nearly a year when they embark on a British tour throughout October.

The tour will be the first live appearance of new lead guitarist Laurie Wisefield, who replaced Ted Turner at the end of June.

The tour will preface the band's return to Europe and America for extensive tours there, and coincide with the release of a new album, their first studio release since Wishbone Four.

At the moment the band are in Miami, putting finishing touches to the album, which will also mark Wisefield's recording debut, with the band.

Dates for the tour, promoted by Peter Bowyer and Sherry-Copeland Artists, are:
OCTOBER: Plymouth Guildhall (2); Bristol Colston Hall (3); Leeds Town Hall (4);

Sheffield City Hall (5); Leicester De Montfort Hall (7); Oxford New Theatre (8); Newcastle Odeon (10); Glasgow Apollo (11); Liverpool Empire (12); Groydon Fairfield Hall (13); Brighton Dome (14); Portsmouth Guildhall (15); London Rainbow (17); Manchester Free Trade Hall (18); Birmingham Odeon (19);



Laurie

Back St Luvvers back!

CURVED AIR, who had Back Street Luv in the singles charts some years back, have reformed their original line-up for a three-week special UK tour, starting November 10.

The band, Sonja Kristina, Francis Monkman, and Florian Pilkington-Miksa have been pursuing individual careers since the band split in the summer of 1972. Outstanding commitments outside the band preclude the come-back becoming permanent.

LEGENDARY West Coast musician, Arthur Lee and his band Love, have signed with RSO records and will release an album, Reel To Reel, and a single, next month.

ROXY ADD A DATE AND: 'Ferry will be there'

ROXY MUSIC will now play a fourth show at London's Rainbow after selling out their three scheduled appearances within two weeks of tickets going on sale. The new date is October 8.

Roxy's management also made assurances this week about Brian Ferry's future with the group.

"There has been a lot of speculation which has caused some distrust among fans buying tickets," said a

spokesman. "We can only assure them that Brian's position in the group is pretty permanent. He is staying with the group. We haven't heard

otherwise." Stories concerning Ferry's alleged departure are thought to have arisen because of his solo recording work.

Zappa barred

FRANK ZAPPA, forced to cancel his British tour because no London theatre suitable will stage him, dropped into London this week to explain the predicament.

He said it would not be financially viable to appear at the scheduled provincial concert, without the boost of a big London concert. "I just wanted my fans to know it's not my fault," he said.

Zappa is currently involved in legal proceedings with the Albert Hall and the Rainbow

Heep big road show

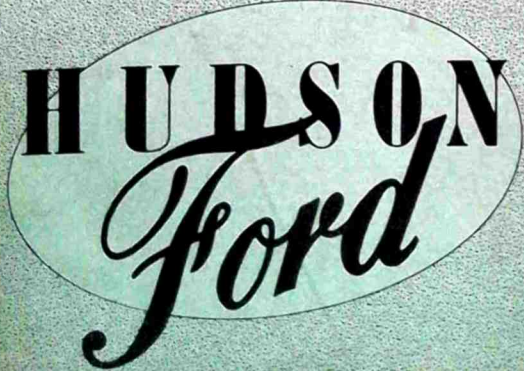
URIAH HEEP, currently on the second leg of their US tour, are due to play a UK tour when they return home later this month.

The band started the second leg of the US tour on September 2 in New York and will end it in the Seattle Civic Arena on September 22. Apart from a week off between the two legs of the tour, Heep have been on the road non-stop for two months.

Peter Frampton will support with possibly Andy Bower on keyboards. Dates for the UK tour are:

OCTOBER: Bourneouth Winter Gardens (8); Oxford

New Theatre (9); Brighton Dome (10); General Election permitting - Cardiff Capital (11); Manchester Free Trade Hall (14); Bristol Colston Hall (15); Birmingham Town Hall (16); Newcastle City Hall (17); Edinburgh Odeon (18); Glasgow Apollo (20); Preston Guildhall (22); Sheffield City Hall (23); East Ham Granada (26); Hammersmith Odeon (27); Portsmouth Guildhall (28); Leicester De Montfort (29).



FREE SPIRIT

NEW SINGLE ON A&M RECORDS



ROBERTA STARTS ON BESSIE



Moodies shock America

LOS ANGELES - London Records' high-energy push for the debut Graeme Edge Band single "We Like To Do It" revealed an entirely different major story which had not been previously announced. The Moody Blues have apparently packed it in after five years of consistent gold albums and SRO auditorium concerts.

Edge, the Moodies drummer, was refreshingly frank during his whirlwind one-week US promotion tour for the single. "We just can't create new music together any more," he says. "It's not a matter of temper conflicts or anything like that. We'd get into the studio and everything that came out was a carbon copy of our earlier things."

According to Edge, the Moody Blues are holding back 90 minutes of studio tapes which they do not want released.

"This last world tour we finished in February, 85 shows in 15 countries, was an attempt to break our creative slump," says Edge. "But the group has decided we don't want to keep going on for now if we can't honestly give audiences our very best."



SHORT SHORTS

WAR co-manager Steve Gold says it was "Go onstage without full pay or get shot" at group's Sept. 7 appearance before 15,000 in Hawaii. Gold claims three crewmen were hospitalized by beatings from the promoters' armed goons at the show also featuring Billy Preston, Black Oak Arkansas and Brownsville Station. "The scene was so violent I didn't even yell at anybody," says legendary shouter Gold.

Who party celebrating four-day gig at Madison Square Garden boasted a snake charmer, a belly dancer, a magician, a fire eater, the Ronettes and Murray the K as emcee.

And in Los Angeles, Who drummer Keith Moon booked the Stampede to his birthday party which ended with a jam featuring Moon and Nilsson.

WHEN YOU'RE already on top it's hard to garner still additional success, but Roberta Flack seems ready to bend the rules to her own likings as she nears completion of a new album under a recently signed Atlantic contract, which reports say will make her the highest paid female recording artist in history, and as she prepares to begin work as the star of an upcoming motion picture on the life of Bessie Smith.

Miss Flack, recovering here after a case of inflamed tonsils, says that she views the role of Bessie Smith as an "artistic challenge" and that she likes to think of herself as an artist who doesn't want to get "bogged down in commercial success."

While Miss Flack explains that there will be a "great wealth" of musical material for the film, she states that the actual selection of songs hasn't been decided yet.

Describing how she plans to handle the role, Roberta, says that she'll bring a "sort of knowledge of what's good for me." At the same time, she adds, she'll be staying true to what Bessie Smith, herself, was all about.

"The blues don't have to sound like the blues to sound blue," she stresses.

Whatever Miss Flack's approach to the role might be, she has already let her presence be felt as she has won script approval on the film.

"I'm proud of this role," she continues, "both for myself and every black artist. It has always seemed that black performers end up getting second best for their efforts, but not here." Miss Flack adds that she wasn't even initially approached for the role, but rather saw a notice and she, along with her attorneys, initiated negotiations.

With actual shooting scheduled to begin sometime in November, location sites will be primarily in Mississippi, with some filming being done in major cities on the East Coast.

Miss Flack is also enthusiastic over her forthcoming album, the first of two LPs per year over a five year period under the new contract. She says that the disk will contain all new material, including a new Stevie Wonder selection.

"The only way I can



Roberta Flack: Proud of the role.

perform is full out," she says. "I'm sensitive, and I really care about what people think. You have to constantly respect your audience, and be aware of

what they came to hear. Before you can reach an audience and gain success you have to respect that same audience and really try all the time."

LIVE

THE BAND Nassau Coliseum, Uniondale, N.Y.

Drawing heavily from its early Capitol albums, The Band delighted a sellout crowd of 13,000 strongly partisan fans Aug. 30.

The five-man aggregation garnered heavy

audience response for its familiar chestnuts "Stage Fright," "The Night They Drove Old Dixie Down," "W.S. Walcott Medicine Show," and other Band favorites.

It's puzzling however, why the group, one of the tightest, most professional "play safe" when in concert and dedicate an entire evening to songs

they performed in the early seventies.

Basically, they are as sound as ever. All excellent musicians, strong vocalists with all the attributes of stardom, but their concert was almost boring.

Organist/saxophonist Garth Hudson and guitarist Robbie Robertson do

the bulk of the solo work and after one or two numbers it seemed as if one could actually hum the riffs along with them. Not that they were bad, just predictable.

Who could have foreseen that "Rock of Ages" would end up as the bulk of their repertoire four years later?

live . . . live . . . live . . . live . . . live . . . live . . . live . . . live . . . live . . .

Nostalgia night

Tremeloss/Marquee

IT'S NICE to wallow in nostalgia you can remember. I mean it's okay for these American Graffiti characters they lived through it all but for us who were weaned on music by The Somethingorother's it's a bit before our time.

That's why I was such a memory jerkier to see The Tremeloss again. Graffiti can remember them being interviewed on the news at some airport and asking why there weren't hoards of people to meet them, like the Beatles.

And, of course, I was at a tender age where a publicly stunt could hit me in the face and I'd still think it was legit.

But the band are as good as ever, just one change from the recognisable lineup of the mid and late sixties. Still playing those smooth riffs and deli-

ering that falsetto harmony, still playing Silence Is Golden, Zai, Zai, Zai and the rest. Perhaps just a shade heavier than before.

Brown Sugar as an encore is tempting fate in a packed Marquee, but luckily the floor withstood it, the crowd enjoyed it, the band had a gas and the memories came flooding back. MARTIN THORPE



Tremeloss: memory jerkier.

Just call him Charlie

Leo Sayer/Birmingham Hippodrome

IF DAVID Bowie is to be remembered as the man who introduced theatre to rock, then Leo Sayer must stake his claim as the man who took it one stage further. The circle has now been completed and we are back to musical hall.

True, there's a rock band chuggin along behind him and the songs have got plenty of guts, but Sayer cannot help himself. He's a natural trooper, a strutter from one side of the stage to the other. He only needs a top hat and walking cane to complete the picture. All the gestures are there already. The bits of mime as he emphasises a line,

the stocky bounce as he delivers his song, the down-to-earth wisecracking with the audience; it all adds up to some sort of people's cabaret, with Sayer taking on the stature of a Chaplin.

Maybe it's not a lot to do with rock 'n' roll but is definitely what the audience in Birmingham wanted when his tour opened there last Thursday.

Atlantic's big push for '73, Wally, had presented a warm thoughtfully arranged set of American sounding material (they're from Harrogate) which proved an ideal foil for Sayer's short fuse act. To come. He bounced on looking the eccentric star in black and silver striped jacket and faded blue jeans. Straight into Tomorrow from Silverbird, and the voice was snarling - perhaps to cover first night nerves.

"Welcome to the Bobby Dazzler show," he quipped, seeming determined to keep up the pace. Then he swiftly changed direction with a pleading version of Giving It All Away. The band jerked uneasily behind him with typical first night tension but showed enough to suggest they'll be alright. Sayer pushes out so much energy though, you quickly imagined him in front of some brassy combination which would emphasise his power-pack performance.

Most of the new songs from the upcoming album sounded as good as his Silverbird material and were almost as well received. The best moment came when he sat on a stool in front of a two-sided mirrored partition to sing a croaky but touching The Dancer. It came immediately after someone in the audience had called for it and brought huge applause.

Just before this song he had gone down on his knees in real trooper style to deliver One Man Band. He even led the audience into singing "look at it rain."

Naturally The Show Must Go On ended it and they were still shouting for more during The Queen. As someone was saying as we left: "Oooh, I could listen to him all night!"

PETER HARVEY



Leo Sayer: natural trooper.

YOU want a view of the lovely park? It can be arranged. The Royal Garden Hotel, Kensington, is the creme de la creme of fashionable West London, ten floors of luxury in the elitist quarter.

At ground floor there's a well-venered assortment of international jet-setters squandering their wealth in the foyer's precincts. It looks far too chic for rock 'n' rollers, but the man at the desk is reassuring.

Mr Stewart can be found in the royal suite on the tenth floor. He has not arrived yet but would sit like to go up and take tea or morning coffee while he waits?

Would Sir ever? The silent lift zooms there in seconds, opening to reveal a shift in the hotel's style. Now we have a tinge of Regency, the regal bit y'know. A shifty looking porter points to Rod's suite. Down a corridor, and through swing doors and a breathtaking panoramic view of the park — offset by a box of empty bottles, cans, cigarette ends, parked near the door. Well, someone's been having fun!

A sweet refined lady introduces herself as Rod's publicist — "for the national Press you understand" — and offers tea before calling: "Rod?" "Yeah."

"Your gentleman's here to see you?" From the bedroom comes the sound of Radio One. "He won't be a minute," she says, pouring the cuppa. We make small talk until a voice says "hello" in a quizzical sort of way and you turn round to be greeted by a Rupert style Mr Stewart, looking perky and dapper in one of those matching waistcoat and trouser suits.

"What's happening then," he asks picking up my paper and flicking through muttering odd comments like: "It's all bullshit." He's a restless sort of man at this hour of the day.

Now he accepts a cup of tea — two sugars — and scoffs at some headline about the Social Contract. No, he doesn't believe in it, nor the politicians. But then he can be removed from politics can't he?

"No. Not at all," he answers vehemently. "It like affects my head-on, near laxation anyway".

So is he much of a businessman?

"Yeah. I just find it very interesting". He goes on to say that money is now best in the bank because property has slipped back. Still he does own property — out in Ascot you know — but he wouldn't say he

Smiler

Rod talks to Pete Harvey

had everything.

"I don't own a thousand foot yacht", he says stirring his tea furiously. "I don't own an office block in the West End. I'm very happy with what I've got. No, course I don't want those things. What use is an office block?"

A pause. He looks around at the rather sparse furnishings.

"I stayed here last night

I'm just a great big lump of money for them".

Yet today stars are seemingly made over night. Like Harley? "I don't know what the guy's like", says Rod. "Is he any good? The only band I think are any good at the moment are Bad Company. I think they're great".

The phone rings three times before Stewart picks it up with a flourish saying: "Who on earth is this?"

"The Durham Spastic Society it was, asking whether they can use his name as a sponsor — the sort of request Rod gets all the time. "You can't very well say no," he says, which brings us back to the subject of being a star and handling it with style and grace.

"Firstly having waited so long to be successful... I found it was a terrible anticlimax".

Unlike many stars who've paid their dues, he never did the obligatory trip to Germany. "I think it would have killed me," he says. "I was spoilt by John Baldry nine years ago when he took me into his home on £30 a week".

Bottled

Strange that the Faces have never done a continental tour either. The only place they have played in Europe is Germany two years ago and Rod didn't like it. Snow held up their equipment and when he went on stage to explain — in Berlin this — a barrage of bottles greeted him.

"They still have teddy boys y'know," he moans. "I hit a guy around the head with a mike stand. There was blood and all that."

"No, I didn't enjoy it. I'm a very peaceful man. I'll thump people back. I can give out as good as I take. You've got to be able to look after yourself."

"Anyway I've only ever felt this in Germany".

'I've got to sing rock 'n' roll otherwise I'm lost'

"I'm going useless hotel. Look at it," he glares.

So much for luxury. Now about this spot of trouble you're having Rodney. When is the album — titled Smiler — coming out? The answer is September 27, preceded by a double A-side single (see news story) on September 20. Both Mercury and Warners are involved in contract negotiations.

"Nobody has won, they just came to an agreement. It's still going to court. They just decided to put it out to give me a chance — the hairdryer. That's what I've felt like for the last week: the product..."



Pics by Ian Dickson

So you don't like Germans? "No. They are bad losers. I don't know why I'm going back". The upcoming tour takes in seven European countries, most of them firsts for the band. He remembers playing Scandinavia before. "They fall asleep don't they? They come out of their igloos, have one light ale, and fall asleep".

Mmm, such a man of the world. Yet Scotland's the place where his heart is. He says he's arrogant because of the one pint of Scottish blood he has in his veins. His parents are Scottish. He announces with glowing pride that the band has sold out five consecutive nights in Glasgow.

"I can never explain my passionate feelings about Scotland," he amuses. "But all the British concert dates will be good. There's no place I'd rather play at the moment than Britain. You know, we're into our fifth year with this band and we're still only just doing our second big tour".

There's no question of him ever giving up touring.

"The arse would drop out of the whole business if we were not doing any more tours. Y'see I can't stand recording. Some people live in studios, I couldn't".

Just friends

If he had his way he'd record from nine in the morning until seven at night but because everyone in the Faces likes each other's company ("unique," he says) they spend the evening in the boozier and record afterwards. "We weren't pleased when we made those albums though," he adds.

"If you wanna see the sleeve for the new album," he asks leaping into the bedroom.

It's a very regal royal tartan framing a picture of himself wearing a flash white shirt. "Look inside," he grins.

There's a picture of a whole crowd of friends and family taken outside some pub. There's even a numbered outline to identify the people. Mum and dad too," he says pointing to those with famous offspring. Included in the track listing are a couple of instrumental track joiners — one called Lochinver — a specially written song by Paul McCartney Mine For Me and a new Elton John/Bernie

Taupin song Let Me Be Your Car — with both gentlemen sitting in on the sessions ("I was honoured"). Carol King's Natural Woman, changed to Man, strings and the Memphis Horns, plus: "More rock 'n' roll than on any of the others".

The album is, he decides, a slight advance. "A bit more produced maybe but for me it's got everything that

Continued on Page 8



**SAL'S
MARTIAL
review**

**CARL
GETS
THE
CHOP**

FROM The stark rock's been told it's an ugly duckling and definitely not yer art. Well, roll over Beethoven I say, if inferiority complex that spawns rock symphonies, rock operas and such grossnesses.

Ray Davies of the Kinks has done better than rockers rockers with his longer works, with a workmanlike approach that generally keeps him out of gum trees. All the same, he nearly blew it with *Starmaker*, his half hour hour TV musical play on ITV last Wednesday.

He played the lead role, whose story seemed too much like pure autobiography for comfort. A rock star in his late twenties, looking for things to write songs about, takes the place of a supposedly ordinary man. You guessed it, his name is Norman and yes, he's an accountant. Anyway, the search for art sets Ray agonising about the nature of stardom versus normality, art versus reality, whether it's him or them that's messed up, and whether reality is real or what. He sings a few complaints, laments and lampoons about this and that and comes to the conclusion that life is complicated, everybody's a star anyway, and that's that, isn't it, one feels, after all. Life does seem to go on doesn't it.

A lot of trouble was that both Ray and the producer tried to cram too much in. Rather forced audience participation, stacey routines of a satirical nature, straightforward dramatic scenes and the Kinks, too, all bunged into half an hour, and it came out confused and hitless for the most part.

After 25 minutes or so, I was beginning to get some sympathy for the characters, by which time it was all over. Part of the trouble was the script Davies took on such big issues that he didn't really have time to get to grips. He'd have been much better off working to a smaller scale.

It was hard to judge the songs. The sound wasn't very good, with drums much too penetrating and voice too loud one minute and too soft the next, so the songs sounded disjointed. I suspect that Davies did something of a production-line job in writing them - his heart didn't seem to be in them, though maybe a good recording would prove otherwise.

As for the acting, he tried hard to establish his presence, but seemed to be playing very much an away match while Jane Ritchie, who played Norman's wife, was much more at home. To continue the football metaphor, I think the Davies Wanderers needs more big match experience before he'll score goals.

RICK SANDERS

walking along and saw a gang of lads chopping and kicking and throwing each other about and it looked as though it was getting out of hand. I thought if I could make a record with this art in mind then perhaps the kids would deter from the real thing and re-act the routines by dancing them instead."

A quick sudden movement on Carl's part made me wonder if I was about to get a demonstration of a few karate kicks and 'oh yah' screams. Instead, he reached for his drink!



"The Kung Fu cult has been around for a long time now. And I think it's about time someone explained to these youngsters that the personal motives for becoming involved with Kung Fu is not to get into fights with. This is, after all, an experienced art. It is not there for destructive purposes. It's meant to be enjoyed and at the same time good exercise."

"Eventually I plan to show precise Kung Fu actions which the kids can dance to. I haven't had the chance so far because I have only appeared on Top Of The Pops. It was very limiting as to what I could do. I had to keep it fairly simple for the camera men to see where I was at."

"Chatting generally about today's music scene it would seem from Carl's remarks that there's always been something missing from the British charts. -The type of music I think is missing is a mixture of black and white stuff. A selection of good funky records commercial enough to remember. By that I mean where a particular line appears every so often with an added exceptional dance beat. Anything with funky riffs of bass and drums is good!"

With a choice of "Starmaker" and "Kung Fu Fighting" and fearful arts of the weapon, Carl is hoping to set out on the road for a series of tours, marked by English session musicians called Gonzales, hopefully in the not too distant future. "But if I'm playing to an audience who're not enjoying my act then I don't enjoy myself either. I would always have a go at livening the kids up by telling 'em terrible jokes. I find they always come round then."

As well as a forthcoming tour there's also an album on schedule. Three singles are also in the pipe-line as a follow up to Kung Fu Fighting but the man himself is not prepared to say what type of record it will be. As he says "It could be on the same lines as my current single or it could be a commercial thing."

Place your bets now folks!

BY
WENDY
HODGSON

CARL DOUGLAS is not Bruce Lee's brother, despite both partner's activities and involvements in the Chinese martial art of Kung Fu!

For Mr. Douglas, although a keen and consistent practitioner of the art, has made headline news for a very different reason. His record "Kung Fu Fighting" is blasting its way through the British charts. Carl's first real success in ten hard, slogging, years.

But while the congratulatory telegrams poured in by the dozens informing Carl of his good fortune, he was half way to Jamaica - his home land - where his father had just died.

Carl admits "It was only the persisting encouragement my family gave me which made up my mind to come back to England so soon after my father's death. As I left Jamaica one of my younger brothers said to me "When you get there you tell 'em that you've been knocking on that door for a long time. And since no one would open that door for you, you decided to knock it down for yourself!"

And in a nut shell this is exactly what this beefy funky singer has done. He was ripped off with everything else he'd ever done though at the same time he also had his fair share of "minor" hits in other countries.

Kung Fu has certainly had a good run for its money. TV and cinemas have reaped in a few thousand quid to say the least by drawing in thousands of viewers ready to watch the most amazing spectacles in the art of defence. Would I be right in thinking Carl's cashing in on it too?

"No, of course not! The reason I chose to make a record about Kung Fu stems from an evening out with my producer Bliddu. We were



**TONY ORLANDO
and
DAWN**

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HOPE YOU LIKE IT!

NEXT WEEK'S issue of RECORD MIRROR sees a change! RECORD MIRROR is being joined by POPSWOP, one of the country's leading pop magazines, to make a new weekly paper called RECORD & POPSWOP MIRROR. What that means is that the paper will mean is bringing you charts, publications, record reviews, features, interviews, a gig guide, news, colour posters and lots more. And starting next week, a giving away a free record, we're find a record by the Rubettes from their new album and the week after their new album and the out what that is next week. We're also holding some great competitions over the next few weeks, with loads of albums and other goodies as well. All your favourite features will be there, as well as a lot more, so look for your 32 page issue of RECORD & POPSWOP MIRROR at your newsagents next week!



GILLES SINGLES

BOWIE Knock On Wood (IRCA 2466)

Bowie fans are liable to get a bit of a shock on first listening to this record, as they're not likely to find much trace of the Bowies millions know and love — the song's a rocker, the good old Sam and Dave better, but there probably aren't many people around who'd spot the singer as Bowie. It'll probably be a huge hit, because as a record it's not bad, but it's one hell of a departure. **CHART CERT.**



Bowie: rock 'n' roll

ROBERT WYATT: I'm A Believer (Virgin VS 514) Late of Soft Machine and Matching Mole, Robert Wyatt's come up with a very different version of the Neil Diamond song — last seen grazing the charts sung by The Monkees. This rendition is beautifully put together, with vocally and musically heavy accent, rooming strings, foot-tapping sound. Should do very well indeed. **PICK OF THE WEEK.**



Robert Wyatt: great single

JIM CAPALDI: Eve (Island 8127)

Written and produced by, as well as sung by, this Jim Capaldi single relies more on instrumental passages than lyrics but that doesn't necessarily restrict its chances. One of those singles that grows on you more and more. Very catchy and should be a big on **CHART CERT.**

TONY ORLANDO AND DAWN: Steppin' Out — I'm Gonna Boogie Tonight (Bell 3375)

Here they come again, shopping yellow ribbons for boogie shoes. Tony Orlando hasn't failed yet in bringing out a good old sing-along, swing-along sound, and this one is no exception. Should get a lot of air play, and also appeal to anyone who fancies themselves as a bit of a boogie bopper. **CHART CERT.**

GARBUNKLE: Second Avenue (CBS 2072)

Written by Tim Moore, Garfunkle sings this song very well, and has some superb string arrangements to back him up. Not sure about it making the charts, but it should be played a lot, and

certainly has the kind of melody that you don't forget easily. **CHART CHANCE.**

CHARLIE RICH: I Love My Friend (Epic 3623)

The tempo of this song is slightly slower than his previous two hits, but has enough of a similarity to make it fairly instantly recognizable. Good melody, and a nice sentiment, so it should stand a fair chance of getting into the charts, although I don't think it's as strong as his earlier numbers.

LYN PAUL: Who's Sorry Now? (Polydor 2058 514)

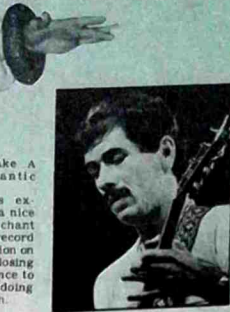
Lyn's follow-up to Sell The Summer Winds is the old Connie Francis number given a different treatment. It's very much in the old Seekers harmony style, but obviously without the Seekers. It's a nice



Lyn Paul: new version of old hit

enough song, and there's no complaint with Lyn's treatment of it, but it would be nice to see her with slightly more modern material. **CHART CHANCE.**

SINGLE VIEW: Sue Byrom



DR. JOHN: Let's Make A Better World (Atlantic K1046)

With sentiments as expressed in the title, and a nice singalong melody to chant them to, it's the kind of record that makes a good selection on the old juke box at closing time. Pretty good to dance to as well. Can't see it doing much in the charts though.

DIONNE WARWICK AND THE DETROIT SPINNERS: Then Came You (Atlantic K 10496)

Unusual to get Ms Warwick teaming up with anyone, but in this case the resulting sound bodas well. It's very much in the Philly idiom, a good dancing number, and really nice vocal combinations. Should be good both for discos and charts. **CHART CERT.**

DEE DEE WARWICK: I'm Glad I'm A Woman (Atlantic K 10496)

Must be a bit strange, having a single released at the same time as your sister, but family name notwithstanding, the records are very different. The song sounds pretty dated, and try as she might, her voice can't improve the material.

MIKE LEANDER ORCHESTRA: Here There And Everywhere (MCA 154)

Mr Leander is nothing if not versatile, and here, with his own orchestra he seems to be giving James Last a run for his money. This, and the flip side, Ride The Wild Country, are up-tempo versions of well known tunes that do well around the ballrooms and maybe to fill in a couple of seconds on the radio.

R. DEAN TAYLOR: Gotta See Jane (Tama Motown 916)

God, I must be getting on when I can remember all the words, think the record was only released originally a couple of years ago, and then find out it actually came out in 1968. For those younger than I, this stands a pretty good chance of being a hit this time around. Strong beat and a sense of urgency. There's also some lovely rain noises at the beginning.

ROBERT UPTCHURCH: The Devil Made Me Do It (Philadelphia PIR 2622)

Well, accepting that the devil did make him do it, the rest of the song doesn't really go into what it is. The beat is OK for dancing, but there's not much else in the record to make it outstanding.

SANTANA: Samba Pa Ti (CBS 2361)

Coinciding with the release of a Greatest Hits album, comes this single containing two tracks from the very successful Abraxas album.

Santana: greatest hits

This instrumental number highlights all that is good about Santana, beautiful guitar work and arranging. Might be a minor hit.

ARTHUR BROWN: Gipsies (Gull GULS 4)

You can't mistake the voice that had such a hit with Fire several months ago, but here it doesn't sound much other than anguished. The flip isn't much better.

DAVE DEE, DOZY, BEAKY, MICK AND TICH: She's My Lady (Aric K 11010)

From the lads who brought you such hits as Bend Me, Shape Me, comes a nice noisy record with stoner vocal breaks to add variety, that make it a listenable record but without that something to really make you sit up and take notice.

THE HAMMERSMITH GO-BELLS: You Really Got Me (Ferry Farthing 849)

New treatment for the old Kinks number — there seem to be a lot of new treatment records around this week — that sounds as if they recorded the song in a desperate attempt to get noticed. Driving bass sound throughout, but the whole thing sounds as though it was tightened up with a monkey wrench.

FRAN O'TOOLE: Clap Your Hands And Stamp Your Feet (Emerald MD 1179)

The chorus line on this record, which is also the title is very catchy, clapping feet and all, and it's the best part of the record. Apart from that chorus, there isn't much else, but it might just be enough to get it noticed.

CLIFF DE YOUNG: Sunshine On My Shoulders (MCA 153)

Taken from the soundtrack of the film Sunshine, this John Denver song is a pretty catchy melody. The film's been advertised quite heavily, including matches of this song, so it stands a fair chance of making the charts. Flip side is also from the soundtrack.

JACK WILD AND SHEP'S BANJO BOYS: Universal Song (Pye 7N 4059)

If you banjo music, then you might like this record, but if you don't, you won't find much else there to enjoy. Strange combination for Jack Wild's voice, but there must be a reason, mustn't there?

DIANE KOLBY: Was I The Last Thing On Your Mind (Epic 3658)

When I listened to this, I just wrote a question mark in my notes. After hearing it again, I still couldn't find anything else to add.

SEVERIN BROWNE: Love Song (Mowat 302)

Love song, yes, but with a slight variation on the boy loves girl theme. The singer loves Janine, she loves Joe, Joe loves Marie, Marie's in love with Paul, who's gay, but that's why she loves him, Paul loves John, who keeps making excuses and is really in love with Sarah-Lee, and Sarah-Lee, would you believe, loves the singer. I don't believe it!

BRENDON: Make Me A Dollar, Make Me A Time (UK 79)

Remember the rhythm in the Everly Bros' Peggy Sue? Brendon obviously does, because it runs all through this single. Delicate combination of late 60s folk sounds with a strong dash of the Eves.

EMMALINE JONES: What Good Is I Love You (Dawn 1082)

Well, we might not have heard from Dusty Springfield for some time, but her version of this is a great improvement on this, which tends to sound rather thin. Comparisons apart, the record doesn't really make much of an impression.

STACY DORNING: Catch A Falling Star (CBS 2051)

Stacy Dorning starred in the TV version of Black Beauty, and is also known to Capitol Radio listeners for her part in the Dapple Downs serial. She apparently discovered she could sing by accident during an episode of Black Beauty, and this is the result. Perry Como originally bought this song to fame, and Stacy brings it to notice again. Full orchestration, multi-tracking on the vocals — all adds up to a good, solid record.

THE NOLAN SISTERS: But I Do (EMI 2209A)

Currently starring in the Cliff Richard show, the Nolan Sisters have a nice harmony sound, but sound very dated on this record — produced by Bruce Welch — and don't really do themselves justice. Their voices sound terribly high pitched, and there's a real old fifties type piano pounding away in the background. Not much chance of success. Not much

GILLES SINGLES

THE kids in the sweet shop were standing, leaning against mums, mouths open like birds of the air, as I held aloft the Tots family.

'Twas not though, what they thought, for turning toward my adoring, wanting audience, I said in a loud voice, 'Tots, comprising of little jelly candy, tiger and teddy have shot straight into the singles listing at 81.'

Jelly tots were returned to one baffled shop-owner, though his ears wagged at the final remark. 'Order, more 'cause when the disc takes off, people will be all the more a-singin' and playin' and abuyin' jelly tots.

Now, if I was a Donovan of five years back, I'm sure I would have produced hidden guitar and led the assembled children in a powerful rendition of the Tots singing their song, please your self but, 'twas not on the cards.

Instead, I scuttled away, that little mine of record information, having deposited my valuable information for those that have ears, to hear.

And, if your ears are trained to those TV commercials, you should have noticed changes over the past few years, for jingles have become pop jingles. Those always rich commercials realized that people were listening to pop music and so they said with alarming simplicity, if the people at home are listening avidly to pop, then if we put our messages into pop tune



form, then, they will remember our product.

Some of these short tunes have set people whistling and humming, even made people put pen to paper and demand a recorded version for 5p. Such is the case of our jelly tot people.

Little jelly, candy, tiger and teddy started as 45 second stars but now thanks to creator, John Carter, they've become experts of the two and half minute disc. At 45 seconds, there's rhythm and voice but add the other minute and three quarters, you have changed words, added front line, and a hit.

At present, John says the characters are merely just part of a big commercial. 'Big companies worry about exploiting a product and it's

THE TOTS- just part of a big commercial

doubtful if a Wombles situation will happen.

'Anyway, it's basically appealing to three or four year olds, though others much older seem rather affected by the whole thing.'

'I don't have control, for

this lies with the company. I did the voice on the jingle and then the disc and with the latter put in some oboes and bassoons. I suppose it took me a couple of hours.'

John says, 'A commercial is the hook line of a song. I just seem to have the knack of

writing them but then, I'm a pop songwriter.'

He can say that again, for John Carter is the gentleman behind First Class, had associations with the Ivy League, Flowerpot Men and sometimes, I feel, everything from Elvis to the Moody Blues.

He, with Roger Greenaway and Roger Cook, Jeff Wayne (the producer of David Essex), Guy Fletcher, Doug Flett (writers of Power To All Our Friends, With The Eyes Of A Child etc) plus Mich Murray and Peter Callander (writers for Paper Lace etc) have been industriously engaged the last few years in this most profitable world, pop commercials.

All the better, naturally.

when the 45 second commercial becomes expanded into a song, and who would quibble when the Greenaway-Cook combination produce a coke commercial becoming, I'd like to Teach The World To Sing for the Beatles. At least they would not argue the toes, seemingly a million or more people agree.

There have been others Pomaine from Springfield Revival, built around a champagne advert, the Cadbury's drinking ad giving an almost Top 50 entry for Driftwood and C Mon Come Into The Warm and so, John Carter hits us at the end of the month with some Spectorish sounds with Dream Toppin for Birds, just commercial pop jingle length at present.

One is in our Top 20 Summer (The First Time) from Backer - Davis - Greenaway - Cook and sung by Bobby Goldboro. Don't think it's all very simple making pop commercials and songs, and be fooled by the two hours time-limit mentioned by John Carter. He just knows how.

Still, there's nothing to stop you trying, as you might say, though business-wise, the chances of joining the club seem pretty scant. The regulars have, according to John, more - or - less won everything by now.

Bye, bye, little jelly, candy, tiger and teddy. And I should add, sales have shot right up of Jelly Tots.

STORY: TONY JASPER

THE FIVE Crowns have been to the pictures a lot over the past 15 years or so. Which is surprising really, because if they had the hectic tour schedule of one of their ex-members, there wouldn't be much time for kissing in the back row.

But Saturday Night At The Movies for the Five Crowns means a giant hit for The Drifters, the name they adopted in the late fifties. It also means an everlasting disco hit and more recently a re-release which reached the breakers.

The ex-Drifter with the hectic schedule is Ben E. King, with the band up until 1960 before going solo. At the moment he is touring this country on a two month, 48-date package.

With massive understatement he admits the last month or so has been quite busy.

'It's a really heavy tour, which I'm not used to in the sense that here I'm playing two clubs in one day, whereas in the States I wouldn't do but two shows at one club.'

But despite the obvious exertions, Ben E looks in good health, happy and content, with perhaps just the slightest twinge of home sickness.

He lives in the States with his wife and three children, with never the time to reflect on he times around 1963 when he had singles in the US charts. He's too busy for the year round touring.

His present UK tour is limited, but he has played with the Platters, Bo Diddley, Chuck Berry and other great names.

He uses a five-piece backing band at the moment, not playing any instrument himself on stage, only tinkling on the piano when writing songs.

His set is a compilation of these songs, his hits like Spanish Harlem, Seven Letters and Don't Play That Song and old Drifters'

'Soul music has a place... at least you can understand it'

material like Save The Last Dance, and Dance With Me.

He keeps the Drifters' tracks because he is still, in some place, recognised more as a Drifter, despite the intervening length of time - remember he left the Drifters in 1960.

Before that he worked in a restaurant, then joined the Five Crowns, who became the Drifters, and then for a short time teamed up with Laverne Baker on a single called The Hip-Each-Other Romance.

Ben E is realistic about the lack of experience he had

then: 'The single didn't do so well. It wasn't really bad but I was totally inexperienced and I was trying to stand alongside a professional in a duo sort of thing when I wasn't really up to it.'

'A year after the Drifters I went solo, but in that year I was thinking of getting out of music.'

Up to 1960 he had a lot of single hits in the States, and it was about that time his manager first brought him over to this country.

The idea really was to put protection on the covers that

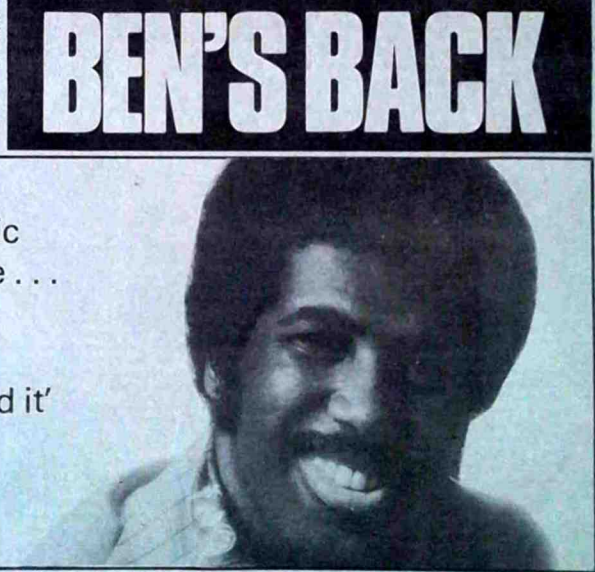
were going out in England. People had no idea they were my songs so the manager thought I should show myself around, and from there I got into English tours which I've been doing ever since.'

But you've never had any solo hits here?

'No I can't remember being near the charts, but it only needs the right record at the right time.'

Especially with the soul domination of the charts at the moment.

'Yeah, whenever music is at a point where a type of



The man who quit The Drifters over 10 years ago talks to Martin Thorpe

field, because it's more of a show, a singer performing. A lot of soul singers are going that way with wigs and clothes and things.

'I would like to think I wouldn't get into that, but say you'd a guy could come up and say you'll make 10m dollars if you put this on, so who knows.'

'I've seen lots of changes in the music scene. The music I'm involved with is better done now, and I think that everyone involved in music today gets as much respect as the artist, everybody is properly recognised.'

In that time I think the worse kind of music was that which causes people to harm themselves, acid rock where kids got the impression they really had to turn on with drugs to get into the music.'

When the UK tour is over, Ben E will have a week's rest before recording and then returning to the States. His reception here, like the ones he gets everywhere else, is very good.

'Receptions are basically the same around the world, because I've strong support behind me from both the Drifters' disc and solo appearances.'

And next likely Ben E will be back to collect his English installment next year.

'I'd like to think I could carry on forever (if I take care of myself, 18 years is a long time) (app the wooden speaker in the corner).

'I've seen a lot of great acts come and go and I'm pleased to still be around one.'

I think it will be a very big

ALBUMS

ALBUMS

ALBUMS

MUD

Mud Rock (Rak Records SR4K 508). Spity they all look so miserable and moody on the sleeve shot because this is as happy and unpretentious as the proverbial pig in... The idea of giving all these great old songs a party atmosphere by overdubbing party noises may sound a bit corny, but it sure do work. Indeed a veritable master stroke because in this context there is no need to take the music too seriously, which would seem to be their intention. 'Tis another pity though. Despite their cabaret leanings, Mud produced as usual by Chinn and Chapman, get a raunchy earthy sound that

is a credit to rock 'n' roll. Their choice of material is quite impeccable: Rocket, Do You Love Me/Sha La La La Lee, Running Bear (with its haunting 'Indian stalker' chant gigue), The Hippy Hippy Shake, Shake Rattle And Roll / See You Later Alligator, Dyna Mite / Cat Crept In / Tiger Feet (live type medley), The End of The World (a showcase for Leeds), Blue Moon, In The Mood (shades of The Shadows) and Bye Bye Johnny. Tell ya, it's all good stuff this, and maybe next time Mud can drop the pose. By the way... watch out for Geoffrey, he's the key to it all.

P. H.

JOHN CALE, FEAR. ISLAND/IPS 3901

In fashionable mausoleums you will hear the name of Cale intoned with hushed reverence by the faithful cabbages. He's so heavy! No doom-laden! Just like Nico! Load of old cabbages, mate, he's just an ordinary lad trying to make a living with his songs, and on the evidence of this most pallid album, not doing too well. His Paris 1919 I liked much more. For a start it had colour pictures on the cover. Also he seemed to be singing and writing with more conviction, though when in a tight corner then, as now, he'd succumb to the temptation of slipping in some absurd line to get out of trouble. Shove in a bit of confusion when in doubt. Well, there's lots of doubt and confusion on this album, along with a string of competently played but repetitious tunes, simple, edgy rock and a suitably stark death's head cover photo in spine-chilling monochrome. It's not as if his songs have much to say about fear or anything else. I think he's just playing at being gruesome again. I suppose there are those who will say this album charts new horizons in decadence, exorcism and renders all existing pop music obsolete at a stroke. Cabbage time is here again, say I.

R. S.



PERCY FAITH: The

Entertainer (CBS 80234). Be careful if you're going out to buy a copy of The Sting soundtrack, because the cover of this

album bears a striking resemblance. The contents, however, are vastly different, consisting of themes from movies in the main, done in Mr. Faith's style with orchestra. It's very much the kind of album that my mum likes listening to as nice background music, but not much appeal to anyone in the younger age bracket. Themes include those from Great Gatsby, and The Entertainer, as well as new arrangements of Midnight At The Oasis, Bend Me Shape Me and Tubular Bells. S. B.

CHICK COREA: Inner Space (Atlantic K 60081). A double album of this well-known jazz pianist and composer, whose works have been played by Herbie Mann and Miles Davis amongst others. There's a strong Latin influence running through a lot of the music, as well as the more straightforward jazz. Must admit, I'm not a great jazz fan, but I'm sure for those who do like Chick's work, this double set will be a nice addition to any collection. S. B.

JOHNNY BRISTOL: Hang On In There Baby (MGM 2315 303).

With his single of the same name doing exceedingly well in the charts at the moment, this album shows just what a talented singer the man is. Prior to his single, most of his time has been spent writing and producing for an assortment of the big names in black music. He's produced Stevie Wonder, Diana Ross, Smokey Robinson and Gladys Knight amongst others, and co-wrote Same Day We'll Be Together, Take Me Girl I'm Ready, as well as all the numbers on this album. One interesting track is Love Me For A Reason, currently at the top of the charts by a group by the name of The Osmonds. His version of it



is very different, and would probably do very well if released as a single. Woman Woman, the opening track, is a good example of the standard of work - a very solid sound with strong backings, and of course, his deep voice. The arrangements on the LP are all done by H. B. Barnum, who you might remember as the gentleman conducting the orchestra on the recent Osmond TV shows. All in all, a very professional album that should give him success in the album charts similar to the success he's having in the singles charts. S. B.

**SCOTT WALKER:** We Had It All (CBS 80254).

A very fine and powerful singer, Scott Walker has definitely realised his capabilities by producing an album full of certainty and deep-rooted material. The LP contains an enjoyable selection of arrangements that make easy and enjoyable listening. The title track We Had It All is definitely my favourite, but with other greats to choose from - Black Roses, Ride Me Down Easy, Whatever Happened To Saturday Night and Delta Town. Scott's latest single, it was a marginal judgement. W. H.

DAVE SNELL: Plays Hits On A Harp (REC 178).

It's not very inspiring, even exciting, placing an album of harp hits on the turntable especially when

it's title conjures up the feeling you're about to sit through an hour of perhaps a Stars On Sunday' batch of tunes. Cheering up, I told myself it'd be good for a laugh if nothing else. But the last laugh in fact was on me! As the best of BBC TV and radio tunes reeled out of the speakers I had a very pleasant surprise. Snell had in fact carefully and selectively chose some fine arrangements best suited for harp plucking and twanging. Numbers such as Top Of The World, Guitar Man, Windmills Of Your Mind, I Saw The Light, Mrs Robinson, Killing Me Softly With His Song, and Valley's End. So if you're looking for soft, soothing music then this will suit you. W. H.

ELECTRIC SAMURAI: Switched On Rock (CBS 80353).

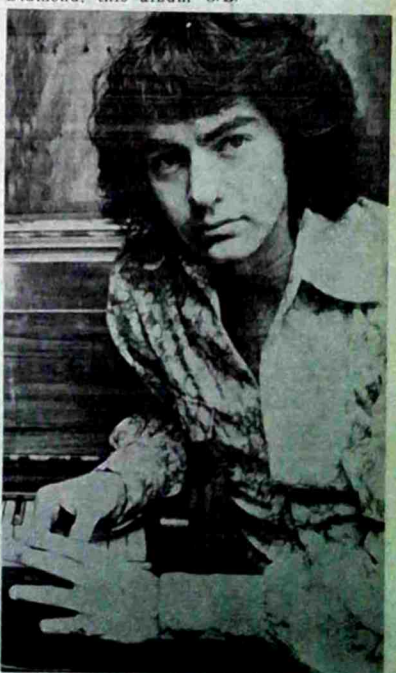
Was that a chicken with a rasping cry, or someone's empty tummy grumbling and churning over? It could even have been the gurgling burbling sounds of bath water on its way down the drain pipes! But it was none of these things. It happened to be an extraordinary electronic synthesiser getting slightly carried away with its amazing sound waves. In fact it was very pleasant to the ear as well! The majority of the album consists of previous Beatles, Presley and Simon and Garfunkel arrangements, and as one would normally be very wary about re-arrangements, in this case the moog added the finishing touches. Tracks included: Yesterday, Let It Be, Imagine, Hey Jude, Jail House Rock, Love Me

Tender, Mrs Robinson and Bridge Over Troubled Water. W. H.

NEIL DIAMOND: Gold Diamond Volume 2 (London ZMG 134).

Second in the series of greatest hits from the 1 a l e n t e d singer/songwriter, Neil Diamond, this album

includes titles already well known to listeners. Cherry Cherry, La Bamba, Red Rubber Ball, Girl You'll Be A Woman Soon are just four of the twelve tracks included. Diamond is a consistent performer, and this album is a nice reflection of his work. S. B.



YAMASUKI

(That Japanese record)

UK RECORDS

ALIBI

MORGAN FISHER — TWO'S A COMPANY

WHEN YOU'VE got some down ya lug ole in the actuality the ideal conditions, in which to produce your best music... you may think.

But this is 1974, this is rock and roll, this is Mott the Hoople on stage. Aerial Bender self-styled lumberjack, rurning, bumping, baring, shouting... whipping up the band and the audience.

And add to that the charisma and following which surrounds leader Ian Hunter throughout the world, and there isn't too much opportunity for a poor piano player to get a look in on the limelight stakes.

But that's the way Morgan Fisher, ivory tinkler and side-stage resident likes it - and wants it to stay.

"I'm not a front man and I don't expect to be," he explains. "I'm like the drummer in the band, he doesn't get much of the limelight unless he's Ginger Baker or someone."

"But there's a lot of communication on stage. Aerial will run over and shout in your ear to get you going, or he'll bump into Ian, but it's just good spirits. We never let it get too rivalry. It's always tongue in cheek."

M. Fisher has been a Hoople for some 18 months now and he says he's enjoying every minute of it, though it's hard to believe that can be true when the band's current five-week rest is their first in years.

Those years have been taken up by tours, tours and still more tours, a haunting feature that Morgan had to fit into his adopted life - style on joining the band. There in the last year and a huge American package to tackle almost as soon as he joined the band.

He played that tour, with Mick Ralphs still in the band, not as a regular member, but

as a sidesman. Morgan joined full time after Mick Ralph's departure to Bad Company and his replacement by Aerial Bender.

Morgan reckons it took him several months to adjust to the hectic lifestyle, though both he and Aerial fitted into the band amazingly quickly despite being thrown into the deep end of American tours almost immediately on joining.

"Aerial fitted in very well, he played the same then as he does now, though I was better on the slower numbers than the fast."

"There was no animosity when Mick left, the idea of Bad Company was forming and his songs were drifting further away from our style."

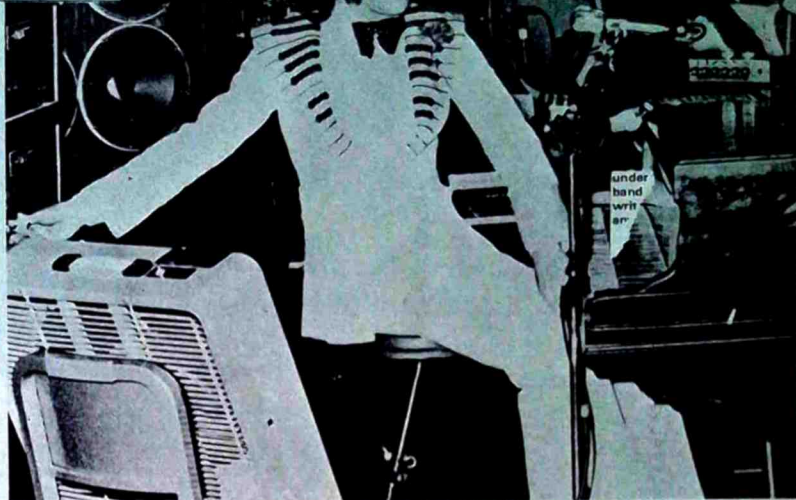
So the band didn't lose out through the changes, on the contrary, fresh faces, and fresh outlooks probably did the band a world of good.

The ease with which Morgan made the adjustment to Mott is even more surprising when considering the split of pressures in his pedigree. After drifting through the Love Affair as he was.

"I joined them while I was at school. I'd been playing piano since I was ten and I played with Love Affair for four years until 'A' levels. After they were over I went back and we had Everlasting Love at Number One."

"That was a classic flash in the pan. We had five hits after that but they all got lower, so I went to 'A' levels. After that we were over I went back and we had Everlasting Love at Number One."

When that ended a short three month stint in the Third Ear Band "playing gigs but not recording" prefaced his approach to Mott.



Morgan Fisher: I'm not a front man

"When I approached them I'd only seen them once, and that was four years before at the Cooks Ferry Inn at Tottenham. But I knew they were doing pretty well, so I went to see why."

He found out why. He found out just how much they'd learnt from Bowie during the time he helped steer their breakthrough course around the time of *The Young Dudes*.

"I wasn't there at the time of Bowie, but I wish I had been," added Morgan.

The three tours in the past year, all in the States, besides showing just how big the place is also illustrates just how well the band are going down there now.

"The last tour there was the breakthrough on the West Coast, we were playing to packed houses where last year they were half empty. And nearly half the gigs we hadn't played before, places like Pennsylvania."

"People in the States like to get into cult things, they are quite fanatical especially the kids that come to see us. They are much older than the ones in this country, about four or five years difference."

The band's current five-week rest has given them chance to give plenty of thought to their next single. Plenty of thought is needed as well, because their last offering Foxy Foxy was a bit of a failure to say the least.

"Foxy was a bit of an experiment really," explained Morgan. "We were thinking of offering it to Ronnie Spector but then decided to keep it. Opinion was divided in the band as whether to put it out, but I think it was too much of a change for people to accept in one go, though I still like it."

"The new single will be chosen from 3 or 4 tracks we've got down. We'll think about it and make the decision together on a majority vote."

The band are about to embark on an extensive continental tour followed by a 25 date UK package and then back to the States for the New Year. The set will be extended

to 1 hour 20 minutes and feature tracks off the band's latest album *The Hoople*. - the whole concept of Mott is expanding.

"When Aerial and myself joined, the sound blossomed out a lot, on both sides, piano and guitar. It's not any particular change, it might be the addition of four bars of harpsicord here and there, little things to make it interesting, putting our own style into something."

But it's a change that's come very easily. It was a challenge when I joined, but I think I can deliver the goods in a simple and subtle way. It's easy to be flash, but like the band say, I'm the icing on the cake."

SAYS A lucky Andy Kim, speaking on the telephone from Los Angeles. "Such a marvellous morning here, the sun is streaming through my window. I hope to be in Britain, October, I think, what's the weather like then?"

Look, the guy sounds happy, he ought to be with Rock Me Gently that day rising to four in Billboard's, US Hot 100 and busily climbing over 50. So do I tell him the worst? I do and announce the good old honest truth. Andy, I say, it's a lashing down with rain outside and the way it's going, October is going to be one mighty rainy month.

As you might expect, the only sound from way across the big water spread called the Atlantic, is a drawing in of breath and then, "OK, Tony, let's talk about the music." So we do and establish first and foremost some basic Andy Kim music facts. He is not new to the recording scene for the guy with the present ever-so-attractive 45, has had many a hit in the States.

Ten big hits in all four of them have been extra big. There's been Baby I Love You, Be My Baby, How Did We Ever Get This Way and Shoot 'Em Up Baby."

Something in my tone suggests to Andy Kim that I'm doubting the first two, for were they not hits via the

Ronettes and the Spector production?

"The Ronettes did of course have hits with these, Be My Baby seemed an everlasting one on the hit-parade. In fact, it didn't work out so simply for the Ronettes. I beat the girls on the first one up the charts and on the second, well both of us had quite a chart race. A good tune never dies and it's interesting seeing some re-releases appearing of Ronettes material."

Yet, if US success has been his, here nothing, save for single and album releases, one's which came for a time on MCA. Andy fell out of love with that company for he felt they were doing little for him and managed to break that contract and find himself into the hands of Capitol.

"You see my career has been very much up and down. Those hits came at the end part of the 60s, though previously I had enjoyed the success coming from writing a monster number one smash, six weeks it stayed right there at the top, called Sugar Sugar and recorded by the Archies."

ANDY KIM GENTLY ROCKING UP A STORM



Andy Kim, loves living in studios

It was written for a television series.

"It somehow caught on in a big way and became one of the best sellers of all time."

Andy did in fact enjoy more US success in the early part of the 70s but then things did slow down. It caused him to carefully take stock of what he was up to and where he was going. Obviously, the thought has paid off, now that he's back with a smash hit, and for the first time ever, breaking big here with a minor sleeper of a disc. After all, it's been hanging around for some weeks, in those breakers.

We go onto his next album for the UK and as you might guess it's called, Rock Me Gently.

"Quite a rush, that album, just four and half weeks recording. I do most things and that's one reason, apart from my current hit, why I'm so happy at present. I produced it myself and mixed it down."

The time was very short but the record company wanted something and fast. It didn't leave me much chance of idle moments. It meant all July in the studio and then a further two weeks mixing.

In fun terms it meant missing plenty of those LA parties though I'm not that much of a party fanatic but it's

good to mix around. Olivia Newton-John had one, she's really big this way. In any case to be honest, I just love living in studios."

Andy believes some of his recent success, as with the present hit single, has come via the disco world. "I don't think it has anything to do with Rock Your ass two words in a title but there's been four Rock Your ass discs in the charts and each has had massive disco popularity."

"Obviously, I'm not too up with the UK but it wouldn't surprise me if the same thing came about with you." To this, I more-or-less agree the same is true here, disc-wise.

Still, he's pleased that whatever our set-up, he's got a hit and hopes he's soon to be released LP is going to make our album 50.

That's something then, of Andy Kim. He does sound a great guy and so roll on October, rain or no rain: for then he's going to be with us, pursuing what he believes very strongly, which is "expressing my thoughts and feelings through my songs, which, although they are based on personal experiences and emotions, seem to mean a lot to a lot of people."

Rock Me Gently has given him a great start for doing just that, when he comes.

Wendy Hodgson

FOR AS long as anyone cares to remember, there's always been notorious propaganda and wild speculation surrounding the so-called "one hit wonders" - the people who made it to the top and who couldn't stay there.

Artists whose first-time contributions to the pop industry gained them tremendous success, returned with miserable and disheartening consequences.

Those who found the struggle too great to overcome dissolved into the lands of obscurity, sometimes even poverty. But for those who soldiered on, some found rewards in other spheres.

Nicky Thomas whose reggae single Love Of The Common People, sums up his failures to re-enter the charts. "I've kept well away from recording singles. It has lost me so much money. What's the point of releasing a record if the record is dead? I know station aren't gonna play it! Oh yeah, it sure happened to me alright. Whatever I released the radio stations wouldn't play it. I suppose it was more difficult then to get a reggae record played.

"I'd heard of cases where fans had been into a record shop trying to get one of my numbers. And the shop assistants there admitted they hadn't got my records because the radio stations hadn't played it. If the radio don't play it then how the heck's the kids gonna hear it to buy it?"

Expensive

"I must have lost a few thousand pounds trying to make a living in the recording business. So I decided I'd get in to stage shows and one nighters. And I don't mind saying I've had far more response from the audiences than ever before. I've also been able to make a good living out of it too."

For the time being, this is where Nicky Thomas will be staying, even though he has a new release out next week entitled Only A Child. "But I'm not gonna raise my hopes to a success like I had with Love Of The Common People," he says adamantly.

Towards the end of the sixties, Paper Dolls had a smash hit with "Something Here In My Heart" but they never followed it up. They went into the direction of the cabaret circuits where they cemented themselves the grand total of one thousand pounds per week.

Paper Dolls were perhaps one of the luckier bands who found greater satisfaction and rewards by performing in the realms of cabaret!

Hot Butter had world-wide success with a moog instrumental number entitled "Popcorn." The band did however follow it up with,

what was thought of as another "breaker", but unfortunately it never took off. Hot Butter attempts with an album were again a miserable failure.

The Honeycombs burst on the scene with Have I The Right. Perhaps this band caused more speculation than any other, for it featured a delightful lady drummer! One million copies of their single were sold. They made several other further records, but without success. The band disbanded, though it is suggested one member left to start up his own record company - Carousel Records which we couldn't trace.

Do you remember Brett Marvin and the Thunderbolts? This group used another name - once only - for the release of Seaside Shuffle. If you haven't guessed yet, then they were called Terry Dactyl and the Dinosaurs. After the single had enjoyed its success the band reverted back to their former name.

This began a series of the usual pop circuits and clubs until finally John Lewis (no relation to the chain stores owner) the main member of the band, decided to go off on his own to write and produce all his own material. John is now involved in First Class, and doing very well!

As all disco addicts will know, John's records go down in a very big way in these places, and news is that a forthcoming single will soon be on release entitled Do The Swan.

Teenage Opera

As for the Tunderbolts, well, they got more gigs than ever. Working mainly on the London pub circuit, they can be found belting out stomping, funky, black beat stuff.

Keith West the man surrounded by one huge choir had a tremendous hit with Teenage Opera and a follow-up single called Sam reached somewhere around the 30's mark. For these two singles, Keith sang as a soloist. He was of course also a member of the much publicised but failed band Tomorrow.

"It was a one-off single and that's all," said Keith. "I, or the band come to that, was never into being a chart's band. It was definitely not a part of me. The success didn't do me any good - financially or career wise. I lost my band in '67-'68, and the guys all went their own separate ways.

finds out what happened to the

Leapy Leo

ONE HIT WONDERS

"I became a producer in the end. I found there was far too much competition for anyone to survive successfully in the charts. I didn't want to get involved with it. But six months ago I decided the production line wasn't for me either.

"I had a few more attempts at making it as a soloist but to no avail. It's really difficult trying to get back into the swing of it!"

"I've formed a new band now, featuring John Wedder formerly of the Animals and Family, Bruce Thomas on bass and Chiel Greenwood, drums. We don't intend to become a 'charts' group. We want to be an album band."

Now cast your minds back to the year of '56 - If you can, if you dare and even if you want to. For it was in this year that Eamonn Andrews shocked the charts by entering with a number called Shifling, Whispering Sands. Come on, stop laughing!

No doubt many people breathed a sigh of relief when

had a number one hit with Sugar Sugar.

The band was made up of session musicians who, after the record was on the decline, split up and moved away from the RCA label.

Having been told they left to do "their own thing", the RCA offices haven't a clue as to what "things" they finally ended up doing.

Not wishing to appear rude, perhaps the biggest laugh of the decade was the appearance of the Singing Nuts with a record entitled "Dominique."

Asounding as it may seem, the record proved an enormous seller. There was a follow up single which sold reasonably but not frantically well.

Two albums were also released but again proved just a passing fancy. But the

they heard it was just a one-off single! In 1969 The Archies - the name by the way was taken from a cartoon character -



The Honeycombs

biggest question is: What happened to the swinging nuts? Unfortunately nobody knows. Back to the nunnery!

Leapy Lee - real name Lee Graham - had his successful hit with Little Arrow, but when it shot out of the charts Leapy seemed to shoot out of sight with it.

However, he didn't fall in the way-side, for he's now on target producing for MAM Records with bands like Compass.

He does still record and has had two singles out in the last 12-18 months. Another is in the pipeline, but as yet none have sold very well. Leapy Lee still makes occasional Northern club appearances.

Nine week wonder!

Zager and Evans appeared in the charts in 1960 with In The Year 2035, prophesying what life could be like in that year. It did reach number one, and it remained there for nine weeks.

Once the record had had its day Zager and Evans decided to leave their recording company, RCA. But once again the boys left without trace. Where they are, or even what they're up to, no-one knows.

In 1957, the height of the "flower power" season, Scott McKenzie bounded into the charts with a beautiful number entitled San Francisco. It remained at number one for a staggering fourteen weeks!

But when eventually the record finally toppled from its height, Scott McKenzie vanished into complete obscurity. It is thought he chose to retire and lead the life of a hippy. In 1970 we understood McKenzie recorded an album for A&M records but without success.



Paper Dolls

Nicky Thomas



Zager and Evans

WHO SAID showbiz had lost its romance while gaining its glamour? Someone must have said it. Anyway, there we all were believing fairy tales could never come true, when up pops Anne Kavanagh with a regular rags to riches story that'll make your mascara run.

Listen. This woman, 31's 21 and been around a bit — know what we mean — was dutifully soldiering on as a chorus girl in the London production of Superstar, when her presence, a message appeared on the notice board. "Group wants singer" — obviously something like that and Anne being slightly peeved with her backset on stage, decided to have a go. She'd already sung with groups in Australia, then taken the lead in the Antipodean production of Hair.

London for more Hair and then Superstar. Lately she'd joined Kiki Dee's back up singers for the Steely Dan tour, and she couldn't wait to get on the road again.

Meanwhile the group concerned were having a hit in the States. Fancy, they're called, and Wild Thing is the song. Apparently their Penthouse Pet singer, Helen Court, quit just as Fancy took off and they had to replace her quickly. Anne has taken the job and within days of being fairly down at heel was tooling around Piccadilly, buying up dresses she'd coveted for yonks.

When we spoke to her she turned down her stereo playing Stevie Wonder to tell us that Steely Dan were the best thing since canned orange juice, and Aretha Franklin was the tops.

She said: "I'm so excited. I've only heard the single

RAGS TO RICHES



Fancy this lot! From left: Roy Fenwick (guitar), Anne, Las Blinks (drums) and Mo Foster (bass).

once, but the things we've put down for the album have been really good. We'll be touring America later this year then

maybe Australia. It'll be so good to go back there with the band because quite a few people said I stood no chance

in London. "I know we'll make it all right. You can feel if the vice is right, and this one is."

FROM THE stables of UK records comes another novice singer, songwriter Roy (Royce) Carter, who has his first single out titled "Baby I Just Want To Be With You," which has already received tons of airplay on the beach.

After going through the usual routine of playing in a band, quitting the band, going solo and making demo tapes, Roy came into contact with his present manager Peter Palestead who was so knocked out by Roy's compositions that he took the demo tape to the knobs at UK who recognised his potential and signed him to their label.

"A lot of recording companies had heard the tape and said "Oh yeah very nice, but no thanks," it was very disappointing at first. Then, when I went to UK records an American guy who was working there really warmed to my stuff. I think it appealed to him mainly because my style has an American flavour to it, a kind of laid back West Coast sound.

Initially the A side of my latest record was the B side on the demo disc, but the guys at the record company advised me to release it as the A side instead. The A side of the demo has been scrubbed completely although I'm pleased to say that a Japanese band are interested in recording it.

"If my record became a hit I'd like to bring out another few singles before I start thinking about an album as I'd like to acquire a name for myself before I take on bigger projects. The material for the album is the least of my troubles because I have about 50 songs at home and I'd say maybe three or four of these songs are strong enough as

ROYCE ROLLS ON THE SCENE

singles. If I get a chance to release another single in the future I'd like to do a more up tempo beaty number instead of a slow melodic love tune like my debut single.

So why the name change Roy, or Royce?

"Well, let's face it plain old Roy Carter isn't very exciting is it? It sounds common and lacks the required finesse and quality so without making drastic changes I came up with Royce, which is a very classy name. When one thinks of Royce one thinks of Rolls!"



HEARD THE one about the Irish singer who got a job as an AA man. He had to go round all the chalets at Burtins telling the couples inside: AA, that's enough of that!

At her Majesty's behest

LEAVING THE drying up to Anne, she dried her hands, kicked the corgi out the way and jumping into a limo, coat flying, made her way to the cafe down the road, the Cafe Royale of course.

There she made a quick presentation of a silver disc to Queen for sales of their album Queen II, the band's first public performance since member Brian May's illness.

After that it was a quick dash back down the Mall to get back in time to finish the dusting before Phil got back for his tea.

Right to left: Freddie Mercury, Brian May, Jeannette Charles, Roger Meddows and John Deacon.



FOLLOWING Record Mirror's front page story in the issue of August 17 headlined Gilbert Smb To UK Fans, Record Mirror received the following telegram from O'Sullivan's publicist Chris Hutchins . . .

So Gilbert still remembers his British fans.

REFLECTIONS

EDITED BY PETER HARVEY

Excuse me . . . about that car

SOMETHING happened to Al Green — the best looking black man alive — on his way to a gig in Cincinnati. His customary Cadillac was stolen.

Al's delay in getting to the gig on time proved a nerve-racking moment for the forty-thousand fans awaiting his arrival.

The biggest "thank you" however, goes out to the nifty limo which came to Green's rescue enabling the show to go on after all.

Earth band and your land

MANFRED MANN'S Earthband are living up to their name, a band of the earth.

With their next album called the Good Earth they have come up with the idea of giving away rights to a small plot of land to buyers of the album. This way they make certain the land remains in its natural form.

The plot is situated at Llanerchyr in the parish of Llanfihangel-Abergweys, County of Brecon, North Wales.

Each album will contain a tear off strip on the inner sleeve to be filled in and sent



off to the address given. In return a certificate will be sent giving the following rights: "to use one plot being one square foot within the Grantor's land at all times during the daytime for the purposes of pleasure and recreation only including walking over, bicycling, horse-riding, bird watching and all rights of sporting, fishing and game subject to the Ground's Grants

Acts 1880 and 1906 and the rights to plant flora on said plot together with the right of way for the purposes of access and of egress from the said plot of land over other parts of the Grantor's land always providing that in the Grantor's absolute discretion there is no damage of the land, the ecological balance is maintained and the natural beauty is not affected in any way."

MR BIG GO SOFTLY

MR. BIG the Cockneys who appear on stage dressed as pearly kings have been chosen to appear in the BBC series, Softly Softly, on September 25th.

The band portray a top fetish band who are constantly followed around by groups and hangers-on. The courage is unswervingly received at a village where the group are due to play that evening.

Someone tries to prevent the band playing at the village hall by interfering with the group's equipment, but the results are worse than anyone expected. . . . We're not saying any more, you'll have to watch the programme to find out what happens.

SEP 15 1974

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SCRIPT 12

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TO THE Memory of Radio Veronica which passed away at 6 pm on August 31st, 1974. Thanks for the 14 1/2 years of great entertainment which you have given us. To all Staff and DJ's of '88' good luck in the future.

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