

The outrageous JAGGER... astonishing pictures inside!

RECORD & Radio MIRROR

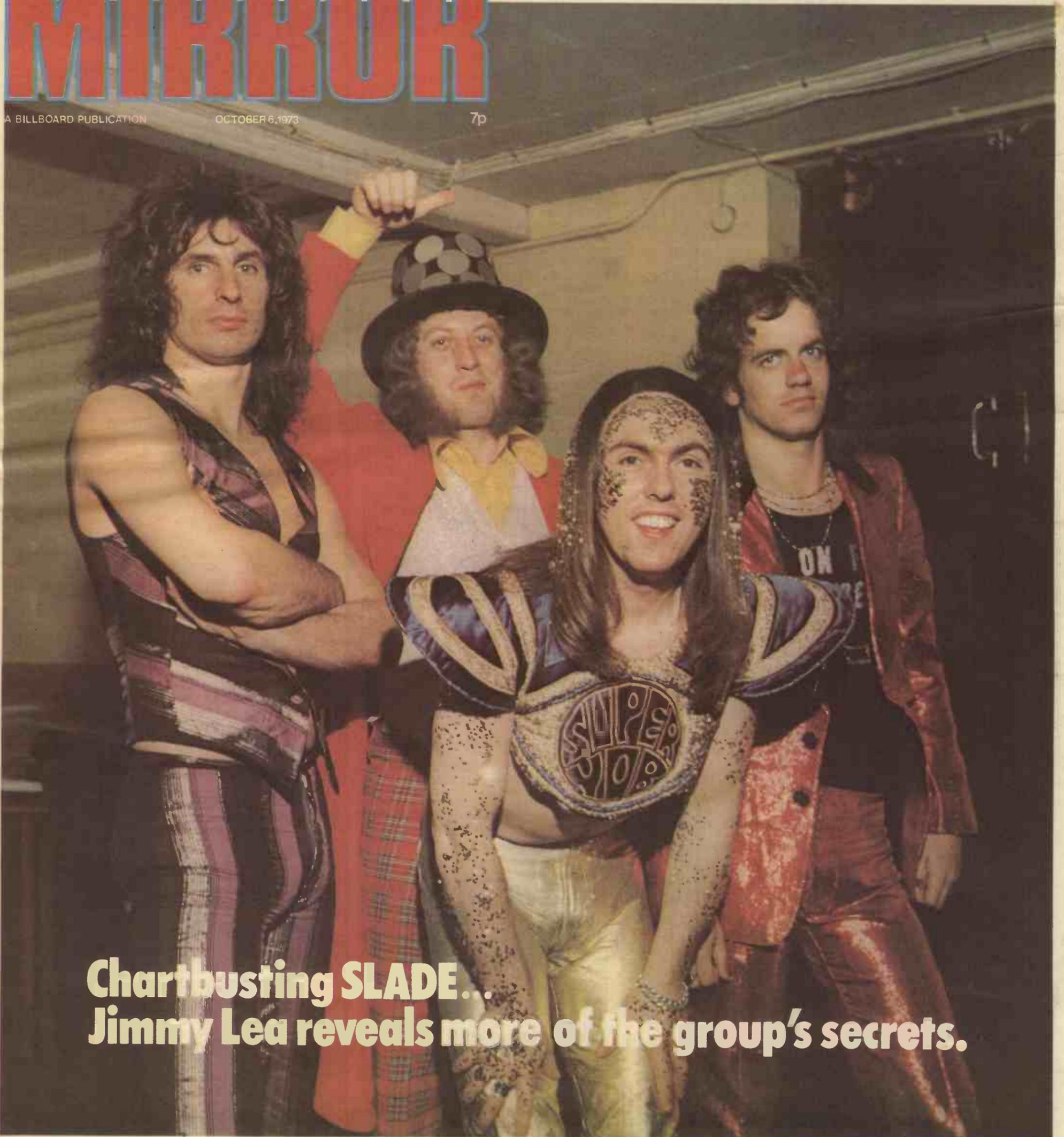
A BILLBOARD PUBLICATION

OCTOBER 6, 1973

7p

Stateside jetting
with **Elton John**

Bill Wyman: Now I'M
going to sing — exclusive



Chartbusting SLADE...
Jimmy Lea reveals more of the group's secrets.

RECORD MIRROR

RM/BBC chart

TOP FIFTY

SINGLES

This week	Last week	Weeks in chart	SINGLES	
1	1	4	EYE LEVEL	Simon Park Orchestra Columbia DB 8946
2	2	3	BALLROOM BLITZ	Sweet RCA 2403
3	4	6	MONSTER MASH	Bobby Pickett & The Crypt Kickers London HL 10320
4	—	—	MY FRIEND STAN	Slade (Polydor 2058 407)
5	8	5	NUTBUSH CITY LIMITS	Ike & Tina Turner United Artist UP 35582
6	3	6	ANGEL FINGERS	Wizzard Harvest HAR 5076
7	9	6	FOR THE GOOD TIMES	Perry Como RCA 2402
8	14	4	LAUGHING GNOME	David Bowie DERAM DM 123
9	11	5	JOYBRINGER	Manfred Mann Earthband Vertigo 6059 083
10	5	8	ROCK ON	David Essex CBS 1693
11	17	5	CAROLINE	Status Quo Vertigo 6059 085
12	6	5	OH NO NOT MY BABY	Rod Stewart Mercury 6052 371
13	10	5	ALL THE WAY FROM MEMPHIS	Mott The Hoople CBS 1764
14	7	6	ANGIE	Rolling Stones RS 19105
15	13	13	SPANISH EYES	Al Martino Capitol CL 15430
16	43	2	GOODBYE YELLOW BRICK ROAD	Elton John DJM DJS 285
17	12	8	I'VE BEEN HURT	Guy Darrell Santa Ponsa PNS 4
18	18	4	OOH BABY	Gilbert O'Sullivan MAM 107
19	19	11	DANCING ON A SATURDAY NIGHT	Barry Blue BELL 1295
20	21	10	SAY, HAS ANYBODY SEEN MY SWEET	Gypsy Rose Dawn BELL 1322
21	16	8	THE DEAN AND I	10CC UK 48
22	15	8	YOUNG LOVE	Donny Osmond MGM 2006 300
23	45	2	A HARD RAIN'S GONNA FALL	Bryan Ferry Island WIP 6170
24	38	2	GHETTO CHILD	Detroit Spinners Atlantic K 10359
25	31	3	THAT LADY	Isley Brothers EPIC 1704
26	25	5	SKYWRITER	Jackson Five Tamla Motown TMG 865
27	29	31	TIE A YELLOW RIBBON	Dawn BELL 1287
28	23	10	LIKE SISTER AND BROTHER	Drifters BELL 1313
29	26	20	WELCOME HOME	Peters & Lee Philips 6006 307
30	27	14	YESTERDAY ONCE MORE	Carpenters A&M AMS 7073
31	35	3	LET'S GET IT ON	Marvin Gaye Tamla Motown TMG 868
32	22	8	PICK UP THE PIECES	Hudson Ford A&M AMS 7078
33	20	9	FOOL	Elvis Presley RCA 2393
34	—	—	KNOCKIN' ON HEAVEN'S DOOR	Bob Dylan CBS 1762
35	—	—	DECK OF CARDS	Max Bygraves Pye 7N-45276
36	30	12	YOU CAN DO MAGIC	Limmie & The Family Cookin' AUCO 6105 019
37	36	2	LET THERE BE PEACE ON EARTH	Michael Ward Philips 6006 340
38	28	10	SUMMER (THE FIRST TIME)	Bobby Goldsboro United Artists UP 35558
39	44	25	AND I LOVE YOU SO	Perry Como RCA 2346
40	34	10	I'M FREE	Roger Daltrey/LSO & CHAMBER CHOIR ODE ODS 66302
41	34	12	I'M THE LEADER OF THE GANG (I AM)	Gary Glitter BELL 1321
42	42	3	LOVE ME LIKE A ROCK	Paul Simon CBS 1700
43	49	2	LAW OF THE LAND	Temptations Tamla Motown TMG 866
44	—	—	SHOW DOWN	Electric Light Orchestra Harvest HAR 5077
45	39	6	EVERYTHING WILL TURN OUT FINE	Stealers Wheel A&M AMS 7079
46	37	5	ANGEL	Aretha Franklin Atlantic K 10346
47	—	—	SHINE ON SILVER SUN	Strawbs A&M AMS 7082
48	32	7	OUR LAST SONG TOGETHER	Neil Sedaka MGM 2006 307
49	33	10	SMARTY PANTS	First Choice BELL 1324
50	50	9	I THINK OF YOU	Detroit Emeralds Westbound 6146 104

ALBUMS

This week	Last week	Weeks in chart	ALBUMS	
1	—	—	SLADEST	Slade Polydor 2442 119
2	1	3	GOAT'S HEAD SOUP	Rolling Stones Rolling Stones COC 59101
3	2	7	SING IT AGAIN	ROD Rod Stewart Mercury 6499 484
4	5	14	NOW AND THEN	Carpenters A&M AMLH 63519
5	—	—	HELLO AGAIN	Status Quo Vertigo 6360 098
6	6	19	HUNKY DORY	David Bowie RCA Victor SF 8244
7	13	2	SINGALONGAMAX	Max Bygraves Pye NSPL 18410
8	10	13	AND I LOVE YOU SO	Perry Como RCA Victor SF 8360
9	3	22	ALADDIN SANE	David Bowie RCA Victor RS 1001
10	4	15	WE CAN MAKE IT	Peters & Lee Philips 6308 165
11	—	1	TOUCH ME IN THE MORNING	Diana Ross Tamla Motown STML 11239
12	8	5	THE BEATLES 1967/1970	Apple PCSP 718
13	34	6	THE TRA-LA-DAYS ARE OVER	Neil Sedaka MGM 2315 248
14	9	29	THE RISE & FALL OF ZIGGY STARDUST	David Bowie RCA Victor SF 8287
15	11	63	SIMON & GARFUNKEL'S GREATEST HITS	CBS 69003
16	14	5	THE BEATLES 1962/1966	Apple PCSP 717
17	7	9	MOTT	Mott The Hoople CBS 69038
18	23	2	SWEET FREEDOM	Uriah Heep Island ILPS 9245
19	21	2	SING ALONG WITH MAX	Max Bygraves PYE NSPL 18361
20	19	91	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel CBS 63699
21	24	11	TRANSFORMER	Lou Reed RCA Victor LSP 4807
22	16	7	THE PLAN	The Osmonds MGM 2315 151
23	—	—	I'M A WRITER, NOT A FIGHTER	Gilbert O'Sullivan MAM MAMS 505
24	20	11	A LITTLE TOUCH OF SCHMILSSON	IN THE NIGHT Nilsson RCA Victor SF 8371
25	36	40	SING ALONG WITH MAX	Vol. 11 Max Bygraves Pye NSPL 18383
26	17	3	SINGALONGA MAX	Max Bygraves Pye NSPL 18401
27	41	3	JESUS CHRIST SUPERSTAR	Original Soundtrack MCA MDKS 8012/3
28	32	20	CLOSE TO YOU	Carpenters A&M AMLS998
29	33	2	FOR YOUR PLEASURE	Roxy Music Island ILPS 9232
30	35	2	IT'S ONLY A MOVIE	Family Raft RA 58501
31	29	8	BOULDERS	Roy Wood Harvest SHVL 803
32	49	46	BACK TO FRONT	Gilbert O'Sullivan MAM MAM 502
33	37	17	TOUCH ME	Garry Glitter Bells Bells 222
34	22	12	SPACE ODDITY	David Bowie RCA Victor LSP 4813
35	15	13	TUBULAR BELLS	Mike Oldfield Virgin V 2001
36	12	6	INNERVISIONS	Stevie Wonder Tamla Motown STMA 8011
37	28	18	THERE GOES RHYMIN SIMON	Paul Simon CBS 69035
38	—	1	TEASER AND THE FIRECAT	Cat Stevens Island ILPS 9154
39	26	11	THE MAN WHO SOLD THE WORLD	David Bowie RCA Victor LSP 4816
40	31	4	CLOCKWORK ORANGE	O. S. T. Warner Bros. K 46127
41	27	5	ELVIS PRESLEY	Elvis RCA Victor SF 8378
42	—	1	10C. C. 10C. C.	UK UKAL 1005
43	—	1	RAZAMANAZ	Nazareth Mooncrest Crest 1
44	46	2	GLEN CAMPBELL'S GREATEST HITS	Capitol ST 21885
45	30	2	PAT GARRETT & BILLY THE KID	Bob Dylan CBS 69042
46	44	2	HOT AUGUST NIGHT	Neil Diamond UNI ULD 1
47	—	—	BROTHERS AND SISTERS	Allman Brothers Band Warner K 47507
48	—	1	ALONE TOGETHER	Donny Osmond MGM 2315 210
49	—	1	GILBERT O'SULLIVAN HIMSELF	MAM MAM 501
50	38	2	PILEDRIIVER	Status Quo Vertigo 6360 082

Chart chatter

INCREDIBLE morning with Tony Blackburn playing Ike & Tina Turner, Dylan, Bob and Marcia's, Young Gifted and Black plus the housewives H bomb testing disc, A Hard Rain's A Gonna Fall. Makes a change from coffee call. All these came in fifteen minutes. Then news of Slade at four, not one.

Simon Park doth reign still! Dylan enters at 34, Ike & Tina make number five, Brian Ferry jumps 18 to 25. Look at flying Elton, jumping like mad 27 places. Great stuff. Bowie is at eight and Manfred, thanks for the telegram, nine.

Got a flush, well Max of album fame, is in with Deck of Cards but risers again, Status Quo up to 11 and Detroit Spinners fourteen forward to 24. ELO are there at 44 and Strawbs make 47. Paul Simon surprisingly stays put at 42.

Dawn still stay around and go up two with Tie A Yellow Ribbon. Their other, Say Has Anybody, disc is 21 and a good welcome for Dawn in Britain this week. Surprised Michael Ward goes down one. Big drop for Neil Sedaka, 16 places.

Talking drops, there's First Choice shooting to 49 from 33, still the disc had a fine run. No end of shooting-down discs, even Donny. Can he land at London Airport, see news page. What kind of disguise could he wear?

Jackson Five holding out with Skywriter. Will Get It Together make it here? James Hamilton, our ace US reviewer, has just stormed the office and shakes his head. We shall see, we shall see. J5 fans, are you there?

Hudson Ford go down bump, so too Bobby Goldsboro and Roger Daltrey and Stealers Wheel. What a party they would have together. And then Aretha? The others have had good runs but wish Angel could have gone a little higher.

Now to excitements in store. Simon Park Orchestra massing to keep Slade out and will Sweet keep second place? Can Manfred make a last big leap? Do you know Eye Level sold 83,000 on the weekend, more than any disc in EMI's history.

Breakers, breakers galore, hopefully from now on. Ready then everyone? All I Know - Art Garfunkel (CBS); Battle of New Orleans - Hot Shots (Mooncrest); Clouds - David Gates (Elektra); Crying In The Rain - Marty Kristian (Polydor); Dan The Banjo Man - Dan The Banjo Man (Rare Earth); Deck Of Cards - Wink Martindale (Dot); Don't Get Your Knickers In A Twist - Johnny Reggae (Bell); Down At The Club - Chaos (Polydor); Higher Ground - Stevie Wonder (Tamla); Wholly, Wholly - Junior Walker and the All Stars (Tamla); Lonely Days, Lonely Nights - Don Downing (People); Love Is All - Engelbert Humperdinck (Decca); Milly, Molly Mandy - Glyn Poole (York); Money Money - Tommy James & The Shondells (Concord); Merry Go Round - Johnny Nash (CBS).

album for the charts

ELLIE GREENWICH - Let It Be Written . . . Let It Be Sung (MGM).

We all know the Phil Spector story with records like River Deep Mountain High, And Then He Kissed Me and love great pop songs like Wait Till My Bobby Gets Home, (Today I Met) The Boy I'm Gonna Marry and Chapel Of Love. Those tracks and nine others are on Ellie's album and Ellie wrote them all! Yes, she's



just emerging from the shadows. She can write great pop material and she's got a goodly voice as well. This is a bright, bouncy, happy album and should make any party or even you, smile real strong. Really is worth checking out.

u.s. soul chart

- (3) Keep On Truckin' - Eddie Kenricks (Tamla).
- (1) Higher Ground - Stevie Wonder (Motown).
- (6) Midnight Train To Georgia - Gladys Knight & The Pips (Buddah).
- (7) Get It Together - The Jackson Five (Tamla).
- (2) Let's Get It On - Marvin Gaye (Tamla).
- (4) Ghetto Child - Spinners (Atlantic).
- (10) Hurts So Good - Millie Jackson (Spring).
- (11) Hey Girl - Temptations (Tamla).
- (5) Stoned Out Of My Mind - Chi-Lites (Brunswick).
- (8) I've Got So Much To Give - Barry White (20th Century).

From Billboard's specialist soul survey.

CHART PARADE

Compiled by **TONY JASPER**

world charts

BRITISH and US artists find it pretty hard going in French territory. This week is quite an event, five in the Top 10 singles and album chart. Pink Floyd at two with *Dark Side Of The Moon*, Beatle albums at six and ten with the 67-70 collection in the lead. Ten Years After and Live at five with *Deep Purple's Made In Japan* at nine. Cliff Richard heads the Malaysian chart with *Help It Along*, Carpenters at two with *Yesterday No More* and the late Jim Croce is there at four with *Bad Bad Leroy Brown*. My Love is three in Spain with George Harrison and *Give Me Love*, nine. Dawn are three in Australia with *Tie A Yellow Ribbon* and hey, My Love is Australia in Brazil. Slade at seven in Denmark with the *Squeeze Me* disc and topping the Finnish album chart is Gary Glitter with *Touch Me*.

studio call

TIS NEW, m'dears to these refined columns. Yes, your one and only chart parade editor is out and about listening to the chart busters of the future. Ready then Down to Olympic Studios at Barnes and listening, rapping, Irish then eating with Horslips. Their reputation is growing all the time, got a good feeling their new one will hit the 50. The album is based on an Irish legend of Tain which means raid. It's about a hero called Cuchulainn and is the story of a battle between Ulster and the Rest Of Ireland. Hmm, you might say. Horslips fairly rock. Trouble is it may be the New Year before we get it.

star pick

WHEREWITHAL is his latest single and here's his hit-parading, Gaye, writer and singer, Clifford T Ward. "No, to Donny. I don't like much at the top. Joybringer is good and the Stealer's Wheel, Alright Alright discs very good, like the harmony work. I still enjoy I'm Doin' Fine from New York City. Paul Simon's disc is a must and oh, nearly forgot, I do like Monster Mash."



Slade miss out

NO DISCO bang-bang from Slade, no number one. Their fourth position stops a Slade hat-trick of number ones. The monster advance shop order of 250,000 doesn't seem to have got over the counters.

Slade can of course still do it. The chances are good, Yet Sweet are there ahead. The Simon Park Orchestra continue to amass tremendous sales.

Slade will not be too disappointed, though the smiles must have come if it had happened. Last week they said to deputy editor, Peter Harvey, "We did it once and then again to prove it wasn't a fluke. Now the point has been proved. It wasn't luck."

"I don't expect every record to go straight to

teen charting

DON'T forget RM told you first about Tony De Franco and here's a first on The De Franco Family for they've hit the US Charts with *Heartbeat, It's A Lovebeat*. The five are Tony (13) lead vocalist, Benny 19, Marisa 18, Nino, 17 and Merlina, 16. At first they were a semi-pro band playing in their local region. They appeared on local TV, charity benefits. And Now... It's all happening!

number one at all." Brave words in the face of the advance order. Slade could well have brought out the superlatives.

Certainly there was considerable disappointment in the Polydor press-office when we broke the news to them. And Slade's disc is placed 21 in the MM/Disc chart.

What this does promise is one mighty fight for next week's top placing. To some people Eye Level is a blotch on the pop scene. One exclamation this week was "What are the Charts coming to?" Others of course would retort angrily against such a comment. Few of the latter will be Slade fans! Who will be number one next week?

visitor

BRENDA LEE is over here. She's not 30 yet but had her first million seller in 1959, I'm Sorry. 32 hits flowed in the next ten years. People called her Little Miss Dynamite. Next her hits were *Sweet Nothin's*, *Dum Dum*, *All Alone Am I*, *Coming On Strong* and many, many more. Benda's been very unwell recently but is mending fast

focus on

CAPABILITY BROWN Capability Brown are a harmony group married to a rock and roll band. They feature somewhat complex six-part harmony voice arrangements speeded along by a multi-instrumental unit. Their line-up is Tony, a multi-instrumental guitars, flute, vocals; Graham White, guitars, piano, vocals; Dave Nevin, guitars, keyboards, vocals; Roger Willis, drums, harmonica, vocals; Joe Williams, vocals, percussion and Kenny Rowe, bass and vocals. To date two albums have been issued, *From Scratch* and very recently, *Voice*. Their material comes from many sources, their own, Alan Hull, Russ Ballard and Steely Dan. They often set Martin Hall's words to music.

disc news

"I WOULD hope this album will be the one which prevents me from being known only as Mrs. John Lennon", says Yoko Ono talking to Billboard's, Bob Kirsch. The album is *Feeling The Space*, 12 songs all by Yoko, rather down tempo first side and a nifty jumper side two. Single from it in the States is going to be *Women Power*.

Jackson 5 getting praise for *Get four-piece Together*, their fastest zoomer for some time in the States.

Talking States means mention of a new Carpenter's single, *Top Of The World*. Karen is to the fore telling about the special person who has brought her confidence and a right on feelin'.

Back To Californai introduces US artist Randy Stonehill to us California the Philips label, a nice one.

Don't forget of course the Slade and Sladest, a must for party Slade people with 14 tracks wrapped up with a splendid gate-fold sleeve and an eight-page full-colour booklet.

Gilbert O'Sullivan has a new album out in the States called *I'm A Writer, Not A Fighter*.

YESTERPLAYS

5 years ago

- OCTOBER 5, 1968
- (1) Those Were The Days - Mary Hopkins (Apple)
 - (2) Hey Jude - Beatles (Apples)
 - (3) Jezebel - The Casuals (Decca)
 - (9) Little Arrows - Leapy Lee (MCA)
 - (5) Hold Me Tight - Johnny Nash (Regal Zonophone)
 - (4) I Gotta Get A Message To You - Bee Gees (Polydor)
 - (10) Lady Will Power - Union Gap (CBS)
 - (6) Say A Little Prayer - Aretha Franklin (Atlantic)
 - (19) Red Balloon - Dave Clark Five (Columbia)
 - (11) High In The Sky - Amen Corner (De-ram)

10 years ago

- OCTOBER 5, 1963
- (1) She Loves You - The Beatles (Parlophone)
 - (7) Do You Love Me - Brian Poole & Tremeloes (Decca)
 - (9) Then He Kissed Me - Searchers (London)
 - (2) It's All In The Game - Cliff Richard (Columbia)
 - (8) If I Had A Hammer - Trini Lopez (Reprise)
 - (3) I Want To Stay Here - Steve Lawrence & Edyie Gormie (CBS)
 - (5) Just Like Eddie - Heinz (Decca)
 - (15) Shindig - Shadows (Columbia)
 - (17) Blue Bayou / Mean Woman Blues - Roy Orbison (London)
 - (6) I'll Never Get Over You - Johnny Kidd & The Pirates (HMV)

Foster's single going FREE

Sent your Osmond Concert Ticket comp in yet? And the Suzi offer? And now, now, now comes 25 singles offered! The single is *Misdemeanour* by FOSTER SYLVERS, one of the Sylver's we rave over and this one in past months was right up there in the US Soul Charts the Top 10, no less. Since I guess the Sylvers are pretty new still to most of you the questions are more, easy than usual. So get answering and win Foster's super disc and I'm sure the four brother, two sister group will love ya! Send to Tony Jasper, Chart Parade, Record and Radio Mirror, 7 Carnaby St., London W. 1, and by Friday, October 12. No square this week! Sorry for all those past odd happenings!

Name.....

Address

1 Did Foster make the US Soul Top 10 with *Misdemeanour*?

2 How many Sylvers are there?.....

3 How many girls in the Sylvers?

Next week a staggering 25 album package of discs by Stevie Wonder, Supremes and Martha Reeves!!!

COMING SOON, the new DAVID BOWIE album!

As promised last week an extra square-box for the Osmond Concert Tickets competition. Don't worry we're taking DO but it should have been OC. 

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Nazareth tour dates

NAZARETH have added an extra date on to their forthcoming British tour. They will appear at the Victoria Halls, Hanley on October 26 although no other extra dates have been added.

The band will soon be returning to the States to follow their current success out there. Nazareth's Loud And Proud album is released on October 19 and is chalking up many advanced orders as is their latest single, This Flight Tonight.

The tour now runs October 18, Liverpool Stadium, Newcastle City Hall (19); Edinburgh Empire (20); Glasgow Apollo (21); Manchester Manchester Free Trade Hall (22); Birmingham Town Hall (23); Leeds Leeds Town Hall (24); Top Of The World, Stafford (25); Victoria Rooms, Rooms, Hanley (26); Top Rank, Southampton (31); November 1, Dunstable Montford (29) Top Rank, Southampton (31) November 1, Dunstable Civic, Cambridge Corn Exchange (2); Kursaal Ballroom, Southend (3); Reading (4); Rainbow, London (9); Preston (10). (3) Reading (4) Rainbow, London (9) Preston (10).

New Roxy set for British tour

ROXY MUSIC is set for a major tour here later this month winding up with two consecutive nights at London's Rainbow when a special stage set will be used.

During the tour Roxy's third album will be released and it is from the sleeve design that their Rainbow stage set will be taken.

Following the British tour, which starts at Leeds Queens Hall on October 19, the band tour Sweden, Denmark, Germany, Italy, Austria, Switzerland, Belgium, Holland, and France.

Andy Mackay is set to appear with Deep Purple in Munich where the band is giving two performances of their Gemini Suite - one for German television and the other with Luxembourg Symphony orchestra for Radio Luxembourg.

Tour dates: Leeds Queens

Hall (October 19); Birmingham Town Hall (21); Sheffield City Hall (22); Bradford St. Georges Hall (23); Liverpool Empire (27); Manchester Free Trade Hall (28); Leicester De Montfort (29); Glasgow Apollo (November 2); Edinburgh Empire (3); Newcastle City Hall (4); Bristol Top Rank (5); Bournemouth Winter Gardens (6); Swansea (venue to be arranged) Rainbow (10, 11).

LEO SAYER, who has a new album out on Chrysalis, will support.

Suzi - new single out

SUZIE QUATRO has a new single, Daytona Demon, released on RAK on October 19. The song is another Chinn/Chapman work.

Forthcoming dates: Heavy

Steam Machine, Stoke-on-Trent (October 5); Southampton University (6); Hereford Flamingo (12); Nottingham University (13); and concerts and television in Paris next week.

APOLOGY

THE second Free poster in Record & Radio Mirror's Faces of Pop series has had to be postponed for one week because of production difficulties. We're sorry folks, back to normal next week.

Martin joins Alex Harvey

ALEX Harvey's keyboard player Hugh McKenna has been replaced because of exhaustion. John Martin from Marsha Hunt's 22, steps in.

The band, just back from television dates in Germany, are busy recording BBC radio spots for In Concert and Rock On.

Their second album, Next, is released on November 2, to coincide with a major tour, and their new single, Giddy Up A Ding Dong, is released October 5.



Gryphon invite

GRYPHON have been invited by Peter Hall, Director of the National Theatre, to write the music for a new production of Shakespeare's The Tempest. An extensive series of live concerts have now been set up for the band.

It includes major College and Concert appearances including their first appearance at London's Marquee club. This Friday, October 5, the band embark on an 18 day Continental tour. Gryphon's concert dates: Royal Holloway College, Egham (October 26); Crewe College of Education (27); Dingwalls Club London (29); Centre Hotel, Southampton (31); White Bear, Hounslow (Nov 1); Hampshire Arms, Crondall (2); Coventry College of Education (3); Civic Hall, Gravesend (4); Stevenage College of Education (9); Kingston Poly (10); Hilliel Club, London (11); Marquee, London (12); Town Hall, Hove (14); Blackdog, Havant (15); Clarences Club, Halifax (17); Guildhall, Newcastle-upon-Tyne (18); Hatfield Poly (20); Sheffield Poly (20); Stoneground, Manchester (22); Repertory Theatre, Birmingham (23); Guildhall, Plymouth (30); Roundhouse, London (Dec 2).



Wishbone extra

WISHBONE ASH add an extra date on to their short October British Tour. An extra gig announced this week will be Kursaal Ballroom, Southend, on October 13.

The tour now reads, Guildhall, Portsmouth (11), Southend (13), Colston, Bristol

(14), Liverpool Stadium (15), Sheffield City Hall (16), Glasgow Apollo (17).

Home will be supporting Wishbone during their British tour with the exception of the Southend date. On October 23 Wishbone fly out to the States to begin a five-week tour starting at Lincoln, Nebraska.



Al's new album

AL STEWART'S new album, Past Present Future, which was five years in the making, is released on CBS this Friday (5).

Each track covers a decade of the 20th Century and one cut Road To Moscow, entailed the reading of 40 history books to get the facts right. Also included, Nostradamus.

A single, Terminal Eyes is also released on Friday. Musicians used on the tracks include Rick Wakeman, Quiver, and Dave Swarbrick.

Dates: Cardiff University (October 11); Aberyswyth (12); Southampton (13); Liverpool Empire (15); Belfast Queen (18); Coleraine New University of Ulster (19); Gravesend Woodfield Hall (21); Edinburgh (23).

Caravan revised sleeve, tour

CARAVAN, whose For Girls Who Grow Plump In The Night album has now been released with a revised sleeve (clothed pregnant lady instead of naked) start a big British tour on October 4 at Oxford Poly.

Dates: Huddersfield Poly (5); Lanchester Poly (6); Aberdeen University (12); Glasgow University (13); York University (19); Wheelers 20-plus club, Anglesey (20); North London Poly (26).

Sold out!

SOLD OUT! Steeleye Span on the verge of their major tour of Britain have completely sold out for their Royal Albert Hall, London, booking for October 8. Steeleye Span expect to lay down tracks for a forthcoming album in the immediate future. Horslips, the Irish rock group are featured on Steeleye's Albert Hall concert.

All night gig

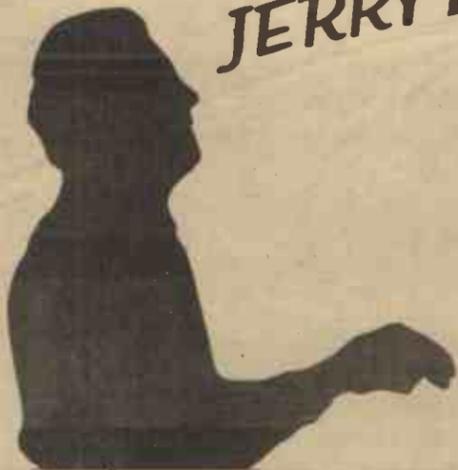
STRAY and Principal Edwards replace Babe Ruth and Pete Sinfield for an all night festival gig at Queens Hall, Leeds, on October 19. The event runs from 8.00 p. m. to 6.0 the following morning.

"AH DON'T
WANT
A MONUMENT...
...AH AM
A MONUMENT"



Keep taking my
"MUSIC TO THE MAN"
new single by
JERRY LEE LEWIS

6052 373



For our next piece

HUDSON FORD have a new single, *Take It Back* c/w *Make No Mistakes*, on October 19. They are currently finishing off their debut album, *Nickelodeon*, which is set for release on November 2.

The duo travel to Brussels this weekend to record their own 45 minute television show, then they go on to Zurich to record the *Hits A Go Go* television programme.

When they return they will be rehearsing for a November tour of Britain, dates to be finalised.

Barry dancing

BARRY BLUE follows up his chart hit, *Dancing On A Saturday Night*, with *Do You Wanna Dance*. The song is not the one associated with The Beach Boys, Mamas and Papas and Cliff Richard.



Motts – major tour

MOTT THE HOOPLE undertake a major tour of Britain in November when their next single, now being recorded in America, is released.

The 20-date itinerary takes in most leading venues and culminates in a show at Hammersmith Odeon on December 14. It will be the band's first British tour this year and Ariel Bender's first British gigs with them. QUEEN will support.

Motts are at present on their second headlining American tour this year. They have recently been recording some album tracks and the next single.

Full dates: Leeds Town Hall (October 12); Blackburn St. Georges Hall (13); Worcester Gaumont (15); Lancaster University (16); Liverpool Stadium (17);

Hanley Victoria Hall (18); Wolverhampton Civic (19); Oxford New Theatre (20); Preston Guildhall (21); Newcastle City Hall (22);

Glasgow Apollo Central (23); Edinburgh Caley (25); Manchester Opera House (26); Birmingham Town Hall (27); Swansea Brangwyn (28); Bristol Colston (29);

Bournemouth Winter Gardens (30); Southend Kursaal (December 1); Chatham Central Hall (December 2); Hammersmith Odeon (14). Mel Bush is promoting.

Queen, the support band, are currently recording a new album for release during the tour. They appear in *Concert on Radio Luxembourg* on October 14, *In Concert on Radio One* on October 14, and on continental television (Belgium, France and Holland) on October 11, 12 and 13.

No title for Stealers Wheel

STEALERS WHEEL, Hudson / Ford, Carpenters and Gallagher and Lyle all have records out on A&M soon.

October 5 sees release of the Carpenter's, *Top Of The World*. A Carpenter's Golden Hits album is out November 2.

Stealers Wheel's follow-up to *Everything Will Turn Out Fine* is scheduled for November 9 release but the

title has yet to be decided. One month prior, October 9, sees release of Gallagher and Lyle's, *Shine A Light*.

Weaver on the road

HEMLOCK, the band formed by ex Grease Band keys player, Mick Weaver and Keef Hartley guitarist Miller Anderson, embark on their first major tour this week, followed by the release of their debut album on October 12.

Also in the band are: Pete Dines, (electric piano), Jimmy Leverton (bass), and Eric Dillon (drums).

The tour starts this Friday at Woolwich Poly and ends at London's Rainbow theatre on November 2.

Full dates: Cambridge (October 6); Birmingham Town Hall (7); Bedworth (8); De Montfort Hall Leicester (11); Leeds Town Hall (12); Norwich Technical College (13); Glasgow City Hall (15); Southport Floral Pavilion (16); Carlisle Market Hall (17); Hanley Victoria (18); Woolwich (19); Chatham Central Hall (21); Barry Memorial Hall (22); Bournemouth Winter Gardens (23); Oakengates Civic Hall (24); Liverpool Moutford Hall (25); Trent Poly (26); Greyhound Fulham (28); Middlesborough (29); Manchester Free Trade (30); Rainbow (November 2).

Elton TV special

A FULL-LENGTH documentary film, directed by Bryan Forbes, of ELTON JOHN will be screened nationally at peak-time on the ITV network on December 4. The programme is provisionally titled *Elton John, Bernie Taupin, Goodbye Norma Jean And Other Things*. Featured in the film are shots of both Elton and Bernie's homes and the recording sessions at the Honky Chateau, for the newly released Elton double record album, *Yellow Brick Road*.

New Mud

MUD have announced the title of their next single. The record is *Dyna-Mite*. The song is penned by hit-makers Nicky Chinn and Mike Chapman. The record is released this Friday on RAK.

NEXT WEEK IN RECORD & RADIO MIRROR

Wizzard's Rick Price



First in a fascinating new series: 'In the Shadows'

TV's latest 'find' young MICHAEL WARD

We look at the ladies of pop —



LYNSEY DE PAUL and LINDA LEWIS

Plus: Hudson-Ford, Labi Siffre and Jeff Beck

Radio Waves looks at CAPITAL Radio — the first of the commercial pop stations

BOBBIE MCGEE ROCK AND ROLL PEOPLE



her first single on



EMI 2043



Ray forms own company

SINGER, songwriter, Ray Davies of The Kinks, is to form a record production company which will have its own record label.

Ray, who is responsible for production of The Kinks own discs, is planning to become more involved with record production for other artists: "There are two or three acts that I am keen to produce and I feel that it is a logical step to have a record label." The Kinks already have their own recording studio in North London.

Meanwhile Dave Davies has been recording some solo material at the studio and is planning to put out an album sometime in the New Year. These are the first solo recordings Dave has made since his hit solo singles of '67 and '68: "Death of a Clown", "Susannah's Still Alive" and "Lincoln County".

Geordie album

GEORDIE have completed their second album, Don't Be Fooled By The Name, containing seven Vic Malcolm compositions, and expect it to be released at the end of November.

Dates: Hull University (October 6); Sheffield Poly (10); Doncaster Rank (12); Dreamland Margate (13).

Osmonds — no entry!

THE OSMONDS have met a further major problem for their British visit scheduled to begin at Manchester on October 23. The group has been refused permission to land their chartered plane at London Airport. The authorities seem concerned about possible disruption from Osmond fans.

Meanwhile discussion and controversy still rage over their British concert itinerary. Just before press-time Polydor records informed R & RM that at present no further concert has been arranged. Its press office referring to reports in other sections of the press said they were never asked or consulted over plans which resulted in the box-office being opened at the Rainbow hours before the promised time.

Such an arrangement was outside their control and was a result of the immediate circumstances on the Friday night in question.

On asking whether alternative means could have been utilised to distribute tickets they stated the method of selling tickets in a number from one place is the only secure way of avoiding large numbers of tickets finding their way to black-market sources.

They added there was no truth in the rumour of the



whole event being staged as a publicity stunt since the Osmonds have no need of such and could easily fill the Rainbow every night for a month.

Asked why a larger venue was not available, the press office said arrangements were solely in the hands of the Osmonds' manager, Ed Leffler. Decisions regarding the Osmonds' tour were not taken until September and by this time major seating arenas like Earl's Court and Wembley were booked. Obviously in view of their present policies toward certain forms of popular music the Royal Albert Hall authorities were not approached.

Large queues started

building up on Tuesday for the Saturday box-office opening in Manchester. At one point the number was estimated around six to seven thousand. 200 policemen were employed to supervise the crowds. They erected metal barricades to break the long line of ticket hopefuls.

A running food and drinks service was provided. Many absences were reported from Manchester schools. Reason for early queuing stemmed from the sudden opening of London's Rainbow. Many young people said they feared a sudden opening of the Manchester box-office.

There were wild scenes at Glasgow where the tickets were put on sale well before the announced morning time. All tickets were sold by 3.30 am. Crowd conditions were such that the theatre manager and staff found an early opening of the box-office had to be made.

Climax concert

THE CLIMAX Blues Band is to headline a concert at New York's Philharmonic on October 28, with Bo Diddley supporting.

They leave for America this Friday (October 5) and will share some concerts with the J Geils Band.

Climax return in early December and plan to have a live album released before the end of the year.

J.S.D. home

THE JSD back home after a six-week extensive tour of the USA will stay at a Monastery in Scotland next week to rehearse new material for their forthcoming album. Dates for the band are: — Essex University, Saturday, October 6th. Manchester University, Friday, October 12th. Hemel Hempstead Pavilion, Saturday, October 13th. Greyhound, Croydon, Sunday, October 14th.

Dial the Pips!

COMMENCING on Friday, September 28, you will be hearing Gladys Knight as well as pips when you drop your 2p in the phone box, thanks to a new promotional move from Motown.

The EMI licensed label will run five telephone lines continually playing "Daddy Could Swear I Declare," the new single from Gladys Knight and The Pips.

The telephone numbers are as follows: 01-935 . . . 3585, 6472, 6849, 7335, and 5764. To co-ordinate with Mowtown's release schedule, recordings will be changed several times a month.

Ray's doubts over musical

ROY WOOD this week cast doubts over rumours that he is to write the music for a mammoth rock show, Alice Through The Juke Box which opens in London next year.

Talking before the Wizard gig in Stafford Roy said: "It's really a bit premature to say what I'll be doing, I've only read the script fully for the first time about three days ago and I don't like the way it stands at the moment."

According to various reports Roy was brought into the project some time ago. It was also said that he would produce the two albums from the show — the studio and stage cast versions.

Added Roy: "It sounds rather dated and very contrived and it seems to be straining to put back flash drug and rock ideas of about three years ago."

The show itself promises to revolutionise the stage musical idea. Its producers, Rockin' Alice, a subsidiary company of Anastasia, plan to use holograms on stage which



is a method of creating three dimensional images using laser beams, something which Alice Cooper was at one time planning to use on stage.

Roy, obviously interested in the idea said that he had been "thinking about doing a rock musical for some time." Meanwhile the new Wizzard single is due out in November and then it's down to work on a new album before the band return to the States.

Stevie is surprise guest!

STEVIE WONDER made a surprise guest appearance on Elton John's US tour — at Boston Gardens, New York last Tuesday (September 25th).

It was Stevie's first stage

appearance since a serious car crash hospitalised the star over two months ago.

Stevie, who had been flown to the Boston date aboard Elton's private Boeing 707 "Starship", joined the band on stage during the final number "Honky Tonk Women".

Originally there were no plans for Wonder to appear on stage but halfway through Elton's two-hour set before a capacity crowd of 17,000 at the Gardens, Stevie asked if he could get up and jam during the encore.

Stackridge chaos!

ON the eve of a heavy schedule of College, University and Concert dates STACKRIDGE have had to cancel all their engagements.

During September rehearsals had been in progress with a replacement drummer for BILLY SPARKLE, who left after their last performance at The Winter Gardens, Malvern.

The new drummer, however, proved unsuitable and subsequently flautist MUTTER SLATER announced his resignation, as he felt that his own standard of musicianship was not developing as he had hoped.

Auditions are now in progress to find additional musicians to increase the band to a seven-piece unit. Group leader ANDY DAVIS said: "We are all obviously very sorry to upset promoters and fans at such short notice and we are making every effort to replace these dates later in the year. We feel that when we go back on the road in November with the new lineup, Stackridge will be able to reproduce the tracks from our forthcoming album with greater success."

Eno's out

ENO has now left hospital after collapsing of exhaustion last week and damaging his spine. He is back at Majestic Studios working on his album, almost completed with the help of Robert Fripp, John Wetton, Chris Spedding, Simon King and many others. No definite title or release date.

Gallagher/Lyle

GALLAGHER and Lyle, A&M recording artists, have already started their nationwide tour. Venues from this week's issue of October 6 are Dundee (Oct 7), City Halls, Glasgow (Oct 8), Bradford University (Oct 9), Nottingham College of Education (Oct 10), Glamorgan Polytechnic (Oct 11), St. Paul's College, Rugby, (Oct 12) and Usher Hall, Edinburgh (Oct 13).

RECORD & RADIO MIRROR

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Flash parties and a boeing on Elton's Stateside stormer

THE current Elton John tour of the States is just something beyond description, almost anyway. "You know", said an American observer, "this guy is the biggest you've got over here, the Moody Blues have a lot going for them in this country and we've got Alice Cooper but I even feel like saying this guy tops them all."

Well, Alice is soon to have a new album release marketed in a brown corrugated cardboard box for the moment the show is certainly Elton's.

He's been playing both sides of the States to capacity crowds with instant sell-outs and audiences between 15 and 25,000. The crowds have been going wild, they just love him, they erupt, they love his visual stuff, they go mad over his whole attitude which is simply the guy really and genuinely loving his music and there isn't too much of that on the current music scene.

"People can sense that about a performer. Look, we here in the States have had dollops of every act you can imagine. We've had the violence, we've had the guys as girls, watched Morrison undress and been blown skyhigh with Grand Funk Railroad but now comes this man called Elton John with a first-rate backing group playing loving music and people are getting out of their slumber and saying, hey this is fun. I'm just knocked-out."

How Elton keeps going seems to be another spectacular feat about the current tour. His energy seems unbounded. His friends say America is what Elton is about, constant life, constant movement with people and more people everywhere.

"Some stars have no one in their dressing room. They kick everyone out. They're nervous wrecks before the gig. Elton seems to have no worries or problems, no using up valuable nervous energy on ego trips. In New-York the other day at the Forum, everyone seemed to be pushing in and talking away in the dressing room. There was Elton calmly undressing and getting his gear on, straightening this and that and then running on to ear shattering applause." Audiences seem to have pretty much a

wide age-range. It has something doubtless to do with the US set-up where in the space of a few miles the audience can change.

"Generally I guess, they've been 16 upwards and to a large extent white audiences. They've

the fantastic things there was, and it's been copied now elsewhere, when they wanted an encore at the end and another one and so on the kids leapt up and lit matches and there you had the place in darkness with all these thousands of matches.

has a private Boeing to get him everywhere in the States and he had this sent to fly Stevie down for the concert.

"Stevie wanted to come up and Jam on Honky Tonk Woman but there were some against him doing it but he

back via a super closed circuit New York-to-Los Angeles telecast press party. About 50 or 60 radio and press executives were on hand at both venues.

"Gus Dudgeon with Rocket records president John Reid, directed the show in Los Angeles whilst Bernie Taupin, Elton's lyricist, guided the people in New York. In the two places the executives got to hear a preview of five tunes from the album. When everything was over came the big, big surprise for everyone for Elton John and the band walked out from behind the screen.

"Elton hasn't been playing too much from the album as yet. He has played Yellow Brick Road and All The Girls Love Alice."

The initial reactions to the double record set have been sensational. It looks like being a monster and should go rushing up the 200 album chart.

"Elton has, of course, been making lots of money and spending it too. There are plenty of costs to bear, the plane for one thing. He's been staying at some of the most sumptuous places and the other day gave a mammoth party attended by almost anyone in the business you can name.

"You know he loves the glamour but he isn't blowing out. He's got enough to go on being comfortable!

"I don't think Elton is one of these guys to want police protection. On occasions it's been needed though on some concerts he has received it whether he wants it or not. There was protection in Hollywood.

"Talking about incidents they've been relatively few though I think it was the Nassau, Long Island, New York concert when his road manager fell off the stage and cut himself quite badly and since Elton doesn't take a doctor with him the manager had to be flown to hospital.

"The radio stations have been playing Elton's music before he moves into a town, though some people have been surprised more promotion this way hasn't been done. Elton, of course, simply laps up American radio. He seems to have heard and read everything

that's happening. The guy is always ahead of people.

"I've been round with Elton on tour in Britain but there's something different over here. It's hard to pin-point what it is. I think in a way it has to do with our jet-pace, rushing around society. Elton's music seems to often generate the same kind of power.

"They say the lights never go out this way and watching Elton charging round, on stage and off is to be confronted by a human power station who never flags and stops still seemingly for one minute. I don't know how long the guy can keep it up but for the moment we're all people who gain from it.

"America can be the most draining place for any artist. We have our various time zones and long, long distances. That is of course why Elton flies though it means he misses some of the country. The only place he's done any car driving has been on the East Coast where some of the gigs have been close to each other.

"I suppose if I had to pick the big moments out of this tour and the places where I've been then it must be the West Coast. These days it all happens or the big scene is found in Los Angeles and Hollywood. It was in Hollywood where the monster party was held. It cost around 60,000 dollars and that's not bad going. Among the guests, when I said the musical world was there, were Carly and James Taylor, Carole King, Dusty Springfield, Robbie Robertson and Britt Ekland.

"No doubt about it, Elton John is hitting this country big."

Ah, well, even if Elton isn't around these shores we can start getting into the great double-record album, Yellow Brick Road. What worries me a bit is whether Elton might decide to spend most of his time in the States



all been ecstatic with lots of leaping on the seats at the end, though as soon as he arrives they get up on their feet and shout welcome."

One of the best reactions on the current tour has been at the hardest place of them all, Madison Square Garden.

"Elton was just great there. He sort of sussed the mood and pace of the place and got them really strong. I tell you one of

Guess it was a bit dangerous but it sure made an unbelievable sight.

"Talking about encores he usually does Crocodile Rock, Saturday Night and then Honky Tonk Woman. He's been putting on a show of one hour fifty five minutes.

"Boston Gardens, New York was fantastic for Stevie Wonder's first appearance on stage since his accident. Elton

ignored them and he went and as you guess the astounded crowd went wild!"

This isn't Elton's first time in the States, it's the third with the group. Each time their popularity seems to grow and record sales shoot up.

Talking records for a moment before returning to the tour, Elton's 2-LP package Goodbye Yellow Brick Road was unveiled to the world a week or so

**Tony
Jasper**



RADIO WAVES



Fresh air

THE Beeb's Story Of Pop series got off to an inauspicious start at the weekend. Radio programmes have a tendency to drift in one ear and out of the other but I had high hopes for the "Story" — hopes that so far have not been fulfilled.

The "Story" is the third major pop story-series attempted by the BBC. The first, the Beatles Story, was a definite failure, a programme content to play the famed records plus pieces of inconsequential chat. The second, the Rolling Stones story, was excellent. Presenter Alexis Korner and his production team went to a great deal of trouble to give the listeners a real insight into the characters of the Stones and their music.

Now comes the new series, presumably an attempt at the definitive story of popular music since the start of rock 'n' roll in the mid-fifties. As such it is a failure. Producers Keith Skues and Tim Blackmore have aimed for a chatty, if you like "pop" approach and rock 'n' roll and the life styles it has spawned deserved better.

Admittedly, all these criticisms are made on the basis of just one programme, and one at that about the very early days. There are still 25 to go and so there's plenty of time for the programme to show some improvement. For the sake of the Beeb, rock 'n' roll, and the listeners, hope it does.

ROGER GREENAWAY

Caroline silenced

CAROLINE'S Radios Atlantis and Seagull, off the air since Sunday's force-eleven gale caused the mast to collapse, should be broadcasting again "within a week," a spokesman said.

The new base-fed aerial mast, which brought about dramatic signal improvement, cracked at the base during one of the worst storms in offshore broadcasting history.

It remained dangling precariously over the ship's side until Tuesday when a tender finally delivered a repair crew plus the station's seaboard manager, D.J. Andy Archer.

The large mast had suffered insulator cracks and is apparently useless and must

be replaced. Meanwhile it is understood that Ronan O'Rahilly, the proprietor, is hoping to get a smaller back mast in operation so that services can be resumed quickly.

A station employee told R&RM on Tuesday night: "We should be back on the air within a week."

Radio Northsea International is also understood to have suffered badly in the gale and transmissions have been affected.

Veronica keeps up the pressure

HOLLAND'S Radio Veronica, whose plea for half a year delay in the enforcement of the Dutch Marine Offences Act has been turned down, continues to seek support for a land-based station.

The station is now aiming for 300,000 members to support the campaign. Latest promotion is a deal which awards prizes to listeners who enrol five or more members to the campaign, also every hundredth member can win a colour telly or stereo.

arguing against the possibility of Veronica being given a space within its Hilversum broadcasting set-up on the grounds that Hilversum Three is already providing that type of service. But despite this, the recognised broadcasters in Holland continue to weaken the pop content of Hilversum Three, say Veronica.

The Dutch Government is

It's Radio Jolly Roger

RADIO JOLLY ROGER is the name of a new land-based pirate operating on 222 metres in the Birmingham area.

Operators say it can be heard within an eight to ten mile radius of the Kings Norton are between 12 noon and one pm each Sunday.

DJ's are Jack Diamond, Clivvi Dee (ex Radio Essex) and Monty Magic (ex Radio City). First half hour is devoted to progressive while the second half alternates between top 40 and flashbacks.

The station's mailing address is: The Independent Radio Movement, Dept. M 12, 63 Gleton Avenue, Hove, Sussex. And they could use some jingles on 7½p. s.!



THE THREE English D. J.'s on board The Voice of Peace, which has recently returned to the air are due to leave soon. Whether they will be replaced is not yet known.

Radio Seagull has dropped its rigidly progressive format and is now including much more commercial music. It's on 259 meters between 8 pm. and 6 am.

There has been some technical trouble aboard the Mi Amigo and radios Atlantic and Seagull have been off the air for short periods (see news story).

Robb Eden is now back on the Mebo 2 for a short time while Don Allen is in America for five weeks recording interviews at the Nashville Country Music Convention and seeing relations in Canada. He has however

recorded all the country jamborees up to November 7.

We also hear from Radio North Sea that the Dutch and the English services are drifting further and further apart as their January separation draws closer.

Mebo Ltd., seems to have learnt a lesson from being off the Dutch coast. They are determined to make the whole operation Swiss run when the station moves to Italy. This follows continual warring between Basart, the Dutch record company, who run the Dutch service and Mebo Ltd. who took over the English service after Basart made



Four hours of Ken

KENNY EVERETT gets two two-hour shows of "organised madness" each week in his new deal with London's Capital Radio.

Cuddly Ken will be heard on 539 metres (95.8 VHF) each Saturday between 11.00 am. and 1.00 pm. and each Sunday from 12 noon to 2.00 pm.

Capital say his shows will be highlights of their weekend programming, bringing together Kenny and his old Radio London partner, Dave Cash, who is production manager for the new commercial station.

Everett, whose real name is Maurice James Cole, was born in Liverpool on Christmas Day 1944 and in his early days cherished an ambition to become a priest. His first job, however, was in a bakery scraping tins, then he worked in advertising and newspapers before joining Radio London.

Legal pirates

BRITAIN'S famous pirate stations will take to the airwaves again this Saturday when RADIO HUMBERSIDE broadcasts an hour-long documentary covering the rise and fall of offshore broadcasting.

The programme, Unruly Waves, is presented by Paul Heiney, who together with station boss, John Cordeaux, collected material from all over the country including actuality recorded during 1967/68.

It is the first time such a programme has been broadcast by BBC and includes an interview with Mr. Douglas Muggerridge, Controller Radios One and Two, who answers the criticism made at the time of Radio One's inception.

Having had a sneak preview, Radio Waves recommend all who can tune in to do just that. It's a fascinating programme... other stations take note!

Osmonds, Elvis — specials

A FULL week of interviews with the Osmond Brothers is being run by Radio Luxembourg between October 15-19 with a different brother on each night between 9.00 pm. and 9.30 pm.

LUXEMBOURG continue their series of specials with a whole night devoted to ELVIS on October 21. The programme is based on the Elvis Fan Club's visit to the States and includes a message from the King. It goes out between 7.45 pm. and Midnight.

fruitless attempts to close it and thus extend hours of Dutch broadcasting to get more advertising.

Miester and Bullier are determined to keep complete control of the ship once freed from its Dutch commitments.

And in case anyone hasn't been listening to R.N.I., Robb Eden, on behalf of everyone at North Sea wants to thank all the people who voted for R.N.I. in R.M.'s radio referendum which seems to have made quite a few people sit up and take notice.

Radio Atlantis is apparently topping all the opinion polls in Belgium, and its textile millionaire owner, Adian van Landschoot, is very pleased with the whole project. The Belgian government are not so pleased and are still looking for ways to prosecute the station, and the operators, under the Belgium Marine Offences Act, which Atlantis seem to have run rings round.

This month the last issue of Off-Shore Magazine comes out. We're sorry to see it go and we hope the Off-shore

Radio Campaign who run it will change their mind.

On land, short wave radio seems to be getting a hold. Up in Yorkshire, Radio North York is broadcasting between 11.30 p.m. and 12.30 p.m. on 6230kcs and 198 m.v.

An increase in power from Radio Tiffany International should ensure good reception over Europe. They have pushed the wattage up to approximately four times the original 5c.

In Sweden, the initiation of Capitol Radio (another one) on 6230kcs is another step in the right direction. However, using only ten watts it might be hard to pick up. Information about the station can be obtained from IBL Poste Restante, S 8710 Harnosand, Sweden, IIRC.

A new powerful short wave station is due on the II meter band and 20075kcs at night, called Britain Radio.

Delta Radio changes time and is now on between 10.30 p.m. and 11.30 p.m. on 6227kcs.

Just down the band is Holland Radio on 6225kcs.

Sunday's My Top 12 this week features Jesus Christ Superstar writers, Tim Rice and Andrew Lloyd Webber.

Other Sounds of the Seventies attractions this week: Thursday October 4 (with John Peel) BRONCO, MICK SOFTLY, and the NICKY JAMES BAND. Saturday October 6, Rock On. Monday October 8, CAT STEVENS, BRINSLEY SCHWARTZ, ELLIS, and STEVE TILSTON. Tuesday October 9, LOUDON WAINWRIGHT, and JACK THE LAD. Wednesday October 10, reviews.

Merseyside now has its own F.M. inland station called Radio Maghull. It is broadcasting on 94.4 mcs and gives good local reception.

They might be interested in Radio Leiden (Dutch) who want to swap programmes with other stations. Their address is Hogworde, 81 Leiden, Netherlands.

Free radio in Sussex is out on 264 meters and based near the coast. The old haunts of many a rogue.

222 meters seems a popular waveband as we have Radio 222 in Liverpool and Radio Caroline Scotland out on it. For details of Caroline Scotland write to Box 261, SFRM, 81 Sandwell St., Buckhaven, Fife.

Also in Scotland WRCI out on 269 meters every Sunday Pennine Radio must have too much competition from the church as it has changed its programmes to Sunday afternoon. To be found on 189 meter band.

Supplied by Free information Service at 01 723 2544 operating between 9 a.m. and 5.0 p.m.

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RADIO WAVES



MARTY WILDE (left) and Alan Freeman (right) discuss the new Story of Pop series with Douglas Muggèridge (second left) Controller Radios One and Two, and Derek Chinnery, the Radio One boss, at a reception to launch the programme. Part two of the series can be heard on Saturday and Sunday.

What you think of 'Waves'

I WAS delighted to read that Record Mirror was now giving radio coverage, as almost everyone owns a radio and is interested in the future of radio.

It was also great to see that the Offshore Radio Stations were so popular with readers. They certainly do provide an excellent and essential service, especially during the evening.

I don't myself have much enthusiasm for the forthcoming Commercial Radio Stations. I know one thing, I wouldn't miss Johnnie Walker's programme on Radio 1 between 12 and 2 pm, whatever else may be on, commercial or otherwise. I think the Commercial Radio Stations will have a lot to do to compete with the Radio 1 DJ's as the BBC have the "pick of the bunch."

On the subject of Offshore Radio, "Radio Seagull" appears to have gained Tony Allen, but lost Andy Archer. I hope Andy's departure will not be permanent, as he has worked hard for the station and always puts on an excellent performance.

In closing, good luck to "Record & Radio Mirror" in the months to come and thank you for including radio in your excellent magazine.

Olive Shafto (Mrs.)

162 Uppingham Avenue, Stanmore, Middx.

+ We understand Andy is still running Seagull (when it gets its mast back).

I WOULD like to congratulate you on the new Record and

Radio Mirror.

The paper is very much improved by this and the pop news seems to get more space too.

Keep it up.
T. Rex Fanatic.

CONGRAT'S on the new "Radio" section of your paper.

I have read RM on and off for the past two years, when I happened to see it in the newsagent's, but now I will place a regular order to have it delivered.

Keep up the high standard set in this first issue, and thanks once again.

Colin Clark

157 Coates Way, Garston, Watford.

I WENT into my newsagent's to purchase my usual copy of Record Mirror to find that now it is bigger, better and more expensive than before.

Grudgingly I paid the extra pence and sulked back home. Immediately I switched on the tranny and sat down to read it. After wading through the news pages I arrived at the new radio pages. I switched off the tranny and stared at it with utter disbelief. Fantastic, absolutely amazing. What coverage. So much info. Well now I must sign off as all my friends are knocking at the door shouting, "Have you seen R&RM?". Keep up the good work lads.

John Turner

23 Forest Drive, East Plumpton, Lincs.

I WAS suspect of your 'Radio

Referendum' when you called for votes, and I can only say how right I was.

Audience research is the only way to get a true picture of listening figures and your results were an insult to the paper they were printed on. Perhaps if we knew the number of votes we might be able to draw a conclusion.

Of course Granny Eccles up the road isn't going to bother voting for the BBC and Radio Three, and quite rightly so, because what does it matter to her or the BBC?

Auntie has the figures to prove it, as does Radio Luxembourg which is more than your poll can do. As for saying that a "new generation of listeners have grown tired of the established sounds of the air and are restless for a change," well that is absolutely rot and you know it.

Just one last point, I am baffled also that "Radio you say on the same page that Radio Luxembourg has 'by far the greater audience,' well, I'm lost for words.

Dave Johns

Gables, Long Wittenham, Abingdon, Berks.

+ More than 1,000 votes were received in the referendum. We felt percentages rather votes numbers gave an accurate reflection of our readers' views. We did say that of the reflection stations, Luxembourg had by far the greater audience, which is true. (Ed).

DJ PROFILE

Working outside the charts



"THE TOP 20 here is vital. It's the energy feed to the whole music scene and if there aren't good top singles then the entire contemporary music field suffers. Just look at the present chart. There's nothing happening. Just take a long look at what's happening in the general release schedules and what do you find, nothing. Take a long thought and ask yourself where are the promising groups and singers?"

"Rock has become safe and predictable yet it has to have an element of risk. We are now planning and putting together this season's Old Grey Whistle Test but we're finding a dearth, a vacuum of exciting, grabbing, imaginative music."

Bob Harris is talking at a fast pace. The music scene is part of him: "Now, I am doing what I want to do. People ask me what I would like to be doing. I tell them, just what I'm up to at present. I get joy out of being on The Old Grey Whistle Test and in some ways more in presenting my weekly Sound Of The Seventies."

Harris is concerned. His worry is about today's music and this has a fact of considerable importance to his two programmes. He wouldn't be worried too much if we were the States. There the radio set-up enables more people to get air-time, free or paid play. Here the outlets are few, hence the importance of a singer or group announcing themselves via the single field. Is the scene that bad? Is there some good music being made?

"Home are one fine group. Their album was not a good one. It was a shame really. They have so much talent but the whole schedule of their recording the album was so crazy. It was done in bits and pieces. I just pray it will not mean the demise of this group."

"Dave Evans is someone I very much admire. Joe Walsh, well, what can I say. I would love to see him on the show. Steely Dan are another fine group. One trouble with the Whistle Test is an incredibly low budget. We just can't afford by any means people we'd love to hear and have on. Sometimes some groups go to great lengths and lose a lot of money just to be on the programme. Yes gave us their film at The Rainbow. It cost them £20,000 and we had it for less than £450."

"I'm hoping for big things from Queen and I wish Mike

Appleton, my producer would give Back Door an airing. They are excellent. Nazareth are a band I really love. They have this delightful freedom and spontaneity. I know a lot of people say 'ugh' but there's a straightforwardness in the band. They are free at present from the calamity which hits so many bands who find success. The funny thing is when the money comes in, so often the desire to risk and experiment goes. Groups and singers start to withdraw themselves from the live scene of where it all happens and hide in recording studios."

with the whole thing. I wanted to be more involved and not be just a voice. There was quite a row but it cleared the air and now I am much more into the musical content.

"The radio programme in a round-about way helps the TV show. On my Sound Of The Seventies I have several live spots each week. Listening to some of these groups and singers gives me a clear impression of what they would be like on the live recorded Whistle Test. Home was one group I used on the radio show and urged Mike to put on the Whistle Test.

"I have no great ego trips about being a D.J. I believe my responsibility is to listen to everything and then reflect what seems the best on my programme.

"Music is the important thing. All I say to people is 'here it is' and to ensure I present it the best I can."

Concentrating on the television side, I asked Bob, what general format can we expect this winter.

"It looks like continuing in two parts. We will not be guided by the charts. There will be a fairly wide spectrum of artists from the rock field to maybe a group like the Drifters.

"We're not really a 13-14 year old programme though I expect many of them watch. Whereas we would have Free and they may be in the hit-parade we would not have the Osmonds.

"And here I am, a survivor, into my second term. Quite pleasing I suppose that fact, when you consider the many short runs of comperes."

I asked Bob whether he saw himself dropping out of the DJ and music scene.

"I'll continue so long as I feel strongly for the music I'm involved in."

And that's why some of us stay with Bob Harris.

**Old Grey
Bob Harris
talks to
Tony Jasper**

Since Bob is concerned with two major programmes, I asked him how he related the two fields, sound and television.

"I do find the radio series more inwardly profitable. I suppose this is because I am more involved in the production of the programme. It becomes up to me to suggest and say what kind of music can be played. On the Whistle Test I can make suggestions but in the end I am the link-man."

"I did at one point in the last TV series feel rather fed-up

Donny tops 'phone-in' poll

FOR a recent poll conducted by Radio Luxembourg, in which listeners were invited to phone in the name of their favourite record and artist, more than 14,000 replies were received over the Luxembourg Ansafone system.

Approximate figures for the top 10 places were as follows:

- | | |
|--|---|
| 1 Donnie Osmond - Young Love (1,500) | 7 10 CC - The Dean And I; Bobby Pickett - Monster Mash (equal 375) |
| 2 David Essex - Rock On (1,100) | 8 Rolling Stones - Angie; Roger Daltrey - I'm Free (equal 350) |
| 3 Sweet - Ballroom Blitz (1,000) | 9 Status Quo - Caroline; David Bowie - Laughing Gnome; Osmonds - Going Home - (300) |
| 4 Limmie and Family - Cooking - You Can Do Magic (650) | 10 Gary Glitter - I'm The Leader Of The Gang - (250). |
| 5 Marty Kristian - Crying In The Rain; Rod Stewart - Oh No Not My Baby; Mott the Hoople - All The Way From Memphis (equal 550) | |
| 6 Wizzard - Angel Fin- | |



Let's get whist again (or go solo)

PLAYING-CARDS have been a big factor in the career of Max Bygraves — who, kiddies, is one of mum and dad's fave entertainers.

He first made his name when he appeared in a radio show of ventriloquist Peter Brough... Educating Archie, it was called. (Nothing unusual about that? But this was ventriloquism on the

radio, and you really COULDN'T hear Mr. Brough's lips move).

Anyway, about this time Max helped to make popular a song called You've Got To Have Hearts. Then he followed up with what was at first thought to be a song for the Fulham soccer supporters' club... You Need Haynes. But it referred not to Johnny

Haynes, but was just Max's peculiar pronunciation of a lament to an unlucky poker player, You Need Hands.

Now, seeing that his interest in cards has spade dividends, that diamonds could be a man's best friend, specially in the clubs north of the county of Hearts, Max has recorded the old Wink Martindale hit, Deck Of Cards — which made

number seven spot in the US charts in 1959 and was number five in Britain with a second bid release in 1963.

Here's the punch-line. It could well sell 52 copies, even though it's gotta be the worst-written song ever made!

And I know because I'm the man who taught Martindale how to wink.

Hey Paul, David, Mick... want some money?



A hot line for Rod

Edited by
Pete Jones

I ONCE arranged for a local newspaper to telephone me in the middle of a wedding reception at a Very Plush Hotel with the half-time score of a Chelsea versus Manchester United match... and I thought I was some kind of flash guy.

Rod Stewart's soccer enthusiasm, however, is something else.

He happened to be in Houston, Texas, on the day of the recent Scotland v Czechoslovakia World Cup qualifying game. So... he arranged for a personal hot line from Houston to the

Hampden Park Press box, to Alan Heron, sports editor of the Glasgow Sunday Mail, who obliged with a running commentary on the game.

And his record company arranged for highlights of the game, as on television, should be videoed specially for Rod to see later.

Rod's hero Denis Law played in the game. Scotland won 2-1 and qualified for the World Cup finals. Know something? I wouldn't be surprised if Rod cracked a bottle of wine to celebrate...

Melanie behind bars

MELANIE, talking about the time she was in prison: "I ran away from home. Met this actor on the plane and told him I was Eve Dane, actress, on my way to California to star in a movie.

"And I later owned up I was lying. So he got me into this place where aspiring actresses stayed for two dollars a day. But two policemen turned up and took me to a girls' prison — I was there, not knowing what was happening.

"After a horrifying week, my father appeared and there I was. They made me use this awful soap... my eyes were all swollen up with crying, and from the soap. My hair was all dry frizz. And I was in this sheet with a number on it. My dad just couldn't believe it."

Actually, I find it a bit difficult, having rapped with this cinderella-child. But the story IS true.

Seeking the truth

I REGRET having to mention it, but some of you just don't keep your eyes and ears open. In last week's Record and Radio Mirror there was a... er, um, ahem... deliberate mistake.

We printed a news story about a November release of the old Fleetwoods' hit Come Softly To Me, by New Seeker Marty Kristian. And of course, I mean OF COURSE, we knew all the time that this was released LAST November.

Without wriggling too obviously, it's best if we just say that we were testing you, and you've all failed your test. Except a chap named Tony Barrow... who just happens to be publicist to the New Seekers. We're having his telegram framed...



SUFFERING stockings! This is Dana Gillespie, whose first RCA album All Gone is due out in the New Year... but prior to that she is to play the part of Anna Van Mildenburg, Gustav Mahler's first mistress, in the Ken Russell movie on the life of the composer. A far, far cry for the one-time folk-singing water-ski champion. Shooting is in Germany... then she returns to her role as Mary Magdalene in the stage show of Jesus Christ Superstar.

MUstake

WITH controversy still on about Faces' new man Tetsu and that Musicians' Union ban, it was a bit tactless of the MU to send a printed propaganda sheet to the Faces' office.

"Keep Music Live," it said. What's more it was printed on paper coloured blue, red... and yellow!

IF PAUL McCartney, Mick Jagger, Gilbert O'Sullivan, Marc Bolan, David Bowie, Slade, Gary Glitter and a few hundred other British artists want to learn something to their advantage... well, they's just better be reading Record and Radio Mirror.

Because only by reading Reflections will they discover that there is a very amiable Danish gentleman who wants to hand them a lot of money... about £250,000 to be exact.

Denmark, you see, is one of the few countries which has an organisation that collects fees for artists and musicians when their records are played on radio. Every time Slade, for example, have a record played on Danish radio, they click for about a fiver.

This money has been accumulating for the last five years and the barrister, Mr. Otto Lassen, has been trying to find some way to pay the money out. He's approached various organisations in Britain, but without success. So, naturally enough, he called on Record and Radio Mirror with a "please help" plea.

Problem is that there is a statute of limitations which applies to this arrangement and this means unless some way is found soon to deliver the money to the 2,000-odd artists concerned, then that quarter of a million pound sum is going to be ploughed back for the benefit of Danish artists.

What Mr. Lassen needs are the personal addresses of all the major British artists and musicians. They can write to him at Gramex, Mynstersvej 1, 1827 Copenhagen V, Denmark. And we won't even ask for any commission on the hand-outs...

A lack of Status

THE THINGS that happen to that perfectly respectable team of travelling musicians known as Status Quo. They were playing an engagement in Aberdeen and it transpired that it was the birthday of one of their road managers. The party that followed this intelligence was... well, a bit rowdy.

Next day, the travelling musicians arrived in Edinburgh. And in the car park of their chosen hotel, a management jobsworth figure said: "Didn't realise you were A GROUP. We cannot (or canna) give you accommodation."

She's still dynamite!

LITTLE Miss Dynamite looked cool and collected sitting at the head of the hotel conference table. Petite Brenda Lee, dressed in a tight mink seemed rather vulnerable to the gentlemen of the Press who faced her.

It was all different though. Brenda was pleasant and talkative despite the fact that she was suffering from a dose of the old-fashioned flu.

"I picked up some sort of a virus, I don't know where or how but it's nothin' unusual for a singer, we always keep some sorta cold constantly."

Brenda is in Britain this month to do a four-week cabaret tour and she specially travelled up to London to attend the reception held for her at the plush Tower Suite of the City's Carlton Tower Hotel: "I'm enjoying myself", she says, "but I do prefer

doing concerts in England because I feel a lotta people who would want to come and see me wouldn't come to a cabaret, I feel that I'm not getting to some of the public that I would like to, either to make new friends or keep the old ones."

Brenda was labelled Little Miss Dynamite at the time of her first hits, she has now mellowed gracefully to become a top international performer. She has recorded top ten hits in several languages but has her style really changed at the age of 28?

"Well I've always been a ballad singer in the States and a rocker singer in Britain so I don't think I've changed, my voice is still the same."

Despite her great success with a long line of hits like Sweet Nothin's, Dum Dum, All

Alone Am I, Is It True? and many more she has her feet planted firmly on the ground and is married with two daughters to a contracting executive, Ronnie Shacklett.

"Ronnie's coming over to join me", says Brenda, "he tours with me when he can but it's not very often."

How did Brenda see today's music scene compared with the height of her popular success during the 60s?

"It's certainly changed and I do feel as if I've had two different careers entirely, one of a teenage rock thing and one of an adult night-club artist which is entirely different."

Brenda's latest single, Sunday Sunrise has been released in this country to coincide with the visit. She has recorded well over two dozen albums, the most recent

Zapped

DON'T ask Frank Zappa about his new-band line-up and its music. Just don't ask, that's all.

Because he'll say: "Sounds like nothing you ever heard before. The instrumental combinations, the sonority is so strange." so far, so good.

Then — "The way the tunes are voiced out, the violins will either be on the top or bottom of the chord, the clarinet is in the middle sometimes, alternating with the trombone and the upper edge is usually outlined by a marimba or vibes line. The drums often play the melody along with everybody else."

And it's made crystal clear by his closing note: "All of this is accompanied by a harmony line or the duplication of the marimba line on a synthesizer... complicated lines being doubled all over the place, rhythmically and otherwise."

I wonder what Zappa's new musical sounds are all about... must ask him.

TOTP I

ANSWERS to queries provoked by the 500th Top Of The Pops this week: the line-up on the very first edition, which came live from Manchester, was: Dusty Springfield, the Rolling Stones, the Dave Clark Five, the Hollies, the Swinging Blue Jeans and Denise Sampey. J. Savile introduced the gig... and the date was January 1, 1964. Further evidence of the high chart-death rate in pop music...

being Memphis Portrait and Brenda.

Brenda can never compare herself with the young stars of today. She was reared on a steady diet of one-nighters during the formative days of her career until she suddenly hit international fame with I'm Sorry in 1959 at the age of 15.

"I never appealed to a certain segment of the public whereas people like Donny have a certain appeal to a certain age group. People never went wild or tore their clothes off — but again I was never a sex-symbol or a threat to any of the female audience."

Brenda still reminds me of the little girl rocker she once was. Her stage act has obviously changed, but her personality hasn't, she's still very cute ya know.

The continuing story of Slade's Jim Lea



HALF WAY through his plance and chips, Jimmy Lea decides he doesn't like the way SLADE have got the rest of the year wholly planned out. But he agrees it's absolutely necessary.

There's the new single, (hit) the new album, Sladest (hit, hit), then another album within the next few months, then one or two singles before the end of the year. They plan to do four singles a year.

"We've got it planned out, even got the new single written", he says munching a mouthful of fish.

"You have to plan out to a certain extent. You can't just go along and just stumble into things." Obviously the accident was about the most unexpected and unplanned for happening in their year.

"It happened on Tuesday night and we were due to do Top Of The Pops on the Wednesday, so Top Of The Pops was recorded, it came out on Friday with Skweeze Me Pleeze Me at one, and they didn't put anything on, just put the kids on dancing. I expected some film to come on.

Tragedy

"I saw some mates of mine afterwards and a chill went through me. It was as if we'd all been killed. The tragedy of the thing was hanging over everybody anyway and you got this sort of . . . on the T.V. Top Of The Pops was recorded the next day and they didn't know what to do.

"They did the right thing. As it was Don was getting stronger by the time it was shown. He was unconscious but at least he was living. But they didn't know whether he was going to live or die. If Don had've kicked it they couldn't put him on the telly playing drums."

Reports at the time made out it was really bad."

"It was heavy", said Jim. "Me and Nod went to see him and puked. I wasn't bothered. I was really thinking positively; what are we doing now, we've got gigs at the Isle of Man, what's happening, phone Chas, phone H (Dave) phone Nod, get things together, and I never gave a thought to what condition he was in. And I went up to see him before we went to the Isle of Man and Nod went in before me and we just puked, y'know."

At the Isle Of Man Jimmy's brother won the crowd for his brave competent stand-in performance.

"I felt nervous because

'We just don't worry'

he was on the drums and I had to cue him all the time. The second gig he got everything fantastic. He's down in London now getting a band together. He couldn't go back to plumbing. He'd only had limited experience with local bands but he's absolutely 100 per cent. He did unbelievable. He didn't make one mistake and when he stood up to take a bow he got a huge cheer. The crowds were great.

"You wouldn't believe the reaction when Don had the accident, I mean from all over the world. I couldn't start to mention the countries because they were all over the show. Letters were just addressed to Don Powell, W o l v e r h a m p t o n ,

England. They didn't know the address but the letters were getting to the hospital.

"There was tons of mail round his bed and chewing gum 'cause he's always chewing gum, he always had done, he had about five tons of chewing gum. He's saved it. He won't have to buy any chewing gum for a few years."

Ask Jimmy about influences and he's completely objective about it.

"It's the audiences, what goes on around us, how they respond, what we think of them, what they think of us. I mean Cum On Feel The Noize: 'So you think I'm a scruffbag and it's no disgrace' if you just listen

to the lyrics 'you say my singing's out of time but I just don't worry', that's what it is all about with us.

"The reason why it's My Friend Stan is because the lyrics rhyme with dirty old man, well funny old man we used in the song, we just flow lyrics y'know."

So it's not particularly anybody?

"No no, it's just my friend Stan then my friend . . . Pete, I can't remember the others. I never bother with lyrics, I just write the tunes. Nod always writes the lyrics, I might say I'd like a repeat line here, we'll discuss it, then he'll go away. Then the first time we all hear it is when we've all got the cans on in the studio. Nod'll be singing away, 'cause we do everything live in the studio, and we hear the lyrics for the first time and all start laughing 'cause they're usually a bit funny y'know."

'Good buzz'

"It's a good buzz. You know you're all laughing at each other and pushing it down and it's 'appening."

They are completely at home in the studio now and usually reckon to do a track in one to eight takes.

"I sang one this time, which is very unusual, that's how relaxed we are. I played and sang at the same time and it all went down live. I found I was playing much simpler bass but it fitted so much better than what I would have played if I hadn't been singing."

We agree that there are few bass players who play and sing well at the same time. He admits he was a lead-guitarist type bass player until he realised in the studio that all his flash notes were coming out a blur.

"Our sound is very

much a blanket sound, so when I was playing fast it was all disappearing, so I developed a style, after Coz I Love You. But for singing, well there's McCartney, incredible bass player. He's cream. I listen to some of his stuff and I don't know where it comes from, he's brilliant."

Rusty

Jimmy is not renowned for looking after his old Gibson bass and when Noddy played it on a recent BBC spot he warned his mate that it was going to pack up.

"It's all rusty y'know. I never bother. As long as I play it that's it. Nod's always looked after his guitars and when we first got together we were practising, I didn't even know him then, I thought his name was Nob, when I used to speak to him I used to try and blur the end of the word, and anyway at this rehearsal Nod comes round with a can of Three In One, he just came walking up to me, got hold of me guitar and said 'yer gotta oil it y'know.' I thought funny bloke."

Jimmy joined the N'Betweens as they were then called about two weeks before Noddy. They had a big guy called Johnny Howles with them then doing a lot of Tamla stuff but he left.

"Nod took over singing. He was dead low and we didn't think he could sing but it was our roadie, who is now our personal roadie, he said 'have Nod, he's good enough."

Jim had been a violinist with the Staffordshire youth orchestra before he joined the band but at first he wouldn't play it with the group because they used to take it out of him.

"I'm so rusty now though", he says. "Since we packed up playing it on stage with Coz I Love You, I've not played."

Was he lead violinist in the orchestra?

"No just one of the mob, I hated it. The people in the orchestra were crap. I couldn't even speak to them. I used to try y'know. I thought well at least if I could make a friend I might enjoy it."

"The thing about this band is you can say anything to each other. You can say 'that's crap' and 'I don't like that' and somebody'll say what do you mean and the others will decide and there's no embarrassment at all. I was listening to the Beatles story on the radio the other day and Harrison was on about it. On about the difference of being solo to being in the group. In the group the others can say 'no I don't like the song you've written' or 'I don't like the words', and nobody gets hung up about it. You can rely on the opinion of the others whereas on your own, you've only got your own judgement. I'd hate to be on my own."

He thinks they are bound to do solo projects sometime.

"I'd hate to think of anybody doing it though but if anyone wanted to, I mean not now but years and years ahead, O.K. But it just seems a crap idea to me but somebody'll do it sometime, it's inevitable."

Peter Harvey



SUZI QUATRO

an album on RAK



Her first album,
including the hit single '48 Crash'

Album SRAK 505. Cassette TC SRAK 505. Cartridge 8X SRAK 505

Produced by Mike Chapman and Nicky Chinn





A Decade of the STONES

Brian Jones — the Stone not made of Rock



musical policies, but there was much yet to come from the quiet, shy, introvert from Cheltenham.

To know the real Brian Jones was to appreciate just WHY he needed various props to get himself into the right mood to act out his role as pop superstar. Inside, he was sensitive, reluctant to put on a flash act. Outside, he grabbed headline after headline for drinks, drugs, anything going...

And the birds. Birds galore. So many sensations that many people have already forgotten the very real contributions he made to pop music.

Brian's mother was a piano teacher. His dad, dabbler on various keyboard instruments, was by trade an aeronautical engineer. His sister Barbara played violin and piano. So Brian had a musical atmosphere in which to grow up... and he tried his chord sequences, and his theory and his sight-reading. But the music he liked was intuitive stuff — black music, trad-jazz at first, then rhythm and blues, and he built up an encyclopaedic knowledge of artists like Jimmy Reed, Bo Diddley, Chuck Berry.

He was stifled in the "boring" atmosphere of Cheltenham, so he took off, just his harmonica and himself, to wander round Scandinavia, sitting in on impromptu sessions in side-walk coffee bars.

Back in London he worked in record shops, haunting the jazz clubs in the evenings.

As the Stones started, and earned a few quid a night in pub-rooms and little halls, Brian was at his happiest. Yet as the fame and fortune came, after years of hard work, he found it harder and harder to cope.

On to the fantastic free concert in London's Hyde Park. Mick stepped forward: "Okay, cool it," he commanded the vast audience. And he said: "I want to say a word about Brian who went just like that when we didn't expect it. I want to read this poem by Shelley, because I think it fits Brian." And the poem: "He has awakened from the dreams of life."

And Mick said, finally: "Brian is not dead."

Peter Jones

THEY BURIED him in the un-Stonelike atmosphere of Cheltenham, Gloucestershire, on Thursday, July 10, 1969, and there was the predictable muck-raking in some of the National newspapers. Brian Jones: founder of the Rolling Stones, born February 28, 1944; died July 3, 25 years later.

He'd gone in for a midnight swim in the pool at the £35,000 Sussex home which had become his refuge from the world of pop. Friends found him, face-down, lying on the bottom.

There was the medical evidence. "For a man of his age, his heart was a bit bigger than it should have been. It was fat and flabby. His liver was twice the normal weight. It was in an advanced state of fatty degeneration and not functioning properly."

There was the verdict... death by misadventure... "he drowned while under the influence of alcohol and drugs."

And the tributes flowed in. Brian's death was one of the biggest tragedies in the often tragic history of British pop music. He'd left the Stones some months before, having fallen out of step with their

THE QUIET STONE WHO WANTS TO SING



IT WAS HARDLY the time to find Bill Wyman in reflective mood. He'd been up nearly all night getting back from the Stones' tour gig at Newcastle, and now, early evening on the following day, he was ready for a peaceful few hours in a plush but homely hotel suite, near St. James' Palace.

Bill, "the quiet Stone," had agreed to do this interview probably as much out of surprise as duty. It's not often you see the silent bass player quoted freely in the press, it's not often that he gets bothered. It's almost as if the media merchants know their needs will always be satisfied by the extroverts of the band: Messrs. Jagger and Richard. Of them we know much; more than enough to satisfy curiosity. But what of the feller who stands quietly in the background, mostly only giving a tap of his foot to show his involvement?

He's no slouch, that's for sure. Any of the Stones' records will testify to that. And he's not exactly an introvert; more just the quiet down-to-earth musician, quite happy that he is playing in what is still one of the best rock bands in the world.

Bill answers the door himself as I thud the heavy knocker. Looking less than pleased — though not forbidding — he ushers me into a well-appointed sitting room where the colour television is watched closely by Steve, his son.

While his lady sorts out the drinks order, Bill explains that he's only had three hours sleep and he's pretty tired.

"You can't stay in Newcastle can you?" He half grins wondering if I know what he means. "Hotels up there only cater for businessmen who get up early and eat at regular hours." Hence his wearying trek back to London — perhaps still the nearest thing to home.

He was brought up in the Beckenham, Sydenham, South London area, though now his only home is in the South of France along with the rest of the group.

London is just another stopping off place in the Stones tour, but at least it's the one where he can relax amidst the anonymity and luxury of big city.

Before I can begin asking him about his ten years with the Stones, the telephone rings. It's Andrew... Andrew Oldham. Seems he wants Bill to play on a Donovan session the following day. Bill readily agrees. That's one advantage of being back in England. Fortunately he still enjoys touring too.

"It's good fun, driving through all those horrible northern towns again, seeing all those slums going. They're really pulling the places down, it's unbelievable."

He's been living in France for more than two-and-a-half years so landscape changes AND session invitations come as a bit of a surprise.

"It's a dead music scene there," he says lighting a menthol cigarette. "There's nowhere to go out most of the time. No clubs to go to really. Not many people to meet and get to know who are into the same sort of thing as you are. It's difficult to communicate because I don't speak much French. But the weather is certainly o. k. and I do like the food."

Even if session opportunities did come up in

France, he doubts whether he'd do them.

"I don't know any people who would ring me up. And if they did I wouldn't like to back people like Johnny Halliday whose reputed to be the best; I don't rate him as a singer of any great feeling. It's so mechanical. It's like the old 1950s style English show-biz scene with the Lita Rozas and... is Lotis's and all those. It's a complete clique and everybody does records that sound like everybody else's and they all use these incredibly involved orchestrations which are very weak in the background. And they all try to sound like Charles Aznavour. Tragic sort of songs and all that over acting in front of the television cameras; I don't dig it at all."

Private Lives

Bill reckons he'll come back to England in a year or two, he likes England enough, but wasn't there some tax hassle?

He grins broadly: "No I just love France. I just wanted a change."

Enough said. Change the subject. Why have the Stones kept together so long?

"Everybody asks that question. I think it's because we all basically like the same kind of music. We've all got the same enthusiasm for the stuff we do. Touring and recording, and our own private lives. I think that's a very important part of it; everyone to have their own private lives, their own private hobbies and interests and just come together to tour and rehearse and record, then go your own ways."

We're not on each other's backs all the time as most groups are. A lot of groups live together practically, you know what I mean. We just split to various parts of the world when we are not working. And then when we get back together again it's good fun. 'How are you? How you been for the past couple of months?'

We don't phone each other very much. I communicate with Charlie mostly because he lives right near me. But you're all far enough away to lead your own lives, with children, wives and girlfriends. I think it's great to be like that. You don't get all those fights and big scenes going on."

It seems there never really was a time when the group got on each other's nerves.

"Right at the very beginning when I first joined the band in 1962, Mick, Keith and Brian, lived together in one flat. Then we were on top of each other a bit — those three were. But they seemed to get on fine."

Replacement

Then we went our separate ways until we all went to France. But although everyone had the impression we all lived together we were in fact all half-an-hour or an hour's drive away from each other. But it's never been all living in the same house — as a lot of groups have done.

There had never, then, been a tension that threatened the future of the group?

"Not really. There was one time when Brian was ill for a while with nervous complaints in

MILESTONES

1968

JANUARY: Somewhat hysterical story published that the Beatles and the Stones were to link-up into a super super-group... **FEBRUARY:** Final clearance, medically, on

Brian Jones who had been suffering from overstrain and the effects of some "heavy" dental treatment... **MARCH:** Born unto drummer Charlie Watts and wife Shirley, a daughter — named Serafina...

MAY: First big gig was a poll-winners concert at a packed Wembley Pool... and the announcement that the Stones were to make the movie One To One, with Jean-Luc Godard... and that Mick was to start work on the film Performance, with James Fox, in a few months... and the release of Jumpin' Jack Flash, backed with Child Of The Moon — with an attendant quote from the Who's Pete Townshend: "One should try to crystallise the moment one first heard Jumpin' Jack and live on keeping that buzz in mind"...

JUNE: Brian Jones busted on cannabis possession, bailed on £2,000... **JULY:** Decision to hold back release of Beggars' Banquet, and put out Street Fighting Man because some radio station bosses felt it incited violence... **SEPTEMBER:** Mick does sterling rearguard action on the David Frost television show... More pomposity in court — Defence counsel: "Who are the gentlemen in the picture... they look like gorillas to me..." and the reply: "They are the Rolling Stones"...

Brian guilty, fined £50... OCTOBER: Dispute over whether the Stones could have picture of lavatory wall, with graffiti, on new album sleeve — and they lost, to Decca... **NOVEMBER:** Brian buys A. A. Milne's old home, Cotchford Farm, in Sussex — he wrote the Winnie The Pooh books there... **DECEMBER:** Riotous behaviour at the "beggars' banquet" in London, hosted by the Stones, and featuring much custard-ple throwing... Mick (with Marianne Faithful) and Keith (with Anita Pallenberg) go to Brazil on holiday and to study white and black magic with a man they knew as Banana... Stones Rock and Roll Circus filmed for TV, with John and Yoko as guests.

1969

JANUARY: Mick and Keith asked to leave Hotel Crillon in Lima because they were wearing nothing but op art trousers — they book instead into the exclusive Hotel Bolivar... and Brian, in Ceylon, refused accommodation and accused of being "unkempt penniless beatnik"...

FEBRUARY: Brian settling in well in his new home — "my first real base", he says... **MARCH:** First

A Decade of the STONES Part Two

Back to the Old Country — Bill with Astrid and son Stephen celebrate their return from the South of France for a spell in Britain.



Bill — a picture taken just before this year's Wembley Stadium concert.

about '65-'66. There was talk at one time of maybe he should leave the group. But that was a long time back. It was just that we were doing a lot of gigs without him, especially on tours. We did a week or ten days in America without him. He was the only guy that ever really missed shows in the whole of ten years and it wasn't his fault. But at that time I remember there was vague mention that maybe Jimmy Page, who we knew as a session musician, might be a good replacement if we ever needed one. But it never really got to the point where we decided. It was always 'maybe if Brian doesn't get any better in the next few months.' Always that kind of scene.

"We've never had any fights, never had any real heavy arguments. You have differences of opinion. But it doesn't get to a shouting match. Never fists or blows."

Did any of you ever show fits of pique because Mick was more often in the limelight?

"No. Not that I know of anyway. That's where he wants to be," he chuckles. "Everybody to their thing y'know. He works probably four times harder than the rest of us. Not particularly on stage, although visually it looks like it. But interviews and getting things together, you know, he really involves himself in every detail of everything. Whether he wants to or not, I think he seems to think that's the only way to make sure it's going to be right, which maybe it is."

But he's always felt comfortable in his position in the band. "Fine," he says, though he admits there have been times when he's thought about doing other things.

"There's always frustrations within yourself that you're not doing your particular thing, but I think that applies to anybody. I think that's why a lot of groups break up, and a lot of supergroups never stay together very long because they've all got their own thing. They can never get it going while there's someone else whose also got ideas of their own. I just think us as a band tend to waiver doing our own things and compensate by doing the whole thing with the Stones."

"There's a lot I'd like to do of course. But I just haven't got the time. And I don't want to leave the Stones particularly, so that I can do them. At the moment."

He says it doesn't mean a lot to him, that the Stones have kept together for ten years.

"It means a lot being part of the Stones and over whatever period, we are still regarded as one of the top bands. I think that's nice. I think when you're at a peak, even if you don't maintain that peak, if you are up there pretty

high that's fine. But if we started really coming down, I'd like to get into something else before I got back to playing the halls and the clubs."

While everyone still talks of "the greatest rock 'n' roll band in the world," it seems unlikely that he'll have to go back to playing the clubs. But does he have a quiet smile at the way the media reacts to what is essentially a working band?

"No, I think we definitely are. They must be right," he laughs. "Everybody to what they believe. I don't believe every word I read. If you think we're the greatest rock 'n' roll band in the world that's great. If you think we're the worst, I don't care, same thing. It's nice to be so popular throughout the world. And to keep being popular. But it's not everything."

There have been a few bad moments in the Stones' ten years together, Brian's death and Altamont for a start — and of course the whole of 1967.

"We were being harassed by all kinds of people, the media, the police, and, even if I wasn't directly involved, I became very involved being a Stone. It was the same thing y'know, whatever it was, all that heavy scene that went down in '67 really made for some strange situations, strange songs, and recordings. . . not strange but different."

Unfortunate

"Altamont was very sad, very unfortunate. I didn't like one minute of it. There's a lot of other things I didn't like though. Like when a girl jumped off the balcony and broke her arm at the Palace Theatre, Manchester in 1964. I didn't like the kid that got squashed and her arm and leg broken in Halifax. Or the kids that got run over by the escape car and lost their fingers in the windscreen wipers. All through that scene from '63 to '67, there were a lot of unfortunate things that went down."

"The worst times were in '67 though. We'd just gone through all the hassles of new managements and all that a year or two before and I don't think we were quite sure of where we were going right then, and Andrew Oldham just leaving us at that time as well."

"There was a kind of search for direction in every way. In management, in music, our whole future, there were a lot of things going down that were difficult to get together. It was a strange year."

Although he was never in any way involved in the busts at that time, Bill still found that friends, relatives and family were being put down because he was one of THEM.

"It was the Stones, Stones, Stones . . . always THE STONES," he mouths the words wryly, but disagrees that they are still known as the bad boys of rock. "They always seem to call us the nice boys now. There's always somebody worse."

Leaving the low points behind, Bill comes to the conclusion that the band's recent Wembley gigs were a definite high spot. "It was really nice."

He says the band were able to stage the spectacular because they are in a position to control everything themselves. It's the same

for any band who has the money, "a fortune," he says. Albums too, cost a lot, though he doesn't think Goats Head Soup cost any more than the others.

"Gone are the days when you went into Regent Sound and cut an album. Our first album was cut in one day — the whole thing."

He admits to having favourites as well as ones he doesn't dig too much on the new album. "I'm quite pleased with it." And as for critical reviews, he doesn't even bother to read them.

"I read a really bad one about the single though, then in another paper a really good one. What's the difference? Some chick writes a bad one, who is she? Who is she to tell you whether you are good or bad? I don't know how old she is — I don't know how much music she's played or listened to. It's just initials on a page."

He talks about the different influences in the band that have kept it changing. "Charlie and Mick Taylor's interest in jazz, and rock 'n' roll, Mick digging something else, Keith digging old rock 'n' roll, and me, and blues."

You still like the blues then?
He looked almost hurt by the question: "Course. I love blues. And I love 50s rock 'n' roll."

Outside the band he has a few musical interests. He produced an album for Tucky Buzzard, more on a friendly basis than business, he says.

"I've had quite a few offers," he grins. "I don't know whether these people are in their right minds to offer me a lot of bread to do something. But the Stones take up too much of my time for me to be able to seriously get into anything else, to be honest."

Album

"I've been thinking of doing an album for at least nine months now, my own album. I really seriously sat down a year ago and started trying to write some songs and I got a lot of songs together. It's just a matter of finding some people getting it together and having the time to actually go to America and record it, or whatever."

You wouldn't consider doing your songs with the Stones?

"No. There's no point is there? I don't want them to be Stones music 'cause that isn't my music. My music is only partly the Stones. And the Stones are only partly my music."

"Basically the Stones music is obviously nearer to what Mick and Keith desire of their talents. Obviously because they write the songs and they sing them. They don't arrange them but they have a very good idea of how they want them to be, although some of them do change around totally. But the things I want to do wouldn't be achieved if I had the Stones doing them. It would be a Stones' track then. The same as if Mick Taylor did an album or Charlie. There's no point. I'm sure if Mick Jagger wanted to do a solo album he'd not use the Stones. There's no point, it's the Stones again."

Would his music be blues-based?
"Some. And I've written some kinda pretty things as well. And some in between. There's

a bit too much variety for one album. I wanted it to be one type of feeling. It's just a matter of choosing which ones to do and picking the right musicians to do it. I'd like to use a lot of people in America like Roy Buchanan, Ry Cooder, Jim Keltner and Dallas Taylor.

He's got about 16 songs and is ready to go ahead with it when he can fit it in. He laughs when I ask whether he'll be singing.

"Yeah . . . don't laugh. That's always been the biggest hang-up y'know. I've never sung very much and to actually get the courage to sing, even in front of my girlfriend, is a big effort. It's very embarrassing. So if I can't sing in front of her, I'm going to find it very hard to sing in front of a band. But I'm gonna just have to do it. I've been working on it a bit at home, putting things on tape and improving."

We talk about getting things to sound how you want them. He says he can't play piano too well and he's "a ropey guitar player." He started off playing a tuned-down guitar back in the days when big bands were where he thought he would like to play and he couldn't afford a stand-up bass. Nowadays he lists Carl Radle and Duck Dunn (Booker T) as the bass players he admires.

Although he's enjoying the present tour, Bill looks forward to relaxing at home when it's all over.

"I like just walking away from all this scene and just getting back home and relaxing with my music, my family, books, my cameras, my telescope and whatever else I want to do."

He's been a stargazer for a long time and has a huge antique telescope and "quite a good one" which allows him to see Saturn's rings and the Andromeda galaxy. He loves taking movies and slides too, and has tried printing and developing films.

Being a Stone cuts him off from a lot of people who perhaps hang back because they don't want to interfere.

Lonely

"I wish they wouldn't sometimes," he says. "Sometimes you can get so lonely y'know. I have a lot of friends in England but most of them are regular people who can't visit me in France. There is a lack of communication. A lot of people think it's snobbery. If I go back stage at some show I maybe know one or two people and there will be a whole load of people I don't know and I do wonder shall I go over and say hello or shall I cool it, maybe they'll speak. I do think people look at you and think there's a snob' don't even come over and speak, but it is a kind of shyness. It's not a big time scene. We're just straight people."

At the end of November, beginning of December, Bill hopes to get a couple of months off to go to America and get his album together. After that the Stones will keep rolling. Maybe behind the Iron Curtain. And Bill, who came from a hard background and values the freedom his music has given him, will continue to be as calm and unaffected by it all as he has been in the last 10 years.

Peter Harvey



MILESTONES



tentative plans announced for Mick to play Ned Kelly in Australian-made movie . . .
APRIL: Recording dates and rumours of pending split . . . **MAY:** Mick and Marianne busted on drug charges . . . **JUNE:** Announced that Brian Jones is to leave the Stones and Mick Taylor is brought in to replace him . . . quote from Brian: "I no longer see eye to eye with the others over the discs we are cutting" . . . and Mick says he'd been looking hard at Mick Taylor, and his music, for a long time . . . Show-biz spectacular of a photo session in Hyde Park to introduce Taylor to the fans . . . **JULY:** Brian dies at his home — his body discovered in the swimming pool by friends . . . Free concert in Hyde Park for thousands of fans, and Mick read a dedication to Brian Jones — a poem by Shelley . . . and authorities amazed that not much more than £100 of damages was done at the park despite more than 2,000 people camping out overnight . . . Brian's funeral held at Cheltenham . . . release of Honky Tonk Woman . . .
 . . . Final note from Brian: "Please don't judge me too harshly" . . . read at the church at which he was once a choirboy . . . Mick off to Australia for Ned Kelly — to the dismay of some of the locals who felt he was hardly masculine enough to play their favourite folk hero . . . **AUGUST:** Mick accidentally shot in the hand on the Ned Kelly set! . . . To Keith Richard, a son — Marlon . . . **SEPTEMBER:** Stones described in Daily Mirror as "gay and beautiful" . . . Release of album *Through The Past Darkly* . . . **OCTOBER:** Stones arrive in Los Angeles at start of huge American tour . . . **NOVEMBER:** tour starts . . . **DECEMBER:** Altamont: member of the audience alleged to have attempted to kill Mick Jagger allegedly stabbed to death by Hells Angels . . . back home, concert at Saville Theatre, with 2,500 fans dancing in the aisles . . . Lyceum Christmas Party and fans covered with artificial snow . . . Mick fined £200 plus costs on cannabis charge — Marianne discharged.

1970

JANUARY: Stones file £4,580,000 law suit against Sears Point International Raceway for breach of contract, claiming they had to move at last moment to Altamont Raceway nearly 40 miles away for that historic December concert . . . **FEBRUARY:** Release of album *Let It Bleed* . . . and Mick visited the West Wales Horse Show and Sales at Llanybyther and bought three ponies . . . **MARCH:** **JUNE:** ominously quiet time for the Stones . . . **JULY:** Premiere of Ned Kelly in Glenrowan, Melbourne, Australia, near where Ned used to live — and Australian critics finally admit that Mick did well in what was a very difficult role . . . Stones inform business manager Allan Klein that he, nor any other company, had any authority to negotiate recording contracts for the group . . . **AUGUST:** Mick presents the raffle prizes at a charity fair in London for the Invalid Children's Aid Association . . . Stones leave for another long European tour . . . September: Release of *Get Yer Ya Yas Out* album . . . Release of Performance sound-track, featuring Mick Jagger . . . **OCTOBER:** Milan, where police use tear gas to disperse crowds outside concert hall . . . **NOVEMBER:** release of single *Memo To Turner*, backed with *Natural Magic*, Jagger solo from *Performance* . . . Mick and Bianca off on two-week Nassau holiday . . . **DECEMBER:** *Gimme Shelter* movie opens in New York.

1971

JANUARY: Keith attends special charity performance of *Performance* in London . . . **FEBRUARY:** fans sleep on pavement in Glasgow's Sauchiehall Street, waiting for Green's Playhouse box-office to open for Stones' concert . . . **MARCH:** Fan-stampede outside Liverpool Empire . . . Radio Four puts out "A Story Of Our Time — Brian Jones, the Rolling Stone" by Michael Wale . . . Stones announce they will live in France — for various tax reasons . . . Mick Jagger included in a list of the top hundred best-dressed men . . . Stones give "farewell" party for friends at Maidenhead hotel — including John and Yoko, David Bailey, Eric Clapton, Lord Lichfield . . . **APRIL:** Release of *Brown Sugar*, and *Bitch*, and *Let It Rock* — maxi-single, first release on Stones own label . . . Mick and Bianca busy denying wedding rumours . . . release of album *Sticky Fingers*, cover design by Andy Warhol . . . **MAY:** *Brown Sugar* hits number one spot after only eight days of sale . . . Mick, not denying so much now, goes to Paris and collects two specially-designed wedding rings from jeweller . . . Mick's mum and dad fly off to St. Tropez . . . and, on May 12, Mick marries Bianca in civil ceremony which is blessed at the Chapel of St. Anne . . . **JUNE:** Bill Wyman produces Tucky Buzzard single *She's A Striker* . . . **JULY:** premiere of *Gimme Shelter* . . . Mick and Bianca announced they are infanticipating . . . **AUGUST:** Mick outspoken about Oz trial . . . *Howlin' Wolf* album released, and featuring Bill and Charlie . . . *Gimme Shelter* album out . . . Mick and Bianca travel continent, attending gala events . . . **SEPTEMBER:** Mick and Bianca in Paris . . . **OCTOBER:** Thieves steal eleven guitars from Keith's French house . . . release of Moroccan folk music, *Joujouka*, recorded by Brian a year or so earlier . . . daughter Jade born to Mick and Bianca . . . TV documentary *Beaton* by Baily includes Mick comments . . . **NOVEMBER:** big Paris party for Alice Cooper — Mick attends . . . **DECEMBER:** Mick and Keith in America, Keith to have replacement guitars made to his own design.

1972

JANUARY: Mick and Bianca attend ex-Mama's and Papa's John Phillips' wedding . . . **APRIL:** release of *Tumblin' Dice* single . . . Bianca models hairstyles and wigs for Ricci Burns . . . Release of *Exile on Main Street* album . . . **MAY:** Stones personally attend United States Embassy to collect work permits and all miss plane, except for Bill . . . Double-top in the States . . . *Brown Sugar* Single; *Sticky Finger* album . . . **JUNE:** new tour of the States, and new riots of even more frightening intensity . . . Mary Whitehouse complains about obscenities on two *Exile On Main Street* tracks, then admits she hadn't actually listened to the record . . . **JULY:** 48,000 fans at Robert F. Kennedy Stadium concert . . . Mick's birthday party, including more custard-pie throwing . . . **AUGUST:** Mick and Bianca turn up for Test Match at the Oval . . . **SEPTEMBER:** Mick and Bianca stay at the Earl of Gowrie's house near the Curragh in Ireland for a rest . . . **OCTOBER:** Special party for Stones' secretary Shirley Arnold, leaving after nine years . . . **NOVEMBER:** Bill banned from driving for speeding in his Mercedes. Mick in New York recording album with John Stones record in Jamaica . . . **DECEMBER:** Mick and Bianca in Nicaragua after earthquake horror, looking for Bianca's relations and family — search successful.

1973

JANUARY: Both Mick and Bianca voted in list of best-dressed men and women . . . Stones banned from entering Australia — no reason given . . . Concert in Los Angeles in aid of the Nicaraguan earthquake victims . . . **FEBRUARY:** Stones, ban lifted at last, tour in Australia and New Zealand . . . some £50 raised for boys' club funds by auction of cotton bedsheets and pillowcases used by the Stones . . . **MARCH:** split for holidays sees Bill in America; Charlie home to France; Keith to Jamaica; Mick Taylor to Indonesia; Mick to Jamaica/America . . . **APRIL:** Rolling Stones story starts on Radio One . . . Mick portrait by Sir Cecil Beaton to be sold at Sothebys . . . Decca release of old recording *Sad Day* . . . **MAY:** Mick and Bianca present the Senate in Washington with £350,000 cheque for Pan American Development Fund . . . and by return get Gold Key for Nicaraguan disaster help . . . **JUNE:** Stones voted top group, top live group, and Bill top bass player — American poll results . . . Mick Taylor guests with Mike Oldfield's *Tubular Bells* . . . Bianca models Yves St. Laurent clothes for Parisian show . . . blaze at Keith's home . . . bad damage but nobody hurt.

Mick lets zip in the States- top just a little, below just a little more . . . and on the opposite page, all the way . . .



Jeff Lynne talks to John Beattie



ELO make a move Stateside

JEFF LYNNE sits quietly in the corner of the room, he's dressed pretty plainly really, jeans, cardigan hiding a rather omate-looking Electric Light Orchestra teeshirt: "These shirts come from the States," says Jeff proudly displaying the bizarre-looking face on his chest.

It's the only part of Jeff's attire which really fits his stage image as the colourful leader of ELO — the mainman of an Orchestra which prepares itself to sweep the States once again as it did during their last tour earlier this year. It was Beatlemania the last time.

Tours aside, Jeff seems more excited about the new ELO album which they are presently recording and he also seems fairly pleased with ELO's latest single, Show Down which was knocking on the door of RM's top fifty chart last week: "Judging by the sales I think it should break the charts soon," adds Jeff, "it's not like our usual stuff, it's got more of a Tamla beat to it."

Back to the album: "We haven't a name yet, we've done all the backing and the tunes but I haven't written all the words yet."

Like the single, the new album will be different in the respect that more importance will be put on rhythm and harmony.

Subtlety

"I'm really pleased the way it's turned out. We relied too much on the strings and just regarded them as the main things. In an Orchestra you must use different instruments for different parts whereas we were just blasting the strings out in everything just because we'd got them but we're using them with much more subtlety on this album."

Jeff seems very ambitious for ELO. The days of The Move and association with Idle Race seem a long way off. He hides behind a double identity — one being the mad loon leader of ELO, he cracks his way through the conversation in his broad Birmingham brough — the other is the serious side when Jeff sits down and writes all of the ELO stuff.

"It's funny you know, but the people in the States knew quite a lot about me and ELO in general. The ELO bit was because we had Roll Over Beethoven in the charts but there was always a bunch of people at our concerts with an Idle Race album in every place we played.

"They were asking us to sign them and all that. Really the album in America sold as much as the single so people know what we do anyway."

As a prolific writer Jeff seems rather modest about his writing abilities. We've heard about his personality clash with Roy Wood over the writing problems: "Yea, but I only work out the basic arrangement to start with, I write the song, put it down on tape and all the other parts are worked out as we go along."

Roll Over Beethoven was undoubtedly the best thing which ever happened to Jeff and men but did it give a true reflection on what ELO are like as a group?

"No, I don't think singles ever do because with a group like ours you've got to listen to the whole thing to appreciate what sort of styles we do, just one record can't possibly do it."

Jeff Lynne's ambition stretches beyond the seven members of the Electric Light Orchestra. "Seven is an ideal number to work with — any more and we'd have to go around all these different boozers pulling people out."

"Seriously, I'd love to use choirs and things like that and that's really what I wanna do — a sort of 50-piece backing choir. I'd probably use them on an album track."

It seems then as in Jeff may be moving more into the classical field.

"Well we've always been that way inclined, I try and write it that way rather than write it rock-style, I write classical themes but obviously they come out rocky style because that's what I am, it's just a clash between the two but never meeting and it sounds just like a unique group."

So it's back over to the States before Christmas for Jeff and the band and he seems pretty excited about it: "We'll be doing the same towns as before and some new ones as well. We have a few days off before we start and I'll be finishing off a record I did with Del Shannon — he's always been a great idol of mine and we got

together down on my farm in Worcestershire and did three songs so we're gonna finish these off in Los Angeles before the tour starts."

"We've got quite a good little show set up for America — we tend to do mad things on-stage especially Mike Edwards our cello player who is really a bit of a maniac, he's doing things like playing his cello with an orange."

It's just the little things like that which makes ELO the success they are in the States, the audiences coming to see a barmy lot who don't just blast out 1,000 watts of noise. It's all like typically English stuff and they really seem to dig it. People there just want to sit and listen to use without having to drink. Every time we get a record in the charts here we're booked into ballrooms and all the wrong places."

The ELO stage act is something not to be missed then?

"Sure we can do most things on stage, we've got so much scope to improvise cause the cello can start up and do his own thing over a certain passage, there's a lot of spontaneous things from us on-stage."

At last

It may surprise a lot of ELO fans but Jeff first thought of starting an orchestra five years ago: "It didn't work out then but I always thought I'd be doing something like this eventually. It's great and just what I thought it would be."

"I can see this thing being much bigger in five years time, if we do really well then I'll be able to afford these 50-piece choirs!"

Jeff thrives on work, or his hobby as he likes to call it. He writes and produces and one of the great loves of his life is recording. Being a shrewd businessman and in order to get the equipment he wants, ELO's future depends almost entirely on their success across the Atlantic.

"America is the bread-

winner, it's the only place to play, it boils down to bad promotion over here and there ain't enough money. The places in the States are three times as big and everything is so well organised, you just know where you stand.

So yet again another top British act looks to the States for the bread and the promotion. It's a pity for ELO are a pretty unique and facetious lot.

Jeff Lynne has been around and seen a lot. It's

obvious he's got a lot more to give in the music business. One day we might even see him conducting a huge 100-piece Electric Light Orchestra at the Royal Albert Hall — it's not past him you know!

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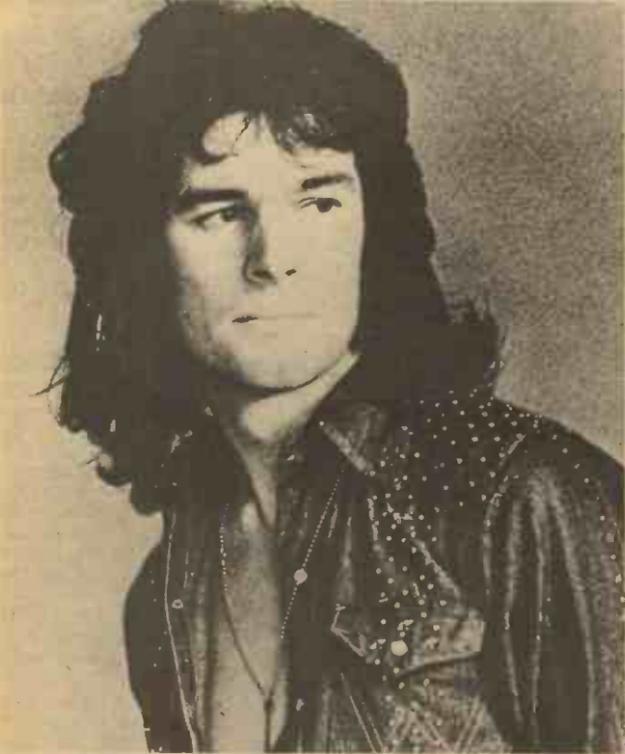
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It's make or break time for Colin

COLIN BLUNSTONE belongs to that unlucky band of singers who constantly make very good records which are only minor hits and never get the chart recognition they really deserve.

In his time Colin has made excellent records like *Caroline Goodbye*, *I Don't Believe In Miracles*, *Say You Don't Mind* and more recently *How Could We Dare To Be Wrong* and apart from 'Miracles' which met with some success, his talent is neglected for some unknown reason by the majority of record buyers.

Apart from these records he remains an elusive figure in the pop world and as he said himself when I spoke to him at his publicist's office last week "probably a lot of people don't know me as well as they know my songs".

Wonderful was written by Chris White and Colin said that half of his past singles have been written by him and the rest by other writers.

Tall and dark and dressed in a denim outfit Colin talks in the soft husky voice familiar from his songs.

Wonderful is a track taken from Colin's third and latest album. As yet the album hasn't got a title but:

"If *Wonderful*'s a success then I'll probably use a line from that as the title and the album will probably be released in January.

"The sound's a lot fuller on most of the tracks, as I used my regular group which plays on all the tracks. On *Ennismore*, my

second album, on a lot of the tracks I was starting off with just me on guitar."

Colin has written four of the tracks on the album. "Three of them are introverted slow sad songs which people seem to expect from me, and one fast one."

Also on the album are songs by Chris White, Rod Argent and Pete Wingfield — and a Jim Webb song. When I spoke to him he was considering including a couple of Buddy Holly songs which he and his backing group end their act with.

"They represent the up-tempo side of the act but I don't know whether they'll fit in with the rest of the album, which is mostly originals".

Colin seems to have become associated with slower sad-type songs. "I possibly sing slow songs better but for the audiences' sake I try to make the act as varied as possible, and sing about half and half-no screaming ravers, but some out and out beaty stuff. I do two Zombies songs and three of my chart singles. People expect a quite introverted sad set, but I play with an up-tempo group."

The backbone of his act has been together for about a year now.

"We put Zombles songs in for a bit of identification for people who remember me with them, but I think it's time for a change in the act now because if people don't know about me now then they probably won't know about the Zombles."

"The Zombles disbanded four years ago but people talk about them more now than when they were together. She's Not There is one of the old hits which I include in my present act."

Colin doesn't have the expected string backing in his act at the moment but: "I would like to have strings now but when you're going on the road they would be financially difficult to maintain. I did a tour last year with the Electric Light Orchestra, with a string band and no percussion."

"I used to prefer singing songs I'd written myself. I still do enjoy singing my songs as much as anyone else's but if I like someone else's material then I enjoy singing them as well."

He's not long returned from doing gigs in Europe and for the past few weeks Colin has been doing gigs in England including the Roundhouse.

"I really want to concentrate on doing some more writing when the promotion for the new album is finished. I've not been writing so much lately as I've become more involved with the band and with planning gigs".

If the single is a hit Colin said he hopes to promote it in as many countries in Europe as he can and also in America.

"We went to America in the spring. It was the best tour I've had, and we also got great reviews. It was a very well organised and very enjoyable tour. The boys and I would like to get back, but everything depends, in work terms, on the new album and single."

"The thing with charts is it affects the amount of work you can do. There are people in demand who don't have hit singles but I think they're the exception rather than the rule."

He said of his own singles, "I don't record consciously commercial stuff. I record songs that I like but I don't strive for a hit single. I would like to use a hit single to open the door to the album market. I try not to get too involved with single sales or plays and critics as it worries you and you can't perform as it affects you so I try to avoid that as much as possible".

His first album was called *One Year*, and the second album *Ennismore* sold twice as many as that and as Colin said:

"If the new one sells twice as many again I'll be happy."

"I want to have a gradual build. I want to have foundations in the music business before anything happens. Hopefully it might happen. I don't know."

With his new single and a new album out soon I'm sure he won't have to wait any longer to establish himself firmly as a singer and songwriter of merit and gain the success his talent deserves.

Sue James

Dread Spread

ONE O'CLOCK chimed from the church tower before I opened my eyes. Time to get up, I told myself. I winced against the glare of the sharp sunlight streaming in the large window — I was a little hungover. My God, I thought, I don't even know what bloody day it is — aaah! — what the hell! I pulled myself up, holding on to the bedpost, glancing around. There were clothes over the bed and chairs.

There was a dank, almost suffocating odor in the spacious bedroom, part dirty socks and part rancid liquor. There were brown stains on my pyjama jacket. It was rum, of course — it always was, these days — but other than that bit of information I couldn't remember a damned thing about getting very stewed the night before.

I must have been completely stoned out of my mind, I thought. I'm lucky I didn't fall down in the street. The thought of getting up, eating breakfast . . . no, I couldn't. The sheets were so soft, the bed so comfortable. One part of me said: go back to kip, don't bother to get up today. The other urged me to go to the Queen's Head for a pre-dinner noddin and a tinkle on the ivories.

I could have slept longer, and probably would have if I hadn't been awakened by the chirping of a dicky-bird in the conker tree next to the nude statue fountain. It brought to my ears other familiar noises of the village where I had lived for several years; the rattle of a goods train pulling out of Snodland station; the hooting of the factory whistle at the nearby paper mill; the chiming of an ice-cream van; the sound of voices singing rugby songs and getting

crooked in the pub; and a transistor radio blaring out a reggae song as a Jamaican mill-worker carried it along May Street — the clinking of the empty beer bottles in his brown carrier-bag sounded exaggeratedly loud. I stopped picking my nose and listened to the music.

"Tito Simon," I said softly to myself. The maid came in, apologetically. "Oh, I didn't know you were here, sir. I wanted to make the bed." I smiled. "Okay, Flo, I was just getting up."

I got unsteadily to my feet and stared broodingly at the two empty rum bottles on the floor. No wonder I feel lousy, I thought. I've killed two whole bottles. I sat on the edge of the luxurious fourposter bed trying to collect my thoughts.

Pa Dread was lying on a khaki blanket by the heated swimming pool; the old broad check shirt he wore for gardening had been removed so he could let the hot sun bake his body brown.

Suddenly there was a knock at the door and in walked Anna.

My eyes lit up like Nicky Thomas in a betting shop. I looked her over from top to bottom. "Wow," I muttered under my breath, "talk about a ripe peach!" She sure had plenty to offer.

I had the door locked and my brown boots off quicker than you could say Winston Groovy. Then, in even less time, I unbuttoned my St. Michael shirt at the collar and pulled it over my head. Then I lifted my left hand and crooked a finger. "Over here," I said, pointing to the leopard-skin rug. I beckoned impatiently, wanting this dreamboat to run across, wanting to get started. Anna walked towards the rug . . .

sank down on it. She was wearing black leather motor-cycling gloves and a bright red blouse and obviously had very little or nothing on underneath.

"Anna," I groaned. "Oh, ohhhhh, Anna." The symmetry of her gorgeous pins was sheer perfection, tapering from full thighs past smoothly curved calves to neat ankles. I gazed at her, drinking in her loveliness.

"I cut my holiday short just to be with you, Judgey," she murmured.

"I know, I know — hell, Anna, can't we get down to business?" I jokingly protested. "Ohh, my dearest one — oh, now — yes — yes — Judgey, kiss me — now!" I clutched her to me, my mouth sought, found hers, and her cry of rapturous pleasure was merged into my own throaty gasp of wild anticipation.

It was a marvellous opportunity for a bit of hanky-panky, but I had to let it wait. Ma and Pa Dread were sunbathing in the garden — and I now felt like some nosh. "I'm peckish, Anna. First for some breakfast, and then for you. Go ask Ma to fry me nine brown eggs, sunnyside up, and bacon and five slices of fried bread." I saw her face droop and added commiseratingly, "I'm sorry, gorgeous, but I'm hungry."

She pressed a finger against my busted schnozzle. "I know now!" she exclaimed. "You don't like necking on an empty stomach."

I laughed with her. I had to; what she said was the goddamn truth. I tilted her chin upward until our eyes were staring into each other's. "My breakfast," I reminded her. "I'm starving, girl!" Bye now, skankers; see you in the pub.

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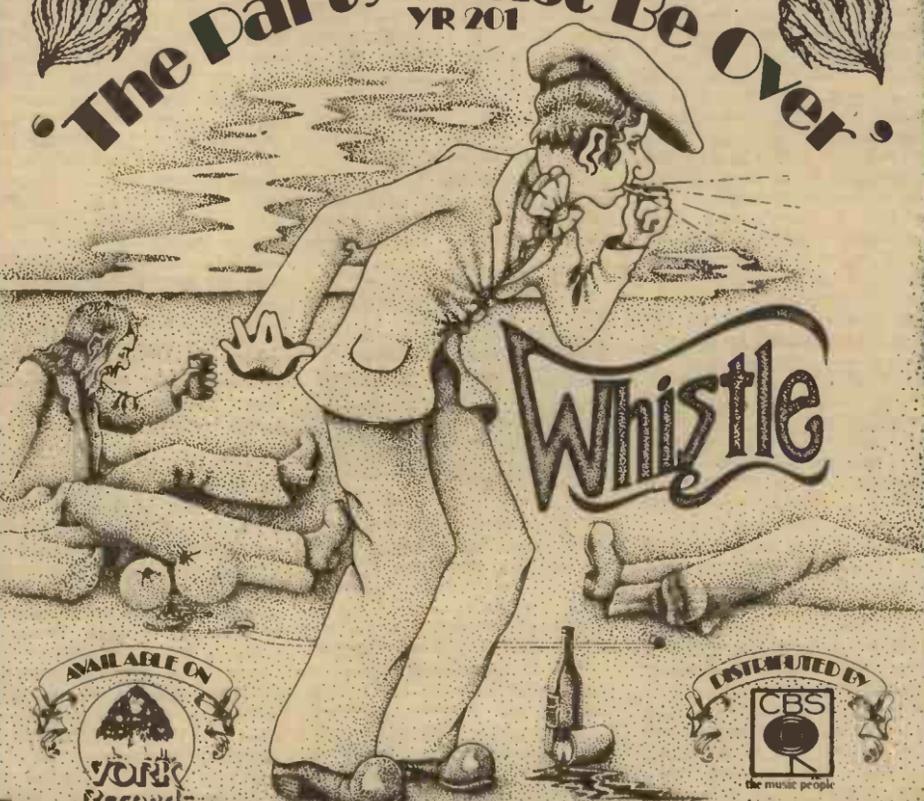
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us news

Alice album titles/Ringo single/Motts bigger

WHAT STARTED out as an unfortunate death story last week has now turned into something like a chapter out of the story of Count Dracula in the latest episode of the Gram Parsons tragedy.

As earlier reported, Parsons was found dead on Wednesday in a California hotel. After autopsy reports were found to be inconclusive, his body was taken to the loading docks for transport to New Orleans where he was to be buried. Instead, two men in a hearse signed for, and intercepted, his casket, claiming that the Parsons family changed their burial plans.

Hours later, police found Parsons' remains and coffin afire 200 miles away in the Mojave Desert when they investigated what appeared to be a burning log. There have been no explanations offered yet.

Group grope: As mentioned a few weeks back, Poco seemed to be lacking something at their performance in Central Park. Now we learn that Richie Furay, one of the group's founding members and chief source of inspiration has quit the band. Speculation is that he will team up with John David Souther, and ex-BYrd, Chris Hillman in a new group.

N.Y. Dolls bassist Arthur Kane recently woke up one morning to find that his thumb had been butchered off by his girlfriend. The thumb has since been stitched back on, and Kane should be rejoining the band in a month or two. Meanwhile, Peter Jordan, a Dolls roadie will be playing with the group on their first national tour, currently in progress. The Dolls will play at a special Halloween costume party (though it might be argued that any of

their New York shows are a veritable costume party judging by the looks of some of their fans at the (get this) . . . Waldorf Astoria Hotel.

Live: Delaney Bramlett's latest band, Mobius, has just completed a successful stint at the Bitter End in the village. The small club, usually reserved for folk or comedy acts, literally shook with the reverberations of the seven piece band which played material from their new album, "Mobius Strip." Joining Delaney for a rousing version of "Only You Know and I Know" on opening night was the song's author, Dave Mason. Blues singer John Paul Hammond stopped by the next night to join in for a few numbers.

King Crimson opened Howard Stein's third musical season at the Academy Of Music on seedy 14th St. with an ominous start. Crimson played their usual brilliant set with superb performances by Bill Bruford and John Wetton, but there was no excuse for the two hour delay between their set and Jack Taylor's Steelwind, the opening act.

Loudon Wainwright III at Max's Kansas City this weekend proved that he is more than just another run of the mill folksy. His act showed him to be one of the most genuinely funny and imaginative performers I have ever seen. Unfortunately, his infectious style has not yet been caught on vinyl but so be sure to catch him on his next British tour - you won't be disappointed.

Alice Cooper's new album, "Muscle Of Love" has a November 15 release date. Alice and company have just completed the final stages of mixing on the West Coast. So far, tracks are: Big Apple Dreamin, Teenage Lament,

Woman Machine, Working Up A Sweat, Never Been Sold Before, Hard Hearted Alice, Crazy Little Child, and Muscle Of Love.

Cooper has enlisted the same company who did the artwork for his two previous albums, School's Out and Billion Dollar Babies to come up with something special for this one . . . I can just imagine.

Alice has sold an incredible seven million records internationally in the past three years. Four of them have been gold, and three of precious platinum.

Also no slouch over the past three years has been Donny Osmond, who just received another gold record this time for The Twelfth Of Never. This brings the Osmond family total to a staggering 18! For you collectors who might be missing one or two of 'em, here's the complete list; In addition to Twelfth Of Never, singles include Down By The Lazy River, One Bad Apple, Yo Yo, Puppy Love, Sweet and Innocent, Go Away Little Girl, and Hey Girl. The albums are: Osmonds Live, Crazy Horses, Osmonds, Homemade, Phase III, Portrait Of Donny, Too Young, My Best To You, Donny Osmond Album, and To You With Love, Donny.

Recordings: Top singles releases this week include the new one by the carpenters, Top Of The World, a return to their original sound after a short flirtation with the nostalgia bandwagon . . . Wig wam Bam by the Sweet and 48 Crash by Suzie Q. (finally) . . . Tom Fogerty's Joyful Resurrection, which sounds more like Creedence Clearwater than Creedence Clearwater frequently did before their demise . . . Steve Miller's The Joker (his first potential hit single) . . .

Lifestream, Rick Nelson's follow up to Garden Party in a relaxed, mellow mood . . . I Got A Name, which should be the late Jim Croce's biggest single yet . . . And last but not least we finally have proof that those "Beatle" sessions were not the figment of somebody's wishful imagination. Ringo Starr's new single, Photograph, attests to that.

Albums: There is already an album of music from the Watkins Glen Festival in the stores, but before you run out to spend your hard earned money on it, you should know that in fact, the music was recorded by a group called Kings Road. They've done songs by the Grateful Dead, Allman Brothers, and the Band for the album on the Pickwick budget label.

The Best Of Procol Harum is not as predictable a collection as you might expect. Sure you'll find A Whiter Shade Of Pale, Homburg, and Salty Dog, but the thoughtful people at A & M Records have taken the opportunity to include some of their lesser known B-sides such as Long Gone Geek, Lime St. Blues, and In The Wee Small Hours Of Sixpence, which have always been hard to get here. Since A&M has signed with EMI Records in England last week, the album

should be coming your way soon, along with Billy Preston's newie, Everybody Likes Some Kind Of Music.

And at last: This Van Leer's Introspection, Jan Akkerman's Profile, and Roy Wood's Boulders . . . But still no sign of Akkerman's Guitar For Sale.

Soon, but don't hold your breath: New albums on the way from Santana (the group) after their South American tour, and Santana (the person) as he will again team up with Mahavishnu John McLaughlin. Their second effort will be a live one. Also, new albums are expected from Spirit, Jo Jo Gunne, Felix Cavaliere (ex-Young Rascals), and Marty Balin; his first album after leaving the Jefferson Airplane three years ago will be called Bodacious DF.

It's about time that somebody remembered to put rock music on TV here. After Shindig and Hullabaloo bit the dust years back, it was generally thought that rock music and TV would not make for a commercially saleable combination. Since ABC-TV's late night In Concert series has grown to become such a monstrous success, there have been many imitators, and lots of music on the ole box again.

This Friday alone, Mott the Hoople, Country Joe McDonald, Uriah Heep, and Canned Heat will be on In Concert, immediately followed by the Midnight Special hosted by Seals and Croft with guests T Rex, Uriah Heep, and Paul Butterfield's Better Days.

Also signed for Klrshner shows are the Allman Brothers, Wet Willie, Marshall Tucker Band, Sly and the Family Stone, Black Oak Arkansas, and Mott the Hoople (whew!).

Pirates off Jersey: In defiance of the Federal Government the 67-year-old Reverend Carl McIntire has put an unlicensed radio station on the air, 12 miles off the coast of New Jersey.

McIntire had his radio licence revoked by the FCC (Federal Communications Commission) last July on the grounds that he was broadcasting right wing views to the exclusion of others.

This marks the first time a broadcaster has taken to the seas in this country to get his programme out to his listening audience. The Reverend said he has no intention of using force against the U.S. government if they should take action against him, but it is rumoured that he is armed with a supply of rifles hidden on board.

barry taylor in new york

Straight from the States

DIANA ROSS & MARVIN GAYE: You're A Special Part Of Me; I'm Falling In Love With You (Motown M 1280F). Mary Wells, Kim Weston, Tammi Terrell, and now Diana Ross, the latest distaff partner for Marvin Gaye. With the teaming of two such superstars the electricity might have been expected to crackle, but unfortunately the result is somewhat disappointing. Marvin, who in recent years has pioneered a new and highly personal approach to Soul singing, is on these duets reduced to the musical level of his less subtle partner, and spends most of the time providing background support for the piercingly pitched tones of Miss Ross (whose contribution will admittedly ensure that these tunes come over well on car radios). The Berry Gordy-produced A-side is a clumsy, lurching, jerky, thudding and thundering slowie which returns poor Marvin right back to his days with the late Miss Terrell. Luckily the Margaret Gordy-penned and co-produced flip side is more sympathetic in every way: a lushier, slower, simpler and prettier song altogether, it even has some appealing word-play that would have been worthy of Smokey Robinson eight years ago. In

addition, Marvin manages to get closer to the microphone than Diana on this side. If this review seems particularly biased against Diana Ross, then her many fans need not get up in arms because it must also surely tell them that they (and maybe they alone!) are going to love this record.

MARIE OSMOND: Paper Roses; Least Of All You (MGM K 14609). When Anita Bryant recorded this pathos-

she would be produced by none other than top Country star, the "Southern Gentleman," Sonny James? Who'da guessed the result would be similar to the Anita Bryant version, but gentler and a whole, whole lot better? And, after all that, who'da guessed that Marie Osmond would come across as an entirely convincing Country singer? True, on the Sonny James & Carole Smith-penned slow flip she is successful in sounding just like her brother, Donny - uncannily like him - but that just means that at long last half the male population of the World can re-direct their lust in a healthier direction. Hey, Marie, you-all can sing at my barn dance, any time you want!

ELVIS PRESLEY: Raised On Rock; For Ol' Times Sake (RCA APBO 0088). After seeing a title like that, all EP's old faithful frustrated fans can be forgiven for getting a bad case of slobbering at the mouth. Trouble is, neither El nor the song deliver the goods. Penned by Mark James, the latter has some interesting lyrics which do indeed hark back to a vaguely Presley-ish past, only to be rendered by the old groaner in a tremulous whinny over a scudding rhythm that bears no relation to Rock past or present.

filled sentimental thump-along Easy Listening Country lilt in her stentorian "Two-Way Family Favourites" tones, who'da guessed that one day her performance would be bested by that of a mere slip of a girl, the teenaged sister of the most famous male group in the World? Who'da guessed that this young girl, with such an illustrious Pop (with a capital "P") family, would in fact aim herself at the Country Charts? Who'da guessed that

Our exclusive service to RM readers. James Hamilton listens to records so far only available in the US.

U.S. CHARTS from Billboard

singles albums

1	3	HALF BREED	Cher	MCA7	1	1	ALLMAN BROTHERS BAND	
2	4	LOVES ME LIKE A ROCK	Paul Simon	Columbia	2	4	CHEECH & CHONG	Los Cochinos
3	2	LET'S GET IT ON	Marvin Gaye	Tamla	3	6	MARVIN GAYE	Let's Get It On
4	1	WE'RE AN AMERICAN BAND	Grand Funk	Capitol	4	2	GRAND FUNK	We're An American Band
5	6	HIGHER GROUND	Stevie Wonder	Tamla	5	5	STEVIE WONDER	Innervisions
6	8	THAT LADY	Isley Brothers	T-Neck	6	7	WAR	Deliver the Word
7	10	RAMBLIN' MAN	Allman Brothers Band	Capricorn	7	3	ROBERTA FLACK	Killing Me Softly
8	13	ANGIE	Rolling Stones	Rolling Stones	8	8	HELEN REDDY	Long Hair Climbs
9	5	DELTA DAWN	Helen Reddy	Capitol	9	21	ROLLING STONES	Goats Head Soup
10	12	KEEP ON TRUCKIN'	Eddie Kendricks	Tamla	10	10	PINK FLOYD	The Dark Side of the Moon
11	17	MIDNIGHT TRAIN TO GEORGIA	Gladys Knight & the Pips	Buddah	11	13	JOE WALSH	The Smoker You Drink
12	9	MY MARIA	B. W. Stevenson	RCA	12	9	CHICAGO VI	CAT STEVENS Foreigner
13	7	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE	Dawn featuring Tony Orlando	Bell	13	12	CAT STEVENS	Foreigner
14	16	YES WE CAN CAN	Pointer Sisters	Blue Thumb	14	14	LED ZEPPELIN	Houses of the Holy
15	19	CHINA GROVE	Doobie Brothers	Warner Bros.	15	16	DOOBIE BROTHERS	The Captain & Me
16	11	BROTHER LOUIE	Stories	Kama Sutra	16	17	THE POINTER SISTERS	DIANA ROSS
17	20	FREE RIDE	Edgar Winter Group	Epic	17	11	DIANA ROSS	Touch Me In the Morning
18	14	TOUCH ME IN THE MORNING	Diana Ross	Motown	18	15	DEEP PURPLE	Machne Head
19	18	THEME FROM "CLEOPATRA JONES"	Joe Simon featuring the Main Streeters	Spring	19	18	JETHRO TULL	A Passion Play
20	26	BASKETBALL JONES	featuring TYRONE SHOELACES	Cheech & Chong	20	65	GARFUNKEL	Angel Clare
21	23	WHY ME	Kris Kristofferson	Monument	21	19	DEODATO	2
22	24	YOU'VE NEVER BEEN THIS FAR BEFORE	Conway Twitty	MCA	22	29	ISLEY BROTHERS	3 + 3
23	39	HEARTBEAT IT'S A LOVEBEAT	DeFrance Family	20th Century	23	20	SEALS & CROFTS	Diamond Girl
24	15	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING	Elton John	MCA	24	25	BOB DYLAN / SOUNDTRACK	Pat Garrett & Billy the Kid
25	43	PAPER ROSES	Marie Osmond	MGM	25	26	PAUL SIMON	There Goes Rhymin' Simon
26	36	KNOCKIN' ON HEAVEN'S DOOR	Bob Dylan	Columbia	26	43	ERIC CLAPTON	Eric Clapton's Rainbow Concert
27	21	GYPSY MAN	War	United Artists	27	23	DEEP PURPLE	Made In Japan
28	29	GET IT TOGETHER	Jackson Five	Motown	28	22	SLY & THE FAMILY STONE	Fresh
29	49	ALL I KNOW	Garfunkel	Columbia	29	35	HANK WILSON	Hank Wilson's Back Volume I
30	32	ROCKY MOUNTAIN WAY	Joe Walsh	Dunhill	30	24	LED ZEPPELIN	EDDIE KENDRICKS
31	31	IN THE MIDDNIGHT HOUR	Cross Country	Atco	31	39	STORIES	About Us
32	25	IF YOU WANT ME TO STAY	Sly & the Family Stone	Epic	32	34	CARPENTERS	Now & Then
33	33	JIMMY LOVES MARY ANNE	Looking Glass	Epic	33	31	KRIS KRISTOFFERSON	Jesus Was A Capricorn
34	40	HURTS SO GOOD	Milly Jackson	Spring	34	37	NEIL DIAMOND	Rainbow
35	22	HERE I AM (Come and Take Me)	Al Green	Hi	35	36	Z. Z. TOP	Tres Hombres
36	27	LIVE AND LET DIE	Wings	Apple	36	40	CAROLE KING	Fantasy
37	37	I'VE GOT SO MUCH TO GIVE	Barry White	20th Century	37	32	AL GREEN	Call Me
38	46	LET ME IN	Osmonds	Kolob	38	42	MARSHALL TUCKER BAND	
39	47	SUMMER (The 1st Time)	Bobby Goldsboro	United Artists	40	41	AMERICAN GRAFITTI	Soundtrack
40	44	FUNKY STUFF	Kool & the Gang	De-Lite	41	68	JIM CROCE	Life & Times
41	66	WE MAY NEVER PASS THIS WAY	Seals & Crofts	Warner Bros.	42	27	JESUS CHRIST SUPERSTAR	Soundtrack
42	60	SPACE RACE	Billy Preston	A&M	43	59	KRIS KRISTOFFERSON & RITA COOLIDGE	Full Moon
43	30	STONED OUT OF MY MIND	Chi-Lites	Brunswick	44	54	MOTT THE HOOPLE	Mott
44	68	JESSE	Roberta Flack	Atlantic	45	28	LEON RUSSELL	Leon Live
45	34	ECSTASY	Ohio Players	Westbound	46	46	EARTH, WIND & FIRE	Head to the Sky
46	58	RAISED ON ROCK/FOR OL' TIMES	SAKE Elvis Presley	RCA	47	44	BREAD	The Best Of
47	50	NUTBUSH CITY LIMITS	Ike & Tina Turner	United Artists	48	61	POCO	Crazy Eyes
48	48	(I Don't Want To Love You But) YOU GOT ME ANYWAY	Sutherland Brothers & Quiver	Island	49	30	VAN MORRISON	Hard Nose The Highway
49	35	HEY GIRL (I Like Your Style)	Temptations	Gordy	50	38	STEELY DAN	Countdown To Ecstasy
50	41	RHAPSODY IN BLUE	Deodato	CTI				

Record Mirror Review Section

DISCORAMA

ALBUMS



UK



TONY MCPHEE
THE Two Sides Of Tony (T.S.) McPhee (WWA 001). Tony of the Groundhogs shows his

STEELEYE SPAN
Almanack - (Charisma CS 12). In the Perspective series, a neatly packaged album featuring the group through the 1969-1972 era. Which means the Ashley Hutchings, Gay Woods, Terry Woods, Maddy Prior, Tim Hart era, followed by the line-up which featured Martin Carthy, Ashley, Maddy, Tim and Peter Knight. Steeleye Mark Two just about nick the honours.

FAIRPORT CONVENTION
Nine (Island ILPS 9246). As the title implies, Fairport are now just one away from double figures and if recent albums have been something of a disappointment, this one promises much for the future. The present Fairport - Dave Swarbrick, Dave Pegg, Dave Mattacks, Trevor Lucas and Jerry Donahue - are a sensationally good band and Nine, despite its occasional faults, should build their following once again. Fairport remember their roots with traditional material like The Hexhamshire Lass, parade their skills on The Brilliancy Medley and provide some fine songs like Jerry Donahue's Tokyo and the Trevor Lucas-Pete Roche piece of lunacy Possibly Parsons Green. Fairport re-convene.

versatility here on one side as a tight acoustic blues section and the other side moves into the world of electric programming. The first side sees Tony making good use of strings and horns - very tight acoustic sound with Tony's rubbery voice bouncing through the numbers. I'm told Tony is very much into blues but his voice doesn't quite have the desired effect here, he's obviously a better guitarist than singer. Side two moves onto the weird world of electronic wizardry with Tony telling the story of The Hunt... almost eerie in a way this side, careful use of the moog to recall a story. Tony engineered, wrote and produced this album and he spent a lot of time on it. It's meant total involvement for him and the album does have a certain hypnotic effect. The dawning of a one-man orchestra says the sleeve and they are probably right.

PETER BANKS
(Sovereign SVNA 7256). Flashman's come up with something delicately special here. Side one is full of resonant, harmonic sound with Banks and Jan Akkerman criss crossing each other's guitar lines to perfection. Unfortunately, the image is shattered when you flip the album to discover side two is made up largely of two long instrumental jams that get nowhere several times. Still, that first side remains a classic.

RAY RUSSELL
Secret Asylum (Black Lion Select 2460 207). For those who have been enlightened then this album is probably nothing more than a passing phase. Those who haven't are in store for many hours of listening trying to probe into the many images portrayed in this avant garde music.

KEVIN COYNE
Marjory Razorblade (Virgin VD 2501). Not a pretty record, Kevin's simple, almost-blues songs deal with madness and the extremities of misery with no restraint. Not the stuff to get on the radio, but a very powerful, real record with a beautiful spontaneity. His musicians play with an energy and inventiveness to match his passionate vocals. A double album, there's too much to take at one go, but the standard is uniformly high with not a duff track.



RARE BIRD
Somebody's Watching (Polydor 2383-211). Been playing this a lot lately and it deserves attention. The boys are not so big in their home country as they are in the States and this is reflected in their soul dominated rhythms. Dave Kaffinetti's keyboards and Nic Potter's driving grinding bass hold the sound together leaving Steve Gould free to float his carefully engineered lead lines. And when the lads are joined by three percussionists and Family bassman John Whetton for an extensive workout on the Few Dollars More theme, Rare Bird start to fly. Give it a listen.

ALBUMS



AMERICAN

COUNTRY JOE McDONALD

Paris Sessions (Vanguard VSD 79328). Easily the best Country Joe for a long, long while. Ol' Joe's retained his skill with words to produce an album rich in humour, novelty and even nostalgia. A couple of serious songs plus Michael Beasley's harrowing poem Zombies In A House Of Madness spoken by Joe over a Moog backing. For the rest it's down to Joe's way of smiling through



this sad ol' world of chauvinists, jet setters, bad movies and rock 'n' roll cliches. Superb.

SOUNDTRACK
Electra Glide In Blue (United Artists UA LA 062). James William Guercio strikes again. The man who brought you countless Chicago albums has produced and directed a cops and robbers film which, to be fair, I haven't seen yet. But the soundtrack album seems to serve little purpose. There's a magnificent landscape poster and a detailed diagram of a Harley Davidson Electra Glide motorcycle - which is nice and a 12 inch piece of plastic which isn't. Maybe if you've caught the movie, the long extracts of dialogue might mean something. I hope so 'cus sure as hell the music don't.

SKEETER DAVIS
The Best Of... (RCA LSA 3153). She used to be one part of the Davis Sisters, but B. J. Davis was killed in a car crash. So Skeeter went it alone, and her biggest (revived herein) was The End Of The World. There are other tearful offerings, too.

CHARLEY PRIDE
From Me To You - (RCA LSA 3147). Subtitled "to all my wonderful fans," and he sure must have some fans because there seems to be a Charley Pride album out every week of the year. The voice is resonant; the theme is sentiment. But it's all very samey.

BILLIE HOLIDAY
The Voice Of Jazz (Volume Four) - (Verve 2304 114). She sings I Gotta Right To Sing The Blues... and that's about it. And the best track is probably Please Don't Talk About Me When I'm Gone... recorded in 1955.

CHEECH AND CHONG
Los Chochinos - (Ode 77019). Once turned on to this duo, you probably won't let go. It's advanced, highly-specialist comedy, and there's a helluva line-up (Harrison, Hopkins, Carole King) for the Tyrone Shoelaces track. But an appreciation, a full appreciation, of Cheech and Chong doesn't just happen... you have to work at it.



KRIS AND RITA
Full Moon (A&M AMLH 64403). Kristofferson and Coolidge in case you didn't know. Here the Mr. and Mrs. Showbiz of the folk rock scene sing several folk rock songs without raising too much emotion in the listener. It's all good, harmless stuff but not quite up to expectations. Material comes from many sources. As well as their own songs, K. & R. sing Tony Joe White, Paul Williams and Tom Jams. But the Delta Lady and her man can and will do better than this.

DOUG KERSHAW
Douglas James Kershaw (Warner Bros. B.S. 2225). Doug Kershaw isn't as well known over here as he is in America, where country and western music has a much larger following. Recorded in Nashville, the album contains a mixture of slow country ballads and fast moving C and W songs. Slow ones include You'd Best Believe You've Heard and A Song Called Jeannie, and the fast ones, Louisiana Love Song, and Willie's Shades. Nothing outstanding, but pleasant music that is very easy on the ear.

EDWIN HAWKINS SINGERS
New World - (Buddah 2318 086). They never did get the right single follow-up to O Happy Day, not in terms of material or spot-on lead voice. But there's still a joyous, extrovert feel to the group's performance, and they are now jointly produced by one-time chart-topper Paul Anka and by British master musician Johnny Harris. Some good songs, mostly by Edwin Hawkins himself - notably You Can't Please Everybody.

HANK WILLIAMS / HANK WILLIAMS Jnr.
The Legend of Hank Williams - (MGM Select Double 2683 032). The narrative sections here expound some little-known facts about the great man of country-music development - spoken by Hank Jnr. Also included is a poem - Hank Snr. wrote to his son, plus a father-son duet made possible by some electronic wizardry. Though specialist, of historical value.

SINGLES



UK



COLIN BLUNSTONE: Wonderful (Epic 1775). *Argent-White* composition for the man who looks like being a giant, assuming that the ludicrous unfairnesses of the business don't produce a giant-killing act. This one is good, merely good, until the finale... when it fairly erupts into what is a gigantically commercial finale. Now if the finale had been at the start as well, if you get the gist. But a hit, I'd guess, anyway — **CHART CERT.**

MANUEL AND MUSIC OF MOUNTAINS: Celebration (EMI). Written by Geoff Love, who IS Manuel. Big, stirring, exciting orchestral single... Latin-y.

THE SPINNERS: Here's To The Couple (EMI). They pack in audiences, this folksy team, but it doesn't quite come over as a single sound. However, this is catchy, repetitive, well-harmonised.

STEPHANIE DE SYKES: Love (Ammo). Lovely blonde lady, and a fair enough reading of the John Lennon song. She gets the right feel of pleading, pensive prayer. All soft, breathy.

JOHN L. WATSON: Lonely For Your Love (EMI). This guy really is a class singer — I've followed him through his Hummelflug etc., days. Touch of the reggae beat on this one, which builds well, and is classily delivered.

CREATION: Tell Laura I Love Her (M and M). That death song from way-back... guy killed in race, last message and so on. Didn't like it then; don't like it now.

AL STEWART: Terminal Eyes (CBS). Doomy opening, repeated riff figure, but overall one of the most compelling songs performed by this always compulsive singer. Nice one.

RAY MARTIN ORCH: Eye Level (Decca). A perfectly okay production and performance... but trouble is that Simon Park got there first by the proverbial mile.

HOLY MACKEREL: We Got It Nailed Down (Santa Ponsa). Good "live" reports reach me about this band. This is a beautifully-written (by Bruce Channel) comment-type song, well sung by Terry Clark. But it could be a what-a-pity miss.

CRYSTAL MOUNTAIN: Halfway To Paradise (Decca). For me this was and is Billy Fury's song, so regrettably this Spector-ish sound falls on stony what'sit.



SLADE: My Friend Stan (Polydor 2058 407). This time it's not so much the mis-spelling, but the reversal of the letter "n". It's also a much slower Slade offering, and it's really rather subdued. Don Powell is there whacking away and clearly fully recovered. Noddy's voice is there out front, but there's a backing group effect to it, and when it really builds... well,

ROCK O'DOODLE: Queen Of Rock And Roll (Decca). The lyrics here are probably more important than the overall production and there's a chugging enthusiasm which could score. And I dig the work of Patrick Campbell-Lyons, who is writer and producer... at least.

PHIL CORDELL: Roadie For The Band (MoWest). Phil does, as they say, the lot. He writes, sings, instrumentalises, and produces, and there's a tongue-in-cheek approach to the words herein. Catchy enough to do a bit.

ALBERT TERRAZA: Vado Via (WWA) Bert The Street — can that be right? In fact, it's a happily well-sung big-voice ballad which scores fairly well, with chorus et al. Or Albert.

SID JAMES: Our House (Pye). Sid used to be a song-and-dance man but on this evidence the dancing was his strong point. A catchy-cute song, though, from the show Carry On London.

DAVID McWILLIAMS: Love Like A Lady (Dawn). David, one of the ridiculously underrated talents in this folksy field, doesn't release many singles. But this one's commercial enough to break through. Good guitar work behind and a spot on chorus hook, tambourine — projected. Nice.

you know that it's yer ackshuall Slade. An obvious number one, and in some ways more memorable than some of the earlier rampagers — **CHART CERT.**

HOT ROCKS: Chopper (Bell 1326). Fairly routine, but in some parts the sort of thing that, given plays, could break into the charts. It's an instrumental of basic simplicity, with orchestra added here and there, and the melody sticks in the commercially-attuned ear — **CHART CHANCE.**

BLOODSTONE: Never Let You Go (Decca). This is from the album Natural High, and it has a natural easy-going vocal front line, and a bluesy, sometimes inventive sound to it all. Easy-swinging, too.

CHARLIE: I Need Your Love (Decca). Fairly volatile stuff, yet also a bit on the dated style. Pity, because everybody tries so hard. Almost deliberately.



LINDA LEWIS: Play Around (Raft 18505). From the Fathoms Deep album, this has an interesting, persuasive riff to start it off, some good backing sounds, and Linda doing her soft-then-explosive vocal thing. She gets a big voiced scene going with an assured backing group, and there's something tauntingly together about it... it works well. A return to the charts, Miss Lewis — **CHART CHANCE.**

POLLY BROWN: Amoreuse (Pye). A song from French star Veronique Sanson and Polly sings as well as ever... better, indeed, than in her hit-making days with Pickettywitch. But not directly commercial.



NAZARETH: This Flight Tonight (Mooncrest 14). The rhythm on this Joni Mitchell song suggests a galloping Western, with John Wayne or somebody

equally stone-faced, in the saddle. Or putting it another way, Nazareth see it as (a) a hit and (b) some kind of space-age presentation. It's very

good indeed, packed with lead-voice power, and a lot of galloping. No crash-landing, but a ruddy great hit. Very together, Nazareth — **CHART CERT.**

THE GOODIES: All Things Bright And Beautiful (Decca). Are you addicted to Goodies? Does the receipt of Goodies on telly thrill you? Then this rocked up tongue in cheek performance will suit you beautifully. Could be a surprise hit.

THE GUS EADON BAND: Times Are Hard Now Ain't They (Dawn). Former member of the Love Affair — he replaced Steve Ellis — on a hard-driver of a single. He sings, plays guitar and is economically helped by just bass and drums. And he sings well.

JENNY DARREN: Be My Baby (Decca). This girl can obviously belt it out a bit and this old Spector nostalgic song is tailor-made for some belting. Therewith quote this as my personal favourite of the week.

JASON KNIGHT: Love Is Getting Stronger (Pye). Brassy big band, with strings, and Jason doing an exuberant job... you gotta kiss that knocks me clean off my feet, ba-ha-bee. Lotsa effort here.

ARRIVAL: He's Misstra No-it-all (Epic). Through ups and downs I've waited for the arrival of this group right at the top. This is a stirringly laid down single — good vocal work, some scarily high backing sounds, gospelly feel. Really a first rate single. Try it.



STACKRIDGE: Calloping Gaucho (MCA 1224). Weren't they good? I mean, isn't this a good single, and isn't it a shame that Mutter Slater has quit. I know the group is carrying on, but this single represents them as they were... and that's different. They always were worth more than the higher-rated groups. The Stackridge idea was — maybe "is" — to produce something different every time they made a single, and it always worked well. This has a hoe-down, long-time-past air to it, with a sing-along approach and you know that the young gentlemen are enjoying every moment. God bless 'em, I say, for what they provided in the past. Can't they get back together, he says, mutter, mutter. But anyway a fine single — **CHART CHANCE.**

By
PETE JONES

SINGLES



AMERICAN



THE PERSUASIONS: Good Old Acappella; You Must Believe Me (MCA MUS 1222). To begin with: A Cappella, often mis-spelt, means singing without instrumental music, and was made famous by American street-corner harmony groups who used to be seen on city sidewalks standing with their heads close together in a tight circle giving out with those sweet harmonies. A good and available example (other than this record) occurs during the excellent "Let The Good Times Roll" movie when Fred Parris & The Five Satins sing "I'll Be Seeing You". The black Persuasions (the style itself is multi-racial) emphasize their Gospel leanings with their choice of the old Impressions flip, and fill both sides with an impassioned yet cool vocal mix that is underpinned by the constantly booming "bom bom bom bump-be bump bom" of the bass voice. **MUSIC PICK.**



TODD RUNDGREN: We Gotta Get You A Woman; Couldn't I Just Tell You (Bearsville K 15509). Two or so years ago, at the time that it was a slow but steady-climbing US sleeper, I said about this that it was a quintessential Pop single: today, I'm not sure if it's aged well enough for that description to apply still. Borrowing elements from Laura Nyro and the Four Seasons, studio whizz-kidd Todd fashioned a choppy lurcher that is full of high-flying joy and, above all, great production technique... if only it had come out

100 PROOF: Never My Love; Since You Been Gone (Hot Wax HWX 120). The Address Bros.-penned old Association slowie gets a laboured reading by what was once a great Soul Vocal Group, who now don't even seem to claim to be "Aged In Soul". The slow Motown-ish flip is a bit better.

here at the time, its overall sound would have made more sense. Otherwise, it remains extremely good. **MUSIC PICK.**

EDDIE KENDRICKS: Keep On Truckin' (Parts 1 & 2) (Tamla Motown TMG 873). The ex-Temptation has forsaken his melodious slow style for this ever-changing herky-jerky Stevie Wonder-type modern funk rhythm number... and is having a monster smash as a result. Although I suggested both parts be on just one long side of the single, Motown decided that they'd prefer you to buy the album for the whole glorious thing: certainly, deejays are gonna haveta get two copies of the single so's they can run both parts together. This leaves the Temptations' own boring brittle drawn-out funk at the starter's gate! **R&B PICK.**



BLOODSTONE: Never Let You Go; You Know We've Learned (Decca F 13454). From the same beautiful album that brought you "Natural High" comes this easy-flowing mellow doodling electric keyboard-backed gently swaying bitch of a beaut, which suddenly explodes into a frenzy of piercing falsetto whoops and cries. Super Soul! The faster flip has a jiggly rhythm beneath the surface smoothness of those great voices. These guys can sing. **R&B PICK.**

BARRETT STRONG: Stand Up And Cheer For The Preacher (Epic EPC 1778). Barrett would be famous forever if for no other reason than that it was he who had the original hit with "Money" in 1960, on Anna Gordy's Anna label. As it is, he has re-emerged in recent years as a powerful writer closely associated with Norman Whitfield's productions. Now completely away from his Motown ties, he's out on his own again... and regrettably the result, as evidenced by this wukka-wukka monotony, is less than awe-inspiring. (Instrumental version on the flip).

MAJOR LANCE: Dark And Lonely; My Girl (Contempo CR 28). The Billy Butler slowie that he did before gets done again, this time with a sympathetic Gerry Shury strings arrangement and added gentleness from Major. "Live at the Torch" flip.

sort of atmosphere. Real cool! **ICE PICK**

TOWER OF POWER: You're Still A Young Man; Skating On Thin Ice (Warner Bros. K 16211). Instead of ToP's current US single, Warners have - sensibly - re-issued this exquisitely soulful dead slowie from last year. It's a performance that has really endured (I loved it then and still get just as big an emotional charge from it now), so that it must stand a chance this time of snaring satisfied Bloodstone fans - although nothing like "Natural High", it has that

LOU ZERATO: Louie - Parts I & II (Atlantic K 10363). The pseudonymous Mr. Zerato, whose true identity is known only to producer Joel Dorn, must have had a disturbing childhood if this intriguing oddity is as autobiographical as it seems. Singing "straight" he tells us in the third person about a city-reared little boy, and in an "inner mind" electronically-treated voice that's right out of Ruben and The Jets' "Later That Night" he drags up first-person psychiatrist couch reminiscences, all to a monotonous chugging rhythm backing. While doubtless of limited Pop appeal, it's sure an interesting record. **PICK OF THE WEEK.**

Reviews: James Hamilton

THE NEW CACTUS BAND: Daddy Ain't Gone (Atlantic K 10360). Bogert and Appice having joined ranks with Generous Jeffrey (please don't sue, I know it ain't true!), the old Cactus group has changed name as well as personnel, and come up with this medium-heavy chant-along rhythm-chatterer which exhibits some sense of dynamics without being terribly exciting.

Hamilton's disco pick

RAY MARTIN & HIS ORCHESTRA: Eye Level (Decca F 13453). SIX bloody times I had to play this last Friday alone! At least this version, while similar to the hit, is more danceable. For fun, try following it with this sequence: - **JOHNNY KEATING:** Theme From Z-Cars (Piccadilly 7N 35032, deleted), **JOE LOSS:** The Maigret Theme (HMV POP 995, deleted), **JOHN BARRY SEVEN:** The James Bond Theme (Columbia DB 4898, deleted?) and **DUANE EDDY:** (Dance With The) Guitar Man (RCA 1316, deleted?). It's a good way back into REAL music!

STATUS QUO: Roll Over Lay Down, A Reason For Living, etc (LP "Hello!" Vertigo 6360098)... and don't forget to Boogie!

FREDDIE CANNON: Way Down Yonder In New Orleans (Bradleys BRAD 309). Classic Oldie.

MANUAL & THE MUSIC OF THE MOUNTAINS: Celebration (EMI 2068). Conga-type. Easy Listening, actually rather good with "Eye Level".

EDDIE KENDRICKS: Keep On Truckin' (Tamla Motown TMG 873) R&B.



THE ALLMAN BROTHERS BAND: Ramblin' Man; Pony Boy (Capricorn K 17513). GAAAAAHH! To beat the deadline and bring you fax and info about this single before it was released, last week I reviewed an American pressing - raving, in the process, about the great guitar jam that made

up the last part of that particular 4:58 cut. Now, wouldn't you know, I see that the British pressing is only 3:36, and that - yes - it's the guitar jam that has been sacrificed. BOOOOOO! Let alone, WHY? At least the flip remains at 5:50. Get the album instead. **BUMMER OF THE SUMMER.**

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Status Quo

THERE WAS a guy at Status Quo's 'home' concert last Sunday who had seen the band 26 times. This apparently was the 27th and according to him, "They've gone off mate". Who am I to argue? I mean I've only seen the Quo a humble four times. Why a home concert? Because Status Quo all come from South London not four miles away from the Fairfield Halls in Croydon. OK, perhaps they weren't as

good as they were across the road in the Greyhound last year but that was on New Year's Eve.

They've certainly changed their act since then, cutting out the marathon 30 minute number and adding tracks from the latest album Hello. If they weren't as good as last year then they've got nothing to worry about because they've got many more fans, probably a lot more money and anyway by

the second number "Someone's Learning" from "Dog of Two Head" the whole crowd were out of their seats rocking at the front of the hall and it was silly for Mike Rossi to ask them to sit down. Even one of the hall's officials had given up trying to make people sit down and was waving his hands about. And that's not bad because it can't be often that men approaching retirement mix with the music of the Quo.

After Someone's Learning it was back to even older days and the hit single In My

Chair. By this time most of the audience were clapping and it was into numbers like Roll Over Lay Down and Caroline both from Hello and Don't Waste My Time and Big Fat Mama from Piledriver.

They finished with this but came back for the inevitable encores.

I've seen a good few bands in my time but I don't think I've seen any who can create as much excitement as Status Quo.

SIMON BURNETT

Limmie & the Family Cookin'

WHY do audiences take themselves so seriously? It's as if a cool image must be presented at all costs but when it happens in front of a soul group it's astounding.

Limmie and the Family Cookin', at the Top of the World, Stafford, were faced with that strange being - the soul fan who does not seem to want to dance or get involved with the group he or she has come to see.

Fronting the rest of the Cleveland group, consisting of her sister, Martha, and brother, Jimmie, Limmie looked so frail and small that it seemed that her voice could not possibly be big enough. Indeed at times it wasn't and on the up-tempo numbers such as Oh La Di Da and Get Back, her solos were drowned out by the band. This was a pity because on a slower number like My Love she showed that she has a good if not very powerful voice.

Jimmie and Martha, as well as engaging in those complicated hand and leg movements that seem so indispensable to American soul groups, also took their turns at solo numbers - Jimmie with I'm So In Love With You and Martha with

Help Me Make It Through The Night. Although Limmie's was well received it was Martha's version of the Kristofferson song which was the highlight, starting off slowly and building to a great crescendo over some fine tingling harmonies from Limmie and Jimmie.

Dreamboat, their new single, though, met with a lukewarm reception. The tempo was too erratic and it hadn't the instant appeal of

their hit You Can Do Magic which gained the biggest applause of the night and even had some people tapping their feet - such debauchery. Limmie's voice is a strange combination of Michael Jackson and Millie which sends a delicious shiver down the spine. The backing vocals were again a treat.

CLIVE FARRELL

String Driven Thing

FOLLOWING in the long line of successful Scottish bands, String Driven Thing are fast developing into a first rate rock outfit. Playing to a crowded audience at the Hemel Hempstead Pavillion, last Saturday, they opened with a fiery number, God Doesn't Play In A Rock 'n' Roll Band: Pauline Adams fervently striking her tambourine and Grahame Smith, their distinctive looking violinist, weaving a high melody line around her singing.

Since forming, the group

have added a drummer, Billy 'The Kid' Fairley, and consequently the total sound is a good deal more solid. Their music often features a strong pizzicato beat, either played on violin or guitar (Chris Adams) and this adds an urgency to everything they do, making their intense performance both exciting, and penetrating.

Just now, they have a new single out, It's A Game, but it was mainly tracks from their new album, The Machine That Cried, which they chose to play the other night. Songs like Night Club, Two

Golden Earring

BARRY HAY, Cesar Zui-derwijk, Rinus Gerritsen and George Kooymans sound impressive and they are. They are the four rockers commonly known as Golden Earring - a Dutch band with an ever-increasing following. Their message is rock and their music is heavy.

The Marquee shuddered under the Golden Earring sound and the audience

stretched back to the days when loud and earthy entertainment was the in thing. Don't go and see them if it's soft melodic stuff that you're wanting... they're heavy metal kids and it was obvious that the Marquee was far too small for their sound

Their stage act looks impressive with Barry Hay prancing about under fluorescent lighting and Rinus Gerritsen twinkling away on the keyboards. Cesar loves to do his spectacular drum piece where he stands up after a solo and does an unusual leap over his drum kit. Unfortunately the tightness of the Marquee playing area didn't really suit him and most of the drums went wun him as he did his trip.

But the tightness and professionalism of Golden Earring is remarkable, they are as popular as Heineken in Holland and I'm sure they'll be big over here providing they get the right place to perform.

By the way their single Radar Love is something to be listened to.

Timin' Mama and the lyrically powerful Sold Down The River.

Probably their two strongest songs, however, are from the last album, Jack Diamond and Circus, which was also released as a single. Featuring a tremendous violin solo, Circus is just so good it should have been a hit. Shame on all Jocks who passed it by! Greeted with cheers, it concluded their set, followed by an encore, The Machine That Cried.

JOHN SIVYER

JOHN BEATTIE

Thin Lizzy

ANYONE carrying a brown paper envelope certainly wasn't suspected as they entered the Marquee last Thursday. It was like the grand gathering of the clans and the only thing that didn't remind you of Belfast was the fact that there was not a combat jacket, balaclava or pair of sunglasses in sight.

Lizzy certainly went down a bomb as they ripped through a powerfully structured set. Certainly they must be one of the tightest bands around with all three members trying to work their instruments to death.

Sweat was pouring off everyone as they tried to create enough room to express with their bodies the rhythm of the music. And at the end of every number they went mad as their hands could not express sufficient appreciation of the music.

Lizzy showed their versatility playing Slow Blues their quietest number, through to their commercial success, Whisky In The Jar and demonstrating their sheer power with numbers like Rocker. A really good night to be sure.

HENRY GILPIN

New Single
Released Oct 5

Limmie & Family Cookin'

DREAMBOAT

AVCO
6105 025

phonogram



Long John Baldry (right) and friend.

JOHN, the long one, Baldry, is the sort of fellow that pop stars doff their caps to and musical lay-abouts welcome with open arms. He's a sort of cornerstone of the business, representing all those who have tasted success but don't yearn for the big build-up superstar trip. In other words he's a down to earth Londoner who's been around long enough to know how to enjoy his music.

When he's in the mood for a rest he just hangs-out and can be seen wandering around Wardour Street, drinking in the boozier, or gracing the odd reception or concert. Everyone knows him and let's face it you can't miss him.

Then at odd times he'll feel the itch to get into his music

again and the result is usually something quite exciting, like his new album on the GM label, *Good To Be Alive*, which was put together almost by accident.

John was without a record contract at the time. His Warners deal was over and his association with the new GM label — owned by the Faces management — was not even thought of.

"I wasn't doing anything in the summer and neither was Jimmy (Horowitz, the producer) so we thought let's make an album, rather like you say 'let's make an opera', so during May and June we spent weekends doing it up at IBC studios. Then we thought what shall we do with it and Billy Gaff told us about his new label with Chris Jagger, Strider and Tim Hardin. It sounded

like a neat company and as it happens it's turning out really well with some good music happening."

'Slade and G.G. like it but silly little people going barmy annoys me'

like a neat company and as it happens it's turning out really well with some good music happening."

He signed with G.M. in Britain and is now looking for an American company to release the album in the States before he goes there to tour with Billy Preston in November. A final line-up for his band has not been decided but he says: "It will probably turn into quite a large band that will cost me a fortune but it should be very good."

It's almost certain he will be taking a gospelly trio of female singers, slide player Sam Mitchell, who played on the album, and at least one horn player.

Although he's been gigging around on his own or with just Sam Mitchell alongside him, it's been a year since he worked with a band. Then he was in the States where he admits he's some sort of legendary figure, having fronted all those famous bands like Steam Packet — who included people like Rod Stewart, Julie Driscoll and Brian Auger — and earlier Blues Incorporated, Alexis Korner and Cyril Davies. All names that mean a lot to bluesmen.

This last year then, has been a bit of a rest for big John:

"All this work, work, work bit, what's the point of it all?"

I'm not into all that superstar ambition bit. If people hear my album, dig it and buy it, then I'm pleased and I feel quite proud. If they don't buy it I try and find out why. But if this one doesn't sell, I don't think I will be able to find any reasons except that they don't like me."

A question nearly everyone's asking at the moment is: what's with goats? First Mr. Baldry is seen with a goat on the cover of his album, then the Stones come out with *Goat's Head Soup*.

"I didn't ever want to bring it into that picture but in the end they insisted we used him on the sleeve. *Goat's Head Soup* hadn't been mentioned at that time. I've had May since the end of January when he was a little kid."

John explains that May is short for an Indian name that is too long for him to even remember and that it's an Indian name because the kid (sic) came from an Indian shop where he was to have been slaughtered for some wedding banquet. Now May wakes him up with his squeal and attacks anyone who sets foot in the grounds of Baldry manor.

So much for goats, and onto the album. John modestly singles out two songs written by himself as favourites, *Song For Martin Luther King*, and *Maggie Bell*, both blues, the first orchestrated and the second played acoustically. All of the album has a blues feel though his version of the traditional *Rake And Rambling Boy* makes a nice contrast, and *Rod Stewart's Gasoline Alley* comes out fresh and tasty.

Though Baldry can hardly be said to be making a comeback, he reckons this latest effort is evidence of his will to survive in music. He doesn't regret the lack of continuity in his success: "There's a place for me in people's minds and hearts if you want to be sentimental about it," he says. "Whether people think old Baldry's a silly old sod, or the daddy of it like Alex and John Mayall and all that, doesn't matter, they accept me. Perhaps because I've been singing since I was 14. I think I was one of the first people to go north of Golders Green singing that sort of music. That was in the trad boom when we toured all round the country. I was very

fortunate because people like Acker Bilk and Chris Barber used to rope me into all kinds of gigs."

Nowadays he finds people are perhaps more interested in him as an albums artist than a singles man.

"All singles are slow moving these days," he says. "Unless you're a Garry Glitter or a Slade, then your single rushes to the top of the charts. They are aiming at the 13-14 year olds and I don't really want that sort of market. I wouldn't want to be in the position where I had audiences going potty for me like that. Quite honestly it annoys me. Maybe G.G. and Slade love all that nonsense but silly little people going barmy annoys me. I love my audience to love me but not all go riotous and stupid. It's getting to the point now where you judge a good performance by how many seats are ripped up. That's all wrong. It's all daft and unnecessary..."

Peter Harvey

20 years on

ROY ORBISON seems anything but lonely or runnin' scared as he extends a gentlemanly hand of welcome to his suite in the Westbury, a corner of 1950 Chicago in Mayfair. Everything, from muted drapes to laconic elevator operators, is pure Americana, and Roy always stays here. It seems very fitting.

He's just taken his wife Barbara and young son Roy Jr. to Germany for what he says is his first holiday in twenty years, during which time he's risen from being one of the incredible roster of artists on the Sun, Memphis label to the living institution of white country soul that he now is, the seller of 30 million records.

We talk for a while about Roy's unique contribution to pop music. The keystone of his success, it emerges, is to do with being pure and natural, never forcing

anything. His best songs, he says, never took longer than an hour to write. Sometimes he tries to sit down and make himself write, but very rarely is it worth the trouble.

Having written a song,

Roy Orbison talks to Rick Sanders

he has a good reason for never putting it down on paper or even so much as make a quick cassette recording. "If it's any good, I'll remember it", he says. "If I don't, then nobody else will."

Recording, too, depends on the mood being just right. "We never go beyond three, or occa-

sionally four takes", he says. Everything, as far as possible, is recorded live without dubbing.

He doesn't worry about his voice, either. Ever since a studio engineer told him his voice wasn't coming through at the end of a big ballad and Roy, upset, suddenly found himself, a baritone, blasting out a tenor's High C, he has just needed to get a certain amount of rest to be sure of producing that incredible soaring high register.

"I can maybe go 48 hours without sleep and still sing, but after that it goes off", he says. Apart from which he takes no special measures to protect his vocal chords.

As for his act, standing on stage and straight-forwardly running through his hit songs with hardly a move of a muscle, Roy says it's no gimmick.

"When I go on stage I'm certainly not thinking of what I'm going to look



like", he says. "I'm thinking about getting involved with the songs and with the audience. I have to remind myself and the musicians (Roy travels with a regular three-piece band — "so we can still put on a show if the orchestra doesn't come out too well.") that even though you're doing the same songs night after night, you have to perform it each time as if it were the first."

Once upon a time, says Roy, he used to jump around on stage. The music demanded it — he had only one hit song in the mid-fifties, a thing called *Ooby Dooby*, and had to fill the rest of his act with whatever was

current at the time. "There'd always be a few numbers in the charts that you'd like doing", he says, "but it's good to know that now I can do two hours of nobody's songs but my own."

Roy doesn't believe in a rock'n'roll revival — "it's only been going for a short time, and rock music has never gone away. I don't think that basically the music has changed much."

All the same, the idea of using his literary skills on writing a history of the early days of rock appeals to Roy. "It'd take maybe six months or a year to do it, but it would be worthwhile. All the stuff I've come across has been

written by fans, who had ideas of their own that may not necessarily correspond to an insider's view."

He goes on to tell of the early days on Sun, when Sam Phillips had Roy, Elvis Presley, Carl Perkins, Johnny Cash, Jerry Lee Lewis, Sam Cooke and Conway Twitty under contract at the same time.

There's probably never been such an agglomeration of talent to come out of any one small company; but it all folded. According to Roy, the reason for the demise of Sun was that Sam Phillips was paying 3 per cent royalty to the artists, when just up the road in Nashville the usual rate was 5. Also, there was the question of radio royalties.

"We were doing a date and another musician asked how I was getting on with my BMI. For all I knew, he was talking about bowel movements or something — but it turned out he meant radio royalties."

"I went to see Carl Perkins. Did he know that you should get money for having records played on the radio? Dang me, he said."

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Osmond tickets row

WELL the Osmonds have done it again! Tour of Britain? Do they believe Britain is a tiny patch of land containing only London and Manchester?

They promised all of the fans (that they claim they love so much) that there's be concerts in places other than just Manchester and London. But do they carry out these promises? Some hope.

The Osmonds deserve to lose every single one of their fans for all the rotten tricks they play and all the promises they break.

Still we have two concerts (big deal) one in London one in Manchester and on top of that personal applications for tickets only. What's so fair about that? Any fans from miles away won't be able to afford to get to these places, when they may not get tickets anyway. So once again only the Manchester and London area fans get to see them.

The Osmonds are the equivalent (in terms of fans only) of the Beatles and everyone knows what happened to the Beatles because they forgot their fans.

It's time the Osmonds



remembered that the fans are the people who put them where they are before their fans forget about them.

Karen Hollis
27, Field Lane,
Alvaston, Derby.

IN ISABELLA Bronowska's letter (RM, September 22) she said she hoped to see older kids in the audiences at the concerts in the coming Osmonds tour. Some tour. Can three concerts, one in London, one in Manchester and one in Glasgow, really be called a tour?

The Osmonds seem to think very little of their British fans or surely they would do a more extensive

tour, which is what they promised after their last so-called tour.

I used to like the Osmonds and I enjoyed their music but their current attitude has sickened me completely and I don't think I will ever buy another Osmond record and I'm not sure that I want to see them now.

M. Royley
970, Castle Lane East,
Ilford,
Bournemouth.

MAY I reply to something that promoter Barry Dickens wrote (RM, Sept. 22) about the keenest fans getting Osmond tickets.

Some of us devoted Osmond fans were unable to

Good luck Hugh

WE HAVE heard that Hugh McDowell has left Wizzard. Being fans of both Wizzard and Hugh we were very shocked.

He is an excellent cellist and, in fact, an outstanding musician.

We don't know what he will do next but we hope he will stay in the music business because we could not do without such talent as his, and if he forms his own band, we wish him every success.

We would also like him to know he has two fans who would like to follow his career with great interest.

We are sure many other Wizzard fans will agree with us when we say that Hugh McDowell will be missed tremendously by a great number of people.

Aileen and Margaret
18, Wandle House,
Penfold Street,
London.



I AM writing in to say that there really should be more attention paid to Alice Cooper. Can't people see that his horror shows are just acts, like Boris Karloff acting in Frankenstein etc.

Another thing is that Tony Blackburn has started saying several "offensive" things about Alice Cooper and Chuck Berry's Ding A Ling. I suggest he should marry Mary Whitehouse.

Alice Cooper Fan
Cornwall.

True Art

I FEARED Art Garfunkel might have received some adverse criticism about his new Angel Clare album, from knockers who haven't been too kind in the past.

But I can't see what anyone could complain about after hearing this album.

It's sheer pleasure to listen to straight ballads together with the beat and originality OF I Shall Sing. And others I've lost count of the number of times I've played it.

I rate Paul Simon as one of the greatest songwriters of our time, and both his solo L.P.'s are superb, but Angel Clare picks up where "Bridge" left off.

Gill Chedgley
5 St. James Close
Westcliff-on-Sea
Essex

watch out, for suggesting that because we are not at a concert, we are not true fans.

Hilary Wills
15, Arctic Road,
West Cowes,
Isle of Wight.

I THINK it is a cruel trick the Rainbow Theatre did concerning tickets for The Osmonds concert.

People travelled many miles to get or try to get tickets which were advertised to go on sale at 11 a. m. on Saturday, September 22. But they HAD to sell them many hours before the date and time advertised.

Kenneth Tyler
South Lodge,
Goodrich,
Ross-On-Wye,
Herts.

around the country

THE TIMES they have a-changed. Cast your minds back to over a decade ago — and recall the flood of publicity that surrounded Pat Boone and cast him as the most serious rival to Elvis Presley.

The Press that continually played on the fact that he was the great-great-great grandson of US frontiersman Daniel Boone, the recording artist whose 13 gold discs included Ain't That A Shame, I'll Be Home, April Love and Speedy Gonzales — and record sales that now top the 45 million mark — and the \$1,000,000 film contract with 20th Century Fox.

Pat Boone returned to England last month with the role of pop superstar behind him and Christian entertainer as his objective in life.

"I've been asked the funniest questions during the last few days", he remarked at the introduction of the Jimmy and Carol Owens' Jesus musical Come Together. "I've even been asked — didn't you used to be Pat Boone?"

Time was scarce and the artist was nearing exhaustion as the London dates were bringing his visit to a close.

Radio and television appearances, a whirlwind tour of the UK that attracted capacity houses in seven different centres and a seemingly endless onslaught of interviews combined with a minimum of sleep may have brought on a state of fatigue but hardly sapped any of his enthusiasm for the mission.

"Christianity does play an important role in my life but that's not to say that I'm not still entertaining", he said during the brief taxi ride that took him from his Hyde Park Hotel to the Westminster Central Hall where Come Together was being staged.

"I'm still recording, making movies and doing all those other things that I've always done. I'm still very active in television in the States and, during the last 15 months, I've recorded more than at any other period in my life. I've just completed an album in Nashville called I Love You More And More Everyday which is all current country hits and a new single called Candy Lips which is like the kind of songs I was doing in the late fifties."

Pat Boone's re-establishment with the Christian faith, however, came in the sixties when the entertainment



Pat and the family Boone

industry started to move in fresh directions.

"As I felt that I couldn't go entirely with the trends of the music because we were getting into real acid rock which was totally impossible for me, I began to wonder whether I wasn't out of step in other ways as well.

"So, for several years, I made more and more compromises and learned that I could fit in very well in the Hollywood community — and did some things in

which I shocked people a little bit.

"But, in the process, I was losing my marriage and my family — you know, the classic pattern of entertainer who rises to the top and then loses everything that's really important.

"That's when I read a book called 'The Cross and the Switchblade', which I eventually made into a film, which is a true story of a man who truly believed in miracles and staked his life on the proposition that God would perform supernatural things in the lives of those who are really committed to Him. Then I met some other people and I realised that what I needed in my life was miracles — a family miracle and a marriage miracle."

The Boone Family now play a vitally important role in his life, not only on a personal level but also as part of his stage and recording routines.

Among the recent British releases is their debut album entitled, appropriately, "All In The Boone Family" (MGM 2353 079) which presents Pat's smooth vocal styling backed with the harmonies of his wife Shirley and their four teenage daughters.

"More and more we're having to beat the guys off with sticks", Pat remarked whilst agreeing that Cherry, Lindy, Debby and Laury made a very attractive quartet.

Pat Boone's Gospel recordings are released on his independent Lamb and Lion label, distributed in the United Kingdom by Word Records, and he makes his debut in the particular field with "Pat Boone and the First Nashville Jesus Band" (Lamb and Lion LL2004).

"The First Nashville Jesus Band is, primarily, a group of seven Nashville sessionmen who have their own 16-track studio called Hilltop and hit upon the idea of doing instrumental versions of some of the great Gospel songs. Their arrangements are simply tremendous and, besides having their own instrumental album out, I've recorded vocals on their second release."

The gold discs days may now be a thing of the past but Pat Boone — with a whole stack of pop, country and Gospel songs recorded — is by no means idle. He's gaining a vast new audience as well as, undoubtedly, taking many of the old fans along with him on his new journeys.

tony byworth

IF you've been down Portsmouth way recently, the chances are you might have seen four boys by the name of Hector currently causing a sensation down there. They're not just another run-of-the-mill type band either, judging from the reports of mob reaction they've been receiving wherever they appear.

They play their own brand of loud, stompy music to kids in the twelve to eighteen bracket and wear some very unusual stage gear, consisting of striped rugby shirts and socks, very high platform boots, turned up dungarees, and to complete the image, catapults dangling out of the pocket, and painted-on freckles.

Although the impression they give is of tough schoolkids the boys themselves are all 22. There's Phil Brown who plays piano and is the group's lead vocalist, Pete Brown (no relation) on lead guitar, Nigel Shannon on bass, and Alan Gordon on drums.

They've lived in Portsmouth all their lives, and Pete, Nigel and Phil all went to the same school. They've been playing together as a group for about four years and were known up until very recently as Time Dynasty. But the name didn't fit with the group's new image and so Hector was dreamed up. The boys have steadily gained a massive following of schoolkids in the Hants area to the point of having their own fan club there, but they are due to hit London and the rest of Britain, very soon for they've signed with D. J. M. records and have cut their first single, called Wired Up.

Now they're all set to be launched into the pop world, notably the teeny market, with the single due for release soon. It's a loud, fast moving stomper, with the addition of a moog in the background and the best way to describe the sound is a mixture of Status Quo, Chicory Tip and Suzi Quatro.

Hector had come up from Portsmouth to London for a day and I spoke to them at D. J. M.'s press office.

We all crammed into a small office and Pete Cross their P.R. man joined us. They were all looking very brown, having just come back from a working holiday in Jersey where they played at the same disco every night for two weeks. But they all had their identifiable gear on even down to the freckles and catapults.

Phil, the group's spokesman and chief comedian told me how the group had only turned pro in April, and that things started moving for them when record company representatives and the like were invited to see them play a gig at Oxford, "and



everything escalated from there."

The group have been playing a lot of Free and Stones numbers. "Something with a bit of drive", said Phil. "We're more punchy than heavy." They change Since their changed of name, Hector have been developing a new stage act which includes a light show, a backdrop of a wall with 'Hector' written on it and even a rocking horse. Phil explains "We don't want to give the impression of being a heavy band and we don't want to get compared with other groups."

Pete Cross said: "The worst thing is they'll probably get compared with Slade and Geordie."

But Pete Brown added: "It can't be a bad thing to be put on the same level as well known groups."

One fact about Hector is certain, they attract lots of attention among young audiences which is what they've set out to do.

Pete Brown said: "We caused a lot of excitement in Northern clubs with young audiences. There's a rule in them that girls aren't allowed to dance until near the end of the act, and they go literally mad."

"Audiences up North show their appreciation more. Portsmouth audiences are very hard to work for. They're really hard to play to", said Phil.

Pete Cross gave a possible explanation: "Portsmouth audiences

Dungarees freckles and even catapults for Hector the boys next door

have had everything in the old days. They've seen all the big names." Pete Brown commented that the group have now built up a big following in Portsmouth.

Nigel, the one with the fuzzy blond hair, said: "It's been sort of like an apprenticeship. If we'd had it easy at first then if we'd gone to somewhere difficult, we wouldn't have had a leg to stand on. It's been good for us."

Said Nigel: "We want to get a tour of schools lined up soon, 'cos this is the audience we want to appeal to. School kids

aren't so inhibited as older audiences. We hope to give free lunch-time performances."

The band, have, in the past few months been working hard on their stage act and adding to it, their main aim being to establish a rapport between themselves and their young audiences.

"We want to get the kids involved. We try to avoid being aloof and we try to give the impression of being the boys round the corner. It's more friendly."

"We're only human and it makes for a better

atmosphere".

Phil reckons the atmosphere that the band creates depends a lot on the venue they're playing. "At one gig I ended up singing in a beefburger stall - serving and singing at the same time!"

He likes to get down into the audiences and estab-

lish contact, and Nigel and Pete go into the audience whenever possible. That just leaves poor old Alan on drums left on stage, but they're thinking of ways of getting round this.

Pete is the songwriter of the group. He wrote the B-side of Wired Up, another fast mover called Ain't Got Time.

"We've got lots of songs together and if we get an opportunity for an album we'll put them all down but we don't want to have one hit single, then make a heavier album straight after, which is what a lot of groups do."

"We had great fun recording the single. We enjoyed doing it and can't wait to get back into the studio. At first we thought it was going to be a demo disc but then our producer said to make it the master disc."

Phil said: "It didn't seem like work. We were a bit nervous at first but our engineer soon put us at ease. We recorded it in a day and then went back for six hours to mix it."

With the release of Wired Up, kids all over the country will get the chance to hear Hector's own brand of music and things are sure to happen for them in a big way for they are the sort of group that millions of teenyboppers will be able to identify with and enjoy.

So look out for Hector, the "friendly neighbourhood boys next door" should be in the charts soon.

Sue James

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CASSIDY BOWIE (please tick)

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

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

*Has Jumpin'
Jack Flash jumped
his last?*

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

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

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

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

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



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