

# RECORD *and Radio* MIRROR

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79

## RADIO POLL SENSATION!

THE BBC TODAY stands condemned by Britain's pop-rock listeners who have passed a massive vote of no confidence in Radio One and the policy of Government-controlled broadcasting.

An overwhelming number of voters in Record Mirror's Radio Referendum urge the legalisation of so called "pirate" stations and the introduction of free radio.

The BBC comes heavily under fire from listeners who claim Radio One has failed to provide the slick fast-moving service young people require.

Nearly half the poll favoured Radio Northsea International as a model of what young listeners want, while less than 5 per cent voted Radio One as their favourite station.

Among the major demands made by readers are:

- An end to Government control of broadcasting.
- The abolition of needle-time restrictions.
- Broadcasting 24 hours a day.
- The introduction of specialist stations playing only one type of music.

● Turn to page eight

**MICK JAGGER**  
4 page extra



**SLADE'S Jim Lea: 'What we REALLY think of our fans!'**



**SUZI QUATRO: 'It's NOT easy at the top for a girl!'**



**THINLIZZY'S Phil Lynott: 'Deafness won't beat me'**

# RECORD MIRROR

RM/BBC chart

# TOP FIFTY

## SINGLES

This week	Last week	Weeks in chart	Title	Artist	Label
1	14	3	3 EYE LEVEL	Simon Park Orchestra	Columbia DB 8946
2	2	2	BALLROOM BLITZ	Sweet	RCA 2403
3	1	5	ANGEL FINGERS	Wizzard	Harvest HAR 5076
4	4	5	MONSTER MASH	Bobby Pickett & The Crypt Kickers	London HL 10320
5	3	7	ROCK ON David Essex		CBS 1693
6	6	4	OH NO NOT MY BABY	Rolling Stones	Mercury 8052 371
7	5	5	ANGIE	Rolling Stones	Mercury 8052 371
8	18	4	NUTBUSH CITY LIMITS	Ike & Tina Turner	United Artists UP 35582
9	10	5	FOR THE GOOD TIMES	Artists UP 35582	Comoro RCA 2402
10	17	4	ALL THE WAY FROM MEMPHIS	Mott The Hoople	CBS 1764
11	20	4	JOYBRINGER	Manfred Mann Earthband	Vertigo 6059 083
12	15	7	I'VE BEEN HURT	Guy Darrell Santa	PNS 4
13	9	12	SPANISH EYES	Al Martino	Capitol CL 15430
14	25	3	LAUGHING GNOME	David Bowie	Mercury DM 123
15	7	3	YOUNG LOVE	Denny Diamond	MGM 2006 300
16	11	7	THE DEAN AND I	10CC	OK 48
17	12	9	SAY, HAS ANYBODY SEEN MY SWEET	Gypsy Rose Dawn	Bell 1322
18	8	10	DANCING ON A SATURDAY NIGHT	Barry Blue	Bell 6 295
19	8	10	FOOL	Elvis Presley	RCA 2393
20	12	9	SAY, HAS ANYBODY SEEN MY SWEET	Gypsy Rose Dawn	Bell 1322
21	13	7	PICK UP THE PIECES	Hudson Ford	A&M AMS 7078
22	16	9	LIKE SISTER AND BROTHERS	Drifters	Bell 1313
23	21	9	I'M FREE	Roger Daltrey/LSO & Chamber Choir	ODE ODS 66302
24	28	4	SKYWRITER	Jackson Five	Tamla Motown TMG 865
25	28	19	WELCOME HOME	Peters & Lee	Philips 6006 307
26	45	—	A HARD RAIN'S GONNA FALL	Bryan Ferry	Island WIP 6170
27	27	9	SUMMER (THE FIRST TIME)	Bobby Goldsboro	United Artists UP 33558
28	37	30	TIE A YELLOW RIBBON	Dawn	Bell 1287
29	34	11	YOU CAN DO MAGIC	Limie & The Family Cookin'	Avco 6105 019
30	31	43	THAT LADY	Isley Brothers	Epic 1704
31	36	6	OUR LAST SONG TOGETHER	Neil Sedaka	MGM 2006 307
32	31	3	SMARTY PANTS	First Choice	Bell 1324
33	32	11	I'M THE LEADER OF THE GANG (I AM)	Gary Glitter	Bell 1321
34	44	2	LET'S GET IT ON	Marvin Gaye	Tamla Motown TMG 868
35	—	—	LET THERE BE PEACE ON EARTH (LET IT BEGIN WITH ME)	Michael Ward	Philips 5006 340
36	40	4	ANGEL	Aretha Franklin	Atlantic K 10346
37	38	—	GHETTO CHILD	Trotter Spinners	Atlantic K 10359
38	33	5	EVERYTHING'L TURN OUT FINE	Steady Wheel	A&M AMS 7079
39	34	9	RIISING SUN	Medicine Head	Polydor 2063889
40	30	8	DEAR ELAINE	Roy Wood	Harvest HAR 5074
41	42	49	LOVE ME LIKE A ROCK	Paul Simon	CBS 1700
42	43	—	GOODBYE YELLOW BRICK ROAD	Elton John	DJM DJS 285
43	44	24	AND I LOVE YOU SO	Perry Como	RCA 2346
44	45	—	A HARD RAIN'S GONNA FALL	Bryan Ferry	Island WIP 6170
45	39	12	TOUCH ME IN THE MORNING	Diana Ross	MGM 2315 251
46	41	6	ELECTRIC LADY	Georgia	EMI 2048
47	38	11	I'M DOIN' FINE NOW	New York City	RCA 2351
48	49	—	LAW OF THE LAND	Temptations	Motown TMG 864
49	35	8	I THINK OF YOU	Detroit Emeralds	Westbound 6146104

This week	Last week	Weeks in chart	Title	Artist	Label
1	1	2	GOATS HEAD SOUP	Rolling Stones	Mercury 6499 484
2	2	1	SING IT AGAIN	ROD	Mercury 6499 484
3	5	21	ALADDIN SANE	David Bowie	RCA Victor SF 1001
4	3	14	WE CAN MAKE IT	Peters & Lee	Philips 6308
5	4	13	NOW AND THEN	Carpenters	A&M AMLS 998
6	6	18	HUNKY DORY	David Bowie	RCA Victor SF 8244
7	8	8	MOTT	Mott The Hoople	CBS 69038
8	12	4	THE BEATLES 1967/1970		Apple PCSF 718
9	9	28	THE RISE & FALL OF ZIGGY STARDUST	David Bowie	RCA Victor SF 8287
10	14	12	AND I LOVE YOU SO	Perry Como	RCA Victor SF 8360
11	10	62	SIMON & GARFUNKEL'S GREATEST HITS		CVS 69003
12	16	5	INNER VISIONS	Stevie Wonder	Tamla Motown STMA 8011
13	—	—	SINGALONGAMAX Vol. 4	Max Bygraves	Pye NSPL 18410
14	27	4	THE BEATLES 1962/1966		Apple PCSF 717
15	7	12	TUBULAR BELLS	Mike Oldfield	Virgin Y 2001
16	11	6	THE PLAN	The Osmonds	MGM 2315 251
17	15	1	SINGALONGAMAX	Max Bygraves	Pye NSPL 18401
18	19	5	TOUCH ME IN THE MORNING	Diana Ross	Tamla Motown STML 11239
19	13	90	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS 63699
20	20	10	A LITTLE TOUCH OF SCHMILSSON	IN THE NIGHT	Nilsson RCA Victor SF 8371
21	—	1	SING ALONG WITH MAX	Pye NSPL 18361	
22	25	11	SPACE ODDITY	David Bowie	RCA Victor LSP 4813
23	—	—	SWEET FREEDOM	Uriah Heep	Island ILPS 8245
24	17	10	TRANSFORMER	Lou Reed	RCA Victor LSP 4807
25	22	7	GENESIS LIVE	Charisma	Class 1
26	24	10	THE MAN WHO SOLD THE WORLD	David Bowie	Victor LSP 4816
27	39	4	ELVIS PRESLEY	Elvis	RCA Victor SF 8378
28	30	18	THE REES	GHEIM RHYM SIMON	CBS 69035
29	18	7	BOULDER	Roy Wood	Harvest SHVL803
30	—	—	PAT GARRETT & BILLY THE KID	Bob Dylan	CBS 69042
31	33	3	CLOCKWORK	ORANGE	O. S. T. Warner Bros K 46127
32	37	19	CLOSE TO YOU	Carpenters	A&M AMLS 998
33	—	1	FOR YOUR PLEASURE	Roxy Music	Island ILPS 9232
34	38	5	THE TRA-LA DAYS ARE OVER	Neil Sedaka	MGM 2315 248
35	—	—	IT'S ONLY A MOVIE	Family	Reit RA 58501
36	40	2	SING ALONG WITH MAX VOL 11		Pye NSPL 18383
37	21	16	TOUCH ME	Gary Glitter	Bell Bells 222
38	—	1	PILEDRIIVER	STATUS	QuoVertigo 6360
39	—	1	THE CARPENTERS		A&M AMLS 63502
40	—	1	NO SECRETS	Carly Simon	Elektra K 42127
41	—	1	JESUS CHRIST SUPERSTAR		Original Motion Picture Soundtrack MCA MDKS 8012/3
42	—	—	LIVING IN THE MATERIAL WORLD	George Harrison	Apple PAS 10006
43	28	2	LOVE DEVOTION SURRENDER	Carlos Santana / Mahavishnu John McLaughlin	CBS 69037
44	—	1	HOT AUGUST NIGHT	Neil Diamond	UNI ULD 1
45	16	27	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
46	—	1	GLEN CAMPBELL'S GREATEST HITS		Capitol ST 21886
47	49	6	TALKING BOOK	Stevie Wonder	Tamla Motown STMA 8007
48	43	3	THE BEST OF BREAD		Elektra K 42115
49	34	46	BACK TO FRONT	Gilbert O'Sullivan	MAM MAM 502
50	—	—	CABARET ORIGINAL SOUNDTRACK		Probe SPB 1052

## Chart chatter

Bye, bye Wizzard and no-go for Sweet for Eye Level moves to number one and what a big bore it is. Still, it's good to see Ike & Tina Turner making good tracks, Mott The Hoople hitting the ten and Manfred just outside.

David Bowie of yesteryear makes position 14 with the teeny-bopper hit of '73. Caroline from Status Quo goes up and so does talented Gilbert O'Sullivan. Marvin Gaye looks set to break big and the Isley Brothers likewise.

Michael Ward gives the Opportunity Knocks programme another hit boost with entry at 36 for Let There Be Peace On Earth. Detroit Spinners are back and so is Elton. Brian Ferry puts Dylan in the chart.

Has Brian Ferry murdered the Dylan song? Mixed views around. The song was about H bomb dust back in '63. Temptations are in with a Tamla disc. They chunter in some places about Tamla's decline. Look at the US Soul chart.

Note m'dears, Tie A Yellow Ribbon is climbing up the 50. Bing Crosby is a breaker with it. Isley Brothers, Ike & Tina to move fast next week. Listen though, Slade have an advance order of 250,000. Yeah, quarter of a million! Can Simon Park hold out?

Stones keep the album chart top. Uriah Heep come driving in and Max Bygraves is now singing a long into volume four. Pat Garrett & Billy The Kid enters at 30 and note Bowie has five in the album 30!

## Album for the charts



**ELTON JOHN - YELLOW BRICK ROAD (DJM)**  
An absolute gem! Put it with classics like Forever Changes, Astral Weeks, Sgt Pepper, Tommy, Sailor, Elton, Bernie, Gus and Del Newman simply gel something fantastic. Quality comes to a rather dead current scene. It's there from track one, Funeral For A Friend.

It reeks in atmosphere, excitement, tight vocal treatment, a stunner. Bennie And The Jets is absolutely delightful with Elton smack on. Yellow Brick Road you've doubtless heard as a single, slow-building, well-laid down, powerful. This Song Has No Title, Grey Seal, The Ballad Of Danny Bailey, Saturday Night's Alright For Fighting (the hit single) are more superb numbers. The Wind, a song about Norma Jean who became Marilyn Monroe a little contrived. Elton has always for me been rather up and down but on this he's all the way. A winner. A smash. A monster. Some pop genius. Buy!

## Breakers

Knockin' On Heavens Door - Bob Dylan (CBS); The Old Fashioned Way - Charles Aznavour (Barclay); Crying In The Rain - Marty Kristian (Polydor); Show Down - Electric Light Orchestra (Harvest); Shine On Silver Moon - Strawbs (A&M); Oh She's A Big Girl Now - Judge Dread (Trojan); Tie A Yellow Ribbon - Bing Crosby (Daybreak).

## US soul singles

- 1 (4) Higher Ground - Stevie Wonder (Tamla)
- 2 (1) Let's Get It On - Marvin Gaye (Tamla)
- 3 (8) Keep On Truckin' - Eddie Kendricks (Tamla)
- 4 (2) Ghetto Child - Spinners (Atlantic)
- 5 (2) Stoned Out Of My Mind - Chi-Lites Chi-Lites (Buddah)
- 12) Midnight Train To Georgia - Gladys Knight & The Pips (The Jackson 5 (Tamla)
- 7 (16) Get It Together - Barry White (30th Century)
- 8 (5) I've Got So Much To Give - Theme From Cleopatra Jones - Joe Simon (Spring)
- 9 (13) Hurt So Good - Millie Jackson from Billboard's special soul survey (Spring)

People

**LINDA LEWIS:** Linda Lewis, who joined her man Jim Crogan for the finale of Family's set at London's Rainbow Theatre last Saturday evening, has a new single released tomorrow, Friday. The tracks are *Play Around* (7) and *On The Stage (Ha!)*. The A side comes from Linda's third album, *Falshome Deep*, which is to be released sometime in November. The signs are good for Linda to make a chart follow-up to her recent Top 20 hit, *Kick A Double-Do*.

**JUDY COLLINS:** Judy Collins singing Joni Mitchell brought a hit in 1968. In view of Judy's forthcoming tour Elektra have decided to re-release this single, *Both Sides Now*. The B side is a Cohen composition, *Hey, That's No Way To Say Goodbye*.

**ROBERTA FLACK:** Roberta has a new album released in Britain titled, *Killing Me Softly*. A track from the album forms the next hoped-for hit single from the lady who first hit big over here with the Ewan McCall song, *The First Time Ever*. The chosen song is *When You Smile backed with Conversation Love*.

**THE ALMAN BROTHERS BAND:** The Alman Brothers who topped our British chart 50 two weeks ago by mistake, due to the US charts appearing under UK, have a single released on Atlantic called *Ramblin' Man* with Peter Dinklage forming the B side.

**FOSTER SYLVERS:** The American hit-maker from the gradually becoming "big-time" group The Sylvers has had his big US solo single of last month, *Don't Mess with My Man*, here on MGM. There is considerable expectation of the Sylvers breaking into the British pop scene this winter.

**JIM CROCE:** Chart Parade expresses its sorrow on learning of the death of American star, Jim Croce. Croce topped the American charts earlier this year and in two weeks did a short tour of Britain. He is listed to appear in this week's *Old Grey Whistle Test*. Croce met his death when a small plane he was flying left the runway and crashed into a tree. Croce was on the verge of great things in his recording career.

**MAJOR LANCE:** Major Lance returns to the recording scene by way of releasing an old disc *Dark And Lonely*. The disc issued on Compsons dates from his early days with Okeh records and the song is penned by Jerry Butler's brother, Billy. The song is in the vein of the old Curtis Mayfield / Impressions style. Release date is tomorrow, Friday.

WESTERPLAYS

5 years ago 10 years ago

- 1 Gotta Get A Message To You - Bee Gees (Polydor)
- 2 This Guy's In Love - Herb Alpert (A&M)
- 3 Help Yourself - Tom Jones (Decca)
- 4 Do It Again - The Beach Boys (Capitol)
- 5 Say A Little Prayer - Aretha Franklin (Atlantic)
- 6 High In The Sky - Amen Corner (Decca)
- 7 Hold Me Tight - Johnny Nash (Regal Zonophone)
- 8 Dance To The Music - Sly & The Family Stone (CBS)
- 9 Money Money - Tommy James & Shondells (Major Minor)
- 10 Fire - The Crazy World Of Arthur Brown (Track)

# CHART PARADE

Compiled by TONY JASPER

## Eye Level rides high

Eye Level has made number one. It sold 75,000 in three days last week. It's sold more since. That's why it jumps to the top.

Independent television companies have been bombarded with enquiries. That's why the IBA have allowed brief reference to the record at the end of Van Der Valk, the TV series using Eye Level as its theme music.

Duncan Johnson, ex-ship D.J. and a voice heard on some Noel Edmond's commercials on the Breakfast Show, was the guy responsible for the hit. He took tapes to numerous record companies. No-one showed any interest.

Eventually EMI released the disc, November 3, 1972. Talk to the excited music publishers, De Wolfe Music and they say, "Apart from Duncan only a couple of people then showed any interest. Peter Jones, singles reviewer for Record Mirror said, a hit and then later Harry Walters and Peter Murray of Open

House, Radio Four, said the same."

Eye Level was originally arranged by Jack Trombey, a Dutchman. It was recorded in France when Simon Park flew over to conduct and supervise recording arrangement.

Park was born in Market Harborough in 1946 and has B.A. in music. In recent times his composition work has been prolific. He has one of his works on Eye Level's 'B' side. November sees his first album, *Eye Level*, with a number of TV programme themes. Every now and then the pop chart has room for instrumentals. Simon doubtless hopes Eye Level is the start of many, many hits. It could well be!

DUE TO fantastic demand 50,000 copies of the Stone's single, *Angle*, have been imported to cope with demand. The Stone's album, this week at number one, *Goats Head Soup*, has sold over 120,000 copies since its August 31 release. Current sheet music chart lists: 1. Yesterday Once More (Rondelet), 2. Welcome Home (Shaftsbury), 3. Say, Has Anybody Seen My Sweet



Gypsy Rose (Schroeder), and 4. Young Love (Cromwell). The CBS company are to give special emphasis to singles in the months ahead. Their marketing director, Clive Selwood has said: "The single has been re-established as a major market in its own right." CBS have David Essex and Mott The Hoople currently in the 50 plus the Isley Brothers

and Paul Simon. Current mid-price chart (94p. - £1.87) including TV albums has: 1. 24 Golden Greats Of The 50's - Various (K-Tel), 2. That'll Be The Day - Various (Ronco), 3. World Of David Bowie - David Bowie (Decca), and 4. Relics - Pink Floyd (Starline). Last countdown on singles released in the UK this year is 3,825, compared to 2,244 last year.

You write

H. BRUGGE of Wouter Sluislaan 2, Zuid Oost Beemster 1440, Holland writes, *Focus on Sept.* I said Cher had no chart entry since Bang Bang. Didn't Tony Jasper know she was born in a wagon of a travellin' show and her mama used to dance for the money they'd throw? Anyway, she sold about 11 in Gypsies, Tramps and Thieves which reached a No. 4 position November 27, 1971. Yeah, well, Yeah, well, Course you are right. A good idea too and it's the last time I trust release without thinking a little bit.

Miss D. A. Game of Albany Park, Bexley writes, it's true to say Mitch Murray and Peter Callander write nearly all of Tony Christie's songs, but they did not (as you say) write, *Is This The Way To Amarillo*, Well, I don't know. Are YOU sure? John Smith from Morrison Road, Folkestone wants readers to make up their own compilation albums. Here's his, Groover, Skywriter, Hypnosis, Snoopy Versus The Red Baron, Touch Me In The Morning, Angel Fingers, Randy Can The Can, Dancin' On A Saturday Night, Electric Lady, 48 Crash, Brother Louie, Tie A Yellow Ribbon, Spanish Eyes, I'm The Leader, Bad Bad Boy, You Can Do Magic, See My Baby Jive, Can You Do It and Live And Let Die. Ta. John. Anybody else want to have a go?

### Coming!

JUST want to get the pop history record collection going? Take a listen to this, a nine-album series called the *History Of Rock 'n' Roll* is being released by Phonogram. The first three albums are to cover the years 1951-1955, 1956 and 1957. Each month is 16 tracks and will sell at the super low price of £1.65. The first three are issued next month. The albums have been compiled by Nigel Grainge. Nigel sorted through 1,000 master tapes before making his all-important selection.

### Focus on

SIDNEY, George and Jackie make up the Pioneers. They started the reggae boom back in 1969 with *Long Shot Kick The Bucket and Battle Of The Giants*. At their formation the group was a five-piece, led by Sidney Crooks and originally called The Mighty Pioneers. In those days they were very much into music like *Knock On Wood*, *Sweet Inspiration* and *Message To Martha*. In reggae circles the trio have become known as the best dressed and most professional reggae band in the land. Their exciting stage act includes numbers like *Let Your Yeah Be Yeah*, *Roll Muddy River* and *The World Needs Love*. The Pioneers' new issue for Trojan records is *Isad To Be Good*.

## Double competition

### SUZIS ALBUM

### Osmond concert tickets

SUZI QUATRO HAS A BRAND NEW ALBUM OUT AND YOU can win it. 12 fabulous Suzi discs can be on their way by post to the first 12 correct entries out of the bin when our competition ends. Please make SURE you write SUZI QUATRO COMPETITION, Tony Jasper, Chart Parade, Record Mirror, 7, Carnaby St., London, W.1., and send by Tuesday, October 9. Enclose the square (if it manages to get there this week!) SQ. You can copy questions, etc., on a sheet but the square must be cut out and enclosed. Please, please write clearly! Right then!

OSMOND CONCERT TICKETS. We have 50, 12 tickets to be won in our fabulous, fabulous competition to herald the re-launch of Record and Radio Mirror. 30 are for the London concert at the Rainbow, October 27, and 20 for the Manchester event on October 23. You have to answer the questions below and the first 20 correct answers will gain the entrant an Osmond ticket. (The Manchester tickets will be only given to RM readers who live in the radius of 80 miles south, though any distance north of Manchester). The competition ends Tuesday, October 23. All entries must bear OSMOND CONCERT COMPETITION, Tony Jasper, Chart Parade, Record and Radio Mirror, 7, Carnaby Street, London, W1V 1PG. The square OC must be enclosed. Any number of entries taken but each one must have this printed square. A further square OC will be enclosed in the next RM issue. Do write clearly for we hate winners with addresses we can't read!

Entry Form

Name.....

Address.....

1. Name the first Suzi hit in the UK.....

2. Where does she come from? (city, town).....

3. What is her record label called?.....

SQ

Entry Form

Name.....

Address.....

1. How old is Alan Osmond?.....

2. What is Donny's actual christian name?.....

3. What year saw their first visit here?.....

4. What town, city are they from?.....

5. Name the two Osmond brothers not in the band.....

DO

Spector produces music

# Essex to star in film sequel

PHIL Spector has this week agreed to produce the music tracks for David Essex's follow up to *That'll Be The Day*, provisionally titled *Stardust*.

Filming starts in February, though as yet no composer has been announced for the score.

Derek Bowman, David's manager, told R.M.: "David will be singing in the film."

He said Spector had been signed by the producer of the film, David Putnam, who "knows a lot of people in the business."

Filming would take place in America, Spain and England with David the star, and hopefully Ringo too.

"Stardust takes the story out of the late 50s into the 60s and up to the 70s. It will show Jim McLean (David Essex) becoming a star during the Beatles era and Mike (Ringo in the last film), becoming first his roadie, then his manager."

"I will be more of a musical than *That'll Be The Day*."

Meanwhile Rock On is to be released in the States at the end of this month and Bowman says David may travel over to make one or two selected appearances. At present he is in the studios completing his next album.



ESSEX as Jim in *That'll Be The Day*

## Bowie single held back

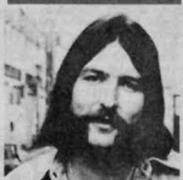
THE RELEASE OF David Bowie's next single, *Sorrow* c/w *Amsterdam*, has been postponed because of pressing difficulties. A spokesman for RCA said the single, due out this Friday, was being re-cut because the initial pressing was not good enough.

## V. Joe General

VINEGAR Joe's third album *Six-Star General* is now to be released on October 10, in aid of the LP - Black Smoke Rising From Calumet / Long Way Around is released on October 5.

The band play a charity date at the Rainbow on Sunday September 30, in aid of Keep Left, a socialist magazine. Other dates include: Padgate College, Warrington (September 25), Brighton Poly (29), Enoch's, Stafford (October 6), Cardiff University (6) and City University, London (13).

## Darrel on tour



GUY DARRELL, whose I've Been Hurt stands at number 12 in the RM chart, is to start a three week British tour next month with his band Deep Feeling. It will be their only tour this year.

Martin Jenner and Dave Green of Deep Feeling release their first single on October 19, titled *Jump Into The Fire / Circus*. They will continue to play and record with the band, however.

Tour dates include: Whitchurch Civic Centre (October 12), Norwich, Melody Rooms (13), Jacksdale, Grey Topper (14), Stafford Top Of The World and Wolverhampton, Lafayette (15), Colwyn Bay, Dixieland Showbar (17), Dunstable, California Ballroom (20), Liverpool, Whisper Club (22), Isle of Man, Palace Lido (24), Spennymoor, Top Hat (26, 27), Andover, Country Bumpkin (November 1), Birmingham, Barbarella's (2), and Lincoln, Aquarius. (3).

## ELO do a Moody - 4 month tour

THE Electric Light Orchestra - currently on the fringe of the charts with their new Harvest single "Showdown" - begin a four-month world tour (involving concert itineraries in America, Australia, Japan, the Far East and seven European countries) next March. Immediately prior to their departure, the band will play a three-week British concert tour, tentatively set to open in Birmingham (their hometown) on February 3.

Violinist Mick Kliminski - formerly with London group Joe Soss - joined the band this week, replacing Wilf Gibson. He was one of 89 musicians who auditioned for the vacancy over the past three weeks. Because of intensive rehearsal sessions, coupled with the start of recording sessions for their third album this coming week-end, ELO have cancelled all remaining British appearances this year.

The new album will be released early in 1974 to coincide with the British and world tours, but before then, the band have a two-months American tour, which kicks off at the Los Angeles Forum on October 22. The US tour continues through until December 16, and among the most important gigs is a headlining appearance at New York's Philharmonic Hall on November 1 - only their second appearance in New York. Whilst they are away, a team of technicians will be designing and building new lighting and sound systems for the world tour; the band also plan to build their own portable stage sets for the road show.

## Giant to write for US orchestra

GENTLE GIANT's keyboard man Kerry Minnear has been commissioned to write (and possibly conduct), an original work for performance by the Cincinnati Philharmonic Orchestra at the city's Music Festival in February. Minnear, who studied at the Royal Academy of Music, is now preparing a 45-minute orchestral and choral work, and World Wide's David Hemmings has begun discussions for the performance to be recorded "live" in Cincinnati.

Gentle Giant, whose current British tour ends at Bristol Top Rank on October 3, tour Italy between October 19-21, followed by a Swiss gig in Basle (22) and their first concert behind the 'Iron curtain' in Belgrade (Yugoslavia) on the 23rd. There is also an outside chance of two concerts in Russia in late October.

The band's fifth album, "In A Glasshouse," is released on the new WWA label on September 21, and they start their third American concert and college tour in Boston on November 1.

## 'Soul' film single out

RCA release this week the first single from *Catch My Soul*, the film version of Jack Soul's rock musical adaptation of Othello.

Written by Tony Joe White and Good, lead vocals on the title number from the film are by Lancee R. Gault, who played the lead in the London stage production at the Roup house.

## Budgie US 1st

BUDGIE are to make their American debut next February. Dates are currently being finalised by manager Graham Maloney, and the tour will tie in with the US release of the band's fourth MCA album which they begin recording next month.

## "No problems" - Paul

A tired but happy-looking Paul McCartney flew into London's Gatwick airport in the early hours of Sunday morning after a month's recording sessions at EMI studios in Nigeria.

Accompanied by his wife Linda and Wings, guitarist Denny Laine, Paul said that "a lot of work had been covered" at the Lagos studio regarding Wings' latest album. "It was a great experience and we had no problems whatsoever," added Paul.

A small group of fans gathered to welcome the McCartney party home although it was almost 4 am in the morning. Denny, looking rather more bedraggled from the plane flight which was delayed almost 10 hours said: "It's going to be the greatest Wings album yet, the atmosphere was just great. "No movement yet on possible personnel changes or additions to the Wings line-up," says a spokesman for McCartney.



## Stackridge back

STACKRIDGE return to live dates after a short break to record their new album with the college and concert tour starting tonight (Thursday) at the Central Poly, London. The band will feature songs from their new album *The*

Man With The Bowler Hat. These bookings will also introduce the band's new drummer John White. A single from the album, *The Galloping Gaocho*, is released by MCA tomorrow (Friday).

Paul Rodgers

## Limited Freedom

ON October 12, Island release a limited edition of "The Free Story," a double album compilation set which traces the history of Free from their formation to the present time.

Only 50,000 copies of the album will be pressed for UK release, and each copy will be numbered. When the total number of pressings has been reached, the plates used to make the special covers will be destroyed so that no more can be made.

The tracks on the album were chosen by the four original members of Free and include previously unreleased songs by Andy Fraser's group Toby and Paul Rodgers' Peace, plus a live version of "Heartbreaker" recorded on the group's last British tour in November 1972.

The sleeve incorporates a booklet which features an illustrated history of Free and a complete discography. Price of the album is £2.99.

## Gary Glitter, film star

GARY GLITTER is to make his film debut in a full-length £300,000 documentary, tentatively entitled *Good Rockin' Tonight*. The film, which will be put on cinema release next autumn, will attempt to portray the life-style of Glitter, showing him on stage, in his manager's office, with his publicist and at home.

## Goodhand's band

PHILLIP Goodhand-Tait has formed a band with De Lisle Harper (ex-Stealers Wheel) on bass, Mick Underwood (ex-Quatermass) on drums and Stone The Crows' old guitarist Ronnie Leahy, who will back him on his first US tour starting on October 9.

The band have already played with Goodhand-Tait at Liverpool, Edinburgh, Glasgow and the Rainbow on the Family tour and will appear at Sheffield City Hall tonight (Thursday), Cardiff Capitol tomorrow and Bournemouth Hardrock on Sunday.

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CASSIDY BOWIE (please tick)

## Three-hour sellout

# Osmonds fan panic rocks the Rainbow

DESPERATE attempts were being made this week to set up another Osmonds concert after the biggest outbreak of fan hysteria seen in London since the heyday of the Beatles.

Fans had been queuing for up to 36 hours outside the Rainbow theatre, Finsbury Park, where tickets for the group's London concert were to go on sale at 11 am on Saturday.

Police asked the box-office to open early as the hundreds of milling fans were causing a traffic hazard around the theatre. Opening at midnight, all 2,500 tickets had been sold by 3 am.

Near-rioting fans refused to believe that all seats had gone and ignored police instructions to go home. It wasn't until Maureen Street, the Osmonds' 29-year-old fan club secretary, stood up to ask everyone to disperse that the fans started to disperse. "They just wouldn't believe us," said a policeman on duty at the theatre.



ALL TICKETS sold out by 3 a.m. — but that didn't stop hundreds of unlucky fans thronging around the theatre on Saturday morning in the hope of going home with one precious piece of paper.

## Why not the Albert? — disappointed fan

No doubt you have heard of the incident that occurred outside the Rainbow theatre on Saturday as the whole event was very well covered. What could be called a riot was due to the sale of tickets for the one and only Osmond concert in London a day prior to the date advertised.

As a result thousands of teenagers who had gone to great trouble to get to London for Saturday morning, arrived only to find that all the tickets had been sold the previous night.

Admittedly there would have been a mad rush on Saturday but behaviour would not have deteriorated so much if everybody had had a fair chance.

I find Polydor to blame for this incident as organisation for the sale of tickets was practically non-existent and surely the concert hall chosen for the gig could have been one with a larger capacity, for example, the Albert Hall.

As you must well know my single objection will not do much good but together with the many others you will no doubt receive, as editor of such a popular and well circulated music paper I hope you will take our plight in hand and let Polydor and all others involved know how many problems they have caused.

Yours sincerely,  
I. Bobrowska, Twickenham

## Heap bigger medicine Head

MEDICINE Head — currently off the road to record a new Polydor single for rush-release in late October — have formed a back-up band for all future 'live' gigs. The original duo of John Fiddler and Peter Hope-Evans will now be augmented on stage dates by a drummer, bass guitarist and

pianist-doubling-guitar, but although the new group is at present rehearsing, no names can yet be released because of contractual obligations.

The new-look Medicine Head will debut at the California Ballroom, Dunstable, on October 4 — the start of a short British tour. Other gigs confirmed include Nottingham University (6), Liverpool Stadium (14), Newcastle City Hall (15), Stevenage Education Centre (20), Leeds Town Hall (25), Victoria Hall, Stoke (29). Further dates will be announced by manager David Hemmings next week.

During the latter part of October and early November, Medicine Head start work on a new album, followed by their first visit to Australia — a major concert tour between November 23-December 10. If time permits, a handful of appearances will also be undertaken in New Zealand.

## Chi-lites' quickie

US SOUL group the Chi-Lites start their British tour tomorrow (Friday) at the USAF base, Alconbury followed by dates at USAF Mildenhall and Lakenheath (September 29), USAF Upper Heyford (30), Lafayette, Wolverhampton (October 1), London, Playboy (2), Doncaster, Outlook (Friday), Lincoln, Aquarius (3), Dunstable, California Ballroom and Birmingham, Barbarella's (6) and Reading, Top Rank (7).

Eldert group member Alan Osmond said in Las Vegas, where the Brothers are appearing in cabaret: "We were terribly upset to learn how many fans could not buy tickets for the concert and really want them to have something."

## Loudspeakers

"We would therefore like to have loudspeakers installed all around the Rainbow theatre so that all those not able to see us will at least be able to come and hear the concert," he said.

A meeting with the police is being held this week to see if Alan's suggestion is feasible. It would mean sealing off the roads around the theatre during the duration of the concert.

## Attempts

Meanwhile, attempts are still being made to try and set up another London concert for the Osmonds. A spokesman for Polydor told RM: "There's still a chance, but any other London concert would be at the expense of another date, probably in Europe. The group simply hasn't got any spare time."

A BBC1 documentary film on the group's visit to England will be televised on New Year's Day.



HARASSED policemen lift a girl to safety after she was caught in the crush as the crowd tried to mob the Rainbow box-office.

## Seekers feature Kristian

MARTY Kristian is featured on the new single by the New Seekers, a remake of the 1969 hit for the Fleetwoods and Frankie Vaughan and the Kaye Sisters, Come Softly To Me.

Billed as The New Seekers featuring Marty Kristian, the single comes out on November 10. The group's manager David Joseph said: "This is the start of a deliberate plan to bring out and showcase individual members of the group via both singles and separate albums, but the last thing that anyone should read in to the policy is any hint of a plan to disband the New Seekers as a group."

The New Seekers are currently playing concerts in New Zealand and Australia. In November they go to Los Angeles to record, returning to England for Christmas. They will be featured on BBC TV's Fifty Years Of Music show on November 6, which was taped during a brief visit to London.

## Hail Ariel and farewell Mick



SUCH sweet sorrow — Mick Ralphs gives a good-luck handshake to Ariel Beader (also known as Luther Grosvenor) who has taken his place as the group's guitarist. The band, at Heathrow airport, are leaving for their first US tour without Mick.

# JUDGE DREAD

'Oh! She Is A Big Girl Now'  
C/W The Big One  
TR 7899

# THE PIONEERS

'Bad To Be Good'  
TR 7897

# DON DOWNING

'Lonely Days, Lonely Nights'  
PEO 102

Manufactured by E. G. Records, 37 Soho Square W1

# Heep Tours . .

**URIAH HEEP**, whose Sweet Freedom album is pushing up the charts, this week announce an autumn tour of Britain promoted by Peter Bowyer in conjunction with Bron Artists.

**DATES:** Portsmouth Guildhall (November 8); Top Rank, Brighton (9); Winter Gardens, Bournemouth (10); Reading Top Rank (11); Hanley Heavy

Steam Machine (13); Liverpool Stadium (15); Glasgow Apollo (16); Edinburgh Empire (17); City Hall, Newcastle (21); Manchester Hardrock (22); Southend (24) London Rainbow (25,26).

Heep returns from the States on October 8 and embark on a European tour after their British gigs.

# . . . and so does Wolf

**DARRYL WAY'S** Wolf start their British tour on October 7 at Birmingham Town Hall, supported by Herlock and poet Pete Brown (who wrote many Cream hits with Jack Bruce) who will act as compere.

**Dates include:** Birmingham Town Hall (October 7), Hedworth Civic Centre (8), Leicester De Montfort Hall (11), Leeds Town Hall (12).

Glasgow City Hall (15), Southport Floral Hall (16), Carlisle Market Hall (17), Hanley Victoria Hall (18), Chatham Central Hall (21), Barry Memorial Hall (22), Bournemouth Winter Gardens (23), Okengates Town Hall (24), Liverpool Mountford Hall (25), Middlesbrough Town Hall (26), Manchester Free Trade Hall (31) and Dorking Hall (November 1).

# Sundown rock

**THE SUNDOWN** Charing Cross Road, is to open its doors to a rock concert for the first time on Sunday, October 14. The Sensational Alex Harvey

Band, String Driving Thing, Riff Raff and Charlie will play at a concert promoted by Pepsi Cola and Richard Dale of Abraxas.

**Films** of Rory Gallagher and the Steve Miller Band at the Rainbow will be screened between the groups.

**Tickets** for the show, which starts at 5.30, will cost £1.

# New Hollies

**THE HOLLIES'** new single The Day That Curly Billy Shot Down Crazy Sam McGee, their

first since Allan Clarke rejoined the group is released this week in Europe and the US.

It will be featured on this week's Top Of The Pops. The group's first album since Clarke came back will be recorded in London during next month and November.



RM'S congratulations to Sandy Denny and Trevor Lucas, her producer and a member of Fairport Convention, who got married last Thursday at Fulham Registry Office.

# Straws in 1974

**THE STRAWS** are to play their first British gigs since their re-shaping in mid-January next year. Manager Mike Dodan is setting up a week of major concert venues immediately prior to the start of a four-week American tour. Currently on the fringe of the charts with Shine On Silver Sun, The Straws returned from Europe this week and flew out to America on Sunday to begin a six-week concert and college tour in Detroit on

September 28.

Early in November, the band will complete recording sessions for their second album at the Danish Rosengard Studios in Copenhagen; titled Hero And Heroine, the album will be released to coincide with the British gigs next January.

During the early part of December, the band returns to Europe for further concerts in Germany, Holland, Belgium, Sweden, France and Norway.

# A New Tooth

**SPOOKY TOOTH**, currently holidaying after their second major US tour since their reformation will be releasing a single on Island on October 12.

Entitled All Seven Up, it is a track from their forthcoming LP Witness, scheduled for release at the end of the month.

# Cubes Cost More

**CUBE RECORDS** albums are to be increased in price as the label's distribution moves from Polydor to Island on October 1.

The RIFLY series will cost £3.19, Toofas £2.37 and Julcy to £1.42. Singles will still cost 48p.

Spooky Tooth returns to America in early October for a short tour and then undertake an extensive British and European tour beginning November 2 at Trent Polytechnic and continuing throughout November and December.

# Bedlam tour

**BEDLAM**, the band formed by Cory Powell, previously with Jeff Beck, and Dave Ball from Procol Harum, start their first major tour tomorrow (Friday). They'll play 45 dates, ending up in December when they record their second album with Felix Pappalardi. They tour the US early in the New Year.

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# Jim Croce

**AMERICAN** singer / songwriter Jim Croce died last Thursday night when his light plane crashed into a tree on take-off from Natchitoches, Louisiana.

With Jim died his guitar player Maury Mulheisen, his road manager and two as yet other unidentified persons.

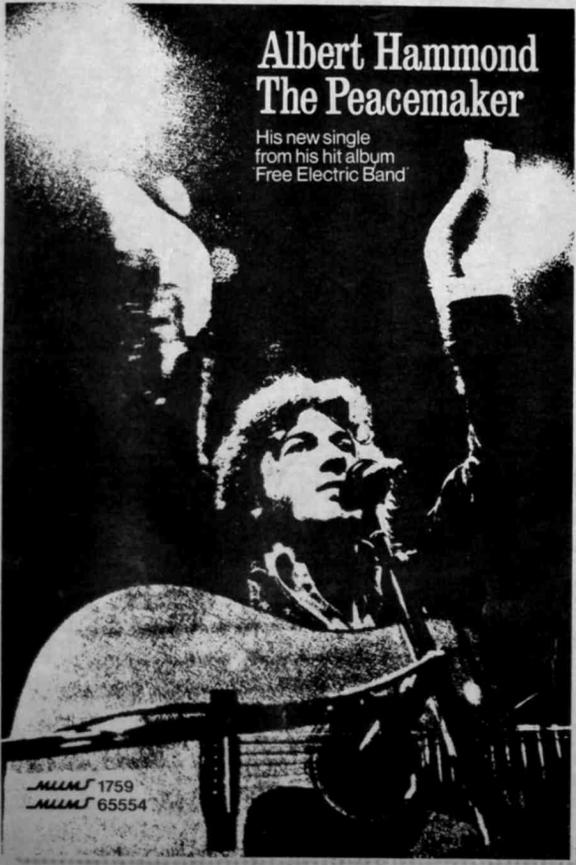
Croce had played a date in Natchitoches and decided to fly straight on to Dallas, where he was booked to play the following evening, rather than wait until the morning.

Jim had recently made his second visit to Britain, where he appeared at the Cambridge Folk Festival and other dates. His single Bad Bad Leroy Brown had

just reached the top of the US charts. BBC-2's Old Grey Whistle Test screened a Croce spot this week as a tribute.

Jim started his career on the coffee-house folk circuit, then gave up music to live in the country, working as a truck driver, a DJ on a soul station and a labourer. He also spent some time in the army before returning to music.

A collector of folk songs, Jim was hoping to return to university to take a doctor's degree in folk music. Lisa Denton, publicist for Jim's record company, Phonogram, said: "Jim was a personal friend to a lot of us. He was a beautiful man to work with. Even after he'd had his number one hit, he was still the same old Jim."



# Albert Hammond The Peacemaker

His new single from his hit album Free Electric Band

**A LIVE** double album from Traffic will be released by Island on October 12.

Entitled "Traffic - On The Road" the album was recorded at various German concerts on the band's tour of America, England and Europe earlier this year using the Rolling Stones mobile recording unit.

The album features eight extended tracks of older and more recent Traffic material including a 17½ minute version of Low Spark Of High Heeled Boys.

The group is at present in the country writing and rehearsing material for a new Traffic album which will probably be recorded and released in the New Year.



MUSIC 1759  
MUSIC 65554

*SLADE are back on the road again. They left over a week ago for America to play a heavy date-laden tour that will test Don Powell's fitness and, hopefully, set the seal of approval on their future on both sides of the Atlantic. Before they left, JIMMY LEA talked to Peter Harvey.*

**DON, Jimmy, and Swinn** the roadie bundle through the rotating doors of their latest hotel hideout (they use a different place every time they stay in London) and walk over looking genuinely pleased to see someone waiting to talk to them.

Don says he's OK now and looks it, and Jimmy says he's hungry, so we follow down to the restaurant where muzak biases its uncontrolled banalities.

We split up: Don taking another reporter to his table and Jimmy sitting with me at the other side of the very new looking dining area.

While he's busy ordering place and salad and testing my tape make ("one, two testing") I wonder how the new studio album is coming along.

**No problems**

"No problems, there's never any problems with Slade", he grins. "We've just been writing tracks and putting them down as they come along. There's been no thought of the way it should be, we're just letting it go along. It's not finished yet. We don't really know what we are going to put on."

So there's no particular idea behind the album?

"Not really. We just record. That's the way we've always gone. We just get a few songs together, go in the studio and say that one's a single, that one's nice for an album, that one's a b-side and so on..."

As all Sladists will know, Jimmy writes all the music for their songs while Noddy takes care of the lyrics.

**'Reeled off'**

"The idea for the new single came in the studio. I just sat down at the piano and reeled it off from beginning to end without stopping and without thinking what I was playing. This was two months ago, then on the day of Don's accident when everyone was sitting around London, I showed it to Nod and we just got it together there and then."

I wondered whether it had been good for the rest of the band, having the enforced break?

"Great. I really loved the time off, it's the first in years. I didn't do anything at all."

Got to know your wife a bit better?

**New house**

"Yeah sort of. I hadn't spent any time at home before. It's the first time I've even lived in my house because after I bought it we went to the States."

You're one of the few groups that haven't moved down to London?

"That's the way we want it. We like to stay in Wolverhampton. We just feel comfortable



# Leading questions

there, we've got our mates there and everything. I never go out to clubs or anywhere in the town. What little time we have we like to spend at home. We've all just bought houses and cars. I've just bought a Jag XJ Six."

It's difficult he says, because you don't know what to have. He's got a stereo fitted in it and admits to playing the Beatles AND Slade.

The conversation turns to their American tour and Jimmy tells me they now have a new

record company there and that Skweeze Me has not yet been released.

"We are having great difficulties over there with the heaviness of our records. They are commercial, great. But it's just the raucousness of them. They

like them but we have trouble with the radio stations. There's AM and FM. AM is cut-and-out pop and FM is underground though it's getting more commercial — that's where we are getting our breaks at the moment, with the underground stations.

"But we don't wanna be underground, we wanna be overground. We wanna be on the telly and get on the radio. FM radio makes the audiences over there older. We'd like to do it for both because like in England we'd do Sounds of the Seventies and the Jimmy Young Show with the same tape. You can get away with it here because there's only one station. In America there's billions."

**'Bow locks'**

If Press reports suggested that Slade didn't do well on their last American tour, Jimmy has an answer: "It's a load of bow locks." They are playing a lot of the same halls again that were good last time and this time he reckons they will be terrific.

"The first time we went we played 25 minute warm-up spots and any of those places we went back to last time, it was incredible. We don't mind if it's hard, we love winning audiences over. It's like going on at Earls Court when they don't know you. It makes us feel great when we come off and know that we've done it. That's what the business is all about to us."

**False**

In the States they are used to playing four encores but in England Jimmy says it feels false. "It's just expected over there and it has to be worked out, it's so false. We don't like it. But in general we are really looking forward to going back and it'll be Don's first gg. He made the record though."

Was it easy for him?

"Frustrating more than anything because he lost his memory and we've had to go through the stage show with him because he's forgotten most of the numbers. We've been drilling him through the numbers. He's getting a stack better but it's going to take him a long, long time. But the doctor said get him out and put him through everything he'd normally be in, don't waver a thing."

**Hysterical**

That's why they took Don to Brands Hatch.

"He was killing himself laughing when we had a struggle to get away. Dave lost his hat. It was hysterical, but it was good for Don, better than him just staying at home. He began to get his identity back."

Jimmy mentions that they

have all been listening to tapes from the Earls Court gig, this summer which was filmed and is to have "things built round it" to make a full length feature film that should go out on release. No details have been finalised yet.

**Biggest**

That concert was probably their biggest fan showing yet, though they are getting used to it.

"Afterwards we just sit around and talk to people, it sort of goes in one ear and out the other really. Obviously we think the fans are great but when you come off stage you've got to live your life."

But it must be hard to live a normal life?

"Yes, because people sometimes tend to think that you are public property and those people I have no time for."

**'Hopeless'**

"We can't go anywhere now. It's just hopeless, you can't even walk down the street. I went to a pub the other night for just half an hour's drinking and you wouldn't believe the scenes. It got really rough. Parents come up and say 'the kids buy your records you've got to sign this' and I think 'who do you think you are?' It gets really heavy with that sort of thing. You get millions wanting autographs. You could never sign them all so you just have to charge through."

"Or you get people who are just heavy with you. Like there will be about five people and they will start slugging you off. It never used to be like that. It used to be alright. It's just this year since the last two went straight to one, there's a marked change in the way things have gone. Now we can't do anything, can't walk down the street, go to the pictures, anything."

Is it worth it?

"You tend to live with it. Like we change the hotel every time we come to London."

**No secrets**

I remember two chicks asking around in the Marquee Club on the previous night where the Curzon Hotel was.

"Well there you are. It was a secret. We haven't even spoken to anyone. Just studio and back each day. Still we don't mind."

After two number ones would they be disappointed if the next single doesn't make it straight there?

"Not really. We did it once and then again to prove it wasn't a fluke. Now the point has been proved. It wasn't luck."

"I don't expect every record to go straight to number one at all. We just go along in our own sweet way."

**Part two of the Jimmy Lea interview next week**



### Comment

**THE NEWS** that Radio One is out of favour with most readers of this newspaper will come as no surprise to established broadcasters; it is no more than they expect.

While a referendum of this sort can reflect the ardent wishes of some music fans, the Beeb can quietly bury its head in the sand and point a well-meaning foot at their audience figures which have never been better.

Twenty-million-a-day is the current estimate of the nation's pop network listeners. And most of this faithful following listens in during the day. So come on all you Radio One freaks, why haven't you voted for your favourite station. Is it true that Radio One listeners do not read pop papers? Or are you simply so satisfied with the service that you cannot be bothered to enter into discussions on the future of broadcasting in Britain?

We know for a fact that Radio One gets more listeners than any other pop station, but there is a temptation to say "Hobson's Choice."

Luxembourg, the great standby for all alternative radio fans everywhere, is also poorly neglected in our poll, yet it has by far the greater audience.

Obviously a new generation of listeners have grown tired of the established sounds of the air and are restless for change. Record Mirror will ensure its new radio coverage reflects those changes where and when they occur.



# Free radio the answer says poll

FROM FRONT PAGE

IT IS CLEAR from the poll that offshore "pirate" stations are the most listened to and best liked by all who can receive them.

Radio Northsea International, the ship-based station broadcasting in Dutch in the daytime and English at night, netted more than 50 per cent of the votes for favourite station, while Radio Caroline (Seagull) then Radio Veronica - both ship based - stood up well in the poll.

Radio One came fourth, Luxembourg next followed by BBC Radio London.

The big criticisms of Radio One concern its lack of programming for peak-hour listening - in the evenings and weekends. The tendency to overplay certain records and rely too much on D. J. chat and never changing jingles, and the producer system which prevents D. J.'s playing the records they want to play.

But in the main voters tended to dismiss Radio One as a dead loss and plump for the legalisation of pirate stations both on and off the land.

Many wanted to see more specialist-type stations on the American lines, playing soul, R&B, country, or folk music. A lot of voters asked for more American and continental records and more information about them.

Evenings and weekends proved to be the most popular listening hours and top forty and oldies the most popular shows, though album tracks and new

releases were close behind. Nearly all entrants favoured a far greater number of stations with a far wider choice of music. "We had the best radio during the reign of the pirates", was the typical comment from a Grimsby girl.

"They kept all the young happy and the advertisers, while the BBC kept the older people happy."

"Commercial stations won't make much impression; the only people interested in new radio are the young and since these stations will not be non-stop pop, they will not be satisfied. The majority of older people are quite happy with the BBC."

### RADIO REFERENDUM RESULTS.

	Percentage of votes
Radio Northsea International	51
Caroline/Seagull	15
Veronica	9
Radio One	5
Luxembourg	4
BBC Radio London	3
Miscellaneous	13



Things look grim for RADIO CONDOR since a broken anchor forced it into the Dutch port of IJmuiden where the harbour authorities promptly chained it up.

It seems some of the ship's creditors have also seized upon the opportunity to serve writs.

The station has been operated by two people well known to offshore enthusiasts: Johan Masbach, who did early morning religious programmes on North Sea in 1970 and more recently on Caroline, and Rev. Dominee Thornvliet, known as the Pirate Vicar.

The pair managed to start

has said it will prosecute if the station starts up as it would be defying a Federal Communication Commission order.

Back in the North Sea, the stormy season has started as you may well have noticed.

Mebo-2 seems to be suffering much more than MI Amigo, the signal on short and medium wave has suffered and several times North Sea International has been in danger of closing a programme, though fortunately that has yet to happen.

It looks like being a hard winter and many informed sources are wondering whether Mebo-2 can survive it. Quite possibly Mebo Ltd. agree, as the date for the ship's move to the Italian coast has been brought forward to January 1974. The ship will transmit in English, Italian and French and should be just audible in England, though programmes will be aimed at holidaymakers in the Med. area. There is also rumour of an all-day English service on short wave. More of that later.

Also on the North Sea International front: expect to hear some new jingles this week or next, all the way from



## Kenny quits Beeb

SUNDAY'S Kenny Everett Show on Radio One - from 1-2 p.m. - will be his last. Once again there has been a split between the outspoken deejay and the Corporation.

He was sacked by the Beeb in 1970, following an off-the-cuff remark about a politician's wife. He rejoined last year, but now lives in a Welsh farmhouse where he has his own recording studio - and finds the travelling a bit much.

Now Kenny says that he has had a very good offer from Capital Radio - London's new commercial entertainment station, and this would clash with his BBC commitments.

A statement from the BBC says simply: "Negotiations for the renewal of Kenny Everett's contract have now ended. We understand that Kenny will be making programmes for commercial radio stations."

## Saville signs

Jimmy Saville has signed an exclusive two-year radio contract with the BBC.

Jimmy, whose Saville's Travels is one of Radio One's biggest Sunday radio shows, joins Tony Blackburn, Terry Wogan, Pete Murray, Jimmy Young and Ed Stewart, who are already under long contracts to the BBC, and starts a new two-hour show series on Sunday, October 7 starting at 1 p.m. to replace Kenny Everett, who has left the BBC to do commercial programmes.

Jimmy's new slot will incorporate his Saville's Travels. His popular series Speakeasy programme takes a rest during the winter



months and returns in the Spring.

Also starting on October 7, new plans for Sounds On Sunday, which starts at 7 pm, and replaces Ed Stewart's sports programme which also takes a winter break. Sounds On Sunday will be entirely contemporary music, folk as well as pop, and there will be a top guest-artist attraction each week. It will also be introduced by big-name disc-jockeys on a changing basis. And a Radio Waves prediction: Look for another batch of top disc-jockeys signing long-term and exclusive contracts with the BBC in the next few weeks.

## Beeb bulletin

RADIO ONE settles into its Autumn schedules this week with the start of two major programmes to warm the cockles of your heart through the winter months.

Saturday is the big day with the first of 26 episodes in the story of pop (2.00 pm until 3.00 pm) and if you miss it you can catch the repeat on Sunday (3.00 pm until 4.00 pm).

Having had a sneak preview, I can tell you it's a series that tops even the excellent documentary programmes on the Beatles, Stones, Dylan and more recently Elton John. Just to give you an idea, the first episode includes Bob Dylan, Little Richard, Elton John, Frank Zappa, and Jack Good, to name but a few!

Later on, on Saturday night, Sounds Of The Seventies pops up in its new weekend gear promising to give us a boogie party from 10 pm through until midnight.

But back to the equally juicy weekday Sounds of the Seventies concert: Thursday (September 27) John Peel introduces THIN LIZZY, JOAN ARMATRAHEAD, and PETE DINKEL. Friday (28) Pete Drummond with GENTLE GIANT and MIKE MORAN. Saturday (29) in Concert with the PETER YORKE BAND. Monday (October 1) Bob Harris with NAZARETH, CARAYAN, VENUS, and GAYTON TRIG. Tuesday (2) Top Gear; Peely introduces MAN, BOYS OF THE LOUGH, and GONG. Wednesday of course is review night on S.O.S.

Dallas, Texas. That certainly indicates that the English programmes are not going altogether.

Last Sunday there was special edition of R.N.I. Goes DX to commemorate the station's third birthday. Another slightly sad day anniversary passed on Monday when we remembered R.N.I. closing for the first, and hopefully last time on September 24, 1970.

Over at Caroline, Tony Allen of Peace Ship fame has recently joined the staff of Seagull. Whether he is there for a holiday or for good is something we don't yet know.

He can be heard every night, or most nights, on 259m.

Atlanta has now confirmed it will stay on the air as the Dutch Marine Offences Act. But the question everyone is asking, including Caroline, is will it stay on the MI Amigo. If not there are apparently a lot of people who want to hire the 259m channel - so chances of an all-day Caroline or Seagull service seem unlikely to say the least, though we will probably have two English services, one Caroline or Seagull and the other on a religious. At least two concerns want to hire the

channel to broadcast to Belgium. A lot of people want to know Caroline's phone number. It is The Hague 63194.

A reminder to those who are unsure what free radio means. Free radio is broadcasting operated freely, putting out what the listener wants rather than what it or the Government wishes to put out.

The main stations are Seagull (259m); R.N.I. (220); Veronica (538); Manx Radio (232) and until recently World Music Radio, which has now been apparently preserved as a business after 12 years' successful broadcasting.

A word from Capital Radio "There is no ill feeling whatsoever towards Radio Caroline at Capital Radio."

Meanwhile on land, two stations up in Cheshire are doing well. They are Radio Tina on 235m and Radio Ronda on 238m. Programmes said to be professional, and being put out at various times. Also some happy news after all the busts by the Post Office. Radio 'Free Wirral' (transmitter) will be used for a new station. Watch out for it and this column, next week.

# What the pop stars say about their sticks and their guns

## A new spread:

**ALAN BLACK:** "Coverage of this kind, done well, can be a great service to radio. And I feel sure there will be a great revival in radio in the months to come."

**ANN NIGHTINGALE:** "People in Great Britain complain about radio as much as they complain about the weather. I hope this new move by Record and Radio Mirror to cover radio topics will bring about more truth and less misunderstanding about the workings of radio generally."

**TONY BRANDON:** "This kind of emphasised coverage of radio is a long overdue reform in the Press industry — and the very best of luck to it."

**ALAN FREEMAN:** "All power to Record and Radio Mirror for providing comprehensive radio coverage."

**TONY PRINCE (Radio Luxembourg):** "I should be blooming well think so. I mean to say, when we first begot commercial television we got T.V. Times, now commercial radio as an industry is at long last happening it is only right that this exciting media of entertainment should receive close and regular coverage. As far as I am concerned and all at Radio Luxembourg, we are delighted that the monopoly days are over. In future when readers of Record and Radio Mirror vote us number one station we won't be the ONLY ONE. I am truly knocked out that my old favourite Record Mirror has suddenly got ears."

**TOMMY VANCE (Capital Radio):** "It's a bloody good idea. It will fill a little hole and we hope Capital will fill a large hole that's been empty since about 1922."

**DAVE SIMONS (Capital Radio):** "It's a great idea. I hope it makes the kids more radio-minded. What would give me a real buzz would be to see the kids spending their pocket money on a good stereo tuner because that's the only way to listen to music. We shall be one of the few stations competing with the Beeb on stereo, so I hope people will cop it."

**RADIO ONE'S** summer schedule introduced in June has proved so successful it will now become the winter schedule, Mr. Douglas Muggerridge, Programme Controller said this week.

There would be no changes in daytime programmes, merely the introduction of two extra hours of Sounds Of The Seventies on Saturday nights, and the new Friday magazine programme, Rockspeakeer, which would "take up the slack left by Scene And Heard." Only other changes were the introduction of Newsbeat, the twice daily look at what's happening in pop and other areas, and the resting of Jimmy's weekly Speakeasy programme which is replaced by the repeats of Story Of Pop on Sundays.

"Speakeasy is not being rest because it is less successful", said Mr. Muggerridge. "It is doing extremely well. It is being rested for six months because to succeed Jimmy Saville asked for a period of respite, and secondly because a programme of this nature needs a respite. I think it is a marvellous programme."

## All night London birthday

BBC RADIO LONDON celebrates its third birthday next Friday with an all night version of the weekly new-leases feature, Pop Shop.

The show, which also establishes a new time slot at 10 pm (instead of 8.20 pm) will be broadcast by Radios Oxford and Medway as well. It will run from 10 pm until seven am and features phone-ins and free albums to be won. Pop Shop will run each Friday at the new time through until 10.00 pm. On November 22 the station starts a new series of half hour live programmes originated in London, the first featuring folk singer Colin Scott.

There will be a Speakeasy special on Christmas Day."

He said that Radio One was entering a period of competition (with commercial stations) in a position of "extreme strength." The schedule had been maintained as if there was no competition at all.

The Story of Pop, which starts this Saturday, was described by the Radio One chief as "one of the major stories of our time."

He said: "It is a social and cultural phenomena and to try not to understand this is to ignore one of the major influences of modern society."

## Symonds joins Capital

**DAVE SYMONDS**, former Beeb jock and more recently a production man with Lux., has joined Capital Radio and will host their new Monday to Friday breakfast show.

His programme will feature music on disc interspersed with public service type reports for Londoners on the move.

Symonds told R.M.: "It's been three years since I was on the air, so I felt it a tremendous privilege to be offered the job. I shall be competing with Noel Edmunds and Terry Wogan which means there is a great challenge to win an audience. The main thing is that on day one we shall sound professional, if not more so, than all the others. It's a standard set up at Capital and the standards of presentation are extremely high. There are a lot of good people there, many who got short-changed by the Beeb like I did."

Symonds had been working for the past 10 months as production manager for Radio Luxembourg.

It is an outward expression of major social changes."

He added that the new series would be "an important contribution to the understanding of our time."



## Owens gets his chance

**PAUL OWENS**, the 21-year-old who won Radio London's D.J. competition three years ago, has been given an indefinite run for his Saturday afternoon soft music spot, The Other Programme.

The show returns this Saturday and will run each week between 2.30 pm and 5.00 pm in place of the normal winter sports programme.

Music Programme Organiser, David Carter, said: "We have taken the view that sport is available everywhere on Saturday afternoons so we will run sports programmes at other times. We have new sports slots on Sunday morning and Wednesday evening."

He said the new Saturday show, which had a 13-week run this summer, would feature low key romantic-type music but presented in a slick manner aiming at 20 musical items per hour.

**IN Radio One's Story Of Pop series** — described as "the most ambitious project ever launched by the station — 1,050 voices were used to perform and explain the development of contemporary music.

And if I hadn't been consoled by series editor Keith Skene with stereo microphones and tape recorder, that number would have been merely 1,049.

We talked, nostalgically and non-stop, about how pop built up in easy stages from Haley to Presley to Cliff to the Beatles to the Monkees. I picked a few of my favourite records by certain artists, like Cilla Black. I know I talked freely and easily about Terry Dene, the rocker, and found religion... because that bit ended on the cutting-room floor.

I found that the memories of a decade of pop came flooding back and Keith fired the questions. As he changed reel after reel of tape, then finally backed up and went home, I found myself wishing I'd said THIS, and not said THAT.

Around programme five, I deliver a few comments on Cliff Richard. Now what worries me is that when I ran into presenter Alan Freeman a few days back, he said, poker-faced: "The only thing I liked your candid comments on Cliff... now it takes G.P.A.L. courage to say things like that!"

My worry: what the devil DID I say about Cliff? I like the guy, respect him... I want that to go on records right now! Serious — when you cover a lot of ground through rapid-fire questions, you're bound to make the odd mistake!

Another quote from the BBC: "This is the first time any network has undertaken a comprehensive study of the development of pop, combining entertainment, nostalgia and serious analysis."

So the first thing that happens is that some of the national newspapers try to shoot the thing down in a comprehensive study of the history of popular music could well be called Top Of The Flops."

Rubbish! What happened was that a handful of "name" artists refused to take part.

PETER JONES

# MUSIC POLICY what the top broadcasters say

## Luxembourg

**RADIO LUXEMBOURG'S** MUSIC POLICY BY ALAN KEHN, General Manager

The British Service of Radio Luxembourg, unlike our French and German Stations, has a Top Thirty format. It is true to say that the music we present is only best-selling towards young people between the ages of 15 and 24.

On very few occasions our Programme Director, Ken Evans has flatly refused to play certain records which achieved a top placing in the national charts. Two that come to mind are Perry Como's "AND I LOVE YOU SO" and "WELCOME HOME" by Peters and Lee. On both occasions Ken was challenged by the record company and stood firm in his belief that the songs in question did not appeal to listeners under the age of 25 either here or on the continent. Our policy has always been to provide entertainment. Tony Prince stated not so long ago to some visitors to Luxembourg: "Don't take me seriously — take it for the fun

of it." As an entertainment station with a Top Thirty format we have recently presented a number of specials in fact this coming Saturday, September 29th, between 10 and midnight we are presenting a two hour special on Slide.

One of the things I enjoy about being part of Radio Luxembourg is that our entire team is always wishing to experiment. Not long ago I had a long argument with Dave Christian who suggested that he should present each week with his own Top programme. I insisted that our listeners were not really interested, but Dave persisted and the programme was arranged. It soon became apparent from his mail bag that I was wrong. Dave Christian receives correspondence from every part of Europe, and the only complaint we have had is that the programme is not as popular as it was. As many people would wish.

Tony Prince and Kid Jensen have a tremendous following with their weekly "ROCK PRESENT ROLL PAST" which started in the early part of 1972. Here again I found myself in an argument, but eventually agreed and the

programme is an unqualified success, as is Kid's nightly Rock show.

**RADIO LUXEMBOURG'S** policy is not to follow the national charts, but to lead, and if you follow our track record we can proudly say that we achieving our aim.

## Capital

**Capital Radio — Pop policy from Michael Bukht, Programme Director**

"Capital will be concerned with what I call quality pop. Basically we are not a top-40 station and we are not a top-40 station of sweet music station. What I think we are is a station with a new kind of attitude; fundamentally we are going to play pop music for grown-ups. The kind of music we will play is the kind you find on L.P.'s Singles and the charts which reflect the tastes of the audience. It's not that in the body of the day our audience will be mainly grown-ups, young parents, who have a contemporary format but not an extreme format.

There will be no live group sessions but we will be broadcasting a live pop

concert once a week. We shall feature country and folk music. There will be nine hours need-time each day. If you're not into anything, we're not talking about we shall talk, but we shall not talk between records for the sake of it.

Each day between 6.30 p.m. and 8.30 p.m. we will run a progressive rock show. For the rest, we shall pull far and away the biggest quality. I don't care who the artists are, it's what comes out of the machine that counts."

## Radio One

The BBC — for all the criticism it attracts — still pulls far and away the biggest listening audiences consistently — sometimes up to 13 million at peak listening hours and, as Douglas Muggerridge, Controller of Radios 1 and 2 since 1969, says: "Radio One is the only pop service in the world that doesn't run on 100 per cent needtime."

Needtime is controlled by Phonographic Performance Ltd., representing the record companies. And the P.P.I. has taken into account the special interests of the Musicians Union which is in needtime may lead to a reduction in the

amount of work available for its members.

In an interview with Rex Anderson Muggerridge said: "The greatest problem Radio 1 has had to tackle is needtime." And looking back to the start of Radio 1 in 1967, Muggerridge adds: "I think one has to remember the circumstances in which Radio 1 was set up to appreciate what has been achieved. It was set up by the Labour government of the day when they outlawed the pirates. To achieve a national pop network the BBC was given one hour a day more needtime. To start a pop network with 22 hours a week needtime really wasn't very much."

Muggerridge is aware of criticisms that Radio 1 merges with Radio 2 in the evenings, but he points out that this too is a matter of needtime and resources. His ambition, he says, is to have Radio 1 run separately right through until midnight. "When Radio 1 began," he says "it had only one and one half hours of separate programmes from Radio 2 during the average day. Since then we have more than doubled the separation — and we've done it by increased productivity."

## Free Radio

**Pop policy from Black Printz, programme manager of Radio Sutch, an alternative Capital competitor soon to open in London.**

"We hope to be the world's first offshore station to continue on land and will provide music and experimental broadcasting in the London area between 7.00 p.m. and 10.00 p.m. from Monday to Friday. "Monday, Tuesday and Wednesday nights will feature music programmes. On Thursdays and Fridays we shall have a station open to listeners, allowing them to send in their own tapes which we shall play regardless of the cost."

The problem with most of the new commercial stations is that they are making no use of jockeys who are quite well known. The offshore stations introduced new names and created a new style of broadcasting — Kenny Everett, even Tony Blackburn — but the commercial stations are not interested in this way. We hope to provide the stimulus for new talent."

**How long has  
Chuck Berry been  
playing his  
Ding-a-ling?**



Chuck Berry is as central to the story of pop as Elvis, or the Beatles.

Read the label, and you'll find it wasn't the Stones, Marc Bolan or the Electric Light Orchestra who invented those famous riffs.

And as for that controversial tune, Chuck recorded it fifteen years ago as "My Tambourine!"

**Has Jumpin'  
Jack Flash jumped  
his last?**



Are the Stones still the greatest band in the land? Has the Prince of Darkness turned in his sympathy with the devil for the bright lights of society?

Are they now just a bunch of exiles off Main Street, or are they the definitive rock band of all time?

**Who sang  
Chantilly Lace?  
What was his  
real name?**



In 1959 a plane crash took the lives of Buddy Holly, Ritchie Valens, and the man who sang about Chantilly Lace a pretty face, and a pony-tail hanging down.

Who was he, and what was his real name? Was it Frankie Ford, Dee Irwin or Jape Richardson?

# Story of Pop

THE FIRST ENCYCLOPAEDIA OF POP IN 26 WEEKLY PARTS



**Big Bopper**  
25p  
EVERY TWO WEEKS

**ELVIS:** The greaser with dirty songs and no future.  
**BOWIE:** The disturbing new King of Rock.  
**BERRY:** from Duck Walk to Ding-a-ling.  
**PLUS:** Lyrics Mood of the 50's Rock 'N' Roll pull out Pop wall chart

AUSTRALIA: ESH - NEW ZEALAND: ESH - NORTH AMERICA: BPC - SOUTH AFRICA: FOX

**The first encyclopaedia  
of pop in twenty-six weekly parts.**

You'll find all the answers you'll ever need about pop in the Radio One Story of Pop. In twenty-six weekly parts it covers the whole range of the last twenty years of music. The songs, the sex symbols, the lyrics, the dances, the hypes, the whatever-happened-to's, the moods of the times, and all the superstars from Bill Haley to Focus, from Frankie Lynton to Little Jimmy Osmond.

It's packed with colour pages, has a pop star index, and in part one, a pull-out wall chart—the Story of Pop Star Trek—to show you where it all came from, and what it's all become.

There are two handsome binders available to keep your set together as a work of reference.

Just in case you didn't know, the Big Bopper's real name was Jape Richardson.





# Ulster-why the music business

THE PROBLEMS of Ulster have nothing to do with the music business, so I'm told, but in the past few weeks the number of bomb scares at concerts up and down the country has become almost on a par with those in London or Belfast.

I heard of a band — let them remain nameless for fear of reprisals — who refused to do a gig in a small country hall because someone phoned up with the warning: "We're gonna blast these bums out of existence."

Don't ask me whether disgruntled fans are cashing in on the IRA terror campaign in Britain or not, but it does seem a rather heavy way of settling personal grudges against a band.

Take poor old Glencoe, for instance. They've been "bombed out" twice at St. Albans and the Fairfield Hall in Croydon. Tony McPhee fans had to make a quick exit from the Roundhouse last Sunday. And so the list continues.

Must be difficult for promoters to evacuate an audience on such short notice — but you can't ignore the situation, cranks or not. Yet — personally speaking, I do find the audiences somewhat lethargic when clearing the halls.

Perhaps when someone is injured, or even killed, the true reality of the situation will harden, but even the happy-go-lucky, technically uninvolved, pop fans . . .

# The pin-up of next year

THIS IS the thirteen-year-old face, in close-up, of Tony De Franco, and there are those who say that it will be the most pinned-up face of the next year or so. He's the star attraction of the de Franco Family, whose disc debut here is *Heartbeat — It's A Lovebeat* on Pye International. In the group there are Benny (19), Nina (17), Marisa (18) and Merlina (a drumming 16-year-old). The De Franco parents had to bribe young Tony to sing in public for the first time — five dollars worth of candy and ice-cream. Now, reportedly, they just can't stop him!



# Judge is tight!

OUR COLUMNIST Judge Dred is very uptight with writers from "certain other Brand X papers" and the way they reviewed his cultural appearance at the Edinburgh Festival. "I may be fat, but I'm certainly no Hughie Green," he said by way of response to one critic.

Confident and rightly so that

the public were able to Judge Judge on the Edinburgh Festival. "I may be fat, but I'm certainly no Hughie Green," he said by way of response to one critic.

Confident and rightly so that

## Billy's desire

POP STARS get that "desire to perform" from many different sources. Billy Preston, who did so well on the Rolling Stones' tour and is a super star in his own right now, got his "desire to perform" from little Richard.

"I saw him back to his old tricks like standing up on the piano, falling on the floor, like he'd fainted, and coming up screaming woppalooaba. He'd take his clothes off. One night he had on two pairs of pyjamas with a tuxedo on top of that. And he got up from the piano and took it all off, stitch by stitch, down to his pyjamas, and he'd autographed his pyjamas and threw them out into the crowd."

"I said, wowie that's really neat. And it gave me the desire to want to perform."

# Mirror staff off their milk shakes!

DONNY OSMOND is appearing at the Manchester Belle Vue on Tuesday, October 23, and at London Rainbow on Saturday, October 27. Hear that, Donny devotees! Donny is appearing at Manchester

BELLE VUE on October 23 and London RAINBOW on October 27.

Gawd, no wonder our staff have got bad cases of telephone-lifters' elbow. Fact is, Donny fans have been reading Record Mirror closely. So we're inundated with telephone calls about Osmond gigs, aren't we?

I read Record Mirror EVERY week — any news on the tour? — repeated a hundred times a day by charming voices.

The disruption of our working lines is putting some of our staff off their milk shakes.

# A book of Reggae

WHAT'S YOUR view about reggae music? Monotonous, boring, idiot music — or lively, vital, warm sound to delight the senses as well as the dancing feet?

There's a very interesting little book on the subject of reggae, *A Peoples' Music*, by Henderson Dalrymple and Rolston Kallyndry, 20p, from Carib-Anarak Publications, 108 Deacon Road, Willesden, London, NW2. Just out, and painting the long process of getting reggae accepted outside the West Indies. It's strangely enough the man who got it through to the rest of the world was Chris Blackwell, white, and the son of a Jamaican sugar-plantation owner!

# A star is born?

CONGRATULATIONS to RM assistant editor Peter Harvey and his wife Gerie on the birth of their first child, Daniel on Friday. Mother and child are both well while Dad Harvey is still recovering from the anaesthetics.

# Simon Park gets high

SO SIMON PARK gets high in the charts, and there are a lot of people saying they've never heard of him — though they'd heard of his telly-theme Eye Level, which comes from the Van Der Vaak teletv-detective series.

Simon showed himself on Top of the Pops last week, which was no bad thing, for he's a good looking chap. But most delighted with his success will be the Doctors Fred Sternfeld, Egon Wellesz and Edmund Rubbra.

For they taught him at Worcester College, Oxford, in the following order: (a) history; (b) serial and 2d th music; (c) harmony, counterpoint and composition.

Simon has been playing piano for years, ever since he was five. Appearing on Top of the Pops scared the living daylights out of him. But I know that Simon will be around for years. His Eye Level reaches a very high level, musically.

# Telly band want wives!

WHAT a sad picture this makes. Four-and-a-half lonely guys, members of the Jam records' *Esprit de Corps* pop group. They say, sincerely throbbing from their lips, that they are looking for wives to look after them and save them from their never-ending loneliness.

So they came to our marriage bureau division. Each member of the group — Barney is small, so only counts as half — HAS WRITTEN OUT HIS OWN PERSONAL DESCRIPTION. Object matrimony . . . but read on.

Left: Dave: "Not much I can say about myself and still appear modest. If I have faults physically, I am perhaps slightly overweight. My perfect woman is anyone who would have me, share a song, a barrel of wine and could live with the garlic on my breath . . ." (and the odour of his feet — Editor).

Second from left: Paul: "I'll obviously get the pick of the best, being the good looking one. My woman will be a gregarious with a witty personality to match my own."

# Too many Cooks . . .

SO THIS Roger Cook sings: "There's a new liberation, that's sweeping the nation — it's essential to say, that the world's turning gay!" But it's not THAT Roger Cook — not the hit songwriter and bearded bard of Blue Mink. This is another Roger Cook — Roger NOEL Cook, whose Dart Records debut is *Slick Get-Getter*. A case of too many Cooks spoiling the whatzit!

Edited by Pete Jones



# Why not meet Cassidy

FANCY a trip to Hollywood to meet David Cassidy? Well, £1,000 worth of free travel has been donated by Caledonian Airways as a prize in a special sponsored treasure hunt in aid of the Muscular Dystrophy Group of Great Britain.

It takes place in London on Sunday, November 18. The answers to twenty clues will be found along a 12-mile trail through the City of London. Prizes awarded on the basis of the number of clues correctly answered. Care for a sponsorship form? Then write to Treasure Hunt, 72 Westfields Avenue, London, SW13, OAU.

# A tribute to Johnny

ATTRIBUTE a memorial note, to Johnny Kidd, skipper of the Pirates, who died in a car crash on October 7, 1966. He was born Frederick Heath, in North London . . . had no musical background or education, but formed a skiffle group and then turned to rock and roll.

He turned professional in 1959. His biggest-selling disc was *Shakin' All Over*, one of the all-time great British rock records. I'll Never Get Over You was another biggie.

But his chart days were soon over. Only a month before his death he changed to the cabaret field. But who knows what might have happened to his fortunes in today's nostalgic-rock aura.



# Rivalry in fan clubs

RIVALRY among the fanciful. When Lizzy Minnelli founded the Academy Award Oscar for her performances in *Cabaret*, Diana Ross was a runner-up for her fine portrayal of Billie Holiday in *Lady Sings The Blues*. Right.

Now the Diana Ross Fan Club say: "Cabaret is a good film. In many ways it is more humorous than *Lady Sings The Blues*, but I'm sure *Liza* didn't have to involve herself in a character adaptation like Diana Ross surely did with *Billie Holiday*. Diana deserved the Oscar for this alone."

# Gary writes for Sam

THE GIRL is a lady named . . . Sam. Showing her the way to sing her new single is a lad named . . . Gary. For Gary Glitter wrote the song, *Monday Will Never Come*, for Sam's *Pye* record . . . the first one he's ever written for another artist. Sam's song could well be a hit.

# Judy's here soon!

JUDY COLLINS arrives soon for two concerts at London's Royal Albert Hall — so it's chivalry-time over the trans-Atlantic telephone.

And it seems Judy has been pursuing her interest in the feminist movement by taking a few years to make a film about her 73-year-old piano teacher, Dr. Antonia Brice . . .

"working in a different area. You have to be more about people and how they react. . . . We haven't finalised plans to promote the hour-long film but I'm sure that the feminist, highly-personal look at this woman who has conducted symphony orchestras all over the world is needed at this time."

"The women's movement is important to the whole culture, and the film is important to men, too."

A new album from Judy herself! Yes. And she's been searching for material, though she's sure she'll record some songs by Roby Auzika. "The thing is that with this current singer-songwriter complex too many artists are using other composers' material. It's a horrible trend and one of the reasons for the decline in the standard of song. It's killed off so many performers."

Elektra are re-releasing Judy's old hit version of *Joni Mitchell's Both Sides Now* in with her visit. Is that fair on the fans? Judy thinks maybe not, but that she'll be releasing new material by this complex lady go to the Albert Hall. That's if you can get tickets.

A new album from Gilbert O'Sullivan  
The album of the Year...

*I'm a writer, not a fighter*



GILBERT  
O'SULLIVAN

MAM-SS 505 LP  
KMAC 505 Cassette  
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**MAM**

MAM Records, Decca House, Albert Embankment, London SE1 7SW

# Alligators, mosquitos and Tony Joe White



Sue James talks to the 'swampman'

WE DON'T hear much about swamp music over here in Britain - it's not that we've got anything against it, it's just that swamp music is categorised as being the music of white singers in the Southern states of America - and the word swamp seems to conjure up images of bogs, heat, slime, alligators and mosquitos - in fact anything but music.

Tony Joe White, who was over in Britain last week to appear at the Crystal Palace garden party is probably one of the most well-known examples of swamp music in this country.

He comes from a tiny town called Oak Grove near the borders of Arkansas and Mississippi and first became interested in music at the age of 16, naming Elvis Presley and Lightnin' Hopkins as his two strongest musical influences. He formed a number of rock and roll bands and with one called Tony and The Twilight he headed for Texas. When eventually it broke up he started writing songs, went to Nashville and landed a recording contract.

Now, of course, he has made many albums and has become established in his own right as a singer-songwriter. Many other artists have recorded his songs, including Dusty Springfield, Brook Benton and Elvis who had a big hit in this country with Tony's Polk Salad Annie.

"That song was my biggest hit in America four years ago", Tony told me in his slow southern drawl when I spoke to him at The Hyde Park Hotel during his very brief visit to Britain.

During the early days, Elvis' songs were all they used to sing; so how did it feel to have someone who played a big part in his interest in music record one of his songs? "It feels really good. I'd never have thought it when I was doing Elvis songs in those days. I'm glad it has

happened". Tony also said that Elvis's new song in the States called For Old Times Sake was a song taken from his Homemade Ice Cream album.

The songs that really got Tony established in America were Rainy Nights in Georgia and Polk Salad Annie. Brook Benton got to number two with Rainy Nights in Georgia and Tony named this as one of the highlights of his musical career.

You may also remember a song called Grouple Girl which was a hit for Tony in Britain a couple of years ago.

Does he prefer song-writing or singing? "About 50/50. Sometimes it feels good when you can get a crowd around you, stomping around, and sometimes it feels good when you can write down something you want to say".

## Ballads

Tony told me that he also writes a lot of ballads and that on his Homemade Icecream album there was a bluesy number called Did Somebody Make A Fool Of You.

He said, "People always have to label music. I just write about what I see. The new album is swamp music but I play a lot of rock and roll, but they call it swamp music the way I play it 'cos I'm from the swamps".

He went on to talk about a song he's writing at the moment. "I guess you'd call it 'loud swamp', or 'swamp rock', anyway it's a rocker. It's called Jakeley Kind and is about someone getting stiffness of the leg due to drinking bad whiskey".

How long has Tony been writing songs now?

"I've been writing for about eight years. I played in clubs for about 6-7 years, but when I came out with albums lots of people did cuts. It's funny I became known in France before the U.S.A. with a

song called Soul Francisco".

The song was a smash hit in Europe and at that time he made his first trip out of Southwestern America to tour Europe, and he's been back to Europe six times since then, most recently on a tour with Creedence Clearwater Revival.

While Tony was over in London he was doing some promotion for the film Catch My Soul, which he appears in.

"I do some of the background music and sing two of the songs. I play the deacon Michael Cassio. The film is previewed here in October so I'll be coming back to Britain in October when I'll be doing an In Concert programme with Stanley Dorfman and maybe I'll do a few gigs as well".

What plans did he have when he got back to America?

"I'll be doing a new album and I think I'm gonna do some Westerns".

Tony Joe White would really fit the part of a tough Texan cowboy. Sitting in the plush hotel room dressed in blue denim and boots he looked as if he'd be far more at home on a horse.

He said, "I much prefer the country. It's a shame that my business has to deal with towns but that's where all the people are".

In actual fact Tony said that he did own a ranch in the Ozark Mountains in Arkansas. "We've got a home in Memphis, eight acres in the woods and the ranch is about four hours drive away. I write a lot of my songs on the road to the ranch and on the road to Nashville".

With what Tony was saying about his family background it's hardly

surprising that he took up music as a career.

"I come from a musical family. All of us were taught by my father. They all sing gospel, country and blues. In the country there's not much to do after supper so you just sit and play music like a

ritual. My father used to play two or three songs on the guitar or piano after every meal".

I wondered if Tony's two children, a girl of eight and a boy of fourteen would follow in their father's footsteps?

"My girl plays piano

and writes songs, if she gets much better I'll put her on the road", he joked. "My son loves to listen to music and has records everywhere but he don't play nothin'".

What sort of music does Tony himself prefer listening to?

"I like two or three of Carly Simon's songs and I really like some of James Taylor's songs. I really think he writes good music. I also like Billy Preston, and Stevie Wonder, and Robert William Scott, one of the best piano players and singers I've ever heard. For groups I like Procul Harum. I don't give a shit about loud, hard screaming music. It gives me a headache. I like Jeff Beck though. It's not piercing but loud and funky. He was really good at the Crystal Palace. I did a concert with him on the Johnny Cash T. V. Show".

Does Tony prefer working with live audiences rather than in a studio?

"Most of the time I prefer live audiences to a studio, though I don't go into the studio that much. I stay in there about six hours at a time, that's all I can take".

Has he any major ambitions left in the music field?

"I just like to play rock music, to really get it on. I want to try and write good songs and get by". Tony Joe certainly seems to be getting by alright.

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# Purple — wondering is over!

STOMACH these facts first about Deep Purple. They've just completed yet another incredibly successful tour of Japan and America. Their album, Machine Head is now into its 71st week in the US album charts and still finds a place in the 30. There's been two million dollar's worth of business in that album alone.

Deep purple got a gold for Who Do We Think We Are and another gold disc for Made In Japan. Deep Purple fans know these facts and perhaps other things have been on their minds of late. In July they accepted Glenn Hughes into the group now they've been wondering who will replace the seemingly irreplaceable Ian Gillan, Purple's lead singer and Jesus Christ of the record Jesus Christ Superstar.

The answer was given last Thursday at Clearwell Castle, somewhere near Chapstow.

Purple records hired a coach and sent down to the Welsh border a bevy of journalists and photographers. They should have played Dusty Springfield's disc, Whose It Going To Be, as the coach roared its way through our delightfully boring motorway from London to South Wales.

Speculation raged amongst the brave forecasters. Paul Rogers from Free seemed an obvious one and with his troubles in Africa and group departures the unkind muttered, Paul McCartney.

Other tips included Grace Slick from Jefferson Airplane, Cliff Richard, Johnny Cash and

Steve Priest. Naturally it was a merry name, the new singer for Deep Purple. After all how do you really replace someone like Ian Gillan, a guy who has welded so well his vocal work into the musical aspirations of the group?

The current music scene isn't exactly full of talent and dissatisfied lead singers from existing and successful groups aren't two a penny. The coach hadn't gone more than twenty miles before the subject was left in abeyance.

Woken from food and drink slumbers journalists and photographers stepped gingerly into the fresh air of Clearwell Castle. The moment of revelation had come and in a twinkling of an eye the full group were out on the lawn facing the main Castle entrance and people looked.

"Arthur Brown," someone muttered beside me but he was being flippant and I won't tell you his pop paper. The new member was named as David Coverdale. No, you've not heard of him, at least unless you attended the Red Lodge Social Clubman, their children's Boxing Day party in 1967 or saw him with the Skyliners at Redcar Jazz club a little later and gigs since in the Redcar area.

David Coverdale, born September 22, 1951, father's name, Thomas Joseph and mother, Winifred May, was until a few weeks back an assistant in a clothing boutique. He had one guitar bought by his mother for less than £30. He still plays it.

The new member is good looking, pretty confident for one so young in the pop scene. He talked about his meteoric rise. Take one simple fact: He usually plays in-front of a hundred or so. In a few months time with Purple and in California he's likely to get 250,000 people. Some change.

"I met Deep Purple around three years ago. Then I was with a band called Government. Purple were top billers. You have to jump time now and get to a month ago. I learnt that Ian was leaving.

Someone came into the shop and said why didn't I have a go for the group. He was being funny but someone else said the same and more seriously. So I did.

"I was auditioned and there were tapes sent. Mine were pretty bad. At one point they got the number down to four. "When I made the tape I had had too much drink. I was amazed to find they were liked. It appeared the group liked little bits here and there which suggested I could fit in with their sound.

"The finale came with an audition at the Scorpio studios. It was meant to last three hours but went on for seven. At the end they said they would call me and we've all heard that remark I'm sure.

They did ring and said it was mine. "Now we're here at the Castle getting things together in a peace and quiet and having a great time. Things have been going so well. The group have been incredibly kind. It's been so easy to fit in with

them. Glenn and myself are to share the vocals. You know we've hit it off in tremendous fashion. It's all slightly unbelievable.

"I've had to adapt my life suddenly. When you get used to regular hours it's not too easy to fit into one where you may work right through the night and have breakfast at two in the afternoon. It's certainly been surprising some of the visitors to the castle. I can TELL YOU!

"I think in a way it's been a good thing that I've not gone and listened to hours of Ian. I have to do my thing. Music-wise, I've always admired someone like Richie Blackmore, he's the 'governor' to me.

"Though I've not tried to copy Ian, we will be continuing with a few of the Purple hit numbers, one's like Smoke On The Water, Spurs Trecking and Highway Star. I like to bop about on stage so there will be change from Ian who liked to be more-or-less static I believe.

"Now with the group settled it's down to a new album and some live gigs not too distant. Life is good these days, just keep saying it!"

So the new singer is David Coverdale. Musically it seems to give an exciting future for Deep Purple. One of its fortes has been the musical chasing between Jon Lord and Richie Blackmore.

Vocally the same thing looks likely between Glenn Hughes and David. It should make for even greater days for Deep Purple.

**By Tony Jasper**

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our interview with SLADE'S

JIMMY LEA . . .  
and Radio Waves



## The Ruffin ready soul man's busy filling the clubs

THERE aren't too many American soul singers with the same 'hit' consistency as Jimmy Ruffin.

He's now had a total of 18 singles released in Britain and America.

Things started happening in Britain for Jimmy back in 1966 with the release of What Become's Of The Broken Hearted, and from then on almost every British release has been a major hit for him — songs like I've Passed This Way Before, Farewell Is A Lonely Sound, and It's Wonderful, to name just a few.

What Become's Of The Broken Hearted, his first British release, also proved to be his biggest hit to date. At the time he told how the hit came about. "One day I was with a friend of mine at Tamlia Motown, Jimmy Witherspoon, when I heard the backing track to a disc the Spinners were going to cut. I fell

in love with the song and begged Motown to let me record it".

Jimmy first came to Britain in 1969 when he made a two week ballroom tour. Since then he has been a regular visitor and has made four successive tours playing ballrooms and cabaret.

Jimmy is currently back in Britain undertaking a three month tour and when I spoke to him he was in Sheffield where he was about to play the Fiesta Club. He told me he played the same club about a year and a half ago and joked "I've sometimes thought about taking up residency in Britain".

Was Jimmy pleased with the way the tour was working out?

"Fine. The reception has been fantastic, so far every where's been booked out".

Was he doing any of his old hits?

"Yes and also four new songs from my latest album".

Jimmy's own backing band from the States were due to join him on the tour for the first time in Britain, but he said that everything was rushed at the last minute with Polydor arranging for his new release to coincide with the tour and there wasn't time to make arrangements for his band to join him.

Recently Jimmy has got together his own publishing company called Ruffin Ready Music Inc. and also his own production company called Total Productions who have produced new singles for himself and his band for release soon in Britain and the States.

Jimmy has now ventured into writing his own material and his new single Thank You Girl, released on September 21, was written, produced and arranged by him as were many

tracks on his new album.

I asked Jimmy how he felt about being more involved with song-writing and producing.

"There's a completely different feel now. Before it was mainly ballads, now it's more funky and I've been trying to get a Philadelphia and Memphis sound. We did the background vocals in Britain".

He seemed very enthusiastic and pleased with the results.

"We think we've come up with something different. You don't want to sound like anyone else. I want to write my own style".

Jimmy reckons when you first start out writing your own songs there's a period of uncertainty when you don't know whether you're doing the right things. But his colleagues in the music business, people like Jimmy Witherspoon, are all of the same opinion as Jimmy concerning the success of his music.

Jimmy's British tour comes to a close when he plays his last date on November 17 at Hull, but I don't think it'll be long before he's back in Britain and packing 'em in again.

### Sue James

"WE CAN do anything on-stage from singing, dancing to comedy," a boastful comment from Vermettya Royster, lead singer of Sisters Love maybe? Sisters who...? It's Sisters Love, man, and you gotta believe it — a group with a tremendous new sound...

I'm always nervous when it comes to doing trans-Atlantic phone calls and it doesn't help when all the lines to the States — especially Los Angeles, are engaged all afternoon.

Now I can't say how I managed to get through eventually but it was in a rather devious manner. Enough said. "Good evening," said I and that was my first mistake as the soft-spoken Yankee voice in Los Angeles pointed out: "It's afternoon here," she said.

Sisters Love you may remember were the four soulsters who toured the U.K. with the Jackson Five the last time they were over: "We love London," says Vermettya. "How's the weather over there anyway?"

I peeked out of the Editor's office and watched the drizzle outside, the dark clouds... what misery. I answered that the weather was typical for London and I left them to figure out what I meant.

The interest in Sisters Love at the moment centres round their latest single, I'm Learning To Trust My Man which is shortly due for release in this country on the Motown label.

It's a rather more funky sound than the usual Motown stuff,

plenty of feeling and gutsy rhythm with Vermettya making full use of her four-and-a-half octave range voice: "It's up to six now," says Vermettya correcting me. It's a sound which isn't strange to the girls, though.

Vermettya, from Jacksonville, Florida has sung both opera and gospel professionally. Before joining Sisters Love she sang with the Clara Ward Singers.

Gwendolyn Berry from Cincinnati "was destined to be a singer," she's related to The Isley Brothers and her musical background encouraged her to sing and got her a place in Ray Charles' backing group, The Raelettes.

Jeanie Long and Lillie Fort complete the Sisters Love line-up and they too, learned their trades in the church choir. Lillie, the quietest member of the group says: "I used to treat singing just as a job even when I sang with the Raelettes but it has all changed now, we've been working very hard and touring all over the country getting to know our audiences."

"That's the way people get to know us best," says Vermettya. "we've really got a great show and until people have actually seen us work



## The loving soul of Sisters Love

they can't appreciate us."

Unlike other Tamlia artists Sisters Love claim to have a completely original stage act: "We don't do the routine bit very much, says Gwen, "we just go on to enjoy ourselves and I believe audience participation is most important to us."

In what way do you

differ I ask trying to plug a tape recorder on to the phone: "It's difficult to explain really but we don't try to project a set image."

Image or not, Sisters Love seem to have complete confidence in what they are doing. "We're gonna make it," says Vermettya, and it's that sort of forwardness which could push the

group to the top of the hillside.

And they've been near success on various occasions. They formed in 1968 and signed their first contract with A&M Records. They made three records for that label, one of which "The Bigger You Love (The Harder You Fall)" really established them as a group to watch. The

follow-up Are You Lonely nearly became a hit for them.

"We changed over to Motown last year when we wanted a change," says Vermettya, "it was a change for the better and we're very happy with Motown at the moment."

Fix-it Man was Sisters Love first Motown single which didn't quite make it and presently the girls are rehearsing and recording their act: "Our first Motown album should be out soon," says Gwen confidently.

Because of her great feeling and captivity as a singer, Vermettya has been tagged "the female James Brown." It's a term she's flattered about, "It's nice to be told something like that," she says, "although I can't really see why."

Gwen, Vermettya, and Lillie all take it in turns to say their piece over the phone and it's a feeling of love and happiness they give.

"You gonna come and see us when we come over to Britain," they say. "We'd love to see ya in person." Well girls, I'm handsome, muscular, six ft tall and have silver hair — how's that for ya. Anyhow with Sisters Love, it's an offer I can't refuse!

### John Beattie

# Miss Ross on her new album, being a star and Motown

by  
Sue  
James



DIANA ROSS was in London last week as part of her first British tour as a solo artiste for the first time. In all her concerts she is backed by a 25 piece orchestra, with her own rhythm section and vocal backing group called Devastating Affair.

Diana has just completed a series of dates on the continent and she has further dates in Frankfurt, Munich and Paris which have yet to be confirmed. Dates in Italy, Spain and Switzerland are also a possibility.

Before giving a press conference at The Inn On The Park Hotel in Mayfair last Friday, Diana who was dressed in casual tennis gear was surrounded by twenty-five or more photographers, all hustling each other for the best shots.

In a plush suite in the hotel, she told reporters about her forthcoming album, on which she will probably be joined on a couple of tracks by Marvin Gaye.

She said, "I want to use good tunes that haven't been used before. We've recorded so many songs, using different producers. There are so many young new producing talents. They have great new ideas. I'm using myself as a vehicle. My brother wrote To The Baby For The Baby for the next album. I'm trying to give him a chance. I like the albums to be packaged with all good songs."

Diana produced some of the tracks on her last album Touch Me In The Morning and will possibly

be producing again on the new album, and said "I don't want to say there's something I haven't tried in the music field."

On venturing into songwriting, she said, "I sometimes have beautiful thoughts that I want to write down, but I've never been able to get them down on paper. Writing is like acting. It's like truth. If you're going to write down thoughts and experiences they've got to be right and real."

On the subject of acting, had she any plans for another film to follow Lady Sings The Blues?

"I've read many scripts", she said, "but none have been the right things. I want to do as good a job as the other film. I want it to say something and mean something. But I'm not in a hurry to make another film. I love working on stage singing. A film is an extra."

Would she be including any of the more popular numbers like Good Morning Heartache from the film in her concert?

"Good Morning Heartache is my favourite. I want to include a segment of 'Lady'. Right now my vibes are into that. I took a look at the Albert Hall, and all the seats are just like Carnegie Hall. I love it."

Diana, of course, rose to fame as lead singer with the Supremes, but left them to become a success in her own right with such hits as Remember Me I'm Still Waiting, and Touch Me In The Morning.

She said the two songs she remembered most were Someday We'll Be Together and Love Child.

"I remember the farewell album, there was so much electricity that night. I will always cherish my memories with them but their lives are completely different now. I don't see them very often because they're travelling when I am, and I'm travelling when they're not."

"Every female performer is my competitor. There are so many fantastic females out now". She added: "If there is any competition it's good competition. It keeps you going."

"I like watching other performers but I don't like going into big stadiums to see them". She named Aretha Franklin as one of the female singers she admires most.

Diana also said that while she is over here she will try and get to see Billy Preston, currently in Britain and who is managed by her husband.

"Billy's played on a couple of my sessions. We have a close relationship because of the connection with my husband."

Of her many hits, Diana had this to say "I always strive for a number one but some of my singles in America haven't done so well."

Someone asked Diana if she would ever leave Tamla Motown.

"I don't think I'll ever leave Motown", she replied, "I'm a part of Motown - like its roots."

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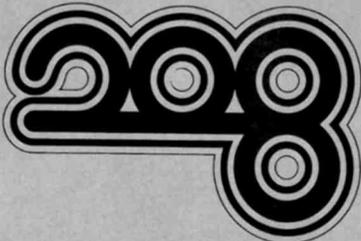
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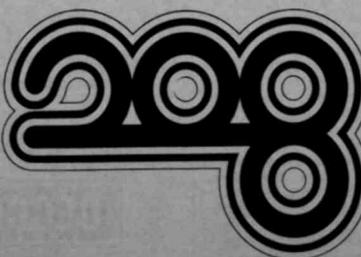
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# LISTENING

## GINO VANNELLI

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The middle-of-the-road, easy-listening field of pop music is big business these days. Artists like Perry Como, Al Martino, the Simon Park Orchestra, Peters and Lee, Charles Aznavour... all in the singles' charts recently. Even more of that ilk in the album best-sellers. And stars like Johnny Mathis and Diana Ross pulling in capacity audiences of all ages while on tour. So, once a month, we'll be looking at the best of the easy-listening albums.

amiable and popular balladeer who picks the right melodic material, and there are six singers helping him put, plus some good Kenny Woodman orchestrations. He somehow smiles through a song.

## LES HUMPHRIES SINGERS

The World Of... (Decca SPA 301). A multi-racial mixed-bag of singers who really are big business on the continent, notably in Germany, but who haven't yet really broken through in Britain. This represents their Gospelsy-ballad area stand-out tracks Old Man Mose, Mama Loo, and Fly You To The Promised Land.

## SERGIO MENDES AND BRASIL '77

In Concert. — (A and M 64378). Along with Fifth Dimension, probably the most-travelled and most popular of all the smooth vocal teams. There's always a tinge of the Latinas about the Mendes music — this album was recorded live at the Greek Theatre in Los Angeles, and includes the almost inevitable Girl from Ipanema, and a neat reading of the Beatles' Fool On The Hill, and an even better one of Joni Mitchell's Chelsea Morning. Perky and undemanding music.

## AL MARTINO

Spanish Eyes. — (Capitol ST 2435). This guy, a one-time playboy who now has Gold Discs, keeps popping back for a spell of popularity — hence the re-release of this 1966 album, which includes Martino treatments of songs associated with other artists. A bit stylised, in terms of arrangement, but then the single Spanish Eyes also dates back some eight years.

## VARIOUS ORCHESTRAS

Classics 100. — (K-Tel Int. 496). A two-record set, and an important release in that it means the K-Tel company, with their huge successes in the pop field, are now well and truly into classics. This set, at £2.99, provides 100 minutes of music, involving 14 composers, 16 conductors and eight orchestras.

## VAL DOONICAN

Rocking Chair Favourites. — (Philips 6326 035). Perhaps Van really can't sing unless he's sitting down. Perhaps he's singing even better if he was lying down. However he's an



## ACKER BILK

Some Of My Favourite Things. — (Pye Stereo AD NSPL 41022). The Somerset boy, his clarinet, lots of strings, touch of the electric guitars, his own jazz band and, on the cover a thoughtful expression. Mostly familiar melodies, and the warm tonal qualities of Acker's liquorice stick makes it.

## THE HUGGETT FAMILY

The Huggett Family. — (Pye NSPL 18407). Mum, dad and four children, who, between them, play about forty different instruments, including crumhorn, racket, rauschaffe, bass gamba and baroque oboe. British family who emigrated to Canada, and they play folksy-classical items like Green-sleeves, Trees, and Scarborough Fair.



## JERRY REED

Hot A'Mighty. — (RCA Hot A'Mighty). According to the sleeve notes, once turned on to the Jerry Reed style you'll find yourself saying things like "Hot A'Mighty, dadblame it, I swanee, listen to that Going-Jesse pick on that git-bob of his'n. Gollie without managed to restrain myself, but at the same time admit: 'This country chappie has a nice, unaffected voice, and he even includes some rock and roll music in a medley.'

## MICHAEL REDWAY

Good Morning. — (Philips 6308 151). This young chap is composer, author, arranger, producer, musician all rolled into one. The voice is a lightish tenor, and the songs fairly soar (especially ad Do I Love You, herein), and he can also communicate with a smile, as well as with sincerity.



## MERLE HAGGARD

I Love Dixie Blues. — (Capitol ST 11200). This is the man who bridges the gap between those who love country music and those who loathe it. For he is versatile, unpretentious, often downright amusing — and yet is also accepted by the hard-core country fraternity. This time out he adds brass to his band The Strangers, and gets into a real New Orleans groove. Swings, too. Amazing!

## RAY DAVIES

I Believe In Music. — (Pye Stereo AD 41021). The trumpeter and his Button Down Brass, and orchestral presentations of established works, including two from Godspell, and a swinging Saints Come Marching In.



## BUCK OWENS

Ain't It Amazing, Grace! — (Capitol ST 11180). A straight-faced man of the country field, yet his songs include the title track, and Your Monkey Won't Be Home Tonight and When You Get To Heaven I'll Be There, which is optimism indeed. To like Buck, you really got to like sentimentality and schmaltz.



## Albert Hammond The Peacemaker

His new single  
from his hit album  
Free Electric Band

## VARIOUS ARTISTS

Four Men In A Boat. — (Pye ABBS 2). A charity album on behalf of the Abbeyfield Society, which opens houses for the elderly and lonely all over Britain. Artists giving up tracks for this one: Val Doonican, Harry Secombe, Max Bygraves and Henry Mancini.

## THE STAPLE SINGERS

Use What You Got. — (Fantasy FT 613). The don't always sing Gospel, these singers. They sing things like Blowin' In The Wind, and a Hard Rain's Gonna Fall (also by Bob Dylan), and there's Woody Guthrie's

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# "You've gotta Love Me Baby" by John Gaughan



## THE J FIVE SLOT

### Will he or won't he?



single. Corner of the Sky and Hallelujah Day were both US hit singles. Boogie Man was released and then quickly withdrawn, and the latest US single is Get It Together which is also the title of the group's new American album.

Pat Manning of Brunswick wanted to know how to join the US fan club. I would assume you send them a postal order for US dollars and pay more than the average American member for things to be shipped over. The only reason I wouldn't advise it is because it costs quite a bit of money by British standards, the newsletters would deal with US info, which isn't going to help you any, and should you send away for posters there's a strong possibility that they will arrive in battered conditions after the overseas post office finish with them.

If any of you belong to overseas fan clubs, can you send in a report to confirm or condemn what I've written.

JERMAINE JACKSON is once again the source of scandal this week. The big question is whether or not he's marrying Hazel Gordy in October. Since Jermaine and father Joe have neither denied or admitted the truth it makes things all the more touchier for fans, who'd like to know one way or another what to think.

What is known is that Jermaine, 18, has been seen with Hazel Gordy for the past two years on and off, although it was not until the end of 1972 that Jermaine ever referred to her as a "steady" girlfriend.

Hazel is the daughter of Berry Gordy Jr., Motown's president and founder. She and Jermaine have a lot in common. Both come from large families; and as you may recall Joe Jackson married at the ripe old age of 16.

Several of Berry Gordy's sisters and brothers have married other Motown artists. One outstanding example is sister Anna, who is Mrs. Marvin Gaye, another is Gwenn Gordy, who is married to ex-Motown producer Harvey Fuqua, who wrote numerous Motown hits in the early seventies.

Both Jermaine and Hazel have spent time in front of the floodlights and are used to the pressure of what is known as a "fishbowl" existence. If anyone is capable of understanding the pressures of an entertainer's lifestyle it is someone who knows it is far from being all glam. It is also being the girl who knows her boy's career must come before she does and that means being left alone a lot as Delores Jackson could probably tell you.

Knowing Jermaine who is the type of person to seek a long term partner, I wouldn't be surprised to hear of an early marriage, though at this point, I know no more than most of you do.

Questions from this week's mail bag: Bev from Surrey wants to know if Skywriter was a big US hit for the J57 Unusual, but Motown in the US never released Skywriter as a

Karen Parker of 91 Dovercliff Road, Liverpool 3/L735YB is doing a presentation book for the J5. She writes: "I'll send a little prize to the person who sends me anything out of the ordinary."

Karen has a very healthy attitude towards the idea of a presentation book. She figures if she can't arrange giving it the group in person, she can send it here and have it forwarded on the next brother's birthday. "It beats climbing drainpipes though," she writes. Best of luck, Karen, I'm going to send you an amusing picture for your collection.

Beverley Parchment of 82 St. Saviour's Road, West Croydon, Surrey wrote a very touching letter. You're welcome for everything, Beverley, I do it because I enjoy writing, love the group and all of you. Bev would probably make a great penpal, if any of you are interested. In answer to your questions.

Jermaine's album is now available and Gordon Frewin, having locked himself away with the album, has announced that the new single will be The Bigger You Love (The Harder You Fall). This little ditty was originally put to wax by the Sisters Love who toured with the Jacksons in England last year.

**Robin  
Katz**

# Record Mirror Review Section

# DISCOGRAPHY

## ALBUMS

### UK

**SUZI QUATRO**  
Suzi Quatro - (Rak 595). Suzi adroitly avoided the predicted one-hit-wonder tag by getting her second single high in the charts . . . but still the cynics had cynics about her staying power. Let them, then, hear this debut album. A dozen tracks, most of which would make obvious hit singles, sufficient space left between Suzi's dynamic vocals for the backing lads to show their talents, and enough all-round effort to frighten the nervous. Suzi's own performances are varied - there's the talking approach as an Official Suburban Superman, and some clipped, jerky phrasing on her treatment of I Wanna Be Your Man. She recalls Johnny Kidd's major triumph, Shakin' All Over with enthusiasm, and the drumming of Dave Neal helps her out well on



Primitive Love. So she's blatant, and self-assured, and a bit short on basic subtlety . . . what the hell - she's a good-time performer, if she'll pardon the expression. A couple of tracks from producers Chapman and Chin are the essence of commerciality, and those written by Suzi with guitarist Len Tuckey work well. Add in McKenzie and man Alastair Young. There's a folksey aura over most of this one, and in one part some hoedownish country fiddle.

**IAN CARR'S NUCLEUS**  
Labyrinth. (Vertigo 6360 991). Ian Carr's successful merging of rock's more obvious attributes - beat and power - with the stealth, guile and fluidity of free-flowing jazz, explores most of the modern musical options in this latest work. That he does it without being brash or flash, 40497, is further testimony to his control as both a composer and instrumentalist. Though on this legend-of-the-Minotaur inspired set, he lays well back and allows the other excellent musicians who make up Nucleus to show their class on all instruments, especially the very 1973 combination of sound and sound with synthesizer. It's tasteful, articulate, fulfilling music, that is one step beyond the minor nibblings of some so-called "jazz rock" groups.

**JEFFERSON**  
I Love You This Much - (Philips 6308 166). An acoustic guitar, and as singer, Jefferson himself



has talent, but not particularly distinctive . . . you have to think a bit to recognise just who it is. But as a writer, he's very good indeed. All eleven tracks are by him, some with just a small group and including synthesizer; some with strings and woodwind laid down by Del Newman and Rob Young. There's a folksey aura over most of this one, and in one part some hoedownish country fiddle.

**GUY DARRELL**  
I've Been Hurt - (Pye PNL 502). Hand the man an award for sheer persistence. Guy has always been a good, rocking singer . . . just so happens that the fans took a long time to suss him out. Umpteen non-hit singles, then a couple of sizeable ones more anonymously with Deep Feeling . . . then the re-release, and hit status of I've Been Hurt. On this album, there's a rock and roll medley, a good reading of Curtis Mayfield's At The Club, and couple of rave-up James Brown oldies but goodies lumped together. And suddenly people are talking about this one-time printer. Some of us were talking about him years ago.

**BLUE MINK**  
Only When I Laugh - (EMI 758). Informality marks the opening of this one - a good one with and the wordless vocal riff, and into Watch Out. Madeline Bell first out on solo, and the rhythm sounds confident. Randy is a good one with chattering beat and that Chatterbox's bass strutting away. Blue Mink first came about by accident, just a bunch of session musicians who hit it off together. That they are now international is due to a lot of connecting talents . . . the writing of Cook-Greenaway, with Flowers, team. The Gospel-trained voice of Madeline (hear her delicious delicacy on Another Without You Day), and the edgy voice of Roger Cook . . . though he invariably plays down the vocal ability. Instrumentally it works, with Alan Parker's guitar, Barry Morgan's drums and lathered the piano of Ann Odell, replacing Roger Coulam. There's a lot of real class in that little lot. Even so, this is a patchy album.

then into the blues-tinged melody line of I'm Stone In Love With You, on to Do I Love You - side one ending with The Most Beautiful Girl, which has a lot of weight. Outstanding track on side two is the ballad Will You Be Here When I Wake Up In The Morning, apparently penned by an unknown composer, and the theme Only Your Love from the Valschi Papers movie. Though Engel is in such a smooth mood, a lot of credit goes to Laurie Holloway for his consistent arrangements.

## ALBUMS

### AMERICAN



**B. J. ARNAU**  
B. J. Arnau. (RCA Victor SF 8363). Everybody seems to know and like Brenda, but there's no evidence they've properly shelled out for

**THE NEW BIRTH**  
Birthday. (RCA SF 8368). This album is a classic example of "don't be fooled by the cover". With a deceptively weird cover of shiny black eggs in a carton, I put the record on the turntable expecting to hear a really heavy progressive group. But the sounds emerging were pure sophisticated soul with undertones of jazz and blues. The group were a big success at the "Soul At The Center Festival" in New York in 1972 and have also made a big impression on the soul scene with their version of It's Impossible. New Birth comprises five male and female vocalists, also known as Love Peace and Happiness, plus soloist Alan Frye and instrument section the Nite-Liters. Side one begins with a very soulful version of Until It's Time For You To Go, and side two includes the theme from the film Buck And The Preacher. Got To Get A Knutt is a very funky number arranged and conducted by New Birth. The album is a good example of soul at its best.

**DANNY O'KEEFE**  
Breezy Stories. (Atlantic SD 7284). Breezy songs, indeed. All but one of the items are by Danny, who is an important new talent in the crowded writer-singer field. His

her records. If there's justice in this world, then they will line up for this class collection of emotional ballads, splendid arrangements, tight small group sounds, moments of lush orchestration and some of the most dynamic backing-voice chicks in a long time . . . Doris Troy, Rosetta Hightower and Lisa Strike among them. Even the photographs are top-deck stuff . . . by one David Bailey. Really a first-rate performance all the way, and including Let That Lovin' Feelin', Ben, and He Ain't Heavy He's My Brother.

songs certainly have point . . . Junkman, the story of a pedler peddler sells a few minutes in heaven for a lifetime in hell. And Magdalena may have a religious ring to it, but it's powerful stuff. And The Edge, about the harlot, is a gem . . . the money's just for the room, babe, but the love is free.

**JIMMY WITHERSPON**  
Ain't Nobody's Business! (Black Lion 2460 206). Recordings from the late 1940's, though of course Spoons is still roaring on now as he blues-shouts through his own files. The title track remains very much his own business, even though Bessie Smith started it all off.



**FRANK ZAPPA AND THE MOTHERS**  
Overnite Sensation. (Discreet K41000). More fun and cosmic japes from the mother of invention himself, this time more

**SLIM WHITMAN**  
25th Anniversary Concert. (United Artists UAG 29488). In 1950, Slim was a pop-singing chart-topper, yodeling his way through songs like Rose Marie. Gradually he eased into the country field and now, rich on 20 years on, he's still pulling in the audiences. A seller of sentiment, and a set here which reflects his open-faced approach to his craft.

**DONNY HATHAWAY**  
Extension Of A Man. (Atlantic K40498). The album title gives a clue to his sweeping moods. Donny aims to show an expansion of styles from the orchestrated anthem which opens side one through gospel, easy listening, funky funky, and a number of string accompanied songs. Throughout, the man envelopes you with his warm entwining vocal style, and switches moods like a master. His voice, music and production combine to make this a quite superlative album of its style. Good to see Al Kooper's Love You More Than You'll Ever Know revived here too.

**THE SECTION**  
Forward Motion (WB 46251). This is not the sort of set that will jump out of the speakers and grab you by the throat. It does have its brighter moments. Problem seems to be that when four basically session musicians get together to indulge their musical tastes, the results, like this, comprise mainly of technical exercises lacking soul if not innovation. There's no doubt that Danny Kortchmar, Russ Kunkel, Leland Sklar and Craig Doerge are fine musicians (why else would James Taylor use them) but they need to find a groove with sweeter music than the essentially dull toons found here.

involved in the creation of clever punked lyrics that progressing his musical fitness. There's much involvement with seamy sexual exploits, dental floss, and disco-encrusted sweeties. Frank drools his dirty words, the band show some innovative flashes, though only the violin of Jean-Luc Ponty manages to impress. Frank's solos seem to remain in their mould of old, while his efforts to give us a tour de force of the sleaze in his head, are only momentarily funny.

## SINGLES



UK



**THE KINKS:** Sweet Lady Genevieve (RCA Victor 2418). Medieval Raymond Douglas Davies, with a chunky backing and that rather lightweight voice doing the main honours. It's catchy, uncluttered, and fairly inventive through what sounds like a couple of key changes, and it has that casual air of authority that marks most of the Kinks' work. But most of all it's the simplicity that scores. — **CHART CERT.**

**CLIFFORD T. WARD:** Wherewithal (Charisma 212). Here's a good follow-up to the one-time schoolmaster. Soft voice, chattering guitar. The odd excursion into the upper range, and a haunting air, melodically. He's another expert in the simplicity stakes and he works the orchestra in cleverly. I guarantee you'll be whistling, humming, or outraging this one within a couple of plays. — **CHART CERT.**



**BEGGARS OPERA:** Two Timing Woman (Vertigo). Normally the Operatics would take something off an album, but this is a specially-written single, and there's Roy Wood-arranged brass, and a lot of good-time rocking. Determined lead from singer Linnie Paterson.

**BURUNDI BLACK B:** Marabuta (Barclay). Great primitive rhythms with a build-up of the volume. Always room for this kind of thing.

**JOHNNY PACKER:** These Arms (Emerald). Welcome to these arms, he sings in a country voice and with suitable schmaltziness.



**THEM:** Here Comes The Night (Deram DM 400). From the days of 1965, one of the hits to end all hits — really a tremendous single, with Van Morrison and the others doing a great job. Terrific basic hook, with a buoyant enthusiasm which reaches out and grips

the listener . . . well, this listener anyway. It's a simple format, but commercial now as then when the Beatles were barnstorming. Hope it does it all over again. — **CHART CHANCE.**

**OFARIM AND WINTER:** Take Me Up To Heaven (CBS). Tom Winter wrote this one for the duo . . . Abi Ofarim was one of the Cinderella Rockefeller chart-topping team. Quite a commercial little woodwindy song.

**BILLY J. KRAMER:** Darling Come To Me (Decca). A further plug for Billy who was one of the heroes of the Merseyside beat explosion some time back. This is a middle-of-the-road pop piece, with chorus.

**ELECTRIC DOLLS:** Dr. Love (Jam). Quite outstanding. Good soul-laden voices, a shuddering back beat, strong bass lines, and a hustling approach to lyrics . . . good, suggestive lyrics. Producer Biddu strikes again.

**ELTON JOHN:** Goodbye Yellow Brick Road (DJM 285). It's all bluesy and choral and interesting, and very quiet at first, and off-beat in the way it builds up. And some of the vocal sounds are quite amazing, because there's a kind of cathedral-pop approach to it all. There's the chunky piano as well, and a voice that soars, not always so confident, but then Elton makes his own rules, breaks them if he feels he should . . . and always, but always, makes outstanding singles. Album track, but schmalbum track . . . it'll sell like a real brick. — **CHART CERT.**

**STRAWBS:** Shine On Silver Sun (A and M 7082). Actually I think I love this one. It's got that determined beat, and that almost pedantic melodic hook, and the whole thing gels with a piano-filled enthusiasm. I can sing along with it already, and I've only heard it a few times. Nothing all that different, in terms of group-style ballads, but it's just . . . well, it's just effective. Must be, will be, a giant. — **CHART CERT.**

**MICHAEL WARD:** Let There Be Peace On Earth (Philips 6006 340). This is the lad who has won several Hughie Green Opportunity Knocks shows . . . and as such is a likely lad to make the charts. He has a boyish soprano voice, such as that formerly employed by Neil Reid, and he sings this kind of song with a rather pedestrian, but very clear voice. There are the soaring sounds and the likely hit basic theme. — **CHART CHANCE.**

**NICK NICHOLAS:** What's My Line (Philips). Tinkling piano treatment of the telly-theme.

**PETE ATKIN:** Master Of The Revels (RCA Victor). Another album track — from Beware Of The Beautiful Stranger. My view is that Pete is an exceptional talent who should be a giant "name". Unhappily it takes time for the populace to agree. But do try this theatrical piece, cleverly-worded.

By  
PETE  
JONES

**FRANK WHITE:** Nobody (Fantasy). From the album Nice To Be On Your Show — it's a big-voiced scene, with answering girle chorus. Basic Riff pushes it along.

**ROADHOUSE:** Good Times (Decca). It adds (And Loving You) — in brackets. It's really just a matey sort of group sound, but nothing special.

**MANDINGO:** Fever Pitch (EMI). I touched hard on this group last time out with an Afro-swing, but the record didn't make it. This is similarly exciting and driving. Crisp arrangement.



**TIR NA NOG:** Strong In The Sun (Chrysalis 2016). Team always likely to make the grade. This one is a fairly routine song, in fairness, but the harmonics are okay, and there's a deliberate build-up which could score. There's a melodic hook, somehow familiar, but nevertheless strong enough to make the grade. But it'll need a lot of hard-plug moves. — **CHART CHANCE.**

Johnny  
NashHis new single  
from his latest album'My Merry-  
Go-Round'

on CBS 1736

the music people

# CIRCLE AMERICAN



**THE ALLMAN BROTHERS BAND:** Ramblin' Man; Pony Boy (Warner Brothers) I must confess that the impatient anticipation which its much-lauded American progress had aroused in me turned to disappointment. . . until the whining-pitched guitars got into their ramblin' jamming and cooking towards the end (which was some time later, as this single cut lasts for a

generous 4:38). I still think it's a pity that there's so much rather anonymous Country-Rock singing at the start, but overall this bustling fast-twister is proof enough of why the Allmans are being hailed as the new Dead. Those intertwining guitars, coo-er! The bluesy bouncy bottleneck flip is, at 5:50, even longer. **(GUITAR) PICK OF THE WEEK.**



**STEVE WONDER:** Higher Ground; Too High (Tama Motown TMG 889). Like the Mothers Of Invention's George Duke, Steve Wonder plays clavinet — that's clavinet with a "v"; not clarinet with an "e" — although I'm not sure if in fact that is the electric keyboard instrument which creates the speeded-up "Superstition" groove on this entirely self-played funky dancer. As it's freer-flowing, this ought to be even more popular here than its predecessor. More inventive but less accessible flip. **R&B/POP PICK**

**ROY C:** Got To Get Enough (Of Your Sweet Love Stuff); Don't Blame The Man (Mercury 6052347). Roy "Shotgun Wedding" Hammond is having another R&B hit streak in the States, and these two nice sides have been part of it (the flip's in fact his current hit). The economically-backed topside dancer has an Otis Redding/Clarence Carter

**SONNY BOTTARI:** Easy Evil (Young Blood YB 1009). What with the other good and individually different treatments by John Kay, Walter Jackson and the Friends Of Distinction of this tune, you'd have thought that nobody else would bother with it. Ah-ha, there you'd be wrong! Precisely because every version is so different, Sonny has had room to manoeuvre his own Bob Galliano arranged produced slickly understated version into being possibly the most effective of the lot. His is a loose-limbed lightly Latin soft throbbler, with lots of sibilant S's and subdued steel guitar behind the plopping electric piano and distant chix. **MUSIC PICK**

**NAT STUCKEY:** Take Time To Love Her (Goodie Charlie's Got The Blues RCA 2408). If Perry Como can make it singing Ray Price singin' Kris Kristofferson, Nat Stuckey deserves to be able to make it singing his own big Country hit from earlier this year. It's one of those emotion-charged, voice-cracking, crescendo-



**JO JO GUNNE:** Rock Around The Symbol (Asylum AYM 521). One of the minor tragedies of recent times is that Jo Jo Gunne (currently touring here, collective good

looks and all) never managed to follow up their classic "Run, Run, Run". This backeyed rhythm number is unlikely to.

**GENE VINCENT:** Story Of The Rockers, Pickin' Poppies (Spark SRL 1001). The late Blue Jean Hopper has been gone for two years now, up in Rock 'n' Roll Heaven, yeah that's where it's at (no lapse of taste intended). This Jim and Judy Feyer-pernished produced mild rocker is an undemonstratively performed catalogue, as the title would suggest, of the names and events that make up the history of Rock (and near-Rock). Although musically unadventurous, the list itself must make this of interest to all committed nostalgics. Gene's in good voice on the slightly Mickey & Sylvia-ish dusted gentle flip, too. **POSTHUMOUS PICK**

**JOHNNIE TAYLOR:** I Believe In You (You Believe In Me); Love Depression (Stax 2025194). Until Marvin Gaye's "Let's Get It On" came along to dominate the US Charts, Johnnie has been having it all his own way with this Don Davison produced atmospheric semi-slowie. Months ago I said how its odd construction and eerie mood summoned up images in my mind of windswept Scottish glens, and indeed the whole record is more of an evocative mood than a song. Johnnie's contribution is important, but mainly because his not to be underrated subtle soulfulness is so successfully integrated into the whole. This is a true beauty. The more typical medium chug flip, with its "love is getting scarce as hens' teeth" line, could have been an A-side in its own right. **MUSIC/SOUL PICK**

**THE DOOBIE BROTHERS:** China Grove (Warner Bros K 16310). The San Jose modern rockers who really deserved to hit here with their "Long Train Runnin'" are unfortunately in less coherent form on this messy angry guitar scrubber, which is so nearly very good.

**THE INDEPENDENTS:** Baby I've Been Missing You; Couldn't Hear Nobody Say (I Love You Like You Do) (Pye Int. 7N 26623). With the girl in the group taking a big part in the proceedings, this is a spoliogetic male rap-introed Sweet Soul slowie (hmm, get your mouth round that, if you can't) in filled with delicately twiddling strings and yearningly sung "ah-haa's". Lurchingly pretty yet with a quota of pure Soul, it and its also nice slow flip are likely to be best received by delight-filled Soul Group Freaks. **R&B PICK**

## Reviews: James Hamilton

filled (and Jordanaires-backed) slowies which Nashville's studios turn out seemingly so effortlessly. Not that the Beeb will necessarily agree, I think it sounds like the best bet for Britain since Farou Young. The ex-Rockabilly is just as good on the lovely Danny O'Keefe flip. **C&W/EASY LISTENING PICK**

**THE CHI-LITES:** Stoned Out Of My Mind; Someone Else's Arms (Brunswick BR 7). Following the relative US failure of their Bluegrass-Soul experiments, the 'Lites are hitbound again with the

help of a large infusion of Philly Sound into this infectiously lolloping light and airy dancer. It's good enough, especially with a title like that, to do well here too. Frothily foppish Sweet Soul flip. **R&B/POP PICK.**

**ART GARFUNKEL:** All I Know; Mary Was An Only Child (CBS 1777). Fifty million people (or however many it was) bought "Bridge Over Troubled Water", and presumably they can't be wrong; the question is, will they now go out and buy a pale imitation? Both lugubrious sides of Art's solo debut smack of over-cautious sterility — still, there's no accounting for taste, and the name-power alone is enough to give many people the hots. **MUZAK PICK**

**PHIL EVERLY:** The Air That I Breathe; God Bless Older Ladies (For They Made Rock & Roll) (RCA 2409). Phil's first since the Brothers split is a sensitive slowie with tinkling acoustic guitars, gently building

arrangement, attractive lilt and modest grow-on-you appeal while no earthshaker, it's certainly got a whole lot more going for it than the Garfunkel. The equally good tranquil flip has a raunchy sax break and a nice line in reflective lyrics (Phil gets co-processor credit here). Mmmm, these should keep 'em happy at "Everlea!" **MUSIC PICK**

**LOU RAGLAND:** Since You Said You'd Be Mine (Warner Bros K 16312). Ex-the Monicians, the Dominones and allegedly the (early?) O'Jays, Lou comes from Cleveland, Ohio (the right place if he WAS an O'Jay), and now embraces the Philadelphia Sound on this typically Philly dancer, which is good without being great. **Okesh slow flip too.**

## Hamilton's disco pick

- STEVE WONDER:** Higher Ground (Tama Motown TMG 889) **R&B/Modern/Pop.**
- RYAN FERRY:** A Hard Rain's Gonna Fall (Island WIP 6170) **Modern/Pop.**
- SERGIO MENDES & BRASIL '72:** Where Is The Love (Bell MABEL 5 — also, with "Killing Me Softly With His Song", on MABEL 5 — the excellent background music Side 1 of LP "Love Music" the excellent background music Side 1 of LP "Love Music") **Easy Listening.**
- TRINI LOPEZ:** Butterfly (MGM 3006280) **Easy Listening.**
- BURUNDI BLACK B:** Africa Manga (Barclay BAR 22) **Pity about the horrible added music, but the African drums are great, as before. This is the B-side. Pop.**
- ROY C:** Got To Get Enough (Mercury 6052347) **R&B.**
- THE CHI-LITES:** Stoned Out Of My Mind (Brunswick BR 7) **R&B/Pop.**
- BELL BELLS 228:** The Yum Yum Song (Harvest HAR 5075) **1957-style Rock & Roll-type Pop, Bert Weedon guitar and all.**
- DRUPI:** Vado Via (A&M AMM 7083) **Boring Italian Pop slowie, evidently a big Continental smash during the Summer hols. Droopy Doo-Wop!**

His new single from his latest album

on CBS 1736

the music people



## Alan Price

MANY of us feared the worst, that Alan Price had irrevocably turned his back on rock for the softer, field of all-round entertainment, when he resurfaced with his soundtrack for O

## Status Quo

STATUS QUO have become a phenomenon. And a success too. Their gig at St Albans sold out weeks in advance. Probably the local discotheques were half empty last Saturday, for such is the popularity of the band.

First to appear were the heavy electric blues band, Savoy Brown. Unfortunately their popularity in America is not reflected over here.

By the time Quo appeared, the audience was packed tight around the stage, hanging onto every Quo note, gesture and word.

The freedom with which they are able to hunch and then explode across the stage, leaning out into the audience, is good to watch. Favourites such as In My Chair and Don't Waste My Time were greeted with cheers, the crowd waving and leaping to the bluesy Railroad, and the rock 'n' roll Roll Baby Roll. Their new single, Caroline, went very well too; the whole show climaxing in a double encore which inevitably these days included a Berry classic, the fabulous Johnny B. Goode.

JOHN SIVYER

Lucky Man! It showed that he was singing and playing better than ever.

He said in a recent interview that he had no desire to return to rock venues, but like his former colleague Eric Burdon, last Thursday he played the Marquee, scene of many a wild night with the Animals.

Opening with the first version of O Lucky Man!, both Alan and the audience seemed a little unsure of exactly what was happening, but after a short solo spot (which included a stirring House Of The Rising Sun) the band came back and the evening started to look like the best solo night London's had this year.

The band, featuring Colin Green's quietly magnificent guitar, were a model of lightness and economy, while Alan sang and played piano and organ with rare taste and fire.

In a time of murderous overkill and phony virtuosity from bands on all sides, his lack of decibels and unassuming approach were a tonic. Mainly, everybody got off, and even the usual Marquee bar bums kept their voices down.

Alan played all the old favourites as well as some new numbers — outstanding were The House That Jack Built, Hill-Hill Hi-Lo, I Put A Spell On You and Goin' Down Slow. Whatever his reasons for coming back to rock, let's hope he stays. It's lovely to hear him again, and a lot of hands would do well to learn from his excellent example.

RICK SANDERS

## Family

IT WAS an emotion-laden Saturday at the Rainbow. In the morning thousands of weenies wept with delight or despair depending on their position in the queue as tickets for the Ozmondos concerts went on sale. In the evening it was time for us old timers to pay our farewells to Family.

It wasn't their last gig but it was their last major one and London was out in force for the occasion.

By the time Roger Chapman and company took the stage just before ten, the whole theatre in was in uproar for one of Britain's finest live bands, never to be seen again. There were a lot of tears mingling with the cheers. But Chapman, Whitney, Cregan, Townsend and Ashton were not going to allow the occasion to overcome them. They showed in their early numbers from the new 8's Only

## Diana Ross

THE Diana Ross Albert Hall concert was something of a showbiz occasion — with admirers like Bowie in the audience.

Diana's twenty five piece orchestra took over from Devastating Affair and their music was excellent.

Then she appeared, walking down the sidesteps to the stage, giving a perfect rendering of her latest hit Touch Me In The Morning and going from strength to strength. From the moment she appeared on stage, her magic held the audience in the palm of her hands.

The Lady Is A Tramp, followed by Reach Out And Touch Somebody's Hand, had the entire audience holding hands and waving them in the air.

She sang with the perfection she always strives for. I'm Still Waiting met with thunderous applause, as did the old Supremes numbers Baby Love and Stop In The Name Of Love.

Three of her other choices were Jesus Christ, Superstar, a beautiful version of I Don't Know How To Love Him and There's A Place For Us.

A Movie album that Family were quitting at their peak. Sweet Desiree, the new single, was given the first-out treatment with Tony Ashton's vocalising fitting in perfectly with Chapman's.

And then it was the long trek down the years. So Much's Fool, Weaver's Answer, My Friend The Sun, Burlesque — they all poured out from Roger's deep throat and by the end we were rocking and rolling in the aisles and dreading the end. It took a lot of shouting to bring the encores but back they came eventually to raise the roof with a breathtaking Johnny B. Goode, Jim Cregan hitting the famous lead riff like he's a writer.

Again the cheers and again Family returned, this time with friends Philip Goodhand-Tait, whose band had warmed up the audience, and the delightful Linda Lewis.

The version of Rockin' Pneumonia And The Boogie Woogie Flu had little to do with



music but Christ, it was enjoyable and made a fitting finale to Family's last London show.

I'm booking my seats for the final hoorah in Leicester on October 13. It should be some

eight as the friendliest, most warming band on the British rock circuit calls it a day.

ROGER GREENAWAY

houses last Sunday at Newmarket's Grand Ole Opry.

Instead of the familiar electric accompaniment he found himself supported by a three piece acoustic line-up — led by Pete Sayers' innovator Pete Sayers — and proved himself genuinely at home with the situation.

Amidst an atmosphere of complete informality and with his usual relaxed presentation, George worked his way through many of his most well-known numbers and climaxed on a couple of country standards, Family Bible and Keep On The Sunny Side.

Prior to his 75 minute set, more grass root sounds were to be heard as Pete Sayers presented his own contributions to the proceedings with a programme that combined amusing humour and brilliant instrumentation with a well selected range of material that included a number of originals.

TONY BYWORTH

## Gentle Giant

THE STAGE is completely black except for five red amplifier lights. Suddenly a strobe flashes across stage and Giant flip into their first

number, immediately the stage is lit with red, blue, green and yellow washes and you can see them dancing about the stage.

The lead singer, a stocky guy with long hair and bushy black beard looks and feels like a fairy tale giant in his blue-cabirt, blue tights, knee length boots and thick leather belt. He pounces heavily on the brass as they go through the first part of their set with 20 minutes from their new album, In A Glasshouse.

They have terrific impact, constantly changing from quiet passages to hard driving rock and leaving no room for your attention to stray.

The highlights of the set for me were the drum and the violin solos. I say drum solo but the other members of the group came on and attacked two of the drums with determination whilst the other banged away on a conga.

As for the violin solo, he screamed at the audience in a frenzied manner as he played and they loved it.

A set full of humour and energy... A strobe flashes across the stage and suddenly it's blacked out. The screech of a moog rings out, it cut off, lights go on and that's it, the stage is empty and the show is over. It's not over for Gentle Giant though. Shows like this will soon have their name in lights.

HENRY GILPIN

# Ray Davies & The Kinks "Sweet Lady Genevieve"

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IF YOU'D been hovering near Theatre Street in Battersay last Tuesday at around eight in the morning you would have been treated to the heart-warming sight of a dissipated Beatty crawling into an airport-bound taxi.

There are very few things that manage to stir me from the sheets at that ungodly hour of the day, very few things indeed. On this particular morning it was a flight to Berlin to attend a German television special called Music Now.

'Come Along' the gentleman from the record company had said the previous week, 'Suzi Quatro will be there, so will East of Eden, the Strawbs, Thin Lizzy and UFO.'

## Raving

It sounded like a good idea at the time. Plenty of raving, good eating, good company and a chance to check out the wall. I've always been fascinated by the Berlin wall, probably because it so visually depicts the barrier between the East and the West and because I can still remember seeing Richard Burton in *The Spy Who Came In From The Cold*. I'm a romantic at heart, you see.

The flight to Berlin was accompanied by the usual delays and security checks that seem to be part of air travel these days, so it was almost three o'clock when I finally arrived at the Schweitzerhof hotel.

I don't know where all that efficiency has gone that went to make up the German empire

because it certainly wasn't anywhere near the Schweitzerhof. Bad service and impoliteness seemed to be the order of the day. Obviously the management thought they could get away with more if the people they were serving had long hair. There was no way we could get any room service at all unless we asked at least three times.

## Cold tea

East of Eden were served cold tea every morning for four days so that by the end of their stay they said they'd almost come to like it.

Thin Lizzy spent an hour-and-a-half attempting to procure a ham sandwich. They gave up in the end and went to a cafe round the corner.

One of the most interesting blunders was the fact that the hotel advertised a sauna bath and a swimming pool in all their brochures. Only trouble was, neither of them was even built yet.

But bad service apart, everyone appeared to be enjoying themselves. On the afternoon before the TV show, Jeff Allen and Joe O'Donnell (from East of Eden) and myself decided to visit East Berlin.

## Jovial Joe

Joe, by the way, is the group's new violinist. He took over from Dave Arbus left earlier this year. He's all joviality is Joe, with a soft Irish brogue and an eye for any girl he calls them 'young ladies' dressed in green.

# East of Eden, Suzi Quatro, Strawbs and Thin Lizzy...

# In Berlin by the wall

honest strength of her performance came as a complete surprise. Her band are all excellent musicians and the group as a whole turn out a highly polished and raunchy set. As you would expect it's mainly rockers that never even give the audience a chance to cool down let alone get bored. 48 Crash somehow sounds better live than it does on record and Can The Can thumps along magnificently.

UFO kept the crowd's mood right where it should be and it's obvious that the band are very popular in Germany. They've recently acquired a German guitarist who is looked upon as being the equivalent of Eric Clapton. Personally I'm afraid the band did nothing for me at all.

## Henry

Their set was full of the same heavy riffs we've heard so many times before and the singing was barely adequate — but still it's all a matter of opinion.

East of Eden were the real surprise of the evening. Mind you, they always were a good band but they're better than ever now. There have been quite a few changes within the band over the past year. They've become more commercial for one thing and in doing so have lost none of the inventiveness that was their trademark.

him out of harm's way and into the car.

The taping of the television show finally got under way the next night in front of a live audience of about a thousand.

## Confusion

German audiences are rather confusing to the outsider. If they whistle and boo it evidently means they're liking the show. I would have thought it would be extremely odd-putting to a band that had never played Germany before. However, all the bands here had, and didn't seem in any way disturbed by the reaction of the crowd.

## BIG, big

In Germany East of Eden are big — and I mean BIG. Personally I can't see why they've never taken off to the same extent over here or why their last single, *Sin City Girls*, never made the charts — it should have done.

The set climaxes (naturally) with an extended version of *Jig* by Jig Violinist Joe O'Donnell prances and pouts about like a randy leprechaun and guitarist Garth Watt-Roy takes a solo spot as well. The crowd loved it.

## Appropriate?

I'm sorry to say that I missed most of the Strawbs' set due to a mad dash back to the airport to miss my flight. But as the taxi sped into the night accompanied by the strains of *Law Me Down*, I looked towards the wall, standing vast and forbidding in the distance, and wondered if they played *Part Of The Union*. Appropriate huh!

## Mike Beatty

lem was paperwork. We all filled in at least five forms before finally being let loose at the other side to prowl behind the Iron Curtain.

One interesting point in the exercise was the fact that you're forced to change at least five marks into East German currency. If you haven't spent it all by the time you come back then that's too bad because it goes in a little box towards the North Vietnam war effort. Goodness knows what American visitors think of that!

## Disrepair

The excursion was reasonably quiet on the whole. East Berlin is still in some considerable state of disrepair after the pasting it took from the Allied bombers during the last war, but new buildings are springing up everywhere and all the people seem well dressed, certainly not poverty stricken as propaganda would have us believe.

No postcards are sold of the Berlin Wall, however, much to our chagrin, neither, in fact, are any depicting troops or artillery.

On the whole it was quite a job to spend the five marks but needlessly to say we managed eventually — on beer.

## Gertrude?

The high point of the day was Joe's attempt to chat up the uniformed passport lady at the East Berlin checkpoint. A large lady this, no doubt named Gertrude or something like it. She marched rather than walked and had the air of a weightlifter who's just completed 80 press-ups before breakfast.

She looked as though she would have swallowed Joe whole and it was with some relief that we managed to steer

## Worried

Chaos reigned for most of the interval between rehearsal and show time and East of Eden in particular were looking decidedly worried about the show going out at all.

Needless to say, it did and at eight on the dot Thin Lizzy began their half hour set. They went hard, do Lizzy, straining and pumping every last muscle in an attempt to get the audience on its feet. Their reaction unfortunately was only lukewarm. The audience started to come to life with Whisky in the jar but by then the set was almost over. A pity really because Lizzy are a good band and some of the material on their new album really excellent.

Next on was Suzi Quatro, and what a fine performer she is! I hadn't had a chance to see her live before, and to be quite

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## us news

Pointers takes  
backstage

AN UNUSUAL concert was staged last week at Roseland Dance City, (the home of the Harvest Moon Ball since it opened in the 1930's), on behalf of the Pointer Sisters, who were making their first big local appearance. The Pointers actually are four sisters who have been singing together professionally for about a year, building themselves a following by word of mouth and numerous television spots on the Johnny Carson and Helen Reddy shows.

They first sang gospel together in their father's Church, but they are currently riding on the crest of the nostalgia wave, recreating the styles of the 30's and 40's in their clothes which are bought from thrift shops, their hair styles which have been copied from pictures, and their songs which have been written as if they were written in that era.

Tickets stressed that attire for the evening should be "elegant 40's" so a good part of the sell-out crowd responded to the request in their zoot suits, wide brimmed

hats, silky sequined gowns, feathered boas, and shawls.

The Pointers put on a lively show with a vocal sound that was at times jazz, scat, lap, or croon. Whether they were doing swinging versions of blues classics like "Wang Dang Doodle" or intricate tunes like their recent single, "Yes We Can Can," they demonstrated a fair and knowledge for the style. It is little wonder that in just a year they have grown to become much in demand around the studio and have already lent their voices to recordings by Grace Slick, Taj Mahal, Kathi McDonald, Bog Scaggs, and the upcoming "Chicago VII" album.

UPDATINGS: During a press conference this week, Steve Wonders is still recuperating after his auto accident of last month said that it should be three or four months until he can sing again and that as a result of the crash, he will suffer a slight loss of taste and smell.

In the meantime, he will probably vacation in Africa, and hopes to play a big N.Y. concert as soon as possible to release his frustration to all his well-wishers. The production of "Stet Pepper's Lonely Hearts Club Band" that Paul McCartney is still trying to prevent from opening is slated to run on Broadway without a hitch on October 30 to the first week in November.

It will tour the country advertised as if it were a rock concert until it ends up in N.Y. again — this time at Madison Square Garden (if things work out to expectations).

So far, the story is shaping up in this way: Nowhere Man, the main character does battle with the Silver Hammer Men, then encounters seven bearded ladies, a maypole that resembles an octopus, and a human pin cushion. Our hero also gets to romance Lucy In The Sky With Diamonds, Strawberry Fields, and Lovely Rita (who else)... People must have wanted Robert O'Sullivan and Maureen McGovern to be left "Alone Together, Naturally." Their scheduled concert at Philharmonic Hall next Wednesday night has been cancelled due to insufficient ticket sales. They'll also be releasing this Friday night regardless if anybody shows up or not so Gilbert's first American tour won't be without a stop in the Big Apple.

RECORDINGS: A whole slew of potential hit singles released this week include Roberta Flack doing "Jesse," (a Janis Ian song), Chicago's "Just You and Me," Bette Midler's "Friends" (the third single released from her debut album), Elvis' "Raised On Rock," which is a rocker that he did at long last, and the Blue

## barry taylor in new york



Roberta Flack

Ridge Rangers (better known as Nazareth's "Ratman," as John Fogerty) doing "Back In The Hills." Also promising "Angel" nor "Bad Bad Boy"

caught on here), Ronnie Spector's "Lover, Lover," a new recording which reunites her with the Ronettes, and Bobby "Boris" Pickett's "Me and My Mummy"... Marie Osmond, the only girl in the family of eight brothers has made her musical debut as a Country & Western recording artist. The title of her new record is "Paper Roses."

AND STILL MORE RELEASES: These include "Snoopy vs. The Red Baron," by the Buckingham, and following the success of "Monster Mash" we now have Dickie Goodman's "Purple People Eaters" once again.

QUICK ONES: If you Deep Purple fans have been wondering why you think you hear bells ringing sometimes, it might be because they have been immortalized as the loudest rock group in the world by the Guinness Book of Records. Purple's amplification has been measured at 117 decibels, which is just three decibels under the threshold of pain.

Midler will play Broadway's Palace Theatre in Times Square for two weeks from December 4th to the 16th.

Sinatra fun  
in new states

JACKSON 5: Get It Together (Motown M 1277E). It has to be faced: the Jacksons are in trouble, with falling record sales not only here but also in America. Whatever happened — to the Transylvanian Twist — no, sorry, that was meant to come out as, whatever happened to their supposedly fanatical following? The powers behind them at Motown have obviously been concerned by the problem, otherwise why else would this, their latest hit, show label credits for as many as five writers, producer Hal Davis and executive producer Berry Gordy among them? The result is indeed a hit, and the healthiest-looking one that the boys have had for some time. It's also a good record, having a berky jerky choppy rhythm structure with jagged sax and strings behind it, a repetitive synthesized bass-line through it, and jittery frantic vocal work from Michael and his brothers slotted in between it.

This dominating rhythm track has, of course, the effect of making the whole thing less a sound than a sound... and as sounds are notoriously difficult to break with melody-loving British audiences, the result is a "Skywriter" LP track instead of "Get It Together" was possibly a wise decision on the part of the Motown label. Except that "Skywriter" doesn't seem to have done much, either. As was saying, the result is indeed a hit, and the healthiest-looking one that the boys have had for some time. It's also a good record, having a berky jerky choppy rhythm structure with jagged sax and strings behind it, a repetitive synthesized bass-line through it, and jittery frantic vocal work from Michael and his brothers slotted in between it.

Our exclusive review to R&B readers, James Hamilton listens to records so far only available in the US.

Ray Price: You're The Best Me (Columbia 4-45889). On looking through some back issues of R&M we discovered that when I originally reviewed Ray Price's hit Country version of "For The Good Times" I actually recommended it to Perry Como fans! How's that for a prophecy? Ray has a voice that is slap bang in that Perry Como-styled Easy Listening groove, and by rights he should be just as popular — even if you yourself aren't into that sort of thing, do at least let your mums and dads about him. His latest American hit is striking to the top of the Country Charts and is also climbing Pop, where in fact it's totally un-Country straight Easy Listening sound right belongs. Another of those Jim Weatherly-penned slowies, it reminds me of nothing so much as Rod McKuen's "Frank

Sinatra-sung "Love's Been Good To Me." Expect Val Doonican to cover it any day.

THE OVATIONS: Having A Party — Medley (MGM K 14623). When the Memphis-recorded Ovals first broke through in the early '60s, "It's Wonderful To Be In Love" on Goldwax, the voice of their lead singer, Louis Williams was obviously modeled off that of the late Sam Cooke, whose soul Gospel-style has had such an influence on so many cool singers. After a period when nothing much has been heard from them, the Ovals are back in the R&B Charts with — guess what? — an unabashed tribute to Sam Cooke and the songs which he made famous in the early '60s. Recorded live (and it really does sound as if the enthusiastic audience was there at the time) in the studio, Louis and the group, augmented by some girls, satisfy the requests which they evidently keep getting for Sam Cooke songs by running together over an infectious easy-paced club beat such Cooke favourites as "Having A Party," "Twisting The Night Away," "Wonderful World," "Meet Me At Mary's Place," "Soothe Me," and "You're The Best Me" (the last two admittedly are less readily identified with Cooke, all moulded to the basic "Having A Party" tune and being Apart from its natural appeal for Sam Cooke (and Ovals) fans, this record is also notable because it is one of the few in existence which accurately captures the feel of a black singer in front of a black audience.

# U.S. CHARTS

## Singles

1	2	WE'RE AN AMERICAN BAND	Capitol
3	1	LET'S GET IT ON Marvin Gaye	MCA
4	3	HALI-BREED Cher	MCA
4	4	LOVES ME LIKE RAVIN Paul Simon	Columbia
5	5	DELTA DAWN Liane Reddy	Capitol
6	22	HIGHER GROUND Stevie Wonder	Capitol
7	5	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn featuring Tony Orlando	Ball
8	10	THAT LADY Isley Brothers	T-Neck
9	11	MARYIA B. W. Stevenson	RCA
10	15	RAMBLIN' MAN Allman Brothers Band	Capitol
11	6	BROTHER LOUIE Stories	Kama Sutra
12	4	KEEP ON TRUCKIN' Edie Kendricka	Tamla
13	22	ANGIE Rolling Stones	Rolling Stones
14	9	TOUCH ME IN THE MORNING Diana Ross	Motown
15	12	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING Elton John	MCA
16	20	YES WE CAN CAN Pointer Sisters	Blue Thumb
17	18	MIDNIGHT TRAIN TO GEORGIA Gladys Knight & the Pips	Buddah
18	18	THEME FROM "CLEOPATRA JONES" Joy Simen featuring the Main Streeters	Spring
19	21	CHINA GROVE Doobie Brothers	Warner Bros
20	24	FREE RIDE Eddie Winter Group	Epic
21	13	GYPSY MAN War	United Artists
22	11	HERE I AM Come and Take Me Al Green	Hi
23	31	WHY ME Kris Kristofferson	Monument
24	28	YOU'VE NEVER BEEN THIS FAR BEFORE Johnny Taylor	MCA
25	19	IF YOU WANT ME TO STAY Cheek & Chose	Ode
26	41	BASKETBALL JONES featuring TYRONE SHOELACES Cheek & Chose	Ode
27	17	LIVE AND LET DIE Wings	Apple
28	25	I BELIEVE IN YOU (You Believe In Me) Herbie Hancock	Stax
29	40	GET IT TOGETHER Jackson Five	Motown
30	30	STONED OUT OF MY MIND The J.B.'s	Brunswick
31	39	IN THE MIDDNIGHT HOUR Cross Country	Atco
32	38	ROCKY MOUNTAIN WAY Joe Walsh	Dunhill
33	35	WHY DO YOU LOVE ME? Louisa Johnson	King
34	34	LOST IN OHIO Players	Westbound
35	35	GIRL GUY (Like Your Style) Temptations	Gordy
36	44	KEEP ON HEAVEN'S DOOR Bob Dylan	Columbia
37	32	I'VE GOT SO MUCH TO GIVE The J.B.'s	20th Century
38	12	TO KNOW YOU IS TO LOVE YOU B. B. King	ABC
39	54	HEARTBEAT'S A LOVEBEAT DeFrance Family	20th Century
40	42	HURTS SO GOOD Millie Jackson	Spring
41	45	RHAPSODY IN BLUE Deodato	MGM
42	47	GETTING CHILD Spinners	Atlantic
43	47	PAPER MOON Marie Osmond	MGM
44	51	LET THE GOOD TIMES ROLL LUNNY STUFF Koolha & Sullivan	De-Lite
45	27	GET DOWN Gibby Brown	MAM
46	51	GET THE DRUMS DeDee	Kolob
47	60	SUMMER (The First Time) Bobby Goldsboro	United Artists
48	58	I Don't Want To Love You But You GOT ME ANYWAY Sutherland Brothers & Quiver	Island
49	51	I KNOW HOW HE FEELS The Jacksons	Columbia
50	61	NUBUSH CITY LIMITS Ike & Tina Turner	United Artists

## Albums

1	1	ALLMAN BROTHERS BAND	Capitol
2	2	GRAND FUNK	Capitol
3	3	We're An American Band	Capitol
4	6	ROBERTA FLACK King Me Softly	Capitol
5	4	CHEECH & CHONG Los Cochinos	Ode
6	5	STEVIE WONDER Innerservations	Tamla
7	8	LET'S GET IT ON	Tamla
8	9	MARK Deliver the Word	United Artists
9	8	HELEN REDDY	Capitol
10	10	PINK FLOYD	Capitol
11	7	The Dark Side of the Moon	Harvest
12	17	DEEP PURPLE Machine Head	Warner Bros
13	12	DOOBIE BROS. Forever	ABM
14	13	JOE WALSH	Capitol
15	15	The Smoker You Drink The Player You Get	Dunhill
16	15	LED ZEPPELIN Houses of the Holy	Atlantic
17	17	DEEP PURPLE Machine Head	Warner Bros
18	19	DOOBIE BROS. Forever	ABM
19	16	The Captain & Me	Warner Brothers
20	17	THE POINTER SISTERS	Blue Thumb
21	21	PAT GARRIN A Passion Line	Chrysalis
22	20	DEODATO 2	CTI
23	14	JETHRO SU CROFTS	Warner Brothers
24	21	ROLLING STONES	Rolling Stones
25	18	SLV & THE FAMILY STONE	Fresh
26	22	DEEP PURPLE	Warner Brothers
27	25	LED ZEPPELIN	Atlantic
28	27	BOB DYLAN / SOUNDTRACK	Columbia
29	24	Pat Garrin A Passion Line	Columbia
30	24	PAT SIMON	Columbia
31	25	The Jesus Christ Superstar	Columbia
32	23	Jesus Christ Superstar	MCA
33	26	HANDS ON! The Highway	Capitol
34	28	ISLEY BROTHERS + 3	T-Neck
35	30	VAN MORRISON	Warner Brothers
36	29	CARPENTERS Now & Then	A&M
37	28	CAROLE KING Fantasy	ODS
38	31	AL GREEN Call Me	Capitol
39	32	STORIES About Us	Kama Sutra
40	35	HANK WILSON	Shatter
41	34	NEIL DIAMOND Rainbow	MCA
42	40	AL GREEN Call Me	MCA
43	35	Jesus Was A Capricorn	Warner Bros
44	35	STEELY DAN	ABC
45	39	Countdown To Ecstasy	Tamla
46	43	EDDIE KENDRICKS	London
47	43	Z. Z. TOP The Hombrs	MCA
48	43	AMERICAN AFFAIR! Soundtrack	Capitol
49	41	ERIC CLAPTON	RSO
50	41	ERIC CLAPTON Rainbow Concert	Elektra
51	41	BREAD The Best Of	Elektra
52	46	20 YEARS OF Rock 'N' Roll	Buddah
53	44	40. WINDMILL OF FIRE	Columbia
54	42	DOOBIE BROS.	Warner Bros
55	43	Toussaint Street	United Artists
56	43	LIVE & LET DIE Soundtrack	Capitol
57	46	ELTON JOHN	MCA
58	46	Don't Shoot Me I'm Only the Piano Player	MCA
59	45	SEALS & CROFTS	Warner Bros
60	46	Summer Breeze	Warner Bros





## He may be going deaf but Phil Lynott carries on with . . .

said 'I love you' so I tried to write a song that took care of that."

Basically, they want to produce sounds that are completely varied.

"When a song comes up that sounds commercial, we will release it as a single but we don't want to be dependent on the charts and I don't write songs with the charts in mind", he says.

It was their tour with Slade that changed everything. They saw how the kids reacted and decided that was what was needed. Fortunately their first single, at the time of the tour, was the *Whiskey* hit.

"That tour gave us an insight into how young kids live", said Phil.

"After all", he went on, "they are the people who are going to buy the records. The older you get, the fewer records you buy."

But surely wasn't that what they didn't want to do: write songs with the charts in mind?

one in the band for that. I always wanted to do what I wanted to do, then on the *Slade* tour, I watched them. It took me a long time to stop pulling them apart, but after that tour there were a few blues bands playing around, but they were not moving and I decided I liked what *Slade* were doing better."

Phil: "We know the business is going to use us, but we will use it to get our music across. If it means wearing flash clothes by all means I will do it. We are not selling out with our music. We play what we want to play. We are not after fame, we just want to get our music across to the people."

They have now decided that what matters in a single is that you should be able to dance to it. "The other things we will put on albums so that they are for select listening. But really we would like to make it as both a singles band and with albums."

In the next few weeks they are getting a new stage show together ready for their October tour in England.

zooming up and down England feeling like a gypsy. And I love the accents. I love the North."

Apart from those areas, the band is very, very popular in Ireland, as well as all over Europe where *Whiskey* was a huge hit. After their October tour they return to Germany to cash in on their success there, then they return to Ireland for Christmas.

Eventually they hope to break into America too, but Phil says: "We are in no hurry. If we were an English band that's where we would have our sights set, but as it is, we hope to go there about February."

So in the meantime Phil, who started his working life in a Dublin iron foundry and can boast a South American dad, and Eric, who has been a lamplighter and once played for Van Morrison, can just look forward to their tours and hopefully the right choice of material for their next single. If it's the next one, they could still become Ireland's best export since Them.

**Peter  
Harvey**

# Lizzy — Ireland's export

its got seven tracks that I wrote with Len and it gives a good feel. It's basically a rocker for a couple of tracks which I would term live music."

### describes

ould be proud of it she hasn't had the do much of her own "Well I haven't done yet, that's the only I've done. I do my own and album tracks

rock. They seemed to have everything that was missing at the time: a young powerful image, a peculiar knack for producing a telling hook and a touch of that 'ole Irish romanticism and whimsy that Van Morrison first brought to records.

That it was not a hit, would be enough to daunt the spirits of most pretenders to the rock crown. But Thin Lizzy remain reasonably unmoved and continue to go from strength to strength on the basis of the success abroad and, to some extent, the respect

she gives over on an image that S hasn't built up, gathered after singles like *Can* and *48 Crash*.

"Well I enjoy woman but I don't treat her like an inferno. The only thing I get is Randolph's Tango about but luckily I have them away past that now."

"I people didn't use us", said another drink. She is a t and composer communicate with Lynott, who despite she seems all for anyway. "His hearing difficulties, is continuing with the band seem to them do have of

"Perhaps the song was too classy, and that was its downfall. It was so subtle and easy on the ear that only the people who listened to it as a special record managed to get off on it."

Guitarist Eric Bell, who was sitting with Phil in the interview room of their publicist's London flat, thought the record was a mistake. "Like with *Slade*, every number has the same basic sound."

"Yeah", said Phil, "that's maybe the best way to do it for singles. Stick to the same sound with each record, then

change when people are used to you and when you want to do album tracks."

It's been a year since Lizzy's second album was released and now their third, *Vagabonds Of The Western World*, is out.

"We spent a lot of time recording it so consequently it's a better production. We hope it will level out the band, and that people will listen to it to know what we are about", says Phil.

Among the tracks is a song about ecology, *Mamma Nature*, a song about Hells Angles, *The Rocker*, and a Song For While I'm Away which Phil says is "an old fashioned love song".

"It's the sort of song that could have been sung before queers came before", he says smiling. "A feller never turned to his friend and

Eric: "I think to a certain extent you have to gear yourselves to what is going on. I was the worst

"It's gonna be more exciting", said Phil. "We want to have more fun because basically we are a Transit band. I love

# MIRRORWALL



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



## More of Eddie

**EDDIE COCHRAN** was a singer of charm, a guitar player of tremendous technical ability and above all, he was tremendously versatile. Even today his loyal fans are demanding new releases from old tapes which were only issued in Germany and France.

Pretty Girl, Think Of Me, Almost Lost My Mind, Drive In Show; also from America come Tired And Sleepy, Fool's Paradise, Cotton Picker; and don't forget the old London tracks of Summertime Blues, Love Again, Lonely. Eddie was not just a one-type-of-song singer, and as an artist he has been understood and enjoyed by millions. Eddie Cochran was killed in a taxi smash on April 17, 1960. On October 3 Eddie would have been 34 and I am sure his fans would like to hear something about his songs.

Cochran fan Kingsway, Kingswood, Bristol.

## Great charts

AT LAST, after a lull of several months, the so-called Top Twenty records in Britain are beginning to sound somewhat reasonable.

With groups like Slade, T. Rex and Glitter out of the road (for the present) real talent such as Donny Osmond, and David Essex is allowed to enter.

Yes I think the British record buying public can feel proud that at last some brilliant records have come to light.

Let's hope it keeps up. James McCullyackers 61 East Street, Dorahadde, Co. Down, N. Ireland.

## Talent gimmick

HAVING just seen the BBC2 spectacular Neil Sedaka Sings Neil Sedaka, I found it extremely refreshing to listen to an artist whose only gimmick is an outrageous abundance of talent.

Since his re-emergence on the recording scene, Neil has astounded even his most ardent fans by the perfection of his musical transition from the early days and by the sheer beauty and depths of his recent compositions.

The Tra La days may be over but the hit making days of Neil Sedaka are only just beginning again.

Mel Kirtley 3 Hawkesley Road, Sunderland.

## CC riding

BEATEN to it that's all I can say, beaten to it by David Scott. I was just about to write in about the fantastic new 10cc album, when his letter appeared in Mirror-mall.

I have the first three 10cc singles and bought the album a few days after it's release. It is certainly the album of the year, if not the century and every track is a gem.

There are the three hit singles on the album as well as Johnny Don't Do It, which missed out on the charts due to lack of airplay. It is the best track on the album and should be re-released as the follow-up to Dean And I.

Then there is Sand In My Face, which could certainly be a hit single. In fact, playing it again for the millionth time I think every track could be a hit single. Fresh Air For My Mama, The Hospital Song, Speed Kills; any one at all.

It is the ultimate in recording, and surely could never be surpassed by any other album in its sheer musical brilliance.

It was a day to remember when on August 30 the 10cc album entered the R.M.B.C. album chart at number 45.

Alan Thompson 33 Buckstone Avenue, Leeds.



## Europeans know best

I WAS particularly interested in the comparison made by a reader between British and Continental music. In my opinion it is quite true that too much emphasis is put on American imports with almost total disregard to our closest neighbours in Europe, but for small attempts by Philips.

The quality of the music, controlled by the B.B.C.'s monopoly, is exclusively aimed at two groups: the thirteen to sixteen year olds (Cum Feel The Noise, by

Slade shooting to number one with adequate plugs from Radio One Club as an example); and the housewives at home (Welcome Home by Peters and Lee,



## Super Allan

SURELY the best news of the week was the return of Allan Clarke to the Hollies line-up. Since his departure, late in 1971, the band has sadly missed his leadership.

Now they are re-united we can expect that famous harmony sound back in the charts very soon.

As well as enjoying Allan's solo albums, we can now re-instate him as best lead singer in Britain's most consistent group.

K. Patmore 54 Welton Close, Stockfield, Northumberland.

plugged on programmes like the David Hamilton show) and this is our only popular music station! The house of Holland at the moment, the pop music scene is the best in the world, but the only way to obtain records is to go over there and buy them.

Artists like Dennis Roussos, Vicky Leandros, who sounds much better singing in French, Achaullin, a lady whose powerful voice puts songs like Ensemble and Adieu automatically into the European Top Twenty, and groups like the Cats and Alex Harvey and so the list goes on.

The public deserve to have a choice of listening, and Holland, like Britain, government is trying to get away that right.

Garry Cobb 48 The Gardens, East Dulwich, London.

## Give us Space Oddity

THE current success of David Bowie's 1967 oldie on the Deram table The Laughing Gnome, should have made the charts first time around, and now we're all laughing on having another Bowie oldie in our collections.

But I must remind Bowie fans that The Laughing Gnome had never been deleted since its six years ago release and it's always been available, so to have a R.C.A. release R.C.A. 2186 which can still be obtained in most record shops and is NOT deleted.

But I feel the Bowie oldie which should be re-released is the classic Space Oddity which was a big hit in the States early on this year, and is only available at about 75p, so try and re-release Space Oddity soon. R.C.A. please.

Geoff Wood 42, Littledeale Road, Wallasey, Cheshire.

## Brenda's back

ALTHOUGH Brenda Lee at the moment is not a chart force, I am sure that anyone hearing her latest L.P. Brenda will wonder why she is not.

On this L.P. Brenda proves that she still has the greatest voice in the world. It's very unfortunate that more people don't buy her records in large quantities like they used to because I am sure that after hearing this great L.P., people who thought she was finished will realise that Brenda Lee is still a singer of stature.

Ernest Fullman 673 Sewall Highway, Courthouse Green, Coventry, Warwick.

## Good old "Diddy"

CONGRATULATIONS to THE No. 1 D.J. on Radio One—I'm meaning of course Diddy, debonaire "Diddy" David Hamilton!

His afternoon shows are really fantastic, and he certainly plays fabulous records. The greatness of his show, is that he plays music for ALL tastes, and he's not biased about one kind of music.

He must surely too have the sexiest voice on radio, it's a real pleasure to listen to him. He's definitely the No. 1 and must surely be the most handsome of all the D.J.'s.

Well done David and keep up the good work. Miss L. Walker Havelot Court Hotel, Havelot.

## Sweating Bloodstone

I FEEL that I must make a complaint against the disc jocks on music stations, as I have only heard the American group called Bloodstone with their first single, Natural High, being played on Radio 1.

I think that this single is the best disc ever recorded and released in this country since 1970. If it had enough radio airplay it would be definitely at one in the charts instead of still in the bottom half of the fifty.

So please all dj's play this disc and make it slip away.

S. Freke 6 Oakwood Park, Roundhay, Leeds 8.

## Listen to Liza

WILL SOMEBODY please give Liza Minnelli the recognition she deserves?

After listening to her LP Liza With A Z (and her new LP) I think it is so obvious that she must be the world's leading female singer.

So just listen to these two albums. And anything that she must be the world's leading female singer. Let's put her at the top



where she belongs. Stephen Warren 157 Ruxley Lane, West Ewell, Surrey.

You Drink The Player You Get	Dunhill
PLE Houses of the Holy	Mercury
Machine Head	Warner Bros
THE SISTERS	Warner Brothers
A Passion Play	Blue Thumb
SOFTS	Chrysalis
ARTISTES	CTI
and Snop	Warner Brothers
THE FAMILY Stone	Rolling Stones
PURPLE	Epic
JEAN BELIN	Warner Brothers
N/SOUNDTRACK	Atlantic
Simon	Columbia
STAR	Columbia
MC	MCA
Shatter	Shatter

## still top

I AM very annoyed by the anti-T Rex campaign (waged by every music paper and most dj's) which has been growing for over a year.

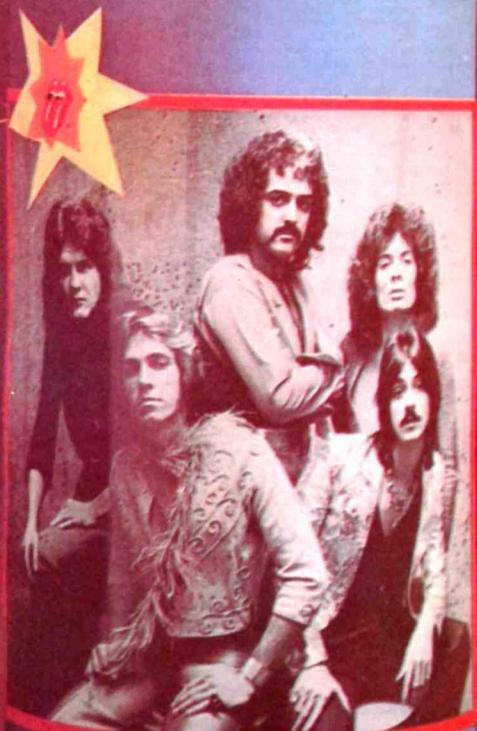
Every week there are reports of T Rex's unsuccessfull U.S. concerts and even of the imminent fall of T Rex. Well, it hasn't happened yet. True, T Rex are losing popularity (not because of their music, but because of their lack of appearance in the UK) but they are still Great Britain's No. 2 singles and albums band.

Why don't you report on the decline of other groups instead of T Rex's 'so called' one? Tell your colleagues to stop this childish campaign please. Annoyed T Rex fan



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