

CASSIDY & ESSEX -in-depth reviews of new albums by the two **DAVIDS!**

RECORD *& Radio* **MIRROR**

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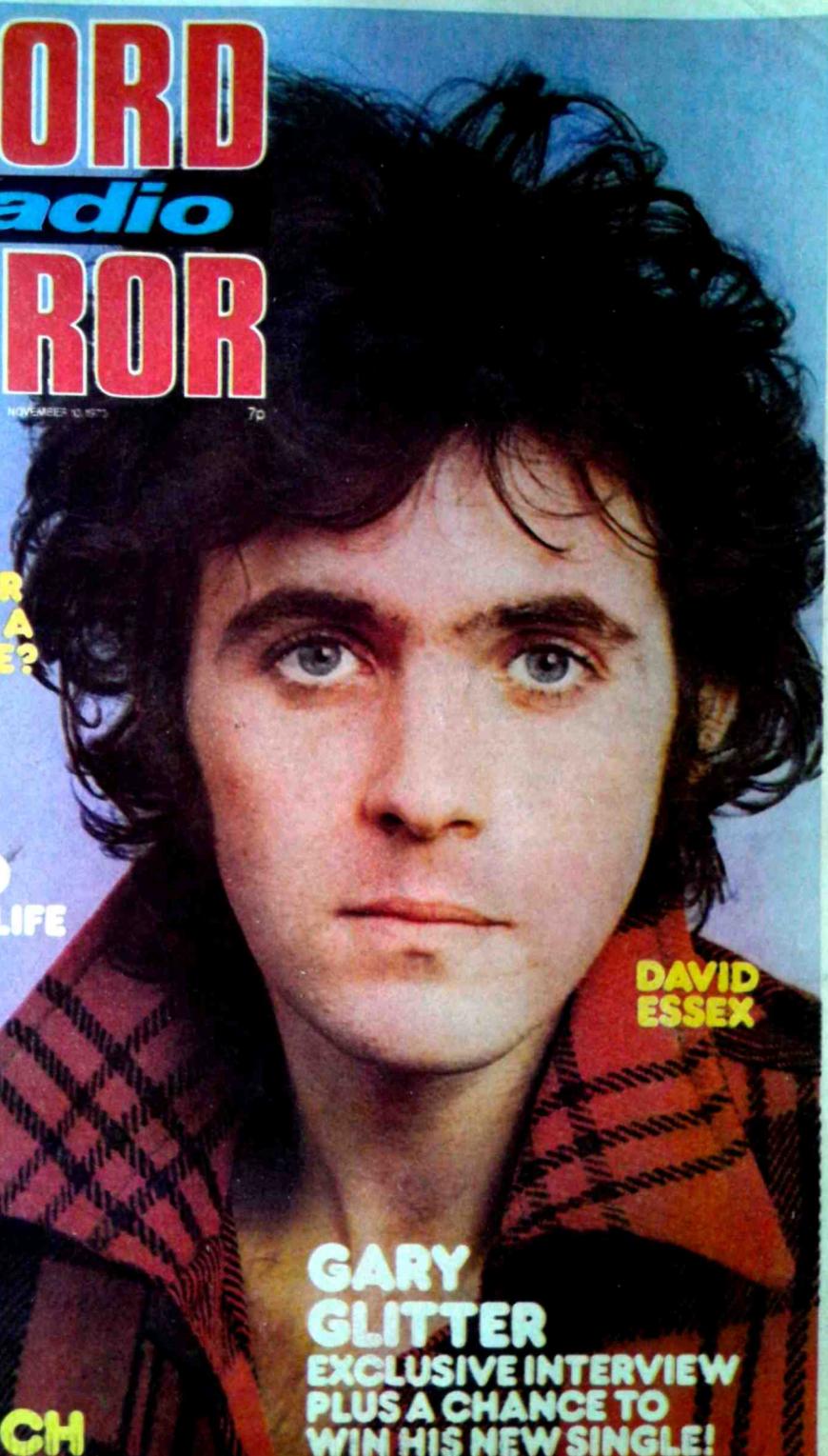
**ELVIS
PRESLEY**
ARE HIS FANS
TO BLAME FOR
MAKING HIM A
STAY-AT-HOME?

**MARIE
OSMOND**
'IT'S A GREAT LIFE
WITH MY
FANTASTIC
BROTHERS!'

**PLUS
THE MOST
FANTASTIC
GIRL HIT-
WRITER OF
THEM ALL
ELLIE
GREENWICH**

**GARY
GLITTER**
EXCLUSIVE INTERVIEW
PLUS A CHANCE TO
WIN HIS NEW SINGLE!

**DAVID
ESSEX**



RECORD MIRROR

RRM/BBC chart

TOP FIFTY

SINGLES

1973 week	Last week	WEEKS IN CHART	Artist	Title	Label
1	1	5	DAYDREAMER/PUPPY SONG	Bell 1334	
2	4	3	David Cassidy	LET ME IN	Osmonds MGM 21066 321
3	4	4	SORROW	David Bowie RCA 2424	
4	20	3	DYNA-MITE	Mud RAK 159	
5	9	4	TOP OF THE WORLD	Carpenters A & M AMS 7086	
6	2	9	EYE LEVEL	Simon Park Orchestra Columbia DB 8946	
7	5	10	CAROLINE	Status Quo Vertigo 6059 085	
8	7	8	GHETTO CHILD	Detroit Spinners Atlantic K 10359	
9	10	11	FOR THE GOOD TIMES	Perry Como RCA 2402	
10	6	7	GOODYE YELLOW BRICK ROAD	Elton John DJM DJ5 285	
11	15	5	THIS FLIGHT TONIGHT	Nazareth Mooncrest Moon 14	
12	12	6	SHOWDOWN	Electric Light Orchestra Harvest Har 5077	
13	24	3	PHOTOGRAPH	Ringo Starr Apple R 5992	
14	17	6	DECK OF CARDS	Max Bygraves Pye 7N 45276	
15	14	6	KNOCK'ON HEAVENS DOOR	Bob Dylan CBS 1762	
16	8	6	MY FRIEND STAN	Slade Polydor 2088 407	
17	19	3	WON'T SOMEBODY DANCE WITH ME	Lynsey De Paul MAM 109	
18	13	7	A HARD RAIN'S GONNA FALL	Brian Ferry Island WIP 6170	
19	18	7	LET THERE BE PEACE ON EARTH	Michael Ward Philips 6006 340	
20	31	2	DO YOU WANNA DANCE	Barry Blue Bell 1336	
21	11	9	LAUGHING GNOME	David Bowie/Deram DM 123	
22	28	3	DAYTONA DEMON	Suzi Quatro RAK 161	
23	-	-	WHEN I FALL IN LOVE	Donny Osmond MGM 2006 365	
24	23	8	THAT LADY	Isley Brothers Epic 1704	
25	22	5	5.15 Who	Track 2094 115	
26	30	4	DECK OF CARDS	Wink Martindale/Dot 109	
27	16	10	NUBUSH CITY LIMITS	Ike & Tina Turner United Artists UP 35882	
28	33	2	HELEN WHEELS	Paul McCartney & Wings Apple E9593	
29	21	11	MONSTER MASH	Bobby Pickett & The Crypt Kickers London HL 10320	
30	26	5	THE DAY THAT CURLY BILL SHOT CRAZY SAM	McGee/Hollies Polydor 403	
31	32	4	DREAMBOAT	Limmie & The Family Cookin' AVCO 6105	
32	25	8	BALLROOM BLITZ	Sweet RCA 2403	
33	29	36	THE YELLOW RIBBON	Dawn Bell 1287	
34	36	2	KEEP ON TRUCKIN'	Eddie Kendricks Tamla Motown TMG 873	
35	34	4	MILLY MOLLY MANDY GYN	Molly Peete/Phyllis Cole/Sykes SYK 565	
36	50	2	MY COO-CA-CHOO	Alvin Stardust Magnet MAG 1	
37	27	18	SPANISH EYES	Al Martino/Capitol CL 15430	
38	-	-	LAMPLIGHT	David Essex CBS 1902	
39	47	2	BY YOUR SIDE	Peters & Lee Philips 6006 339	
40	-	-	SWEET UNDERSTANDING LOVE	Four Tops Probe PRO 604	
41	37	30	AND I LOVE YOU SO	Perry Como/RCA 2346	
42	40	4	THE OLD FASHIONED WAY	Charles Aznavour Barclay BAR 20	
43	-	-	AMOUREUSE	Kiki Dee Rocket PIG 4	
44	41	15	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE	Dawn Bell 1322	
45	34	5	HIGHER GROUND	Stevie Wonder Tamla Motown TMG 869	
46	-	-	WILD WILD Mungo Jerry	Dawn DNS 1081	
47	38	10	JOYBRINGER	Manfred Mann Earthband Vertigo 6059 083	
48	-	-	WHY OH WHY OH WHY	Gilbert O'Sullivan MAM 111	
49	-	-	LONELY DAYS	LONELY NIGHTS People PEO 102	
50	43	13	I'VE BEEN HURT	Don Downing Santa Ponsa PNS 4	
			GUY DARRILL	Santa Ponsa PNS 4	

ALBUMS

1973 week	Last week	WEEKS IN CHART	Artist	Title	Label
1	1	2	PINUPS	David Bowie RCA Victor RS 1003	
2	2	2	GOODYE YELLOW BRICK ROAD	Elton John DJM DJLPD 1001	
3	3	3	HELLO STATUS QUO	Vertigo 6360 098	
4	4	17	AND I LOVE YOU SO	Perry Como RCA Victor SF 8360	
5	4	6	SLADEST	Slade Polydor 2442 119	
6	5	2	THESE FOOLISH THINGS	Brian Ferry Island LP5 9249	
7	8	4	SELLING ENGLAND BY THE POUND	Genesis Charisma CAS 1074	
8	1	19	NOW AND THEN	Carpenters A & M AMLH 63519	
9	9	2	MOTOWN CHART BUSTERS VOL. 8	Various Tamla Motown STML 11246	
10	15	5	THE DARK SIDE OF THE MOON	Pink Floyd Harvest SHVL 804	
11	7	6	I'M A WRITER NOT A FIGHTER	Gilbert O'Sullivan MAMS 505	
12	18	7	SINGALONGAMAX VOL. 4	Max Bygraves Pye NSPL 18410	
13	68	12	SIMON & GARFUNKEL'S GREATEST HITS	CBS 69003	
14	10	37	ALADDIN SANE	Dave Bowie RCA Victor RS 11001	
15	13	8	GOATS HEAD SOUP	The Plan Osmonds MGM 2315 251	
16	16	23	ROLLING STONES	Rolling Stones COC 59101	
17	28	12	HUNKY DORY	David Bowie RCA Victor SF 8244	
18	18	10	THE BEATLES 1967/1970	Apple PCS5 718	
19	36	2	ERIC CLAPTON'S RAINBOW CONCERT	RSO 2394 116	
20	14	12	SING IT AGAIN	Rod Stewart Mercury 6499 484	
21	17	8	SINGALONGAMAX	Max Bygraves Pye NSPL 18401	
22	21	34	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie RCA Victor SF 8287	
23	35	4	FOCUS AT THE RAINBOW	Foetus Polydor 2442 118	
24	23	4	BERLIN	Lou Reed RCA Victor RS 1002	
25	20	11	TOUCH ME IN THE MORNING	Diana Ross Tamla Motown STML 11239	
26	22	96	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel CBS 63699	
27	25	10	THE BEATLES 1962/1966	Apple PCS5 717	
28	26	5	ANGEL CLARE	Art Garfunkel CBS 69201	
29	27	25	CLOSE TO YOU	Carpenters A & M AMLS 998	
30	24	3	HARMONY	Ray Conniff Epic 65792	
31	31	18	TUBULAR BELLS	Mike Oldfield Virgin V 2001	
32	-	-	GREAT HITS 2	Rex EMU BLN 5003	
33	29	44	PILEDRIVER	Status Quo Vertigo 6360 092	
34	-	1	CLOCKWORK ORANGE	Soundtrack Warner Brothers K 46127	
35	-	-	THE FOUR TOPS STORY	Four Tops Tamla Motown TMSF 1124	
36	32	11	INVERSIONS	Stevie Wonder Tamla Motown STMA 8011	
37	27	20	WE CAN MAKE IT	Peters & Lee Philips 6308 165	
38	-	1	TOUCH ME Garry Glitter	Bell BELL 222	
39	-	-	LET'S GET IT ON	Marvin Gaye Tamla Motown STMA 8013	
40	-	1	A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT	Nielsen RCA Victor SF 8371	
41	-	-	HAT TRICK	America Warner Brothers K 56016	
42	46	3	ALONE TOGETHER	Donny Osmond MGM 2315 210	
43	40	7	SING ALONG WITH MAX	Max Bygraves Pye NSPL 18361	
44	43	8	JESUS CHRIST SUPERSTAR	Soundtrack MCA MDKS 8012/3	
45	-	-	RAZAMANAZ	Nazareth Mooncrest CREST 1	
46	-	1	THE MAN WHO SOLD THE WORLD	David Bowie RCA Victor LSP 4816	
47	37	3	PAT GARRETT & BILLY THE KID	Bob Dylan CBS 69042	
48	-	1	TRANSFORMER	Lou Reed RCA Victor LSP 4807	
49	50	2	A SONG FOR YOU	Carpenters A & M AMLS 63511	
50	34	17	SPACE ODDITY	David Bowie RCA Victor 4813	

chart chatter

WHO would have guessed? Mud is in everyone's eyes, m'kins. Donny in at 23. David at 36, but just take a good look at that number four, Carpenters one behind and nearly forgot, Osmonds up to two. Gary Glitter has a new one out, the last few hit the top two straight off so can Gary stop Mud, Osmonds, Carpenters from hitting David off his perch? Will Donny and David suddenly soar fast?

Ringo showing up well but Paul and Wings, what's stopping them rolling toward the top ten? Max still deals a better hand than Wink but Pickett, it's hard to keep around for too long but Dawn still manage it, now at 33 with The A Yellow Ribbon, Limmie just one move but the right way but Glyn stands still, Eddie, you've got to climb, Peters & Lee are up right.

Talking of downers see the Ike & Tina dive and Sweet plus Slade plus Bobby Pickett. It's hard to keep around for too long but Dawn still manage it, now at 33 with The A Yellow Ribbon, Limmie just one move but the right way but Glyn stands still, Eddie, you've got to climb, Peters & Lee are up right.

Unanimous opinion from everybody on Kiki's entry, "Marvellous." We've been rooting for weeks down in the breakers chart. Now let's see the splendid Lesley Duncan taste the 50 and sometime Jim Lawson, more of Linda Lewis and Joni, Carly plus the AJ Webber. Long live the girls, some anyway. Hey, Dusty, want you back too!

u.s. soul chart

- (1) Midnight Train To Georgia - Gladys Knight & The Pips (Tamla)
- (4) Space Race - Billy Preston (A&M)
- (2) Hey Girl (I Like Your Style) - Temptations
- (8) The Love I Lost (Part 1) - Harold Melvin & The Blue Notes
- (7) Check It Out - Tavaaras (Capitol)
- (3) Get It Together - The Jackson 5 (Tamia)
- (12) You're Special Part Of Me - Diana Ross & Marvin Gaye (Motown)
- (5) Funky Stuff - Kool & The Gang (De-Lite)
- (6) I Can't Stand The Rain - Ann Peebles (Hi)
- (10) Let Me Be Your Lovemaker - Betty Wright (Alto)

(From Billboard's Specialist Soul Survey)

Breaker S

HE JUST doesn't seem to be able to make it - that's Art Clifford. Try yet again, so too Dan The Banjo Man. Rare and Albert and the gorgeous one from Chi-Lites. Surprising to see Sabbath lingering out of the 50 and no upward move from String Driven Thing and Gladys and her big US Soul hit.

Tips for the 50: Sabbath Bloody Sabbath - Black Sabbath, the excellent, You've Got My Soul On Fire - Edwin Starr, O'Jays and Put Your Hands Together.

ALL I KNOW, Art Garfunkel, CBS 1777
AND YOU SMILE, Mal Mono, EMU 2691
COME AND LIVE WITH ME, Ray Charles, London HL 10432.

DAN THE BANJO MAN, Dan The Banjo Man, Rare
ZARRES 110
DOWN AT THE CLUB, Chaos, Polydor 2068 892
GALLOPING HOME, London String Orchestra, Polydor 2068 280

IT'S A GAME, String Driven Thing, Charisma CB 215
LOVE ON A MOUNTAIN TOP, Robert Knight, Monument 1875

MIDNIGHT TRAIN TO GEORGIA, Gladys Knight & The Pips, Buddah

MOUNTAINS OF MOURNE, Don McLean, United Artists UP 3667

OUR HOUSE IS ROCKIN', Marmalade, EMU 2071
PEACE MAKER, Albert Hammond, MUMS 1759
PUT YOUR HANDS TOGETHER, O'Jays, Philadelphia PIR 186

(REACH OUT AN) HELP YOUR FELLOW MAN, Junior Campbell, Deram DM 403

SABBATH BLOODY SABBATH, Black Sabbath, WWA WWS 62

SOLITAIRE, Andy Williams, CBS 1824
STAINED OUT OF MY MIND, Chi-Lites, Brunswick BR

VACO VIA Dropie A&M AMS 7063
WE'VE GOT TO DO IT, New Seekers, Polydor 2068 397

WEN YOU SMILE, Robert Clark, Atlantic K 10871
WHERE'WITHAL, Clifford T. Ward, Charisma CS 213

WONDERFUL, Colin Blunstone, Epic 1770
YOU'VE GOT MY SOUL ON FIRE, Edwin Starr, Tamla Motown TMG 873

WORLD PRIDE

Compiled by **TONY JASPER**

disc news

AN AMERICAN radio corporation, The Zenith Radio Corp. is reported to have budgeted nearly 10 million dollars for research and development of video playback devices. In simple terms it seems to be part and parcel of enabling people to see a film of their artist as they listen to the disc, a kind of home Top Of The Pops. When such a product would be in the range of the ordinary record-buyer is anybody's guess but the American market expects to see it made available around mid-1974.

One of the fastest growing American sounds is Gospel music. Sale figures show a rise of nearly one third from a 1971/2 figure. In the States there exist 35 gospel record companies. Radio to stations have been programming 21,228 hours weekly with 11 full-time gospel television stations now in existence.

osfax

ALAN (lead guitar). Born June 22, 1949; height / weight, 6 ft 1 in. 160 lbs; hair / eyes, dark brown, brown; interests, record production, songwriting and phonography.

WAYNE (guitar and sax). Born August 28, 1951; height / weight, 6 ft. 150 lbs; hair / eyes, dark brown, brown; special interests, songwriting, flying.

MERRELL (lead vocals and bass). Born April 30, 1953; height / weight, 5 ft. 11 in. 150 lbs; hair / eyes, light brown, hazel blue; special interests, arranging music, songwriting, art and football.

JAY (Drums). Born March 2, 1952; height / weight, 6 ft. 1 in. 160 lbs; hair / eyes, brown, brown; special interests, football, collecting jokes.

DONNY (keyboard and lead vocals). Born December 9, 1957; height / weight, 5 ft. 7 in. 115 lbs; hair / eyes, dark brown, dark brown; special interests, electronics, football.

BROTHERS & SISTERS: Viri (27), Tommy (25), Marie (14), Jimmy (9).

world charts

- BELGIUM**
(Singles) 1 My Friend The Wind - Dennis Rousseau.
5 Ballroom Blitz - Sweet.
8 Hurt - Bobby Vinton.
9 Angle - The Rolling Stones.

- (Albums)
1 Forever And Ever - Dennis Rousseau.
4 Goats Head Soup - The Rolling Stones.
5 Hurt - Bobby Vinton.

- DENMARK**
3 Ballroom Blitz - Sweet.
9 Sound '73 / 2 (LP) - The Les Humphries Singers.
10 I'm A Writer Not A Fighter (LP) - Gilbert O'Sullivan.

- FINLAND**
(Singles)
7 I'm The Leader Of The Gang - Gary Glitter.
8 Mama Loo - Les Humphries.
9 Squeeze Me Please Me - Slade.

- (Albums)
1 Touch Me - Gary Glitter.
2 Aladdin Sane - David Bowie.
4 Beatles 1962-1970.
5 Passion Play - Jethro Tull.
9 Billion Dollar Babies - Alice Cooper.
10 Sweet Freedom - Uriah Heep.

- NEW ZEALAND**
1 Delta Dawn - Helen Reddy.
2 Take Me To The Mardis Gras - Paul Simon.
3 Say Has Anybody Seen My Sweet Gypsy Rose - Dawn.
4 Tell Laura I Love Her - Creation.
5 Yesterday Once More - Carpenters.
6 Randy - Bhe Mink.
7 The Free Electric Band - Albert Hammond.

- WEST GERMANY**
1 Ballroom Blitz - Sweet.
3 45 Crash - Suzi Quatro.
4 Angle - Rolling Stones.
5 Can The Can - Suzi Quatro.



Need we say how Mud feel about it? We will "We're over the moon, completely knocked-out." For this is what Mud have been hoping for - a mighty big hit on their third release for RAK. Mud did extremely well with Crazy, then Hypnosis but could they expect the same, even more success with Dyna-Mile? It's happened anyway.

Mud have been together for five years. Suddenly this year they've found themselves elevated to pop stardom. That's why they're so thrilled with the latest Dyna-Mile position. Their world has changed from the struggling but popular club group to one which can now command huge audiences and recoup some of the

finance they've poured out to get right up there in the top league.

Some call them a junior Slade but Mud have the chart answer to anyone who says they're a shadow of the other big hit-makers. They make the sound people want. Mud's writers are Mike Chapman and Nicky Minn and for them Dyna-Mile is the ninth hit in the row. The two have now written three for Suzi, three for Sweet and of course Mud's trio. And that whatever you say, is good going.

At present Mud are busily recording a new single, though title is unavailable. A new album is also in preparation and of course the group are playing incredibly successful gigs at present up and down the country.

Dyna-Mile is a GOOD TITLE FOR Mud's current activities and same goes for Mike and Nicky!

MAX WALL face to face with the FIDDLEY FOODLE BIM BAM BOODELOO DIDDLEY DOODLE OODLE BIRD



Gary's single yours FREE

GARY'S BACK with a sure-fire hit and here's your great chance to win the latest from the guy who went straight to number two on his last release. RKM offers 25 copies of his fantastic single titled, I Love You, Love Me, Love, on the Bell label.

Entries to be sent in your usual immaculate printing to: Gary Glitter Competition, Chart Parade, Record & Radio Mirror, 7, Carnaby St., London, W1V 1PG. Any number of entries taken provided each has the square box G.G. Questions and your own details can be written on paper provided the box is enclosed and thus leaving the rest of your beautiful RKM intact!

Send in entries by November 14. You're advised to send first-class postage rate if you leave entry later than this weekend. First 25 correct answers from bin win.

Name.....
Address.....

- Name Gary's backing group.....
- Before he became Gary Glitter what was he called?.....
- Has he visited Australia this past year?.....

YESTERPLAYS

5 years ago 10 years ago

- NOVEMBER 9, 1968**
- (2) With A Little Help From My Friends - Joe Cocker (Regal).
 - (1) Those Were The Days - Mary Hopkin (Apple).
 - (4) The Good, The Bad, And The Ugly - Hugo Montenegro (RCA).
 - (16) Eloise - Barry Ryan (Mer). (MCA).
 - (19) This Old Heart Of Mine - Inkay Bros. (Tamla).
 - (4) Only One Woman - The Marbles (Polydor).
 - (6) Light My Fire - Jose Feliciano (RCA).
 - (4) Little Arrow - Leapy Lee (MCA).
 - (18) All Along The Watchtower - Jimi Hendrix (Track).
 - (7) Hey Jude - Beatles (Apple).

- NOVEMBER 9, 1963**
- (1) You'll Never Walk Alone - Gerry & The Pacemakers (Columbia).
 - (2) She Loves You - Beatles (Apple).
 - (4) Blue Bayou / Mean Woman Blues - Roy Orbison (London).
 - (8) Sugar & Spice - Searchers (Pye).
 - (3) Do You Love Me - Brian Poole & Tremeloes (Decca).
 - (11) Be My Baby - The Ronettes (London).
 - (9) Memphis Tennessee / Let It Rock - Chuck Berry (Pye).
 - (7) I Who Have Nothing - Shirley Bassey (Columbia).
 - (5) Then He Kissed Me - Crystals (London).
 - (6) If I Had A Hammer - Trini Lopez (Reprise).



'The Fiddlely Foodle Bird' by MAX WALL NR 203

An Early Merry Xmas from Slade

SLADE'S follow-up to My Friend Stan, called Merry Xmas Everybody is to be released on December 7. The catchline chorus was written by Nuddy Holder and Jimmy Lea two years ago but they didn't get round to finishing the song until recently when they decided it should be a Christmas song and so rewrote it with new words. The B-side is titled Don't Blame Me.

After their European tour Slade are going back into the studios to record a further album of songs that were mostly finished while they were in America.

The album they completed after Don Powell's accident, just before their American



HERE'S PROOF that disc jockeys are becoming as hunted as rock stars... Luxembourg's Mark Wesley found hundreds of rampaging fans when he appeared at Peter Robinson's Top Shop in London's Oxford Circus.

What he seems to be saying here is: "If I spin you a record will you allow me to escape?"

Actually the shop concerned sells shoes. But Mark was there to give away Luxembourg t-shirts, posters, and to sign autographs.

POPSWOP

Inside For You

Rod Stewart

David Essex

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Dave takes Shelter

P E T E R BARNFATHER will shortly be vacating his position as professional manager at Shelter Music in order to pursue his songwriting and recording career and Dave Humphries, previously studio manager at Orange Studios, will be replacing him.

Shelter music has also recently acquired several copyrights including a song penned by Dean Ford and Mike Japp entitled Love Talk, which is on the forthcoming Marmalade Album, the first to be put out under their new agreement with EMI, and two songs composed by Ian Whitcomb from his latest album Hip Hooray for Neville Chamberlain shortly to be released on Argo Records.



Jimmy James tour

JIMMY JAMES and The Vagabonds English tour dates are: Goole, Vikings, Retford Aquarius (December 1) Birmingham Barbarellas (2-8) Stafford, Top Of The World, Wolverhampton Lafayette (10) Buckley Tivoli Ballroom (11) Hucknall Miners, Notts, (12) Norwich RAF Coteshall (13) Leek Town Hall, Crewe Dirty Duck (14) Bolton Nevada, Wigan Casino (15) Carlisle Cosmo (16) Barrow In Furness 99 Club (17) Sheffield, Samanthas (18) RAF Northolt (19) Hinkey Tiffany's (20) Stevenage, Locarno (21) Stockton Fiesta (23-29) Lincoln Aquarius (31).

TRA - VTS both up

TRANSATLANTIC RECORDS is increasing the prices of certain labels handled by The Transatlantic Group Distribution Service with effect from Nov. The full price Transatlantic (TRA) and Village Thing (VTS) labels are increased from £2.09 to £2.19 (including VAT), the medium price XTRA and Nonesuch (H) labels from £1.45 to £1.56 (including VAT) and the budget price Transatlantic Sampler (TRA SAM) and Village Thing Sampler (VTSAM) from 10.9p to 10.99 (including VAT).

The increases are accompanied by the reduction in price of all albums on the Everest (SDBR) label from £1.43 to 10.99 (including VAT), as part of the re-launch of the Everest contemporary and classical catalogue into the budget market.

Danish Fumbles

FUMBLE return to Denmark for a short Scandinavian tour following their success at the Danish Roskilde Festival last July.

The tour begins in Copenhagen on November 10 after which the band play selected dates throughout Denmark and Sweden.



PLANS to bring David Cassidy to Britain next June are now definitely under way, says David's Record company, Bell.

In the meantime David is taking a rest following his split from the filming of the Partridge Family which ends this month.

He starts work again next February with a tour embracing Japan, New Zealand and Australia.



DIONE WARWICK breaks a European tour in mid-November for a number of concert dates in the UK her first in almost two years. Her appearances are Newcastle Odeon (7); Manchester Palace (18); Sheffield Fields (21); Liverpool Empire (22); Birmingham Odeon (23); Chatham Central Hall (25); Royal Albert Hall, London (26); Rainbow, London (28); Glasgow Apollo (29); Wakefield Theatre (30).

Dionne's European tour include Amsterdam (10); Frankfurt (11); Copenhagen (13); Gothenburg (14); and Stockholm (15).

Skin Tight Drinks



A deal settled this week between Transatlantic Records and Watney's Breweries cemented the final link twist beer and rock. As a good will gesture Watney's will provide a variety of "promotional aids" for a campaign centred around Skin Alley's new album Skin-Tight (TRA 273).

The cover of the new album features an outsized can of beer under the fictitious brand-name of "Skin-Tight Ales". Seven-pint sized cans will be used in shop-window displays around the country disguised as cans of "Skin-Tight".

The album now set for release in Mid-November will also be featured around the Watney's Bird Nest chain. Joint-promotional beer mats are also being considered. Release of the album has been put back about six weeks due to the recent fire at the Robor sleeve factory.

Havens Galore

RITCHIE HAVENS begins a 13 date tour of Britain with a concert at London's Rainbow on November 16. Other dates: Empire Theatre, Liverpool (17), Colston Hall, Bristol (18), New Theatre, Oxford (23), University, Hull (24), Fair-

field Halls, Croydon (20), University, Loughborough December (1), Free Trade Hall, Manchester (5), Southbank Polytechnic, London (7), University, Leeds (8), Town Hall, Birmingham (11), Apollo Theatre, Glasgow (14), University, Edinburgh (15).

Geordie's woman withdrawn

GEORDIE'S next single, Black Cat Woman, has been withdrawn and no new release date or title set.

The track was taken from their new album, Don't Be Fooled By The Name, set for release at the end of November when the group return from a continental tour.

On their way out to Denmark, Geordie's missed their boat and had to travel by road via Holland - arriving only half-an-hour before their gig was due to start.

Later their gigs in Holland were cancelled because of the Sunday driving ban caused by the oil problem.

The band take two weeks holiday when they return to Britain but will continue live dates in December to promote their new album.

RINGO STARR has co-written the debut single of Scottish singer Billy Lawrie (Lulu's brother), titled Rock 'n' Roller, which is planned as a taster for a forthcoming album, Ship Imaginasion.

The number was penned at 4 a.m. one month after Ringo wrote the first verse. On the cut are Stone The Crows, Maggie Bell, Lulu and Lisa Sturges. Average White Band provide the brass section.

Yes set sail

THE NEW YES double-album *Tales From Topographic Oceans* will be heard for the first time on three major radio shows on consecutive days this month.

A Kid Jensen 1.00 a.m. Radio Luxembourg special is set for November 8, and the following day, the album will be featured in Nicky Horne's *Your Mother Wouldn't Like It* show on Capitol Radio. A third slice of air play is scheduled for Pete Drummond's Radio

1 show on November 10.

The album was only completed in London last week and will be rush-released to coincide with the band's sell-out British concert tour, which opens at Bournemouth Winter Gardens on November 17.

Tales From Topographic Oceans will be premiered on stage during the tour, and will form the basis of each two-and-a-half hour show.



Faces play Santa

THE FACES are to undertake their first-ever major nationwide tour of the U.K. with 16 dates in November and December presented by Peter Bowyer in association with Gaff Management.

The highlight of the tour will be a Christmas Eve show and party at the Edmonton Sun-dow. The old Temptation hit, *Pool Hall Richard/Wish It Would Rain* is being released as *The Faces' new single* to coincide with the tour.

Meanwhile *The Faces* are busy finishing off a live album recorded in New York, Los Angeles and Philadelphia titled *Overture And Beginners*.

Hollies hit US charts

THE HOLLIES album, *Great Hits Volume Two* has sold over 100,000 copies during its first two weeks of release in America. Said a band spokesman: "It comes at the right time because the Hollies first single since Alan Clarke resigned (*The Day Carly Billy Shot Down Crazy Sam McGee*) has also reached the US charts after only one week of being released.

After doing a Networks TV show on November 23, *The Hollies* begin working on their first album since Clarke returned. Provisional release date is January.

Gibson arrives

AMERICAN country and Western artist Don Gibson, who wrote the classic *I Can't Stop Loving You*, begins a British tour on November 16. On the same bill will be the Johnny Young Four who have been voted best country group for the past two years at the International Festival of Country Music.

Dates are: Lewisham Odium Theatre (16), Kettering, Granada Theatre (17), Norwich, Theatre Royal (18), Bournemouth Winter Gardens (20), Birmingham Town Hall (23), Chatham, Central Hall (24), Gloucester ABC Theatre (26).

The full tour dates are as follows: Grenada, East Ham (Nov. 29); Kilburn State (30); Bristol Hippo (December 2); Worcester Odeon (7); Birmingham Odeon (7); Leeds Queens' Hall (8); Liverpool Empire (9); Manchester Free Trade Hall (11); Blackpool

Upper House (12); Glasgow Apollo (15); Glasgow (16); Newcastle Odeon (17); Bournemouth Winter Gardens (19); Sutton Grenada (20); Oxford New Theatre (23); Edmonton Sundown (24); John Baldry and friends support during the tour.



URIAH HEEP LIVE, recorded in England on tour in January this year has earned the band a Gold Disc in America and a Silver one in Britain. Heep's second '73 tour starts on Thursday, November 8, at the Guildhall, Portsmouth. Dates are: Bournemouth Winter Gardens (8), Hanley, Heavy Stram (13), Liver-

pool Stadium (15), Glasgow Apollo Theatre (16), Edinburgh Empire Theatre (17), Newcastle City Hall (21), Manchester Hard Rock (22), Southend Kursaal (24), London, Rainbow (25, 26).

After a short break they play dates in Holland and Germany.



Elvis rush

ELVIS PRESLEY's latest American hit single, *I Was Raised On Rock*, is being rush-released in Britain in time for Christmas orders. It will be available from this Friday (9).

The song, described by RCA as "his own signature tune" is backed by Tony Joe White's *For Ol' Times Sake*.

Fairport tour

FAIRPORT CONVENTION start an 18-date British tour at Civic Hall, Barnsley on Saturday, November 10 - a highlight of the tour being a concert at London's Rainbow Theatre on Friday, November 30.

Fairport's new album *Nine* was released last month and the group are currently recording a new single at Sound Techniques studio for release by Island on November 16.

The full tour schedule is: Barnsley Civic Hall (10), Glasgow Apollo (11); Dundee Caird Hall (13); Edinburgh Caley (14); London Imperial College (16); University of Kent (17); Portsmouth Guild-

hall (20), Hove Town Hall (20); London Rainbow (20); Birmingham Town Hall (December 2); Swansea Brangwyn Hall (4); Manchester Free Trade Hall (5); Dunstable California Ballroom (6); Bradford St. George's (7); Liverpool Moonford (11); Preston Guildhall (13); Stoke Victoria (14); Croydon Fairfield (16).

Nektar live

THE GERMAN-BASED, English band Nektar will be recording a live album for Bellaphon at Yeovil Technical College and London's Roundhouse on November 6 and 25.

The Roundhouse is the last gig on their English tour. Their album *Remember The Future* was released on United Artists on November 2.

ARGENT are to make their final London appearance this year when they headline a special Christmas concert at

the Roundhouse on December 16.

The band, currently touring America, will interrupt recording sessions for their fifth Epic album to play the gig, which will also feature the revamped Trapeze outfit.

Ange rip off

ANGE returned to France this week after a month's tour of colleges and clubs in the UK, minus two passports and some of the band's personal equipment.

A spokesman for the group said that, "a number of things had been stolen from the Ange truck while the band were doing a gig in Manchester."

Theft apart he added: "The tour was extremely successful and Ange return to the UK in February prior to a tour of Canada."

Meanwhile they will be working on their new album which is due for release in the New Year.

and personal effects, including clothes and stage gear, stolen.

S.B.Q. return

THE SUTHERLAND Brothers and Quiver returned from a nine week tour of America with Elton John last week. The group begins a new British tour at Sussex University on November 9. Other dates are: Oxford Polytechnic (10), Portsmouth Polytechnic (15), Doncaster College of Education (17), Sheffield Polytechnic (21), Uxbridge Brunel University (23), Luton Tech. (30).

TROJAN SOUL SOUNDS



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Scott Walker

STRETCH



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Scott Walker, 'Stretch'

His first album on CBS 65725 featuring his new single 'A Woman Left Lonely'. CBS 1795

Mann's nude fire drama

MANFRED MANN'S Earthband appeared naked in the streets of Scarborough on Friday when they were involved in a hotel fire drama — a publicist's dream since their new album is titled Solar Fire!

The group had been appearing at Scarborough's Penthouse Club and were staying at the Royal Hotel opposite. Disaster struck in the early hours of the morning and though no-one was hurt, members of the band were to be seen running into the street outside with no clothes on.

A spokesman for them later explained: "Y see they all sleep in the nude and had no time to grab any clothes when the alarm was raised."

No-one was arrested.

At present the band is considering a follow-up to Joybringer and the new album, their first on the Bronze label, is released on November 16.



Bowie's pick

DAVID BOWIE'S latest discovery, the Los Angeles Flamenco rock band Carmen are to undertake their first British concert dates with an eighteen date tour in November and December. Support band will be Ireland's Rotgut.

Softs — Floyd raise £10,000

SUNDAY'S Rainbow benefit featuring Pink Floyd and the Softs raised over £10,000 for former Softs and Matching Mole drummer Robert Wyatt who fell out of a fourth floor window and has since been paralysed from the waist down.

Floyd follow up their weekend Rainbow triumph (see LIVE) with the rush release of their first two albums, Piper At The Gates Of Dawn, and Saucerful Of Secrets.

Titled A Nice Pair, the two are being put out by Harvest as a double, priced £2.50.

A spokesman for EMI said

the sleeve would feature 16 mini covers, all of them "visual" puns that are guaranteed to keep stoned freaks guessing all winter."

Floyd are at present working on a new album due out in the spring of next year and promised as a complete contrast to Dark Side Of The Moon.

Skillin 'joins' Home

HOME have decided to add their lyricist, David Skillin, as a performing member of the band.

He will begin helping out with vocals this Friday at North London Poly and along with other new recruit, keys man Jim Anderson, makes the band a six-piece.

Skillin wrote all the lyrics for Home's current Alchemist album and recently worked with them in an administrative capacity. Anderson also became involved with the band during the making of the Alchemist and later decided to join them on a full-time basis.

Osibisa fly out

OSIBISA flew out on Tuesday for a five week tour of the States, kicking off at Springfield, Massachusetts on November 9th and finally appearing at The New York Academy on December 15th.

Osibisa's fifth album, Happy Children, is set for a November 16 release on Warner Brothers.

A single will be taken from the album for release in January.

RECORD & RADIO MIRROR

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Two men can ease

Let's see Elvis now not when he's 50



And Elvis will never be just a puppet . . .

The few who do meet him are so impressed.

ELVIS PRESLEY often says he wants to appear in shows outside the United States . . . yet he never bothers even to check whether his passport is out of date.

Is it laziness? Or over-zealous management — take a bow, Colonel Parker! Or just that he couldn't care less?

Or could it just possibly be the fault of . . . THE FANS?

Todd Slaughter, editor of the monthly Elvis magazine, said this week that he felt the fans could have been too protective.

"How many times do we hear them say — 'Elvis owes us nothing. He'll come when he wants to come, but we have no right to ask him.'? There's always somebody ready to back up the system — and it's all getting a bit stale.

"I want to see Elvis packing 'em in in London and Paris NOW . . . not when he's fifty. Other fans can watch it happen, but I'm sick of seeing Elvis kicked in the face by the Press. I want him to come and prove how great he really is."

"And I'll go barmy if I hear a typical fan reply to that . . . 'Oh, we don't NEED Elvis to prove he is great, we know he is, and if the Press want to bury their heads in the sand then let them."

"As I see it, Elvis has led a life of a recluse for long enough and has become almost a prisoner of his own life. He doesn't mix with other show-business people outside his own personal relationships, and how many show-biz people know Elvis."

"So . . . mention his name to people you work with, or go to school with. They'll probably say, 'Elvis Presley — he's past it'."

"If only they could SEE him. He's just too good a talent to keep locked away. But if you knock the Presley system, then Elvis must come in for part of the criticism. Like it or not, he's part of the system. If you say he's part of it but not to blame, then you're putting him in the category of being a puppet, manipulated at the will of the system."

songs. Surely the world's greatest singer should have the pick of the world's greatest songs. And then the trouble with Presley is that even bad song material sounds acceptable to FANS . . . the guy's just too good."

Todd Slaughter then talked about the recent fan-trip to Las Vegas. Three groups from the party actually met Elvis. Group one was the Daily Mirror's Debbie Thomas, with a couple of prize-winners. Group two was Todd, with his wife, and a couple more fans. Group three had Radio Luxembourg's Tony Prince and Ken Evans and a couple more.

Each meeting lasted around SIXTY SECONDS. Says Todd: "When asked by fans about the meeting, many replied, 'Is that all?' But others said: 'We'd have been thrilled with sixty seconds.' And I know they would."

"But think on about it. The parties included a critic from Europe's biggest newspaper. A disc-jockey who is the one man who has put himself out for Elvis in the whole of Europe . . . and Ken Evans, a fan who controls the entire music output for the world's largest commercial radio network, Radio Luxembourg."

"And, if you like, me — secretary of the world's largest Elvis Presley Fan Club. So please let's look even more objectively. Remember those fans who said: 'But we'd have been thrilled with sixty seconds'? It must follow . . . if WE, reasonably

important folk, get sixty seconds with Elvis, what chance would others have got.

"ELVIS SAID he wished he could spend more time with us . . . but the system just wouldn't allow it."

"There was a newspaper report following the opening of Elvis's ninth Las Vegas season. It said: 'Elvis is surely the world's most exciting performer . . . but the sooner he kicks off the business, the big business sides of the operation, the better. Then we will see Elvis Presley, the Star'."

"There's truth in that. But don't always go for the Colonel. He's made Elvis into something big, something unique, and with a little more effort in the right direction, Elvis will be here . . . he'll have arrived!"

The rumours and counter-rumours about Elvis go on. And though many fans genuinely feel Presley owes them nothing, there are more who feel he's being less than generous in the amount of time he spends on the folk who spend fortunes on his records and movies.

Yet, despite the criticism and the gripes, Record and Radio Mirror readers voted him an easy winner in the popularity poll again this year. Incidentally the full tabulated results will be published in a few weeks.

Peter Jones

Wild Thing on the come-back trail



THE VOICE is immediately identifiable. We're sitting listening to a single by Reg Presley called 'S'Down To You Marianne. It's Reg's first solo record, but he is still recording with The Trogs. The unmistakable sound which set the unique style for The Trogs' hits of the sixties — Wild Thing I Can't Control Myself — hasn't changed at all.

But when Reg talks it's in a singing voice and gives the soft marked Andover accent impression that he'd be more who sounds nothing like his at home 'down on the farm'

than on stage or in a recording studio.

"The next month is going to be a crucial time for The Trogs and Reg Presley. We've got more happening now than we've had in the recent past. If something's going to happen for us, it should happen now."

"The reason I did the single was because it was so commercial. It got to me instantly and it'll get to others the same. It's very commercial, very catchy."

Roger Greenaway who wrote the song thought that Reg would be the only person to do it. Reg is obviously very pleased with it but how about The Trogs' new single, Strange Movie, which was written by him?

"I think it's the best one we've done for about five years. It's about a blues film. I want them either to play it or ban it. I don't think they could easily ban it though cos it's life, it's what's happening. I can't see kids being offended by it in 1973 — it's a good dance thing."

"I don't think it's like anything else we've done. It's very heavy, but in a way you could say it was like Can't Control Myself."

Although The Trogs' last five or six singles haven't

really got anywhere in the charts, this hasn't harmed their work output. They've done a recent tour in Sweden and have been playing gigs at universities and colleges.

Reg says: "We go down in universities and colleges invited by Bowie to appear at his shows at London's Marquee which were being filmed as a Midnight Special for American television."

"We've become something of a cult group in the States. Kids out there have been trying to get hold of all our old records like Can't Control Myself. We've been doing advertising out there for Coke and beer. They've been hearing us out there for about four years, which has helped to keep our name alive. The Americans like that sort of thing. We've been asked if they can use the adverts for another six months. At the moment we're trying to get a tour worked out for the States to coincide with the Marquee TV dates."

The Trogs' last four of the States was in the latter part of 1968 but it could be that another tour soon will prove a real winner for them.

"It could work out," Reg says cautiously. "It's just a matter of waiting to see."

The fact that Reg has made a solo record hasn't altered his situation at all with The Trogs.

"If my record is a hit I'd do solo TV and radio but I wouldn't go out gigging solo. I don't like that. The music I like to play is with The Trogs. It's hard, heavy, and meaty, which is what I like music to be."

"Our lead guitarist, who's been with us about a year has put into The Trogs a 1973 aspect, which has updated our sound. We're a little bit more elastic now. Before we were very rigid-hack-bash."

There was a period in the sixties when Reg and The Trogs could do no wrong, but suddenly they disappeared. The scene at greatest as quickly as they had appeared.

Reg says about this, "Our disappearance was a disaster of things. The underground scene came in strong which didn't help. We just weren't in a position to compete with it. In the past I don't think our manager was good enough to

sustain our success. You've got to be able to keep everything going."

He gives his view on the music scene in general.

"It hasn't got come a full circle. Underground music has left something. Pop music has changed but it's matured. It's like a good wine that needs leaving and then spending. Music is great now, like Rock On. It cuts across all the scene — there's not much to it but it's the feeling — like Wild Thing."

Reg says they have about 17 numbers they could choose for an album.

"We hope that this is going to be a big comeback for us. But we don't know — nobody knows."

But there is a hint of optimism in his voice as he goes on to say: "Now we've got a good manager, agent and record company. Everyone is behind us. You could be sat there with a number one but if you haven't got the people behind you then nothing will happen."

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Sue James



Atlantis buy Condor's ship

Peace Ship silenced

Kid airs new Yes

RADIO LUXEMBOURG'S Kid Jensen (above) has an exclusive first airing of the YES album, *Tales From Topographic Oceans* on his November 8 show (1.00 a.m. to 2.30). He will play all of the album.

On November 10, there is an interview with Darren Burnell at 8.45 p.m. and on the 11th Paul Anka is featured on Rock Present Roll Past, between 11.00 and 12.00. He will be talking to Tony Prince.

The Doobie Brothers feature in an interview and special programme on Monday, November 12. Programme director Ken Evans flew to America to talk to them.

Kid Jensen has also been to America and scooped a fascinating interview with Joe Smith, the president of Warner Brothers who has been with the company since it started. The programme, titled Joe Smith Music Man, goes out on Saturday, November 17, between 10.00 p.m. and 12.00.

Mi Amigo — latest

RADIO MI AMIGO should be on the air within a week, Tony Allen told RRM this week.

He said the new mast was completely ready, insulators and construction work was ready to start immediately.

Originally the new station was due on the air on November 1 but all the parts necessary for the new mast had not arrived in time. In the meantime no signal is being put out by the Mi Amigo.

RADIO ATLANTIS this week in a sensational deal bought the Radio Condor ship, the m.v. Zondaxonagon from its religious owners.

Radio Condor sold the ship after they decided that they didn't have enough money to continue with the project.

We were told this week by a reliable source that Radio Atlantis is at present re-wiring the ship and will soon be installing generators, a 2kw RCA transmitter, and studios. They were also planning to erect a 100 foot aerial but at the last minute it was taken by Caroline. They have now decided to use an aerial similar to Veronca's — a wire strung between the two wooden trawler masts.

As soon as work has been completed on the ship (the Atlantis organisation hope this will only take three or four weeks but it could be eight or nine) it will be moved to a position off South Holland. From this position it will be able to reach Flemish speaking Belgium better than from the Belgian coast. The planned position is rumoured to be near Vlissingen, Flushing in Zeeland.

It is understood that plans for equipping a large old ship that Atlantis owned in Belgium have now been dropped. The m.v. Zondaxonagon is about the same size as Mi Amigo, and is considered to be absolutely seaworthy.



MOTOR vessel Zondaxonagon. Radio Atlantis's replacement aboard the Mi Amigo, Radio Mi Amigo, did not start transmissions on November 1 as planned, because of aerial difficulties.

Jackie switch

AFTER two-and-a-half years on 27 metres Radio Jackie, one of London's most popular inland stations, has decided to move wavelengths.

The move is because of interference from Radio Moscow on the old frequency in the winter. The change will be reversed in March if transmissions on the new frequency are not as successful as 227.

The change is gradual and over the next four weeks the move to 250 metres Medium will be made. Jackie will be on 227 metres between 10.00 a.m. and 1.30 p.m. and on 250 metres Medium between 1.00 p.m. and 3.00 p.m. which means that half an hour of

programmes will go out over both transmitters. After four weeks the station will broadcast on 250 metres between 10.00 a.m. and 3.00 p.m. each Sunday.

A new programme schedule has also come into operation. The station also announced this week that continuous soul music programmes would soon start on 94.4 VHF every Friday evening. Jackie's new address is: 466 Walton Road, East Molesey, Surrey, where helpers can contact them.

ABE NATHAN'S Peace Ship stopped broadcasting on Sunday and will not return until a mercy voyage around Europe has been undertaken.

Tony Allen, the Caroline dock who is still involved with The Voice of Peace, told RRM from Holland on Tuesday that serious cash problems had forced the station off the air.

He said the ship was planning to sail to Rome to make a direct appeal to the Pope and would later try to raise funds in France and Holland. Nathan intends to dock at Marseilles and Amsterdam during its mercy mission.

Allen, speaking from Caroline House in the Hague, said

the ship had enough oil and provisions to make the voyage.

"Cash, new disc jockeys, and a transmitter engineer, are all desperately needed," he said.

"Though any offers of help on board would have to be voluntary. He explained that the ship had been financed by church contributions and by various national committees of an incorporated foundation. It would be to these committees that the ship would be appealing, though any new contributions would be welcome.

The station exists to provide a dialogue between the protagonists in the current Middle East conflict. Any offers of help should be made to Tony Allen, c/o Caroline House in The Hague.

Beeb bulletin

PERHAPS we could call the Beeb's guests this week a mixed bag of plumpishness, something for everybody. At least they seem to have most angles covered.

Judy Collins features in Sunday's My Top 12 and knowing her catholic song taste the programme's bound to be fascinating. Later on in the day America's revived name of the minute, Ellie Greenwich, gives Sounds On Sunday a stab.

Saturday's In Concert should prove a complete contrast. There's the Sensational Alex Harvey Band on rockers all — and the

melowest music of Country Cainte.

For the rest of the week it's all down to the night Sounds Of The Seventies club.

This Thursday (today): STRING DRIVEN THING; WILD TURKEY; and GYPSY Friday: Rockspeak Monday: THIN LIZZY KEVIN COYNE; HOCKETT; HORSLIPS; Tuesday: TIR NA NOG; EDGAR BROUGHTON; and HATFIELD AND THE NORTH.

In Rockspeak, Bryan Ferry will be talking about Roxy Music's new album, and there will be a preview of the new Monty Python elpee.

(available from 63 Glean Avenue, Hove, Sussex). They need information for this issue from 48/49 metre band station organisers — a special feature is planned.

Six also have their new magazine out good value at 25p from 91 Park Street, Horsham, in Sussex.

The alternative radio column will next week have details of all reliable free radio magazines. Watch out.

Information here is as usual supplied by the Free Radio Information Service, who will answer any questions and receive any comments about this column at 951 888 between 10.00 a.m. and 5.00 p.m. every SUNDAY. Also try 61 670 9238, but because of industrial action beyond our control unfortunately we cannot promise a reply here. Ring any evening and hope for the best. Write to: 48 Iwer Court, London NW11 6BZ.

MARK LETT

That Record?

Prisenollmennsinainnansuol
That's the title of 'That Record'
from
Adriano Celentano
that's storming Europe

NEWS from Scotland this week. Radio Clyde is due to hit the air on Hogmanay — New Year's Eve. They will appeal to everyone in peak hours with minority programmes at other times.

Apparently the station will be a look at the world "from West of Scotland eyes because the west of Scotland is different to anywhere else on this earth."

The station told us that they would also be carefully looking at Radio Scotland as it was so popular and is still nostalgically remembered.

All we can say is there is a lot of planning and common sense behind Radio Clyde and we advise you (who can receive it) not only to look carefully at it, but to listen carefully to it, tell them what you think as they want it to be part of the community and not a radio station but just a natural thing for people to listen to.

In Manchester they are not nearly as prepared as Radio Clyde but again, from what we hear, a really nice group of people that. Backed by solid professionalism, ex Radio

London Boss Philip Birch, to name but one, many talented people are working very hard to get the station on the air by March 31 next year. Lookout for them on 261 metres Medium.

The situation is slightly different at Birmingham Broadcasting. Maybe it is all the work but the people seem to be slightly curt and untrusting, would you believe? Any way aside from that it doesn't really look like being a bad station when it starts on the February 1 next year, also on 261 metres Medium and 94.8 VHF.

The Caroline Club saga. This week we must apologise to Hans Verdaan. The reasons for the apology will become clear.

A lot of people sent in their 10 Guilders to join the Caroline Club which Hans Verdaan had agreed to run. The letters were opened at Caroline House, the money was taken out and then they were forwarded to Hans with instructions to issue to members a book better than RN's (the cost of which was 15 Guilders) badges, posters, and all that was promised. Well naturally enough Hans asked for some money to do this, but we understand he never got it. There was a major staff re-shuffle on Caroline at the time, resulting in at least one departure (Spangies Muldoon alias Cris Cary).

Hans pressed for the money some weeks later but apparently about 10,000 Guilders had been mislaid.

Hans went on pressing for the money but last month he realised that nothing was going to come so out of his own pocket he sent out Mi Amigo posters and signs for the poor kit. Since then, the news from inside Caroline is that money is still being mysteriously mislaid. It's alleged that there is a disparity of treatment among members of Caroline staff which amounts to a rift. So come on whoever's responsible and give us your side of the story.

We are sure that the backers are not involved but a word of advice. There are people there who have already said they would prefer to work for the BBC — surely not the best candidates for an offshore radio position?

Mark thanks to Brighton Independent Radio Movement for supplying the photo of one Ronald Henry Dolton. We understand their next Newsweek mag is about to come out.

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P.O. hound Bell

RADIO BELL down in Sussex qualifies for our Post Office hounding of the week story.

Seems a certain inland station investigator, Ronald Henry Dolton, charged around with a trail of police cars trying to track down Bell who were broadcasting from three different transmitters.

Dauntless Dolton finally managed to corner one of the transmission cars in a multi-storey car park and left his own car to block the entrance while he chased the other two.

When he returned the offender had moved and the offender had escaped. Now he is trying to prosecute for movement of his car and damage to a car park barrier.



Above: Post Office South East Telecommunications area investigator E. H. Dolton wearing a free radio badge... obviously he was in better spirits (!) at the time?

KENNY EVERETT, genuine Welsh cowdung mottling his sheep-dipped strides, ambles into Capital Radio's Studio Three grinning like a mountain goat.

It was a Press conference, no doubt the sort of DJ perquisite a country boy could do without. So was he forsaking his mountain retreat for this?

Well, not quite, but watch out London, Kenny is thinking of moving back to the big city. It all depends on the success of Capital's new live Saturday programme, *Kenny And Cash* - the re-constitution of that old Radio London partnership.

The Press conference marked Capital's first media invasion and saw reporters wandering around brightly lit corridors full of rushing, animated people. It's a lively place!

Inside Studio Three we sit in a circle and look through tropical fish tank-like windows into other studios. Nicky Horne can be seen sifting albums, another studio is on transmission. In our sound-proof chamber conversation wanders around until someone accidentally spills a question.

In between Ken confabls with Dave Symonds about his new set up in Wales: "I got a Studio - 'Crazy' - A/801" - "What happens when the fault finder finds a fault with it?"

Ken: "I haven't tucked my shirt in because it keeps coming out..." and so it goes.

Kenny continually works at keeping the spotlight off the business in hand, turns his attention to the photographer and says: "Would you like a B stroke 30 smidge?"

He decides the Capital building came together very quickly, "but us ex-Bees are used to seeing things come together quickly."

Had he thought of Capital when he re-joined the Beeb?

"I had plans of saying Oh I'll stick with BBC because they are jolly good drinking chaps - one of them, Teddy Warwick - he's alright, and Derek Chinnery is sometimes... when he's asleep. But I was dying for this place. I didn't let on. I didn't crawl up to the door when they opened - just a few minutes after. I love it here. The vibes are good."

Down in Wales, Ken is still operating with his old mono studio but plans to open the new stereo one very soon. "It'll probably be in two weeks. We'll have a champagne reception but come quick or you'll miss it. There's only one bottle, saved from when I was fired from the Beeb."

Ken explains that he never was able to get his programme length right when he was with

WAVES



to commercial stations all over the country. He's got no notions about working weekdays, prefers weekends because they're jollier, and spends the week collecting eggs on his farm 250 miles from the big city.

About the Beeb he has this to say: "Being fired was good because it showed you that when the other lot came it really would be good because you'd have a choice. If I get fired from Capital I can go and work for Radio Swansea when it opens in 1986. I like Radio Four. If we didn't have Radio Four I'd say I preferred American Radio like mad but Radio Four is so greater than anything they've got. I mean Woman's Hour, Fattismina Line, William Hardcastle. In America they haven't got anything like that. They all try to sound different and get to ridiculousville... man, and Radio Four just stays there doing it. Just the best there is."

And what will happen to the Beeb with the emergence of commercial radio?

"I reckon they'll fight like buggery for about two years and then they'll give up Radio One, or they'll turn it into VHF stereo and put commercials in it, which is the only thing they can do really. I think they'll have Radio Two, Three and Four, only side them along and call them Radio One, Two and Three. That's what they should do. 'Cause they are classy, let's face it, you cannot get classier than the BBC at what they do good. So they should just do that. I think. They will be doing it really good here in about... give 'em time to have a good night's (tip one day, then this will be the best place for doing commercial radio."

He'd rather work on a small station than on the national network but thinks the BBC local stations are a waste of time though alright for people who hate commercials. And talking about them, he thinks one between each record is better than ninety seconds every 10 minutes, and if that's too much, put the prices up.

For the future Caddy Ken's been invited by none other than the great Mel Blanc ("What's up tweedypt?") to make a programme for his American Radio company, but more important, and back on the farm, "I must collect all the eggsin..."

Peter Harvey

FEEDBACK

Capital calamity

FOR THOSE of you who are lucky enough not to receive Radio Capital, may I give you an idea of what the hell you are missing.

A station with mainly vintage ex-BBC broadcasters, it's really like listening to Radio 1 back in 1968 but with added and overplayed commercials.

When it boils down to the balls of radio, music is what really counts, and that's where things with Capital get very distorted and dishonest.

O.K. It's professionally run but Nazareth followed by Jack Jones is bad programming. Most records are repeated constantly through the day, with a majority of records sounding more like 'B' sides and certainly not chart material, with no improvement on Radio 1 which is bad enough, muf said.

This country has had such a raw deal as far as radio is concerned for years now. Los Angeles for example has around 20 radio stations, catering for all tastes. The thing is, that you the listener, have a choice of what kind of music you want to hear.

If Capital Radio is an example of things to come in commercial radio in Britain, all I can say is, fark-out, tune at midnight to AFN and listen to the Howling-Prowling-Wolfman Jack Show, then go to sleep and dream that it was really a British radio station you heard.

J. Smith

99 Hurlingham Road, London, SW6

London continental

I WAS interested to read Gary Bingham's letter bemoaning the lack of continental pop music on BBC radio. Whilst it is true to say that Radio One maintains a stoical John Bull attitude to our continental cousins, Radio London is prepared to be a bit more adventurous and recently ran a 30-week 'Eurodisk' series which I produced in conjunction with the top Belgian DJ Zaki.

This series featured the first UK plays of many discs by groups such as Focus, Earth & Fire and Golden Earring and so far Radio One and the London commercial stations have a long way to go to catch up!

Tony Hadland

Tuehurst, Reading.

Roger Scott

WITH the continuing controversy about who is the real Roger Scott, may I make a suggestion which should lead to an amicable solution.

First of all Roger Scott should dig deep into his pocket and fork out the membership subscription for Roger Scott's fan club. As a reciprocal measure, Roger Scott, then ought to join Roger Scott's fan club.

Then, with a bit of luck both will be friends, and perhaps they can also agree never to work on the same radio station at the same time!

R. Scott

13 Ashwood House, Victoria Road, London NW4.

Capital's like a pirate ship without the lurch

BBC: "cause I've only got me grandad's old watch."

His programme brief for Capital is two times two hours leaving space for commercials.

"Capital is like a pirate radio ship that doesn't lurch about all over the place. They've got better lights too; the Beeb only uses 40-watt bulbs."

Trouble is Kenny is a bit cut off from it all out in Welsh Wales.

"We get Welsh programmes too. They go: 'and now for BBC One viewers, the greatest programme' in the world. And now for Welsh viewers, how to till your sheep or how to dip your fields.' It's cute for the first few weeks but then it starts to get on your nerves. We decided we didn't need to live near London but now Capital is here we are beginning to have second thoughts. When I lose all love for cows and sheep I might get a flat in London."

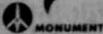
The Everett-Beeb split is now complete with his resignation from Top Of The Pops.

"I fired myself, thought I'd beat them to it. It kept giving me headaches because I'd come from the placid countryside. I'd rush into the studio and they'd say 'right look into that camera you've got 10 seconds to say so and so' tara ta tara ta naaa pun. And then you'd rush into another area and say 'here's the, what's their names, the Raving Rariks, fabulous' and you'd never heard it before. It wasn't really my cup of tea because I was introducing groups I'd never even heard of. I decided to do it to get rich and famous and then I thought, it's not worth the headaches."

Anyway with the BBC behind him, Mr. Everett can safely churn out his copyright-free programme knowing that they can be sold

What Knight On A Mountain

A 45 r.p.m. classic: now available on Monument Records at regular prices.





The long and short of folk

A NEW folk duo named Jehosophat And Jones debut this week on the Philips label . . . their single is *Shuttering Bum*. Big Jim Jehosophat tells me that when he was quite tiny he was small, and when he grew up he wasn't much bigger . . . so growing up was a problem for him.

And the fabulously Fathelly Jones says of his limited education: "I went to school at eleven. Didn't stay long - I left again about a quarter to twelve." I present a picture of Jehosophat and Jones. And if they look a bit like Ronnie Barker and Ronnie Corbett underneath it all . . . well, whaddja know about that?

(It's getting) a bit of a joke

A GOOD punch up the bracket is what I'd like to proffer to those composers who are responsible for the glut of song-titles with bracketed in phrases.

This week produced: (Reach Out And) Help Your Fellow Man, by Junior Campbell; (Let The Love Light In Your Eyes) Lead Me On, by Petula Clark and Sacha Distel; (I Think I'm Over) Getting Over You, by Peter Noone.

In the States, the Sutherland Brothers ride high with (I Don't Want To Love You But) You Got Me Anyway; the Temptations optine Hey Girl (I Like Your Style); and nearer home there is Michael Ward with Let There Be Peace On Earth (Let It Begin With Me); and there is Bobby Goldsboro's Summer (The First Time).

I'm fed up (totally and completely) with the habit (confusing and unnecessary)

of writing titles (getting longer all the time) which include (brackets).

Phil's rip-off

AS A FIRM, confident, bigoted fan of Phillip Goodhand-Tait I'm glad his American tour is going down so well. Despite some hard luck. Like before the first gig when he returned to his hotel to find that every bit of his brand-new luggage had been nicked.

Nude debut? No, he went to Nudies, the shop where Elvis Presley's clothes are designed, and Phil spent £100 on a white t-shirt, embroidered with rhinestones, and other necessities.

The first gig eventually went well. Among the things being understandably glad they'd listened to my raves about Phillip were Bob Dylan,

Martha Reeves, Joni Mitchell, Davy Jones (used to be with a group called the Monkees) and Peter Doyle (ex-New Seekers).

Croce special

I ONCE watched Jim Croce (below) triumph over the combined racket of wuffed-down grub and lashed-back booze at a party in London. He maintained his cool and proved himself a first-rate performer.

Now he's dead - killed in a plane crash. But the 30-year-old is to be the subject of a 90-minute telly-special in the States. It's made by Don Kirschner with the help of Croce's family. I only hope it will be shown in Britain. For Jim deserves to be much better known, even post-humously.

MoR Blues

BOBBY BLUE BLAND, though something of a specialist artist, is one of the great pop-blues singers of our time. He says that to sing the blues you have to go through some of the things you sing about.

But he listens to all kinds of music on record - listening and learning. And he says: "I've specially always admired Tony Bennett, Perry Como and Andy Williams. This is the thing that I base some of my blues on. . . . Surprised? I certainly was



Charisma - bookmakers

CHARISMA Records, benevolently guided by Tony Stratton Smith, are into books now. Charisma Books, energetically guided by Cathy McKnight, start with a list of four interesting rock-oriented titles and there's a lot more to come in the New Year.

First batch features No-One Waved Goodbye, a report on the tragic casualties of rock and roll - well-written pieces on Jimi Hendrix, Brian Jones, Janis Joplin and others. And there is *The Mocking Horse*, a book of verse by Alan Hull of Lindisfarne.

And *Smokestack El Ropo's Beside Reader*, culled from the latest dope from the Rolling Stone contributor.

But the one with the biggest potential is *The Longest Cocktail Party*. Richard Dilullo's from the inside-story of the Beatles' million-pound Apple empire. It's funny, tragic, eye-opening and it is paced like a 60-yard sprint.

Richard tells of the day that a story broke in America that Paul McCartney was either dead, or under death spell . . . the story was based on various symbols from Beatles' albums. It really got out of control. On one album sleeve, Paul was barefoot, which signifies a corpse in Eastern religion. All kinds of trivial details were being shaped into something real to help prove Paul's demise.

"Well, to hell with the rumours - Paul's gone off to his farm in Scotland and says to deny it. Our statement is that Paul McCartney is alive and well and unconcerned about rumours of his death because he figures that if he were dead he would in any case be the last to know, in use that one first, and if that doesn't satisfy we'll get a little flip and plagiarize Mark Twain who said: 'Rumours concerning my death have been greatly exaggerated.'"

"But let's not continue the dialogue. It's taking up all our bloody time. It's depressing everyone."

A week later: "They're saying that Paul's been dead for three-and-a-half years and we've been using a lookalike stand-in."

"And Paul hasn't given any interviews for almost a year now. There was no way his public could get to him as he stepped further and further away. They didn't think it was right he was taking so much time out for self-reflection. . . . so they said all right, you're dead. You don't really exist

any more. If we say you're dead, then you're dead. And if you're alive you'll come out and show us."

"Paul McCartney is alive. His wife says so, and his children show it. If that doesn't work, we'll start our own rumour that the public is dead from the neck up and they've been using a facemask of a brain for the past three years. . . . and we'll all back and see who denies it."

Edited by Peter Jones

Ravi raga saga

OPENING in London later this month: *Raga*, a movie about the life of Ravi Shankar, and included in the cast list is George Harrison. It opens with Ravi meeting his guru, Baba. On to his involvement with violinist Yehudi Menuhin.

And then the scene where, by a lakeside, Beate George takes a lesson on sitar, like many another pop musician interested in the 'new culture.'

Ravi says, thoughtfully:

"It's still strange to see pop musicians with sitars. Their music has so little to do with our classical music. When George Harrison came I was confused. . . . but I found he really wanted to learn. And yet our meeting caused such an explosion. . . ."

"The danger with these young people is that they learn scales and in a few weeks want to play a complete raga. But they have to demand more of themselves - you can't just pick up a sitar and call it Indian music."

John out, Ringo in

WHEN A Beatle buys a house, the value of the property seems to rise much, much faster than if anyone else buys a house. For example, Ringo Starr has just sold his old pad in Highgate for more than £200,000. He bought it just four years ago for . . . around £70,000.

A cosy little mansion it was. But now he's living in an even cosier place - an 18 bedroom estate of 72 acres near Ascot. He decided to be home for Ringo, his nanna, their three kids, as, until recently, it was home for John Lennon and family.

Toothy jock Mark II

PETER KENT used to be just another disc-jockey. . . . until he changed his name to Dracula Kent. Instead of sauntering in with a cheery grin, he now turns up for gigs in a coffin, complete with bears supported by a bevy of vampire girls.

And once upright he conducts a search to find the most likely Bride of Dracula. Still, even Dracula isn't all teeth and fangs. He does a lot of shows for charity, apart from working the Watney Birds Nest chain of discos.

Hooked

THEY NAUSEATED a nation with Sylvia's Mother and Cover Of The Rolling Stone menaced music lovers with Life Ain't Easy. . . . and if generally conceded that Dr Hook and the Medicine Show will stoop to any level to entertain.

Yet. . . . there ARE limits. Says lead singer Ray Sawyer: "We in turn are nauseated by some current rock groups on stage. If we had to come on with a busa constrictor or in garters, we'd rather not be it."

This is the band of whom the World wrote: "If the group moved next door to you, your lawn would die."



Under siege

what do you do when hundreds of angry and upset Osmond fans besiege your normally quiet and almost organised offices? Run, hide under a desk, jump out of the window or pretend you've got Donny on the other end of the phone!

That was the situation last Wednesday morning when fans from Dagenham, Finsbury Park, Kentish Town and Hampstead among other places invaded RRM demanding justice. They had not been told what time their heroes were leaving and hence they arrived at London Airport only to find that the boys had already gone.

So, Osmonds, if you happen to be reading this, remember next time you visit our fair Isle you'll have to tread carefully. Some of your fans are on the warpath.

I DO wish they'd not let pulchritudinous ladies in to press receptions, because their very presence causes me either to choke on my drink or (worse) temporarily forget about it all together.

However that's my problem, not yours. So I present two blondes pictured at a press "do". . . . that's Lyndee de Paul on the left and Kristine Sparkle on the right. Lyndee is in the charts asking that ludicrous question *Won't Somebody Dance With Me*; and Kristine is planning her own assault on the charts now that she's changed her name from Christine Holmes.

Don't mess with Elvis

ASTOUNDING - that's the word used to describe one Elvis Presley fan's attitude to RCA Victor's treatment of The King. In the quarterly rock 'n' roll magazine *Korruption*, a writer complains bitterly that the *A Dale With Elvis* album has not been issued, as 'promised' two years ago.

Apparently the old black label, mono version of this historic production is selling a fair a fever.

And a complaint, too, because there are very few original Elvis angles left. . . . "while every angle is in this bloody souped-up stereo which sounds like El was recording in a tin shack. Why can't record companies realise that, just because there is a stereo boom, there is no need to mess up perfectly good mono recordings?"

ENTERTAINMENT WEEKLY, NOVEMBER 11, 1973 11

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Peter Paul & Marty



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From the outset it was the clear intention of THE NEW SEEKERS to remain such beyond the confines of an average pop or rock group format. This **PETER, PAUL AND MARTY** LP does this with the boys showcasing themselves not only as performers but as songwriters, collecting together on one album a mixture of fresh material and selling a long-held secret of the show, which have been the main attractions on both sides of the Atlantic. **PETER, PAUL AND MARTY** have been enjoying a long-term association with THE NEW



COLLECTION



Country girl Marie is no paper rose

BEING the only girl in a family called The Osmonds may have a few disadvantages but the advantages most certainly outweigh them, especially being able to share in the fun that goes with being one of the world's top performing groups.

Outside the Britannia Hotel, in London's Gloucester Square last week there were hundreds of screaming girl fans, all hoping to catch a glimpse of their idols. Inside Donny and Jimmy came out of their hotel room, followed by big brother Alan. It was

Wednesday morning and their 14-year-old sister Marie was due to give a press conference.

Growing up against a background of singing and show business it seems only natural that the time would come when Marie would branch out

Bad news from Tony

by Peter Jones

TONY DE FRANCO, front man of the big selling De Francos, telephoned, Record and Radio Mirror from the States. He needn't have bothered. For he brought only bad news...

"Hi — and say hi to everybody who has been writing to us in recent months. And would you just say that we've now finalised plans to visit Europe this year after all... I'll I can say is that the whole family wants to come, and maybe it'll be in the New Year when we have a new stage act ready."

"But even though we haven't yet cracked the charts in Britain, we're warmed through by the mail we're receiving. We almost feel we know our fans in Britain, even though we've never yet visited Europe. But we know our history... and there are things like Changing



of the Guard and the River Thames that we just want to see for ourselves, not through a movie or in books."
"Some of our British fans have asked whether we have been influenced, as artists, by anybody else. Tell you one thing, my personal favourites at the moment are Sonny and Cher. Now don't tell me that we De Francos sound anything like THEM!"
"There's always somebody around trying to create a feud,

Let me just tell you that we've met the Osmonds and David Cassidy, but though we get on well with everybody we don't see ourselves as trying to take over from any of them. Incidentally Marisa, from the De Franco gang, has done a lot of modelling work with David Cassidy for various fashion magazines, so there's obviously no feud there!

All change

"As for our own family unit, we've been working together for about eight years. Until we got a big hit record, it was mostly weddings and banquets. All round the Niagara Falls area."

"Boy, has it all changed since then. We play in front of audiences of thousands, all the way across the country, from Los Angeles to New York. And there's so much television, which really is getting our faces known... like on the Dick Clark Show, or the Larry Kane Show."

"Say, just let me answer a few questions that crop up in

into singing and follow in the footsteps of her brothers. Marie opted for country and Western music and her first single, Paper Roses went into America's Top Ten ever over-taking her brothers' Let Me In single which is a pretty neat achievement. Marie has also recorded an album of the same name which has had just as much success.

Pretty

Marie, dressed in black trousers and a white smock top, looking very pretty and older than 14 said: "I never really thought about being a singer till about a year ago, then I just decided that I really liked it, and really loved seeing them getting up there on stage and having fun and so I decided why not?"

Marie said that she would still have taken up a singing career even if she wasn't sister to the Osmonds.

She recently appeared in cabaret as a guest on The Osmonds show in Las Vegas and said that the opening night there has been the only time she has really been nervous about going on stage.

She said, about her tastes in music, "I admire Karen Carpenter, she's got a great voice, it's fantastic. I also admire country and western singers like Lyn Anderson."

"When I get back to America I'll have a week of learning songs then I'm going back to Nashville to record another album. My whole family decides on the songs but I'm usually the one who makes the final choice."

A little

What did she think of her brothers?

"Well Alan's really neat. A real big brother. He helps me with all my problems. Wayn's great too. He answers all my questions and gives good advice. Merrill, he's crazy, he's a lot of fun and so is Jay, who's the joker. I think I'm most similar to Merrill and Donny. We're a lot alike — crazy Jimmy's really cool. He's probably quite shy in public but when he's at home he's really active. I'm probably closest to Donny. We always liked to run around as kids."

We once set our backyard on fire. We were really mischievous.

"Being their sister is fantastic. It's really a lot of fun. We're a crazy family. We like doing the same things."

While Marie was over here she had a lot of fun going on shopping sprees.

She said about her second visit to Britain:

"It's beautiful. I've had a lot of fun taking Mary, Merrill's wife, around the shops and stores of London. I love British fashion. I like all styles."

She said that at some time she would like to do solo

by Sue James

concerts in Britain and if she did tour it would be with her mother who helps choose her stage clothes.

While Marie was talking the fans were still screaming and chanting outside the hotel.

What did she think of the Osmondmania going on outside?

"It's really neat. It's part of the age thing that you

go through. I've met fans when I've been out shopping and they're all very sweet. They talk to me and give me little notes to send back to Donny."

Touring with her brothers must be very enjoyable but there is one thing that worries her.

"I'm afraid someone's going to get hurt when they jump in front of the cars. There's nothing else I dislike about travelling apart from my clothes getting creased. It's really a lot of fun. It's nice to go back home for a month or so and unwind but you always want to go back out on the road."

Because of her Mormon religion Marie can't go out with boys until she's 16 but that's O.K. with her as she says "It's smart to wait till then."

And her personal views on marriage — "I think a woman's place is in the home. I don't think Women's Lib is for me. My ultimate ambition is to get married."

Most of her spare time is spent in school where her favourite subjects are English and maths and she also wants to learn French for when she travels.

Meanwhile she is continuing to study shorthand and typing as at one time she wanted to become her brothers' secretary.

But with her own singing career coming on strong it seems that's one career she won't be following now.

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That Record?

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Gary's hoping for yet another glittery year



"ALWAYS the same, whenever I fly into London Airport the fans are there. You fly on a normal flight and you go on the VIP list and people get to know. You try and be clever and suddenly switch flights. The fans are still there. They get to know, everything. There are girls who wait three weeks. One occasion saw over a thousand people waiting."

"I can't walk the streets. I get recognised and like bees the fans seem to come from all

directions. Want to come outside and see what happens? No? We'll stay here then! I want to hear David Cassidy at Wembley this past year and got spotted and had to run like fury. Of course I'm happy to have so many fans but there are problems but I'm not really complaining. Why should I?"

Indeed Gary, why should you? Christened Paul Gadd he came into show-biz at the age of 14 called Paul Raven and toured the rock 'n' roll scene plus making some records for

Decca. It was only in becoming Gary Glitter that he found success and that just two years ago.

Two years, "packed with incident. Those previous years were an apprenticeship. My career has only begun. Don't think it's been all glam. I've had to work hard, very hard. The thing was I wanted to create and make something different, hit the scene with a new kind of act."

Indeed he can say that

again. Can't he? Gary Glitter the pop star wearing 5,000 of ornate, sequin-studded, diamante laden clothing and sparking, high heeled boots. Gary Glitter, pop star, on tour getting through at least eight shirts a week, jackets valued at four figures. Gary Glitter, pop star, shouting to his fans, "I'm The Leader Of The Gang I Am." And they answer with fervour YES.

The record facts, so far Gary? "I made, for Bell, like all the others since, the record

Rock And Roll Part Two, and it took four months to break into the charts. Then success followed success and that means I Didn't Know I Loved You Till I Saw You Rock And Roll which reached number three. Do You Wanna Touch Me went to number two and Hello, Hello, I'm Back Again did the same, so did I'm The Leader Of The Gang I'm Am. And there's been hit albums, Glitter and Touch Me."

The travel facts, Gary? "I've been to Australia, New Zealand, Portugal, Spain, Austria, Scandinavia, Belgium, Holland and no, I won't go on but it's been quite amazing."

And how has all this affected you personally, Gary? "I hope to actually spend Christmas for the first time in two years with my family. I am actually going to have a break. I mean I'm one of these people who really enjoys the seasonal events, i.e. carols, opening presents, eating Christmas dinner for my mother makes superb stuffing and it's every bit as good as the poultry, and getting together with people in the family one hasn't seen for ages."

"I don't know whether you

or the readers are really yet interested in Christmas but if you're someone with tours and schedules you have to get things weeks, even months ahead sorted out or something comes along and you find the free-time has gone.

"I mean this afternoon I'm being photographed for a magazine as Father Christmas or old Father, I'm particularly looking forward to giving my children a great time. I can't say what they're going to get for Christmas, you never know someone might drop them the word while the secret is to be found! Last year my boy had a chopper bicycle and Sarah, a dolls pram. Lovely kids, those two.

"Funny thing, Christmas. When you're away overseas you get very sentimental and miss everybody like mad whereas normally you miss people but still get on with what you're doing."

"Anyway to the immediate future. Well, I'm back in Britain on November 5 I'll have been visiting, or rather playing in Australia and Japan."

Gary's return means spending time filming for Good Rocking Tonight which should



G.G. talks to Jeremy Ivey

reach our screens for general cinema release next Spring. It does have a story line and cameras "will be following me around for the first few weeks in November."

"Hopefully for one and all the film will have a U rating but of course Gary does in fact have quite an age-range following, though he tends to be associated with thousands of loyal teenage fans."

"Sometimes I get this feel-

ing of being between both. I mean I like the late 50's feel and from that time there came a mass of classic pop numbers. I always do some of these time-dated numbers and my concerts though I don't think it's wrong in saying huge numbers of young people really dig them as well. I haven't noticed them going home anyway!

"I've brought glitter into the pop scene, clothes, shoes and

hopefully given a lot of money back to the pop scene in giving first rate concerts and sometimes specials like the one during this year at the Rainbow with those motorbikes revving and charging up and down the stage.

"At the same time the music has been basic and simplified. There's been no frills, plenty of power and drive with some ballads as well."

Gary Glitter, Slade, Wizzard and Sweet have all brought

life to the pop scene with their particular brands of music and visual display in the last year or so.

"For Gary the future is, 'Keeping faith with the fans, making it sound and having a third marvellous year.'

"There's no reason why Paul Gadd, Paul Raven, Gary Glitter, born Banbury, May 8, 1944 and making it first in 1972 as a pop star shouldn't have a great 1974. Is there?"

The Gary Glitter file

Birthplace: Banbury, Oxon.
Height: Five feet eight and half inches.
Hair: Dark Brown.
Eyes: Blue.
Weight: Hopefully around 9st 7lbs.
First disc: Alone In The Night. 1960. Label, Decca.
First Professional Appearance: Colchester.
First Television: Kool for Cats.
First Radio: Saturday Club (then Light Programme).
Favourite Artists: Ray Charles and Carole King.
Favourite Foods: Curry, anything hot, S. American dishes.

Favourite Country: Bali.
Clothes: Anything that catches the eye.
Pet Dislikes: Being pushed around.
Favourite Book: The Agony And The Ecstasy.
Favourite Films: Death In Venice. Doctor Zhivago.
Favourite Relaxations: Just fishing.
Married/girlfriend: Divorced. Married when 19. Girl friends, secret.
Children: Has two, Paul 8, Sarah 6.
Car: Citroen Safari.

FOR YEARS Alan Bown toured the rock circuit fronting his own band of jazz-blues boppers which was very big in the Midlands, quite big everywhere else and which included, amongst others, Jess Roden, former lead singer with Bronco.

Then suddenly Alan broke up the band and disappeared from the music scene. When he was next heard of, 12 months later, it was as a member of an unknown band, Jonesy. Now with a brand new album on the way which, believe me folks, is very good indeed, Alan reckons he made the right decision.



Alan, with Jonesy bass player Trevor Jones, had come up to town with a copy of their new album hot off the presses.

"I've changed a lot musically over the past few years and this band was just what I was looking for as a musical outlet", said Alan.

"I'm really into it because it's a band unit and not one guy putting out his own ego trip."

Bassman Trevor, a tall muscular Australian who retains a little of the drongo drawl told a little of the band's history. "My brother, John and I formed the band after we came over from Australia. There we'd been in a band called Anno Domini. And that was big over there man. We had it hit singles but we couldn't get anywhere over here. The management didn't push us and it fell apart. Then we formed Jonesy and after a while Alan came along. Since then it's just gone on getting

Jonesy are blowing their own trumpet

better until we've finally arrived at today's sound, this album."

Today's sound for Jonesy means an album which sounds a little like Yes but at the same time without a single rip-off. For a start there's real guts and drive and words which never attempt to approach the Anderson brand of intellectual subtlety.

"On our last album" confessed Trevor, "we were a bit too hasty. We got so enthusiastic over it we decided to mix it and produce it ourselves and that was a mistake. We had to do it in three weeks, mind you which didn't help but there was a lot wrong with that album mainly in the mix. It could have been a lot better."

Interrupts Alan: "Yea man we'd have done better on that album if we'd done more for it not less. Like if we'd have

rehearsing one set of numbers for the States and then told we had to learn a new set for the studio."

Thoughts of the States, also provoked Jonesy into developing a stage act, by exaggerating their external appearances.

"As I'm the opposite of Alan in appearance, I'm playing the more menacing animal-like role, while Alan's playing at the porter, posing bit, said Trevor.

"My brother John was never into the stage thing. He was one of the old school, thinking if people were going to judge him as a guitarist it should be on his playing alone not on what he looks like. But now he freaks around with the rest of us."

On Jonesy's second album, there was a track called Critique which was a put down of music paper writers. Did this mean Jonesy felt they'd done a 'rough deal' Trevor answered quickly.

"No. Not at all. In fact the reviews we've had for gigs and for the second album were really good."

"But there are certain critics who enjoy knocking for the sake of it. I'll give you an example. There's a band called Gentle Giant who are playing some fine music but there are those in the business who won't let anyone forget that they used to be Simon Dupree and the Big Sound, and who put them down for it. One reviewer put them down because there's one guy or another almost bald. Now where's that as a critical analysis of an album?"

Interrupts Trevor. Here's hoping the gentlemen doesn't lay his hands on your album. It deserves better treatment.

they're their two headliners. Or we could go with a Chrystalis band.

"We were going with Jethro Tull in September but they were re-thinking their whole thing and it would have meant a year for us between the second and the third albums and Worldwide were after an album because they needed something to sell, the others were with our previous management."

And so the band were left for the second time with just three weeks to produce an album. But after just a week and a half they had enough material to put together three sides.

Said Alan: "This is the best album in terms of ideas and musical exploration that I've ever been involved with. And it was made in the situation where we were busy



IT MIGHT be fair to point out that Ellie Greenwich has the Midas touch in the true sense of the word. Almost every time this fair American ma'am puts pen to paper and writes a song it's a million seller for sure...

Just take a short look at her astounding songwriting ability over the years and you get songs like Do Wah Diddy (Manfred Mann); Leader Of The Pack (The Shangri-Las); And Then He Kissed Me (The Crystals); River Deep Mountain High (like and Tina Turner); Solitary Man (Neil Diamond). And so this gemstone list of writing and producing success continues on to well over the 100 mark.

In brief, Ellie's success spans something like 20 million records in US sales alone so one can't really pinpoint what the total world figure is. It's also amazing to think that Ellie had never been to Britain before last week despite her incredible chart-topping records in this country.

So with tongue in cheek and tape in hand I managed to catch a quick half-hour chat

with Ellie during her short three-day stay at London's Inn On The Park hotel.

Remember Ellie Greenwich, the pig-tail popper whose Alice In Wonderland-type image reached about four or five years when her astounding ability to sit down and churn out top 20 material. Remember the Greenwich-Barry matrimonial and writing partnership and how it seemed so right but ended in divorce hassles, tedious business deals and law suits (something which Ellie doesn't talk much about).

It's all in the past now and it's one of happy and unpleasant memories. Right now Ellie's working hard promoting HER album in the States and Europe titled Let It Be Written... Let It Be Sung on the MGM label.

"It was MGM's idea really," says Ellie, "cause I'm basically a behind-the-scenes person and I'd do a record here and there but I never really seriously considered looking towards a career in recording."

"When Carole King did Tapestry people began asking me when I was going to do something so I went out to California where MGM asked me how I'd take my old tunes and record them myself. It was a challenge really 'cause I'd never done any of my own material, how I was going to record records like River

puts it, matured over the past few years although the Greenwich talent was out of circulation for a while due to all those earlier hassles.

"Yes, there was a spell for about four or five years when I hardly did anything. I was disillusioned with the business and I wasn't doing much work. It wasn't until I did this album that I really started to write again."

Ellie's change of style to a more sentimental mood is reflected in her present writing material: "A lotta things have happened to me and a lotta the stuff I'm writing about ain't tall that happy."

"I wrote a song recently about my ex-husband which is called You Never Touch Me Like You Music which says how come we made it with our songs but never made it together as two people - it's rather complicated really."

It seems Ellie's change of direction came as suddenly as her earlier success did. She calls it a mixture of luck and talent blended together at the right time so it must be hard to attribute her success to any particular reason.

"I guess when I first started out in the business it was an era of the girl groups and the times were very easy and happy. A lotta writers who came into the business at that time were relatively young and naive and wrote just for

lotta girls on their labels and it was just natural to write light easy-going songs and it was easy for me to think up boy-girl relationships."

"Whatever the ingredients for a hit sound, Ellie strongly believes in a "handie hook line" as she calls it - something which people can latch on to quickly and go away singing."

"I know songs that I happen to love and there's always something in it that I can walk away and sing. It's an old formula but one I really believe in."

Ellie believes in professionalism and says that most songwriters have three or four things musically happening within themselves.

"If you're a professional you should be able to do most things, but it's a bad thing to go beyond your capabilities. I suppose we all reach out in some way beyond our capabilities though."

Ellie knows what it's all about in the business of songwriting but it's in actual stage appearances where she lacks "exposure."

"I always thought I'd been on live with my recording for The Old Grey Whistle Test and I was really nervous. Put me in a studio with earphones and an audience and it's great 'cause that's where I was brought up and that's where I'm comfortable."

"I always thought I'd always be a writer and producer although I'd done some recording but that's not a shot in the dark. I don't really know what to expect."

But it's Ellie Greenwich talking. Challenges are the name of the game for her - it always has been a challenge since her very early days as a greenie - young who walked into some New York office and made the big time.

John Beattie

Roger Greenaway

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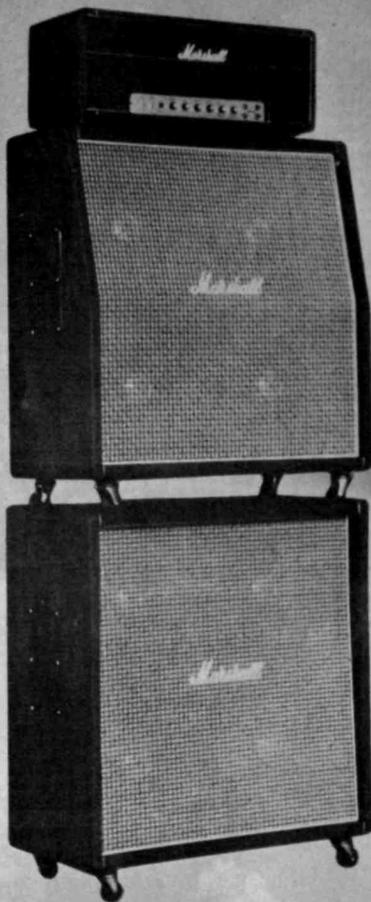
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Record Mirror Review Section

DISCOGRAMMA



GOLDEN EARRING
Mootlan (Polydor 2925017). This Dutch foursome are diggin' in hard to break the ice in the English music scene and Mootlan, their second major album release over here could be the answer. It's basically a rocker album with Barry Hay leading a strong vocal section with gutsy bass stompin' coming from Rinus Gerritsen. Mootlan for quality is probably better than anything Earring have ever done before or for that matter than almost anything that has ever come out of Holland. The added sax quality of Bertus Borgers (a friend of the band) tends to pull the album away from just being another heavy-metal.

J. B.

GREENSLADE
Beside Manners Are Extra (WEA K46259). The title gives the clue to Dave Greenslade's effort - nice harmonic touches spread throughout with deep meaningful lyrics. Greenslade seem up to have found themselves and Andrew McCulloch must surely be one of the better up-and-coming drummers in the U.K. today. Title track and most of the other compositions were written by Greenslade and Dave Lawson. Numbers like Time To Dream give me the impression that we'll be seeing Greenslade in the Genesis-Yes mould in the near future. Their music leaves room for imagination and stage theatrics seem to be the obvious way to exploit it.

J. B.

McGUINNESS FLINT
Rainbow (Bronze ILPa 9244). Having seen how good this band can be live, this album comes as a bit of a disappointment. It's English country rock without the frills. All members of the band contribute songs which sound good enough as tunes but mostly fall lyrically. Lou Stonebridge's Rocking Chair shows the band at its best, gently rocking. At best it's an exercise in how far an English band can take the American country / rock sound, but not much more.

P. H.



ROXY MUSIC
Stranded (Island). The Roxy saga continues. Since the split season we've had a solo album from the now departed Eno, another from Roxy residue leader Bryan Ferry and now a Roxy album too. While Eno's album with Robert Fripp wallowed in self-indulgence and Ferry's stumbled inanely along, Stranded is the Roxy sound almost to perfection. Not quite as commanding an album as their second but the playing of Messrs. McKae, Ferry and new boy Jobson in particular, has made some improvement. Once again, unusual chord progressions and Ferry's insistence on mood above all have enabled Roxy to join that elite group of bands who can survive a third album. The joke would not be on Bryan Ferry if this album or its single Street Life failed to sell as well as Hard Rain.

R. G.

RORY GALLAGHER
Tattoo. — (Polydor 2383 230 Super). Tighter, and more together. Seem a fair comment on this latest Rory Gallagher album. The American tours have obviously developed Rory's band into a much slicker outfit but it's the addition of keyboard man Lou Martin who is mainly responsible for the tighter effect - he tends to pluck Rory from his ego trip and the real blues sound comes through in numbers like Cradle Rock. The new sound was started on Blueprint (Rory's last album) and has now been continued in Tattoo.

J. B.

STEPHANE GRAPPELLI
Just One Of Those Things. — (Black Lion 3460 211). The swing violinist at the Montreux 1973 Festival. . . and you have him slow (as on Mily) or fast like Honey-suckle Rose.

P. J.



THE NEW SEEKERS
Peter Paul and Marty. — (Polydor 2383 238). Stag night at the New Seekers' ranch. . . Lyn and Eve were presumably out in the garden supervising the barbecue. Peter Doyle, Marty Kristin and Paul Layton striking their own blow for Male Libbers everywhere. It's a lavishly produced album, with pages of colour pictures of the young gens stripped to the belly buttons. And some words of background matters add interest. As for the album, which includes established songs like Beach Out III Be There and a rock and roll standard melody, Marty gets the most prominence, but then that's fair enough. Peter does well in his solo Fight Another Day, and fairly rears into Great Balls of Fire in the aforementioned melody. But let's hurry out and join the ladies again, please.

P. J.



DON McLEAN
Playin' Favourites (United Artists UAG 29528). Mr. American Pie has on his latest offering taken a slice or two from the history of his native America. From such standards as Sitting On Top Of The World and Mountain of Mourne to Buddy Holly Songs Everyday and Foot Paradise, Don spreads his smooth calculated easy style and comes up with a set of tracks which will never dominate your sub-conscious which make for more than pleasant late night listening. Once again Don's vocal work is rich in texture and the quality of his back-



up musicians impeccable. If only it sounded a little more like real people.

R. G.

last album tended to be on the emotional side Belly Up is simply a mixture of country western, Latin American and leathargic Low-Reed-style music. It's hard to explain but just listen to numbers like Acapulco here in plus a massed rhythm section, and backing voices, and the Memphis Strings, and the result is a satin-smooth run-through of interesting material, much of it which stemmed from the Green quill. This is, however, Green so obviously loves singing, loves his fans, loves, loves, loves. Your Love Is Like The Morning Sun, he sings. You Ought To Be With Me, he wails with a voice full of soul. I'm So Lonesome I Could Cry, he sobs. He's got it all - that knack of communicating. And as he sings Jesus is Waiting, another of his own songs, the message comes loud, clear and bang on the button.

J. B.

AL GREEN
Call Me. — (London SHU 8457). Al spares no expense when it comes to putting down new albums. He's got a highly-paid horn section here in plus a massed rhythm section, and backing voices, and the Memphis Strings, and the result is a satin-smooth run-through of interesting material, much of it which stemmed from the Green quill. This is, however, Green so obviously loves singing, loves his fans, loves, loves, loves. Your Love Is Like The Morning Sun, he sings. You Ought To Be With Me, he wails with a voice full of soul. I'm So Lonesome I Could Cry, he sobs. He's got it all - that knack of communicating. And as he sings Jesus is Waiting, another of his own songs, the message comes loud, clear and bang on the button.

P. J.

AMERICA
Hat-Trick (Warner Bros. K 9016). This trio are getting better. Their original pleading single, Horse With No Name, was too blatant a Neil Young rip-off to stand the test of time, but this, their third, album, proves their merit. A quiet talent, America's. No blistering landmarks in the development of post schizoid punk rock just some old fashioned melody, corny country and fine, fine music. And for a topping there's guest appearances by Beach Boys, Carl Wilson and Bruce Johnston and guitarist Joe Walsh.

R. G.

DR HOOK
Belly Up. — (CBS S65560). The thing about Dr Hook is that you never know what to expect from them at any particular time. While their



JACKSON FIVE
Get It Together (Tamla Motown STMJ, 11243). What has happened to you Jackson fans recently. The boys have had a string of fine records on the market but their showing in this country has not been too hot. Maybe they're awarded for another visit but here's an album capable of putting them back where they belong, in the vanguard of the soul scene. The Jacksons are no longer the manufactured teeny band and their records over the last year or two have been improving by leaps and bounds. This one is the best yet. Vocally it's got everything. Young Michael keeps in full control of his rapidly improving voice and uses it in kinds with his brothers to fantastic effect on the title track and on Hum Along And Dance. The bass dominated band sound has never been so downright funky and the combined production efforts of men like Arthur Wright and the 45's own James Carmichael should turn this one gold faster than Midas. Get it together to buy it soon.

R. G.

Robert Knight Love & Marriage A 45 r.p.m. classic: now available on Monument Records at regular prices.



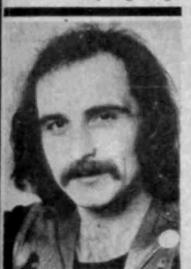
GILBERT O'SULLIVAN: Why Oh Why, Oh Why MAJ. M. Why. Could it be a harp heralding the angelic Gilbert? I think so. This is a slowed down, more romantic, more direct Gilbert, and there's less of the contrived lyrical content. But in his kind of plaintive mood he is, as I've said over every single he's made, simply Genius Gilbert. He's distinctive vocally; a man of distinction lyrically; and his melody lines have distinctive simplicity. A tremendous single, even when he is half moaning along to strings etc.

ROYAL PHILHARMONIC ORCH: Homage To A Princess (DJM287). The magnificently plush and lavish and whatever theme of Vic Lewis and Ken Thorne, addressed to the Princess Anne who is currently the theme for more singles than I personally have had hot dinners. It's a simple theme, with strings and everything all added, and it is tuneful enough to make the charts, specially at this Royal Wedding time. I however divorce myself from it all. **CHART CHANCE.**

THE SHADOWS: Turn Around And Touch Me (EMI 2081). Can the great, much-copied Shades make it back into the charts? Answer: yes, easily, if this Bennett-Marvin-Welch-Farrar number from the album "Rockin' With Curly Leads" gets the air-play that we nostalgics think it should have. The decisive lead guitar figures of Hank, the powering percussion, the simple melodic line... all there all over again. The foot-leg movements too shouldn't be surprised. **CHART CHANCE.**

HUMBLE PIE: Oh La De Da (AMS 709). One of the most professional bands on the circuit have produced this single to back up their present tour. As commercial as their last singles, from Eat It. A simple verse line with the Blackberries, formerly with Ike and Tina Turner, adding power to the rather high pitched Marriott. Should go down well in the discos and expect much air play. **CHART CHANCE.**

LEAPY LEE: Rub Your Nose (MAM). The old stid remembered Little Arrows gave here on a similar sort of amiable novelty sing-along.



JOHN D. BRYANT: Peace Will Be Mine (Polydor). A splendid Christmas sort of single, but in no way utterly schmaltzy. It builds beautifully, with piano, and John stretching that fine voice. An outstanding single.



ROVER: Window The In Doggie (RSO 2090 121). This is the amazing performance of Tim Rice in which he reverses the lyrics of one of the most banal songs of recent history. The strange thing is that it comes off... well, almost comes off. The thing is that Frankie Howard once did a gag in which he appeared to be speaking Spanish... Ow mucho si dowgie etc... and it turned out to be the same song, when speeded up. **CHART CHANCE.**

SASKATCHEWAN SNATCH: Wonderful Land (Phoenix). Largely Americans, under Herbie Kovaks, but with British session men involved, and the old Broadway hit comes up with a reggae touch. Tuneful. **RED PEPPER:** Gonna Sit Right Down And Write Myself A Letter (Phoenix). Pats Waller odie which somehow never dates, and that's okay by this band with the brass snatches and the tough-styled vocal. Write on.

THE VERNONS: Ring Ring (Pye). Three most pleasant ladies who keep the old Vernon name alive... this is certainly a commercial sell. Sedate song, well arranged. Lots of personality herein.

MATAYA CLIFFORD: Morrison (RCA Victor). Less frenzied than on earlier singles... and this repetitive, atmospheric-building single really does have a lot of impact. Could be the simplicity that makes it stand out so well.

DICKS DE LUXE: Coast To Coast (RCA Victor). Excitement-grabbing stuff. Taken at a near break-neck speed, the song hummers so relentlessly and could give a major break to this fast-rising group.

ANDY ROBERTS: (53 Miles From) Spanish Town (Elektra). Another wow-watching single. It's a big, stomping, rhythmic happy song with Andy really singing out as if he meant it... as if all was well in his life. His most commercial 45 yet.

BRASS ALLEY: You Better Run (Alaska). Not too knowledgeable about this band, but they're from Newcastle and are building a sort of Geordie following in them there parts. This is good urgent and hard-hitting stuff... commercial, too.

STAR: Children of the Sun (Bradleys). Duo consisting Barry Leng and Rob Custance and on a single featuring crisp lyrics and a band of school-kids for atmosphere.

RONNIE HILTON: Good, Bad But Beautiful (Columbia). Clive Westlake ballad, romantic in basis, and aimed more at the mum and dad market.



ADRIANO CELENTANO: Prisencolinaincinalcol (Epic). Really... that's the way it's printed on the label. A novelty, of course, with Adriano singing over some persistent brass riffs. Grows on me, this one.

BES ME MAKE HONEY: Knee Trembler (EMI). Good barrel-house boogie-ing, effort with the sort of title that evokes fond memories. Spirited band, too.

THE REAL THING: Check It Out (EMI). Group really is outstanding yet nothing much has happened as yet. Strange... this single, for instance, is beautifully performed, good lead vocal, everything. Give it a listen.

CELYN SHAMES: I'm Gonna Tell The World (York). Please Stay... that was the biggest success for this team. A black-sounding, vocal on it, from a white Charlie Crane. But probably a miss, this time round.

POSSE: I Fought The Law (Santa Ponsa). Long-established song, given a rollicking sing-along chorus and hefty basic beat. The gents follow the law and, predictably, the law won.

QUICKSAND: Time To Live (Dawn). South Wales band, a four-let, and this is their own composition, taken from what understand is a highly promising album.

MUNGO JERRY: Wild Love (Dawn 1031). What this one does is stomp along, with the most likeable Ray Dorset doing his wild-animalistic noises and vocal refrains out front for the customers. It's full of riffs, hey-hos, repeated title phrases, and bits of talking bits. It'll hit the charts in a big way, but for me doesn't have the same instant appeal of Alright (three times over). A hit, then... but NOT ENTIRELY MY CUP OF Rosie, Jerry. **CHART CERT.**

SUNDADE: Stand By (Decca). Title was fairly shouted out, some outstanding guitar moments, and a fair "feel" for a riot-raising sort of repetitive number. Another possible.

BUBBEROCK: (I Can't Get No) Satisfaction (UK). Dirge-y chanter version of the great Rolling Stone standard, with strings and a lot of cheek. And nerve. **SPIV:** Oh You Beautiful Child (Pye). Pub-rock band from London with a good lead singer named Glen, and the basic stuff of which foot-tappers are manufactured.

CHARLIE DRAKE: Someone Opened The Watergate And They All Got Wet (EMI). The hilariously topical songster Charles Drake on a vaudevillean epic which may, or may not, be a sing-along triumph. I've a feeling it'll click.

GLENCOE: Roll On Bliss (Epic). High on my personal list of do-gooders. This isn't quite the attention-grabber I'd hoped for; but the sheer ruddy class of the band comes through. Catchy, too.

SCOTT WALKER: A Woman Left Lonely (CBS). Slow, moody, provocative and persuasive ballad. Scott remains an enigma, but also a top balladeer.

GOLDEN EARRING: Radar Love (Track). Drums and bass for a long passage building the atmosphere, then English lyrics from the continental band. Frenzied, in parts, but usually controlled.

THEEVES: All Baba (Rak). Something of a novelty piece, certainly on the vocal side, but built with Mickie Most's usual commercial perspicacity and most astute and economical on the melody side. Could be a surprise hit.

GARY & DAVE: Could You Ever Love Me Again (London HL 10434). If these Canadians would just shut up for a minute on their gently hustling lollipop I could work out what the miracle ingredient is amidst the strings that makes a nicely nagging ethereal noise... is it accordion, accordion, bagpipes, twelve-lead singer named Glen, and the basic stuff of which foot-tappers are manufactured.

DAVE CLARK AND FRIENDS: Sha-Na-Na-Na (EMI 2082). Dave, as it happens, has had more hits than I've had hot dinners. This is a repeated old bit of phraseology... and the old spark is there. It's catchy stuff, with the answering chorus bit, and the basic beat, and an overall aura of high spirits. Dave knows how to communicate via his record productions... even if he's doing his Laurence Olivier bit in terms of acting. **CHART CHANCE.**



SIMON TURNER: California Revisited (UK 55). Obviously Simon has positive teen appeal, and it's a bit surprising the regal boasting of Jonathan King hasn't pushed him high in the charts before this. An amalgam of your actual Beach Boy material, which culminates in So You Wanna Be A Rock And Roll Star... and generally manages to sound both competent and stylish. That Simon's voice is often hidden away is probably no problem. **CHART CHANCE.**

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Reviews Pete Jones

reggae corner

ONE OF THE highlights in a not too high-lit week: I Miss You, the excellent Gamble-Huff number, given a worthy workover by THE HEPTONES... a waller, but directly forcing when it has to be.

waxy Doodle, on Pyramid, features LEO SIMPSON, who also wrote it, and produced it, and it doesn't seem to have anything to do with Waxie Maxie... but it's fair enough. K C WHITE, on Anywhere But Nowhere (Techniques) starts with a kiddies-cry style, then smooths it down to a

chattering back-beat. Children Of The Night, by THE CHOSEN FEW (Duke), isn't my personal choice, mainly because the melody line is a bit hard to grab, but the harmonics are fine.

BIG JOE thunders around on Glitter (And Not Gold) (Harry J), nattering away in telling fashion (as they say), but all that Glitter won't strike Gold. And finally: Monkey Fashion by I. ROY (Techniques), which needs a few spins to register but emerges finally as my Best of the Week vote.



SIMON TURNER: California Revisited (UK 55). Obviously Simon has positive teen appeal, and it's a bit surprising the regal boasting of Jonathan King hasn't pushed him high in the charts before this. An amalgam of your actual Beach Boy material, which culminates in So You Wanna Be A Rock And Roll Star... and generally manages to sound both competent and stylish. That Simon's voice is often hidden away is probably no problem. **CHART CHANCE.**

GOLDEN EARRING: Radar Love (Track). Drums and bass for a long passage building the atmosphere, then English lyrics from the continental band. Frenzied, in parts, but usually controlled.

THEEVES: All Baba (Rak). Something of a novelty piece, certainly on the vocal side, but built with Mickie Most's usual commercial perspicacity and most astute and economical on the melody side. Could be a surprise hit.

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10



AMERICAN

DONNY OSMOND: When I Fall In Love; Are You Lonesome Tonight (MGM 2496 345). My memory strays, back to Christmas Past — to Christmas '61 when the Leftermen revived Nat King Cole's "When I Fall In Love", and to Christmas '60 when Elvis revived Al Jolson's "Are You Lonesome Tonight". Now Christmas '73 will be remembered by many for Donny's dreamy readings of these lovely oldies... even if his stay at the top of the Charts has climaxed and ended by the time your forty shopping days have gone. For once, all those grumpy-given dainty hankies really will be useful, thanks to "Lone-



some's" long gulp! — inducing gruff recitation! My, but he's a big boy now. **PICK OF THE WEEK.**

BOB SEGER: Rosalie; Back In '72 (Reprise K14243). Reactivated '60s it deserved to be more the first time, this aggressive yet melodious blubber has a chick-backed rolling Stones raunch and a sound that simulates retro-spective flip. It's label less nasty Humble Pie, too! Good Rock, and a **MUSIC PICK.**

DAVID GATES: Sail Around The World; Help Is On The Way (Elektra K 31216). More muzak from Elektra, the Wonderloaf Kid's newie is another ever, ever, ever-so pretty dreamy slowie during which **ABSOLUTELY NOTHING** happens — except lots of pretty atmosphere. Although vocally not an apt comparison, the Paul Simon-inn flip baby drives along.

THE CHUBKOS: Witch Doctor Bump; House Of Rising Funk (Mainstream MSS 303). Manu Dibango meets David Seville! Yes folks, on the label that brought you the Afrique cover-version, "Soul Makossa" meets the Chipmunk! At least the picky-wicky wah-wah and moog "House Of Rising Damp" flip is all instrumental.

GARY & DAVE: Could You Ever Love Me Again (London HL 10434). If these Canadian smoothies would just shut up for half a mo' on their gently rustling lollipop I might suss out what the miracle ingredient is that makes the nicely nagging, ethereal noise in the accordion, mellotron, bagpipes, twelve-string "Snowbird" fans will dig.

JIM CROCE: I Got A Name (Vertigo 707226). The US hit that broke first on Houston's Radio KILT just before Jim got kilt in an air smash, this lugubrious theme from the stock car-racing "Last American Hero" movie was penned by Norman Gimbel & Charles Fox, authors of "Killing Me Softly With His Song" — over and out! These unfortunate facts apart, it's not terribly exciting, and in any case is soon to be overtaken by Jim's own "Time In A Bottle" LP track, which Kal Rudman predicts will be one of the biggest selling Xmas singles of all time. It'll be nice if it's.

FELICE TAYLOR: I Can Feel Your Love (Coming Down On Me); Captured By Your Love (President PT

193). The "I Feel Love Comin' On" lass with a now turned-over follow-up from 1968 which also has that "p-o-m-p-o-m-C-R-A-S-H" Supremes sound. If Barry White had any hand in this one, he's unbilled.

BOBBY (BORIS) PICKETT & THE CRYPT-KICKER: Me And My Mummy; Monster Holiday (London HLU 10436). Sorry, but this pretentious doo-wop slowie, horribly sick though its words be, just isn't going to give Boris another hit. On the other hand, it's a (vile-smelling) gas which shouldn't be missed by the few paid-up oldies-lovers that are left! If anything, the seasonal flip is more hit-worthy — even though it's nothing less than the "Monster Mash" backing track with added jingle bells



JACKSON BROWNE: Redneck Friend; These Times You've Come (Asylum AYM 523). No chance the Jackson 5 will cover this, as they did his "Doctor My Eyes"! It's in a similar groove, actually, but with a harder-hitting attack and a steady-knocking backbeat, emphasized by rockin' piano and angrily buzzing fuzz guitar. Possibly its derogatory title held back radio exposure in America, where it was only a minor hit, conversely, British ignorance about the title may impede it here (a redneck is a working-class white Southern bigot, my friend). No matter, you and I know that it's a great modern-style dancer! Peaceful slow troubadour flip. **MUSIC PICK.**

and fun-packed Christmas lyrics about a sleigh-bitch that's folled by a lupine Santa's generosity... this **S A I N T N I C K** goes "GRRROWWWH!" instead of "Ho-Ho-Ho!" Hear it and giggle. **PICK-NICK.**

THREE DEGREES: Dirty Of Man; Can't You See What You're Doing To Me (Philadelphia International PIR 1890). The "French Connection" chix are liable to pick up many First Choice fans with this spikily-sung shrill bouncy brawler, their first for the Gamble & Huff label and their latest US hit in a career that began on Philly's Swan label in '65. On the gentler mid-tempo flip their knifeblade-sharp harmonies are just as ear-piercing. These gals can sing! **R & B PICK.**

MILLIE JACKSON: Hurts So Good; Love Doctor (Polydor 2066263). The Soul slowie from "Clopatra Jones", this throatily-emoted tour de force hurt so good that it's already making people refer to Millie as the new Soul Queen. Understated and low-key as hell, it takes time to sneak up on ya, but when it does — **BAM!** For the flip, she reverts to the Freda Payne-type beat that first brought her fame, and then screams, croaks and wails all over it. Yeah! **SOUL PICK.**

HAROLD MELVIN & THE BLUENOTES: The Love I Lost (Parts 1 & 2) (Philadelphia International PIR 1879). Now Britain too



LOVE UNLIMITED: Under the Influence Of Love; Lovin' You, That's All I'm After (Fye 7N 25630). It's a tragedy for these great girls that their mentor and evangelist, Barry White, has found fame himself, for now he seems more interesting in out-talking Ike (Hayes, that

is) than in supplying his charges with a worthy successor to "Walkin' In The Rain With The One I Love". This rhythm-juggling plaintive chant and its dead slow 4:29 flip aren't that.

gals Gamble & Huff's green-and-puce label! Which of its first releases will hit here? Could be all! Teddy & the Bluenotes' deceptively slow-starting frantic two-part pounder certainly sounds like a smash, and is already going great guns Stateside. Like a cross between the O'Jays and the Four Tops with that dynamically hustling Philly Sound crescendoing to a power-packed peak on Part 2, it's a double-sided sockeroo of a groove (hey Mr. Deee Jay, you'd better get too!), and of course an **R & B PICK (POP CLASS).**



PAUL ANKA: Flashback; Let Me Go To You (UA UP 35610). The old 'teen star who started at Donny's age with his "Diana" monster smash in 1957 before scoring many other self-penned hits such as "Puppy Love" and "Lonely Boy", Paul Anka is now being produced for the Fame label by its owner, Rick Hall... who launched the Osmonds on THEIR hit career! His Fame debut is a hit like a speeded-up "Summer (The First Time)", a jittery introspective thumping slowie that in fact he didn't write. The flip is his own, though, and it's an extremely attractive easily hitting strings and tapping rhythm backed semi-slowie which I personally prefer — to the extent that it's an **Molt-type MUSIC PICK.**

MARIE OSMOND: Paper Roses; Least Of All You (MGM 2006315). The female Donny does Anita Bryan's 1960 family favourite in a commendably mellow gently thumping strings-swamped Country style that was arranged and produced by Sonny James, the Country bear who — oh, the irony of it! — came to fame in 1957 by being the first to hit with "Young Love". The Donny quality of sister Marie's voice is more pronounced on the winning slow flip, which is even purer Country. **PAPER CLIP (MOR CLASS).**

ELVIS PRESLEY: Raised On Rock; For Ol' Times Sake (RCA 2345). Despite its misleading title, this vaguely Swamp-Funk Mark James-penned biography is not — repeat NOT — a Rocker, and it's far removed even from such as "Burning Love". In fact, for once, the Country Chart-hitting Tony Joe White-penned flipside slowie is both better AND a better bet for Brian — it finds El on his preferred, safer ground, and could almost be called his "My Way". The question must be asked: can a thirty-eight-year-old white man still sing Rock 'n' Roll, anyway? **FLIPSIDE PICK (MOR CLASS).**

CURTIS MAYFIELD: Back To The World; The Other Side Of Town (Buddah 2011187). Boringly predictable squeaky-voiced slow title track from the ex-imp's last LP offering. I hope Harpo Marx got his session fee for the work he put in at the start of the more interesting dead slow atmospheric flip!

THE JACKSON SISTERS: I Believe In Miracles (Mums MUM 1329) AND: (Why Can't We Be) More Than Just Friends (Mums MUM 1591). These black chicks are on the Soul side of Pop, yet sound as though they relax by listening to Carole King... which is fine in itself, and won't stop them giving pleasure to many: what bugs me is that they somehow don't sound convincing. Technically they're perfect, with appealing voices and an expertly produced sound on the bubbling beater and almost-soulful slowie here. If only they listened to Millie Jackson instead.

THE MASTERS CHILDREN: Can You Hear Me Lord; Meet The Devil (Retreat RTS 254). Kinda fun American Blackwater Junction/Brotherhood Of Man/Blk Mink, if you get my gist, on an overwrought devotional slowie and a hunky-chunky flip.

NEW ALBUM
"MANTLE PIECES"
 from
CLIFFORD T. WARD
 A Charisma Disturbance

Pink Floyd/Soft Machine

IT WOULD be justifiably easy to let the hackneyed superlatives tumble out but the Pink Floyd set at the Rainbow on Sunday deserves something more meaningful.

Visually it was the most exciting event I've witnessed this year and audially, though by no means perfect, it had the stamp of Floyd's smooth class.

The decision to hold a benefit concert for Soft Machine's paralysed drummer Robert Wyatt must have

been a hasty one - there were a couple of technical hitches that needed ironing out - but it was well worthwhile.

After Soft Machine had played a short, enjoyable opening set we waited impatiently as the Floyd tribe of roadies set out their enormous collection of equipment, including that dear old J. Arthur Rank Gong. Gradually a pulsating heart beat echoed through the auditorium and ushered the band onto the stage for

Breathe from Dark Side Of The Moon. For those who were at the Earls Court gig, the sight of a four foot wingman model airplane gliding down from the balcony came as no surprise. For the rest of us it was almost as potent as the first taste of Floyd's use of 360 degree sound. The intro to Money started in the left, crept to the back, the cash register came in on the right and then the sound swirled back to the stage where David Gilmour's gaitsy guitar lured it to new peaks.

If that wasn't good enough there was also the soulful singing of the three lovely ladies used on the Dark Side album and every conceivable light show effect. And for their encore Floyd were enveloped in a fog of dry ice emitted from a Lilliputian sized room suspended above the stage.

"Money . . . it's a drag." Maybe, but I'm glad I had enough for my ticket and I bet Robert Wyatt ain't too unhappy with it either.

NAOMI GORDON

Nazareth

NAZARETH stormed into Dunstable Civic last Thursday, and as the title of their new album suggests, were both loud 'n' proud. Proud because over the years, they've proved themselves to be a people's band, steadily working their way to success. And Nazareth always were loud. They have a 4,000 watt p.a., with additional 1,000 watt amps, the stacks towering in a vast column on either side of the stage. Unfortunately the sound mixing last week was not quite right, and whilst the tops on Dan McCafferty's vocals really did hurt at times, Darrell Sweet's excellent drumming failed to cut through clearly. But neither criticism really mattered that much. They were so good.

Earlier in the evening, a new band, Dizzy, fronted by ex-Silverhead guitarist, Steve Forest, and including a rather delicious girl bassist, Jenny Tutton, had themselves won tumultuous applause, with a selection of fast rock and slower blues numbers. Must be a band to watch out for.

Naz opened with Night Woman, and straight away the driving rhythm from Pete Agnos's bass guitar, had the audience up and leaping, many of them firing off their insinamic cameras at the group.

Dan McCafferty's an excellent front man. Slim, with lots of hair, he moves beautifully to the music, throwing his body into the sound, and with a voice many a rock star might envy. The band carried on into favourites such as Kazanmanz and Alcatraz, and in Vigilante Man Manny Charlton excelled even himself on this occasion with a lovely bluesy slide guitar. He's proving to be quite an amazing guitarist.

Naz ended with yet another favourite, Bad Bad Boy, and following their encore, Mamel threw his guitar, still sounding the last note, across stage to a roadie. An incredible climax to end what must be one of the best gigs ever at a crowded Dunstable Civic.

JOHN SIVYER

Mott The Hoople

THROUGH the years, Radio City Music Hall has been one of New York City's premier showcases for movies. Its 4,000 seat capacity (more than twice that of Howard Stein's Academy Of Music) and crystal clear acoustics also make it a natural for the presentation of rock music. Its pompous gilded interior and colossal stage which rises from the depths of the orchestra pit adds just the right touch of camp - especially when the group appearing on the stage is Mott The Hoople.

With Luther (Ariel Bender) Grosvenor replacing Mick Ralphs, the group's sound has increased in hard-edged rawness, but they have unfortunately lost a fine guitarist, and two of their better stage songs, Thunderbuck Ram, and Ready For Love. Grosvenor, who "looks like Patty Duke", as someone put it, is good, but doesn't quite make up for the loss of Ralphs yet.

Ian Hunter, as the group's focal point does not present

the tough gang leader image that he represented when Mott were at the peak of their popularity in England back in 1971; when the group stormed the Albert Hall for a triumphant show and proceeded to get banned from every venue in which they appeared due to the over-exuberance of their fans.

I once saw Hunter knock somebody out cold at Birmingham's Kinetic Circus when the guy jumped up on the stage, but Hunter's unpredictable disposition is now in check since he has adopted the bi-sexual approach. Once an imposing figure in black velvet with leather patches, he now presents an almost limp-wristed fey image in white suit.

At Radio City, he looked like you could have knocked him over with a pansy. The audience which was extremely rude throughout, was ignored by Hunter, who was too involved with his David Bowie imitations during Sucker, Sweet Jane,

Hymn For the Dudes, and Ballad Of Mott The Hoople to try to get them to cool it.

When Hunter tried to rap to a girl in the front row during Angelina, he was curtly told to keep his hands to himself - and he did.

Drivin' Sister, All The Way From Memphis, and Jerkin' Crosses were undoubtedly the highlights of the evening, with Buffin proving to be a tower of strength on drums and Overend Waits, the perfect complement on bass. Together they amount to an indestructible a rhythm section as you'll find.

After a mere hour (some people waited over 12 hours on line to get good seats), they were called back for an encore and spluttered through a medley of Walkin' With A Mountain and Got Back. It's too bad that it has taken them this long to attain "superstar" status here, because they were much better two years ago.

BARRY TAYLOR

Glencoe

'T'MON let's crawl, to the fancy-dress ball and see Glencoe do their stuff . . . most of these winker students were crawling about alright by the time the lads took the stage. OK, it was the night of the witches and a time for everyone to get merry and pissed but why pick Glencoe to provide the music for the orgy?

Let me give advice to you intellectual weirdos of the Central London Poly. Glencoe, yes Graham Maitland and Co., ain't a band to listen to while you're havin' a grope . . . try Forces Favourites.

The college scene must be forgotten Glencoe - I know that's where your first bits of bread and butter came from but look positive. The Born In The Cities, Sweet Divine Mother Of Mine and the single Roll On Bliss material must be concert stuff exclusively.

The Poly gig ended in 12-bar rockers. It had to be to get the lethargic audience off their asses.

JOHN BEATTIE

"ECTERIA'S HERE!"

"WIRE UP"

FIRST SINGLE ON DIM RECORDS FROM

ECTERIA

Wot the Press Sez...

"... things are sure to happen for them in a big way for they are the sort of group that will be heard of widely with admiration!"
Music Week 22/10/73

"are these the ultimate in boxer rock?"
Music Week 22/10/73

"Their first single 'Wired Up' is going to be the biggest thing to hit Teenage music since 'Geez I Love You'... It's a cutie for the II songlet year...
Evening Telegraph Daily 20/10/73

"Look Out! Hector is coming & he's painted freckles on his face! Hector is the name of a new stamping band from Portsmouth who are going to burst on the scene with their first single next month."
The Sun 26/10/73

"... the most exciting music...
The News Portsmouth 10/11/73



Essex and Cassidy

Lead for the album charts

Peter Jones reports

Dream come true

THERE'S 38 seconds precisely of quiet-voiced introduction on David Cassidy's new album, *Dreams Are Nuthin' More Than Wishes*. He strains lyrics like *Life Is A Serious Game* through his tonsils, with delicate piano behind... and it's easy to get lulled into a false sense of security.

For there's a sudden earhole bashing wham of jangle piano and David himself ups the volume as he injects full personality into John Sebastian's outstanding song *Daydream*... and good timing through it with touches of falsetto.

It's a good start to what has to be David's best album excursion yet. *Tony Romeo's* number, *Sing Me*, didn't register half as strongly, maybe because of the lack of real melodic content... but David says: "It's just gotta be the most personal song that has ever been written for me. Means more to me than any of the others. Tony never ceases to recreate the most beautiful pictures for me to sing my way into."

So that leaves David Cassidy one side of the fence and me the other. Nothing against the performance, or the lushly-laid down voices, or the electric piano (Larry Knechtell, or the delicate conga rhythms. Just that it's no instant-appeal song, surely.

And you start in to check the musicians, and big names crop up all over the place... like Victor Feldman turning up on *Vibe* for the Ball' Ha' track... that's the song from the Rodgers and Hammerstein stage musical *South Pacific*. And there's an "island" vocal touch from a chap named Vincent Comanualety III. On this one David opts for safety and breathes the lyrics rather than trying to tenderise and it's a pleasant vocal image of grass skirts.

David picks up his guitar to help the sounds on *Mae*, a Gary Montgomery song. He says it's a song for his mum. It's wistfully nostalgic, David in his most earnest mood, but again it's a somewhat



rambling song. By no means the best... Next surprise from David is his entry into the realms of Peggy Lee (note for beginners: Peggy Lee, white jazz singer whose version of *Fever* is still a classic). Now David's persistent, sometimes pungent version, will pull up no tress on the jazz estate, but it really is surprisingly good for all that. *Spasm* of girls interjecting... a lot of heavy breathing from the star.

Says David: "We ad-libbed it... did it in one take in just a few minutes." That being so, it adds even more to the obvious developments in David's vocal skill.

Tony Romeo returns to the royalty-earning scene with *Summer Days*, and it's a song which jogs amiably along. It's really infectious stuff, summery (obviously). David more than holding his own over the souly ladies behind. It's also one of the best arrangements of the whole set.

The *Puppy Song*, by Harry Nilsson, is either a masterpiece, or it's a superb masterpiece. Good-time jingle-jangle music, already familiar to everybody, so let's all join in right now... "dreams are nuthin' more than wishes and a wish to come true." And remember to be kind and a companion to your puppy. A stand-out Cassidy-ism which is likely to stand all the tests of time.

There's also a song called *Daydreamer*, written by Terry Dempsey, and it's nothing like the aforementioned *Daydream*. Again there's a lot of emphasis on piano (electric and ordinary), and it's not a bad chorus hook.

apparently double-tracked, but it's harmless rather than impact-y. Maybe it's just that this one, and one of two of the others, suffer by comparison with the really good ones...

Some *Old Woman* is better. It's by Bob Gibson and the redoubtable Shel Silverstein, and David puts on his graving voice, and there's Vic Feldman doing nice things on *Vibe*. *Sombody* called *Gorilla Monsoon* gets a label credit, but mostly it's a vaudevillian Cassidy, swinging willy-nilly.

The Cassidy song-writing talent is at least partly revealed on *Can't Go Home Again*, but it turns out that he had problems deciding which lines to leave in and which to ditch. "In fact, I think we could have done an hour and forty-five on the chorus alone," he says. But it pruned down well enough.

He's also involved on *Previn' On My Mind*, with Latin percussion pointing the lyrics, and it's one that stretches the range of the Cassidy voice. Builds better than it starts.

Finally there is *Hold On Me*, the Mike McDonald song. Back to the breathiness, and the picture I get is of the microphone half disappearing down David's throat. Listen to the lyrics. Good lyrics.

And that's it. There's a dreamy-cum-swinging approach to it all. David sings better now than ever before. He copes with intricate touches from top-class backing musicians... copes with what appear to be intuitive skills. He's often said he feels he's now worthy of better things, musically. Now he's proved it.

Not just a pretty face

DAVID ESSEX has a pretty face. But he's not JUST a pretty face. Before the multitudes started taking notice of that face, David was into a British blues scene... and vocally gave so much effort he bashed himself into chronic bronchitis.

He bought, borrowed or nicked records by Buddy Guy, a black blues specialist. And he dug the sounds of Buddy Holly, and Little Richard. David reckons that had it not been for music he'd have ended up in jail.

Those blue eyes turned people on... photographers, talent scouts, ladies. But the blues mattered to David. In parts, that love of his shows through on his album *Rock On* (CBS 65823). No wonder his biography lists his favourite colour as... blue.

But the album. Apart from putting up his comparatively new reputation as a rocking super-star singer, David also amply demonstrates his songwriting talents. There's one Paul Simon (For *Emily Whenever I May Find Her*), and one from the Pomus-Shuman team (*Turn Me Loose*) and a couple of odds and whatsis, but mostly it's David's own material.

Moan about the two hit singles being included if you must, but it's still very hard to imagine a better lead-in than the instantly catchy *Lamplight*, and it shows that bluesy touch but without overdoing it.

And *Turn Me Loose* extends the touch a shade further... turn me loose, I'm gonna get a thousand chicks. There's a lot happening in the back-up vocal group, and it's worth noting here that the voices include Jimmy Helms, the Chanters sisters, Julie Covington, Paul Vigras and Gary Osborne, and Billy Laurie... all recording artists in their own right.

Good riff-ridden stuff is *Turn Me Loose*. David obviously enjoys every moment of it. On *On An Essex* original, is plaintive material, and it does not pass unnoticed that despite the relaxed pure-pop appeal of his voice it's also a well-



trained instrument. He holds notes well. He bends them, shapes them, flexes them. Let nobody underestimate the genuine musical content as shown on this outstanding track... *Street Fight* is a kind of shuffler like out of *West Side Story*, and the drama is there, with the thudding accentuating bass figures, and it's full of menace and threatening behaviour and David's voice could well be coming out of the business end of a gurgling sewer. But, in truth, maybe it's all a bit too contrived for comfort.

Rock On needs introduction only to those just back from a lengthy jail sentence in *Outer Mongolia*, and that handful of folk have probably got other things on their mind anyway.

Quote from David: "I used to be in a tough kind of crowd, caused havoc at school, nearly got myself expelled. I worked on the dogdams in fairgrounds. I was a bit of a tearaway..."

The tearing away shows through. *Side* two opens with *Ocean Girl*, which is another imaginative bit of scoring is lighter in vocal strength and kind of shudders along.

Now the Jeff Wayne - Tony Hertz track *Bring In The Sun* is nice. And it's another showcase for the Essex voice and the fulsome big-orchestra arrangements. Semi-classical treatment of the familiar theme.

Paul Simon's entry is a good song. Slightly stragulated feel in the Essex voice. Good keyboard

touches. But I felt a bit uneasy about this one...

David's *We All Insane* has a lot of power locked in. Big heavy thumping beat from the start, and the voice is direct, less gritty maybe, but really direct. And *Tell Him No*, by Terry Pritchett incidentally, has tremendous appeal considering all things... it's a pleading, heart-breaking David, much softer, string-entwined, and I really like this song.

Finally there is *September 15th*, another David ditty... voice coming through very smokily, which is strange seeing as how David abhors the tobacco habit even to the point of giving the old heave-ho to any ashtray he finds in his presence.

And the important thing about the whole album is the way it reveals the so-far unrevealed facets of the Essex vocal artistry. The blues is the keynote... blues still lurk within the white-suited frame. Not, as I was saying, just a pretty face.

And the album is but another step forward. Already his performance in *Godspell* has been described as "the best in London" by a very high-profile critic. The movie *That'll Be The Day* had David nominated most promising newcomer - and they've sold more than 500,000 copies of the soundtrack from the film.

Beats flogging vegetables from East End barriers - that's for sure.

MIRRORMAIL



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

Lynsey's talent

LYNSEY DE PAUL is one of Britain's most talented female artists. She has had two hits, and one hit just recently came into the charts, and these three songs were all self-penned.

She has written songs for other artists such as Storm In A Teacup for the Fortunes. So well done Lynsey and keep up the good work.

Stephen Warren
187, Ruxley Lane,
West Ewell,
Surrey.

Where's Dan?

I WOULD like to know why Dan The Banjo Man by Dan The Banjo Man has not yet reached the RRM BBC Top 50. This record, which has now been in the shops for about two months is perhaps the best record of the year.

The first time I heard it was as a 208 Power Play on Radio Luxembourg and I found myself singing the tune straight away.

I agree that instrumental records don't appeal to everyone but after all, Eye Level, Frankenstein and Albatross have made it to the Top Twenty recently so why shouldn't Dan.

Perhaps one of the reasons for it not having taken off yet is a fact that the BBC don't seem to be playing it. At least I haven't heard it there.

So come on Beeb, play this great record and get it into the charts.

Peter Slater
15, Bavington Drive,
Penham,
Newcastle Upon Tyne.

High Level

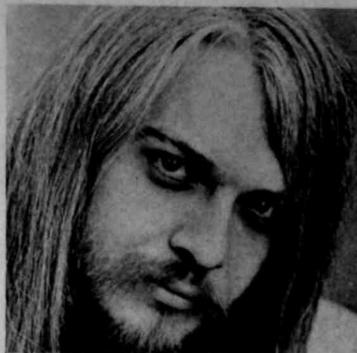
I AM WRITING to show my disgust at Stephen Warren's letter in RRM October 20.

What is the matter with TV theme music entering the charts? It certainly makes a change from the carbon-copied thud, thud noises from Gary Glitter, Slade and such like.

As long as the music is good I don't mind who sings it or where it comes from.

Don't think me a square, I'm not, and I appreciate good music. Eye Level fits into that category in my opinion. So let's not condemn it altogether.

Miss J. McCall



WHAT THE HELL is Leon Russell doing? In the States he has just released an L.P. of country and western music under the name of Hank Wilson and now in England he has re-released Tightrope, renamed the song Llamplight and changed his name to David Essex!

What goes Leon?

Steve Kemp

1 Range Villas,
Chertsey Road,
Shepperton,
Middx.

A rare bird

LAST WEEK I went mad and bought an album by an artist I hadn't even heard of before he appeared on The Old Grey Whistle Test.

Two of his songs were enough to tell me that this bloke has got something totally different to anyone else. He was brilliant!

Anyway, Silverbird by Leo Sayer turned out to be even more fantastic than I imagined, and I don't regret going mad that afternoon, even if it did mean goodbye to my sister's birthday present!

Keep up the good work Leo. It's a whole lot nicer since you've been around.

D. J. H.
44, Whippingham Street,
Brighton.

Status justice

I THOUGHT I would never see the day that a group who deserve so much success have finally done it.

I'm talking about Status Quo's number one album

Hello. If there is justice in the music buying public their single should get to number one as well.

D. R. Thurlow

15, Waunfach,
Betws,
Bridgend,
Glamorgan.

Marc's top

I am always freaked out of my mind when I open magazines to find interviews, articles slagging Marc Bolan down. The more I read this trash the more I have to laugh. He always comes back. He never stops down, so then I wonder why everyone bothers.

Now, I can't stand Donny Osmond or David Cassidy. I could write lovely sarcastic letters to magazines about them but why should I? They are making a lot of people very happy and they are enjoying themselves too. Best of British to em! say.

If all magazines can live on is juicy strangled vibes from rotten guitarists then perhaps that's where all the magazines should go. Into rotten gutters!

Val Burford.

Hanwell,
London.



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MUSIC MIRROR

Wham! Here's the noise that kills . . .

ONE OF Music Mirror's pet grouses has always been noise. Not that there's any disapproval of mind-freaking volume in clubs and discos or concert halls for that matter. But we mean the sort of decibels that are still ringing in your ears the day after.

The fact is that volume is ok and very necessary for a lot of bands. But too much of it — especially distorted noise of an extended period — is possibly dangerous. A blast of a few seconds at a particularly high volume (and in a particularly sensitive frequency range) can deafen outright.

It does it by destroying some of the complicated bits of machinery inside our ears — just as you might blow a speaker by overloading it. For even worse consequences, turn the volume up just a little higher and sustain it for a little longer and it can kill. Wham! Just like that.

Now then, it's not just a few old squares who have noticed this. Some of the amplification manufacturers are aware that they are producing lethal weapons and have expressed some concern about it. Group members too, became aware of the dangers after playing at high volume night after night.

Compiled
by Rex
Anderson

One such group member is John Hutchinson, guitarist with the David Bowie band. Hutch has now accepted an appointment with Castle Associates — a Scarborough-based sound-level measuring specialist — as stylist and consultant. He will be assisting in the design of a new range of noise control equipment for groups and discos.

Castle make two systems designed to limit noise lev-

els in clubs, the Electronic Orange and the Electronic Lighthouse. The first costs about £100 and takes the form of an orange ball mounted on a polished wooden plinth so that it can be set in full view of the stage.

It operates in conjunction with a sound level switch which can be pre-set to any level between 65 and 120 db. When the pre-set level is exceeded, the orange lights up. There is a delay of two seconds so that it will not operate on a single drum stroke or other impulse noise, and then power to amplifiers is switched off for two seconds.

The Lighthouse costs around £400 and is more sophisticated. When the music starts a band of light glows at the bottom of a five foot column. The light rises and falls through many colours changes according to the noise volume so it provides quite an attractive light show.

Near the top of the column is an orange band which is a warning stage to assist a group or DJ in setting a maximum acceptable level of



sound. If the level is allowed to exceed the orange a red band glows and a computer starts timing the period of excess.

If, after five seconds, the level is still the same then a trip is operated and power is cut for three seconds. The lighthouse glows white until power is restored. If, when the power is restored, the noise level is still too high then the power is cut again so that a group who persist in playing too loudly will be off for most of the time.

Only criticism of this is that bands might find it rather fun to see who can make the red light stay on the longest without cutting off the power. It should be possible to sustain a four and half second burst, pull out just in time and then, after a fraction of a second repeat.

Keyboard Notes, Folks

DECIDED to turn over most of this issue to an examination of keyboards. What I did was write to everybody except the piano people saying that I was planning a keyboard feature (in fact in a sister publication — which alas is no more). The following pages are all the replies I had. So if you are a manufacturer or distributor and you've been left out you know why.

There's a magazine called Music Trades International which I read every month to keep up to date on what's happening in the trade. It's had several changes of editor and title but has always been a thoroughly reliable and

informative organ. You can't buy it. It's to dealers and the in-crowd.

Anyway, I just wanted to say that the most recent edition marks a new era in the publication's history. It has absorbed its competitor but, apart from a couple of excellent contributed columns, is completely uninformative and a shadow of its former self.

Just wanted to register a protest, that's all.

Who else can we have a go at? Seems like a good month for getting it off your chest. Talking about chests. What about Lynsee De Paul?

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MM/10/11/73

shaper today's music



Hands up for Hohner

YOU'VE GOT TO hand it to Hohner. Two months after we endorsed the thing in a *read* test they have announced that they are now adding the Golden Melody to their range of harmonicas. The instrument has been tested by Steve Rye, formerly with the Groundhogs, and now in a blues duo — Prager and Rye.

Rye tells me that the instrument is excellent. It's got a plastic mouthpiece which is faster to play and it doesn't get clogged up so quickly. It also has a nickel-plated cover and brass reeds and plates. Unfortunately it's only available in two keys — C and G — although it's available with 10 or 40 holes.

Steve has been showing the harp to bluesmen who have all agreed over its excellence. Among them was Sonny Terry whose comment was that a better harp could not have been



made for him even if it had been custom made.

Hohner also tell me that Billy Preston has bought a Clavinet D6, an instrument I started to rave about when it was only a C3 or something.

Now it is proving among the most popular of the electric keyboard instruments.

Preston's comment on playing it for the first time: "It'll never go round in circles".

Hornby Skewes line-up



COUPLE OF nice things from the J Hornby Skewes line-up. The first is the Dectron Gipsy synthesizer which is as straightforward a synthesiser as you can find anywhere. And it costs only £468.29. You can see from the picture how good it is. It has three octaves and easy to follow dial controls.

The Cromar compact piano costs £198.05 — without this one. It is a five octave model and is among the few that are regularly used by pop bands. Its controls give a grand piano effect or a clavichord effect which are both quite realistic and are supplemented by vibrato speed, depth and volume controls.

Careful manipulation can give a variety of other effects, including honky-tonk piano. It needs an amplifier to be heard.

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If you want an organ...

FOLLOWING ON from the Ken Hensley keyboard lessons, we thought you would like to know what you are going to have to spend and what is available among the keyboards. Now ANYONE can buy a piano but quality is very much related to price.

And the electric keyboards are more difficult. They've got all those knobs and switches and pedals and more than one keyboard and fascinating systems for enabling the beginner to play without hardly touching the keyboard.

Now it's not really our place to say, if you want an organ or an electric piano go out and buy a so-and-so, because that is very much up to your pocket and individual taste.

Neither can we really point out the bad ones, partly because we can't get round them all to examine them and partly because we might get sued.

So all we can do is to write to all the keyboard manufacturers and ask for information on what is available. This we did and the following is the information received virtually in its entirety.

What we can also do is point out some of the things to look for. First of all you want an instrument suitable for the job. We can discount perhaps the idea that you are buying a church organ and the chances are you don't have a club with a resident organist.

So you want an organ either for your home or for a band that either is or intends to perform at different places. Obviously the difference is portability and this is something you will have to investigate for yourself when you go to buy. It may say it's portable but if it's too heavy for you to lift, then it isn't.

say really. You'll have to look at them and decide for yourself which is the best model for your purposes.

Organ Note 1 — Leslie

WHAT YOU'VE got to have, if you're going to play the organ professionally, is a thing called a tone cabinet, more commonly called a Leslie because they were the first people to make them — like you might talk about cleaning the carpet with a Hoover although yours is an Electrodux.

A wide variety of tone cabinets, in finishes to suit the decor of the living room or club or to match up better with the PA system, are manufactured by Sharma which is run by my mate Keith Hitchcock.

What a tone cabinet boils down to is a dirty great speaker cabinet housing an amplifier and a couple of super quiet electric motors which can be operated at varying speeds to drive a rotating drum which gives the sound that characteristic effect.

So you won't get one for much under £100 and you can pay as much as £450. There are. That's all there is to

Organ Note 2 — Orla

THE MOST EXPENSIVE Orla organ you can get is the Venice Console at £126. It's a nice looking piece of furniture and has the minimum controls, just four voices: flute, strings, trumpet and vibrato.

It has a 49-note keyboard, an expression pedal, a 10 watt amplifier and speaker and is fully transistorised. Obviously a good beginner's model — but not the thing for a band that plans to play gigs.

For them here is a choice. There is the Woburn, at £92 which is a more portable version of the Venice with a percussion repeat facility but only a five watt amplifier. Alternatively, there is the California which is more streamlined and looks more the part at £74. It has just strings, flute and vibrato and a 2½ watt amplifier.

Buying a home organ you can afford to plump for something that may seem a little fragile. But if you are going to hump it about then it's no good if it looks as though it will fall apart too easily.

The next thing, of course, is price. And here you have a very wide range. It is probably better to decide what you want from the instrument first and then worry about the price after. But if you do have a definite ceiling, then have a look at one or two instruments around that price before you decide.

If you are a beginner, then forget about all the knobs and switches. A few will be nice to play with but it's the fingering technique on the keyboard that really matters. Make sure the keyboard has full-size keys and that it has the best action possible.

This last is probably the most important point when buying a keyboard instrument. And it is difficult for a beginner to appreciate. Nevertheless, a good keyboard will be light to the touch, will respond immediately. And what is more, the keys won't feel stiff or sticky when you press them.

Best thing is, when you go to buy ask to look at the most expensive instrument in the shop. Just run your fingers over the keys. That ought to give you an idea of what a good keyboard feels like.

Don't forget that the prices of some models include accessories like foot-pedals and amplifiers while others don't. Check before you buy that all the bits you think do infact come with the organ. You will be very disappointed if you have it delivered and find you need an amplifier and speaker to play it through, won't you?

voices and it disassembles — so you can cart it about in an elegant case.

There's a more expensive version with a built in rhythm unit. Then there is the Tiger 61 at £294 without rhythm unit which has 61 keys, five voicing controls and six percussion controls. There are a number of models for the home. For £510 you can have for example the Duca 1 which has two 44 key manuals, 13 pedals, a foot swell control and is finished in walnut with a matching stool.

The Tiger Junior is the least expensive. It is fully contained with its own amplifier and loudspeaker. It has flute, strings and vibrato controls and volume. It is really a very straight forward little unit. You select your control combinations and volume and then just play. There are 49 keys.

Eko's other Tiger models, there are seven, are built as portables and cost between £211 and £468. Basically, there are two single manual versions and a double manual with a variety of optional additions. The basic Tiger is similar to the Tiger Junior except that it has six draw bar

Organ Note 3 — Eko

YOU CAN PAY anything between £98.74 and £1,248.32 for an EKO organ but probably three or four of the 19 models will be sufficient information for those looking out for something in the lower price range, those looking for a stage model and those (few) something more lavish for the home.

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Organ Note 4 — Chords

THERE'S a novel aid to those learning to play keyboards on their own. It's a chord computer that consists of a base and a half octave simulated keyboard with each key containing a clear plastic window. Above it is a chord which moves left or right determining the key or the chord. The slide contains a light which moves up or down and select the type of chord required.

Hammond — can YOU recognise that sound

NOW THERE are those who will disagree — notably the other organ manufacturers and distributors — but for a long time there has only been one name that means anything to professionals when it comes to choosing an organ and that is Hammond.

Hammond undoubtedly deserve their fame although there are almost certainly plenty of other organs which are equally valid for professional use. Nevertheless, there is the famous Hammond sound which organists the world over say they can immediately pick out and is the particular sound they want.

Of course, the unfortunate thing with famous names is that you have to pay for them. So, to spare you embarrassment, prices have been left out of this examination of the Hammond range. Suffice it to say that the lowest price Hammond model is the VS-150 and if you decide to go and have a look at one you won't get much change out of a fiver — and that's just to

look. Take a peep at the picture below.

Nice isn't it? All it says here is: "Special features include automatic rhythm, reverb, keyboard balance and pedal sustain. Handsome styled casework with a top-top locking fall."

Don't ask me what keyboard balance is — I've never heard of it before. Then there's the Phoenix, really a home model with a wide range of voices including multi-pitch flutes and strings, clarinet, trumpet, oboe etc. It also has upper keyboard sustain, dynamite (?) and would you believe "selective re-iteration". Well, you can see how Hammond got their name.

This one also has programmed automatic rhythm accompaniment and a built-in Leslie and a cassette player/recorder.

So we come on to the Concordo, the first Hammond not to use their traditional tone wheel generator system. Listen to this: "All sounds are sourced by Hammond 'custom' LSI

packages. The multiple derivative divider is slaved to a crystal guaranteeing perfect tuning and pitch". That means it's a bit special, I guess.

This thing actually offers a choice of over 250,000,000 tone colours and that paragraph above means you can also have very real harpsichord, banjo, pizzicato and piano.

For those of you who aren't much good at playing, there is the Piper Autochord which was designed as the result of an extensive market research project to find the easy-play features required by those who are just beginning.

They came up with a single manual without pedals. All you do is hold down a chord and the machine plays the accompaniment in the correct rhythmic sequence complete with automatic bass. Meanwhile the right hand plays the melody using a wide variety of tones including piano, violin, banjo guitar and others. That ought to hearten the novice, anyway.



Having selected the chord the notes appear in red within the windows of the relevant keys. It will show every chord in every key — over 2000, from simply three-nders to complex 13ths, flattened fifths, suspended fourths, augmented and flattened ninths, 11ths and so forth. It's packed with other information too that can be obtained by turning the whole thing over.

This is invaluable to the musician who has learned by ear because though he may be able to pick out simple chord harmonies he will not be familiar with the more complex chords that he can learn from this device. At £3.90 it can't be had.

organs priced between £20 and £54. Reed organs or accordions except that instead of bellows or lungs the air is supplied by an electric fan. Pressing a key diverts the air to a particular reed. The £20 model, for example, has eight chord buttons and 25 keys. It's made out of plastic with detachable black metal legs.

The £54 version has 37 keys and a total of 40 chord buttons in five rows — bass, major, minor, seventh and diminished. The volume control is operated by the knee.

Organ Note 6
— Elka

FINALLY a range of organs that should suit anybody's pocket. Elka organs can be as much as £160 but most of them are around the £200-£400 range

and some are under £200.

The Elka electronic piano for example is £179. It has all the usual piano effects plus Hawaiian guitar. It has a 51 note keyboard and needs an amplifier.

The Capri Junior, at £182 has a 49 note keyboard and a 10 watt amplifier. There are 11 voicings plus vibrato and an adjustable stand.

The Panther is a Double manual portable costing £236 which looks very good and is perfect for the travelling group. It has a foot pedal volume control and a 13 note pedalboard is an optional extra at £29.

Most of the other models in the range are intended for the home or club but the professional portable, the International 2,000 which is the most expensive, is worth a look at. It has a really streamlined design in white plastic and includes two manuals and pedalboard.

It's got everything on it including a control tab for

FARFISA VIP — what's in a name?

HERE WE HAVE a very elegant stage organ, The Farfisa VIP. This is the 600 version. There is a 400 version which has less notes on the lower keyboard.

The 600 has 49 notes on the upper and 61 notes on the

lower keyboard. As you can see it has a variety of drawbar effects which incidentally include piano and harpsichord.

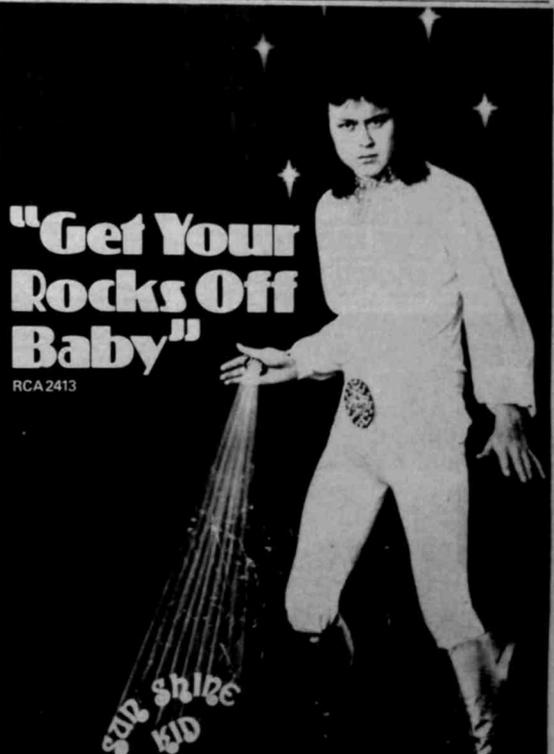
There are three cancel tabs — which mean you can

change sounds three times during a tune without resetting all the drawbars. It has lots of additional features including a manual bass and some exciting new sounds using what Farfisa call Synthesiatom.



"Get Your Rocks Off Baby"

RCA 2413



Organ Note 5
— Rainbow

RAINBOW is a range of reed

RCA Records and Tapes

yankee doodles

barry taylor in new york

Yoko comes out

LIVE: The best thing about a Yoko Ono "concert" is that you never know what she'll do next. "Maybe she'll jump in a bag and suffocate herself tonight" commented one eager onlooker to his buddy.

And so it went — Yoko's big N.Y. opening, the first of six in a series of dates at Kenny's Cafe, was a bar the size of the Kensington Pub, filled shoulder to shoulder with curious spectators and Lemmings. Yoko knows that she's no singer and so do we. Her entire performance seemed to be a last to see how much the audience can take. When she was an unknown avant-garde artist, they didn't take it at all. Now it's another story. What draws the people is a sense of being in on a happening. "To see the nit in person" is one guy walking in line with a crowd and trying to get into the late performance put it.

The tickets for Moody Blues concert at Madison Square Garden last week went on sale about a month ago. Three hours after the box office



opened all 21,000 seats were sold — including those in back of the stage which afford a rather hopeless view. Well, last Friday night was the concert at long last, and scalpers were hawkling the tickets for \$5 a piece. The annual Moody Blues concert at the Garden turned out to be one of the

biggest musical events of the season — it's just too bad that the Moodies prefer to go through the motions for an hour instead of rising to the occasion with a thought-out presentation. Their faithful fans, many of whom braved a night out on the streets for tickets were

very appreciative of the group's offerings — which included popular selections from each of their LPs, beginning with Higher and Higher, and including Nights in White Satin, Questions, and Tuesday Afternoon. The Moodies were in fine voice, but their stage act is as soporific as a recital by the Juilliard string quartet.

The way to judge whether a Moody Blues concert has been a smash, is not by the number of people dancing near their seats by the end of the evening, but by the smiles on people's faces. Using that as a barometer, the show must be considered a success, as their encore of Ride My Seesaw sent the audience home happy.

At Howard Stern's Academy Of Music the following night, John Mayall appeared with the most conventional line-up he has been associated with in a long time. The group, which is centered around Blue Mitchell on trumpet, Red Holloway on saxophone, Freddie Robinson, guitar, and Mayall on harp and organ, fits snugly into the mold of an urban blues band. The music is played proficiently but lacks the creativity of some of the earlier bands that Mayall has put together.

Also on the bill Flash Cadillac and The Continental Kids, a group which reportedly guides

two dozen cans of beer on stage during each performance, provided the highlights of the evening with a set of 1950's style parodies.

To Z.Z. Top's a tough-hard rocking Texas blues band which was also on the bill, I wish a speedy voyage home.

Chris Jagger, who was in town last week to promote his new album, commented, "I've always listened a lot to music, and sung in the bath. I've always been around a lot of music. This is like turning something that was being passive within me into something active. A very natural progression." Chris Jagger's "natural progression" for anybody who can just borrow the Stones' mobile recording van long enough to make an album with his friends. Seriously — Chris Jagger is a fine piece of music and would stand as an act if his last name was Schwartz.

A new album has been released this week by George Carlin, a very popular comedian. The album is titled Occupation: Fool, and on it he comments on everything from what it was like to grow up in the past couple of years ("In one semester in shop class, guys went from making zip ties to making zip ties. President ("Nixon's the perfect symbol for the country —

he looks like he hasn't taken a shit for a month"). It's Carlin's third album since he let his hair grow, and his funniest yet.

A name that's bound to come up time and time again in the next future is Jax, an eight piece — all woman rock band that's currently wowing 'em in the Village at Trade Hotel's — right across the street from the Women's House of Detention.

The group, which packs a wallop with a strong horn section, is led by Carol McDonald and Ginger Blacio, the latter being part of a sixties girl group, Goldie and The Gingerbread's (Goldie being none other than Gena Rowland), a band that toured Europe with the Stones, Beatles, and the Animals.

Jimmy Page can be heard doing what he does best on the new album by the "Heslop Singers, Be What You Are." The track is titled Heaven, and Page lends all the acoustic and electric guitar work.

As an answer to last week's question, the four groups that Steve Marriott has performed with on record other than the Small Faces are Humble Pie and the Easybeats, are Cochiase (Love's Made A Fool Of You), the Blackberries (Twist and Shout), Alexis Alexiou, Snake (Country Shoes), and Traffic (Berkeley Poppies).

U.S. CHARTS
from Billboard
single album

stateside newies james hamilton

J. HINES & THE FELLOWS: Camelot Time (De Luxe 150). Last week's copy cut off kind of abruptly ('cos I wrote too much!), just as I was about to refer to this as being influenced by the early 1960's sound of the Watts 103rd Street Rhythm Band, the originators of Street Funk. It is indeed a dance-step record, although it bears no relation to the "Farty" (sic) craze that is currently prevalent. Produced by the delightfully-yecked Gingerbread Dough-boy, this is a bass-heavy chinking guitar-led pounding instrumental that's funky in a dated yet thoroughly satisfying sense. The newie by James Brown & the Fartty People, however — JAMES BROWN: Stoned To The Bone (Part 1); Stoned To The Bone (Some More) (Polydor PD 14210). Although we in Britain

never even got to hear his great "Sexy Sexy Sexy", America has this fine 'n' funky (if fairly tippico) dancer as a follow-up while we have to

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

THE INTRUDERS: I Wanna Know Your Name, Hang On In There (Gambic ZST 2508). The mighty Intruders are back on the US Charts with 3:49 of sheer beauty! The sexy studs who started the thing called the Philly Sound with writers/producers Kenny Gamble & Leon Huff in the mid-60s have reverted to a super-slow romantic ballad style, complete with doodling piano-backed long monologue rap, on the kind 'n' lovely Norman Harris arrangement. It's sorta like Billy Paul singing Harold Melvin & The Bluebelles, as in atmosphere it's similar to the latter's slowies but with out their vocal asirgency. The "Truders teep it all around the while flippide they churn and chunk it up a bit on a Bobby Martin-arranged gentle clopper. By the way, not included with the Bluenotes and 3 Degrees singles in the British-released review section (because we didn't get it early enough), also in your shops now should be the British newie by the fabulous O'JAYS: Put Your Hands Together; This Air I Breathe (Phaadelphia International PIR 1905). Both sides are Gamble & Huff-produced dancers, the delayed-start topside being a solidly socking fast Gospel-type chant with a wailing slow break towards the end, and the more delicate flip side being a lethargy-paced hi-hat-chinking jiggling chugger with strangled-out emoting.

HOLLAND-DOZIER: New Breed Kinda Woman; If You Don't Want To Be In My Life (Inavictus ZST 1254). Holland-Dozier-Holland are evidently having internal differences, yet here's another clomper from the Inat Dozier-led singing writers/producers (it must be said, though, that Richard "Popeye" White gets label credit under the latter category too). Both sides seem somewhat reminiscent of other things, which does not detract from their appeal at all.

1	3	KEEPPON TRUCKIN'	Eddie Kendricks	Tamla	1	2	ELTON JOHN	Goodbye Yellow Brick Road	MCA
2	1	MIDNIGHT TRAIN TO GEORGIA	Stacy Knight & The Pers	Buddah	2	1	ROLLING STONES	Sticky Fingers	Rolling Stones
3	2	ANGIE	Rolling Stones	Rolling Stones	3	3	ALLMAN BROTHERS BAND	Brothers & Sisters	Capricorn
4	6	HEARTBEAT 'S I LOVEBEE	De Franco Family	20th Century	4	4	CHECH & CHONG	Los Cochinos	Ode
5	5	PAPER ROSES	Marie Diamond	MGM	5	5	ALAN ARKALE	ALAN ARKALE	Columbia
6	4	SPACE RACE	Bob Dylard	Apple	6	8	JOE WALSH	The Smokey You Drink The Players You Gush	Dunhill
7	8	HALF BREED	Chick Corea	Columbia	7	5	MARVIN GATE	Get On In De	Tamla
8	14	TOP OF THE WORLD	Carpenters	ABM	8	9	ISLEY BROTHERS + 3	STEVE WONDER Inevitable	Tamla
9	13	IT GOT A NAME	Jim Croce	Columbia	9	7	STEVE WONDER	Inevitable	Tamla
10	12	JUST YOU	Chick Corea	Columbia	10	11	JIM CROCE	Life & Times	United Artists
11	15	RAMBLAN MAN	Chick Corea	Columbia	11	10	WAR	Drifter	United Artists
12	18	YOU'RE A SPECIAL PART OF ME	Diane Ross & Marvin Gaye	Motown	12	12	WE'RE AN AMERICAN BAND	Capitol	Capitol
13	12	THE LOVE I LOST (Part 1)	Bob Dylard	Columbia	13	16	JIM CROCE	Don't Mess Around With Jim	ABC
14	19	WHY ME	Kris Kristofferson	Monument	14	14	PINK FLOYD	The Dark Side of the Moon	Harvest
15	17	THE LOVE I LOST (Part 2)	Harold Melvin & The Blue Notes	Philadelphia International	15	25	STEVE MILLER	The Joker	Capitol
16	18	LET'S GET IT ON	Marvin Gaye	T-Track	16	17	BOB DYLAN & SALLY	Planet Waves	Capitol
17	14	THAT LADY	Philadelphians	T-Track	17	13	ROBERTA FLACK	Edging Me Softly	Columbia
18	23	CHEAPER TO KEEP HER	Johanne Taylor	Stax	18	15	THE POINTER SISTERS	Bluebelles	Tamla
19	23	SUMMER (The First Time)	United Artists	United Artists	19	18	EDDIE RICHARDS	Dead End	MCA
20	26	WE MAY NEVER PASS THIS WAY AGAIN	Seals & Crofts	Warner Brothers	20	21	AMERICAN GRAFT	Soundtrack	Tamla
21	25	HIGHER GROUND	Stevie Wonder	Tamla	21	19	DOBBIE BROTHERS	Doobie Brothers	Warner
22	20	NUTBUS CITY LIMITS	Ik & Tina Turner	United Artists	22	22	HELEN REDDY	Long Hard Climb	Warner
23	20	YES WE CAN	CAS Pointer Sisters	United Artists	23	23	CHICAGO VI	Chicago	Columbia
24	27	HURTS SO GOOD	Millie Jackson	Blue Thumb	24	23	THE DOGS	Anthropomorphia	MCA
25	40	GOODBYE YELLOW BRICK ROAD	Elton John	MCA	25	25	PAUL SIMON	There Goes Rhymin' Simon	Columbia
26	28	THE MOST BEAUTIFUL GIRL	Charlie Rich	Epica	26	28	THE DOGS	Anthropomorphia & RITA COOLIDGE	Columbia
27	21	BASKETBALL JONGS	featuring TYRONE GIBBS	Ode	27	28	LED ZEPPELIN	House of the Holy	Atlantic
28	32	LOVES ME LIKE A ROCK	Paul Simon	Columbia	28	38	NEL YOUNG	Times Fades Away	Nepheon
29	34	ECSTASY	Oily Players	Westbound	29	36	SEALS & CROFTS	Diamond Girl	Warner
30	32	MY MARIA	B. J. Steveson	RCA	30	32	MARSHALL TUCKER BAND	Capricorn	Capricorn
31	43	COH BABY	Gibson	MCA	31	24	ERIC CLAPTON	Eric Clapton's Rainbow Concert	RSO
32	25	WE'RE AN AMERICAN BE NO	Grand Funk	Capitol	32	35	URIAH HEPP	Sweet Freedom	Warner Brothers
33	38	CHECK IT OUT	Tavares	Capitol	33	43	THE DOGS	Anthropomorphia	ABC/Dunhill
34	46	HELLO IT'S ME	Todd Rundgren	Capitol	34	34	Z. Z. TOP	Top Top Top	Mercury
35	31	JESS	Roberta Flack	Bearsville	35	33	CAT STEVENS	Foreigner	ABM
36	56	IF YOU'RE READY COME GO WITH ME	Staple Singers	Sax	36	37	EARTH, WIND & FIRE	Head to Head	Columbia
37	32	FUNKY ST	Kool & the Gang	De Luxe	37	38	GLADYS KNIGHT & THE PIPS	Knights	Buddah
38	45	FRIENDS	Bette Midler	Atlantic	38	28	DEGODATO 2	EMI	EMI
39	41	FREE RIDE	Edgar Winter Group	Arco	39	41	RICHARD HARRIS	Jonathan Livingston Seagull	Dunhill
40	53	SWEET UNDERSTANDING LOVE	Four Tops	Dunhill	40	41	MICHAEL HOPKINS	Michael	Dunhill
41	47	GET IT TOGETHER	London	London	41	37	HANK WILSON	Back Volume 1	Dunhill
42	46	JACKSON FIVE	Jackie Miller	Motown	42	48	DEEP PURPLE	Machine Head	Warner Bros
43	38	CHINA GROVE	Joe Walsh	Capitol	43	42	ISRAIC KAYE	Israic Kaye	Emiprom
44	39	DOBBIE BROTHERS	Warner Brothers	Warner Brothers	44	42	THE MOTONS	Love Rita Connection	Mercury
45	44	BASED ON ROCKY/ROR OL TIMES	Sally Evans	Dunhill	45	49	KRIS KRISTOFFERSON	Monument	Monument
46	57	SAKE	Evans	RCA	46	48	JESUS WAS A CAPRICORN	Capricorn	Capricorn
47	57	COUNTRY SUNSHINE	Dottie West	RCA	47	51	GRATEFUL DEAD	Grateful Dead	Grateful Dead
48	44	BASED ON ROCKY/ROR OL TIMES	Sally Evans	RCA	48	44	WAKE OF THE FLOOD	Wake of the Flood	Capitol
49	57	COUNTRY SUNSHINE	Dottie West	RCA	49	44	DEEP PURPLE	Machine Head	Warner Bros
50	57	COUNTRY SUNSHINE	Dottie West	RCA	50	53	AL GREEN	AL GREEN	ABC

That Record?

That's the title of "That Record" from Adriano Celentano

Presented in a new instrumental

John Beattie flies out to Holland to check out the country's number one band

Earring aid

AMSTERDAM'S Concertgebouw theatre looks unusually busy for late Saturday night as literally hundreds of empty cars are left packed like sardines in the nearby carparks and side streets.

It's easy to suss out why — Golden Earring are due to make their first Amsterdam appearance of 1973 on the Sunday evening and yet the fans are preparing themselves for the concert 24 hours earlier.

Look at it the other way and one discovers that motorists in this fair city are going to be slapped with a "car ban" on Sunday due to the petrol crisis imposed on Holland by the greasy, stinkin' Arab world.

So it's jolly-good chaps and lets take to our bicycles as the best and simplest form of transport although the Fuzz and cab-drivers are still out in force.

Golden Earring, being Holland's number one band are exceptions to the rule. An efficient, well-made Dutch PR lady tells the visiting press that the band are allowed to use their limousine and the roadies their trucks. "They are special," she says in her best Hitler-orientated voice.

We arrive at the concertgebouw and find Barry Hay, George Kooymans, Rinus Gerritsen and Cesar Zuiderwijk tuning up in between refreshment times. Unlike the naughty Nazis, these four boys have conquered Holland in a most acceptable fashion spreading tight rock sounds and sexual excitement into every Dutch teenager.

It's fanaticism to the highest degree although Earring's vocalists and Holland's pin-up man Barry Hay doesn't really dig the meaning behind it all. "It hasn't always been like that," he claims, "when I first joined we didn't have a bad name but a name as a very commercial pop band. One of those bound to turn into a chewing gum flap."

It's turned out different for Earring though. Their albums shoot to the top of the Dutch charts as do their singles re-



cent examples being Mootan and the single Radar Love which is also being regularly "plugged" on British radio.

Personally I believe Earring need plenty of room to do their show. Their success in Holland and in places like Germany has given them the financial aid needed to create brilliant visual effects and quadrophonic stage equipment.

An ideal example of this was their recent performances in London at the Marquee "den" and the wide open spaces of the Rainbow where their set was much more effective.

"We've done some good shows on small stages," says Barry, "but I love the big stage 'cause I like dancing around. It's a hang-up when you have to think of five steps to the left and three to the right, also I think because everyone in the group acts individually, we need room to spread out."

Golden Earring on home ground is an experience within an experience. The atmosphere, matched only by a Rangers-Celtic fitba' match is electric and because Earring spent half the year abroad playing in Holland for a number of years but we've done it all. We started off in the small clubs and worked our way up until it wasn't an adventure any more, just a job.

Barry Hay takes a very responsible attitude over his role as the Earring lyricist—he wrote all the stuff for Mootan including Radar Love but it's a burden of love for him.

"It's always different but I always have difficulty in writing happy lyrics and it always turns out to be a kind of left-wing red-rooster attitude and I tend to get a bit cynical or political about things and George has to point this out to me."

Radar Love is a complicated commercial sound if that's the

right phrase. It's funky, has plenty of guts and the quadrophonic sound almost rips off the roof of the theatre.

"In Radar Love a truck driver crashes. When I first did the story there was plenty of blood and everything but the drivers do take a lotta speed to keep going 24 hours a day."

"The driver is going along the road high on speed and thinking about his chick and I wanted him to crash. I liked the title Radar Love 'cause it has never been used before and I thought that if there was such a thing as Radar Love it will go on after death—it's a very high thing really."

"I write and record a lotta stuff on my tape but I hate putting time limits on these things maybe because I'm lazy and interested in a lot of other things like the use of languages."

The British public knowledge of the band consists of the material from two albums, Mootan and the earlier Earring Earring album.

Hearing Earring is pretty old stuff because we really are moving and evolving fast like the last album in Holland we hated it after a month. I think technically and recording wise, Mootan is the best yet as its been very difficult trying to find a good producer who is into us and vice versa."

The visual side and slickness of the Earring set, the leaping antics of drummer Cesar and the powerful bass of Rinus Gerritsen are all a bit overwhelming for the average fan — especially for visiting British pressmen who are "intoxicated" by the Dutch hospitality.

Volume control and the spot-on mixing obviously plays a big part in the band's quadrophonic sound and Barry admits that the lads are all "volume freaks."

"The volume is important and when we're on-stage the PA man really is on his own 'cause we can't hear anything. Sometimes it is a bit loud but that's the way it should be with a rock 'n' roll outfit like us. We want to get things up and be gutsy and the volume gives it a bit more

IN NEXT WEEK'S RECORD & RADIO MIRROR

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balls so that it's not just a matter of hearing but feeling—the bass being that loud sounds really good.

"Volume and visual effects, that's my belief. When we do our individual parts we really get it on and nobody is timid but that's the way I like it, it's my taste as I like a band to look exciting as well as the sound bit."

Barry is instantly recognizable as the nude model on the Mootan album cover—a cover incidentally which turned out to be the most expensive cover done by a Dutch group in Holland.

Barry smiles and comments: "I know a lotta guys who look like that from behind anyway so it's not really important. People were freakin' out 'cause the chick on the front cover was English and we had to fly her back and forth and it took a long time to do."

"But that's all over now. We are going to start recording soon for our next album and I expect we'll do a couple of things in Holland and see how they turn out. If they aren't as good as we want then it's a trip to England to record."

It's England anyway followed by a probable States tour for Earring this month. The English gigs will be more suited to Earring's style this time with bigger venues.

Mention a similarity between Ian Anderson of Jethro Tull and your given polite telling-offs from Barry whose hop-skip style conjured up this idea in my mind. Ask him if Earring are just another heavy-metal band and he'll fiddle with his Golden Earring and gives you an un-nerving look and a straight reply.

"The four guys in this band are really into a lot of different things and although we get along together perfectly we all have different tastes. I can't really place the band in any category. Maybe we still have to find the real Golden Earring but I think the stuff we are doing now is pretty representative."

Dutch kids don't really know one way or the other. They throng in and gabble away in some turkey-type gobble which I found hard to suss out. Earring were back home and it didn't matter what they turned out to be.

"I'll never forget the 'aches' and 'sches' of the lingo and I'll probably never be able to understand what they don't turn to our royal Queen's English."

Would seem practical when your tryin' to pull a Dutch chick?