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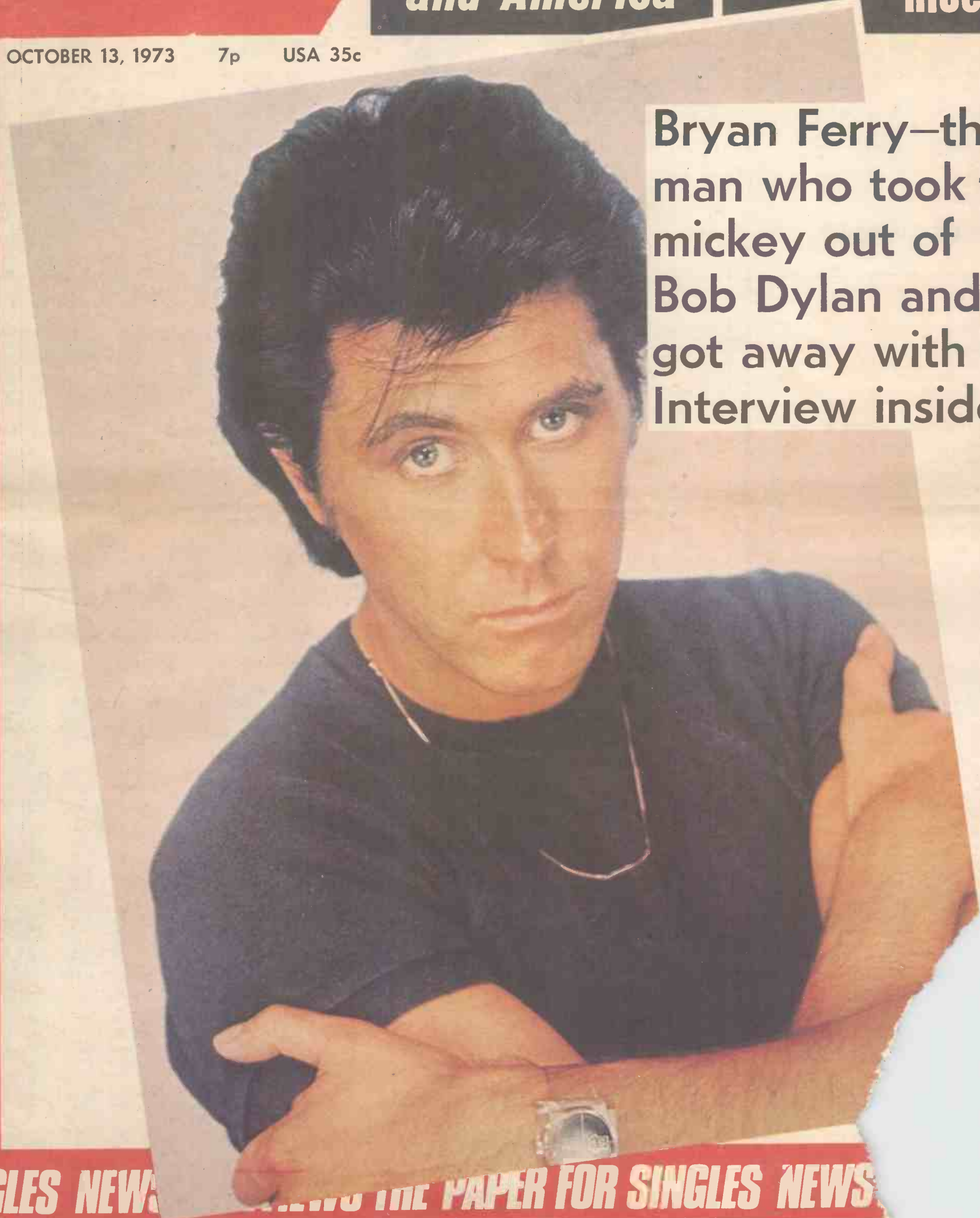
WOOD 'N' WIZZARD

INCREDIBLE COLOUR POSTER INSIDE

*Slade words
in Britain
and America*

*Dawn on
just bein'
nice*

OCTOBER 13, 1973 7p USA 35c



Bryan Ferry—the man who took the mickey out of Bob Dylan and got away with it. Interview inside.

SINGLES NEWS... THE PAPER FOR SINGLES NEWS

Personality Pop Den



The ten top singles chosen this week by Colin Blunstone

1. **JOYBRINGER** Manfred Mann, Vertigo
2. **ANGEL FINGERS** Wizzard, Harvest
3. **OH BABY** Gilbert O'Sullivan, MAM
4. **THE DEAN AND I** 10cc, UK
5. **YESTERDAY ONCE MORE** Carpenters, A & M
6. **OH NO NOT MY BABY** Rod Stewart, Mercury
7. **ALL THE WAY TO MEMPHIS** Mott The Hoople, CBS
8. **CAROLINE** Status Quo, Vertigo
9. **I'M FREE** Roger Daltrey, Track
10. **THAT LADY** Isley Brothers, Epic

SONG WORDS

David Bowie Laughing Gnome

I was walking down the high street,
When I heard foot steps behind me,
And there was a little old man,
In scarlet and grey chuckling away.

Well, he trotted back to my house
And he sat beside the telly,
With his tiny hands on his tummy
Chuckling away, laughing all day.

"I ought to report to the Gnome Office"
"Gnome Office."

Chorus

Ha, ha, ha! He, he, he!
I'm a laughing gnome and you can't catch me".
Ha, ha, ha! He, he, he!
I'm a laughing gnome and you can't catch me".
said the laughing gnome.

Well, I gave him roasted toadstools
And a glass of dandelion wine.
Then I put him on a train to Eastbourne
And carried his bag and gave him a fag.

In the morning when I woke up
He was sitting on the edge of my bed,
With his brother whose name was Fred.
He'd brought him along to sing me a song.

Repeat chorus

"Ave you got a light boy?" "ere I
Where do you come from?" "Gnome-man's Land".
Oh really"
"Ere! what's that clicking sound?"
"That's Fred. He's a metrognome".

Repeat chorus

"Own up, I'm a gnome, ain' I?
"Ain't you got a gnome to go to?"
"No! We're gnomads."
Didn't they teach you to get your 'air cut at School?
You look like a rolling gnome".
"not at the London School of Econgnomics".

Now they're staying up the chimney,
And we're living on caviar and honey,
And they're making me lots of money,
Writing comedy prose for radio shows.

Repeat chorus.

© The Essex Music Group

Albums

- 1 (1) **GOAT'S HEAD SOUP**
Rolling Stones, Rolling Stones Records
- 2 (3) **NOW AND THEN** Carpenters, A & M
- 3 (9) **SLADEST** Slade, Polydor
- 4 (2) **SING IT AGAIN. ROD** Rod Stewart, Mercury
- 5 (4) **ALADDIN SANE** David Bowie, RCA
- 6 (7) **TUBULAR BELLS** Mike Oldfield, Virgin
- 7 (5) **HUNKY DORY** David Bowie, RCA
- 8 (20) **HELLO** Status Quo, Vertigo
- 9 (10) **INNERVISIONS**
Stevie Wonder, Tamla Motown
- 10 (15) **MOTT** Mott The Hoople, CBS
- 11 (6) **WE CAN MAKE IT** Peters and Lee, Philips
- 12 (18) **I'M A WRITER NOT A FIGHTER**
Gilbert O'Sullivan, MAM
- 13 (13) **AND I LOVE YOU SO** ... Perry Como, RCA
- 14 (8) **SWEET FREEDOM** ... Uriah Heep, Bronze
- 15 (17) **GENESIS LIVE** Genesis, Charisma
- 16 (12) **THE BEATLES 1967-1970** Beatles, Apple
- 17 (25) **TOUCH ME IN THE MORNING**
Diana Ross, Tamla Motown
- 18 (14) **DARK SIDE OF THE MOON**
Pink Floyd, Harvest
- 19 (21) **20 EXPLOSIVE HITS**
Various Artists, K-Tel
- 20 (22) **IT'S ONLY A MOVIE** Family, Raft
- 21 (23) **THE RISE AND FALL OF ZIGGY STAR-
DUST AND THE SPIDERS FROM MARS**
David Bowie, RCA
- 22 (30) **PAT GARRETT AND BILLY THE KID
SOUNDTRACK** Bob Dylan, CBS
- 23 (26) **BROTHERS AND SISTERS**
Allman Brothers, Capricorn
- 24 (—) **BEATLES 1962-1966** Beatles, Apple
- 25 (—) **ANGEL CLARE** Art Garfunkel, CBS
- 26 (26) **TRANSFORMER** Lou Reed, RCA
- 27 (—) **SINGALONG MAX Vol. 4**
Max Bygraves, Pye
- 28 (28) **OVERNITE SENSATION**
Frank Zappa and the Mothers, Discreet
- 29 (16) **SIMON AND GARFUNKEL'S GREATEST
HITS** CBS
- 30 (—) **FAUST TAPES** Faust, Virgin
- (—) **THE PLAN** Osmonds, MGM
- (—) **LOVE, DEVOTION AND SURRENDER**
Carlos Santana and John McLaughlin, CBS

Singles

● Silver disc for 250,000 sales
▲ This week's fastest movers

- 1 (1) **EYE LEVEL...** Simon Park Orch., Columbia
- 2 (6) **NUTBUSH CITY LIMITS**
Ike and Tina Turner, United Artists
- 3 (3) **BALLROOM BLITZ.....**The Sweet, RCA
- 4 (2) **MONSTER MASH**
Bobby Pickett and the Crypt Kickers, London
- 5 (9) **LAUGHING GNOME** David Bowie, Deram
- 6 (21) ▲ **MY FRIEND STAM** Slade, Polydor
- 7 (8) **JOYBRINGER**
Manfred Mann Earthband, Vertigo
- 8 (13) **FOR THE GOOD TIMES...**Perry Como, RCA
- 9 (12) **CAROLINE.....**Status Quo, Vertigo
- 10 (5) **OH NO NOT MY BABY**
Rod Stewart, Mercury
- 11 (4) **ANGEL FINGERS** Wizzard, Harvest
- 12 (7) **ROCK ON** David Essex, CBS
- 13 (25) ▲ **GOODBYE YELLOW BRICK ROAD**
Elton John, DJM
- 14 (15) **SPANISH EYES** Al Martino, Capitol
- 15 (11) **I'VE BEEN HURT** Guy Darrell, Santa Ponsa
- 16 (10) **ANGIE** Rolling Stones, Rolling Stones Records
- 17 (30) ▲ **A HARD RAIN'S GONNA FALL**
Bryan Ferry, Island
- 18 (16) **OH BABY** Gilbert O'Sullivan, MAM
- 19 (14) **ALL THE WAY FROM MEMPHIS**
Mott The Hoople, CBS
- 20 (29) **THAT LADY** Isley Brothers, Epic
- 21 (17) **YOUNG LOVE** Donny Osmond, MGM
- 22 (24) **SKYWRITER** Jackson Five, Tamla Motown
- 23 (23) **SAY, HAS ANYBODY SEEN MY SWEET GYPSY
ROSE** Dawn, Bell
- 24 (—) **DAYDREAMER (PUPPY SONG)** David Cassidy, Bell
- 25 (20) **FOOL** Elvis, RCA
- 26 (—) **GHETTO CHILD** Detroit Spinners, Atlantic
- 27 (27) **TIE A YELLOW RIBBON** Dawn, Bell
- 28 (18) **THE DEAN AND I** 10cc, UK
- 29 (22) **YESTERDAY ONCE MORE** Carpenters A & M
- 30 (19) **DANCIN' (ON A SATURDAY NIGHT)**
Barry Blue, Bell

Bubbling Under (in alphabetical order)

- DECK OF CARDS** Max Bygraves, Pye
HIGHER GROUND Stevie Wonder, Tamla Motown
KNOCKIN' ON HEAVENS DOOR Bob Dylan, CBS
LET'S GET IT ON Marvin Gaye, Tamla Motown
SHINE ON SILVER SUN Strawbs, A & M

Singles Top 30 Albums

- 1 (2) **HIGHER GROUND**
Stevie Wonder, Tamla Motown
- 2 (1) **HALF BREED** Cher, MCA
- 3 (3) **RAMBLING MAN** Allman Brothers, Capitol
- 4 (9) **ANGIE** Rolling Stones, Rolling Stones Records
- 5 (11) **KEEP ON TRUCKIN'**
Eddie Kendricks, Tamla Motown
- 6 (7) **THAT LADY** Isley Bros., T-Neck
- 7 (8) **MY MARIA** B. W. Stevenson, RCA
- 8 (10) **CHINA GROVE** Doobie Brothers, Warner Brothers
- 9 (15) **MIDNIGHT TRAIN TO GEORGIA**
Gladys Knight And The Pips, Buddha
- 10 (12) **FREE RIDE** Edgar Winter Group, Epic
- 11 (13) **HEARTBEAT—IT'S A LOVEBEAT**
DeFranco Family, 20th Century
- 12 (5) **LET'S GET IT ON** Marvin Gaye, Tamla Motown
- 13 (4) **LOVES ME LIKE A ROCK** Paul Simon
- 14 (16) **ROCKY MOUNTAIN WAY** ... Joe Walsh, Dunhill
- 15 (17) **YES HE CAN CAN** ... Pointer Sisters, Blue Thumb
- 16 (20) **ALL I KNOW** Garfunkel, Columbia
- 17 (6) **WE'RE AN AMERICAN BAND** Grand Funk
- 18 (—) **JESSE** Roberta Flack, Atlantic
- 19 (30) **BASKETBALL JONES** ... Cheech and Chong, ODE
- 20 (21) **YOU'VE NEVER BEEN THIS FAR BEFORE**
Conway Twitty, MCA
- 21 (24) **YOU GOT ME ANYWAY**
Sunderland Brothers, Capitol
- 22 (25) **KNOCKIN' ON HEAVEN'S DOOR**
Bob Dylan, Columbia
- 23 (26) **HURT SO GOOD** Millie Jackson, Spring
- 24 (29) **LET ME IN** Osmond Brothers, MGM Kolob
- 25 (18) **IN THE MIDNIGHT HOUR** Cross Country, Atco
- 26 (28) **GET IT TOGETHER** Jackson Five, Tamla Motown
- 27 (14) **THEME FROM CLEOPATRA JONES**
Joe Simon, Spring
- 28 (22) **DELTA DAWN** Helen Reddy, Capitol
- 29 (—) **SUMMER (THE FIRST TIME)**
Bobby Goldsboro, United Artists
- 30 (—) **SPACE RACE** Billy Preston, A & M
- 1 (3) **LOS COCHINOS**
Cheech and Chong, Ode
- 2 (4) **LET'S GET IT ON** Marvin Gaye, Tamla Motown
- 3 (5) **BROTHERS AND SISTERS**
Allman Bros., Capricorn
- 4 (9) **GOAT'S HEAD SOUP** Rolling Stones, Atlantic
- 5 (1) **INNERVISIONS** ... Stevie Wonder, Tamla Motown
- 6 (2) **KILLING ME SOFTLY** ... Roberta Flack, Atlantic
- 7 (6) **DELIVER THE WORLD** War, United Artists
- 8 (7) **WE'RE AN AMERICAN BAND**
Grand Funk Railroad, Capitol
- 9 (8) **LONG HARD CLIMB** Helen Reddy, Capitol
- 10 (10) **CHICAGO VI** Columbia
- 11 (22) **3 + 3** Isley Brothers, Treck
- 12 (13) **THE SMOKER YOU DRINK THE PLAYER
YOU GET** Joe Walsh, Dunhill
- 13 (11) **THE DARK SIDE OF THE MOON**
Pink Floyd, Harvest
- 14 (—) **ANGEL CLARE** Garfunkel, Columbia
- 15 (12) **FOREIGNER** Cat Stevens, A & M
- 16 (16) **TOUCH ME IN THE MORNING**
Diana Ross, Motown
- 17 (20) **EDDIE KENDRICKS**
Eddie Kendricks, Tamla Motown
- 18 (18) **RAINBOW** Neil Diamond, MCA
- 19 (19) **THE CAPTAIN AND ME**
The Doobie Brothers, Warner Bros.
- 20 (15) **A PASSION PLAY** Jethro Tull, Chrysalis
- 21 (21) **ABOUT US** Stories, Kama Sutra
- 22 (25) **THE POINTER SISTERS**
The Pointer Sisters, Blue Thumb
- 23 (14) **FRESH** Sly And The Family Stone, Epic
- 24 (29) **HANK WILSON'S BACK, Vol. 1** Shelter
- 25 (26) **NOW AND THEN** The Carpenters, A & M
- 26 (—) **LIVE AND TIMES** Jim Croce, ABC
- 27 (28) **PAT GARRETT AND BILLY THE KID**
Movie Soundtrack, Columbia
- 28 (30) **HOUSES OF THE HOLY** ... Led Zeppelin, Atlantic
- 29 (24) **MADE IN JAPAN** Deep Purple, Warner Bros.
- 30 (17) **DIAMOND GIRL** ... Seals and Croft, Warner Bros.

COURTESY OF "CASHBOX"

COURTESY OF "CASHBOX"



Personality Pop Den

CITY LIMITS
Ike and Tina Turner, UA
..... Isley Brothers, Epic
..... in Gaye, Tamla Motown
..... onder, Tamla Motown
..... it Spinners, Atlantic
..... rix, Tamla Motown
..... e Magic, Atlantic
..... Tamla Motown
..... Latata, President
NIGHTS
..... wning, People
..... ion
Bedford Hill,
Street, Ashton-
et, London, E8;
ampton; Sinfonia,
Barwick Street,
Dalton Street,
Street, Brighton;
orough, Doncaster;

Clapton, Bruce & Keltner

ERIC CLAPTON ON THE ROAD WITH CREAM TYPE LINE-UP



Exclusive by
CAROLINE BOUCHER

TWO-THIRDS of Cream are to get back together again. Eric Clapton and Jack Bruce are going out on the road together in the New Year, five years after the farewell concert of that much vaunted band. With them as drummer will be Jim Keltner and they are looking for a fourth member—probably a keyboard player.

It is now a year since Eric Clapton last appeared live—at the Rainbow Theatre for two sell-out shows. Jack has worked pretty consistently since the Cream split, with such bands as Nucleus, Lifetime and, most recently, West, Bruce and Laing.

Left to right:
Eric Clapton,
Jack Bruce,
Jim Keltner.

After Cream, Eric joined forces with Steve Winwood to play with Blind Faith for a short time, then he appeared as one of Delaney and Bonnie's virtuoso "Friends." Tormented by the adulation he received, Eric tried to form a band that didn't single him out—Derek and the Dominoes. But the limelight, inevitably, rested solely on him—and the band broke up. A lull—peppered with persistent rumours as to his state of health followed—until Pete Townshend finally persuaded him to play the Rainbow gigs.

Jim Keltner knows Eric through the Delaney and Bonnie period; he is one of the top American session drummers.

The four-piece band as yet unnamed—will be touring here and in America early in the New Year. Originally, Eric wanted to start out again before Christmas, but reckoned the New Year would be a better time.

ALL THE NEWS FIRST IN DISC
Edited by
Ray Fox-Cumming

In town—the People's band—all 160 of 'em

By ROSALIND RUSSELL

AS PART of this year's Save Rave concert at the Albert Hall on October 10, will be a group of 160 members, called Up With People. It is one of three similar touring companies and all the people who join it do so on the understanding that they will stay with it for 11 months.

The company now in Britain have just come from Italy and from here they will go to Belgium. A spokeswoman for the group, educational co-ordinator Eileen Farrel says: "The show is non-profit-making and we travel all over the world. We recruit from wherever we go. We have about 12 thousand applicants to join us ever year. Applicants are

not chosen by choral or vocal audition, but by personal interview. Up With People is not an outlet through which to find fame, but an educational tour.

"We do all original material in folk, rock and some pop. We have our own musicians and carry around 15 tons of equipment. We will be doing two concerts of our own at the Albert Hall on the 11th and the 12th."

An album titled "Everything Changing" is due out on Polydor soon.

Ruffin ready

JIMMY RUFFIN, currently on tour in Britain (see dates) has his first album on the Polydor label out October 12 titled simply "Jimmy Ruffin." Meanwhile further Ruffin tour dates are currently being finalised.

Bowie as TV host... and live for some

DAVID BOWIE will host one of three 90-minute editions of the American NBC Television's "Midnight Special" to be taped in London between October 10 and 20, for transmission in the States

some time next month.

The Bowie show will be recorded partly in studios and partly at London's Marquee on October 18, 19 and 20 and tickets for the Marquee sessions will be offered to fans through Mainman, David's management, in association with his fan

club. The show will feature Mick Ronson, Trevor Bolder and Aynsley Dunbar with Bowie, plus nine dancers and guests Marianne Faithfull, The Troggs and a new band, Carmen.

Not much hope is held for UK screening.

David Essex ap-

pears in another of the shows. His spot, which features him on a boat singing Rock On and his next single (yet to be decided) and will be filmed on location in London on October 17.

Other stars to be featured in the shows include The Kinks, Stealers Wheel and Humble Pie.

WHO SAY YES TO UK TOUR

THE WHO, after weeks of speculation, have decided that they will undertake their first British tour in two years this Autumn (see dates). The band's new double album "Quadrophenia" will be released at the end of this month to coincide with the start of the tour, for which they are now rehearsing at Shepperton Film Studios. The album sleeve will include a 40-page illustrative colour booklet.

Highlight of the tour will be three concerts at London's Lyceum Ballroom where it is hoped to present material from the new album in quadrophonic sound.

Box offices at all venues will

open on Monday, October 22. No postal applications for tickets will be accepted and the tickets will be limited to two per person in London and four per person elsewhere.

Following the British tour the band play a major tour of America, opening in San Francisco, November 22, and closing Washington, December 6.

Sweet music

SWEET are to play six British concerts next month followed by dates in Germany, culminating in their return to Britain for one concert at London's Rainbow just before Christmas. The band, currently in the charts with Ballroom Blitz, are now working on their follow-up Moonlight In Baskerville, a Chinn/Chapman composition likely to be released early in the New Year.

Santana next

SANTANA'S NEXT album "Welcome" is scheduled for release to coincide with the start of the band's British tour, which opens at Bristol November 13 (see dates). For each of the dates listed there will be two concerts.

B. B. British

B. B. KING is to play one British date as part of his forthcoming European tour, which opens in Sweden on October 26 and takes in 18 cities. He will open promoter Robert Paterson's Newport Jazz Festival at London's Rainbow with a concert on October 31.

King's American hit *To Know You Is To Love You*, produced by Stevie Wonder, has just been released in Britain.

Rory's 20

RORY GALLAGHER is set for a massive world tour, opening this month and continuing until April next year. It will include 20 British dates opening at Cardiff Capitol Theatre November 18 (see dates).

Rory's next album "Tattoo" will be out in Britain October 20.

LIVE DATES

Who

Stoke Trentham Gardens (October 28), Wolverhampton Civic (29), Manchester Belle Vue (November 1/2), Newcastle Odeon (5/6/7), London Lyceum (11, 12, 13).

Sweet

Newcastle City Hall (November 2), Glasgow Apollo (4), Manchester Belle Vue (9), Southend Kursaal (10), Loughborough University (17), Brighton Dome (29), London Rainbow (December 21).

Rory Gallagher

Cardiff Capitol Theatre (November 18), Swansea Top Rank (19), Bournemouth Winter Gardens (21), Leicester De Montfort Hall (22), Derby Kings Hall (23), Liverpool Stadium (24/25), Sheffield City Hall (26), Manchester Free Trade Hall (27, two shows), Leeds City Hall (28), Newcastle City Hall (29), Glasgow Apollo (30), Edinburgh Empire Theatre (December 1), Hanley Victoria Hall (2), Birmingham Town Hall (3), Southend Kursaal (7), London Rainbow (8), Bristol Colston Hall (9), Oxford Poly (10), Croydon Fairfield Hall (11).

10cc

Margate Dreamland (October 12), Plymouth Guildhall (13), Andover Country Bumpkin (19), Brighton Dome (23), Hereford Flamingo Ballroom (26), London School of Economics (27), Manchester Hard Rock (28), Scunthorpe Baths Hall (November 3).

Santana

Bristol Colston Hall (November 13), London Rainbow (14/15), Birmingham Odeon (16), Manchester Hard Rock (18).

Jimmy Ruffin

Birmingham Dolce Vita (October 7 to 13), Stockton Flesta (14 to 20), Carlisle Cosmos (21), Blackpool Norbeck Castle Hotel (27), Torquay Paradise Castle Hotel (November 2/3).

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NOVEMBER 15 FOR NEW ALICE

ALICE COOPER has set November 15 as the worldwide release date of their newest album, according to Alice's management company, Alive Enterprises. (Writes Lenny Kaye in New York.)

Officially titled *Muscle Of Love*, some tracks included are: *Teenage Lament*, *Woman Machine*, and *Never Been Sold Before*, all recorded during the group's recent stay in Los Angeles.

Following the recording sessions, the Coopers threw a celebrity barbecue in which Alice could be seen locked head-to-head in fervent discussion with Godfather author Mario Puzo. Current plans are to market the album in a brown corrugated cardboard box, whatever that may come to mean.



THE DISC MAGAZINE

Edited by Ray Fox-Cumming

States style stations hit the airways



KENNY EVERETT CAPTURED BY CAPITOL

DISC EXAMINES COMMERCIAL BROADCASTING IN BRITAIN

LONDON Broadcasting, Britain's first ever legal commercial radio station, hit the air on Monday at 6 a.m. The first words "Good morning" were spoken by David Jessel, presenter of the three-hour "Morning Show."

The station, which presents a 24-hour service for the Greater London area on 417 metres and 97.3 metres VHF, will concentrate on news, local and national. During the afternoons there will be phone-in shows and advice programmes for housewives and the elderly, with two ten-minute news bulletins every hour.

Hard on its heels comes Capitol Radio, London's first-ever commercial music station, which opens up on Tuesday at 5 a.m. on 539 metres and 95.8 VHF. The station, which is being seen as formidable competition for Radios 1 and 2, is aimed mainly at adult audiences and will broadcast 24 hours a day. A high proportion of LP music will be used.

Capitol's weekday programmes include a two-hour progressive rock show (6.30-8.30 p.m.) and a 90-minute show catering for specialist musical tastes such as country and western, jazz, folk

and classical (10-11.30 p.m.). On Saturdays there will be a special programme for young people aged seven to 15 (10 a.m.-12 noon) and an early evening live pop concert. Sundays will see a lunchtime show of new releases and later a programme looking back at the music scene of ten years ago. Among the station's personalities are Kenny Everett, Dave Cash and David Simons.

Capitol and London Broadcasting, who have a potential audience of 8.5 million, are the first in a string of commercial networks to open in the major cities across the country between now and 1976. Next in the queue are Birmingham, Glasgow (Radio Clyde) and Manchester due by next spring. They will be closely followed by Tyneside (Metropolitan Broadcasting Company) and Swansea (Swansea Sound).

If all goes well by the end of 1976 there could be further stations based in Liverpool, Edinburgh, Sheffield, Plymouth, Nottingham, Portsmouth, Belfast, Blackburn, Bournemouth, Bradford, Brighton, Bristol, Cardiff, Coventry, Huddersfield, Ipswich, Leeds, Reading, Teeside and Wolverhampton.

RADIO AM

IF I HADN'T already paid my TV licence, I'd think it would be worth getting rid of the telly this week. Especially after the appalling display on last week's Top Of The Flops—one of the best comedy shows out.

On Sunday, it's old favourites time with Georgie Fame and Alan Price and Settlers-bring-slow-relief. Tuesday, in living colour (if you're lucky, because in black and white it's close to deadly) you can see Don McLean and Deo Sayer on the Whistle Test—at the new and improved time which keeps you guessing this week at 10.40 p.m. Better still, on Scottish television

THE NEW RADIO

AS BRITAIN'S first legal commercial radio station comes onto the air, Britain's first offshore station runs into trouble.

Just over a week ago Radio Caroline's mast was badly damaged in a gale. Reports that the ship was "drifting" or "missing" soon grew to stories that she was "feared lost."

Dutch authorities started a search but their worries proved unfounded and soon a heavily listing *Mi Amigo* was spotted with her aerial hanging to one side.

Everyone connected with the station swarmed to Scheveningen, from Ronan O'Rahilly to Norman the human fly. A team of experts were rushed out to the ship and immediately ruled that the mast was beyond repair.

Seagull returned on Thursday night with a temporary aerial, but reception in England was poor due to the makeshift system, the low power and the very strong whistle that had developed on the signal.

On Sunday a construction team should have erected a new mast, four feet higher than the old one. There was no sign of this having happened by Monday, but the work is presumably imminent.

This is the final week of normal broadcasting from the London Transmitter of Independent Radio (LTIR). The stations which use the transmitter, Kaleidoscope (from 10 p.m. Thursday), Aquarius (from 10 p.m. Friday), Jackie (from 9 p.m. Saturday) and Classic (from 8 p.m. Sunday), cease VHF broadcasts on October 22. The LTIR transmit on 94.4 MHz and after closing down the London network plan to move their activities to the Midlands.

'I'll be back soon'

DAVID Cassidy's forthcoming world tour looks set for next Spring and will include England, Ireland and, for the first time, Scotland.

Speaking at London Airport on Saturday before returning to America, David explained that he had yet to work out final plans for the tour, but he would be using a much different act and a lot of new material.

David, in Britain for the 500th edition of TOTP, denied rumours in the national press that he is to marry one of the two girls who accompanied him during the visit. "They're friends who sang on my latest album," he told newsmen. "Both are already married. Unless I'm in for a big shock I'm not getting married."

Earlier in the week David visited a London music store to choose and autograph guitars. Otherwise most of his time in Britain was spent resting at a secret country hideout.

David has 10 more weeks filming to do before he quits his TV series. Meanwhile his double "A" side single Daydreamer and The Puppy Song is already out. Both tracks are from his next album "Dreams Are Nuthin' More Than Wishes."



Osmond fans only at new Rainbow gig

THE Osmonds are to play another British concert date after all. To console "the many disappointed fans" the group's management have agreed that the group should play another date at London's Rainbow Theatre on Tuesday October 30.

Tickets will be available only to fan club members by postal application. Members wanting a ticket should send the money with

their membership cards and a stamped addressed envelope to: Osmond's Ticket Office, Rainbow Theatre, 232 Seven Sisters Road, London N4.

Applications not accompanied by both requirements will not be considered, and only one ticket will be allocated per application. The lucky 3,000 members will be chosen by ballot on Monday, October 15. Everyone will receive their fan club membership cards

back, and those not allocated a ticket will have their money returned.

The Osmonds will be arriving in this country on Sunday, October 21, as planned, but on a scheduled flight as their charter plane has been refused permission to land at Heathrow.

● Ticket prices will be as for the other concert: £2.50, £2, £1.50 and £1.

LIVE DATES

PETERS AND LEE
Liverpool Shakespeare Theatre Club (October 21 for one week), Chislehurst Beaverwood Country Club (31), Southend Talk Of The South (November 1, 2, 3), Benson-on-Thames Chicken In The Basket (4), Llanelli Candlelight Club (5 for one week).

HOME
Aylesbury Friars Club (October 20), Birmingham Barbarella's (21), Dudley Tech (27), Bedford College (November 2).

THIN LIZZY
Stafford Top Of The World (October 18), Nottingham Intercon (19), Bourne Corn Exchange (20), Gravesend Woodesville Hall (21), Birmingham Town Hall (24), Bedworth Civic Centre (25), St Albans City Hall (26).

FUMBLE
London Bedford College (October 19), London Aquarius (20), Sheffield Poly (24), Manley Heavy Steam Machine (26), Leeds University (27), Birmingham College of Food (29).

GLENCOE
Swansea Patti Pavillon (October 19), Cheltenham St Paul's College (20), Sheffield Poly (24), Newcastle Poly (26), Manchester UMIST (27), Chester Quailways (29), London Central Poly (31).

VINEGAR JOE
Portsmouth Poly (October 18), Leeds Queen's Hall (19), Scunthorpe Baths Hall (20), Croydon Greyhound (21), Sheffield University (22), Sunderland Locarno (26).

DETROIT EMERALDS
Gillingham Central Hotel, London Q Club (October 21), Torquay Paradise Castle (24), Hull Westfield Country Club, Hornsey Floral Hall (25), Birmingham Barbarella's (26), Whitchurch Civic Centre (27), Southend Talk Of The South (28).

Caravan go to the theatre

CARAVAN plan a special concert October 28 at London's Theatre Royal, Drury Lane, accompanied by the 43 piece New Symphonia Orchestra. The band will play a 40 minute set on their own and an hour with the orchestra and the concert will be recorded for a future live album. Ticket prices range from 75p to £1.50.

Meantime, the band's album "For Girls Who Grow Plump In The Night" is released at long last—with a changed sleeve. The original cover featured a picture of a nude pregnant girl, which apparently so outraged some retailers that the lady has had to be clothed, hence the delay.

Live music reviews

LOU REED

LOU REED proved himself to be one of today's great live performers at London's Rainbow last Friday, but not before he'd had us wondering if he was going to make it through the show at all.

For the first few numbers of his hour-long set he was as nerve-racking to watch as a one-legged high wire artist working without a safety net. He teetered dangerously on the very brink of the stage, seemingly unaware that at any moment he might plunge base over apex into the front rows; he struggled to nudge his voice into the right key and, in a moment of hilarity, lost his microphone. It slipped its moorings while his back was turned and slithered to the floor, so that when he went to regain it, he was confronted, incredulous, with nothing but an empty socket.

He came on after his superb band had opened with a dazzling "overture" made up of themes from his new album "Berlin," and opened with "Vicious," which he ruined by depriving it of any vocal nuances. Then he underplayed "How Do You Think It Feels?" and took several bars to arrive in the same key as the band for "Caroline Says" and "Oh Jim" (all from "Berlin"). It didn't look as if we were in for a concert to remember.

But Satellite Of Love changed all that. After a rearranged opening, Lou was suddenly in perfect control and from here on he excelled himself. Effortlessly he purred out the lines of "Satellite," making time to point out a few Harrys, Marks and Johns in the audience and wopping about the front of the

stage in ultra-faggy fashion. By this time he'd started making the odd excursion to the side of the stage for liquid (and solid) refreshment to keep his spirits up (sorry).

For Walk On The Wild Side he trotted gently across the stage countering his jauntiness with the driest of dry deliveries—and it was perfect, just perfect.

The lighting throughout was excellent, lending colour to Lou's anonymous black leathers and throwing his face into stark relief. His panda-style make-up, which looked so ludicrous in broad daylight at Crystal Palace at the start of the tour, becomes stunningly effective in the darkness of the concert hall. For Heroin the effect was superlative with his eyes glowing darkly out of a wan white face. The song has been rearranged to eliminate the quickening tempo on the verses and interspersing them with drum crashes, walling guitar and funeral organ. The treatment worked beautifully; Lou's singing was faultless. I was a seven-minute moment I'll never forget.

White Light White Heat was equally breath-taking with Lou yo-yoing up and down and whipping about exhorting his band to give it the works. Of course, there had to be an encore—Rock And Roll It was and then he was gone. My only complaint was that I couldn't get tickets to go back Saturday.

Lou was preceded by The Persuasions and Golden Earring. The Persuasions, relying as they do on voices alone, are in my opinion much better suited to a smaller hall. At the Rainbow their sound never quite filled out enough, though the set they played at their reception the

previous day was highly enjoyable.

Since I loathe the flute dominated rock bands, I had not expected to enjoy Golden Earring, but was more than pleasantly surprised. They certainly know what they are about and their stage presence is, for an up-and-coming band, pretty formidable—they should be bill-toppers next time round.

RAY FOX-CUMMING

JUDY COLLINS

BEFORE us stands a tallish, radiant faced woman, attractive in a non-sexual way, with a voice which is sheer perfection. When she sings the notes glide effortlessly into place in a way you'd forgotten existed. And there is no let-up. Throughout the two-hour set she keeps up the same crystal clarity of tone, undaunted and unwearied by an engrossed Albert Hall audience.

If you are familiar with her work, it's a great evening. You get a hefty slice of her repertoire. Well known numbers like Both Sides Now and Chelsea Morning and not so well known ones like Someday Soon and The Dealer.

But if all Miss Collins means to you is Amazing Grace, then you can forget it. For a start she doesn't sing that song and most of the material she does use is an acquired taste. Much to meandering and plaintive to be taken in one go.

If it's action you're after, you can forget that too. Her one concession is a slight sway in time to the music. Otherwise there is little to see. Behind lies a sleepy quintet, accompanying gently and giving the music a slight country edge. All five members could use a piece of straw in their mouths. Mostly they sound laid back or unhygienic. Occasionally they sound under-rehearsed.

But it's Judy Collins you've come to see and her perform-

ance is faultless. Whether she is playing guitar, autoharp or piano, her voice is always perfect. An infinitely preferable to bapsies.

CHI-LITES

IT WAS the right place, but definitely the wrong time. Long after closing time at Barbarella's, Birmingham, last Friday, Eugene Record, Robert "Squirrel" Lester and Marshall Thompson, who together form the Chi-Lites, were still up there on stage working their way to a deserved fairwell applause.

It was a pity the eager audience's electricity was short circuited before the group came on, through an overlong and tedious set from rock 'n' roll revivalists Fumble, who right from the start set the thumbs-down from the hundreds of soul fans.

The Chi-Lites show eventually opened with four numbers from their backing musicians, Powerful Sound. Thompson, Lester and writer, producer and lead vocalist Record then made a flamboyant entry in luxurious silver frock coats, and after friendly handshakes with fans up front they broke into "I'll Always Love My Mamma."

Relaxed and polished, the group are at their best weaving a romantic spell with the moody, soft melody. On the his Write A Letter, Ain't No Way and their million selling Oh Girl. However, their style could be in danger of being samey, but they avoid the trap by going all out to involve their audience—even getting members of the crowd to sing into hand mikes.

If the Chi-Lites had appeared in our area they would have stormed the place down. But the lateness of the hour dampened what had all the ingredients of a great evening.

ROBERT BRINTON

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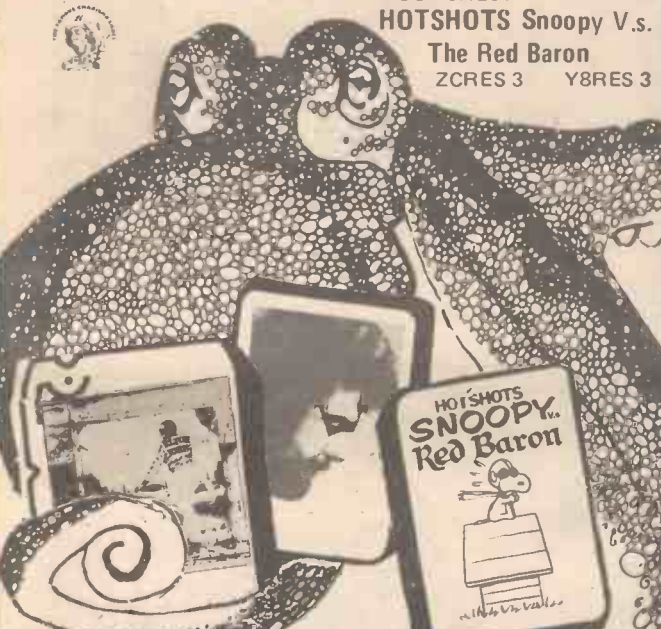
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Dawn on Top of the Pops

It has taken Tony Orlando 15 years to gain the recognition he's now getting with Dawn. He is British and a Northerner, starting his career 'way back in 1960 when he followed the same trail as the Beatles around the British Clubs—and in fact has played the Cavern.

Success looked as if it would come quickly to him after he had a pretty large hit single called Bless You in the early Sixties.

Things gradually got leaner for Tony and he quit Britain to go and live in the States, where he continued his singing career. But success eluded him there too and he eventually went into the music publishing business.

He quit the business and was sure he wouldn't be tempted back onto a stage, but the time came when a close friend of his persuaded him to record a song, even though he understood that would be the end of it.

He recorded the song *Candida* and it was a huge hit in America, then Britain and eventually worldwide. The name Dawn was owned by someone else, which meant that he had to fight legal battles before he could actually use the name on stage.

BIG HITS

Since that time, hits, big hits, have followed. *Knock Three Times* and *What Are You Doing Sunday* are a couple of the bigger singles he's had in Britain, but in America several other songs—namely *I Play And Sing* and *Summer Sand*—have also put the group high into the US charts.

"Since the Dawn problems were resolved three years ago, things have really gone well for us. I really have to thank the Press for what they did... they really helped us sort out the difficulties.

"*Sweet Gypsy Rose* is about our fifth top-tenner and the hits before that gave us three number ones and a couple of top three-ers, which is pretty good going," Tony told me enthusiastically.

More recently, the group's

Tony says just bein' nice and bein' entertaining makes Dawn a success and relieves the tedium of 'progressive' music.

biggest selling single ever, *Tie A Yellow Ribbon Round The Ole Oak Tree*, is close to a million sales, which is obviously pleasing Tony no end.

"Ever since the release of that particular single, we've been working non-stop and at the moment we're booked solidly until the end of the year.

"Back home, we've been playing colleges, concert halls and cabaret spots and during the daytime recording our new album—which we're really pleased with. It's called 'Dawn's New Ragtime Follies' which is a kind of gay-nineties type thing with loads of 'moon in June' lyrics," explained Tony.

Their current spate of British appearances culminates eight visits to Britain by Dawn. At the moment they're recording a television spectacular for the BBC besides one or two special guesting spots on other shows.

I asked Tony just what it was that makes Dawn the amazingly successful group they are today?

WIDE AREA

"We're successful in 17 countries and I think it's because we appeal to such a wide area of people. Take Britain for example—the whole scene has been dictated

by the progressive bands who've played AT people, rather than playing TO them.

"I believe we've got the people that were around in the early Sixties, who've grown out of all the progressive music around today and are looking for a spot of nostalgia in their music.

"People seem to think we appeal to the same kind of audience that David Cassidy appeals to, but that's just not the case. Once upon a time we had that kind of audience, but not anymore.

"I like to think that *Tie A Yellow Ribbon* was liked by everybody, but that was a rare example. As a group we believe in SHOWBUSINESS, to entertain people, by being warm and friendly towards them. Progressive groups have never done that and that's why there's a need for Dawn today," explained Tony in very proud fashion.

"Acts all over the world have become very self-indulgent and people now are beginning to find it boring. They want to be entertained. Take David Bowie, for example, he plays to his audience in the true showbusiness tradition and people love it.

"Luckily the self-indulgent trend is coming to an end and I feel music is getting back to entertainment—the

place where it belongs.

"Take Dawn, we cover a whole wide range of songs from R 'n' B to *Gypsy Rose* and people like the variety. They are fed up with 10-minute guitar solos and who can blame them," explained Tony emphatically.

Much of Dawn's recording success must go to their song-writing team of Erwin Levine and Harry Brown, who've written songs that the basic personalities and style of each member of the group can utilise to the full.

"The girls in the group, like me, have been in the business a long time. Both Joyce (Vincent) and Telma (Hopkins) have sung on many of Tamla Motown's hit singles.

"They've backed people like Marvin Gaye, Stevie Wonder, Chairmen Of The Board (Invictus label), Four Tops and, more recently, Isaac Hayes' *Shaft Theme*.

"They're incredibly talented girls and as the act develops it's hoped that we can bring them more into the limelight. They deserve it. They are very much a part of the success of Dawn and just now the reward for all their hard work is coming in," said Tony.

The years that come will see just how Dawn shape up. In a scene of over indulgent musicians, Dawn are casting light on a new birth of show-business and if being nice has anything to do with it, Tony is guaranteed a lot more success.

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INTERVIEW BY MICHAEL BENTON

"MY ONLY regret is that I didn't call the band Bryan Ferry instead of Roxy Music. It would have made everything quite plain from the start that it was my show. But I always wanted a group name to hide behind, and besides, I didn't know how things would turn out."

Bryan Ferry reviewing the meteoric rise of Roxy Music. The split with Eno, following a clash of personalities, showed him only too clearly that to create, run and provide the musical direction for a band, you need also to be something of a dictator.

"The nicer you are about things, the more you get kicked in the teeth. I don't want to be a dictator—more a chairman of the board type set-up. And anyway, I like the name Roxy Music for a band, whereas Bryan Ferry is a terrible name."

Everything, says Bryan, was all right at the beginning, "because everybody frantically tried to be successful and there was a great bond of togetherness. But when success, to an extent, apparently happens, that is lost mostly."

The picture is not, however, as grim as one might think. Roxy are currently in the studio finishing up their third album, with new member Eddie Jobson (who does play some excellent things on Bryan's solo album), and John Gustafson on bass. From the backing tracks I've heard it's a very different and much matured album

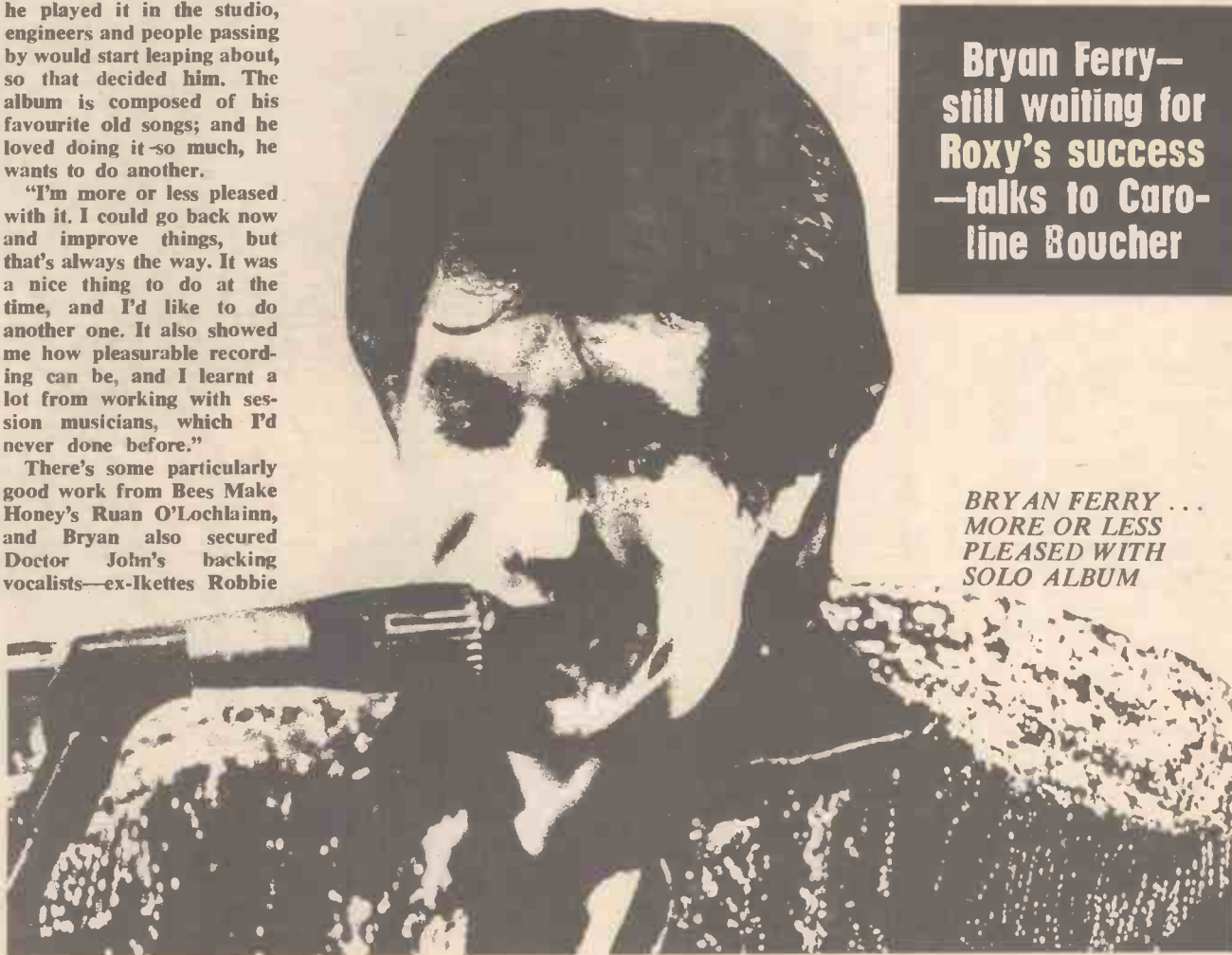
from the last two. The music has more continuity, more flow, and more melody.

Bryan's current preoccupation, though, is with his newly-released solo album, "These Foolish Things," which has been severely panned here and there, along with its accompanying single A Hard Rain's Gonna Fall. In fact, he was dubious about putting that track out as a single, but every time he played it in the studio, engineers and people passing by would start leaping about, so that decided him. The album is composed of his favourite old songs; and he loved doing it—so much, he wants to do another.

"I'm more or less pleased with it. I could go back now and improve things, but that's always the way. It was a nice thing to do at the time, and I'd like to do another one. It also showed me how pleasurable recording can be, and I learnt a lot from working with session musicians, which I'd never done before."

There's some particularly good work from Bees Make Honey's Ruan O'Lochlainn, and Bryan also secured Doctor John's backing vocalists—ex-Ikettes Robbie

THE BRYAN FERRY BAND LEADER



**Bryan Ferry—
still waiting for
Roxy's success
—talks to Caro-
line Boucher**

**BRYAN FERRY ...
MORE OR LESS
PLEASED WITH
SOLO ALBUM**

Montgomery and Jessie Davis—while they were in London with him recently, for a couple of tracks.

Bryan started work immediately after finishing his solo album, on the new group one. When that is finished there's scarcely a breather before they go on tour and probably head for America early in the New Year.

"The trouble was that I couldn't work on both projects at once; I had to finish the solo album before I could start thinking of lyrics for the new group album. So we went into the studio first of all with tunes—because I'd done those—and I've still got to finish off the lyrics. One song I've done has got 30 verses, another one has 15."

Bryan is very pleased with the way Eddie Jobson is blending with the band. On-stage Eddie will play synthesiser, piano and violin.

Bryan still doesn't consider Roxy have achieved success. Despite the success of both singles—Virginia Plain and Pyjamarama—he won't be happy until the group are a household name.

Despite all the ups and downs, Bryan reckons he's still relatively unchanged.

"The great changes that happened to me did so when I was 17 or 18, and I don't think I've changed much since. I'm no more conceited now than I was a couple of years ago. The only thing I worry about is working too much, it makes one become rather tedious, talking about what you're doing all the time, one worries about becoming a bore."

Marvin Gaye 'Let's Get It On'

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SLADE

In Britain

OUTSIDE THE recording studios in Barnes, a small patient crowd waited for a glimpse of Slade. It was their only chance to see the band before they left for the States (they are there for three weeks now) and there is only one day back in Britain before they start a long tour taking in the Continent, Australia and Japan.

Inside, Noddy, Jimmy and Don sat in the control box listening to the mixes of a new album. Dave Hill sat at the piano but stood up to say hello. In his socks, he turns out to be a little lad—"Don't you dare call me short!"

Don Powell looks well and the only sign that he'd been close to death after his car accident is the stick he uses to help him walk and a scar on his head, only just covered by a newly-grown thatch of hair.

The more serious effects of the accident are not obvious at first, but Don has lost his memory and events of the last few months are only a mist. With the help of the boys, things are beginning to come back slowly, but at the moment he is in the unreal situation of only remembering isolated happenings. It's a brave move on his part, deciding to go through with the American tour and taking over again from Jim's brother Frank, who stood in for him at the gigs until he came out of hospital.

"If you don't throw yourself into things you never get anywhere," said Jimmy. "We think it's the best way and the doc said it would be better for him to come back with the lads. He's made a very quick recovery, considering he was more dead than alive when he was brought into the hospital. We've been tating round with him in the studio while we've been doing the album and taking him through the numbers because he's forgotten them all. The best thing he can do is get out on the road so that he'll have something to remember."

The band haven't played with Don since the accident, but during rehearsals, memory of the songs is coming back gradually to him. He is on the album which is finished apart from the mixing.

"I've seen a film of the Earls Court gig (it was played four days before the crash) so that helps," said Don. "But I don't remember doing the gig. I remember walking off and on the stage but I don't remember anything in between. The crash and all that is completely from me, but it's the same with recording. I go in and record something, then go up to the control box and I've forgotten it. It's really weird."

DRUM SIGNALS

"When we put down *My Friend Stan*," said Jimmy, "he had to go on the cymbals on one bit and the other bit on the drums, but he didn't know whether he was coming or going. Chas had to stand up in the box and have different signals for when he was to do each bit."

Jimmy supplied all the latest news, but Don, at the moment, is listening and trying to remember. He is a bit bewildered and that's hardly surprising when you consider there's a large important chunk of his memory missing.

"Having Frank stand in for me

was the best thing that happened," said Don. "When I was in hospital, laying in bed, I didn't realise what I was doing there. I asked a nurse and she said I'd been in a car accident. I thought, oh, I must have been coming back for a gig and I looked round expecting to see the rest of the lads laying there. The next thing I saw them all sitting at the end of the bed."

"I couldn't work out what had happened. Then I saw the cutting in the paper about Frank and that's when I started to pull back. I started to fight. All I want to do now is start working with the lads."

When he came out of hospital, Don went home to live with his parents and has been there since. As you'd expect, the amount of get well mail has been phenomenal.

"I had a card from Australia with just Don Powell, Wolverhampton, England written on it, and it got to me. I've just started to go through a big boxful of

Don Powell finds it hard to answer Rosalind Russell's questions—cause he can't remember nufink. Read on

cards that I've got at my parents'. And my parents' address was printed in the paper and the kids found out the phone number and they've been ringing up. My father loved it, talking to them, but only at first. He got a bit tired when there was calls at four in the morning.

"I'll have to get their number changed because you get cranks. An old friend of ours was driving round to our house to see how I was. I was still in hospital and my dad, brother-in-law and my younger brother were up with me. My sister and mother were at home when this crank rung up and said I was dead. Of course, this chap just driving up found everybody hysterical and he took them up to the hospital right away. When they arrived, my dad said what's going on?"

"Of course, that put me mum out and she was ill for about a week. So I must get the number changed, especially while I'm away on tour, because she won't know if I'm all right or not. I don't think my mum could handle that sort of thing again."

The act is changed slightly for

the States, but Slade like to keep their audience rocking, so most of the standard numbers are retained. They find it hard enough to slip in one new number, far less change any more radically.

"You get very attached to a show and you don't want to change," said Jim. "You have certain numbers you never want to get rid of. I can't see us ever dropping *Get Down And Get With It*. It sums up everything about the band. It's the audience participation bit. The day *Cum On Feel The Noize* went straight into the charts at number one we played Manchester Hard Rock. That night, the crowd was louder than the group. I thought it was an echo at first, until I realised it was everyone singing."

"That night, the song was so right and it seemed like a magic night."

Crowd control is an important part of Slade's performance. They have a tremendous ability to involve the audience in the music, rather like a singing football crowd, but it could be so easy for a lot of people to go over the top it's quite frightening.

"Crowd control is really important for acts who have crowds who are liable to go over the top. A case in point is the gig we did in Brussels when somebody threw a brick at the stage. That could have been nasty. The power had all gone. Dave was standing at the front of the stage waving his hands in the air, shouting two . . . wires . . . have . . . come . . . out. Five . . . minutes . . . we . . . will . . . rock . . . and . . . roll. Just like that. Talking to these French speaking kids. We were killing ourselves laughing."

A loud yell came from the control box. "Two wires!"

"He knows what we're talking about," laughed Jimmy.

Slade's music and stage show is aggressive. The difficult bit is not getting he crowd going—that comes naturally—it's keeping it cool. I've always wondered how Jimmy or Dave have managed to keep their balance, leaping about on the pedestals they have onstage.

FALLING OVER ONSTAGE

"I jumped off once and landed on me behind," said Jimmy. "But I just carried on playing, laying down and they all thought it was part of the act. Everybody rolled up laughing at the back. And I've got this thing of booting the cymbals, see. One night in the States, in an eight thousand seater place, I kicked the cymbal and my feet went from under me. I landed sitting down so I couldn't really get out of that one."

"In New York, we played on a stage that had three sloping walkways from it into the crowd. He went walking down the middle one, with the spotlight following him, slipped and fell flat on his back. I couldn't even see him, but he was playing laying down."

We won't see Slade for some time in Britain, as they've slipped so far behind with their touring schedule because of the accident, and it'll be Christmas when the new album comes out.

"This time we're going over to the States topping the bill. When we went with Humble Pie, we were first on, only doing 25 minutes, but it was great, see, because we came from great heights here, to bottom of the bill there."



SLADE . . . CIRCLING THE GLOBE

And America

THE FIRST time that Slade came to this country they were greeted by a *mélange* of underground and college press, and a rather pathetic attempt at a press conference (with "reporters" asking all sorts of rude questions). Their former record company, Polydor, tried hard through their publicity department, but somehow they just couldn't get Slade's singles moving in this country.

The only time I've ever really heard those great songs—Gudbye T'Jane, Coz I Luv You, and others—was in Max's Kansas City in New York or Rodney Bingenheimer's in Los Angeles. All well and good in terms of an élite avant garde of young people, but not too terrific in terms of being able to find records in the stores.

All that seems to have been changed for the better now, as was evidenced in New York at a small, select press luncheon held for Slade by their new record company, Warner Brothers.

The scene was an Italian restaurant conveniently next door to the Warners' offices, and there were about six press representatives invited to talk to the group; something that makes a great deal of sense—as the group actually get to talk to people.

NO ALBUMS IN THE STORES

Chas was talking about how pleased he was with the move—"I could never understand why I never could find any of the group's albums in the stores when we'd go to play a city," he said.

"Of course Polydor in Europe is a totally different thing!"

We talked a bit about Don's accident—of course he was there, standing with a cane and there were a few spots on his head where the stitches were—but other than that he looked fine. "He was unconscious for two weeks," Chas said, "he didn't remember anything—he didn't remember the accident at all." One of the results also is that he's lost his sense of taste and smell but his memory is slowly coming back.

"I haven't played a gig yet with the band," Don told me, "but I'm sure that once we start it'll all come back to me. The songs and all—I don't think I'll have any trouble drumming, it's just that I don't totally remember all the songs at the moment." Don laughed, "We got more press out of that . . . really, just the fact that I was unconscious for two weeks!"

"Drunk, he was!" laughed Dave, and then added—"Oh we didn't even miss him," with a gleam in his eye. "We went ahead and did the single anyway . . ." joked Jimmy. That was Slade—carrying on as if they were in some Wolverhampton pub, putting each other on.

"My brother Frank played

drums with us on one gig," said Jimmy, "and now he's got the bug! He's starting a group, of course . . ."

NEW YORK—LOVE'HATE

Dave said he loved coming into New York at night when they cross over the bridge and see all the lights and stuff, but he finds it difficult to adjust to New York during the daytime. "We're in the Drake hotel," he said, "and my room faces the back . . . so when I get up in the morning I face a wall—and it's dark, just like it's night. There's no trees . . . no gardens . . ." He added, "Australia was a gas. It was sort of a combination of America and England. You know, the modern hotels and conveniences of America, and yet it's smaller—like England. We went and met a lot of the people and that was fun."

Noddy talked a bit about how they have to break each country in much the same manner, and since their first LP for Warner-Reprise is released to coincide with this tour, they hope that they'll get more attention.

Their live concerts have always been good here—the problem has been in not being able to get the records moving. Now that they're with Warner Brothers—we will most likely see the progress that they deserve.

Lisa Robinson

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BOWIE'S new single
SORROW RCA 2424



ARTIST

RCA Records and Tapes

Cassidy relies on his body

"Daydreamer" (Bell 1334). I wonder if David Cassidy felt as daft as he looked posing around at London Airport for the Top of the Pops film, singing this song. Poor wee-lad, he must think we're all loony here.

I don't think the number is that strong, despite his sexy voice, but it's no fault of his. The words are rather trite—typical American lovesong, walking in the rain ad nauseam—and the musical arrangements a bit heavy handed and plodding.

He'll have to rely on his lovely little body to sell his song, but he shouldn't have a lot of difficulty on that score. It's a double "A" side—other title is the Harry Nilsson number The Puppy Song.

couple of bars of this.

However, despite the closeness of the resemblance, it's still a canny sound. The bass lines and the rhythm are almost the same as that old Tamla classic; in fact it is a very fine soul number and I like it immensely.

FOUR TOPS

"Sweet Understanding Love" (Probe PRO 604). I think you have to see the Four Tops to appreciate some of their songs, and this one doesn't seem strong enough to stand up on its own. There's a dearth of original material in this type of music and to me most of them sound the same.

I've heard better things from the Four Tops and this song could be anyone's. If you're not listening too closely to it, it makes above average carpet music, but nowt else.

ELECTRIC LIGHT ORCHESTRA

"Showdown" (Harvest HAR 5077). With one mighty accord, our assembled numbers turned and yelled *Heard It Through The Grapevine* after the first



ELECTRIC LIGHT ORCHESTRA... FINE TAMLA INFLUENCED SOUL NUMBER

GLADYS KNIGHT AND THE PIPS

"Daddy Could Swear I Declare" (Tamla Motown TMG 876). So could most of us after listening to the week's releases right through. Anyway, hot on the heels of last week's GK&TP's release on Buddah, is this.

Not a million miles removed from *Daddy Was A Rolling Stone*. Nice to know so many people think so well of their daddies. As a musical offering I think it's dire.

SPOOKY TOOTH

"All Sewn Up" (Island WIP 6168). Spooky Tooth still manage to retain some of the vestiges of the reputation they made for themselves a few years ago, but their market is more likely to be albums and live appearances I think.

This is a medium heavy single, a bit in the style of Stealers Wheel, but it's not the kind of song that makes the singles chart except in a freak week. Although I like it, I don't hold out a lot of hope because it just doesn't fit the mood of the moment.

DAVID CLAYTON-THOMAS

"Professor Longhair" (RCA 2421). Sounds like Richie Havens in soft shoe shuffle. We're scraping the bottom of the barrel now I fear.

He sounds like a rangy old cowboy with six months' sand in his throat, suddenly finding himself doing a party piece on the table in a high class saloon.

Embarrassment suddenly overcomes him and the warble dies in his throat as someone wisely decides his name is written on a bullet soon to come his way. Aargh.

RICHIE HAVENS

"Tight Rope" (Polydor 2121 181). It breaks my heart to say it but I think it would take a miracle for Richie Havens to make the charts.

However, I doubt it bothers him—he's not a teen rave, seeing as he isn't into make up and the like. A very genuine gentleman is Mr Havens, apart from being one of the most charismatic performers I've ever seen.

He puts across an incredible magic from the stage that can't be captured on record. The hypnotic effect you get at a concert becomes sadly drab when you're at home by yourself listening to the records.

EDWIN STARR

"You've Got My Soul On Fire" (Tamla Motown TMG 875). Well, it's got rhythm, and... well, yes it's got that. It's very animal and very noisy and not a lot else. A non starter unless you are into grunts and groans and musical mayhem.

MUD

"Dynamite" (RAK 159). You know the old saying—"the more mud you sling at the wall, the more sticks" you don't? Well that's what our teachers at school used to say. We've had a fair bit of Mud slung at us and most of it has stuck. I daresay this will as well.

It's not the kind of thing



DAVID BOWIE... STILL TO REGAIN "ZIGGY" QUALITY

Bowie's better on the other side

"Sorrow" (RCA 2424). If you're old enough to remember the Merseybeats, you might, like me, have some reservations about this single. It's miles better than his *Laughing Gnome* horror, which is something anyway. I really don't see the point of releasing *Sorrow* as a single when he can write such good songs himself.

He hasn't approached the quality of "Ziggy Stardust" for months, or if he has, I've been left behind somewhere. However, after repeated hearings, it does begin to

sound good, if not exciting, but as with many cover versions of songs, the original still sounds best.

The other side is something else again. It's Jacques Brel's *Amsterdam*. Bowie has been singing it onstage for a couple of years now, but has resisted recording it because he thought it needed the dramatisation of a live performance. I'm glad he changed his mind, because he handles it particularly well and puts across the feeling just as strongly as he does live.

you'll remember until the day you look into your partners eyes, fifty years from hence, and say: "They're playing our song darling." Not unless you're a little bizarre that is. It is a brain blasting song of mammoth proportions, almost instantly forgettable like most other hit songs these days. I think it'll do well.

JOE McDONALD

"Fantasy" (Vanguard VAN 1006). I'm sorry Country Joe but you can't live on the Fish cheer forever. Gosh, those were the halcyon days, soon to be shattered by a devastatingly awful performance

at the Bickershaw Festival a couple of years ago (an event impressed indelibly on my mind, if not yours... come to that, some of you must have been there and survived).

The revolution is over, died with hardly a murmur of protest while we all marched on with Gary Glitter and Bowie instead. And all enthusiasm for Country Joe and his political comments died too. RIP.

REG PRESLEY

"S Down To You Marianne" (CBS 1748). Hands up everyone who remembers the Troggs... Well of late they have become a figure of fun

in a gentle sort of way, because they are still around, undertaking lengthy tours of Taunton and Dunster or some such places.

Their pudgy little lead singer, the unforgettable Reg Presley is all set for a new lease of stardom it seems, but not with this, that's certain. Not unless a brainstorm sweeps the country.

Of course anything's possible with the Beeb beginning to panic in case we all discover that commercial radio, even though it might not be "nationwide" (quote courtesy of one T. Blackmark) is better than they have ever managed to put out since they've revamped their name from the Home Service.

Singles News Benton's DISClosures

SONG TO THUMB A NOSE AT GIMMICKRY

"Top Of The World" (A & M AMS 7086). The Carpenters are cleaning up with all their singles, and rightly. They are producing high quality melodic and reasonably original singles. The young lady, Karen, has a clear strong voice, their harmonies are excellent and it all makes for a production that is more lasting than the brash gimmickry that pours out of the industry every week. This is a lovely song, a little old fashioned, but very sweet.

STACKRIDGE

"Galloping Gaucho" (MCA 1224). It would be ironic indeed if Stackridge finally made it now that ace flautist and comedian Mutter Slater has left the ranks. I don't think there's a lot of chance though.

Stackridge always seemed one intellectual jump from their audiences anyway and the humour just didn't come off on record.

I think they made the mistake of trying to divorce their comedy/musical stage act from a strictly musical recording performance. It wouldn't have been easy to bring out *Let Their be Lids* as a single I admit, but that was Stackridge at their best of many of their fans.

SENSATIONAL ALEX HARVEY BAND

"Giddy Up A Ding Dong" (Vertigo 6059 091). I'd love to see Alex Harvey have a hit single—and I'm sure if you've seen him you'd agree. His previous singles haven't done anything, though his live performances bring incredible rave reviews.

This is possibly the most commercial single so far. It's not that Alex isn't willing to compromise, it's just that he might be too strong for some weak stomachs.

His band has pulled together in a tight, forceful way, and this revamp of an old classic gives only some idea of the power they are capable of.



SENSATIONAL ALEX HARVEY... TOO STRONG FOR SOME STOMACHS



RINGO HAS A NEW SINGLE OUT ... WHILE DAVID ROCKS ON

RINGO RETURNS

NOW THAT Ringo's discovery David Essex is away, following *Rock On*, Ringo felt a while back that he'd also like to have another hit single.

His last, *It Don't Come Easy*, was a long time ago, but this Friday he alters all that by releasing *Photograph* (Apple).

Nobody knows much about the

song, but it's my guess that either Ringo or one of the other ex-Beatles had a hand in writing it.

ANDY WILLIAMS

THE SUPER relaxed gentleman of American pop has been away for some time, but he comes back with a Neil Sedaka composition called *Solitaire*. Release date is October 19.

Osmonds Planning

AS A prelude to their British tour, the Brothers release a new single on October 19. Called *Let Me In* (MGM), the single

won't be brand new to a lot of fans because the song is taken from their current album "The Plan."

IN BRIEF

JAMES BROWN: Sexy soul freaks beware, JB's gettin' on up with an intriguing new single—*Woman parts 1 and 2*, which'll hit the shops next week. Polydor are releasing the tracks from his latest album, which is worth looking out for. . . .

LYNSEY DE PAUL, still searching for a song to equal the success of *Sugar Me* releases *Won't Somebody Dance With Me* (MAM) this Friday. Lynsey's just moved house, so let's hope she has a change of luck. . . .

JIMMY CLIFF—a trifle short of hits these days, releases a new single, *Fundamental Reggay* (correct spelling, but a queer one) this Friday on EMI. . . .

HARLEQUIN return with Johnny Rae's old hit—*Such A Night*, which'll be released by Bell on October 19. The group's last hit, you may remember was *Battle of New Orleans* which was Lonnie Donegan's hit of 14 years ago. . . .

RICK NELSON—teen idol of 15 years back, almost made it a few months ago with *Garden Party*, but he makes a more determined effort this time around with *Lifestream*, another self-penned offering from MCA this Friday. . . .

MARMALADE, minus the talents of Junior Campbell and Hugh Nicholson, try to regain their old stature with *Our House Is Rocking*. . . . from Decca next Friday. . . .

ROGER COOK, songwriting partner to Roger Greenaway and Blue Mink has a solo try for the charts, after having written more hits than I've had hot dinners with *Rose On Fire* (Polydor), out on October 19.

IN THE pipeline are new singles from **CURTIS MAYFIELD**, *Back To The World*—**SASHA DISTEL**, *Leading Me On*, **GOLDEN EARRING**, *Radar Love*, which'll be released by Polydor on October 26.

DONOVAN and **SCOTT WALKER** (remember the Walker Brothers—the 60's answer to the Osmonds) are two names from the past of pop. Both have new singles planned for release soon.

Gary's Greatest

I WAS in the Bell Records office the other day, when this wildly excited young man came crashing through the doors shouting—"I've got it."

Got what? I thought until he placed this small piece of plastic on the nearest record player. Out swished Gary's latest offering, which will be in the shops on November 9.

Called *I Love You, You Love Me*, it's the best thing Gary's ever done—a big teen ballad that'll do even better than his last one. Another Gary/Mike Leander song, everyone at Bell stopped work upon hearing it and the place looked more like a discotheque than a record company. If that's their reaction (and they're used to hits) just wait 'til you hear it. SMASH!

Barry Blue still Dancing

HAVING just whizzed up the charts with *Dancin' On A Saturday Night*, Barry Blue, who's Lynsey De Paul's songwriting partner, follows up with what must be another top tenner. *Do You Wanna Dance* is released by Bell this Friday and in spite of it being rather Glitter-ish in style (and that's where Barry's at—he told me so) this could well be a number one.

CHICORY TIP

THEY TRIED to go 'eavy, but Roger Easterby, the group's manager, decided that it wasn't going to work, so he's got them back to where they were—a simple pop group. Donning a new set of Batman clobber the lads have a new single—*I.O.U.* (CBS)—released on October 26.

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LOOK WHAT YOU'RE MISSING



DOOBIE BROTHERS ...
COUNTRY BASED ROCK

Doobie doo

IT IS to the Doobie Brothers' credit that Warner Brothers signed them up purely on the strength of the tape they sent in. And in this business of hype and intrigue, it is rare that a group gets signed up on its music alone.

There is nobody actually called Doobie in the band, and the original members are: Tom Johnston (lead singer, guitars, piano, harp) and John Hartman (drums). They were part of a trio, later a trio plus horns, but not until singer/

guitarist Pat Simmons joined did the Doobies of today begin to take shape. After him came Tiran Porter on bass, and a second drummer, Michael Hossack.

Pat and Tom write most of the material, and their different influences have bounced back off each other. Tom gave Pat a taste for amplified guitar, and Pat gave Tom a taste for acoustic.

Tom—who comes from Visalia, California, has a long history of rhythm and blues from years playing in all-black clubs where stabbings and the odd shotgun blast provided little diversions from his music. Their music now is a blend of country-based rock.

ALBUMS: "Doobie Brothers," "Toulouse Street," "The Captain And Me."



STEELY DAN ... INTO JAZZ

STEELY BAND

IF A poll was conducted in the music business to find the band those people involved in it liked themselves, there's little doubt Steely Dan would figure conspicuously in the results.

In fact there's been a genuine "buzz" going around about them, with copies of their first album "Can't Buy A Thrill" at a premium. And it looks like there'll be an even greater demand for their second one, "Countdown To Ecstasy."

Steely Dan are a six-piece band now based on the West Coast of America. The "backbone" or founder members of the band are Donald Fagan and Walter Becker, who were brought to the West from New York to be staff writers for ABC Dunhill.

Then man who brought them, Gerry Katz, discovered them while they were playing with Jay and the Americans.

They brought Dave Palmer in to do vocals, Jeff Baxter to provide the pedal steel guitar work, James Hodder on drums, and Denny Dias as another guitarist. Then there were six

Disc does a quick "roundup" of top American bands

A NEW surge of American talent is on its way over to this country. They are bands that have emerged over the past couple of years there, following the lull in good new talent that seemed to settle after the all-time great bands of the late 'sixties.

Those were bands like Buffalo Springfield, Jefferson Airplane, the Mothers of Invention, It's A Beautiful Day, Quicksilver Messenger Service, Love, etc. Very little original talent followed immediately in the wake of these bands; the bands below are about to change all this. Some of them you may have seen and heard, no others not.

Another pocket of music emerging from America is the Atlanta sound—a company of excellent bands like Leonard Skynner from Atlanta, that have been signed up to Al Kooper's Sounds Of The South label. Apart from the odd import album, little is heard of these bands here yet . . . but keep an eye and ear open, Atlanta rock will soon be of great note.

For a guide of some of the most noteworthy bands, now read on . . .

Describing Steely Dan's music is not easy. As a biased observer I would say that's because they're so good. Unlike many of the bands we're discussing in this feature, you're bound to have heard some of Steely Dan's music if you ever listen to the radio.

Both their singles so far have had extensive airplay. Do It Again was a good example of the best type of commercial music, and Reeling In The Years was equally fine—what's more its almost continual playing dispelled the myth that long records don't get played. They do if they're good—and at nearly five minutes in length, Reeling In The Years must have been excellent.

Donald and Walter write the material for Steely, and then the band interpret it in their own special way.

None of the band are musically naive, having come up the hard way performing at the lowliest of gigs and doing session work. There's also a great deal of musical training amongst these six young men—Baxter alone spent 11 years learning the classical piano, and has played guitar for four. That gives you some idea of their musical credentials.

Their record company in the States are showing a peculiar reluctance to let the band come over. But if they were to relent that could be all it needed.

Then, for my money, Steely Dan would be the band of '74.

ROSEMARY HORIDE

Joe Walsh 'Gang'

JOE WALSH—a young guy from Kansas who's tall, almost painfully thin, very pale, and always has that strange far away look. He also happens to be one of the finest guitarists currently gracing the rock music scene.

But he's certainly one of the most underestimated people in the business too. His name first came into the public eye when he was lead guitarist par excellence of the James Gang. They were three guys who met in Cleveland and banded together into a highly successful partnership.

Four hit albums later (three of which were certified gold in the States) Joe felt he had to split.

"I'm just very tired of mass



COMMANDER CODY ...
BAND NAME CAME IN A VISION

COUNTRY CODY

COMMANDER CODY and His Lost Planet Airmen are an untidy collection of musicians who recently reached our shores with the minimum of fuss but with a formidable display of fine playing.

Already known and loved by country and western freaks in the States, they did pretty well for themselves at the Reading Festival in August, and again



LITTLE FEAT ... NAMED BY A MOTHER

DANCING FEAT

LITTLE FEAT were inadvertently named by Mothers of Invention drummer, Jimmy Carl Black. At a rehearsal one day he looked at Lowell George's size eight shoes and pronounced: "Little Feet." Lowell, lead guitarist of the Mothers at the time remembered the phrase and when he left and formed his own band, trotted it out.

Since then, Little Feat have become something of a cult band here, and an increasingly popular one in America. Originally the line-up included two ex-Mothers with Roy Estrada on bass; but Roy joined Captain Beefheart and was replaced by Kenny Grad-

ney. Now they have Sam Clayton (Merry's brother) on congas; Paul Barrere, Bill Payne and drummer Richard Hayward.

Their music is good time, driving rock, with blues overtones. Lowell does most of the writing, and lead singing as he had a pretty good range of vocal styles.

Sometimes he co-writes with Bill and Roy and a he/Bill composition—Truck Stop Girl—was recorded by the Byrds.

They are based in California, I saw them live at the Whisky A Gogo and was impressed by their electrifying energy.

ALBUMS to date: "Little Feat," "Sailin' Shoes," "Dixie Chicken."

As yet have never been to Britain but, hopefully, they may tour at the end of the year.

CAROLINE BOUCHER



JOE WALSH ... EX-JAMES GANG

rock 'n' roll albums with hundred watt Marshalls and lead guitar and boogie and blues and all that . . . all I want to do is play quality music in smaller places."

Plenty of quality was to be found on his first Probe solo album "Barnstorm." Joe wrote a majority of the material, played keyboards, moog, sang lead vocals, and above all demonstrated his unmistakable guitar style.

That album went some way to establishing Joe's reputation as a "solo" artist, and made the path a little easier for the second which has just been released in this country. It has the unlikely title of "The Smoker You Drink The Player You Get"

a TV series which came in a vision (on TV in a hotel bedroom) to George Frayne (herein referred to as Cody) but took some time to come together. Back at university in Ann Arbor, Michigan, he began to collect the rest of his Lost Planet Airmen.

Andy Stein's fiddle, with the pedal steel, is for me the main attraction in the band. He trained with the violin as a child and also plays saxophone. His first gig with Commander Cody was a memorable event for those present. Andy appeared in a tuxedo and slippers and ate a beef sandwich throughout his appearance.

Rhythm guitarist John Tichy and Bruce Barlow (Fender and acoustic bass) are the two remaining members of this vast cast and have been with Cody since its inception.

The band will be back in Britain in March for a three-week tour of the colleges, and will appear at the Country and Western festival at Wembley.

They have three albums released in Britain—the first is "Out Of The Ozone" (1971), then "Hot Licks, Cold Steel" (1972) and "Country Casanova" (1973).

ROSALIND RUSSELL

Spirit of Jo-Jo



JO JO GUNNE ... REMEMBER
"RUN RUN RUN"

happen to be good looking guys too—because Jo Jo Gunne are primarily musicians—and good ones too.

Jay Ferguson and Mark Andes were members of Spirit once upon a time. Then they split, Mark's bother Matt joined them, and so did drummer Curley Smith. A Chuck

Berry song supplied the name, and Jo Jo Gunne was born. Later Mark left to be replaced by Jimmy Randall.

Two albums that gained them rave reviews have been released. The first named after the band, and the second called "Bite Down Hard." . . . (See feature on page 22).

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DON MCLEAN: ANOTHER SLICE

THE WANDERING minstrel is back in town. Don McLean, the man whose *American Pie* had him acclaimed almost overnight as one of our brightest singer/songwriters, is here for a tour of Europe. And lounging in a chair in his hotel room he admitted to me that he doesn't find performing easy:

"It often requires a great amount of willpower. But it's an essential part of being a songwriter."

One often gets the impression with McLean that he is more of a poet than a performer, but he believes the two are inseparable.

"They are equally important—a song can change when you sing it, and often does. But I usually make it a rule not to change anything once I've recorded it."

This metamorphosis would explain the polished sound of many of his songs achieved, McLean says: "In a constant striving for accuracy.

"But sometimes I feel, because of that, they haven't had the spontaneity they could have had—they've been a little stiff. That, I guess, is because I'm still learning . . .

"It's a little strange, you know, to suddenly be placed in the position where, because you have a successful single thing about recording and those people think you know everything. That kinda makes it harder to learn a lot."

"It also means that you're worrying a lot, which makes it a constant effort to keep grow-

ing all the time. There's a great temptation to keep resting on your laurels once you've had some success.

"I think music was, in a way, more fun for me before *Pie*. And it's just those sort of pressures that might eventually drive me out of the business. With recording, performing and writing extra stuff too, I think it drains you psychologically and it's the psychology that's really a big part of it."

"You put up with a lot of aggravation and trouble because you think you love it. But it gets harder and your desire to do it gets less . . . And when you have unlimited freedom and you begin to perhaps over estimate your abilities, you're allowed to do things for which you aren't qualified. People say 'Why don't you make a film or write a book' which sounds fine—but you're still having trouble and spending ages just recording tracks!"

In the past McLean has dabbled in one or two things outside the normal sphere of influence of a singer and songwriter but recently he's been concentrating on his record-

ing:

"I guess I've got about half an album done now, of songs I've written myself. And then there's the one we've just finished—an album of songs I didn't write. That was a great experience in the performing side—doing a whole batch of other people's songs."

"It's all old stuff—anything from fifty to ten years old. Not contemporary, because I figure if I want to do that kind of material I've got a whole bunch of my own songs I could do."

"So it's really a very special record to me, for a number of reasons. One of those is that it's mostly my favourite stuff outside my own—and another is because of its freedoms. I didn't get bogged down in a lot of words, I could more or less let the music carry it."

This unusual album is about to be released in this country and should give a whole new insight into the talents of Don McLean. His enthusiasm for it is contagious, and he was delighted to give us some foretaste of what's on it:

"For example, there's a kind of banjo and mandolin piece which I play with an old friend of mine, where we break into spontaneous parts while playing two traditional tunes."

"Then there's *Muleskinner Blues* and *Lovesick Blues*; two Buddy Holly songs, *Every Day* and *Blue Paradise*; there's a traditional song called the

Mountains of Morn; a song we did acapella called *Love Oh Love* . . .

"There's even one song written by Johnny Cash's secretary, and even Johnny himself had forgotten he recorded it. So I think it's only been done once before."

"The funny thing is they were a wonderful band I had working with me—piano, bass, drums and guitar was the basic thing. Then we added a different instrument or two to pull the leader section either to one direction or the other."

"I think it really came out better than any record I ever made. And without wishing to sound egotistical, I don't like anything that isn't good. I think there's a special kind of execution and excitement on each thing on this album that made it very nearly perfect for me. That's why it's so exciting."

And that's why it's put Don McLean in a great frame of mind for this tour. He feels more at home with all his songs now, he says, because of this album.

If you want to learn more of McLean—man, musician, poet and performer—give "Playin Favourites" a spin. If you like what you hear, a ticket for one of his concerts could be an investment you'll never regret.

ROSEMARY HORIDE

THE AMERICAN PIE MAN HAS AN UNUSUAL ALBUM OUT

The Whole Story



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

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

ROY WOOD already has a few bob stashed away, no doubt, from his eight years of hit making. But imagine he hadn't got the money to buy albums by the lorry load if he wanted and wasn't a friend of his fellow superstars and got into concerts free.

Just imagine that. What albums would he buy? And which concerts would he go to see?

The idea of a feature where we asked the stars themselves who they would buy and go and see came up and Roy, ever obliging and constructive, seemed a good place to start.

He's just finished a tape with Radio One's Ed Stewart and the champagne he brought with him to his publicist's Pimlico office is vanishing fairly rapidly.

Just can't miss Roy, even in a crowded room. The lengthy hair streaked with green and yellow and the yellow "granny" glasses are a giveaway. His favourite black rocker's jacket with the red pocket piping is draped over a chair and he's sitting about in a mauve tee shirt, black strides and high heeled green platforms. A man of taste, our Roy.

Where do we start? Well, how about asking him which act he would go a million miles to see.

No hesitation before the answer comes out. "Led Zeppelin." I suggest that's because they're a fellow Brummi band and he says partly, but adds; "they've got to be the best rock 'n' roll band in the world."

We're off to a good start. "There are no comparisons with 'em. I saw 'em in the Forum in Los Angeles and they were absolutely fantastic. It was like being at a Beatles concert with all the kids at the front leaping about and screaming.

"They're loud but bloody good and Jimmy Page is the best rock guitarist around—and you write that down," he says emphatically.

What about an album, do Zep feature in his collection? "Yeah, that fourth one is probably my favourite Zep album but they're all good."

So we move on to find another act he's seen or would like to see and the name Paul McCartney crops up with his band Wings.

"I'd like to see Wings very much. I've been disappointed with their albums, he doesn't seem to use those good musicians properly but I've heard that live it's all different.

"Without harking back too much, but when the Beatles were together, Paul McCartney was so good—he'll never know how much he helped me with my writing—but he seems to have lost some of his magic for me. But I'd like to see him live."

That's two live acts we've got so now we move on to the albums that Roy, in his rare spare moments is tempted by. "There's a lot of classical stuff I like. Mostly Tchaikovsky but a lot of other people as well."

I know from past meetings that this compulsive rock 'n' roller is a Carpenters fan (believe it or not) so I bring up the names Richard and Karen.

"Yeah I enjoy them. I really like their professionalism in recording. You can't fault it at all and it's easy to listen to without being too sick."

Roy slips in another fave album—"Magic Garden" by Fifth Dimension, "I like stuff that's more relaxing than the things I play"—before we get onto the subject of Elvis Presley, a hero of Roy's from way back, who has slipped down the ladder lately.

He's slipped so far down, in fact, that he doesn't get a mention from Roy as one of his favourite off-duty listenings. "I'm not sure about Elvis. I think I'd like to see him but I'm not really sure whether I ought to or not. I've heard reports that he's really bad. The stuff he's doing now is real crap."

The conversation gets back to the Beatles and Roy remembers that one of his favourite albums is John Lennon's "Imagine." "That's the best thing any of the Beatles have done since they split. It's one of my favourite albums too."

So that's Roy Wood's choice of concerts and albums he would watch and listen. But there's one more name to be added to the list of bands that Roy would travel to see anywhere, anytime—the Don Ellis Orchestra.

They are an American big band and rank high in Roy's all time favourites and influences.

Secretly perhaps he harbours an ambition to mould Wizzard, at present resembling a seventies Lord Rockingham's XI, into an eighties Don Ellis Orchestra. Nothing about Roy would surprise me anymore.

BY BRIAN SOUTHALL



JUST WIZZARD



IS THERE ENOUGH POP MUSIC ON TELEVISION? It's a question that regularly crops up in conversations held between people aged from 14 to 40. The answer amongst most is a very definite NO.

In a decade of pop on television things haven't really progressed. They've virtually stood still, even though the music industry has BOOMED greatly during that time.

Today we're given a choice of two music programmes—TOP OF THE POPS and THE OLD GREY WHISTLE TEST—the latter catering mainly for a wiser, less commercially-minded kind of audience.

Last year the BBC gave us an additional treat by transmitting the IN CONCERT series, which many music fans still regard as the best modern programme production regarding music to grace our screens since READY STEADY GO finished in 1967.

Last week, TOP OF THE POPS gave us extra because it was the programme's 500th edition, which proves something by itself. The hungry market for pop on TV is very much alive and growing daily.

At most, for those whose musical interest only reaches to hit singles,

TOP OF THE POPS — THE STARS TELL ALL



WHAM! OH BOY, THANK YOUR LUCKY JUKE BOX GIRL...READY STEADY SPECIAL

there's a full 35-minutes a week, not counting the occasional shows by people like Cliff Richard and Lulu. When one considers the thousands of records sold each week, it seems on the face of that one fact alone—pretty poor!

When it comes down to ONE POP SHOW—TOTP—to present and satisfy the needs of a whole musical race, then it's not only impossible, but one hell of a responsibility.

Because the show stands firmly on its own, the power contained within an edition is incredible. Nine times out of ten, any artist featured in the show lives to see his or her record enter the top 30.

Apart from TOP OF THE POPS, the BBC has kindly given us THE OLD GREY WHISTLE TEST, which hit our screens early last year, when Richard Williams acted as host. His departure only a few months later resulted in Bob Harris taking over the chair.

The show has improved inside its own sphere of music as time has gone

Michael Benton asks "are you getting enough?" If not, tell us and we'll see what we can do.

along, and I firmly believe it is doing a grand job.

The only problem is that TOP OF THE POPS viewers, in the main, aren't interested in what THE OLD GREY WHISTLE TEST has to offer and vice versa. So this means each section is losing out to the other.

Then, of course, there's the other more specialised forms of music like blues, jazz, reggae and soul to be thought about.

People with tastes in these are more or less ignored, although radio tries to cater for them, but radio is a poor substitute for television.

The spate of IN CONCERT pro-

grammes, which featured artists like Chuck Berry and Carole King did much to satisfy the appetites of people with a particular liking for these artists' music, which is perhaps one of the best ways to present music on television.

It put the artist on the spot, stripping them of artificial supports, leaving them to survive purely on their own merits. The show was just long enough for them to get across their type of music.

The chief aspect of this particular show was that it gave both artist and audience a fair chance, something TOTP doesn't and OGWT touches

upon.

TOP OF THE POPS does a fine job. It serves its purpose of letting us see and hear some of the artists we've put into the charts. Five-hundred editions is enough by itself to prove it.

But most artists believe that there should be more music on television, and I agree with them. Britain possesses one of the most influential music industries in the world. Second only to America, even though they could leave us standing when it comes to TV musical coverage!

What we need are more TV pop shows, which will probe artists deeper than just three minutes can do. Classical artists often get a good blast of exposure so why not the more modern representatives of the art. It would, however, be wrong to compare the two beyond this point, because they are vastly different.

Today, 17 years on from the very first pop TV show, the field of putting music onto our screens—in spite of the demand—is still virtually almost back to where it started. Something

has gone drastically wrong, but nobody seems to be able to say just what.

Artists taking part in TOP OF THE POPS still have to mime in as much as they sing live to a backing track. In the sphere of advancement, the show offers little more technically than shows like THANK YOUR LUCKY STARS and is regarded by many to be less adventurous than shows like READY STEADY GO, where the production team battled against technical problems to eventually give us a live show.

Sound techniques must have advanced over the years to allow pop shows to come to us live. The majority of artists prefer to play live than to mime, and who can blame them from an artistic point of view?

The conclusion must be that British television is in dire need of giving more time to music on the screen.

The answer, then, is for the music lovers of Britain to make their presence felt . . . to make the TV companies aware of our dissatisfaction.

Why not write to Disc, letting us know your points of view on this subject? It's clearly an important one. Should there be more music on TV? Well you've got my opinion, how about yours?



RAY DORSET
 There's definitely not enough music on TV. Top of the Pops does a good job at covering the charts, but it doesn't cater for the older music fans. I'd like to see a show dedicated to some of the newer bands around—a bit like Ready Steady Go used to do."

ERROL BROWN
 There is enough pop on TV, and the only way to introduce something else

would be if someone came up with an idea that would be completely different to anything previously seen on television.

Top of the Pops would improve if only the audience was older. It would take the stigma out of being labelled a teenyboppers show and give it a wider appeal.

PAN'S PEOPLE
 We've been doing the show on and off for about five years now and we're very happy with the way it is.

The girls, Dee-Dee, Cherry, Babs, Louise and Ruth always live in dread of their costumes falling apart—that's happened a number of times. Flick Colby.

BEV BEVAN
 I was playing drums and sucking an acid drop at the same time, when the camera zoomed up on me . . . Just at that time I swallowed it whole and was choking like hell, but the camera

just stayed fixed on me. I almost passed out after the camera had gone away.

JUNIOR CAMPBELL
 When the Marmalade got to number one with Oh-Bla-De-Oh-Bla-Da, Stewart Henry was comparing the show. Not knowing who we were, I picked up a custard pie and promptly threw it in his face—That's stardom folks!



COLIN BLUNSTONE
 The first time I ever played Top of the Pops was when the Zombies had a hit with She's Not There. We were on tour when we heard we were wanted for the show, so thinking the BBC were going to pay all the expenses we flew to Manchester, ate the best food and stayed in the best hotels. After we'd done it all we found a number of large bills waiting for us to pay . . . We always went by road after that.

KENNY EVERETT
 WELL, it's the only one isn't it?—Is that safe?

JOHN FIDDLER
 We played the show a while back and when the camera zoomed up on me, I realised my flies were undone. I had to cover myself over with my guitar until the camera went away. I thought—it pays to advertise, but this is ridiculous. . . .



ROD ARGENT
 Top of the Pops only represents one aspect of the music scene and there is definitely a need for more music coverage on television. I'd like to see a show specialising in albums bands, the sales of albums proves there is a need for one. We need alternative viewing.

TOTP's Birthday Party on page 20.

Jagger gets Video-taped

EVER SINCE the night they made their American debut amidst Dean Martin's caustic comments on "Hollywood Palace," and then later allowed Ed Sullivan to ineffectually substitute "time" for "night" when singing *Let's Spend The Night Together*, television appearances by the Rolling Stones in America have been looked to for out-of-the-ordinary entertainment and controversy. Last Saturday's 15-minute segment of the group in the premiere of "Don Kirshner's Rock Concert" proved to be no exception.

Following a good set by the Doobie Brothers, the Stones suddenly appeared on the screen, with little fanfare except for a neon representation of their name in the background. They began with *Silver Train*, the least theatrical of the three numbers they were to



MICK JAGGER... INTIMATE SIDELONG GLANCES FOR AMERICAN VIEWERS

WEDNESDAY was party night at Top of the Pops. The invited audience were all from the music business instead of being the usual fans. And in place of the normal wait in the cold, a glass of wine and a crisp was proffered in the canteen.

Apart from that, things were much as normal. True there were recorded messages from "the stars"—Osmonds, Jacksons, Slade, Gary Glitter, not to mention a suspect one from a certain Mr. Jagger. And a surprise spot for David Cassidy...

But the audience were still herded around like cattle, with cameras hurtling about with little regard for life, limb or anything else that might be in their way—which was anywhere.

FESTIVE "SPIRIT"

The festive spirit was provided by the attendance of various luminaries, as well as those who appeared on your TV screen—Sweet, Bryan Ferry, Cliff Richard, etc. Autograph hunters could have added Mud, Bobbie McGee, Chairmen Of The Board, Hot Chocolate and several others, to their collection: on this night they came to see their colleagues perform rather than do so themselves.

All went off with few hitches—rumour had it that the piano Lynsey de Paul was to play had been fixed so that Bryan Ferry couldn't use it (he's not an MU member) and had to be un-fixed when she came on, causing a slight delay.

THE WHO HIGHLIGHT

There was also considerable muttering when Dawn were featured twice—it was nothing personal, just a feeling that they

TOTP's crashing Birthday party

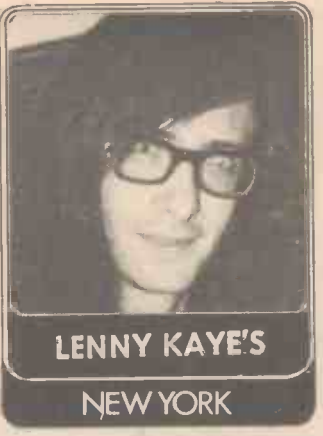
The Who (hurriedly off screen) smash up Top of the Pops. Disc watched it happen.

could have found one other good band that deserved the second spot.

Then came the highlight of the evening: The Who. One band that even the jaded palates of those present could savour. They were on form, too, from Daltrey's mike-swingin' to Townshend's splits. And then the inevitable happened, although you weren't permitted to see it on the final show.

MAD MOON PROTESTS

Pete Townshend did his guitar-smashing routine, while the incorrigible Mad Moon sent parts of his drum kit flying over the heads of a rapidly dispersing audience. And all to the accompaniment of remarks general expressing their feelings about the



LENNY KAYE'S NEW YORK

he's managed to look in the past, a friendly and amused Charley W., the usual bored Bill Wyman, and a surprisingly energetic Mick Taylor.

Before the last notes of *Silver Train* had time to fade, the group quickly passed into *Dancing With Mr. D.*, a heavily made-up Jagger confronting the camera, his face wreathed in smoke. Most of the video tricks in the programme were shown off here, with shots of Mick twisting and whirling edited over quick solarisations of his rubberoid face. The most patently melodramatic sequence, it was also the one which seemed most artificial, and it was a toss-up as to whether the Stones actually carried it off or not.

Angie, the final song, was taken much better, at the least more humorously, as a studiously Death In Venice'd Jagger in white suit and Panama hat glanced innocently at the camera, giving it a full share of intimate sidelong glances and fawn-like wide eyes. Mick played each line for all it was worth, and then at the last, the song fluttering to its close, he turned on his heel and walked seriously away, his back to the camera, into the shadows and finally total darkness.

AMERICA



STORIES... NEW YORK FAVOURITES

RASPING STORIES

THE RETURN to favour of simple, straight-ahead pop music was heralded in stunning fashion when the American hit-makers Raspberries and Stories made a dual appearance before a close-to-capacity audience at Carnegie Hall here last week.

The Raspberries' success was especially interesting, as they seem to have taken the British Invasion of the early sixties to heart in a way that turns the Mersey sound on its heels with a vengeance. Led by the Lou Reed look-alike figure of Eric Carmen, the group is a tight four-man combination with a premium emphasis on good looks and harmony, guided by teen-oriented songs (*Go All The Way*, *Lets Pretend*) and a personal appeal that caused a mini-audience rush and some subdued screaming by the time they left the stage.

Buoyed by the initial crowd reaction, the Raspberries proceeded to get sharper and better, gaining confidence, playing cuts from their new album "Side Three" as well as hotter moments from their previous two LPs.

Stories, added to the bill as "special guest artists" due to the enormous selling power of "Brother Louie" (originally a British hit written and performed by Hot Chocolate and discovered by lead singer Ian Lloyd when the band was in Britain cutting backing tracks for Exuma), met with a mixed response on opening the bill. Though a local favourite—they seemed a trifle unsure of themselves on stage, a fact which immediately communicated itself to an audience that was itself a bit self-conscious and wary.

Lloyd looked resplendent in a white satin suit at the outset, but quickly shed successive layers of clothing until he was singing bare-chested. The group played well when they stuck to the basics of their material (in particular, "Please Please" and "Darling" were carried to good advantage), but their energy appeared misdirected when they attempted to instrumentally jam using the songs as foundations. It's to be assured, however, that the presentation of a gold record for nearly two million copies of "Brother Louie" before their set did much to lessen any latent disappointment over the night.



RASPBERRIES... GOOD LOOKS AND HARMONY



TONY BLACKBURN AND KENNY EVERETT CELEBRATING

AUDIO FARE

HI-FI in Britain is big business—the market will probably be worth about £100 million by the end of the year.

And that's the trouble. Because everyone's doing so well out of the audio scene now, far too many manufacturers are only interested in making and selling high-price gear. You know, "quality that's out of this world" and all that stuff.

So when the doors of London's Olympia open on Tuesday, 23 October for the 1973 Audio Festival and Fair, you can bet that a lot of the equipment on show will cost a lot of cash.

Not that all the goods on display at the Fair will be in the top price bracket. (Quadrophone still is unfortunately, and likely to stay that way for a while). There are still a few nice and not-too-expensive things happening in cassette recorders and radios.

And you'll also be able to see some low-price light systems de-

The 1973 Audio Fair is previewed by Adam White

signed especially for use with home hi-fi. There's the "Chatterlight," for instance—selling at just under £14—which translates a sound into random colour lighting effects by the use of a built-in microphone. Even the snapping of fingers will activate the unit.

Along similar lines is the Audio Cube (at £19.80), but here you have to plug the unit into your hi-fi to activate the lights. The visual effects you then see are governed by the kind of music you listen to!

Both these particular items—together with others like a liquid wheel projector, an automatic dimming unit and a pair of low-cost strobes—are made by Meteor Lighting, and they'll be exhibited on the C. E. Hammond stand. (They'll probably be on one or two other stands as well, because several audio firms are going to use them to attract visitors' attention to their hi-fi units).

You'll even find Auntie Beeb exhibiting herself in an imaginative way at this year's Audio Fair. There'll be a stand with headphones for people to listen to Radios One, Two, Three and Four (Radio London, too); Many of the broadcasts will be in stereo, so it's an opportunity to hear what quality radio reproduction is really like.

The BBC also plans to build a glass-fronted studio at Olympia, to let you see how programmes are actually broadcast. There will be live presentations by DJs like David Simmonds, Tony Brandon and Terry Wogan. In addition, the Beeb is going to be running what it calls a "Spot-The-Voice" competition.

Moving back to audio equipment, one of the more worthwhile cassette portables that will be shown at the Audio Fair is the ITT SL53. It's really an updated, redesigned version of an ITT model that came out a few years ago, and Which? magazine then called it the best buy out of some twenty portable cassette units tested. I think that the insides of the new SL53—which sells for £31—are probably the same of those of its predecessor, which makes it a pretty good tape recorder.

On the radio side, there should be one or two good things from Sony, who've come up with some unconventionally-shaped radios in the past. One product they will be exhibiting is a "long, thin and sleek" (their words) clock radio, the Digimatic Lifetime.

You can reach Olympia by bus, tube or car (there will be parking for over 1,000 vehicles) and the admission fee is 45p. The exhibition itself runs from Tuesday, October 23 to Sunday, October 28 inclusive (open weekdays 10 am to 9 pm, Sunday 11 am to 7 pm).

POSTERS 'n'

PATCHES



1. Osibisa Woyawa: full colour, 16" x 33". 60p.



2. I Want You: colour, 24" x 29". 55p.



3. David Bowie: colour, 23" x 33". 65p.



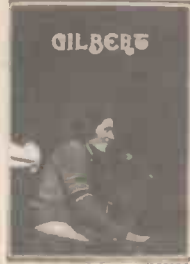
4. White Lace: full colour, 24" x 33". 65p.



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6. Nissen: colour, 20" x 30". 60p.



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8. Captain Hippo: colour, 30" x 40". 55p.



9. Slade: full colour, 20" x 30". 55p.



10. 'Stoned' (Rolling Stones): purple & ochre, 20" x 30". 45p.



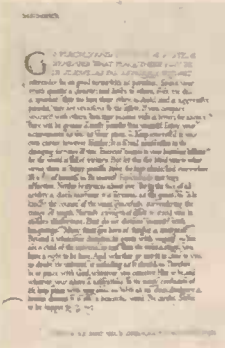
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12. Peace: brown & white, 14" x 22". 25p.



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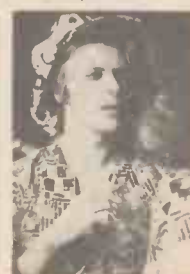
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23. Wilderness Conference: colour, 14" x 22". 25p.



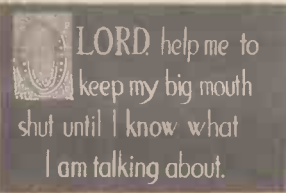
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25. David Bowie: full colour, 20" x 30". 55p.



26. 'Quack': dayglo colour, 20" x 30". 55p.



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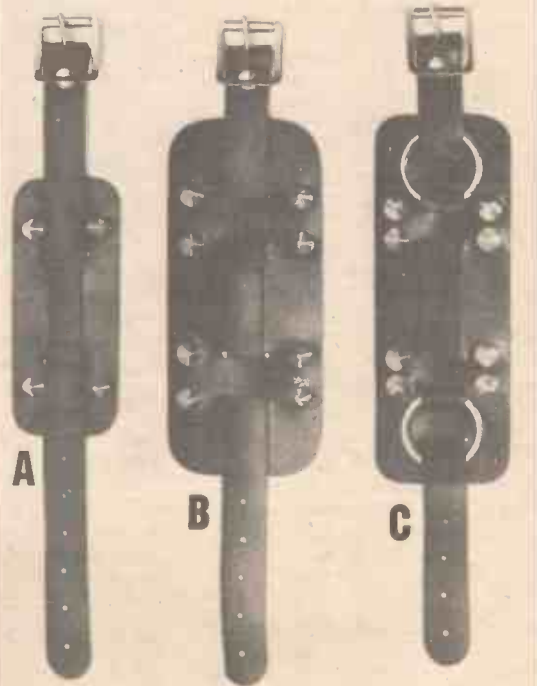
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BECK AND CALL

THE UNSETTLING thing for the Jeff Beck band is that they're never totally at home. If they're over here, then Tim Bogert and Carmine Appice are camping out in a rented flat or hotel rooms; in America Jeff feels displaced. So in between playing and recording, two-thirds of the trio go home to America and Jeff retires with his cats and model girlfriend to the Kent countryside.

"It takes around nine months for a band to even begin to function properly together," says Tim, "and no amount of rehearsing can make you any better. It's playing live to an audience that counts. And our problem is that we play in spurts. Last year, for instance, we played gigs for August and September, had October and November off.

"We played again in December and then did the album and came over here to do the British tour."

Tim and Carmine are currently over here to record the next album with Jeff. They are working in a little country studio in Kent, and loving it.

"The trouble is with a group, us especially, is that it's like an engine warming up again. When we did six American dates in July, by the end of it we were just getting going again. By the fifth day we were doing 8,000 r.p.m."

"The last time," says Carmine, "that we had a three months break off the road, by the third day on tour my hands were a mass of blisters. It got so bad that the infection travelled right up my arm. After that I swore it would never happen again."

Carmine now keeps in trim in his drum studio in New York, which coaches aspiring percussionists.

He and Tim have been together now for a long time, from the old Vanilla Fudge days, through Cactus to Beck. They like working as a trio now, because, says Tim, there's a lot more room to do things. "And surprisingly, if one of you makes a mistake it's much easier to pick up on if there's three of you. A lot of people think that blunders are more obvious in a small band, that in a big line-up you can cover



TIM BOGERT AND CARMINE APPICE . . . USING HAND SIGNALS FROM VANILLA FUDGE DAYS

them up. But in fact, the reverse happens. At Crystal Palace we made four outright mistakes, but I don't think anybody noticed.

"In the same way, I don't think people notice all the little signals a band like ours use. Tim and I use a lot of signals to each other; perhaps it dates back to Vanilla Fudge, because that band was a mass of signals."

Bogert and Appice, recording somewhere in the country, talk to Caroline Boucher

At the moment, they say, the recording is going well. Most importantly, they like the studio (Escape, at Egerton) and feel at home in it.

"We've seen a lot of studios

between us. Last week in Apple we were there during the rainstorms, and one of the main beams buckled and the rain came pouring in. The engineer was running around pulling the

plugs out.

"The weather is really important for recording too—it makes a hell of a difference to the sound. When there's a lot of humidity, or on very wet days, the speakers get very flabby. On two different days if there's a weather change, you can use the same equipment, same everything, but never get the same sound—it can be difficult."

And for those who were at Crystal Palace and wondered what the hell Jeff Beck had in his mouth to produce such weird effects. In fact Jeff had a small bag in his mouth in which was a little speaker, attached by insulated wire to guitar and amplifier.

"As he forms different shapes with his mouth, it forms different tones that go out through the PA system."

THEY'VE made it at last. Jo Jo Gunne have been trying to get to this country ever since they had that hit with Run, Run, Run. But the fates conspired to stop them. Last time they were set to come Mark Andes suddenly left the band "and we couldn't really come without a bass player, now could we?"

Now they're in the country, set to undertake a fairly tough schedule of dates, culminating in a Rainbow gig on October 14.

"We're feeling kinda strange at the moment. The first couple of gigs were real weird. Like the first one: they put us in the Cavern at Liverpool where the Beatles were and all that. In the States we're used to playing to audiences of between 6-14,000 and there we were in this real small place" says Matt who is Mark's brother.

CHECKING OUT

"The kids weren't too sure about it either—they'd come to check us out and there we were, checking each other out! For that reason our music somehow never really came off . . .

"Now we've done four gigs and things are really coming together. We've rearranged the act. Now Run, Run, Run comes first and gets a really strong response. After that we're away! It's peculiar really: we've not done that number for a couple of years yet it sounds real good and we're getting a buzz out of doing it."

"We've also put in some of our new numbers from

the album we've just finished—it's good to have it there because we've been doing things from the previous two albums for a long time now and it's refreshing to have new material."

Matt, Jay, Curley and Jimmy have been recording at the Record Plant in Sausalito, not far from San Francisco. And apparently it's gone remarkably well:

"We got it all done in just a month or so. All the stuff was written by Jay and all the rest of us had to do was go into the studio and play it! In fact I haven't even heard the vocals on quite a lot of the tracks because Jay's going in to do them separately."

That works for Jo Jo where it might not for another band because the lyrics aren't the most important thing. They've always been known for their driving, forceful music rather than the power of the words, and Matt admits:

"They are secondary—that's just the kind of band we are. It's the music and



JAY FERGUSON . . . VOCALS, PIANO AND THE MAN WHO WRITES THEIR MATERIAL

the way it comes across that really counts—for me, at least. That's probably because we're a stage act, really a live band."

Jo Jo's first two albums were very different from each other. The material on the first, which simply carried the band's name, wasn't

as polished or smooth as that to be found on "Bite Down Hard." It was more raw, and direct.

"This third album is a sort of compromise. It's kind of funkier—I know we're all really pleased with it."

PUNNY STYLE

The guys are going to finish the album off as soon as they get back to the States, in the hope of getting it released before Christmas. So, hopefully, we'll see it here early in the New Year . . . in true punny style it's to be called "Jump The Gunne."

We may also see a single from it in the not too distant future: "It's strange, but the way it's worked out every track is just about three minutes long. We honestly didn't fix it like that—we don't even think about singles. We make an album and if the record company want to release one track as a single well that's fine by us. I know we wouldn't make something with that in mind, though.

"Anyway, I don't think singles are very important in the States any more. Sure people buy them, but the

kids are really into albums—and so are we."

Above all, Jo Jo Gunne are into music—forceful, energetic, rip the place apart music.

"We love to see the kids up there dancing and really getting into the music. We had one audience that just sat and watched us, and we thought: 'Oh boy, they must really hate us.' But when we finished the set they went mad, and we had to do two encores. That's really strange for us, getting use to that kind of audience. But we've already realised that British kids listen much more than ours do. It's good—makes us work even harder and more carefully than ever."

"Now the act has been cleaned up—it's tighter. Those kids sure are making us work, and it's good for us. The communication things are working now too—it feels right when I'm up there. Free and flowing yet together. That's a good feeling."

And that means the band are good. But then to anyone who's heard their previous material, that was never in any doubt.

Now they're here we should start hearing a lot more about Jo Jo Gunne. They're working hard to make it here, and they're right on target . . .

Rosemary Horide

Grab this Gunne

SOUL SOUND

Tasty Cookin'

LIMMIE And Family Cookin's recipe for chart success is quite simple. "We aren't like any other vocal group around. Our sound is our own and it's one that's taken us a long time to perfect," explained Limmie, shortly before the group were due to go on stage at Margate's Top Spot.

Just recently the group's first single was released in Britain by Avco, after it had met with considerable success in Family Cookin's native America. It reached the Top 50 there, only to do much better here—number three.

Limmie, Jimmy and Martha, who comprise the group, are two real sisters and a real brother, who originate from the town of Canton, Ohio.

Limmie told me that he's been in the music business for 17 years, but this is his first proper taste of success. Originally he was a solo artist, recording singles for both Warner Bros. and Mercury.

"Martha and Jimmy were in a group called the Sugarcakes, but they didn't get a lot of success, so four years ago we decided to form our own group.

"The first thing we did was to pool our individual stage acts, so that we could all contribute our own individual things," said Jimmy.

The three live pretty close

Limmie and Family Cookin' "aren't like any other vocal group around." Michael Benton checks them out.

to each other, with Jimmy and Martha sharing a flat and Limmie, who's a family man with five children, abiding in an apartment just around the corner from them. When the early problems had been sorted out, the group rehearsed for a month and then went out on a mini tour playing night clubs.

One night they were gigging at a club in New York and were heard by Allan Klein (not the Beatles manager) who offered to work for them. Since that time the group haven't looked back.

A larger, more prestigious tour followed and then they were whisked into a recording studio where they laid tracks for an album.

One of those tracks was *You Can Do Magic*, and realising the potential of the song, Klein and the record company put it out as a single. While the record steadily climbed the US charts, Family Cookin' found

themselves sitting at home just waiting for someone to say—come on, there's a tour of America ready to be fulfilled.

This was pending, but at the same time, the single was roaring up the British charts and Klein thought it wiser to visit Britain to help promotion. When the group return to the States, they'll launch straight into a long series of US concerts.

"On stage, I usually take the lead vocal roll," said Jimmy. "But because I'm a girl with a name like that it has confused audiences, so now I change names with Limmie when we're on stage.

"When we get some time, we are planning to re-christen Martha 'Timmy' . . . Oh! This name thing is starting to confuse me, too," she exclaimed.

Confusing it may be, but musically Family Cookin' are simple, yet solid disco music makers, which is in fact help-



LIMMIE AND FAMILY COOKIN' ... HITTING IT BIGGER HERE THAN THE STATES

ing them on live dates.

The group's repertoire consists of songs like *My Love*, *I'm So In Love With You* and the very beautiful *Help Me Make It Through The Night*. Just as their records are all of extremely high and polished quality—equalling, if not topping much of Tamla Motown's more recent output—their stage act is put across with all the articulation that is found on their recordings.

In general they are a group who specialise in the softer, more tender lyrics usually associated with artists like Al Green, Gladys Knight and Paul McCartney at his balladeering best.

But apart from these obvious influences, the group are more than capable of knocking out harsher, more dominant ditties

like Creedence Clearwater Revival's *Proud Mary* and Sly Stone's *Let Me Take You Higher*, which they blast across with full vocal power.

But, although they've all been singing since they were knee high to a banjo, success has only come lately, as Limmie explains.

"Until this single happened for us, the nearest we'd got to success was a few years back when the Young Rascals had a 2½ million seller called *Good Lovin'*, which was my tune. I wish we'd come up with it then—it would have saved us a lot of problems," explained Limmie, looking rather peeved at the thought.

Nevertheless, the group are now catching up on their success and enjoying every moment of it. *You Can Do Magic* has

worked magic for them and they have a solid top ten hit under their belts, even though they've plans to make it two quite soon.

Family Cookin's follow-up is *Dreamboat* and must equal, if not better, their first one.

"Obviously we're not too sure of what the kids in England want, but the record company has assured us that it's gonna be bigger than the last one. I think it's real cute and it's a lot more lively than the last one, so now we're just keeping our fingers crossed in the hopes that their words come true," said Jimmy.

Without a doubt, Family Cookin's new single is going to be a discotheque favourite—lovely, sugar-sweet lyrics, all put down to a nicely pleasant tune, that has been written with dancers in mind.

Together affair

IF YOU'VE never heard of the Devastating Affair before, you're to be excused, because, unless you were one of the fortunates who caught a glimpse of Diana Ross in concert recently, you wouldn't know that that's the name of the five singers who open the show and supply her backing vocals.

They are, in fact, Andrew Porter, Harold Johnson, Greg Wright, Karin Patterson and Olivia Foster, and it was Andrew who came on the phone from Paris last week to talk about the group's first big break in their three years with Tamla Motown.

"This tour is really going great," is how he started, adding "and now we've got our own spot we really have a good chance to get our records away as well. We did just backings for Diana at first, but then she gave us our own 30-minute spot.

"The only sad thing about it

Devastating Affair's Andrew Porter on the phone from Paris to Brian Southall

is that we have to do standards mainly, but we do them with our own arrangements and we get the chance to do a few of our songs, too."

One of their own songs is their current single *That's How It Was* and another composition from Andrew, Harold and Greg, who do most of the writing, has just been released as the new and first-ever single from Diana Ross and Marvin Gaye. How did that come about?

"We did the song—*You Are A Special Part Of Me*—for our own album and then we got

word that they were doing an LP together, so we gave it to them and now it's out as the single."

In America, in addition to touring with Miss Ross, the Devastating Affair tour regularly the supper and cabaret clubs of their country, but so far have not burst on to the college, club circuit. "We want to be able to do it all sometime or another," explains Andrew.

At the end of this tour, the fivesome go back to the States to finish off their first album. "All we've got to do is the mixing," says Andrew. "We do the production ourselves, as a joint effort between the five of us."

Another project they have in mind is a thing called "the Devastating Affair Mountain." Andrew outlines their idea. "Basically it's a private hide-away we want to set up where we can record, write and relax all together and also help new talent along. There's so much of it in America, it's just a case of getting the break.

"The 'mountain' is a goal we are trying to achieve so that we are able to fill our own mouths and those of a few other people as well." Now that's a nice thought.



DEVASTATING AFFAIR... BACKING UP DIANA ROSS

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ANNOUNCEMENT TO OSMOND FAN CLUB

Good News! The Osmonds will be doing a 2nd London Concert at the RAINBOW THEATRE on the 30th OCTOBER. It is hoped that fan club members will have ticket priority (see editorial in this paper, as at time of placing this advert, the organisers of this tour are still debating the best method of ticket sale).
 Send your membership card in with ticket applications to THE RAINBOW.
 See fan club news flash for ticket prices, also send a S.A.E. Will members holding tickets for the 27th, please be fair and do not apply for tickets, as there are so many of you and so few tickets.
 The Osmonds will still be arriving at Heathrow on the dates specified by ordinary Air Line.
 Good Luck,
 Love Maureen.

CURIOUS CORNER



Disc's weekly question and answer feature. If you have something to ask, cut out the coupon on the right and send it with your question to: Disc, 161-166 Fleet Street, London EC4P 4AA. Postcards only, please

Alex Harvey gigs

? We are two dotting fans of the sensational Alex Harvey Band and would like to know whether it is possible to give us some idea of what gigs they'll be playing when they return from abroad. And could we please have an address where we can write to them?—Philippa Ingam and Caroline Smith, 23 Lansdown Place, Cheltenham, Glos.

● Alex Harvey—who is now back in Britain—will be playing a series of 40 dates during September, October and November. The nearest venue to you at present confirmed would be Bristol University on November 16.

The band is also appearing at London's Alexandra Palace on August 5 and at Reading Festival on August 24 or 25 (the date had to be confirmed at press time).

You may write to the band, c/o Derek Nichol, Mountain Managements, 10 Parkside, Knightsbridge, London SW1.

? There were strong rumours that the single *We Are The Moles, Parts 1 and 2* issued a few years back was in fact by the Beatles under an assumed name. Can you put paid to such suggestions or confirm?

And who composed *Woman*, recorded by Peter and Gordon in 1966?—A. Jones, 211 West Way, Stafford.

● It was just a rumour that the Beatles were the Moles. *Woman* was published by Northern Songs and, says a spokesman, was written by Lennon and McCartney.

? Are there any plans for a new Focus single or album in the not-too-distant future? Also, have Free any plans to bring out a "Greatest Hits" album when they have rearranged themselves?—Geoffrey Steadman, 1 Milton Gardens, Tonbridge, Kent.

● Focus have a new album out. Title is "Focus At The Rainbow" and it is compiled from their two concerts at the Rainbow. No singles were planned at press time.

Says a spokesman: "Free are in the process of re-forming and will be bringing out an album in Britain, but what format it takes is not yet known."

? Could you please specify which singles are available by the Hollies? —G. Gale, 13 Southlands Avenue, Horley, Surrey.

● Only singles currently in the catalogue are Long Cool Woman In A Black Dress, on Parlophone, and Magic Woman Touch, on Polydor. But there are eight LPs available by the Hollies, including two volumes of their greatest hits.



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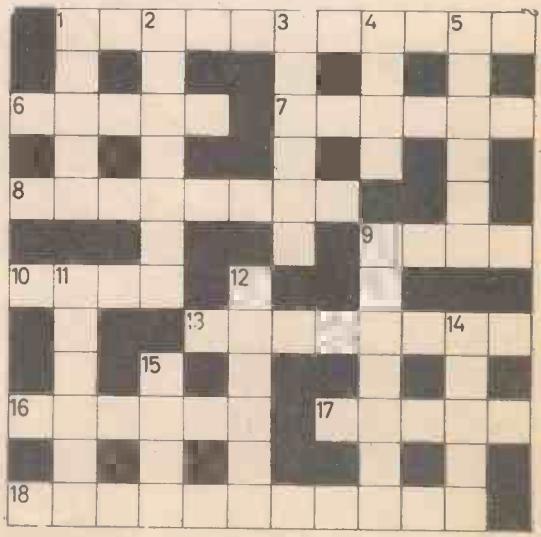
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ACROSS:

- The gang leader (4, 7)
- The Stones' girl from Tangiers (5)
- C. and W. star Conway (6)
- Articles about musical performances (8)
- Nude Bobby? (4)
- Beast found in most agencies (4)
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DOWN:

- "The Jean —" (Aladdin Sane) (5)
- Pouring, but not in California? (7)
- "— Queenie" (Jerry Lee Lewis) (6)
- Like Lizzy, not very well built! (4)
- Miss Ofarim? (6)
- The Cream were born under it (3, 4)
- Instrument for Messrs. Jones and Paxton (6)
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Albums

Reviewed by Disc Panel

Foolish Ferry

BRYAN FERRY — "These Foolish Things" (Island ILPS 9249, £2.19). There's a trap that awaits all bright young things who are told too often how clever they are. They become blind to the limits of their talents and attempt the impossible, thinking to succeed where lesser mortals have failed. Here Bryan Ferry becomes the latest to get ensnared.

I've no quarrels with his decision to do a solo album of oldies, nostalgia has always been his strong suit. The trouble is that he has chosen his favourites regardless of whether he can either do the songs themselves any favours or put his own indelible stamp on them. His jerky brand of phrasing can't be expected to work on everything by any means and his interpretive ability is much more limited than he'd have us believe.

To my mind, only two tracks work. Don't Worry Baby has a fabulous arrangement and Bryan's singing is perfect: A Hard Rain's Agonna Fall I hated at first, but it worms its way insidiously into your head and won't go away and the backing abounds with interesting little touches to sustain interest.

On Sympathy With The Devil he's gone all out to permeate the thing with as much gleeful evil as he can muster, overdone it and blown the whole effect. You Won't See Me is unpardonable—a travesty of a great song with not a single redeeming feature. On It's My Party the opening is unintentionally hilarious.

He's failed to change the names Johnny and Judy around to switch it from being a lady's to a man's song with the result that it sounds like a frantic lament for a lost contraceptive—later the implications are obvious.

These Foolish Things has a clever arrangement, but Ferry is not enough of an actor to carry off the vocals. The rest, mostly, are just plain dull.

From a production point of view, the album is fine all the way, but all the panoply that he's gathered around him only serves to highlight the weakness of the central performance. He's aimed at a great album and achieved only an indifferent one. ★★RF-C

JOHN DENVER — "Farewell Andromeda" (RCA SF 8369, £2.18). Somehow the spaced-out title of this album and John Denver's image as a purveyor of contemporary cowboy music, don't seem to blend. On close inspection it turns out that the title is something of a smoke-screen, as this disc has about as much to do with outer space as the intestines of a Serbo-Croatian yak.

For instance, the title track contains not the slightest reference to Andromeda and should really have been called *Welcome To My Morning*. The only reason I can find for such a cosmically obscure title as "Farewell Andromeda" is so that a mind-blowing galaxy can be pictured on the sleeve, whirling across the universe.

As for the music, well it sadly lacks any spark of inspiration. All 11 tracks are heftily dull with the Denver voice droning on in tedious country and west-

ing lyrics and unimaginative arrangement and you've got a strong candidate for the boringest album of the century award. ★ BL

IKE AND TINA TURNER "Outta Season" (Sunset SLS 50314, £0.95). Live, of course, she's incredible, but it's seldom that Tina manages to deliver the goods on record, though when she does they are usually classics (e.g. *River Deep Mountain High*, *A Love Like Yours Don't Come Knockin' Everyday* and the brilliant *Nutbush City Limits*). Here we're out of luck.

You'd think that *I've Been Loving You Too Long* and Tina were made for each other but on this recording she's well below her best and fails to make very much of lesser material. I prefer her too with much fuller arrangements than the ones Ike has concocted for her on this set.

I Am A Motherless Child should have been fine for her, but all the echo in the world won't substitute for emotion and sadly the emotion isn't there. ★★RF-C

SOLID GOLD CADILLAC "Brain Damage" (RCA SF 8365, £2.18). The title's apt since this album is certainly something to suffer from. Personally I think the whole thing's rubbish—ugly, pretentious and boring. The vocals, where there are any, are hideous; the sounds that come out of electric sax are enough to put the instrument out of business.

The only redeeming features I can find anywhere are a few touches on *Tacuarembó* and they're lifted straight from *Norwegian Wood*. ★ RF-C

LARRY CORYELL — "The Real Great Escape" (Vanguard VSD 79329, £2.18). Guess I'd better label this album something just to help you folks out.



LARRY CORYELL... FINE GUITAR

But it really goes against the old grain. The sax and guitar solo's over a driving rhythm of drums, bass and piano on *The Real Great Escape* must earn it the title of jazz-rock, although there are two Jim Webb songs, including a nice jogging *P. F. Sloan*.

Larry Coryell is not only a fine guitarist, but on *Are You Too Clever* he shows off his appealing tonsil work.

Fast, slow, foxtrot and folk—this band can cope with anything. With a solid drummer in Harry Wilkenson, Mervin Bronson on bass, Steve Marcus excellent on sax, Mike Mandel on piano and synthesiser and, of course, Larry Coryell on guitar plus synthesiser.

Makes Me Wanna Shout is another stormer with sharp sax. Makes Chicago sound like the

resident band of a well-known Palais.

There's even a track called *Scotland II* with Larry sounding very Jack Bruce—what more could you want. Worth it for the opener alone. ★★HK

FOCUS—"Focus At The Rainbow" (Polydor 2442 118 Deluxe £2.29). *Focus III* opens with cheers, handclaps, boring organ and then some spicy guitar by Jan Akkerman.

But then it quickly degenerates into something from a fifth rate TV theme. Focus have always had the strange habit of picking the most ridiculous tunes and then trying to pull them together with hard graft and fine musicianship.

True their technical skill can't be faulted. Thijs Van Leer is about the only flautist I can bear to listen to, Bert Ruiter is solid on bass (and listen to those high vocal notes) and Pierre Van Der Linden is a good, though heavy handed drummer.

Recorded live, in May, the album has good quality sound and a crafty triptych of the *Rainbow* interior on the sleeve.

Eruption is more a series of mild passages of wind with a few up-tempo clichés thrown in. But an eventful version of *Hocus Pocus* with guttural renditions of lowland (very lowland) yodelling helps to save side two.

A few stuttering false starts to *Sylvia* by Jan on the encore keeps the set flowing at a lively pace. Here again, however, we have that sickly melodic tune dominating the scene.

Basically a good set, but at times they are too melodic by half—we could do with a bit more substance. ★★HK

PUBLIC FOOT THE ROMAN—(Sovereign SVNA 7259, £2.14). No title, weird name, but a nifty little band all the same. *Land Owner* sounds like The Beatles—same full sound quality, guitar riffs and a singer who must be the nearest thing to Paul McCartney's double—vocal wise at least. Even the words of *Land Owner* are in the same vein as *Taxman*.

They are a fine bunch of musicians, but I'm afraid I don't know much about them, apart from the fact that Sean Byrne and Greg Knowles really appeal on guitar.

The main thing is the overall sound. They don't play any long solos and each track has that pure recorded quality. Sadly, side two drags slightly with *One On My Mind* and then rather rapidly fades with *Decline And Fall*—as indicated by the title.

Could do with a little less harmony, otherwise a very together band. ★★HK

CHRIS ROHMANN—"The Man I Am Today" (RCA SF8364, £2.18). And thanks to my grandfather, Harry Greenwood Grover, for the chair in *The Chair Song*—so goes the sleeve. Its all so personal. Even the next track is called *Biography*.

Acoustic folk, electric folk with a huge list of notaries playing instruments ranging from synthesiser to string quartet to tabla, Chris Rohmann has covered it all with this album. But could he be just skating on the surface.

Maybe it's a Scottish myth, but I've always felt that folk music should be slightly removed from the dreamy string-along sounds of violins and potted plants. With that background *What Would It Be Like* and another half dozen tracks just didn't appeal.

Stick to grandad—he knows best. Keep playing your guitar and heave out the rest. ★★HK

PETER BANKS — (Sovereign SVNA 7256, £2.38). Down amongst all the credits on this album sleeve are the dreaded words *Spontaneous Jams*. Meaning that one extremely tedious, and one not quite so tedious track on this album were first take numbers that just happened.

I've tried to be patient with this album, I've tried to give it my all, but it still remains a load



THROWING STONES AWAY

ROLLING STONES—"No Stone Unturned" (Decca SKL 5173, £2.13). The title really sums up Decca's attitude to the Rolling Stones. Nothing has been left in the vaults for posterity or any other reason. Now, according to the ads, we have 12 tracks never previously issued on one album.

And why not leave it that way? I mean, it's not as if these are the most memorable tracks they ever cut. Indeed most, if not all, were B sides originally and all but two of them have been reprocessed for stereo and seem to have suffered enormously as a result.

Poison Ivy and Money in particular sound as if they are coming through an Army blanket. *Child Of The Moon* is something of a classic and I was well pleased to see those two fine instrumental things *Stoned* and *2120 South Michigan Avenue* included.

But the question remains. Are there enough really avid Stones freaks about who want this sort of ordinary, unmemorable (by Stones standards) stuff? I think not. ★★BS

of boring drivel. I've searched the recesses of my blanked out mind for pictures that tracks like *Vision of the King* or *Beyond the Loneliest Sea* might inspire, but all that appears is a cat's chorus on a hot night.

From the opening chords, which are unfortunately a straight lift from the first phrase of the stalwart *Loch Lomond*—this album moved me not a jot. ★★CB

SERGIO MENDES & BRASIL "77—"In Concert" (A & M AMLS 64378, £2.15). Sorry Sergio, but you're just not for me. This gent, assisted by his so-called *Brasil '77*, seems to survive on exotic re-vamps of middle-of-the-road hits. Songs like *Girl From Ipanema*, *Fool On The Hill*, *Chelsea Morning* and *The Look Of Love* can be found on this album.

On some of the faster numbers the ensemble manage to sustain interest via their bustling rhythm section. But when it comes to the vocal department they fall down hopelessly thanks to some highly unimaginative female voices. In

every case the original versions of the songs by the original artists are far, far better.

Serg may be big across the Atlantic and no doubt ripe for Radio 2, but for me he's a huge disappointment. ★ BL



KRACKER... TIGHT ALBUM ON STONES LABEL

KRACKER — "Kracker Brand" (Rolling Stones Records COC 49102, £2.17). I don't think this is the first album from this Ameri-

can band, but it's certainly the first to come out over here. You may remember that Kracker toured this country with the Stones, and are a very excellent first signing to the label.

They're exciting, non-repetitive and completely impossible to pigeon hole. Their music is a mixture of pop, hard rock, jazz, blues and Latin American. They're a five-piece with a very full sound, and have augmented very little on this record; only using Bobby Keyes on a splendid sax solo for *Funky, Funky Living*.

It's a good album, very tight, and above all fresh—a quality that often gets lost in the perambulations of mixing and dubbing. Listen especially to *Memories* and *Wake up, People*. ★★CB

KRIS KRISTOFFERSON & RITA COOLIDGE—"Full Moon" (A & M AMLH 64403, £2.29). One can carry the greatest romance of 1973 slightly too far, and although I'm very happy for lovely Kris and Rita and their future life and offspring, this album bored me silly.

I was nodding off on side one before the reasonable up country tempo of the fourth track—*From The Bottle To The Bottom*—jogged me from my inertia.

It's a very tidily recorded little piece; lots of the usual famous musicians like Rita's brother-in-law, ole Booker T—even Herb Alpert himself. But one can die from an overdose of two part harmonies with languid backing, and dripping with love and heart-felt emotion.

Perhaps it's a nice album if you're a newly-wed. But it drove me potty. ★★CB

BRETT MARVIN AND THE THUNDERBOLTS—"Ten Legged Friend" (Sonet SNTF 615, £2.15). An amalgam of good time and a few tentative instrumental breaks, featuring such instruments as electric ironing board, ball bearing machine and whistles, that put this album into a completely indefinable category.

Self-conscious, but quite fun. ★★CB

CCS—"The Best Band In The Land" (RAK SRAK 504, £2.14). That CCS style, which seems to sound acceptable on singles, tends to become tedious when translated into album form.

Virtually every track on this album follows the same pattern. Acres of instrumental introduction are followed by a few lines of pithy lyrics—simple repetitive riffs being preferred to extravagant embellishments.

Ten tracks are featured in all including the current single *The Band Played The Boogie*. Undoubtedly one of the major factors in this band's favour is Alexis' voice with its highly conspicuous rasp. However, I find myself unconvinced by the title of this work. ★★BL

PREVIEW

Title says all

BILLY PRESTON—"Everybody Likes Some Kind Of Music" (A & M). An album that I've been waiting to hear for a while now. After releasing two very fine efforts on this same label which were sadly ignored by all and sundry, another one, reputed to be the best of the lot, sounded like something too good to miss. And I'm not far wrong.

The title says it all really. Billy Preston is such a talented man that he can write all the music that has even influenced him and here there is country, rock, blues, soul, gospel, pop and classical, all played superbly well.

His keyboard work leaves

very little to be desired and the use of his three-man God Squad (Hubert Heard, Kenny Luper, keyboard and Manuel Kellough, drums) is well balanced and tasteful. Add to that strings, horns, gospel choir and the guitar of David T. Walker and you have some sound.

There are no real weak tracks at all but the Ray Charles tribute of *How Long Has The Train Been Gone*, the country-ish *Sunday Morning* and the classical *Minuet For Me* stand out as gems of our time.

I only hope that this doesn't get the same treatment as the last two. ★★BS



★★★★ Outstanding

★★★ Good

★★ Fair

★ Poor

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FROM 1954 until 1959 American popular music experienced a "boom" in R & B vocal groups. Most of these remain totally unheard of this side of the Atlantic except by the die-hard collectors. These groups were usually superb vocally due to the enormous amount of time they spent developing their style. Drugs were not so prominent then and it was a great honour to be a member of a vocal group.

Acappella (unaccompanied singing) became tremendously popular amongst the inhabitants of the various ghetto areas, and Saturday nights usually found a vocal group on most street corners surrounded by a large group of onlookers. A very popular acappella group was the New York-based Shells whose 1960 recording of "Baby, Oh Baby" was the only record of its type to make the U.S. top twenty. The original version of this on Johnson Records remains a collectors item even though the song was re-issued by Candlelite Records only last year.

GEMS

The vocal groups that relied on instrumental accompaniment also produced some rare "gems" which are a worthwhile addition to any collection. Prominent among these are: "I Promise To Remember" by Jimmy Castor (later of "Troglodyte" fame) and The Juniors on Wing, "Kiss Me My Love" by The Bees on Bee and The Rockin' Dukes "Angel & A Rose."

Some of today's black stars began their careers with



GRAHAM WOOD examines the golden oldie tracks

The American R'n'B boom

vocal groups from this era. Charles Wright (of the Watts 103rd St. Band) was to be heard with The Twilighters on their Cholly recording of "Let There Be Love" whilst Sly (of Sly & The Family Stone) began to make his mark as Sylvester Stewart on the G.P. recording of "Long Time Away." The latter song is one of the rarest on the G.P. label and would collect ten or so pounds for a good copy.

Another common practice of the era was for the better known groups to record under assumed names for a variety of reasons, nearly all of them financial. This is often why collectors are unable to find follow-ups to some good recordings and a talented group seems to disappear into thin air: One such single, if found on the original Rhythm label, is worth at least twenty pounds.

This is "Promise Me" by The Tempo's, who were in fact Vee Jay stars, The El Dorados, who, finding themselves stranded after a booking in Oakland, California, cut this to earn enough to get back to Chicago. The Batchelors (not the U.K. group) who recorded "Can't Help Loving You" on Aladdin, were also to be found hiding under the nom-de-plume of The Jets on their Rainbow recording of "Lovers."

COMMERCIALY ACCEPTABLE

In 1956 Alan Freed, the Cleveland disc jockey who gave the name rock 'n' roll to rock 'n' roll, came along and sold the black sounds to the white majority with the result that the music became more commercially acceptable. Sales started

climbing and several com-bcame more commercially panies were successful with the product they marketed. Notable among these was the now defunct Onyx Records.

Their popular sellers were, "Bohemian Daddy" by The Marquis, and "Can I Come Over Tonight" by The Velours. Both of these are worth watching for in auctions, etc. White R & B-styled vocal groups were hard to find at the time as most white acts concentrated their efforts on pleasing middle-class America with "schmaltz" rather than soul. They had names like The Four Aces, The Four Lads, and The Dreamweavers, one being hardly distinguishable from the other.

Nino and The Ebb-Tides, however, were an exception to this rule. Their recordings show great feeling and control and their later sounds were notable for their dubbing technique which was "borrowed" by both The Four Seasons and The Beach Boys. Most collectors are familiar with their early sixties hits, "Those Oldies but Goodies" and "Juke Box Saturday Night," but few are conversant with their earlier sounds.

They first recorded for the Acme Record Co. of New York who launched them with "Franny, Franny" a much played disc but non-commercially successful. Most notable of these early sounds was "Someday" which won the Murray the K Record Review Contest, beating both Paul Anka and Brenda Lee.

They last recorded in 1965 but couldn't get any air play in the U.S. as the radio stations refused to play anything that didn't follow the current trends. The record,



SLY STONE ... STARTED AS SYLVESTER STEWART

"Automatic Reaction," was however a smash hit in Canada. They disbanded shortly after, having left some fine examples of mid-fifties and sixties vocal work.

Perhaps the most frustrating experience for black acts was the "covering" of their original, and more often superior, versions of songs by white "pop" artists who sold thousands of records as a result. Groups that suffered this included The Moon-gloves whose "Sincerely" was

a hit for The McGuire Sisters, and The Chords who lost "Sh-Boom" to The Crew Cuts.

Solo artists were also affected, Etta James' "Dance With Me Henry" selling a million for Georgia Gibbs as did Gale Storm's version of Smiley Lewis's "I Hear You Knockin'."

Next week we shall concentrate on the many excellent obscure rock 'n' roll and rockabilly discs of the fifties and early sixties.

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Albums

FAIRPORT CONVENTION—"Nine" (Island ILPS 9246, £2.19). Fairport have come a long way since the early days, helped no doubt by the changes in personnel. I don't think this album could in any way usurp the place of "Full House" in my heart, but it is a natural progression from "Rosie" and an extension of their present stage act.

More and more of the vocals have fallen to Swarb, without whose fiddle playing Fairport just wouldn't exist. The arrangement of *The Hexhamshire Lass* is a particularly complicated one for Swarb, but it has come out well. It's a traditional arrangement from a song sun by Bob Davenport, about the north-east of England.

Jerry Donahue's guitar has pulled Fairport high up into the realms of accepted rock 'n' roll and helps reject the idea that the band is only capable of straight folk.

Fairport is capable of many things, and this, their ninth album, might be an eye-opener to those who thought they weren't. ★★★ RR

BLOOD, SWEAT AND TEARS—"No Sweat" (CBS 65295, £2.17). Since the departure of David Clayton-Thomas, one of my all-time favourite singers, BS&T have lacked something and I'm afraid they don't recapture it here, not for me anyway.

The vast brass workings are too contrived and complicated for me and they tend to overpower each number and the listener as a whole.

The jazz feel of BS&T is becoming more and more pronounced these days, at the expense, for me, of the music. No longer do they do standards in their own style, they now concentrate more on writing their own vehicles for the band which is fine, as long as you like where the vehicles are going. Sadly it's all taken a wrong turning.

One bright note, though, is their fine version of Randy Newman's *Rosemary*, which they could have slaughtered but treated with respect and dignity. Thank you for that at least. ★★ BS



T. REX ... BETTER TO COME?

T. REX—"Great Hits (EMI BLN 5003, £2.13) ... and only just in time—if we are to believe reports from Boley that the wind of change is here ... the "Great Hits" and not "Greatest Hits" may indicate that he has in mind better to come.

It's yer actual party album that is going to pound for the requisite number of minutes in the inimitable Bolan sound and played at the correct volume should have the neighbours complaining by track four—*Metal Guru*.

Other foundation-vibrating tracks are:

Telegram Sam/Jitterbug Love/Lady/Metal Guru/Thunderwing/Sunken Rage/Solid Gold Easy Action/20th Century Boy/Midnight/The Slider/Born To Boogie/Children Of The Revolution/ Shock Rock/The Groover.

SOLARPLEXUS—"Solarplexus" (Polydor 2383 22 Super £2.15). Solarplexus is a Swedish five-piece band formed by a husband and wife team (gurgle) who between them play piano, flute, sax and organ. Enough of the polite press blurbs.

Don't play this album too late at night as your faithful reviewer

did—cause you may find yourself drooping. All very cool though, with some high-pitched stirrings of the soul by Carl-Axel on tenor sax on *The Eye Of Odin*.

Miss the Nat King Cole style vocals on *Like A Spinning Sun* at all costs. Nat is followed by a semi-heavy guitar piece. Rather a loss of direction somewhere.

And Jimmy Smith is following me again. My past is catching up. Cool cooking on *A Real Goodun*. I was almost right, too—it was written by his old soul mate and rival funfair artist Jack McDuff, sorry, McDuff.

The standout is *Phrygian Samba* which is very Stomu Yamashta. If only the rest were up to this standard. This piece needed writing—the others didn't.

However, a twinge of sympathy—being bombarded by so many outside influences must be painful. ★ HK

NEIL DIAMOND—"Gold Diamond" (London ZGM 132, £0.99). Ellie Greenwich, whose album I only just managed to keep off the turntable long enough to review this, is a joint producer and it is more Diamond hit songs, not many of them sung by him. It includes *I'm A Believer*, a Monkee hit, and a track, incidentally, which is now out on a compilation album; *The Boat*



NEIL DIAMOND ... MORE HITS

That I Row, which was a hit for Lulu. The only non-Diamond song is John Phillips' *Monday Monday* which was the Mamas and Papas biggie.

TRACKS: I'm A Believer/Monday Monday/The Long Way Home/I'll Come Running/Red Red Wine/Kentucky Woman/The Boat That I Row/You Got To Me/You'll Forget/Crooked Street/ Shot Down/Solitary Man. ★★★ GP

LOVIN' SPOONFUL—"Daydream/Hums" (Kama Sutra Select Double 2683 034, £2.80). Coming a bit late in the year is the summery, fun sound of the Spoonful. Twenty-four tracks of this easy-going music that made the adolescent population of the mid-sixties feel good. It still makes them feel good and there's no reason why it shouldn't make a new generation feel the same way.



LOVIN' SPOONFUL ... FUN MUSIC

Classic tracks include *Daydream*, *You Didn't Have To Be So Nice*, *Sittin' Here Lovin' You*, *Rain On The Roof*, *Nashville Cats*, *Summer In The City*.

But note it is dangerous in large quantities as it tends to make you want to stop work in favour of lazing. Like now. ★★★★★ GP

DAVID CLAYTON-THOMAS—"David Clayton-Thomas" (RCA SF 8381, £2.18). The big man

with the even bigger reputation. Here's the guy who led Blood, Sweat and Tears (who was BST) and managed to slurp his way through a procession of goodies like *Spinning Wheel*, *More And More* and more.

Unfortunately, I had to wait 'til track four to find *Harbor Lady* which, sung at a slower pace with neat violin, wasn't just a straight night-club piece. Before that there was plenty of force but little emotion.

The singing on *When Something Is Wrong With My Baby* has plenty of soul, but some frightening gurgling organ, a la Jimmy Smith, really made it unlistenable.

If you could enjoy a farcical *Hernando's Hideaway*, then it's obvious what Sunday papers you read. Count Basie here I come. ★ HK

JOHN BALDRY—"Good To Be Alive" (GML GML 1005, £2.29). Elton and Rod's former musical colleague, John Baldry, sets a strongly optimistic pace in this album with tracks like *Good To Be Alive* and *Let's Go* guaranteed to cheer the weary listener.

Despite this lively atmosphere the good singer's voice has a surprisingly subdued air to it. This is especially noticeable on his own compositions *Maggie Bell* and *Martin Luther King*.

Excellent use is made of additional instruments and voices. *Rake And A Rambling Boy*, while not the most inspiring of songs, contains some warmly sympathetic singing from Lesley Duncan with some babbling banjo accompaniment to help it along. Easily the best track is *She*, which acquires a striking gospel flavour, thanks to some tasteful vocalising from Lisa Strike.

If the world is ready for a sober Baldry then it's going to be well satisfied with this. ★★★★★ BL

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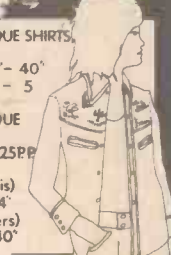
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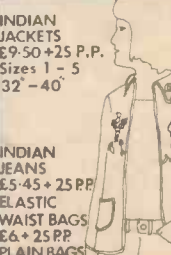
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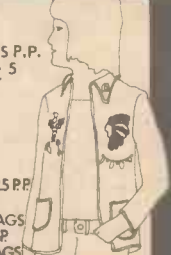
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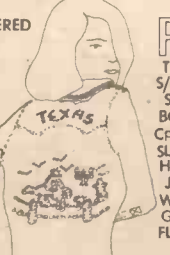
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Rod and David start a 'holdup'

I WAS absolutely horrified to read Chris' note to David Essex.

I might remind her that Mick Jagger started the gimmick of the mike, before Rod Stewart. I might also add that Rod Stewart did not get his first single to number 3 in two weeks did he?

The day David Essex tries to be Rod Stewart, then that's the day David'll end up like R.S.—frog in his throat, fanless and freaky.

David Essex is a new and original pop star—he has his own gimmicks.

So, therefore, dear R.S. Fan (and I'm sure you're the only one), keep your stupid nasty notes to yourself. If R.S. didn't like David's performance he would tell David himself.

Please, please do yourself a favour and listen to David, and just find out what you're missing—A loyal D. Essex Fan, Brenda Nandall, 7 Dorchester Drive, Herne Hill, London.

★ ★ ★
HOW DARE 'Chris' (Disc Sept. 29th) say that David Essex hasn't been in the rock business long enough to hold his mike like Rod Stewart—which has nothing whatsoever to do with his writing and singing ability.

Rock on and on David you're GREAT—Two David Essex fans, 139 Arden Cres., Dagenham, Essex.

★ ★ ★
CHRIS sure qualifies for the "Catty letter writer of '73" award! Her remarks about David Essex and Rod Stewart were completely unnecessary and anything more biased cannot be imagined.

Might I bring these points to her attention:

(a) I'm positive that Rod didn't invent holding a mike stand that way, it was knocking around in the fifties (a period which it is obvious David is interested in).

(b) Rod had to start holding a mike stand that way sometime and no doubt he got just such derisive comments to start with. Look where he is now!

(c) And most important, David has been in the music business since 1966 at least, roughly the era of Rod, I should think. He is NOT a young bloke trying to cash in on a pretty face with one or two quick hits, but a guy with a lot of talent and knowledge of the business.

By the way, I am not biased, I like Rod and admire him, but that's no reason to stamp down real talent. At least David cares enough to perform live on TOTP, more than a lot of people, including Rod.—Manda, 46 Lamsey Road, Hemel Hempstead, Herts HP3 9HB.

★ ★ ★
I'D LIKE to comment on the letter sent to 'Disc' from Chris, 52 Arsenal Road, London, S.E.9., which was printed in 'Disc' issue September 29th '73, who reckons Rod Stewart can sing and hold the mike stand better than David Essex.

Well, I think David is a much better singer than Rod and can hold the mike stand better than Rod. For one thing, Rod Stewart sounds like crackling coal and everytime I hear that terrible voice of his, I feel as though I could throw the radio through the window.

He certainly hasn't got the voice or personality that David has got, and I know that David will be around for a much longer time than Rod Stewart because David can act as well as sing.—Tina, Tottenham, London.

★ ★ ★
IN REPLY to "Note to David Essex", Disc, Sept. 29th, I should like to point out that swinging a mike stand was a trick of Billy Fury long before Rod Stewart attempted to copy it.

Therefore David Essex is more likely to copy Billy (who he knows) than any tartan clad Scot.

If anyone needs the singing lesson it's certainly not David!—Jane Winstanley, 86 Roby Rd., Roby, Nr. Liverpool L36 4HG.



Swinging gates enlightens

AFTER hearing the latest offering from the pen and voice of David Gates, I can only sit wondering just how good his future solo recordings are going to be.

Clouds must surely be one of the most beautiful records released

during the past year or so and to think that the record buying public have "missed out" on it makes me feel sorry for them.

However, perhaps with the help of the Disc Panel they may be enlightened when his soon to be

released, solo LP comes out. Disc may even brighten up one of their future editions by giving us one of their excellent "track by track" reviews—Brian McCarthy, 17 Wolsey Drive, Kingston-upon-Thames, Surrey.

Is this a record?

HOW MANY other record collectors like myself have been cheated out of our money (hard-earned) by record companies issuing the same record on two different LP's?

I think it's called "Duplicating" and if the record companies don't stop it, I'll invest my cash in a cassette tape recorder and TAPE all the songs I like off the radio!

Now, record companies, put THAT in your pipes and smoke it!—Desmond Fitzgerald, 5 Martello Avenue, Sandycove, Co. Dublin.

IT SEEMS to me that more and more people are getting a bad deal when buying records through the post. I have noticed that regular

reminders are being printed in your "Big Deal" columns to people about overdue records.

I have experienced this trouble frequently when buying mail-order. But, let me stress this, not only with private sellers. I have ordered records from large well-known mail-order suppliers who advertise in your excellent magazine a number of times and have been grossly dissatisfied. At present I have two orders amounting to £21 in all for albums. One order is 5 weeks overdue and the other 4 weeks. This is fast efficient service is it?

Surely in this age of technology these companies can acknowledge

customers' orders and speed up delivery?

It's not the outlay of money that worries me, it's having to wait weeks and weeks for an album which I could buy in a matter of minutes, a mile down the road.

There's one large firm that won't be getting any more orders from me and they are missing a fair amount through their own inefficiency. I spend on average about £15 a month on albums (at discount).

They have only got themselves to blame.

P.S. Advertisers take note, please!—Stan, The Cottage, Ings Lane, Molescroft, Beverley HU17 7JY.

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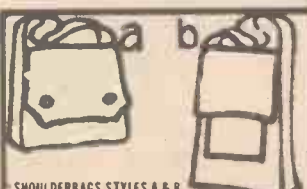


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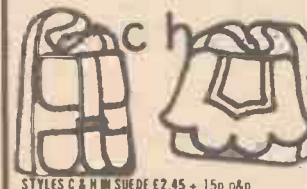
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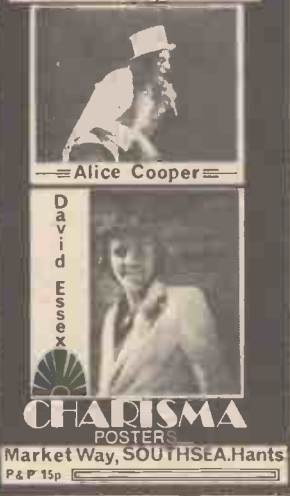
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NOT LONG after the release of Paul Simon's solo album, his long time partner Art Garfunkel has released his. It contains a wide variety of writers, but the way they are handled is pure S & G charisma. It seems that of the two, Garfunkel has retained most of the old style.

The duo were together from the age of 10 until their recent break-up. Long before the split came, Art Garfunkel had branched out in films and proved himself to be a fine actor in "Catch 22". That took five months out of

Art Garfunkel

the singing career of S & G, but personal appearances had been restricted to a minimum before then.

It's not the first time they have split—and it would be nice if this wasn't the final one either—because they went through the same scene early in their career. They had only been singing for a few years and had just recorded *Hey, Schoolgirl In The Second*

Row, when touring became too much of a strain and they decided to call it quits for a while.

Both artists look set to fair well as far as record sales go, but it could be possible that Art is going to have the edge as far as albums go, and Paul Simon will score with the singles.

Much of the material on the Garfunkel album is reminiscent of the *Bridge Over Troubled Water* style—particularly a lovely song called *Mary Was An Only Child*.

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