

DISO

Free Beer For Alice

Alice
Cooper
bares his
thirsty
soul-
centre

NOVEMBER 24, 1973 7p USA 35c

LOCK UP YOUR SONS, IT'S THE

NEW YORK DOLLS

see page 6

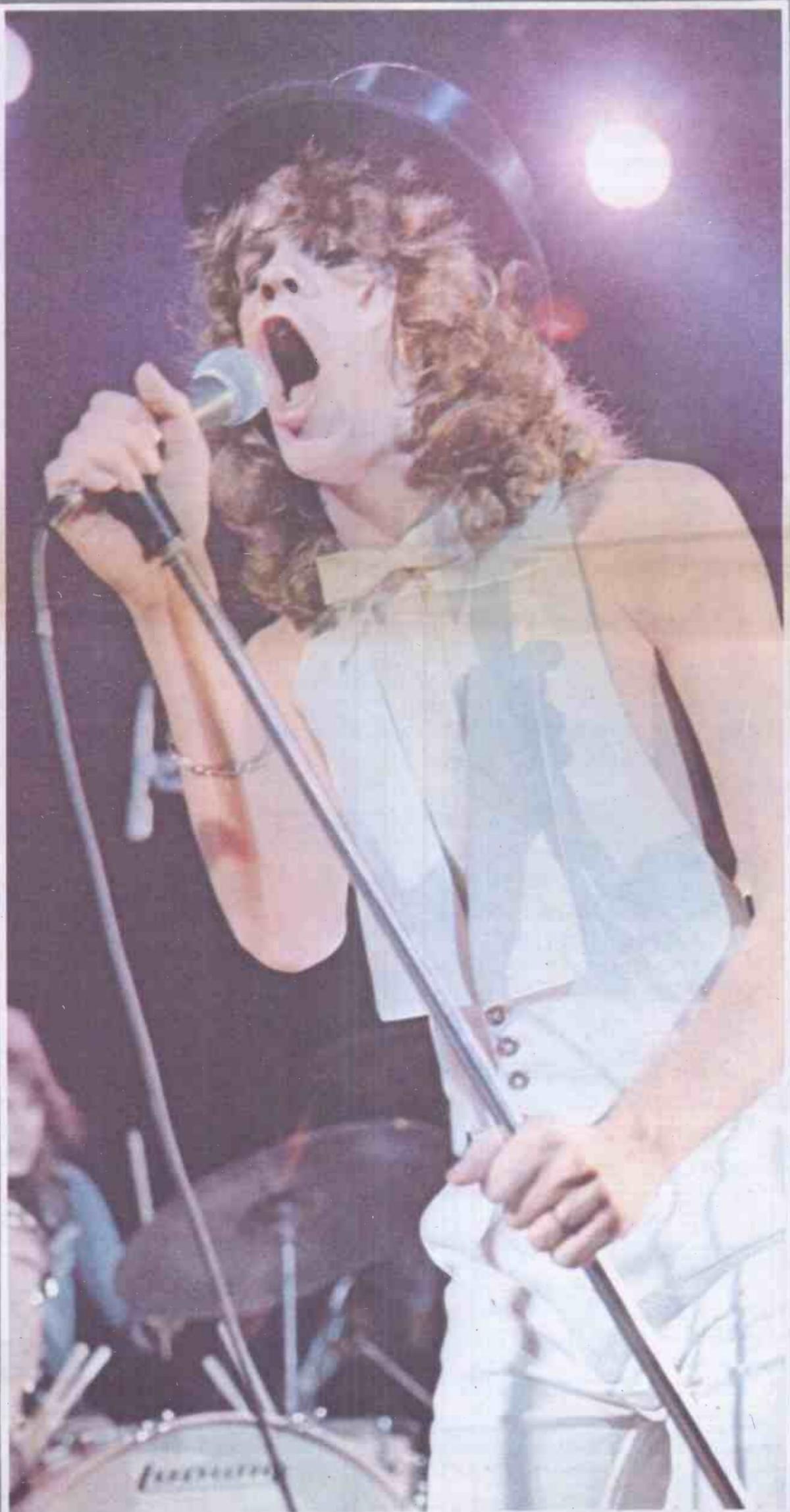
MARSHA HUNT



from Hairwaves
to Airwaves
on page 13

MUD RAKING

or how Mud
gained one
Donny Osmond
fan
on page 9



Singles

- 1 (21) ▲ I LOVE YOU LOVE ME LOVE
Gary Glitter, Bell
 - 2 (2) LET ME IN Osmonds, MGM
 - 3 (5) DYNA-MITE Mud, RAK
 - 4 (4) TOP OF THE WORLD... Carpenters, A & M
 - 5 (9) WHEN I FALL IN LOVE
Donny Osmond, MGM
 - 6 (1) DAYDREAMER (PUPPY SONG)
David Cassidy, Bell
 - 7 (13) PHOTOGRAPH Ringo Starr, Apple
 - (3) SORROW David Bowie, RCA
 - 9 (29) ▲ PAPER ROSES Marie Osmond, MGM
 - 10 (16) DO YOU WANNA DANCE
Barry Blue, Bell
 - 11 (7) THIS FLIGHT TONIGHT Nazareth, Mooncrest
 - 12 (14) FOR THE GOOD TIMES Perry Como, RCA
 - 13 (6) GHETTO CHILD Detroit Spinners, Atlantic
 - 14 (28) ▲ WHY OH WHY OH WHY Gilbert O'Sullivan, MAM
 - 15 (30) ▲ LAMPLIGHT David Essex, CBS
 - 16 (18) DAYTONA DEMON Suzi Quatro, RAK
 - 17 (17) WON'T SOMEBODY DANCE WITH ME
Lynsey De Paul, M & M
 - 18 (15) DECK OF CARDS Max Bygraves, Pye
 - 19 (8) CAROLINE Status Quo, Vertigo
 - 20 (12) GOODBYE YELLOW BRICK ROAD
Elton John, DJM
 - 21 (9) SHOWDOWN Electric Light Orchestra, Harvest
 - 22 (11) EYE LEVEL Simon Park Orchestra, Columbia
 - 23 (27) HELEN WHEELS Wings, Apple
 - 24 (24) DECK OF CARDS Wink Martindale, Dot
 - 25 (19) KNOCKING ON HEAVENS DOOR Bob Dylan, CBS
 - 26 (—) STREET LIFE Roxy Music, Island
 - 27 (—) KEEP ON TRUCKIN' Eddie Kendrix, Tamla Motown
 - 28 (—) MY COO-CA-CHOO Alvin Stardust, Magnet
 - 29 (26) LET THERE BE PEACE ON EARTH (LET IT BEGIN WITH ME) Michael Ward, Philips
 - 30 (—) AMOUREUSE Kiki Dee, Rocket
- Two titles tied for seventh position
- Bubbling Under (in alphabetical order)**
- LONELY DAYS, LONELY NIGHTS Don Downing, People
SWEET UNDERSTANDING LOVE Four Tops, Probe
VADO VIA Drupa, A & M
WILD LOVE Mungo Jerry, Dawn
YOU WON'T FIND ANOTHER FOOL LIKE ME
New Seekers, Polydor

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

Albums

- 1 (1) PIN-UPS David Bowie, RCA
- 2 (2) GOODBYE YELLOW BRICK ROAD
Elton John, DJM
- 3 (14) QUADROPHENIA Who, Track
- 4 (3) HELLO Status Quo, Vertigo
- 5 (9) THESE FOOLISH THINGS
Bryan Ferry, Island
- 6 (4) NOW AND THEN Carpenters, A & M
- 7 (13) SELLING ENGLAND BY THE POUND
Genesis, Charisma
- 8 (10) DARK SIDE OF THE MOON
Pink Floyd, Harvest
- 9 (5) SLADEST Slade, Polydor
- 10 (12) AND I LOVE YOU SO Perry Como, RCA
- 11 (6) GOAT'S HEAD SOUP
Rolling Stones, Rolling Stones Records
- 12 (7) I'M A WRITER NOT A FIGHTER
Gilbert O'Sullivan, MAM
- 13 (8) SING IT AGAIN ROD ROD Stewart, Mercury
- 14 (—) ON THE ROAD Traffic, Island
- 15 (11) ALADDIN SANE David Bowie, RCA
- 16 (15) FOCUS LIVE AT THE RAINBOW
Focus, Polydor
- 17 (21) TUBULAR BELLS Mike Oldfield, Virgin
- 18 (16) SINGALONGA MAX Vol. 4
Max Bygraves, Pye
- 19 (20) LET'S GET IT ON
Marvin Gaye, Tamla Motown
- (—) DREAMS ARE NUTHIN' MORE THAN WISHES
David Cassidy, Bell
- 21 (—) TATTOO Rory Gallagher, Polydor
- (—) ERIC CLAPTON'S RAINBOW CONCERT
Eric Clapton, RSO
- (—) STRANDED Roxy Music, Island
- 24 (30) 20 POWER HITS Various Artists, K. Tel
- 25 (28) BERLIN Lou Reed, RCA
- 26 (—) DELIVER THE WORD War, United Artists
- (24) THE BEATLES 1962-1966 Beatles, Apple
- 28 (19) MOTOWN CHARTBUSTERS Vol. 8
Various Artists, Tamla Motown
- 29 (—) BROTHERS AND SISTERS
Allman Brothers, Capricorn
- (—) IN THE WAKE OF THE FLOOD
Grateful Dead, Grateful Dead

Two titles tied for 19th, three for 21st, two for 26th and 29th positions.



AMOUREUSE
KIKI DEE

Strands of light upon a bedroom floor
Change the night thro' an open door
I'm awake but this is not my home
For the first time I'm not alone
Reaching out I touch another skin
Breathing out as he is breathing in
Deep inside I feel my soul aflame
Can my life ever be the same

I should have told him I'd do anything if I could hold him
For just another day
For just another day
His love is something I will not forget
When I am far away
When I am far away
I feel the rainfall of another planet
Another planet

Close together in the after glow
I remember how his loving flow
Turned the key into another world
Made a woman of a simple girl
Daylight comes as we both know it must
Soon my fantasy will turn to dust
But I would give him anything he asked
If my first love could be my last

I should have told him
I'd do anything if I could hold him
For just another day
Oh just another day
His love is something I will not regret
When I am far away
When I am far away
I feel the rainfall of another planet
When I am far away
When I am far away
I feel the rainfall of another planet
Another planet

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English lyric by Gary Osborne. Music Veronique Sanson.

SONG WORDS

AMERICA Singles Top 30 Albums

- | | |
|---|---|
| <ol style="list-style-type: none"> 1 (2) PHOTOGRAPH Ringo Starr, Apple 2 (4) TOP OF THE WORLD Carpenters, A&M 3 (5) I GOT A NAME Jim Croce, ABC 4 (1) HEARTBEAT—IT'S A LOVEBEAT
The DeFranco Family, 20th Century 5 (3) MIDNIGHT TRAIN TO GEORGIA
Gladys Knight And The Pips, Buddah 6 (6) PAPER ROSES Marie Osmond, MGM/Kolob 7 (9) GOODBYE YELLOW BRICK ROAD
Elton John, MCA 8 (10) JUST YOU AND ME Chicago, Columbia 9 (11) SPACE RACE Billy Preston, A & M 10 (12) THE LOVE I LOST
Harold Melvin and Bluenotes, Philly International 11 (8) KEEP ON TRUCKIN'
Eddie Kendricks, Tamla Motown 12 (15) HELLO IT'S ME Todd Rundgren, Bearsville 13 (16) OOH BABY Gilbert O'Sullivan, M&M 14 (14) YOU'RE A SPECIAL PART OF ME
Diana Ross and Marvin Gaye, Motown 15 (24) LEAVE ME ALONE (RUBY RED DRESS)
Helen Reddy, Capitol 16 (7) ANGIE Rolling Stones, Rolling Stones Records 17 (21) THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 18 (19) CHEAPER TO KEEP HER Johnny Taylor, Stax 19 (23) LET ME SERENADE YOU
Three Dog Night, Dunhill 20 (18) WE MAY NEVER PASS THIS WAY AGAIN
Seals and Crofts, Warner Bros. 21 (25) BE Neil Diamond, Columbia 22 (26) MY MUSIC Loggins & Messina, Columbia 23 (—) SHOW AND TELL Al Wilson, Rocky Road 24 (—) IF YOU'RE READY Staple Singers, Stax 25 (29) MAMMY BLUE Stories, Kama Sutra 26 (27) NUTBUSH CITY LIMITS
Ike and Tina Turner, United Artists 27 (—) D'YER MAK'ER Led Zeppelin, Atlantic 28 (—) MIND GAMES John Lennon, Apple 29 (—) THE JOKER Steve Miller, Capitol 30 (—) ROCKIN' ROLL BABY Stylistics, Avco | <ol style="list-style-type: none"> 1 (2) GOAT'S HEAD SOUP
Rolling Stones, Atlantic 2 (1) GOODBYE YELLOW BRICK ROAD
Elton John, MCA 3 (3) LIFE AND TIMES Jim Croce, ABC 4 (12) QUADROPHENIA Who, MCA 5 (20) RINGO Ringo Starr, Capitol 6 (4) BROTHERS AND SISTERS
Allman Bros., Capricorn 7 (5) ANGEL CLARE Garfunkel, Columbia 8 (19) JONATHAN LIVINGSTONE SEAGULL
Neil Diamond, Columbia 9 (14) THE JOKER Steve Miller, Capitol 10 (13) CYAN Three Dog Night, Dunhill 11 (11) THE SMOKER YOU DRINK, THE PLAYER YOU GET
Joe Walsh, Dunhill 12 (15) SWEET FREEDOM Uriaiah Heep, Warner Bros. 13 (16) YOU DON'T MESS AROUND WITH JIM
Jim Croce, ABC 14 (18) TIME FADES AWAY Neil Young, Warner Bros. 15 (6) LET'S GET IT ON Marvin Gaye, Tamla Motown 16 (21) WAKE OF THE FLOOD
Grateful Dead, Grateful Dead 17 (9) INNERVISIONS Stevie Wonder, Tamla Motown 18 (7) LOS COCHINOS Cheech and Chong, A & M 19 (8) 3 + 3 Isley Brothers, Epic 20 (24) IMAGINATION Gladys Knight & The Pips, Buddah 21 (23) HALF BREED Cher, MCA 22 (17) WE'RE AN AMERICAN BAND
Grand Funk, Capitol 23 (25) FULL MOON
Kris Kristofferson and Rita Coolidge, A & M 24 (30) JOY Isaac Hayes, Stax/Enterprise 25 (27) CHICAGO VI Chicago, Columbia 26 (—) MIND GAMES John Lennon, Capitol 27 (29) THE DARK SIDE OF THE MOON
Pink Floyd, Capital 28 (28) LONG HARD CLIMB Helen Reddy, Capitol 29 (—) OL' BLUE EYES IS BACK
Frank Sinatra, Warner Bros. 30 (—) FULL SAIL Loggins & Messina, Columbia |
|---|---|

COURTESY OF "CASHBOX"

Personality Pop Gen



BRIAN CONNOLLY, of the Sweet, selects his own top ten

- 1 SORROW David Bowie, RCA
- 2 HARD RAIN'S GONNA FALL
Bryan Ferry, Island
- 3 GOODBYE YELLOW BRICK ROAD
Elton John, DJM
- 4 I LOVE YOU LOVE ME LOVE
Gary Glitter, Bell
- 5 TOP OF THE WORLD
The Carpenters, A & M
- 6 PHOTOGRAPH Ringo Starr, Apple
- 7 DAYTONA DEMON Suzi Quatro, RAK
- 8 LAMPLIGHT David Essex, CBS
- 9 HELEN WHEELS
Paul McCartney and Wings, Apple
- 10 OUR HOUSE IS ROCKIN' Marmalade, EM1

Soul Gen

- 1 (1) KEEP ON TRUCKIN'
Eddie Kendricks, Tamla Motown
- 2 (5) DIRTY OLD MAN
The Three Degrees, Phil. Int.
- 3 (—) LONELY DAYS LONELY NIGHTS
Don Downing, People
- 4 (6) PUT YOUR HANDS TOGETHER
O'Jays, Phil. Int.
- 5 (3) THE LOVE I LOST
Harold Melvin And The Blue Notes, Phil. Int.
- 6 (—) THANKS FOR THE MEMORY
Billy Paul, Phil. Int.
- 7 (—) YOU'RE A SPECIAL PART OF ME
Diana Ross and Marvin Gaye, Tamla Motown
- 8 SOUL MAKOSSA Afrique, Pye
- 9 (—) I BELIEVE IN MIRACLES
Jackson Sisters, CBS
- 10 (6) PUT YOUR HANDS TOGETHER
O'Jays, Phil. Int.

Two titles tied for seventh position.

Contributing retailers: Record Corner, Bedford Hill, London, SW12; Central Records, Stamford Street, Ashton-under-Lyne; E. & J. Records, Ware Street, London, E8; Henry's Records, St. Mary Street, Southampton; Simonia, Cookson Street, Blackpool; Musicland, Berwick Street, London, W1; Hime & Addison, John Dalton Street, Manchester; Sound Unlimited, 149 North Street, Brighton; Sussex; Boylans, 30/32 Old Road, Conisbrough, Doncaster; Rediffusion, Nottingham.

Live music reviews

Glitter—experience of a lifetime!

To see Gary Glitter and the Glittermen at the Rainbow in London last weekend was an experience of a lifetime—and a reminder that all is not yet lost in the entertainment side of music. His extravaganza opened with the band starting the drum beat which begins all his shows, then the B.C. roaring onstage on the back of an enormous motorbike at the back of a cavalcade.

His hairy torso bared to the crowd, he postured and strutted across the stage, gestured with perfect timing and had his audience screaming right on cue. From the first number, Leader Of The Gang, he had everyone right under control—yelling every time he ran his hand up his leg or posed with hands on hips. As a person, he isn't an obvious sex symbol, but as an actor, with a sharp sense of drama, he has the ability to make everyone think he is.

"You're naughty," he told the crowd. "You have the same kind of mind as I have." And what he appears to have in mind, as far as his act goes, is somewhat blatant.

Do You Wanna Touch? He sits on the edge of the stage, just close enough for a couple of outstretched hands to touch his finger tips while the bouncers stand ready to help him if they grab too firmly. He gets up and crawls a little way along the edge of the stage beside the speakers, then comes back before it gets too dangerous. He lies flat on his back on the stage, holding the mike to sax player Harvey Ellison's instrument. An excellent piece of showmanship.

For Donna, it's back to the grief scenes, on his knees, before they rock into Rock And Roll Part 2, and the balcony is beginning to shake. Three thousand pairs of arms are in the air and most people are out of the seats and dancing with excitement. He builds the tension even more by standing side on to the audience and giving us the quivering leg treatment, then the clenched arm. He is quite amazing. One kiss blown to the balcony and the place nearly came down.

The number was kept up by the band while Gary left the stage, only to reappear several minutes later in a different costume—pale blue. Our latter day Liberace looks lovely. He threw flowers to the audience, and said "I was coming back anyway" before going into Hello Hello I'm Back Again.

One more costume change—this time to red, and he was back to perform the new single, I Love You Love Me Love You. The backdrop rose behind the band to reveal a setting of white steps, in the style of the Ziegfeld Follies, with many ladies posing over them. The ladies came in rather astounding shapes and sizes, particularly one at the back who kept swinging her bottom at a different time from the girl next to her, which was fairly amusing.

Apart from this minor distraction, the effect was stunning and Gary was fantastic. —ROSALIND RUSSELL.

Hudson/Ford

HUDSON/FORD, just out on their first tour since they split with the Strawbs, did not, unfortunately have an auspicious start at the Newcastle City Hall last week.

The fault was partly their lack of experience in performing with the additions to their band—Ken Laws (drums), Chris Parren (keyboards) and Mickey Keene (guitar and steel guitar)—and partly because the venue was entirely wrong for them at this stage.

The first few songs weren't very outstanding, but when they reached Burn Baby Burn and Waking Up, things began to look more promising. Both songs have something of the magic of the successful single. I think maybe it would have been wiser to let the band go out as a support rather than headlining until they found their feet.

The one Strawbs' number they did, Heavy Disguise, was good and better received than most of their other material. Most of the way through the set, I thought they were doing much better with their folkier type of songs, until the last number. It was called Revelations. It's a prolonged instrumental, largely embellished with good stage lighting. The flashing lights are built up through the song and brighter through the chorus until it becomes impossible to see the band. The last notes are sustained while the group slip off stage, under complete darkness. —ROSALIND RUSSELL.

Procol Harum

GRAND music in a grand manner from a grand band—Procol Harum—lifted the words from the compere's mouth.

Once again it was a well produced and polished concert from Procol at the Festival Hall last Monday. The music was loud, tight and relatively unbusy with some great singing, fine piano and guitar counterpoints, and, of course, organ solos. Strange that such clear and powerful vocals come from the husky speaking tones of Gary Brooker.

Procol played pieces from many of their albums, from Conquistador on the first, to "Grand Hotel, their latest, and while the music and lyrics were of the highest standard—if the set was meant to be varied, then it failed. There is still too much similarity of style.

The more notable numbers that they played were TV Caesar (which in itself was boring) but ended with a burst of Rule Britannia and a projection on a large screen

of the right Royal happy couple. Lazy, drifting wave patterns introduced Salty Dog—surely their supreme song, and Simple Sister had the dancing feet of Gary Brooker doing scissor kicks under the piano—as well as beautiful guitar, strong bass and, wait for it, audience participation. They encored with a very unenthusiastic Stay sung with tongue not so much in cheek, more like down the back of the throat and Repent Walpurgis, that perennial showstopper with the false ending. But could those thrashing crescendoes be taken for death throes. —HUGH KYLE.

Jack the Lad

FROM the beginning of their separate career, Jack the Lad showed every sign of becoming as successful as we hoped the new Lindisfarne would. It appears that the rift has weakened both bands to some degree.

At Hove Town Hall last week, the Lad was not at his best. The hall has very strange acoustics, it was also too brightly lit, and that always inhibits people where they might otherwise participate more in the music. This band need audience participation to make the set work at all.

They presented quite a selection of new material although they still stuck faithfully to some of their older songs, like the first single One More Dance. Like Billy Mitchell's new number, Promised Land—it showed that there's still a spark somewhere, but they just need a fuller sound to match the quality of the songs. I think they badly need someone else in the band, not only for sound, but to help the presentation. —ROSALIND RUSSELL.

Uriah Heep

URIAH HEEP thrashed their way through over ninety minutes of sheer unadulterated noise guising as music, which pleased the thousands of fans at Liverpool Stadium last Thursday.

Uriah Heep's lighting was excellent, their sound was not so good. Their music was direct, facile, and heavy but by no means humble. The Stadium's huge bouncers were as heavy as Uriah's music. Any climax Uriah was building was destroyed by a lengthy organ and synthesiser break from Ken Hensley, followed by an awful drum solo which had one redeeming feature, a cleverly synchronised light show.

Dave Byron should have been using a lap microphone between his legs then clumsily replacing it with a mike stand, has all been done before, as has the orgasm bit with the guitarist, and the light sequence. —PETER LEAY.

Richie Havens

LENGTHY discourses on social problems and vague philosophical ideas don't make an exciting concert, and it was only the sheer emotion that Richie Havens puts into his songs that saved the show on Friday.

It all started so coolly that it just had to get better. Unfortunately, it was another night where the Rainbow's heating seemed to be switched off and we could have done with some of Richie's more fiery music. A watered down version of Fire And Rain didn't help any.

Happily, Here Comes The Sun lived up to its title. Richie's left foot was juggling about like a puppet, while strong bass and tomtoms drove the whole caboose along till he couldn't sit down any longer and started to do his famous dance around the stage, still frantically strumming. It was fantastic. It was Havens at his best.

Then came the surrealism and superb dramatics of Freedom. Everything about this song was right. It built up to the perfect climax. After that there was no stopping. Richie was dancing and he had only just started after more than two-thirds of the concert.

Up till then he had never really got into the audience. A disappointing night for those with fond memories from the Isle of Wight and Hyde Park concerts. —HUGH KYLE.

Santana

WHAT WITH the huge mirror at the back of the stage and all the equipment on it, working out exactly how many bodies Santana comprised at The Rainbow last Thursday was no easy task. After several conflicting counts I settled for nine, but one of those could easily have been either a technician or a reflector so don't take that figure as gospel.

It was equally confusing trying to jot down what they were playing, or recognised episodes from both "Abraxas" and "Caravanserai," but there was a lot of improvisation, a great deal of music that I didn't recognise at all, and the task of sorting out what was what was made no easier by the fact that often pieces were run together without a break.

Early on, the sound was much too topky, but gradually it improved and by the end was as near perfect as one dares hope for. The music was often exhilarating and the percussion—including magnificent drum and conga solos—very exciting, but just sometimes one wishes they'd lay off the rhythm a little to allow Carlos's guitar work to come through more strongly.

Anyway, judging by the smiles on their faces, the band were having fun and so, if the bobbing heads and tapping toes were anything to go by, were many of the more carefree members of the audience. —RAY FOX-CUMMINGS.

Wizzard in the New Year



Live Dates

HAWKWIND

Manchester Free Trade Hall (December 10), Newcastle City Hall (11), Bracknell Sports Centre (15), Birmingham Odeon (16), Bradford St. George's Hall (17), Aberdeen Music Hall (19), Perth Music Hall (20), Glasgow Apollo (21), Edinburgh Empire (22).

HOME

Sunderland Locarno (November 22), Cheltenham St. Paul's (24), Glamorgan Polytechnic (December 6), Salford University (7), Leamington Spa (18), Bolton Technical College (21), Malvern Winter Gardens (22).

BRINSLEY SCHWARZ

Leytonstone Red Lion (November 23), Glasgow University (24), Birmingham University (25), London King's College (27), Wolverhampton Lafayette (28), Islington Hope and Anchor (29), Manchester De La Salle College (30), London Mandrake Club (December 3), London Battersea College (5).

CARAVAN

Southampton University (November 23), Leeds Town Hall (30), Scarborough Floral Hall (December 8), Dundee University (14), Liverpool Stadium (15), Folkestone Leascliffe Hall (17).

RADIO/TV

FAME at last for young Elton John. You can catch this gent in action on December 4, when ITV screen a documentary on his music produced by his friend and neighbour, Bryan Forbes. Among other things Mr John can be seen recording tracks for "Yellow Brick Road" and playing the Hollywood Bowl during his recent US tour. Programme's titled "Elton John And Bernie Taupin Say Goodbye Norma Jean And Other Things."

Also watch out for another exciting Cilla Black series, next year starting January 5 (BBC 1). Back to the present and tonight Ayshea Brough presents Junior Campbell and Mud (ITV, 4.20) while on BBC 2 Global Village Trucking Co. can be observed in the course of their everyday lives in "By Way Of Change" (BBC 2, 9.50 pm).

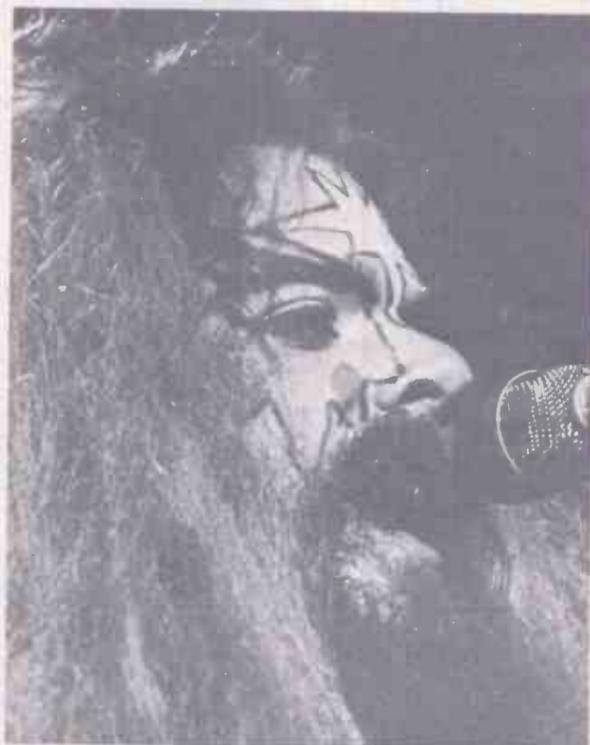
And on Tuesday catch the New York Dolls and Michael Chapman on "OGWT" (BBC 2).

This week's Radio One guests are: Home ("In Concert," Saturday), Allan Clarke and Tony Hicks ("Top 12," Sunday), Lesley Duncan ("Sounds On Sunday"), Caravan, Steve Tillston ("Sound Of The 70s," Monday), Medicine Head, Martin Carthy ("Top Gear" Tuesday).

SPECIAL WISHBONE

WISHBONE ASH will headline a special concert at London's Alexandra Palace December 22, for which tickets are already obtainable, priced £1.30, from Box 27, Dryden Chambers, 119 Oxford Street, London W1. They will also be on sale at the door for £1.50. Support acts have yet to be finalised.

Wishbone release a double live album November 30 entitled "Live Dates." It was recorded during the band's last British tour in June at Croydon, Reading, Portsmouth and Newcastle and includes material from all their previous albums plus one new track. Price will be £3.20.



The end of the Rainbow

LONDON'S Rainbow Theatre is to be torn down when the current lease expires late in 1974.

The 3,000-seat venue, which has proved uneconomical for Chrysalis, the current leaseholders, will be redeveloped and used for possibly a super-market or housing project.

In its long history the venue, formerly known as the Finsbury Park Astoria, has been used by numerous leading names in the music business, including Beatles, Who, Faces, Clapton, Cooper, Slade, Glitter and Sweet.

The company are currently looking around for alternative sites to replace the present one.

ELP's Boxing Day Special

ELP appear on BBC 2 TV on Boxing Day in a 55-minute "Old Grey Whistle Test" special film documentary.

The programme will show the band performing live, relaxing at home and talking about their music.

The music will include excerpts from their new album "Brain Salad Surgery" (out November 30) as well as older material.

EXTRA

GARY GLITTER is to do an extra show at City Hall, Newcastle, on December 2. Tickets for the second show are sold out, so the extra one has been scheduled for 5 p.m.

MOTT THE HOOPLE have added an extra Hammersmith Odeon concert to their current British tour dates. It will be at 6 p.m. on December 14 and tickets are already on sale at the theatre.

Last week 3,000 people applied at Liverpool for 200 standing room tickets put on sale at the last minute.

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Other Elvis items available: Large SAE for lists, photos/imported books from USA/Japan (special photo books)/Elvis Stickers/News service back issues/ Sov. menus/sheet music/stills, etc., etc. SAE with all enquiries/or for details of forthcoming Film events. Write to Rex Martin/57 Prestbury Rd./Cheltenham/Gloucestershire GL52 2BY.



Silly festive season concerts

THE NUMBER of special London Christmas concerts is growing fast. The Who and Stackridge join Elton John and the Faces in planning something special for their December appearances in the capital city.

The Who are set to play four London concerts next month titled "The Who's Christmas Party?" All four will be staged at the Sundown, Edmonton, on December 18, 19, 22 and 23. Tickets will be available only through the post. Box office opens November 19 and applications should be sent to Sundown, Silver Street, London, N18. Seats are priced at £1.65 and £2.20.

Stackridge headline their own Christmas concert at London's Rainbow on December 19, supported by Climax Blues Band. Tickets are priced at £1, and

available from Rainbow Box Office.

And there's more news about Elton's Hammersmith gigs on December 21, 22 and 23.

Elton told Disc: "I'm hoping to catch both the Who's and Faces' concerts if I can. Christmas is a time for being silly and I think we are all trying to see who can be the silliest group. At Hammersmith we shall have a special set with Christmas trees and all that kind of thing."

Still in the festive spirit, Elton joins the Christmas singles race with a new single set for rush release November 23. Titles are *Step Into Christmas* c/w *Ho Ho Ho (Who'd Be A Turkey At Christmas)* both Taupin/John compositions, recorded only very recently at Trident Studios.



ELKIE BROOKS ... to play Tommy's mother

TOMMY RETURNS

ROGER DALTRY, Keith Moon, Rod Stewart, Graham Bell, Sandy Denny, Richard Harris, Elkie Brooks, Merry Clayton, Steve Marriott and Richie Havens are among names set to take part in Lou Reisner's Rainbow production of "Tommy" next month.

The opera, which takes place December 13/14, also features the London Symphony Orchestra and the London Chamber Choir conducted by David Meacham. Proceeds will go to the Richmond Fellowship for Emotionally Disturbed Children.

To tie in with the production, Roger Daltrey this month issues a follow-up single to *I'm Free*, titled *Go To The Mirror*. Also featured on the disc are Richard Harris as the doctor and Stevie Winwood as the father.

DISC NEWS

THE BEST, FIRST

RECORDS IN DANGER

RECORD companies are being hit through a world shortage of vinyl and paper. The exploitation of new talent is being threatened, because as is already the case in America, companies are only prepared to produce "certain" chart records, in preference to taking a gamble on less well known artists.

One of the main reasons attributed to the shortage is the scarcity of oil, one of the most important raw materials used in the production of vinyl.

Vinyl is a petroleum-based substance and the Middle East war has resulted in there being a cut-back in oil supplies. ICI, who are the major manufacturers of vinyl in Britain, are not at present expecting a cut back in production, but it would seem likely in the future, if the current crisis continues.

Paper, which is used to make album covers and sleeves, is also in very short supply, and is effecting the record industry just as much as the vinyl shortage. There were a number of paper mill strikes throughout Scandinavia last year, which, together with the general world shortage, has led to severe cut back in paper production.

As things look at the moment a shortage in both these essential ingredients will remain with us for at least another two years.

The result is possibly going to mean a rise in purchase costs and they could be as large as between 5 and 10 per cent. Although this isn't certain at present, eventual price rises will have to come to meet the increase in oil and raw lumber prices.

If the shortage continues for very long, it could mean that small, independent record companies will be forced out of business and that cheaper budget records could be forced out of the market.

SHANE ON ALVIN

ALVIN STARDUST, whose identity has so far been kept a secret, is now revealed to be Shane Fenton. He had a hit more than a decade ago with *Five Foot Two, Eyes Of Blue* which was followed by a couple of other successes — and since then he's been working in cabaret both here and in the States.

The name change was the inspiration of his new company, Magnet, and he now has a hit record with *Coo Ca Choo*.

Live Dates

BRETT MARVIN AND THE THUNDERBOLTS

London Hatchets, 67 Piccadilly (November 22), Nottingham University (24), Spennymore Top Hat (26), North Staffs Polytechnic (30), Doncaster College of Education (December 1), Brockley Village Hall (5), Oxford St. Catherines College (8), Fulham Greyhound (9), Chichester College (12), Crawley College of Technology (14), Birmingham College of Food and Domestic Arts (20).

COCKNEY REBEL

Cardiff University (November 24), Chalk Farm Roundhouse (25), Didsbury College of Education (30), Halifax Clarences (December 1), Leicester University (8), Maidstone College of Art (12), Stafford College of Education (19).

GLENCOE

Morecambe Pier Ballroom (November 23), Dagenham Round-

house (24), Chichester Bishop Otter College (30).

NEW YORK DOLLS

Warwick University (November 22), York University (23), Leeds University (24), London "Old Grey Whistle Test" and the Rainbow Room Biba's (26), London Rainbow Room Biba's (27).

LINDISFARNE

Cheltenham Town Hall (December 4), Southport Floral Hall (6), Loughborough University (7), London Imperial College (8), Bournemouth Winter Gardens (9), Swansea Branwyn Hall (12), Reading Town Hall (13), Oxford New Theatre (14), Southend Kursaal (15), Middlesbrough Town Hall (19), Newcastle City Hall (20).

FUMBLE

Ealing Technology (November 21), London City University (23), Ipswich St. Matthew's (24), Coventry Lanchester Polytechnic (28).

BADFINGER



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Joe Egan and Gerry Rafferty are Stealers Wheel. Their new album is called Ferguslie Park. It's produced by Jerry Leiber and Mike Stoller.

STEALERS WHEEL

Ferguslie Park



AMLH
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Ferguslie Park

James Jones

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RCA Records and Tapes

"I'VE BEEN on the road since you saw me last and I'm a mere photostat of what I once was, but mentally I'm ready to rip," David Johansen confided to me this week in between rehearsals at BAM Studios. "It's been hell on earth, but I still feel like the happiest boy in the whole USA because I think I've seen every nook and cranny. I've managed to pull through it all . . . Do you know they asked me in Atlanta why I dressed the way I do? I told them I didn't pack my suitcase . . ."

"I can't wait to arrive in jolly old England," he continued. "Do you think we'll get the same kind of response that The Osmonds got there?" Ummmm, well, not exactly—but there has been an awful lot of interest in the band. "Probably for all the wrong reasons," a friend mumbles ominously. Probably.

Okay, for a start the Dolls are not a drag rock group, don't expect them to come onstage in their mothers' dresses or even feather boas. They occasionally wear make-up if they're in the mood. But it's not all that important.

"Drag just means clothes to me," David said. "When I was interviewed by the BBC last

time in London a guy asked me about drag and make-up. He asked me why I couldn't live without make-up, so I told him I had acne and I was afraid that it was terminal . . . I don't have acne and I don't always wear make-up either.

"If I'm looking really bad I may throw something on, but on the whole I don't wear make-up . . . Drag just means my clothes, to somebody else it might be like a drag queen, somebody who's impersonating a woman. I'm not impersonating anybody. I'm perfectly satisfied with what I am."

"We're not a band of five hillbillies onstage scratching their fleas away. It's more intense drama," said Johansen. "It's more a reflection of what's happening right in front of us, a reflection of our audience."

"That audience at the Mercer Arts Centre was so fabulous. That dance floor—well, all my favourite people were on it. So we just had to be incredible."

"All of those people, I could just watch them and become them. I often find myself still doing them, sort of like taking them on the road with me."

"When I'm onstage, I'm in ecstasy. One of my happiest times is when I'm onstage. In a sense I'm an actor, and the band is an act . . . When we met we were all very similar. In dress, in attitudes, we knew what we thought about things and how we had to do it. None of us really ever went to school except Arthur, for hotel management. The Dolls for me is a vehicle for getting my thoughts across."

OBSCENE CLOTHING

"You'll see younger kids at the Dolls' gigs in New York than at any other. Of course they're sophisticated, hip, little New York kids, not the kids who come in from Long Island to see the Osmonds. Rather the kind who try and sneak out at night to hang out in Max's backroom, wear what their parents feel is obscene clothing, and have nasty thoughts."

"Our function really is to relieve adolescents of their ills, of all the mental cruelty that's been bestowed upon them," David smiles.

"You get to that age around 13 or 14 when you really appreciate rock 'n' roll. And you might feel alone at that point, but rock 'n' roll is there to tell you that you're not alone."

"We are like oracles of Manhattan, the Dolls."

It's an understatement to say that not since the Velvet Underground has any band created this kind of hysterical cult following in the city. And, although it's hard to talk about the Dolls without talking about New York, they have begun to make their way across the country — and now the world — receiving the same kind of outraged reactions that they did here first.

There will be the inevitable comparisons of David Johansen's looks and/or stage presence with one Mick Jagger. And the band might possibly get tossed out of a few hotels as they have the perhaps singular distinction of being tossed out of many American ones this past year.

But perhaps the biggest complaint will be heard by all those people who are "into music"

and will sneer that the Dolls are, after all, extremely unpolished and musically unsophisticated. We've heard it all before, thank you, and anyway don't you see that that's hardly the point?

The Dolls—now composed of David Johansen, lead singer; Johnny Thunder, lead guitarist; Arthur Kane Jr., bassist; Sylvain Sylvain, rhythm guitar; and Jerry Nolan, drums—made the rounds of every record company before their manager, Marty Thau, found one (Mercury) who would sign them. Some felt they were too loud, too rough, too obscene.

"Alice Cooper trash," said one. "Too faggy," "too weird" . . . all these critiques were voiced by often old men who were prepared not to like them.

"Look, we're saying something that Teen Earth is interested in," laughed Johansen, who usually is the spokesman for the group. He pours forth with wit and general insight so brilliantly funny, and onstage he'll do anything—dance, jump, leap-run around, make outrageous faces, changes his "look" every night. He is the perfect focal point for a band that consistently backs his singing up with the loudest, raunchiest rock 'n' roll.

That's not to say that the rest of them are any slouches in the visual department. One night Arthur could be wearing black pumps over white tights and a red ballerina skirt, with carefully pursed red lips as he

stands to the left . . . the very essence of The Bass Player, silently sulking. And Johnny Thunder is like a cartoon rock 'n' roll lead guitarist, racing around the stage, shirtless, running after Johansen, the two of them screaming their harmonies (if you want to call it that) into a joint microphone like a take-off of Rod Stewart and Ron Wood or David Bowie and Mick Ronson.

Syl might have a headful of little curls and a face made up to look like either Shirley Temple or Charlie Chaplin depending on his mood, and Jerry Nolan bangs away on those drums like he was Keith Moon himself. They are living out their own, and our, rock 'n' roll fantasy. Thank heavens . . .

"We've got new drags for this European tour that would blow the mind off the Queen herself," David told me. "I've got some new black patent leather pumps . . . I would probably be a sex murderer without my pumps. We're going to perform some material that will probably be on our next LP (to be titled "Too Much Too Soon," what else?)—songs like Puss 'n' Boots, Stranded In The Jungle and 86 Condition."

"We're going to do a lot of TV—Old Grey Whistle Test, and we'll be at Biba's for two nights. Other than that, well, I guess we'll conserve all our energy for our performances."

OK, that is the New York Dolls. You have been warned.



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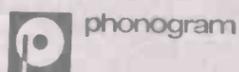
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 STAGE



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'IN THE FIELD OF POP ENTERTAINMENT WE'RE ONE OF THE BEST'

MUD BUBBLE TO THE TOP

Some advice for those wishing to interview Mud. Don't accuse them of being puppets controlled by RAK, Mike Chapman and Nicky Chinn . . . they seem not to like it. All four members of the group hotly deny that they are being manipulated by their record company or songwriters.

As drummer Dave Mount puts it: "Chapman and Chinn write our songs and we record on RAK, but as far as image and what we do on stage is concerned it's all our own decision. Obviously we discuss things with them, but the final decision is ours."

Since their sudden rise to prominence earlier this year the cockney foursome have had to contend with numerous accusations like this. No doubt it's part of pop stardom in the cynical seventies, but for Mud it's a highly vexatious part.

Another popular charge levelled against the band is that their rapid progress in the record industry has been engineered.

NO HYPE

"Because we're apparently new to the scene and we're suddenly getting hit records people think we've been hyped. They ask us how we get so many TV and radio plays. What they don't realise is we've been in this business for years. Our first broadcast was done seven years ago. Back in 1970 Noel Edmunds was predicting good things for us, long before our first hit.

Interview by BEVERLEY LEGGE

"We get really fed up with people who think that some magic person has come along and given us money. Nobody's put one penny into this band, we've done it all on our own. Every other band may be on wages and hyped but we're not."

Yes it's a hard life in the modern pop band. All sorts of nasty people are out to have a snipe at you, even the great British Press.

"A lot of articles written about us make us out to be morons. People reading them would get the impression that we're most peculiar people.

"Our trouble is that we don't change much, so people find it hard to write anything new about us. I suppose we should really say things like, 'hey man, I was doing a drum solo last night and I had an orgasm.' But it wouldn't be the truth. I don't do a drum solo and I haven't had a lot of orgasms lately."

But whatever the press reaction might be, Mud are not totally unloved. They have no fan club as



MUD (l. to r. Dave, Rob, Les and Ray) . . . drum solos and orgasms are out

yet, but that hasn't stopped admirers from writing to them.

"We've had all sorts of letters. One lady wrote saying she used to be a Donny Osmond fan, but now she was really into Mud. A lot of them ask questions like, 'how can we get hold of your earlier records,' or 'I was the one standing at the front with the gold

boots and low cut dress, do you remember me?"

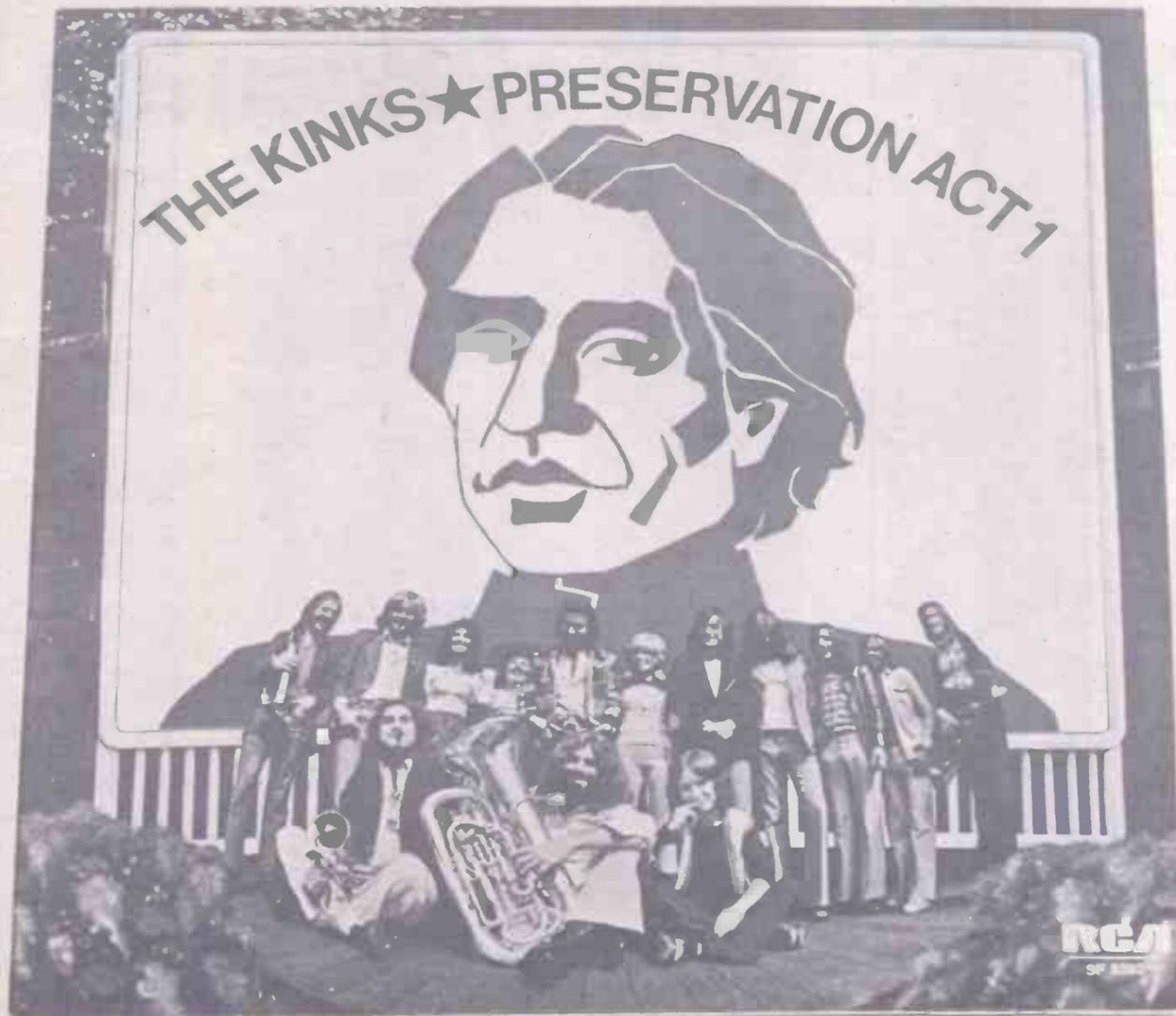
"We're still at the stage where we can talk to fans if they approach us, rather than turn them away, which is what some groups do. If it ever got to the point where we were being plagued by fans I hope we'd deal with them in a better way."

For the time being the four mean to concentrate on their stage act and leave the songwriting to others.

"In the field of pop entertainment we're probably one of the best, but as far as our songwriting is concerned we've still got a long way to go. We've written the B-side of *Dynamite*, but we've yet

to write something commercial enough for an A-side.

"If we don't like the songs that Chapman and Chinn write for us we have the right to refuse, but so far that hasn't happened. When we're writing suitably commercial songs, no doubt we'll use them, but for the moment we're quite happy to continue as we are."



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Dread 'Appeals'

JUDGE DREAD has pledged his support to the disaster appeal for Ethiopia. His new single, *Molly*, released by Trojan on November 30, is a clean one—unlikely to be banned by the BBC.

One pence a record is being made as a donation, so how about helping Dread to help others?

King Kung Fu

JONATHAN KING is back! Instant garbage at its worst with a new single released by UK Records on November 30. Needless to say, King catches up and cashes in on the Kung Fu trend with his latest offering, *The Kung Fu Anthem*. What about recording something on the Royal Wedding John? Or is that already in the pipeline?

Phil's funny

PHIL CORDELL gave us a very pleasant instrumental hit some time ago under the name of *Springwater*. Now he's back under the name of Dan The Banjo Man and he's got a fun record out at the moment under the same name.

The song has been bubbling just outside the charts for quite a while and now, with the promise of bearded lady's, midgets, fire-eaters, et al, it's about time it slipped into the charts. It is particularly appealing as a fun record and could well be the Christmas record this year. It's available on Motown. Give it a listen. O.K.

Sly revival

SLY and the Family Stone revive Doris Day's old chart blast *Que Sera Sera*, which'll be released by Epic on November 30. Incidentally, Tamla Motown inform me that Tom Clay's duo versions, of *What The World Needs Now* and *Abraham, Martin And John*, previously banned by the Beeb, but a large hit in the States, is being re-released on December 7. Give it a listen.

BENTON'S DISCLOSURES
MICHAEL BENTON
ON TOMORROW'S
HITS—TODAY

Wonder: A smash for Stevie

ISLEYS HIT THE ROAD

ISLEY BROTHERS, fresh from their recent chart success with *That Lady*, make a welcome return with a new single, *Highways Of My Life*, which is released by Epic on December 7.

The Isleys have been around the scene for a long time, but their success has been spasmodic up till now, so let's hope they give us a whole run of chart goodies.

STEVIE WONDER has his current Stateside smash hit rush-released by Tamla Motown on November 30. The song, *Living For The City*, should mark the return of Stevie into the British charts.

It's surprising that, though he's better than ever, he is now less successful with singles. Still, this one should rectify the situation.



A BREATH OF LIFE FROM DIANA

DIANA ROSS, the lady with the whispering voice, has a follow up single to *Touch Me In The Morning* released by Motown at the end of the month (30). Titled, *All Of My Life*, this single will whisper its way high into the charts—just where our Diana belongs.

★ **SNIPPETS** ★

• The Intruders, due to visit Britain later this year, have a single, *I Wanna Know Your Name*, being released by Philadelphia International next week (23) . . . A fine band and well worth taking note of . . . Santana usually associated with albums, make a stab at the singles market with *When I Look Into Your Eyes* . . . released by CBS this Friday.

• Dana has come up with a couple of pleasant ditties, since her Eurovision Song Contest victory of 1966 . . . She's at it again with a newy called *Corner Of The Sky* . . . released by Decca this week . . . Perry Como, heartthrob of the bigger-boppers, looks like chalking up his third hit in a row . . . This time he's got Chet Atkins to produce his version of the Everly Brothers oldie . . . *Walk Right Back*. RCA are releasing it this Friday.

• Bill and Boyd, America's answer to our own flower pot men, have a lovely, gorgeous single . . . *Cloudy Summer Afternoon*, released by Decca on November 30.

Get it together

The Jackson Five



"ENERGY. That's the Jackson 5. When it comes to performance both on record and stage this wonderous fivesome make most of their counterparts look like lame ducks . . . If you ever doubted the group's musical capabilities this should set you right—the emphasis is on the instrumental work, and these kids are really together. It's solid funk from start to finish . . . so good and so raunchy it will sell a million copies. Yes sir, the Jacksons are really getting it together."



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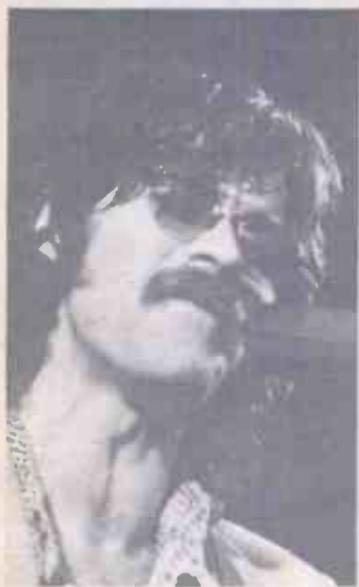
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Robbie Robertson ...
THE BAND



The Band rock Home: at last

SAD
SAD
STEELY
DAN

THE BAND — "Ain't Got No Home" (Capitol CL 15767). A single from that much revered group, The Band, is a none too regular occurrence. But when they do come, they're good. And this is no exception: it's such an atmospheric rocking number, with so much of the '50s style that you can almost see the sax players rocking up and down à la Bill Haley.

One other interesting musical effect—a passage in the middle where the singer's voice is made to sound like those computer "voices." But then unusual and excellent musical techniques are what one expects from The Band. It would be good to see this enriching the charts—but it may just be too good. However, the news that they are back on the road

JAMES BOYS

"Hello, Hello" (Penny Farthing PEN 816). What is your definition of a hit? If you call a hit something that reaches the top 50, then this record will be a hit. It's a standard, bouncy number you can imagine the boys doing their marionette impersonation to, catchy enough to be a mini-hit. But hopefully not contagious enough to be a biggie. Better luck next time.

SNIPPETS SNIPPETS

- **HECTOR** have a single out—called *Wired Up* (DJM DJ5 289) it's high energy rock with a touch of the Chicory Tip moogs. Not a bad first effort for a group aiming to crash into the teenage market—but I don't think they'll make it this time round.

- **KEVIN** Coyne's latest offering, *Lovesick Fool* (Virgin VS 104) is quite commercial—if he doesn't watch it he might find himself with a hit one of these days.

- **REPARATA** And The Delrons' *Octopus's Garden* (written by one Richard Starkey) has been re-released on DART (ART 2006). Never was as good as the original.

- A goodie from that promising new group, *Highway*, entitled *Steam Drivin' Man* (EMI 2090).

"My Old School" (Probe PRO 606). Oh how disappointing! I've loved both of Steely Dan's previous releases — *Do It Again* and *Reelin' In The Years* — which should have been monster hits. But this is not up to that high standard — I even found my attention wandering. In view of the fact that their latest album, "Countdown to Ecstasy," is so superb, I would have thought better singles material than this could have been culled from it.

ALVIN LEE & MYLON LEFEVRE

"The World Is Changing" (Chrysalis 2020). Well, well, not at all what you'd expect from TYA's Alvin. But nonetheless a good single — and a chart contender.

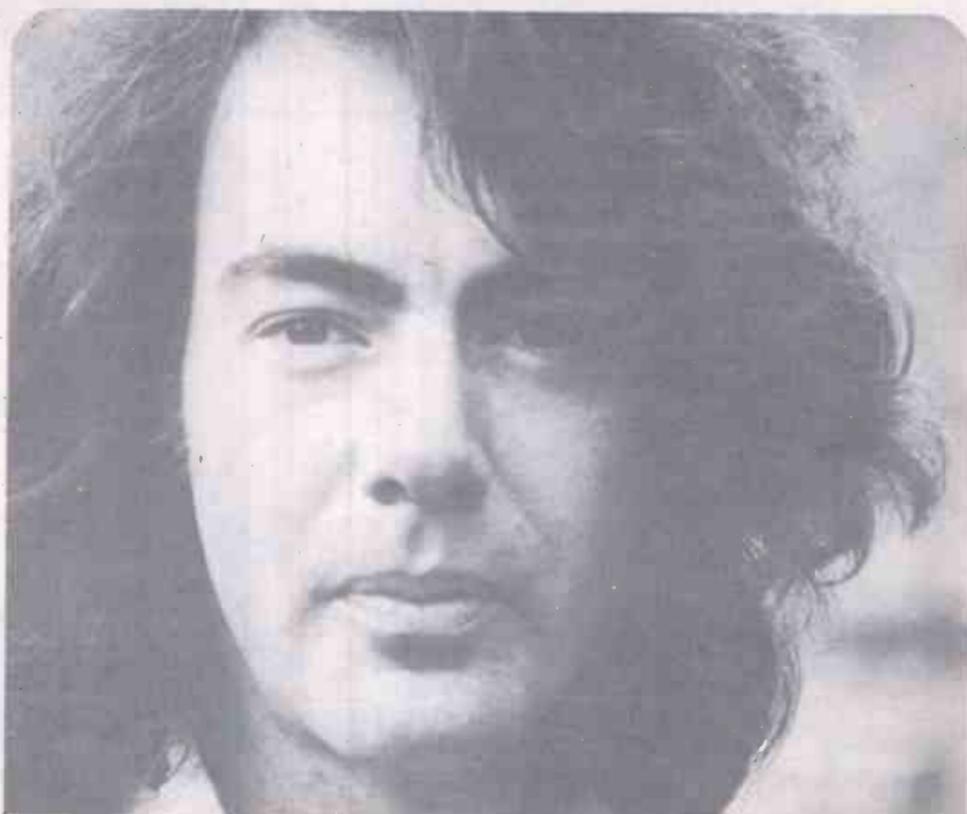
I've already heard it several times on the radio, which means that some other people agree with me. It has that sort of memorable melody that often makes people rush out and buy singles — so it's in with a good chance.

SANDY DENNY

"Whispering Grass" (Island WIP 6176). Here's a very pretty and pleasant song from an equally pretty and pleasant lady — but I'm afraid it hasn't much chance of making the charts. It has little commercial potential, and with the singles rat race as cut-throat as it's going to be over the next six weeks or so, there isn't going to be much room for this sort of material.

Nevertheless, Sandy sings very well here — she's sounding good these days.

soon may just give it that extra impetus.



"Be" (CBS 1843). Neil Diamond has a hard core of devoted followers—and this single is one they're going to love. It's very much in the vein of his previous hit singles, and has the added appeal of coming from the film he's written the music for—*"Jonathon Livingston Seagull."*

He has certainly written some lovely songs, and while this sounds a little too much like his previous offerings for my liking, I'm sure it will sell an awful lot of copies.

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DONNY OSMOND

When I Fall in Love



JOHN D. BRYANT

Peace Will be Mine



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Paper Roses



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MARSHA THE MOUTH QUILTS THE BANDSTAND TO GO ON THE WAVEBAND

LITTLE MISS CAPITAL LETS OFF AIR

MICHAEL BENTON

THE TANTALISING Marsha Hunt walked serenely into the office last week for a chat about her recent escapades on the new Capital Radio station. Her nightly show hits the airways at 11.30 every evening and is in the relatively short space of two months, showing signs of being a great success.

Miss Hunt is a natural talker, so it's befitting that Marsha should find herself hosting a chat show. What is strange though is that only a few months prior to the show, Marsha was leading her own band—22. The band were working hard, had a contract with Phonogram and were building up a solid and genuine following amongst the inmates of colleges and universities scattered across the land.

As we sat over a cup of tea, Marsha explained the recent course of events that have led her to Capital Radio. "22 was just coming together and things looked like working out, then for some reason the drummer decided to leave us—after that it wasn't the same. I'd been offered a job on Capital and had turned it down because the band looked like doing things.

HORROR

"I was managing the band and we were preparing to record a single, then the drummer quit and it all fell into complete chaos. Earlier I'd been making a horror film for Hammer films and the PRO lady working for the company went to work for Capital. That's how the job was offered to me," said Marsha.

After seven years in the business, Marsha is perhaps wiser than most other show ladies. In those years, she's crammed modelling, acting, singing and now hosting. Marsha originally started as one of the cast in the musical "Hair," which launched her into the pop industry — about which she's wisely self-opinionated, looking through it like you would look through a piece of glass.

Of her pop days, Marsha recalls: "The first was *Walk On Gilded Splinters*, which was quite a large hit. That was followed up months later with *Keep Your Customer Satisfied* and later a cover of Marc Bolan's *Desdemona*.

"The trouble was that when I got the band together we had problems because of those records. I had to prove my credibility to people and I was just beginning to succeed at the time of the split. I have to keep working and, fortunately, I've always had a steady flow of work coming in, so my family don't suffer at all," explained Marsha.

22 was the band she'd intended to gig with for about three years, before opting out of the group scene. Her family, it's extremely plain to see, are far more important to her than anything else in her life.

CHILD

Marsha lives in a flat in St. John's Wood with her daughter Karis and a personal assistant. Karis is the light of her life and from all accounts just as much a talker as her mother.

I asked Marsha just how difficult it was to combine motherhood with her business. She replied: "It's very hard, that's why I only sleep three hours a day. I didn't have any idea how much work was involved in this job with Capital. I need to spend time with my child and for that reason I sacrifice my hours to be attentive to her.

"When I was playing with the band, I used to take her on the road with me and she really loved it. Karis is three now and all her life she's known about groups. You name it — guitars, roadies, equipment, she's seen it all. Although she's young, she's a real little groupie—you know, she had a terrible crush on the bass player in the band," confesses a delighted Marsha.

Returning to her role on Capital, Marsha recalled the first night of her show. "I was scared stiff. It was so frightening that I was rigid. It's pretty hard to ask someone like David Frost pertinent questions, but I had to. Now I'm getting used to it and the show's working out very well and what's more im-



MARSHA . . . Once played parts in horror films for Hammer—but now she's given up the ghost

portant is that I'm enjoying it." The pressures placed upon her are heavy. She works an average of 18 hours a day, spending most of her off duty time with Karis. It gets hard sometimes especially on Sundays—that's my day off and I usually feel like just staying in bed the whole day, but Karis likes going to the park to feed the birds, so I have to get up and take her.

"I try hard to be a good mother to her, but, who knows, in a few more years she'll prob-

ably think I don't understand her. One thing is for certain—I wouldn't relish the idea of Karis entering the business, unless she really wanted to," she told me as an afterthought.

So what of Marsha's future. I asked her if she had plans to settle down with a steady husband and the proverbial "security"?

SELFISH

"I'm rather a selfish kind of a person, I mean I like to be able to be free enough to do

whatever I want. I couldn't love you today and be away tomorrow and still be able to love you," she told me, as my knees started to tremble. "I'm planning to go back to university next September. I don't know what I'll want to study, but there's a chance I'll go in for psychology or something like it.

"I'd like to continue in the business in one way or another — the money — the financial aspect of keeping the family comfortable has to be carefully considered. It would be easy to

give up my independence and get married, but I can't see my outlook on the subject changing for at least a few years yet.

"Perhaps when I'm about 45, I might begin to consider the possibilities of marriage," she concluded.

Time by now had run out and Marsha had to meet another appointment concerning her show. Confidently and attractively she hopped into a taxi and zoomed away . . . still talking, of course. That's Marsha the Mouth for you!

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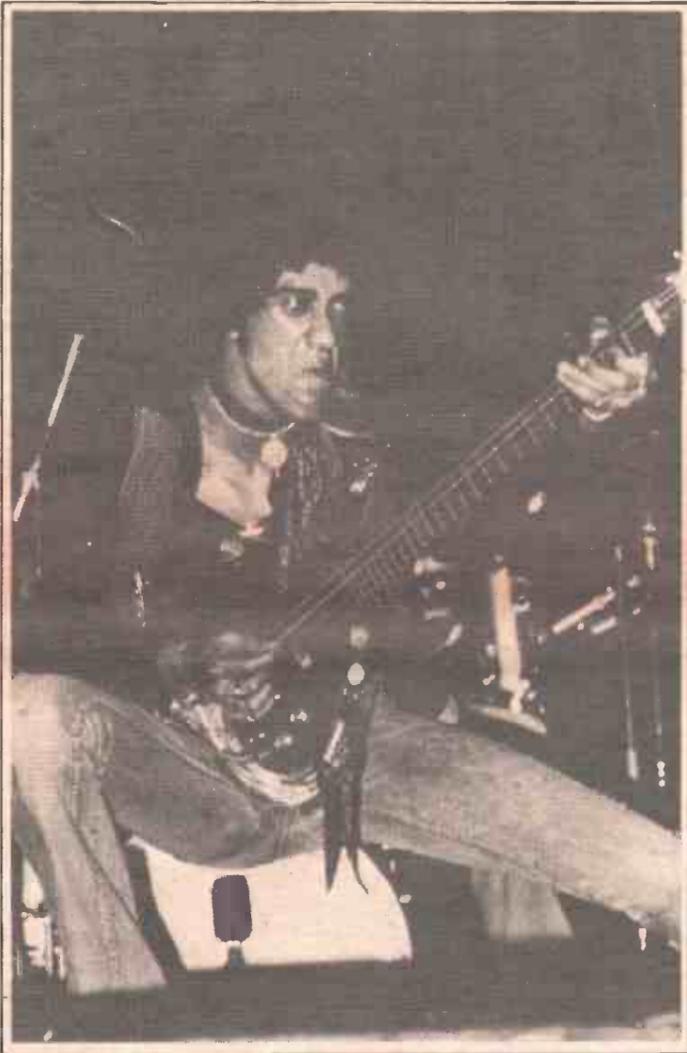
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'People pay to see me act like an idiot'

the 'big
Caroline Bouch

Alice Cooper is on the telephone answering questions for an American underground paper. "No, I've never had crabs, so I can't really answer that one for you," he says obligingly. Everybody who works, or

has worked with Alice always says what a patient and obliging fellow he is. "No, nor VD either," he is saying. "I've been with my girlfriend Cindy, for six years now. I do believe in going steady, and courting and all those good old things."

Eventually the paper hangs up—not very much the wiser on Alice's sexual pitfalls. This is New York; they don't have telephone conversations about VD in London for heavens sake; and we're in Alive Enterprises, Alice's New York office down at the end of Manhattan towards Greenwich Village. Panoramic New York is spread out some thirty floors below, and Alice—invariable can of Budweiser in hand—sprawls in a chair, looking lean and suntanned from a stay on the West coast.

Alice finds the Budweiser situation rather distressing. Not since Janis Joplin and Southern Comfort, has anybody given so much free publicity to a drink. Alice has been faithful to Budweiser since the very dawning of his career. Last year he and the band bought and drank 32,000 dollars worth of it, and Budweiser never batted an eyelid or proffered so much as a free six-pack.

The latest stunning turn Alice's career has taken is him playing golf. With his hair tucked up inside a golf hat, he says, he looks quite respectable, and quite accepted in the lounge bar circles.

"I got into golf in Hawaii. I'm not good—I shoot in the low 200's, but I'm trying, and I enjoy it. I went out with a friend of mine for a game first of all—he's Liza Minelli's road manager—and I hit the ball once and was bitten by the golfing bug. I've been hooked ever since."

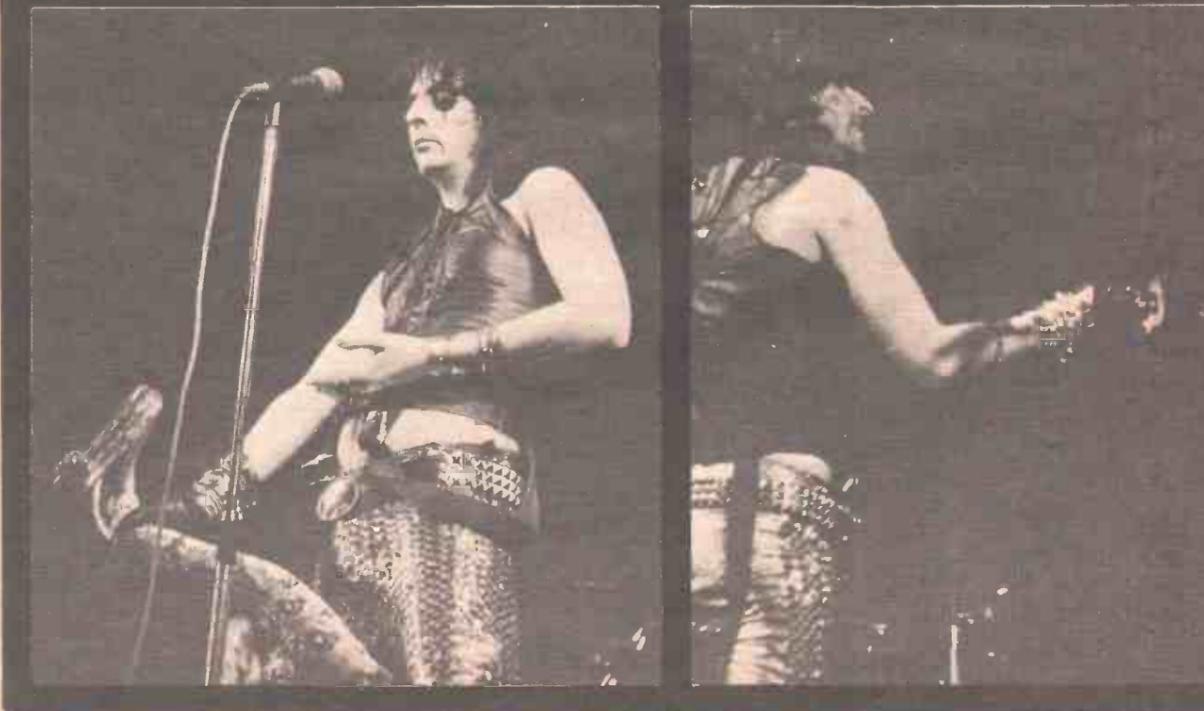
Alice has spent quite a bit of time on the West coast recently. He loves Los Angeles, finds he can relax there more, and—in fact—prefers it to New York. His manager, Shep Gordon, has a house in Malibu.

"After this next tour I might move to the West coast. As it is I have to be in New York; I have a house in Greenwich, and Cindy, my girlfriend lives in New York, and all the rest of the band have houses in New York."

But being in New York has had its advantages. Most nights you can see Alice hanging out at Max's



"I'd love to have a hair cut like Bowie, my long hair really annoys me now"



me

ALICE COOPER,
mouth' talks to
er in the States

Kansas City—a seedy but famous club down towards the Village. And when it came to recording the latest album—"Muscle Of Love"—Alice had the pick of lady vocalists from the town, not least of all being Liza Minelli.

"Liza is just so nice, and she has a very cinematic voice. She has no star complex at all, she'll punch you in the arm like everybody's sister, and yet when she's onstage she's the ultimate in show-business.

"I've always noticed that the bigger stars don't have an ego complex. It's the ones climbing up the ladder who are terrible. Charlie Watts has to be the nicest guy in the world, and he's in the biggest band in the world."

Also on the album, Alice has used the Pointer Sisters, Labelle and Ronnie Spector. "A superstar line up of voices and then mine ruins it," says Alice.

"I wanted to do something different this time, and so I concentrated on getting a very live feel to it, and most of it was recorded live in the studio with very few takes. You can still hear the mistakes there, and I like that, it's so much more gutsy than "Billion Dollar Babies"—that was very clear and clinical I think. We rehearsed all the songs for a month, and then took only three weeks to record the whole thing.

"We put some strings on it and then background vocals."

Alice is leaving the interpretation as to what "Muscle Of Love" he's talking about to people's warped imaginations. He says he means the heart, but most people have built Alice up to be such an outrageous kid that they'll swear he's hinting at something dirty.

Right now Alice is feeling remarkably trapped by his big bad image. He longs to have a hair cut. A really short, David Bowie shaving brush cut. But he's afraid of what his fans will say. Over the past year he's cut little bits off his hair until now it's only just below shoulder length.

"But I'd love to have a hair cut like James Bond or Bowie, my long

hair really annoys me now. It's scary how trapped you can be by an image.

"There's one track on the new album called *Teenage Lament '74*, which sounds a bit like a Billy J. Kramer song. It's a song about a kid who doesn't want to dye his hair red or look like David Bowie or Alice Cooper, but he has to in order to be socially accepted. It's really a song about the individualist, and it's very heartfelt.

"I'd really like to look normal for a while. I'd really like to just become part of the tribe again. I love being Alice, but sometimes it gets on my nerves.

"But it seems like such an enormous task to change. You lose a lot of people that really are in love with the way you are, and changing is like plastic surgery—terribly abrupt and drastic."

But Alice Cooper offstage isn't so totally different from Alice onstage. There's a certain desire to shock that is ingrained in Alice; like scouring the countryside to find the very worst possible pair of golf shoes to wear.

"I'm really inconsistent, I'll do something that people would never expect me to do just to get a reaction. The public would never expect me to go to a Mets game, so I go. If they think I'll wear black leather, I'll wear a pink sailor suit; it's a healthy thing and it keeps me an individual. It's a game and I love it.

"I think that's probably why I've never been involved with drugs; people expect me to be a junkie, so I'm a raving beer addict instead."

"My Mum calls up and says, 'hey, I hear you did blah, blah, blah', and I have to say, no Mum I didn't. I've given up believing things I read about myself. There was a terrible panic when I first started using the guillotine onstage and a rumour went around that I died. I had to speak to all these European journalists on the phone and say 'it's me, it's OK, I'm alive.'"

This dice with death is another facet of the Cooper character. To begin with it was the snake; then a very realistic hanging onstage; now it's the guillotine, although that stage act has now toured America once and will be replaced by something even more splendid for the next tour there.

"It's part of my personality to have actual danger involved. That guillotine blade weighs forty pounds and is secured by one bolt. It's a clever trick and you do actually see the head bounce off into a basket, and it does actually endanger me.

"For some reason I was the kind of kid-at school who was a big mouth, and I needed the attention. It's the same with Alice; Alice needs attention onstage, and there are 20,000 people out



ALICE . . . people expect me to be a junkie, so I'm a raving beer addict instead

there who have paid to see me act like an idiot."

For the past year now, Alice has been working on a film. It's not a very organised event, but just a string of sequences and funny situations strung together and filmed as, and when, people feel like it. Alice has no idea when it will be edited and released, but says it is fun to do. One sequence is Alice chasing a giant tooth through Houston, Texas, brandishing a toothbrush. The streets are, not surprisingly, lined with amazed onlookers.

Then there's another sequence, when a starving traveller arrives back at his Holiday Inn in the

early hours when Room Service is finished, and staggers down his corridor past tray after tray of other guests' remains. Finally his hunger is so great he stops by a tray with a sizeable chunk of cake left on it, and takes a huge bite of it. Just then the door opens to reveal the guest, his face covered in terrible sores, his mouth cracked and ulcerated, and croaking in his last throes—"don't eat the cake" just as the traveller has swallowed the last crumb.

And talking of hotels, Alice's boa constrictor still haunts one down in Nashville. Alice stayed there a couple of years ago on tour, and put the snake in the bathroom for

a little run. When he came back next day, it had disappeared, and the only place it can have gone was down the loo (boa constrictors can hold their breath for quite some time). The story goes, that a few months later, Charlie Pride was staying in the same hotel when back up the loo came the snake . . . shudder . . .

Alice now has a nice new snake called Moiche Moiche—which means hello hello in Japanese, and which was always being called out to the band when they toured there. It's the first male snake Alice has yet kept, and he's keeping the lid closed on the loo seat in future.

STAGES OF ALICE



IT TAKES a lot of courage to leave a successful group and go solo. Sitting on top of the American charts with the year's hottest dance number is Eddie Kendricks and *Keep On Truckin*.

This man spent close to a dozen years hitting some pretty high notes for none other than the Temptations. But it took three struggling years to produce this long awaited moment of glory. What's it like to work up to the top, jump off the pole and work up again?

"Going out on your own means making lots of sacrifices. You sacrifice everything, really. It means being humiliated a great deal. People don't want you to be a success. Everyone just keeps telling you that you've made a mistake."

On departing from the Temptations, Eddie released his first solo album "Alf By Myself". A single was pulled from it called *This Used To Be The Home Of Johnny Mae*. American radio virtually ignored the song.

He then moved from records to live performances, picking the Apollo Theatre in Harlem, New York, for his debut. The Apollo has the toughest audiences in the whole country. It's usually the venue a solo artist work's up to. But not Eddie Kendricks. He started there, took the chance on being hurled off

the stage, and instead got called back for more.

1972 produced an album "People . . . Hold On", a very African-influenced album. It contained *If You Let Me*, a single that broke into the American top thirty and died a death in glitter-filled England. The album is beautiful, particularly the funky *Date With The Rain*, and *Girl You Need A Change Of Mind* which rivalled *Papa Was A Rolling Stone* for plays in clubs in both the US and England.

"People Hold On" reveals just how adaptable Kendricks is. "Keep On Truckin" is a beauty, but if you've not heard Kendricks doing *Johnny Mae* or *People Hold On*, then you've only heard half the man's abilities.

Latest reports suggest *Keep On Truckin* is outselling *Let's Get It On* as Motown's biggest-selling single

of all time and the BBC, have picked up on it with unusual speed.

REGGAE

"I get more excited with each recording," said Eddie. "The new single is *Boogie Down* and the album that we're finishing is going to be mostly upbeat. I went to Jamaica to check out the reggae scene, but you won't hear much of it on the new album.

"I think reggae needs a bit of work before it will reach popularity in America. It needs a bit of renovating and the kids need to get used to it.

"Reggae caught on a lot quicker in England because you already dance on an upbeat to music. But, in America we dance on the down beat, so reggae doesn't have the

same appeal."

One can't help but wonder about the Temptations, and if he ever misses them, or even sees them.

"I don't see as much of them as you might imagine. I've never been playing in the same area that they have at the same time. It looks like they're moving out of the cities and I'm moving in."

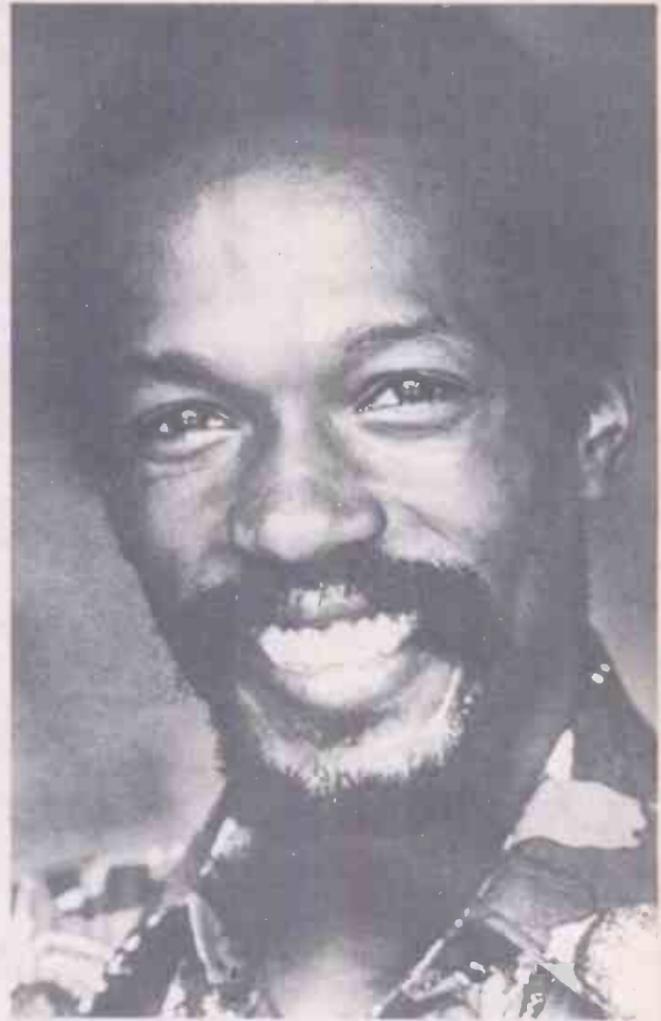
Kendricks also frequents the college and university circuit. Facilities at US colleges range from a small coffee-house atmosphere to a football stadium for 20,000. How does Kendricks find playing alone in front of all those "intellects"?

"They love to be in on what you're doing and thinking. I couldn't really elaborate on things when I was with the Tempts, now I can talk all I want.

"The music business has changed a great deal since I first came into it. Most audiences are more receptive. The music had educated the people, and now the people are educated to the music.

"I broke my act in at the Apollo where it's tough. They put you through the mill there. But if you go down well, you have confidence. You know that act will go down no matter where you take it."

And it certainly has. Welcome to the top Eddie, you wear it well.



ROBIN KATZ EDDIE KENDRICKS . . . three years of struggling

THE DIMINUTIVE Leo Sayer sits in one of Fleet Street's more modest eating establishments tucking happily into two hefty rounds of sandwiches. But between mouthfuls he confesses: "I'm a pretty miserable sort of character really."

"I fear the time might come when I'm so happy and famous that I won't have anything to write about anymore. You see, my songs are very personal . . ."

Does his pessimistic view of life have anything to do with the clown's make-up which graces his face on the cover of his first album "Silverbird"?

"Yes, it's not designed to be glamorous. It's to accentuate the pathos of the songs. I'm beginning to wear it onstage now. I didn't at first, because it takes a whole hour to put on and I wasn't too sure about it anyway."

ATTENTION

Initially it was not his own album that gained him attention, but the lyrics he wrote for Roger Daltrey's solo album. How had that come about?

"Well, around a year ago I was rehearsing a band and was looking for a studio. Someone suggested the one Roger had at his home, which is not far from where I live (Hove in Sussex), so that's where I met him.

"I always imagined that my songs were the sort of things that easy listening type singers might tackle. Roger's really a rock singer and when he showed interest in doing them, he made me start believing in them."

Most of the music for Leo's lyrics is written by an old friend Dave Courtney. "It works well as a partnership since we have different background influences. I was always into people like Captain Beefheart while Dave's influences have been more melodic—Beach Boys, Beatles, that sort of thing."

Leo's producer is Adam Faith, of erstwhile pop fame and more recently known as an actor. Now, according to Leo, Adam is broadening his interests, and Leo's career just happens to be one of them.

With a British tour supporting Roxy Music behind him, Leo is

SOMETHING TO SAYER



LEO SAYER . . . the clown who toured with Roxy

now turning his thoughts towards his follow-up to "Silverbird", which he will record next month.

Surprisingly, he wants to decrease the importance of song-writing as part of his career. "I don't want to write so many songs. I'm really more interested in being a performer."

As a performer, he is at last happy with the band he's been

touring with. "They're the best band I've ever had. Until recently I'd been going through bands like hot cakes." The first of them was a short-lived outfit called Patches who put out a single in 1971 before folding pretty promptly.

Now, having played big venues with Roxy, Leo fancies doing some smaller gigs, perhaps including some in the States. But no matter how his career progresses, there's no chance of him shifting his base from the Sussex seaside to London.

He's recently married and his wife likes living down there, all his friends are down there and he wouldn't like to live in the city anyway. Leo, come hell or high water, is staying put.

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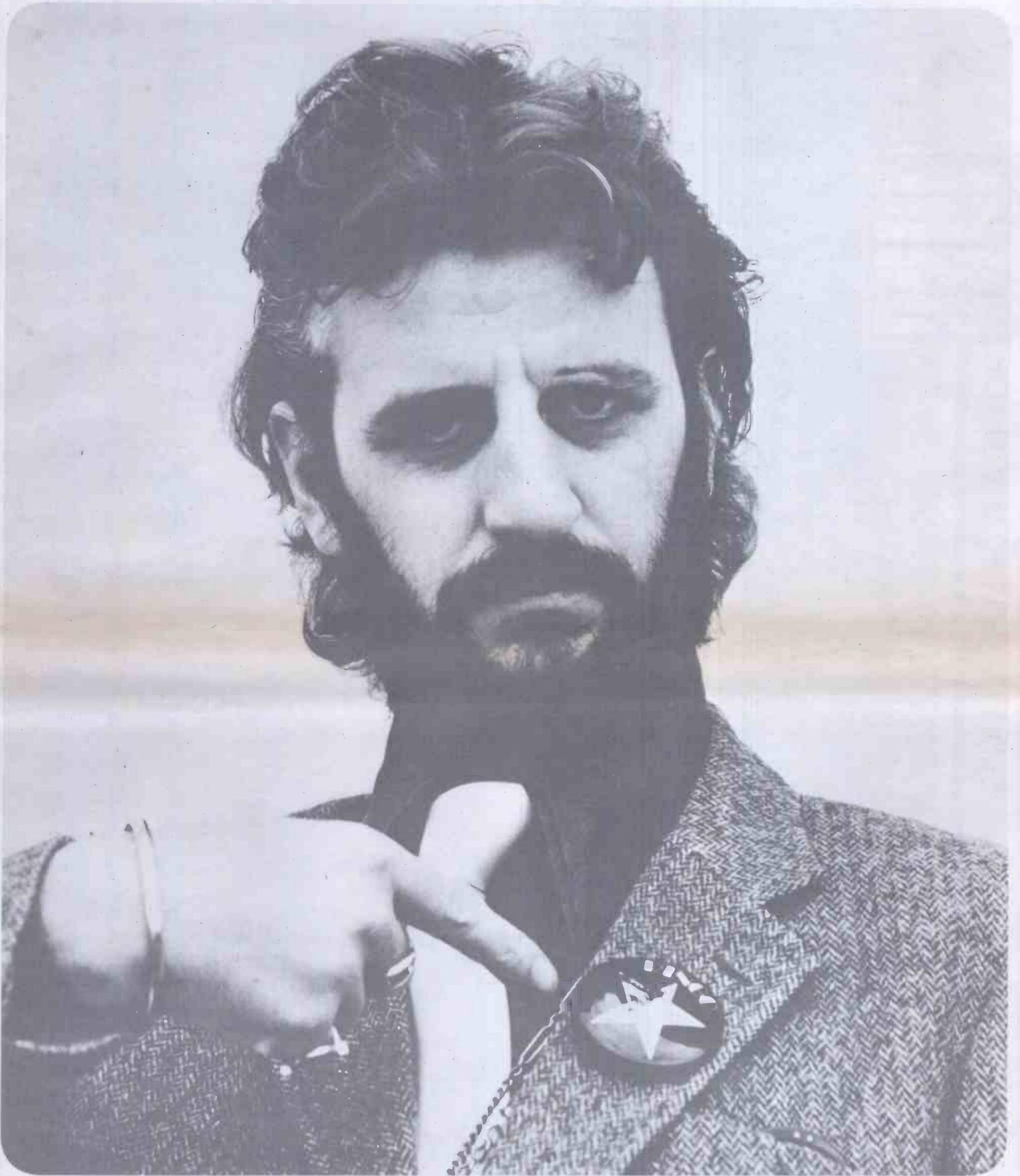
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THE OTHER POSTER

BACK IN 1970 when the Beatles went their separate musical ways, Ringo could well have been the first casualty. He'd never been known as a great songwriter and his vocal abilities remained largely unproven. But those who anticipated an early decline for the Liverpool drummer were in for a shock. Since that famous break-up, Mr Starr has

RINGO STARR

been chugging along quite nicely thank you and with only limited help from his friends—J, P and G.

For a start there's his film career, which has gone from strength to strength with "Candy," then "Magic Christian" and most re-

cently "That'll Be The Day." (His performance in the last was impeccable.) Then there's his singles successes It Don't Come Easy, Back Off Boogaloo and now Photograph.

Of all the Four, Ringo seems most in

tune with today's idols. There's his association with David Essex in "That'll Be The Day" and, of course, his keen interest in T. Rex which resulted in the film "Born To Boogie."

Easily the world's most famous percussionist, probably the best-loved Beatle, young Ringo is destined to be around for a long time.

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Kiki Dee

Is she fat, faded and forty? And how come she's on the next Elton tour?

ASK ANYONE in Rocket Records Press office how Kiki Dee is progressing with her new band and they look at each other with conspiratorial smiles. They have all seen the modest out-of-town gigs she's been doing to prepare for her forthcoming British tour supporting Elton John. But the Press have been kept well out of earshot and the first chance we have to hear her will be at a reception the day this issue arrives on the streets.

Over cups of tea in a tiny Soho cafe Kiki explained the hush-hush surrounding these first concerts.

"We had a bit of trouble with line-up changes in the band to start with, which delayed things a little, but now it's all together and working very well, but I wanted to make sure that it was absolutely right before the Press came."

A noticeable change has suddenly come over Kiki Dee. She used to seem very unsure of herself, worrying what the reaction to her work would be. Now she's calm, self-assured and knows that what she is doing is good.

"Yes, I have changed and Elton John's responsible for that. He's given me back my confidence." Elton of course has a lot to do with Kiki's career these days. He's her record label boss, with Clive Franks her co-producer, and it was he who invited her to tour with him.

Another factor has contributed to her new sense of well-being. Her single *Amoureuse* is giving her commercial suc-

cess that she has never before known in her lengthy career. She has been in the music business so long that some people who have never seen her reckon her to be about 40 and faded, but in fact she started singing at 16, is now only 26 and a slim, pretty redhead.

One of her friends had reported how lovely she looked onstage and how at the concerts she's been doing scores of moonstruck young men had been pressing forward to the edge of the stage just to be nearer her.

NO FLASH

"I'm no Greta Garbo," she says with a warm grin, "but I'm not bad. Don't get the impression that I'm flash onstage though, I wear casual sort of clothes—rather Rita Coolidge-ish."

This week sees the release of her album *"Loving And Free,"* from which *Amoureuse* was taken, but she is already thinking of the next one.

"I've already written some songs for it," she says, "and I'm beginning to find writing much easier."

The four songs she wrote for *"Loving And Free"* are the first she'd ever written. They are all so good that it's surprising that she never tried before. "I just didn't have the confidence."

At the moment she's looking forward to her 11 British concerts with Elton enormously. "Having a band as good as I have got now has given me a whole new lease of life." The line-up is impressive: Joan Armatrading's former lead guitarist Jo Partridge, ex-Curved Air bass guitarist Mike Wedgewood, ex-Trees keyboards man Toby Stephen Boshell, B. J. Cole on pedal steel guitar and Pete Clark on drums.

Already reports are that she's attracting the same kind of fan fervour onstage that Melanie generates among her followers, and the future looks very promising. A "Top Of The Pops" appearance last week should help to push her single higher, her album is getting a rave reaction (including my review elsewhere in this issue) and then there's the tour coming up.

Her career has seen two false starts in the past—one with Phillips, the other with Tamla Motown. Third time round it looks much too good for disappointment to loom again.



RAY FOX-CUMMING KIKI DEE . . . twenty-six, slim and sparkling

Michael Benton finds a band playing packed US dates, raking in the dollars . . . and feeling homesick



ARGENT (left to right): Russ Ballard, Rod Argent, Jim Rodford and Bob Henrit

ARGENT are two weeks into their fourth American tour and at last there are signs that the band are finally cracking open the solidity of American audiences.

Last week, Russ Ballard, the band's lead guitarist, phoned me from Providence, Rhode Island where they were due to play another sell-out concert.

Russ was in a particularly happy frame of mind when he talked to me, because things have gone exceptionally well for the band.

"The first gig we played was supporting Frank Zappa and it turned out pretty badly. I was injured when I threw my guitar in the air and failed to catch it. It hit me in the face and the strings cut my nose quite badly.

"I was feeling pretty rotten. Musically we hadn't gone down well and I was having a few reservations about the tour. But since then things have been well and all the band are in great spirits," explained Russ.

In spite of Ballard's enthusiasm about America, he likes being home in Britain and is worried about various members of his family being stuck in the middle of strikes. He was eager for news from home, explaining that he must ring his mum and dad to find out if they're alright.

"I don't think I could ever live here, but it's very impor-

ARGENT HAPPEN

tant to every band that they get some success in the States. We're pretty used to America because we came here for 18 months way back in 1970.

"Things were much harder for us then because we didn't have any singles or albums to help us and we spent the time just playing small clubs. During that time we built up quite a large following, but since we've returned to Britain things here have cooled a lot. Now it's like starting all over again," confesses Russ.

While Argent are away, they're still thinking about Britain and the proposed onslaught they'll be making on Britain when they return next month.

Explained Ballard: "While we've been over here we've been recording tracks for a new album and it looks as though we've found a suitable single to put us back into the charts."

"We tend to feel a little homesick when we're away from Britain so it's important to us that we come back and have some type of recognition. Obviously when you're away

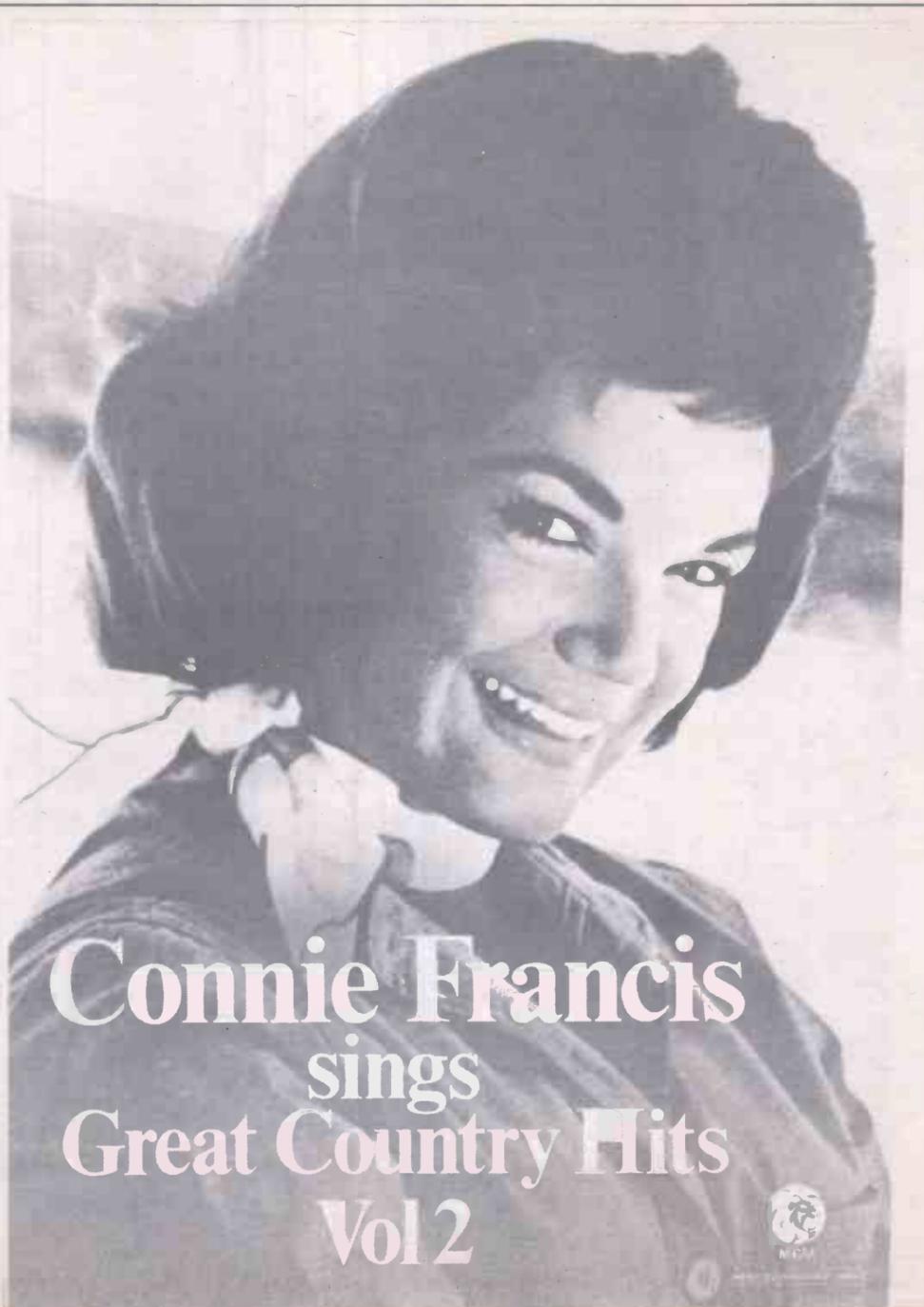
people start to forget about you, so it's necessary that we come back and get success early on."

EXPLOITS

But what of their current exploits in the Americas? "We are playing a lot of concerts with people like John Mayall and, of course, they are such massive draws here that we are playing to 10,000 people at a time so, of course, we're getting our music to many, many people," says Russ.

"When we come back we'll take a short holiday before going into the studios to complete the new album. A single will be coming out soon and, of course, there's our British tour in February which we'll have to start preparing for."

So in spite of the band being some 3,000 miles away, their hearts are close to home. Needless to say they're flogging themselves in the awe-inspiring task of breaking into the States, but at last things are beginning to happen for them.



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COMET TOP 50 ALBUMS & TAPES

	Rec. Retail Price	Record Comet Price	Cass. Comet Price	8-Track Comet Price
1. Hunky Dory/David Bowie	5F8244	2.18	1.80	2.05
2. Pin Ups/David Bowie	RS1003	2.38	1.90	—
3. Sabbath, Bloody Sabbath/Black Sabbath	WVA005	2.45	1.95	—
4. Quadrophenia/Who	—	4.30	3.70	3.70
5. Yellow Back Road/Ron Johns	DJL01001	3.90	3.25	—
6. Sailing England by the Pound/Genesis	CAS1074	2.45	1.75	—
7. At the Rainbow/Focus	2442118	2.25	1.75	1.85
8. Dark Side of the Moon/Pink Floyd	SHL804	2.38	1.90	1.99
9. Berlin/Lou Reed	RS1002	2.38	1.85	—
10. Next/Sensational Alex Harvey Band	6380103	2.38	1.90	—
11. Playing Favorites/Don McLean	UAG29528	2.48	1.90	—
12. Goats Head Soup/Rolling Stones	COC59101	2.45	1.90	—
13. In A Glass House/Gentle Giant	WVA002	2.45	2.00	—
14. Tubular Bells/Mike Oldfield	V2001	2.19	1.80	—
15. Salvation/Peter Wolf	SML1104	2.13	1.75	—
16. For Girls Who Grow Plump in the Night/Caravan	SD12	2.37	1.95	—
17. Yagabonds of the Western World/Thin Lizzy	SKL5170	2.13	1.75	—
18. Angel Clare/Art Garfunkel	69201	2.45	1.95	—
19. Brother and Sisters/Alman Bros.	K47507	2.17	1.75	—
20. Pat Garrett and Billy the Kid/Bob Dylan	69042	2.45	1.95	—
21. I'm a Winner Part 2/Righteous Brothers	MAM5505	2.45	1.90	2.05
22. Atlantic Stars/David Bowie	RS1001	2.38	1.85	2.20
23. Innersenses/Steve Wonder	FTMA8011	2.38	1.90	—
24. Beatles 1962/66/Beatles	PCS717	3.99	3.20	3.35
25. Beatles 1967/70/Beatles	PCS718	3.99	3.20	3.35
26. Sing in A-Gain/Rod Stewart	649444	2.27	1.75	—
27. Slade/Slade	2142119	2.29	1.75	1.85
28. It's Only a Move/Family	RA58501	2.45	1.95	—
29. Yess/Yes	K60045	4.99	4.00	4.20
30. Mott/Mott the Hoople	69038	2.45	1.95	2.20
31. Hello/Status Quo	6350088	2.14	1.75	—
32. Overnite Sensation/Mothers of Invention	K41000	2.17	1.75	—
33. Lou Reed/Berlin	69037	2.45	1.95	2.20
34. Ziggy Stardust/David Bowie	SF8287	2.18	1.80	2.05
35. Six Wives of Henry VIII/Rick Wakeman	ANL06381	2.29	1.75	1.99
36. Soundtrack/Jimi Hendrix	K40113	2.45	2.00	—
37. Three Goes Rhythmic/Simon & Paul Simon	69035	2.45	1.95	2.10
38. Bear's Choice/Grateful Dead	K48248	2.17	1.75	1.99
39. Chicago VII/Chicago	69041	2.45	1.95	2.20
40. Touch Me in the Morning/Diana Ross	STML1238	2.15	1.70	1.95
41. Greatest Hits/Simon & Garfunkel	69003	2.45	1.95	1.99
42. Sevens/Soft Machine	65799	2.17	1.75	—
43. Bridge Over Troubled Water/Simon & Garfunkel	63699	2.17	1.75	2.05
44. The Fragrance/Car Stevens	LPS3240	2.19	1.80	1.95
45. Whiskey & Winebone Ash	MKS011	2.45	1.90	2.05
46. Now and Then/Carpenters	AMH8513	2.29	1.75	1.85
47. Suite Quatuor	SRK505	2.14	1.75	—
48. Transformations/Red	LSP4807	2.18	N/A	N/A
49. Boulder/Roy Wood	SHL803	2.38	1.90	1.99
50. Sweet Freedom/Clash	LPS245	2.19	1.80	2.05

SUPER SELLERS

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Killer	K56005	2.45	1.95	1.99
Love it to Death	K46177	2.17	1.75	1.99
Schools Out	K56007	2.45	1.95	1.99
AMERICA				
America	K46093	2.17	1.70	1.99
Homecoming	K46180	2.17	1.75	1.99
Hat Trick	K56016	2.45	1.95	—
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Surfs Up	SSL10313	2.15	1.70	1.95
Greatest Hits	ST21628	2.15	1.70	1.95
Holland	K54008	2.45	1.95	1.99
Carl and the Passions	K44184	2.17	1.75	1.99
Pet Sounds	ST2458	2.14	1.70	—
Sunflower	SSLA8251	2.38	1.90	1.99
BEATLES				
Help	PCS3071	2.15	1.70	1.95
Beatles Oldies	PCS7016	2.15	1.70	1.95
Abbey Road	PCS7088	2.15	1.70	1.95
Sgt. Pepper	PCS7027	2.15	1.70	1.95
Let It Be	PCS7096	2.15	1.70	1.95
Double Album	PCS7067/8	4.30	3.25	3.90
1962/66	PCS717	3.99	3.20	3.35
1967/70	PCS718	3.99	3.20	3.35
BLACK SABBATH				
Black Sabbath	VO1	2.29	1.75	1.95
Paranoid	6360 011	2.29	1.75	1.95
Master of Reality	6360 050	2.29	1.75	1.95
Volume 4	6360 071	2.29	1.75	1.95
BYRDS				
Untitled (2 LPs)	66253	2.82	2.25	2.29
Greatest Hits Vol. 1	63107	2.17	1.75	1.99
Greatest Hits Vol. 2	65650	2.17	1.75	1.99
History of the Byrds	68242	2.83	2.20	—
Byrds Reformed	SYLA 8754	2.38	1.90	1.99
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Spotlight Kid	K44162	2.17	1.75	1.99
Clear Spot	K54007	2.45	1.95	—
BLUE				
Blue	2394 105	2.15	1.70	—
DAVID BOWIE				
Hunky Dory	SF8244	2.18	1.80	2.05
Ziggy Stardust	SF8287	2.18	1.80	2.05
Space Oddity	LSP4813	2.18	1.80	—
Man Who Sold the World	LPS4816	2.18	1.80	—
Aladdin Sane	RS 1001	2.38	1.95	2.05
Images '66 to '67 (2LPs)	SDM 3017/1/2	3.75	2.75	—
Pin-Ups	RS1003	2.38	1.90	—
BEE GEES				
Best of—Vol. 1	583 063	2.15	1.70	1.95
Best of—Vol. 2	2394 106	2.15	1.70	1.95
CREAM				
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Rock Me Baby	BELLS 218	2.15	1.75	1.95
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Layla	2625 005	3.70	2.85	—
NEIL DIAMOND				
Moods	UNLS 128	2.15	1.75	1.99
Stones	UNLS 121	2.15	1.75	1.99
Hot August Night (2LPs)	ULD 1/2	3.20	2.60	2.80
EMERSON LAKE & PALMER				
ELP	ILPS 9132	2.19	1.80	1.95
Tarkus	ILPS 9155	2.19	1.80	1.95
Trilogy	ILPS 9186	2.19	1.80	1.95
ELTON JOHN				
Don't Shoot Me	DJLPH 427	2.29	1.75	1.99
Elton John	DJLPH 406	2.29	1.75	1.99
Tumbleweed Connection	DJLPH 410	2.29	1.75	1.99
Madman Across the Water	DJLPH 420	2.29	1.75	1.99
Honky Chateau	DJLPH 423	2.29	1.75	1.99
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The E.L.O.	SHVL 797	2.38	1.90	1.99
E.L.O. 2	SHVL 806	2.38	1.90	1.99
FACES & ROD STEWART				
Every Picture	6338 063	2.18	1.70	1.99
Never a Dull Moment	6499 153	2.38	1.75	1.99
Nod's as Good as a Wink	K56006	2.45	1.95	1.99
Oo La La	K65011	2.45	1.95	1.99
Gasoline Alley	6360300	2.29	1.75	1.95
Long Player	K46064	2.17	1.75	1.99

AN OLD RAINCOAT	VO4	2.29	1.75	1.95
First Step	K46053	2.17	1.75	—
Sing It Again Rod	6499 484	2.37	1.75	—
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Nursery Cryme	CAS 1052	2.15	1.75	1.95
Foxtrox	CAS 1058	2.15	1.75	1.95
Live	CLASS 1	1.99	1.60	—
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Back to Front	MAM SS 502	2.45	1.90	1.99
I'm a Writer Not a Fighter	MAM SS 505	2.45	1.90	1.99
GEORGE HARRISON				
All Things Must Pass	STCH 639	5.00	3.80	4.10
Bangla Desh	STCX 3300	5.00	3.80	—
Living in the Material World	PAS 10006	2.38	1.90	1.99
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In Search of Space	UAG 29202	2.38	1.90	1.99
Doremi Fasola	UAG 29364	2.38	1.90	1.99
Space Ritual	UAD 60037/8	3.10	2.50	—
JIMI HENDRIX				
Electric Ladyland	2657012	4.30	3.25	—
Cry of Love	2302 023	2.29	1.75	—
Band of Gypsies	2480 005	2.29	1.75	—
Rainbow Bridge	K44159	2.17	1.75	—
War Heroes	2302 020	2.29	1.75	2.05
Smash Hits	2310 268	2.15	1.70	—
HOME				
The Alchemist	CBS 65550	2.17	1.75	—
JEFFERSON AIRPLANE				
Volunteers	SF 8076	2.18	1.80	2.05
Crown of Creation	SF 7976	2.18	1.80	2.05
Worst Of	SF 8164	2.18	1.80	2.05
JETHRO TULL				
Thick as a Brick	CHR 1003	2.19	1.80	1.95
Benefit	ILPS 0123	2.19	1.80	1.95
Aqualung	ILPS 9145	2.19	1.80	1.95
This Was	ILPS 9085	2.19	1.80	1.95
Stand Up	ILPS 9103	2.19	1.80	1.95
Living in the Past (2 LPs)	CJT 1	3.30	2.65	2.60
Passion Play	CHR 1040	2.19	1.80	1.95
CAROLE KING				
Writer	AMLS 996	2.15	1.70	1.95
Tapestry	AMLS 2025	2.15	1.70	1.95
Music	AMLS 67013	2.29	1.75	1.95
Rhymes and Reasons	077016	2.29	1.75	1.95
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In the Court	ILPS 9111	2.19	1.80	1.95
Wake of Poseidon	ILPS 9127	2.19	1.80	1.95
Lizzard	ILPS 9141	2.19	1.80	1.95
Islands	ILPS 9175	2.19	1.80	1.95
Larks Tongue in Aspic	ILPS 9230	2.19	1.80	1.95
KINKS				
Everybody's in Showbiz	DPS 2035	3.04	2.45	—
LED ZEPPELIN				
Vol. 1	K 40031	2.17	1.75	1.99
Vol. 2	K 40037	2.17	1.75	1.99
Vol. 3	K 50002	2.45	1.95	1.99
Vol. 4	K 50008	2.45	1.95	1.99
Houses of the Holy	K 50014	2.45	1.95	1.99
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Nicely out of Tune	CAS 1025	2.15	1.75	1.95
Fog on the Tyne	CAS 1050	2.15	1.75	1.95
Dingley Dell	CAS 1057	2.15	1.75	1.95
Live	CLASS 2	1.99	1.60	—
JOHN LENNON				
Imagine	PAS 10004	2.38	1.95	1.95
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Live Peace in Toronto	CORE	2.14	1.75	—
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Back to the World	2318 085			

ALRIGHT, so he's left, but Smokey Robinson still cares very deeply about the Miracles. Which isn't at all surprising when you remember that for something like ten years William Robinson, in company with Bobby Rogers, Peter Moore and Ron White, have been making hit records all over the world.

Last year the break came when Smokey decided the time had come for a solo career. His life long friend Berry Gordy, president and founder of Tamla Motown, made him a vice-president of the company with a responsibility for movies but Smokey, contrary to reports that filtered back to England, was never intending to give up singing altogether.

"It was never my intention to pack up completely," Smokey explained over the phone from his Los Angeles office.

"And just to prove that music is still an important part of his life Smokey has just issued his first solo album and it's a truly beautiful work. Full of romantic Robinson lyrics and memorable melodies and that full expressive voice that brought us goodies

like *Tears Of A Clown*; *Tracks Of My Tears*; *My Girl*; *I Second That Emotion*; *If You Can Want and Satisfaction* amongst others over the years.

Is he pleased with the end product? "I'm pretty much pleased with it. It took me six months or so—I took my time with it, there was no rush. I'd written some of the songs before—but after the split—and some weren't written specially for my solo album."

"But getting back to the opening sentences and Smokey's concern for his ex-work mates, I asked him what he thought of the Miracles first album without him, featuring William Griffin his replacement.

"It's a great album. And William has got a beautiful voice and he's a really

Smokey splits—then goes solo

beautiful person too. The Miracles chose him from hundreds of applications, not just for his voice but also for his personality. I've seen the shows and they are really good."

The conversation moved onto songs and song writing. Smokey has written for and with some of the most influential people in music over years. Names like Stevie Wonder, Henry Cosby, Marvin Tarplin, Otis Redding, and, of course, Berry Gordy. But of all the songs he's written is there a favourite? "No not really. It'd be hard to pick a favourite song. It probably wouldn't be one of mine anyway."

Where, if at all, do movies or movie scores figure in his plans?

"I'm not into film scores at the moment—I was approached twice but the scripts were pretty bad. If

I ever did one it would have to be just the right film."

Two singles have now been taken off the album in America and both met with a healthy response. *Baby Come Close* was the first and his tribute to the Miracles—*Sweet Harmony*—has just been released.

Does doing a solo album after years as a member of a group provide any particular problems—like working alone for the first time. Smokey was quick to answer. "No not really, I mean I don't work alone anyway, there are session men I use and guitarist and co-writer Marvin Tarplin, who was on the Miracles records, has moved to work with me. And there's Willie

Hutch, who I saw recently in LA. He helped me too.

Does all this activity leave Smokey any time to get out and discover talent in his new home town of Los Angeles? "No not really. In fact at the moment Motown is cutting down on the number of acts they handle. We really have too many artists on the roster and we can't handle them all properly."

Finally I asked him about Britain, is there any chance of him coming over soon? "At present I don't have any plans to visit Britain but I don't doubt that I'll be over some time soon because I always enjoy myself so much over there."



SMOKEY... "Never my intention to pack up completely"

BRIAN SOUTHALL

Disc shop

Passion Play/Jethro Tull	2.19	1.60
Airforce 2/Clanger Baker	2.15	1.40
Something Else Again/Richie Havens	2.15	1.40
In My Life/Judy Collins	2.17	1.70
Recollections/Judy Collins	2.19	1.70
It Ain't Easy/John Baldry with Elton John and Rod Stewart	2.15	1.00
New Magic in a Dusty World/Artists include Doors, Tom Paxton, Bread, Carly Simon, etc.	Only	75p
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Fairweather/Beginning From An End	2.45	1.00
Ton Ton Macoute	2.45	1.00
Songs for the Gentle Man/Bridgett St. John	2.19	1.40
Son of Schmilsson/Nilson	2.19	1.40
Zaldara A Moog Muss	2.15	1.50
You Broke My Heart/Spooky Tooth	2.19	1.80
Black Widow III	2.19	1.50
Leslie West/Mountain	2.19	1.40
Flowers of Evil/Mountain	2.19	1.40
Newtches Stegobites/Mountain	2.15	1.45
34 Hours/Skid Row	2.19	1.25
Hendrix & Little Richard in The Beginning	3.25	1.50
Grand Hotel/Primal Scream	2.19	1.55
Ginger Baker/Air Force (Dble)	4.50	2.00
Dreadnada/Judge Dread	2.15	1.65
Garden In The City/Melanie	2.15	1.45
Magic Bus/The Who	3.25	1.45
Charge/Paladin	2.19	1.40
Transformer/Lou Reed	2.19	1.75
Fire Sign Theatre/How to be in Two Places	2.15	1.50
Candles In The Rain/Melanie	2.15	1.45
Four Seal/Loe	2.19	1.40
One Man Dog/James Taylor	2.19	1.60
Woodstock II (Dble)	3.48	2.00
Tracks/Head, Hands & Feet	2.19	1.40
Big Sur Festival (including John Baez, Kris Kristofferson, Micky Newbury and others)	2.15	1.50
Kin House/Fleetwood Mac	2.45	1.40
Mi Sol Pop Concert (Dble) inc. ELP, Osibisa and many others	3.49	2.30
Rocky Mountain High/John Denver	2.19	1.75
Quiver 1st Album	2.19	1.40
Gather Me/Melanie	2.25	1.80
One House Left Standing/Claire Hammill	2.19	1.40
Honky Chateau	2.29	1.60
That'll Be The Day, Various (Dble)	2.99	2.65
Elton John		
Elton John (black cover)	2.29	1.60
Empty Sky	2.19	1.50
Madman Across The Water	2.29	1.60
Tumbleweed Connection	2.29	1.60
Don't Shoot Me I'm Only The Piano Player	2.29	1.60
Honky Chateau	2.29	1.60
17.11.70	2.15	1.50

Carly Simon	2.19	1.70
Carly Simon	2.19	1.70
Anticipation	2.19	1.70
No Secrets	2.19	1.70
Tom Paxton		
Rambling Boy	2.19	1.70
Ain't That News	2.19	1.70
Outward Bound	2.19	1.70
Morning Again	2.19	1.70
Things I Notice Now	2.19	1.70
No. 6	2.19	1.70
David Bowie		
Hunky Dory	2.19	1.75
Man Who Sold The World	2.19	1.75
Ziggy Stardust	2.19	1.75
Space Oddity	2.19	1.75
Aladdin Sane	2.38	1.80
Doors		
Doors	2.19	1.70
13	2.19	1.70
Soft Parade	2.19	1.70
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- 6 Sing It Again/Rod Stewart 2.37 1.75
- 7 Quadruphonic/The Who 4.30 3.50
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WHICH guitar should a beginner buy? That depends on the type of music you intend to play. How many kinds of guitar are there available? Broadly speaking, there are two: nylon and steel strung.

NYLON STRUNG

The nylon-strung type of full-size guitar should have a body width of about 14 inches, more-or-less, and between 25½ and 26½ inches between the nut and the saddle—even the world's best luthiers vary with their measurements.

Nylon-string guitars can be divided into two types. One is

the classic, with back and sides of rosewood, mahogany, walnut or similar dark-coloured wood and used for playing classical, popular or folk music, voice accompaniment or bossa nova.

The other is the flamenco guitar, with back and sides of



cypress, maple, juniper or sycamore and finished in a light to golden colour. The tone of the classic guitar is usually deeper, with the 6th string about 3 mm above the 12th fret. The tone of the flamenco guitar is sharper, with lower string action.

Guitars costing under £16 are becoming more and more difficult to obtain, but some of these are unreliable, often having a high string action and a warped neck. When the neck is slightly bowed it causes a high string action. When it is slightly bent backwards, the strings rattle on the frets. Either way makes playing unpleasant.

Beware of the £6 to £12 "bargains" available at multiple stores. Economising like this can be fatal. Some of these guitars are useless and a waste of money.

STEEL STRUNG

Steel-strung guitars divide into several categories. There are:

- (1) the acoustic flat-top round-hole for folk, C and W, blues, hill-billy or accompaniment;
- (2) the cello acoustic for orchestral playing and rhythm section work;
- (3) the acoustic electric for jazz or pop music;
- (4) the thin-body semi-acoustic or acoustic electric with two pick-ups for rock, pop, R and B;
- (5) the solid electric for the same purpose.

The flat-top guitar comes in two sizes: folk with a 15 inch width and dreadnought or jumbos with a 16 inch width. The lowest-price, easy-playing folk guitar is around £17 and the jumbo about £22. If there is an easy-playing jumbo at £12 as advertised by some dealers I haven't seen one.

ELECTRIC

A solid electric can now be bought for £18 but don't forget that you need an amplifier to enable you to hear it. There is one advertised for as little as £12, but don't complain if it emits terrible distortion.

There are several Japanese reproductions of expensive American electric and electric acoustic guitars and some of these are excellent both in appearance and sound, notably the imitations of the Gibson and the Fender. They are around one-third the price of the originals but only an expert would know the difference by listening to them.

It is best to buy an electric guitar with one efficient pick-up than two which are poor. Electric guitars are usually fitted with very light-gauge strings, i.e. .009 plain steel, (1st), .011 (2nd), .016 (3rd), .024 wound (4th), .032 wound (5th) and .042 wound (6th).

This gauge of string is, of course, very suitable for bending notes and producing all the effects now common in rock and blues playing. Many records, television signature tunes and commercials and films are helped along by electronic effects such as wah-wah, wow-

wow, fuzz, sustain, reverb, echo-units, etc.

Used judiciously these can heighten the excitement of the music. For example, the theme of "Midnight Cowboy" could never have been so effective without these additional appliances.

Many players today prefer the true sound of the guitar and use a contact mike to obtain it. There is a variety of these on the market, ranging from one made in Japan which fits to any type of acoustic guitar and costs less than £4 right up to the excellent natural-sounding Barcus Berry transducer which I sell for £30.

Pay attention to the guitar lead and make sure that it is properly earthed, otherwise you will get hum. Don't expect to play your guitar into your radio set or your tape-recorder. For this you need a matching pre-amp.

And don't plug your electric guitar into the mains and expect it to be amplified! Believe it or not, there are people who do so and the result can be a blown fuse or even an explosion.

Get a good small amplifier which is sometimes called a

practice amp. It will do all the work you want it to do, unless you are going to play in a big hall. A good-quality practice amp costs about £30-£35 and from my own experience the best of these is the little WEM.

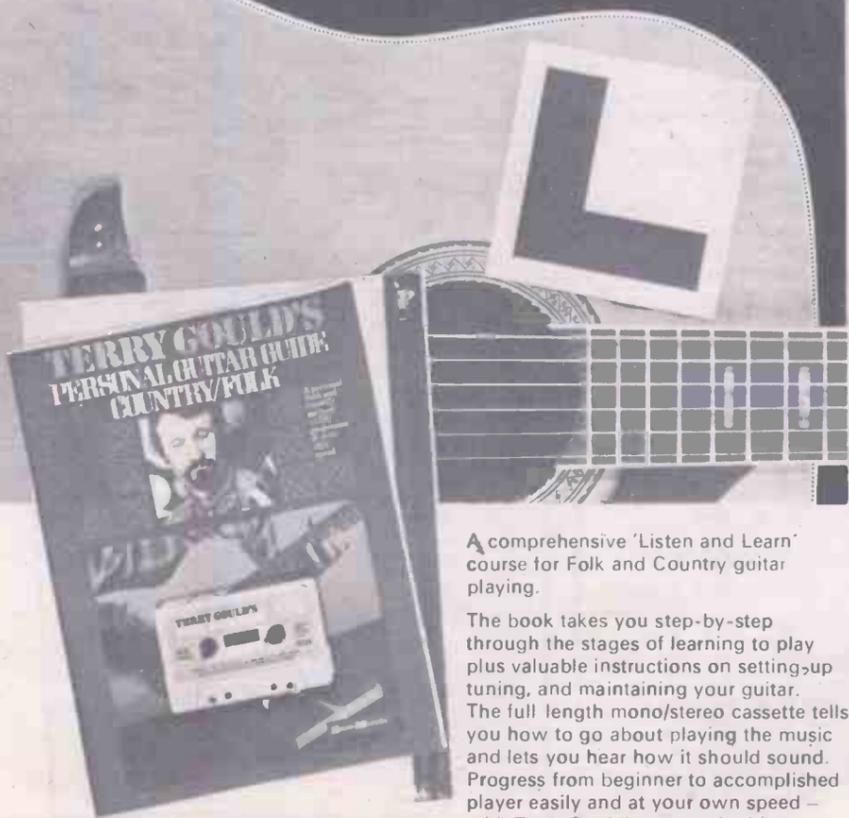
The guitar you buy is probably the brand which has most caught your fancy, but you can't dictate to anyone what he should buy. It depends on the developments of his ear and taste and obviously on what he can afford to pay.

The first thing a customer should do is to indicate his price range and he can then be shown a selection of guitars within the scope of his pocket. This provides the dealer with a starting point.

Go to a music shop you feel you can trust, where they specialise and where the salesmen give individual attention, offer advice on action, strings, quality and size of the instrument and are happy to demonstrate it, without rushing you at all. And don't forget the importance of a reliable after-sales service.

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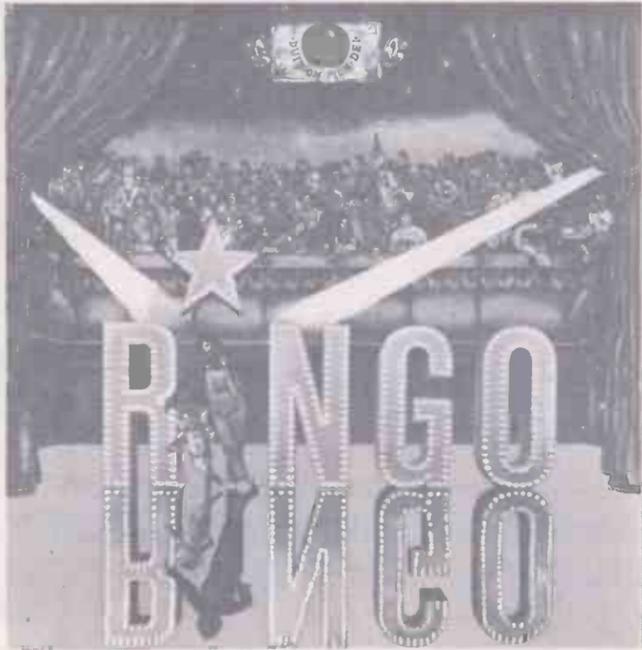
RINGO'S ALBUM UNITES THE BEATLES

RINGO STARR — "Ringo" (Apple PCTC 252). The first thing that strikes you about this exceedingly fine album is the wealth of talent used in its compilation. Harrison, McCartney and Lennon have contributed as well as other star names like Marc Bolan, Klaus Voorman, Bobby Keyes, Nicky Hopkins, Jim Keltner, Billy Preston, Nilsson—even Mrs McCartney.

With such a fine array of artists to assist Ringo, one would question just how much he had to do towards the record, but from accounts he appears to have contributed a great deal. The album opens with the Lennon song *I'm The Greatest*. It lacks the majesty of John's voice and the backing, although much more lush, sounds much thinner. *Have You Seen My Baby* is a good boogie number—understandably Boland plays guitar on this track, and it shows. Ringo's current hit *Photograph* follows and there's a somewhat subdued patch filled by George Harrison's *Sunshine Life For Me*. The side closes with a souped-up cover of Johnny Burnette's *You're Sixteen* from the early 'sixties. Ringo would do well to release this one as a single—it's about time we had some high-school pop in the charts.

...*Devil Woman* introduces the B-side in fine, lively style. It features some excellent brass, which adds a lot of dimension to the track. A more subdued *You And Me (Babe)*, trad jazz orientated, cruises along at medium pace. It even has a touch of Glenn Miller's famous stabbing riff incorporated and you can't beat that.

Oh My, My is another pretty song penned partly by Ringo. It's a mixture of sugar sweet lyrics



and gentle music. A tasty rocker followed with driving drums and wailing guitars that really make the track motor. Would you believe the dancing feet of Richard Starkey, M.B.E., are also included? A Mr and Mrs McCartney composition *Six o'Clock*, which also has the dynamic duo playing on the track, closes the album in gentler style.

When the Beatles split, many thought Ringo would be the one to suffer most, but this album proves him to be a fine solo talent, worthy of the success he's

been achieving just recently. Rock on, Ringo, this album rightly proved you've made it on your own.

The album is beautifully presented, with a booklet featuring not only the lyrics of each song, but superb charcoal drawings by Klaus Voorman to illustrate the words of each song. You really couldn't wish for a more complete album ★★★★★ MB

VARIOUS ARTISTS: "Catch My Soul" (Original Soundtrack Version RS 1004, £2.38). Here's the soundtrack from the rock *Othello*, "Catch My Soul." It seems that the film is one you either love or hate, but no one can deny the cast list is a formidable roll of talent. You don't often get such luminaries as Richie Havens, Lance Le Gault, Tony Joe White, Delaney and Bonnie Bramlett on the same album.

Those artists also have the merit of having almost unmistakable voices—who wouldn't know Tony Joe's deep Southern drawl,



for example? So it's an enjoyable exercise in star-spotting, too. I'm not totally convinced that this album stands up on its own, but if you see and enjoy the film it's obviously much more relevant. There are undoubtedly some fine musical efforts involved, and at least two tracks have already been released as singles — *Backwoods Preacher* by Tony Joe White, and *That's What God Said* by Delaney Bramlett. There may be more in the pipeline soon.

An interesting and varied album—a must for those who like rock musicals, and this one in particular. Of those involved, Tony Joe White especially emerges as someone we could see a lot more of on films, and whose records may come more into prominence as a result of his work here—he wrote a large proportion of the material, too! ★★ RH

MEMPHIS SLIM — "Memphis Slim Plays Classical American Music: The Blues" (Barclay RCA 920 407, £2.18). Had to give this album a few plays to understand it. To begin with I had been looking for authentic downhome blues, and thus, on first hearing only a

couple of tracks appealed. The most immediate reaction had been for *The Prodigal Son*, the last track (surely a bad sign).

After hearing it some more, that track was still the show-stopper for me. It has a really beautiful intro with flute, oboe and bassoon, which lead you over a slow marching tune with piano and drums. Memphis Slim's mournful vocals come in and are joined by tender sax. The Blues perhaps not, but that was probably recorded on wax cylinders.

Once again this is a blues album with a well-known line-up on it. Chris Spedding is there on guitar and Madeline Bell helps out on vocals. Sounds like Chris' guitar work on the excellent *Humph-Humph Blues (The Classical Blues Conversation)*.

Other good tracks include *Didn't We Babe*, *The Blacks*, *Changin' Partners* and *New York Getaway* which blasts the fat from your. Classical—maybe not—but good fun. ★★ HK

DENISE LA SALLE—"Do'n' It Right" (Westbound 6309 102, £2). Totally wholesome: This is a beautiful album sung by a lady with tremendous power.

Do Me Right she sings, and I can't think of anyone wanting to do her wrong—or daring to do her harm—she's a big lady.

You could tell that this was a soul album of pedigree by looking at the fine print on the sleeve. Names like Bowlegs Miller and Mabon (Teenie) Hodges could only apply to black music. And what music.

Tremendous all the way down the line. Singing, backing, production—all of it immaculate. Songs include a fine version of Bill Withers' *Lean On Me*.

Almost every track is a winner. Don't be misled by this review—I'm no soul fanatic. This album has just knocked me off balance, that's all. ★★ HK

MONTY PYTHON: "The Worst Of Monty Python's Flying Circus" (BBC REB 73M, £2.15). This is not a new record: It is a very silly record though, and as it has been re-released, I am re-reviewing it. Roll-up, roll-up, here are all your old favourites: *Flying Sheep*, *Nudge Nudge* and *Pet Shop* (about that saddest of creatures, a polygon—or dead parrot). And many, many more.

We may have thrilled to these on the Beeb many, many times, but they still bring a chuckle to the throat and perhaps even a tear of laughter to the eye. Oh for the good old days of rushing home to see Python on the telly on a Tuesday night—but failing that, give this a whirl on your turntable.

Python are often imitated but never duplicated, so this is undoubtedly a must for your collection. A superb stocking filler if ever there was one. ★★ RH



ALVIN LEE AND MYLON LEFEVRE—"On The Road To Freedom" (Chrysalis CHR 1054, £2.19). Alvin has talked about working with Mylon for years now. They met up in America a long time ago, and have had a mutual admiration society ever since. Now, besides doing this album they have recorded an NBC "Midnight Special" at Biba's

with much the same line-up.

The album, overall, have a lot of the feel of George Harrison's solo things—that sadness that comes from a minor key guitar, blues and lonely country feel—indeed Harrison is on there. Nice work from Alvin; admirable session work from Jim Capaldi, Stevie Winwood, Rebop, Tim Hinkley, Ron Wood, Mick Fleetwood et al. Average album. ★★ CB

KIKI DEE — "Loving And Free" (Rocket PIGL 5, £2.19). At last Britain has someone to join the sparse ranks of female superstars. This is the best album from any lady since Carly Simon's "No Secrets" and that, you may recall, topped the charts in the States and nearly reached number one here as well.

Of course, Kiki's been around for ages, but it's only under the auspices of Elton John and his Rocket label that everything has suddenly become right for her. Her voice is gorgeous and her interpretations beautifully sensitive, but the most heartening aspect of this album is that she has emerged as a first rate songwriter.

Without wishing to decry the excellent compositions given to her by Elton John and Bernie Taupin for this album, it's her own four songs that, along with the single *Amoureuse*, stand out most. I particularly like the title track and *Rest My Head*. She also makes a very fine job of Jackson Browne's *Song For Adam*.

A lot of notable musicians have contributed to the sessions. All the arrangements are just perfect and the production by Elton John and Clive Franks is excellent. It's hard to find enough superlatives for this lovely, lovely album but, in my own idiot vernacular, I think it's smashing and this won't be the last you hear of it. She's shortly going out with Elton John on his British tour. 'Nuf said. ★★ RF-C

★★★★ Outstanding ★★★ Good ★★ Fair ★ Poor

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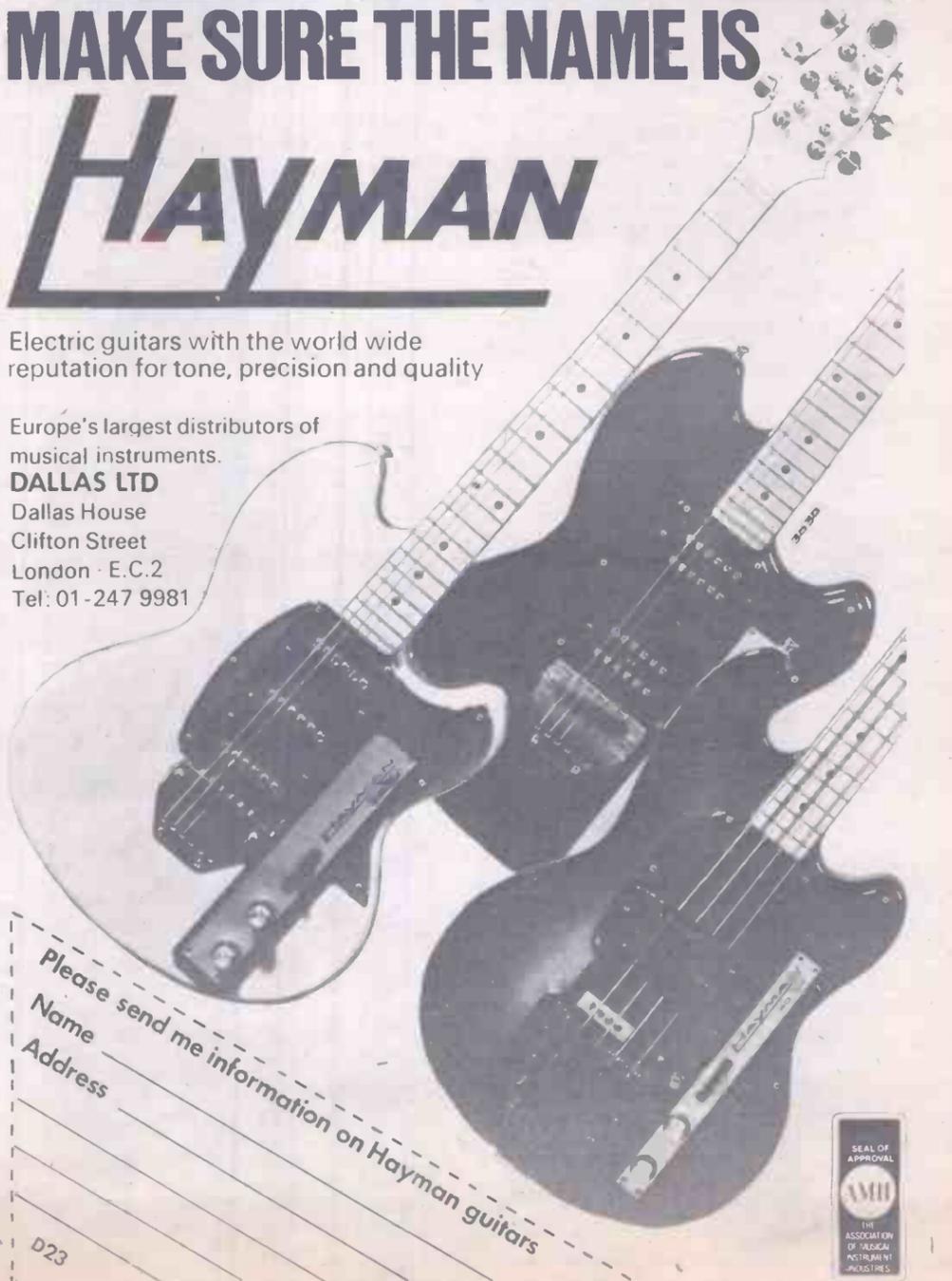
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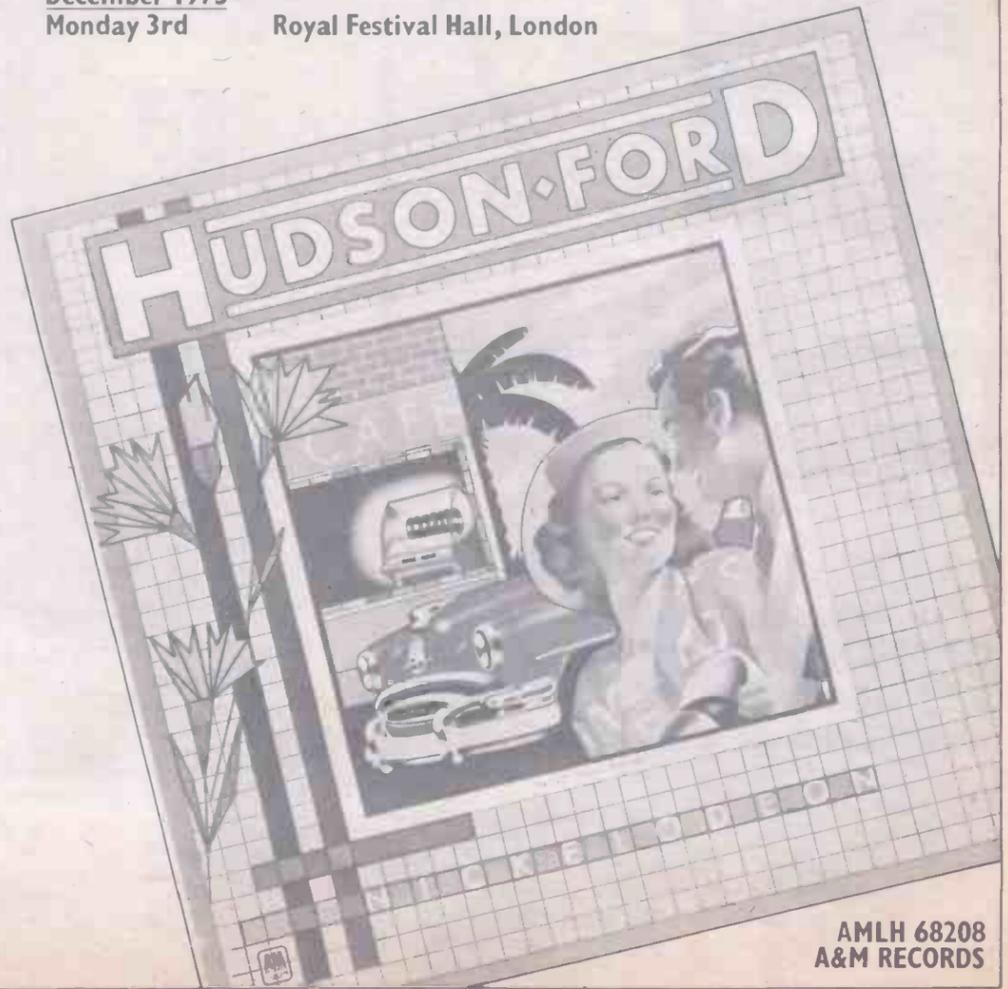
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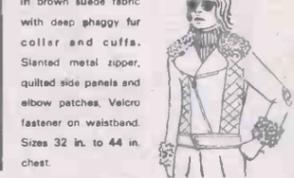
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Nick and Val Reach Out

NICK ASHFORD and **Valerie Simpson**, two ex-Motown songwriters, performed in concert at New York's Alice Tully Hall this past week. Ashford and Simpson, known for such goodies as *Ain't No Mountain High Enough*, *Reach Out And Touch Somebody's Hand* and more, have released an album on Warner Brothers—*"Gimme Something Real."*

Left Motown

They were among the artists who left Motown in recent years in search of more money and an independent career. "Nick and Valerie are two of the best songwriters there are," Smokey Robinson said recently, "but Valerie always felt that as long as she stayed at Motown she would be in Diana Ross's shadow."

Valerie recorded two solo albums for Motown, and then decided to leave and perform as well as write with her partner of nine years—Nick Ashford. Despite sound difficulties that could have caused their Alice Tully Hall concert to be disastrous, there was an enthusiastic response from the New York audience.

Greatest Hits

Valerie braved a faulty microphone during some solo spots, Nick sang some songs on his own, and then they performed *Anywhere and Gimme Something Real* from their new LP. The highlight of the show was when they sat down, and to Valerie's piano accompaniment did a medley of their greatest "hits."

Although perhaps a bit more lightweight than Marvin and Tammi, Ashford and Simpson are going to be performers to watch.



NICK ASHFORD and VALERIE SIMPSON ... writers of *"Ain't No Mountain High Enough."*

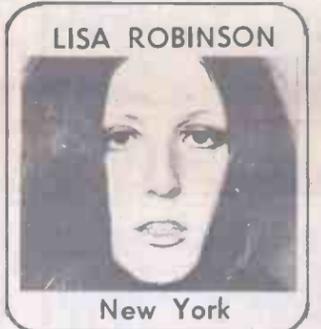
DYLAN USA DATES

DYLAN - BAND tour itinerary has been definitely announced, although there are still some halls to be set. It will begin in Chicago on January 3 and end up in Los Angeles on St. Valentine's Day—February 14. One wonders how Dylan, having not been on the road in an awfully long time, will stand up to the rigours of this tour for six weeks... Cities to be covered in between are Philadelphia, Toronto, Ottawa, Montreal, Boston, Washington D.C., Charlotte, North Carolina, Miami, Atlanta, Memphis, Ft. Worth, Houston, New York (two concerts each at Nassau Coliseum and Madison Square Garden the final week of January), Dayton, South Bend, Bloomington, St. Louis, Seattle and Oakland.

AMERICA

Blue just like the Beatles

BLUE came to New York this week and were introduced to the press at a reception held at Max's Kansas City. Drawing a most favourable response from those in attendance (people were heard commenting that the band sounded more than just a bit like the Beatles, but refreshingly so), **Blue** performed to a packed room.



LISA ROBINSON
New York

CORONATION STREET

Blue will be the hosts this weekend to 19-year-old Eileen Powell, from Kent, and her boyfriend, 21-year-old Richard James,

who both won a contest as to who could name the melody between two cuts on their LP... it was the theme from *"Coronation Street."*



YOU'D NEVER guess Junior Campbell was Scottish.

"I've been a professional for 12 years. I've no intention of working all that time and at the end wondering where all the money went. I want to know where every single penny goes. If anything isn't accounted for I want to know why."

It sounds a hugely mercenary attitude to take, but the ex-Marmalade guitarist has his reasons.

"I defy anybody these days to say money isn't important. Everybody's got to work for a living. Very few people in this world can sit back and say they don't need to work any more. There are a lot of people who've made a fortune, but in gaining a fortune it only makes you take on bigger houses and mortgages."

ADVANTAGES

Of course, there are great musical advantages in having such wealth. It means Junior can pursue his solo recording activities without undue pressure. So far he's had two hits (*Hallelujah Freedom* and *Sweet Illusion*) working at this relaxed pace. With any luck his latest offering (*Reach Out And Help Your Fellow Man*) could make it a hat-trick.

"Most people just like to be entertained but now and then I think it's good to put something out that's got a slight message. What this song is saying is forget about your own good fortune now and again and help some-

MONEY IS THE MESSAGE

JUNIOR CAMPBELL talks to Beverley Legge

body who's maybe not as fortunate as you.
"We definitely are the fortunate ones. Just watch the news any day of the week and you can see it. I felt it was time for me to say something valid. My last two records between them sold

half a million. If just 1 per cent of that thought about what they heard that's 5,000 people.
While Junior has been enjoying solo success in recent months his old band have been struggling to find their way back into the chart. It's a situation which he

views with mixed feelings.
"If anybody says anything against the Marmalade I immediately rise to their defence, because there's something in the bottom of my heart — an old loyalty — which I could never lose.

Naturally enough Junior has no intention of returning to the band, but he can still spare a nostalgic thought for his former colleagues.

BEST YEARS

"They were the best years of my life. We used to be called Dean Ford and the Gay Lords and I was a young professional, aged 15. We used to rehearse six or seven hours a day and we had a really good band. We didn't have much money but we enjoyed it.

"There were no women involved. No wives and girlfriends to pull members aside and say, 'he's getting more limelight than you.' I had a great time, saw the world two or three times, made a fortune and left while we were still up there.

"After I left I was quite happy to become one of the backroom boys. But then I came up with *Hallelujah Freedom* and thought that it was too good to give away so I did it on my own.

"It may sound stupid, but I wasn't surprised when it became a hit. I've been a professional since I was 14, and I think after 12 years in the business I know what the public want. As soon as my records stop being successful, I'll quit. But till then I'm quite happy to continue as a solo artist."



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SCOTT WALKER... change of luck?

SCOTT STRETCHES OUT

I'VE JUST bought "Stretch", Scott Walker's first album for CBS—it's really good. I hope a change of record company brings Scott a change of luck and we have the chance of hearing that wonderful voice of his more often.—Elaine Squires, 17 Vinny Rd., Billesley, Birmingham B13 0UA.

LET ME BE AN OSMOND

NOTHING but the best for the Osmonds! The finest hotels, private charter planes with their name on the side, Academy Award winners to produce their film, James Bond-style bedrooms for Donny, Utah's best looking school teacher for Merrill, aeroplanes for Wayne for Xmas, nothing less than world champion experts giving karate lessons and Leena Skoog, (former friend of the Crown Prince of Sweden) giving Alan evening classes.

Can somebody tell me where I can get a cheap guitar—fast! I can sing as well as Donny and I want to get started—wow!—John Scott, Staly-bridge.

Lucky Londoners

ALAN Osmond is worried about where to hold an open air concert. He says Longleat was chosen, but it worried him that fans would hitch-hike down to see the group and worry their parents. So the idea was dropped for their recent tour.

Doesn't he consider that for concerts held in London all the Osmond fans from all over the country would hitch-hike to see them?

This really makes my blood boil, to think that London fans should have the first chance to see them.

Concerts should be arranged in London, Manchester, the South-West, Wales, Scotland, and Ireland. This would give all British fans a chance to see them safely and easily.—Ann Burnett, 28 Upper Holway Rd., Taunton, Somerset.

Topless Osmond

JUDGING by what your reader Jenny Rowe so sarcastically wrote recently, I get the impression she is very narrow-minded. She stupidly referred to Alan Osmond as being "semi-naked" in an American magazine. This is quite untrue.

If she thinks being without a shirt is terrible, she's certainly a prude.

If she found the picture offensive, why didn't she write to the magazine in question?

She has tried to undermine the terrific opinions newspapers and magazines have of the Osmonds. All she has achieved is to label herself a crank. The Osmonds have done a lot for music and they deserve all the credit they receive. It's about time this nut had a look in the mirror and frightened herself back to reality.—Veronica Rowan, 61 Saint Mary's Rd., East Wall, Dublin 3.



Let's get Stoned

WILL someone please explain to me why—if, as everybody says, Britain is musically more advanced than most countries—that groups like Mud, Sweet and other groups in the same category make it in Britain while Sly Stone does not.—Fraser Maywood, 22 Kirk Crescent North, Cults, Aberdeen.

Roy Wood, can and does

HOW DARE your reader P. Stubbs even mention the name Osmonds in the same breath as Wizzard?

Roy Wood plays 27 instruments to perfection and writes all his own material, unlike the Osmonds who have session men to back them and release records done by someone else years ago.

Most of their fans are between 11 and 14 years of age, obviously not old enough to appreciate real talent.—D. Barratt, 5 Liverpool Croft, Marston Green, near Birmingham.

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- WISHBONE FOUR
- ROD STEWART
- SING IT AGAIN ROD
- EVERY PICTURE

- NEVER A DULL MOMENT
- GASOLINE ALLEY
- AN OLD RAINCOAT
- YES
- THE YES ALBUM
- FRAGILE
- CLOSE TO THE EDGE
- LEONARD COHEN
- SONGS OF LOVE & HATE
- SONGS FROM A ROOM
- SONGS OF LEONARD COHEN
- ROXY MUSIC
- 1st ALBUM
- FOR YOUR PLEASURE
- JONI MITCHELL
- LADIES OF THE CANYON
- BLUE
- CLOUDS
- JAMES TAYLOR
- SWEET BABY JAMES
- MUD SLIME SLIM
- ONE MAN DOG
- JANIS JOPLIN
- GREATEST HITS
- PEARL
- DEEP PURPLE
- DEEP PURPLE IN ROCK
- MACHINE HEAD
- WHO DO WE THINK WE ARE
- KRIS KRISTOFFERSON
- SILVER TONGUED DEVIL
- ME & BOBBY MCGHEE
- BORDER LORD
- JESUS WAS A CAPRICORN
- HAWKWIND
- 1st ALBUM
- IN SEARCH OF SPACE
- DO RE MI
- LOU REED
- BERLIN
- TRANSFORMER
- 1st ALBUM
- ELECTRIC LIGHT ORCHESTRA
- ELO
- ELO 2

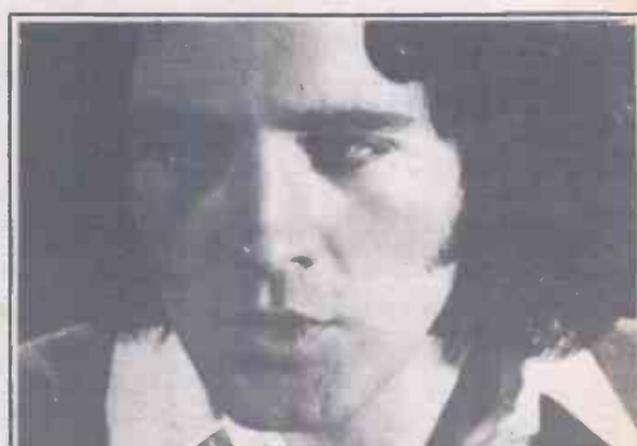
- MOTOWN CHARTBUSTERS
- VOLUME 1
- VOLUME 2
- VOLUME 3
- VOLUME 4
- VOLUME 5
- VOLUME 6
- VOLUME 7
- VOLUME 8
- THE WHO
- MEATY, BEATY, BIG & BOUNCY
- WHO'S NEXT
- TOMMY Part 1
- TOMMY Part 2
- NILSSON
- SCHMILSON IN THE NIGHT
- NILSSON SCHMILSON
- STATUS QUO
- HELLO
- PILEDRIIVER
- CREAM
- BEST OF CREAM
- GOODBYE
- BEE GEES
- BEST OF VOLUME 1
- BEST OF VOLUME 2
- T. REX
- TANX
- SLIDER
- GREATEST HITS
- GARY GLITTER
- GLITTER
- TOUCH ME
- CREEDENCE CLEARWATER
- CREEDENCE GOLD
- MORE CREEDENCE GOLD
- LINDISFARNE
- LINDISFARNE LIVE
- NICELY OUT OF TUNE
- FOG ON THE TYNE
- NAZARETH
- RAZAMANAZ
- LOUD 'N' PROUD

- PINK FLOYD
- DARK SIDE OF THE MOON
- OBSCURED BY CLOUDS
- PIPER AT THE GATES OF DAWN
- SANTANA
- 1st ALBUM
- ABRAXAS
- 3rd ALBUM
- CARAVANSERAI
- LOVE, DEVOTION, SURRENDER/Santana McLaughlin
- BIRDS OF FIRE/John McLaughlin
- THE BEST OF BREAD
- WHY DONTCHA/West, Bruce & Laing
- STILL ALIVE AND WELL/Johnny Winter
- THEY ONLY COME OUT AT NIGHT/Edgar Winter
- IT'S ONLY A MOVIE/Family
- DALTREY/Roger Daltrey
- WE CAN MAKE IT/Peters & Lee
- NON STOP DANCING 14/James Last
- THE VERY BEST OF JAMES LAST
- VERY BEST OF BERT KAEMPFERT
- SMASH HITS/Jimi Hendrix
- ALONE TOGETHER/Donny Osmond
- THE PLAN/The Osmonds
- CONNIE FRANCIS GREATEST HITS
- 2001 SPACE ODDYSSEY SOUNDTRACK
- BOULDERS/Roy Wood
- INNERVISIONS/Sievie Wonder
- IMAGINE/John Lennon
- TUBULAR BELLS/Mike Oldfield
- GLEN CAMPBELLS GREATEST HITS
- TOUCH ME IN THE MORNING/Diana Ross
- LIVING IN A MATERIAL WORLD/George Harrison
- SUZI QUATRO/Suzi Quatro
- WIZZARD BREW/Wizzard
- LET'S GET IT ON/Marvin Gaye
- HOME THOUGHTS/Clifford T. Ward
- ONLY WHEN I LAUGH/Blue Mink
- STEPPENWOLF GOLD
- MOT/Mot the Hoople
- R LOCKWORK ORANGE SOUNDTRACK
- FLEETWOOD MACS GREATEST HITS
- NEVER TURN YOUR BACK/Budgie

These prices are also available to personal callers at the following shops provided a copy of this advertisement is shown: "GROOVE" 37 Woodbridge Road, IPSWICH, Suffolk. L.P.'s Unlimited, 43 Junction Road, Archway, London, N.19. Please note — NO Mail Orders for this offer can be accepted at these addresses.

Conditions of Sale
All orders must include:
1 A stamped self-addressed envelope so that we can acknowledge the safe arrival of your order and remittance.
2 An address label with your name and full address in block capitals. This will be used to send your order and will avoid the possibility of your parcel going astray because of wrongly copied or badly written address.
3 All orders must state at least one alternative choice.
4 Add 15p post and packing to each total order.

5 All cheques and postal orders should be crossed and made payable to VFM Records Ltd. (Please write your own name and address on the reverse side of cheques.)
N.B.—Orders can only be accepted from the UK and Eire. We can only maintain these ridiculously low prices if you do everything you can to help us service your order quickly and easily. We regret that any orders received which do not comply with the conditions of sale will be returned. Personal callers welcome.
VFM RECORDS LTD., DEPT. D, 15 HALL PLACE, SPALDING, LINC3.



GOOD VALUE GILBERT

ONCE again that master of music has come up with another brilliant record despite the fact that he must be the most under-rated and kicked-down star.
Yesterday I purchased his new single *Why, Oh Why, Oh Why*, and I can only describe it as another masterpiece to add to the list. It's not like other records in the charts. No matter whether you like O'Sullivan or not you have got to admit that he has his own style and he writes moving music.
When you buy his singles you are getting two songs for your money—the B sides are always great too—A Gilbert follower, Nottingham.

J. Edward Oliver

"Shock around the clock"



SERIOUS WARNING!!
THIS WEEK'S EPISODE IS NOT DESIGNED TO AMUSE. IT IS CALCULATED TO SHOCK! AS SUCH, IT MAY WELL UPSET OUR MORE SENSITIVE READERS, AND SO, IF YOU ARE SENSITIVE, IF YOU ARE LIKELY TO BE OFFENDED BY THE FOLLOWING SICK STORY, WE EARNESTLY URGE YOU NOT TO READ IT!

TALES FROM THE MORGUE

WELCOME, WEIRD ONES! THIS IS THE MORGUE MISTRESS, YOUR GHOST WITH THE MOST, WISHING YOU THE COMPLIMENTS OF THE TREASON! AND ONLY JUST IN TIME—THERE ARE ONLY 28 CHOPPING DAYS TO CHRISTMAS!

AH, HOW I LOVE THE GHOULTIDE SEASON—SANTA CLAUS—THE SOUND OF SLAY BELLS—HANGING THE FAIRY FROM THE TOP OF THE CHRISTMAS GALLOW. AND ALL THE GIFTS, OF COURSE. THIS YEAR, I'M GIVING ALL MY FRIENDS NEW BRAINS. YOU COULD SAY THEY'LL HAVE PRESENTS OF MIND!

BUT MEANWHILE IT'S TIME FOR MY FIRST FEAR FEST! SO LIGHT YOUR CANDLES, PUT OUT THE CAT, SET FIRE TO THE DOG, LOCK YOUR DOORS AND SETTLE BACK WITH THIS SEASONAL SHOCK SAGA I CALL—

"CLIMB IVORY MOUNTAIN!"

WALTER NAUSHEIM WAS MAD. AT LEAST, THAT'S WHAT THE PEOPLE OF THE MOUNTAIN VILLAGE OF TARNBORG WERE SAYING—

BUT WAS IT MADNESS THAT SPURRED HIM ON—OR COURAGE?

YOU'RE RIGHT—IT WASN'T MADNESS OR COURAGE—IT WAS PRIDE. IT IS SURPRISING THAT ALL THIS HAPPENED IN WINTER— NORMALLY PRIDE COMES BEFORE A FALL! MOST OF THE VILLAGERS IGNORED THE MAD FOREIGNER—EXCEPT FOR ONE MAN—

PLEASE—WOULD YOU CHANGE YOUR MIND? IVORY MOUNTAIN HAS NEVER BEEN BEATEN BY A LONE CLIMBER. I AM THE MOST EXPERIENCED GUIDE IN THESE PARTS, AND EVEN I WOULDN'T ATTEMPT IT.

MR. NAUSHEIM, I MUST SPEAK WITH YOU—

AT THIS TIME OF YEAR IT IS DOUBLY TREACHEROUS. IF YOU WERE NOT BACK BEFORE THE BLIZZARD, IT WOULD MEAN CERTAIN DEATH!

HE'LL NEVER DO IT. HE'LL NEVER CLIMB IVORY MOUNTAIN ALONE—AND WITH THE BLIZZARD DUE AT ANY TIME!

I'LL SHOW THEM! JUST BECAUSE I'M A FOREIGNER THEY THINK I CAN'T CLIMB—THAT I'M INFERIOR! BUT I'LL SHOW THEM!

AND SO WALTER NAUSHEIM SET OUT. HE WOULD SHOW THEM—SHOW THEM THAT HE COULD CONQUER THE MOUNTAIN—THAT HE COULD BEAT THE BLIZZARD—

AND IT WAS NOT AN IDLE BOAST, FOR WALTER WAS AN EXPERIENCED CLIMBER. AND, AS THE SNOW CLOUDS STEADILY BUILT UP AROUND HIM, WALTER NAUSHEIM STOOD...ON THE SUMMIT!

HE HAD JUST STARTED THE RETURN TRIP WHEN THE FIRST SNOWFLAKES FELL—

OH NO—IT'S THE BLIZZARD! I'LL NEVER GET BACK IN TIME!

I MADE IT! I PROVED MYSELF!

IT'S NO USE—I AM DETERMINED. I SHALL CONQUER THE MOUNTAIN—OR DIE!

THE WIND LASHED AT HIM AS HE STUMBLERED THROUGH THE SWIRLING, DRIVING SNOW. HE WOULD NEVER MAKE IT BACK TO THE VILLAGE. BUT SUDDENLY, THROUGH THE BLINDING, FREEZING WHITENESS, HE SAW—

MEANWHILE, DOWN IN THE VILLAGE, PEOPLE WATCHED THE BLIZZARD WITH CONCERN—

NAUSHEIM WAS FOOLHARDY, BUT HE WAS A BRAVE MAN. WE SHOULD SEND UP A SEARCH PARTY!

IT—IT LOOKS LIKE... A CAVE! IF I CAN ONLY REACH IT—PERHAPS I WOULD BE SAFE—

IMPOSSIBLE! WE WOULD NEVER REACH HIM DURING THE BLIZZARD, AND THE SNOW WILL MAKE THE PEAK SO DANGEROUS THAT NO SEARCH PARTY CAN GO UP FOR AT LEAST A MONTH!

MAYBE HE MANAGED TO REACH THE CAVE. HE WOULD BE WARM ENOUGH THERE—WARM AND SAFE

NEVERTHELESS, SEVERAL WEEKS LATER, A RESCUE TEAM IS SENT UP THE MOUNTAIN—

WE'VE FOUND NO TRACE OF HIM SO FAR... BUT THERE'S THE CAVE—

PERHAPS HIS BODY IS INSIDE—FOR NO-ONE COULD POSSIBLY SURVIVE THIS LONG WITHOUT FOOD.

THE RACK AND FRIGHT MINISTRAL SHOW!

SAFE, PERHAPS, BUT THERE IS NO FOOD IN THE CAVE. HE WOULD STARVE TO DEATH BEFORE WE COULD REACH HIM.

BUT WHEN THEY ENTER THE CAVE, THEIR STARTLED EYES MEET AN ASTONISHING SIGHT. FOR WALTER NAUSHEIM IS ALIVE! HE HAD MANAGED TO FIND FOOD—TO FIND MEAT—FRESH MEAT—WARM MEAT. AND, BY THE SIDE OF HIS TWO MANGLED, BLOOD-DRENCHED STUMPS, THERE LIES WALTER NAUSHEIM'S OLD, RUSTY, GORE-ENCRUSTED PEN-KNIFE—

FEELING HOT UNDER THE COLLAR? SHIVERS DOWN YOUR SPINE? DON'T WORRY—IT'S PROBABLY SOMETHING TO DO WITH THE CLIMB ATE! LIKE TO HEAR MORE OF MY GORY STORIES? PLEASE SEND ANY COMMENTS TO: THE MORGUE MISTRESS, THE VAULT OF DISC, 161 FLEET STREET, EC4P 4AA—BE SCARIN' YA!

OH MY LORD! HIS—HIS LEGS!!

THE MORGUE MISTRESS' instant Gorebage COLUMN

SHOCK TEN

1. SLAYDREAMER—RABID CASSIDY
2. FOR THE GOOD SLIMES—BURY COMO
3. MY FLEED STAK—FLAYED
4. THIS FLIGHT TONIGHT—BUDDY HOLLY
5. YOU SET MY SOUL ON FIRE—JOAN OF ARC
6. HELLO, HELLO, I'M BACK AGAIN—JESUS CHRIST
7. KNOCKING ON HEAVEN'S DOOR—JIMI HENDRIX
8. DO YOU WANNA DANCE—DOUGLAS BADER
9. SCREAMBOAT—LIMBLESS AND THE FAMILY SPOOKIN'
10. TUBERCULOSIS BELLS—LYNSEY DE PALLBEARER

THUMBSCREWBALL SCRIBBLES

NOISSIS
FRINCESS ANNE'S EMBROIDING
FRASHINGOOD WATCHING
BALANCING GASSAS ON HIS HEAD
THE FRANKENSTEIN-MONSTER
DR. CRIPPER BEING HANGED
THE INVISIBLE MAN

PUTRID POETRY

SICK SONNETS BY OUR TEAM OF GHOST WRITERS

I put out my old dad's eyes:
I did it for a lark.
His hair went white in three more days—
He's frightened of the dark.

FOUR YEARS AGO THIS VERY DAY
DIED MY OLD AUNTIE MABEL.
I'LL BE GLAD WHEN THEY BURY HER—
WE NEED THE KITCHEN TABLE.

Poor William John Blake
Was burnt at the stake;
And, as he died,
Out fell his inside.

MY BROTHER BUILT A GUILLOTINE
SO WE COULD HAVE SOME FUN.
"LEND ME A HAND," HE SAID TO ME,
AND NOW I'M ONLY ONE.

I fell into the well one day;
I knew that I should drown.
I would have climbed out easily,
But my mother held me down.

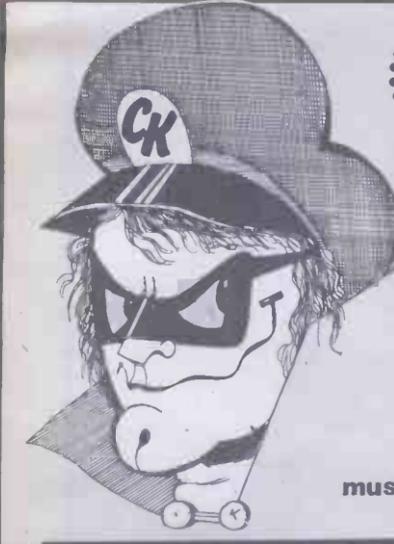
DEADLY DOORSIGNS

CHANGING ROOM
DRACULA
DR. JEKYL
GONE FOR A STEAK

TEETH
TRYING ON HIS NEW FALSE

179/31

Next week: Bonus pin-up calendar for 1975... another FIRST for Disc!



The wicked and mysterious Captain brings you a weekly dose of gossip from the music business

FOR THE past few weeks your Captain has graced New York, bestowing his charms upon that beleaguered citadel, and enlightening its social gatherings.

Last Thursday your Captain was seen doing some physical bopping at the Waldorf Astoria at Gladys Knight and the Pips opening night. What a fine band; what great bop-inspirers, may they see fit to do another twenty years in this dastardly business.

STEVIE Wonder was leaping in and out of New York like a yo yo. For the early part of the week he was recording at a little Broadway studio. He's not working specifically on a new album, because this genius now has 120 songs in the can! He just lays down new stuff when the inspiration takes him, but already has enough stockpiled for twenty albums. Many stories abound of the tricks he plays—freaking people by pretending to read newspapers and turning lights on and off.

Dory Previn opened at the Bitter End (aptly named for its acute discomfort) last week. Yoko was amongst the first audience, and although I liked Dory I found her sadly boring.

ELTON John is still the toast of the town there, and his manager, John Reid, jetted in for a quick spree at Tiffany's.



INFORMAL backstage group snapped in America recently: Nigel Olsson, Elton John, Greg Allman, Davey Johnstone and Dee Murray, just after Greg had jammed with them.

After some extremely rough handling by her Majesty's Customs and Excise men at Heathrow (I shall get you, sir, just wait), your Captain returned to find this urban-end of the industry quite unchanged, albeit mourning me. I found such gems as MAM adamantly refusing to allow Disc to reprint Gilbert O'Sullivan's song lyrics, refreshingly representative of the idiocy in this business.

Noel Edmunds goes down in history this week for attributing Mott the Hoople's new single to Doctor Hook and the Medicine Show.

Polydor have awakened to the potential selling power of Clifford T. Ward and are releasing his first album "Singer Songwriter" at the same time as Charisma are bringing out the new one "Mantle Pieces"

I HEAR MARTIN Lewis has become so paranoid by the frequent mentions in this column, that he now refuses to buy members of the Disc staff drinks, when they are out listening under great suffering to his dismal bands. Shame on Lewis, you ungentlemanly cur.

Hollies' drummer Bobby Elliot has either had a hair transplant since I saw him first many years ago, or he's wearing a wig. I think I preferred him the way he was.

ALVIN STARDUST showing every sign of pulling a boring superstar number.

Al Stewart is a bore

EFFICIENCIES of efficiencies... BBC records through Polydor issuing the Royal Wedding LP within two days. Very well presented if you like that sort of thing... £2.29.

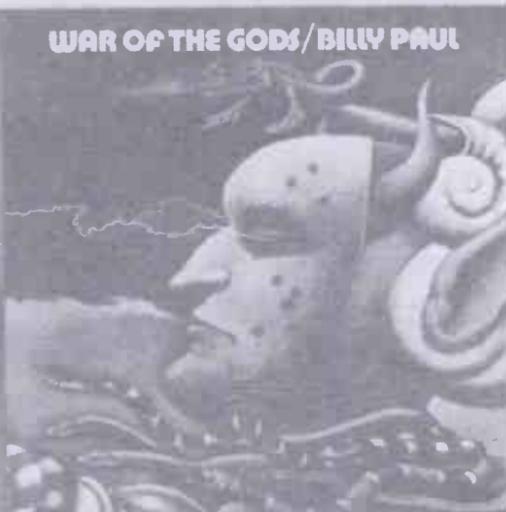


Philadelphia
International
Records

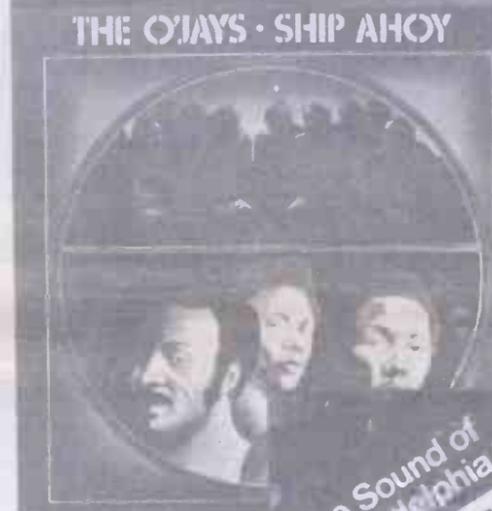
Five Philly Sound albums heading for the top on Philadelphia International Records



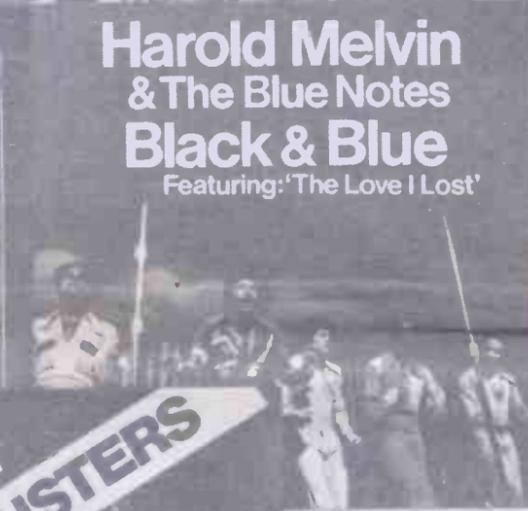
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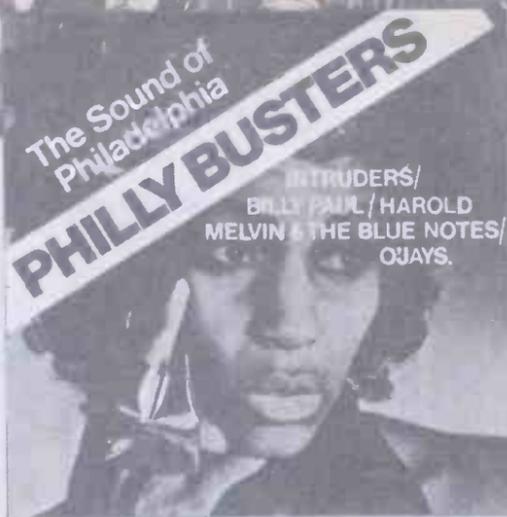
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PIR 65860



PIR 65859



PIR 65869

Fantastic 'Philly Sound' tour
 Billy Paul plus the O'Jays
 plus the Intruders –
 all on one bill. Incredible!
 Three great acts
 touring the country
 together – bringing the
 sensational 'Philly Sound' to the people.

NOVEMBER

29 Croydon Fairfield Halls

DECEMBER

1 Birmingham Odeon

7 London Odeon Hammersmith

9 Southport Theatre

10 Dunstable California Club

11 Stoke-on-Trent Heavy Steam Machine

