

**INSIDE: FREE** double-page full colour poster of **GARY GLITTER**

# RECORD & Radio MIRROR

A BILLBOARD PUBLICATION

OCTOBER 13, 1973

7p

## Great New Pop Series: In The Shadows—

The story of the talented musicians who play behind the top stars. Number 1: Rick Price of Wizzard.

**LYNSEY DE PAUL:**

Won't somebody please dance with her?

**DON McLEAN:**

'American Pie? I've written thousands of OTHER songs, you know!'

**ELTON JOHN**

**PLUS:**  
RADIO WAVES  
CHART PARADE  
and all the  
LATEST NEWS  
& REVIEWS



## RECORD MIRROR

RRM/BBC chart

## TOP FIFTY

## SINGLES

This week	Last week	Weeks in chart	Title	Artist	Label
1	5	1	EYE LEVEL	Simon Park Orchestra	Columbia DB 8946
2	4	2	MY FRIEND STAN SLADE	Polydor 2058 407	
3	2	4	BALLROOM BLITZ SWEET	RCA 2403	
4	5	6	NUBUSH CITY LIMITS	Ike & Tina Turner	United Artists UP 35582
5	3	7	MONSTER MASH	Bobby Pickett & The Crypt Kickers	London HL 10320
6	8	5	LAUGHING GNOME	David Bowie/Deram	DM 123
7	7	7	FOR THE GOOD TIMES	Perry Como	RCA 2402
8	—	—	DAYDREAMER/PUPPY SONG	David Cassidy	Bell 1334
9	11	6	CAROLINE STATUS QUO	Vertigo 6059 085	
10	9	6	JOYBRINGER	Manfred Mann Earthband	Vertigo 6059 083
11	6	7	ANGEL FINGERS	Wizzard/Harvest	HAR 5076
12	16	3	GOODBYE YELLOW BRICK ROAD	Elton John	DJM DJS 285
13	12	6	OH NO NO MY BABY	Rod Stewart	Mercury 6052 371
14	23	3	A HARD RAIN'S GONNA FALL	Bryan Ferry	Island WIP 6170
15	15	14	SPANISH EYES	Al Martino/Capitol CL	15430
16	13	6	ALL THE WAY FROM MEMPHIS	Mott the Hoople	CBS 1764
17	10	9	ROCK ON	David Essex	CBS 1693
18	17	9	I'VE BEEN HURT	Guy Darrell	Santa Ponda PMS 4
19	18	5	OOH BABY	Gilbert O'Sullivan	PAM 107
20	24	4	GHETTO CHILD	Detroit Spinners	Atlantic K 10359
21	14	7	ANGIE	Rolling Stones	RS 19105
22	25	4	THAT LADY	Isley Brothers	Epic 1704
23	20	11	SAY HAS ANYBODY SEEN MY SWEET	Gypsy Rose Dawn	Bell 1322
24	37	3	LET THERE BE PEACE ON EARTH	Michael Ward	Philips 6006 307
25	26	6	SKYWRITER	Jackson Five	Tamla Motown TMG 865
26	34	2	KNOCKIN' ON HEAVENS DOOR	Bob Dylan	CBS 1762
27	22	9	YOUNG LOVE	Donny Osmond	MGM 2006
28	27	32	TIE A YELLOW RIBBON DAWN	Bell 1287	
29	44	2	SHOW DOWN	Electric Light Orchestra	Harvest HAR 5077
30	19	12	DANCING ON A SATURDAY NIGHT	Barry Blue	Bell 1295 UK 48
31	21	9	THE DEAN AND I	10CC	UK 37
32	29	21	WELCOME HOME	Peters & Lee	Philips 6006 307
33	28	11	LIKE SISTER & BROTHER	Drifters	Bell 1313
34	47	2	SHINE ON SILVER SUN	Strawbs	ACM AMS 7082
35	31	4	LET'S GET IT ON	Marvin Gaye	Tamla Motown TMG 868
36	30	15	YESTERDAY ONCE MORE	Carpenters	AXM AMS 7073
37	33	10	FOOL ELVIS PRESLEY	Max Bygraves	RCA 2293
38	35	2	DECK OF CARDS	Max Bygraves	Pye 7N 45276
39	42	4	LOVE ME LIKE A ROCK	Paul Simon	CBS 1700
40	—	—	5. 15 Who	Track 2094 115	
41	43	3	LAW OF THE LAND	Temptations	Tamla Motown TMG 866
42	48	8	OUR LAST SONG TOGETHER	Neil Sedaka	MGM 2006 307
43	—	—	HIGHER GROUND	Stevie Wonder	Tamla Motown TMG 869
44	39	26	AND I LOVE YOU SO	Perry Como	RCA 2346
45	—	—	THIS FLIGHT TONIGHT	Nazareth	Mooncrest Moon 14
46	49	11	SMARTY PANTS	First Choice	Bell 1324
47	36	13	YOU CAN DO MAGIC	Limmie & The Family Cookin' Auco	6105 019
48	32	9	PICK UP THE PIECES	Hudson Ford	A&M AMS 7078
49	—	—	THE DAY THAT CURLY BILLY SHOT	CRAZY SAM McGehee	Hollies Polydor 2058
50	—	—	TOUCH ME IN THE MORNING	Diana Ross	Tamla Motown TMG 861

## ALBUMS

This week	Last week	Weeks in chart	Title	Artist	Label
1	1	2	SLADEST	Slade	Polydor 2442 119
2	2	4	GOATS HEAD SOUP	Rolling Stones	COC 59101
3	23	2	I'M A WRITER, NOT A FIGHTER	Gilbert O'Sullivan	MAMS 505
4	5	2	HELLO STATUS QUO	Vertigo 6360 998	
5	3	8	SING IT AGAIN	Rod Stewart	Mercury 6499 484
6	4	15	NOW AND THEN	Carpenters	A&M AMLH 63519
7	8	14	AND I LOVE YOU SO	Perry Como	RCA Victor SF 8360
8	9	33	ALADDIN SANE	David Bowie	RCA Victor RS 1001
9	7	3	SINGALONGAMAX VOL. 4	Max Bygraves	Pye NSPL 18410
10	6	20	HUNGRY DORY	David Bowie	RCA Victor SF 8244
11	14	30	THE RISE AND FALL OF ZIGGY STAR-DUST	David Bowie	RCA SF 8287
12	12	6	THE BEATLES 1967/1970	Mott the Hoople	Apple PCSP 718
13	17	10	MOTT MOTT THE HOOPLE	Art Garfunkel	CBS 69021
14	—	—	ANGEL CLARE	Art Garfunkel	CBS 69021
15	16	6	THE BEATLES 1962/1966	Philips 608 165	
16	10	16	WE CAN MAKE IT	Peters & Lee	Philips 608 165
17	15	64	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	CBS 69003
18	11	7	TOUCH ME IN THE MORNING	Diana Ross	Tamla Motown STML 11239
19	36	7	INVERSIONS	Stevie Wonder	Tamla Motown STMA 8011
20	19	3	SING ALONG WITH MAX	Max Bygraves	Pye NSPL 18361
21	26	4	SINGALONGA MAX	Max Bygraves	Pye NSPL 18401
22	35	14	TUBLAR BELLS	Mike Oldfield	Virgin V 2001
23	20	92	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS 63699
24	—	—	GENESIS LIVE	Charisma CLASS 1	
25	25	41	SING ALONG WITH MAX VOL. II	Max Bygraves	Pye NSPL 18383
26	39	12	THE MAN WHO SOLD THE WORLD	David Bowie	RCA Victor LSP 4816
27	22	8	THE PLAN	Osmonds	MGM 2315 251
28	18	3	SWEET FREEDOM	Uriah Heep	Island ILPS 9245
29	24	12	A TOUCH OF SCHMILSSON	The Night Nilsson	RCA Victor SF 8371
30	5	3	PILEDRIIVER STATUS QUO	Vertigo 6360 082	
31	37	19	THERE GOES RHYMIN' SIMON	Paul Simon	CBS 69035
32	40	5	CLOCKWORK ORANGE	Warner Brothers	K 46127
33	27	4	JESUS CHRIST SUPERSTAR	Soundtrack	MCA MDKS 8012/3
34	21	12	TRANSFORMER	Lou Reed	RCA Victor LSP 4807
35	13	7	THE TRA-LA-DAYS ARE OVER	Neil Sedaka	MGM 2315 248
36	34	13	SPACE ODIDDY	David Bowie	RCA Victor LSP 4813
37	29	3	FOR YOUR PLEASURE	Roxy Music	Island ILPS 9232
38	—	—	MEDDLE	Pink Floyd	Harvest SHVL 795
39	—	—	IMAGINE	John Lennon/Plastic Ono Band	Apple PAS10004
40	—	—	KILLING ME SOFTLY	Roberta Flack	Atlantic K 50021
41	—	—	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
42	—	—	SUZU QUATRO	Glen Campbell	RAKSRK 505
43	44	46	GLEN CAMPBELL'S GREATEST HITS	Glen Campbell	Capitol ST 21885
44	43	2	RAZAMAMAZ	Nazareth	Mooncrest CREST 1
45	45	3	PAT GARRETT & BILLY THE KID	Bob Dylan	CBS 69042
46	46	44	HOT AUGUST NIGHT	Neil Diamond	UNI ULD 1
47	42	2	10CC	UK UKAL 1006	
48	28	21	CLOSE TO YOU	Carpenters	A&M AMLS 998
49	—	—	LED ZEPPELIN II	Atlantic K 40037	
50	48	2	TOUCH ME IN THE MORNING	Donny Osmond	MGM 2315 210

## chart chatter

JUST a slight shuffle at the top but at #8 Max has a bad run, down three this week. Eye Level remains at one, Slade move to two. Ike & Tina Turner hit four and BB's comedy turn makes six. Hello to David Cassidy at eight and Status Quo there at nine.

Bryan Ferry may sing about H-bomb dust but he's not falling. He jumps nine to 14 and the Detroit Spinners make the 20 and Solid Gold Sixty programme link-up with Radio Two chart run-down. Michael Ward is declaring war as he fights his way to 34, up 13. Young Bob Dylan is at 26.

ELO pushing their way through with 15 places the right way and the Strawbs make good bed-mates for they climb 13. Dawn still continue to have two in the 30 and Peters & Lee move out of that region but have a new release this week. Marvin Gaye, why no progress?

Top Of The Pops 500th edition friends, The Who, are there at 46. Just waiting for their album. 45 spot means Nazareth. Stevie is 43 with Higher Ground and Diana Ross feels her way cautiously back to chart-land. And great news for The Hollies, yes?

So it's five first-timers in the 50 and return for one, Touch Me In The Morning. Apart from Cassidy's entry they haven't exactly set the 50 on fire. Notice the long-life discs? Dawn, Presley, Jackson Five, Isley Brothers & Guy Darrell.

Will David C. hit the top next week or can Slade get there first or come to that will Eye Level still survive? Is Michael Ward to rocket upwards and the Hollies to combine back with real chart force? The answer my friends blows in next week's Top 50!

## u.s. soul chart

- 1) Keep On Truckin' - Eddie Kendricks (Tamla)
- 2) Midnight Train to Georgia - Gladys Knight & The Pips (Buddah)
- 3) Get It Together - The Jackson 5 (Tamla)
- 4) Hurts So Good - Millie Jackson (Polydor)
- 5) Higher Ground - Stevie Wonder (Tamla)
- 6) Hey Girl (I Like Your Style) - Temptations (Tamla)
- 7) Let's Get It On - Marvin Gaye (Tamla)
- 8) (11) Sexy, Sexy, Sexy/Theme From Slaughter - James Brown (Polydor)
- 9) (14) Never Let You Go - Bloodstone (London)
- 10) (12) Funky Stuff - Kool & The Gang (De-Lite)

From Billboard's specialist soul survey.

## Breaker S

WELCOME to our new service giving a long, long look at the discs which could soon hit the 50. Who knows it might help to get rid of the deadwood in the charts by getting us into what else is around. Hot picks from the alphabetical listing seem to be Dream Boat - Limmie & The Family Cookin' (on TOP this week); Wherewithall - Clifford T. Ward; Top Of The World - The Carpenters. That's a personal choice and why you say is the list alphabetical? Simple: that sales of individual records vary so little one from another below the golden 50. New Bowie soon!

- ALL I KNOW - Art Garfunkel (CBS 1777)
- BAND OF GOLD - Freda Payne (Invictus INV 533)
- COME AND LIVE WITH ME - Ray Charles (Island HL 0432)
- CRYING IN THE RAIN - Marty Kristian (Polydor 2058 394)
- DAN THE BANJO MAN - Dan The Banjo Man (Rare Earth RES 110)
- DECK OF CARDS - Wink Martindale (Dot DOT 109)
- DOWN AT THE CLUB - Chaos (Polydor 2058 392)
- DREAM BOAT - Limmie & The Family Cookin' (Avco 6105 025)
- HOLLY HOLY - Junior Walker & The All Stars (Tamla Motown TMG 872)
- LONELY DAYS LONELY NIGHTS - Don Downing (People PEO 102)
- LOOK ME UP - Blue Magic (Atlantic K 10852)
- LOVE IS ALL - Englebert Humperdinck (Decca PL 13443)
- MILLY MOLLY MANDY - Glyn Poole (York SYK 565)
- MONEY MONEY - Tommy James & The Shondells (Concord CON 680)
- MERRY GO ROUND - Johnny Nash (CBS 1763)
- MR. SHE'S A GIRL NOW - Judge Dread (Trojan TR 7899)
- THEY'RE COMING TO TAKE ME AWAY - Napoleon XIV (Warner Brothers K 16309)
- THINKING - Roger Daltrey (Track 2094 014)
- TIE A YELLOW RIBBON - Bing Crosby (Daybreak DAS 40)
- TO GO OF THE WORLD - Carpenters (A&M AMS 7086)
- WE'VE GOT TO DO IT NOW - New Seekers (Polydor 2058 397)
- WHEREWITHALL - Clifford T. Ward (Charisma CB212)
- WHY IT GO ROUND IN CIRCLES - Billy Preston (A&M AMS 7049)
- WONDERFUL - Colin Blunstone (Epic 1778)

people

**DAVID CASSIDY:** David's American album, *Dreams, Nothing More Than Wishes* will be released here in November. David told us on Saturday last his own pleasure at making this album. One of the songs is *Hail Hi*. The song comes from the musical South Pacific. David said, "When I was a kid I used to hear my father singing it in the bath and it's been with me ever since. I've wanted to record it for a long time." *Chart Parade* will be running a David Cassidy competition in November, for yes, the album. Hope you can wait!

**FOSTER SYLVESTER:** There's still time to enter last week's Foster Sylvesters' competition with 25 copies of his sparkling new single waiting to be mailed to lucky winners. We've also been learning some facts about the lad himself. Foster was born on February 25, 1962. He is only five feet six inches tall and seems to weigh 95 pounds. His hair is black, the eyes, brown and of course he belongs to a musical family called the Sylvesters. We're rooting for Misdemeanor to hit the UK charts!

**GEORDIE:** Their second album, *Don't Be Fooled By The Name* is down for an end of November release. There are no less than seven Vic Maconnell compositions, *Ten Feet Tall*, *Fire Queen*, *Look At Me*, *Mercenary Man*, *Little Boy*, *So What* and *Black Cat Woman*. Familiar with *House Of The Rising Sun*? Geordie fans must be since the group always sing it at gigs and it's on the album! Geordie can be heard today, October 11 in November release. There are no less than seven Vic Maconnell compositions, *Ten Feet Tall*, *Fire Queen*, *Look At Me*, *Mercenary Man*, *Little Boy*, *So What* and *Black Cat Woman*. Familiar with *House Of The Rising Sun*? Geordie fans must be since the group always sing it at gigs and it's on the album! Geordie can be heard today, October 11 in November release.

**Legs:** Legs are a new duo (no joke!) and the lead singer is **ELMER GANTRY.** Elmer was with Velvet Opera in the late Sixties. He went to join the London cast of *Hair* and then in 1971 joined *Armada*. He met Kirby and the latter then went to *Curved Air*. When *Curved Air* split a few months back, Elmer got together with Kirby and the latter then went to *Curved Air*. When *Curved Air* split a few months back, Elmer got together with Kirby and the latter then went to *Curved Air*. When *Curved Air* split a few months back, Elmer got together with Kirby and the latter then went to *Curved Air*.

**JOHNNY DENVER:** Comedy-singer John Denver can't stop making successful records. He has just struck gold for the fifth time with *For a Dancer* (RCA). His previous goldies have been *Poems*, *Prayers* and *Frontiers*. *Aerie Rocky Mountain High* - gold as an album single.

## teen murder

JUST what has been happening to all those British teen hopes? How many of them have been in the charts? Can we expect any new releases in the immediate future? Will their publicity momentum be maintained? Here (big drama this) is the current run-down.

**RICKY WILDE:** Singles issued: Three. Their titles, *I Am An Astronaut*, *April Love*, *Do It Again* Just A Little Bit Slower. News: Important announcement expected soon about Ricky's career. A single will be issued in the immediate future but title undecided. Four songs are under consideration.



**SIMON TURNER:** Singles issued: Three. Their titles, *Shoeshine Boy*, *Baby I Gotta Go*, *Prettiest Star*. Albums: Simon Turner. News: A single expected for Christmas with new album for start of 1974. His *Prettiest Star* has almost made the charts over the past five weeks. Simon appears on TV show, *Lift Off* on November 7.

**HANDLEY FAMILY:** Singles issued: Two. Their titles, *Warm Barn* (CHART ENTRY), *Boing, Boing*. News: No immediate plans.

**BOBBY CRUSH:** Singles issued: Three. Their titles, *Borsalino* (CHART ENTRY), *Days From The Good Old Bad Old Days*, *Gondolas Of Venice*. Two albums, *Bobby Crush*, *All-Time Piano Hits*. News: New album expected shortly.

# DAVID CASSIDY

Compiled by TONY JASPER



## David flies in - and hits the charts

IN THE FLESH, he was, Mr. David Cassidy talking to RRM last Saturday. Now he's hit our 50 with *Daydreamer* backed with *Puppy Song*.

Backed is probably the wrong word. At the moment it seems a double A-side record. David doesn't seem to doubt his feelings though. "I prefer *Puppy Song*."

*Daydreamer*, nothing to do with *Daydream* - the old Lovin' Spoonful hit, makes the chart at eight. That isn't as high as *Slade's* entry at four last week and *Sweet's* recent breaking into the 50 at two, or Gary Glitter's and Wizard's last entries.

David is changing his style somewhat these days. His new album released in America, *Dreams Are Nuthin' More Than Wishes* (out here on Bell in November) makes it quite clear. Billboard have called it "a happy concept album... very pleasant listening, mostly

on the soft side but with a pronounced beat."

There's no question of David losing his popularity. What he is doing it seems is adding a far wider age range to his appreciation public, as he broadens his musical base. David with a Nilsson song for number one next week?

## wanna be a dj?

LOOK, how about making up your 30-minute radio show and put the ideas down on paper. You have 34 minutes of music and six for adverts built round record releases.

We want you to list your records with timings (you may wish to fade or talk over a disc) plus commercials. To give you a lousy example of the commercial: "Feeling down and low, fed up, no dates and bothered by your brother. Take new energy, new zap, new female go, go as you hit the record dust with the newie from New York City titled, *Make Me Twice The Man*." Also give three DJ chats you would introduce to the show, e.g. playing a disc for your morning postman. And, and, and, how about a name for your programme? Send your fantastic, marvellous and memorable programme ideas to Tony Jasper at RRM's address. We'll be looking out for them!

## smash them

YES, the only column anywhere giving you the chance to let out your frustrations and smash those hated discs. Hello, Chris Hall and he says he comes from Florence Road, Darkwood, Ayr. He doesn't just mention four discs, as we asked, but umpteenth! "How about the most predictable rubbish churned out by The Stones, Tania, Wings, Beatles (as a group), Jimmy Osmond (cain down, cain down!). And these four singles: Angie, Smarty Pants, Leader Of The Gang, and Live And Let

star pick

JUST BACK from the Continent, Gary Glitter was feeling rather tired but plucked up all his strength and launched forth into his views on the current chart.

"Eye Level is obviously going great guns, can't say I've heard it. Now, Monster Mash has a lovely sound and Ballroom Blitz is the best thing Sweet have done. Nicky Chinn and Mike Chapman write some great stuff. I would be interested to see Sweet in studio action. They really blend well."

"Ah, Angel Fingers is lovely. Wizard do the old rock 'n' roll stuff something beautiful. Roy uses the 1960 three chord stuff but always makes that interesting change and doesn't just stick with it."

"He and Tina Turner have made a great sound for some time. Manfred has a nice song and I wonder what David Bowie thinks of the *Laughing Gnome*. It's a good record and it will probably be bigger than some of the others."

"Status Quo and Caroline, nice one. They manage to find simplicity but give it all another dimension which grabs you. You always know it's them. Good stuff. I like Mott The Hoople and pity about all their break-ups and that *60CC* disc like *Them* is a knock-out. Brian Ferry, I don't know about that one. Here, I've been in a good mood, haven't I?" Ta, much, Gary.

De... worst from The Stones, Little Red Rooster - it just ain't possible for a worse record to exist. Then, of course, we have all these football songs... but I'm getting carried away again, so perhaps I'll stop while I still have a slim chance of survival(?). Lucky, lucky, you, Chris, your darling cover up of Darkest Africa is freakin' everyone out. half the pop world want your skin!

## competition winners

**CCS ALBUM:** Robert Black, Weylyn Garden City; P. A. Nisbett, Rodmell; Steve Holden, Waford; Andrew Duck, Sironham; P. Fisher, Warrington; Carolyn Currow, Steyning; Neil March, Hemel Hempstead; Graham Elliott, Sireatham; P. Smith, Gleadless Valley; Susan Broad, Taunton; Nigel Kenny, Henley-In-Arden; Miss Bobby Broughton, Scarbro.

**PARTRIDGE FAMILY ALBUM:** Debbie Sayers, Hitchin; Gitt Liba, London; Bobby Broughton, Scarbro.

Denise Brewer, Yarnton; Miss S. Horne, Southport; Anne Hartzen, London; Sandra Fenwick, Kilslip; Gardener, Moxton; Kinsler Erdington; K. Myers, Hounslow.

Three others have gone but name and address from comp. form stuck on record envelope. We hope the postman can read the addresses!

Bobbie Broughton, you sure strike lucky to come out twice from hundreds of entries!

## WESTERPLAYS

### 5 years ago

- OCTOBER 12, 1968
- (5) Those Were The Days - Mary Hopkin (Apple).
  - (4) Little Arrows - Leapy Lee (MCA).
  - (3) Jezamine - The Casuals (Decca).
  - (2) Hey Jude - Beatles (Apple).
  - (7) Lady Will Power - Union Gap (CBS).
  - (18) My Little Lady - Tremeloes (CBS).
  - (9) Red Balloon - Dave Clark Five (Columbia).
  - (11) Ice In The Sun - Status Quo (Pye).
  - (13) Classical Gas - Mason Williams (Warner).
  - (5) Hold Me Tight - Johnny Nash (Regal Zonophone).

### 10 years ago

- OCTOBER 12, 1958
- (2) Do You Love Me - Brian Poole & The Tremeloes (Decca).
  - (3) Then He Kissed Me - Crystals (London).
  - (1) She Loves You - The Beatles (Parlophone).
  - (5) If I Had A Hammer - Trini Lopez (Reprise).
  - (9) Blue Bayou/Mean Woman Blues - Roy Orbison (London).
  - (8) Shindig! - Shadows (Columbia).
  - (13) The First Time - Adam Faith (Parlophone).
  - (4) It's All In The Game - Cliff Richard (Columbia).
  - (11) Applejack - Jet Harris & Tony Meehan (Decca).
  - (12) Whishing - Buddy Holly (Decca).

**JIMMY CLIFF:** Ah, we're always saying good things about Jimmy for why doesn't Britain catch on to the guy? Here's another stab from Jimmy just coming on to the market called *Fundamental Regay* (Money Version). One day, you know, he's going to leave this country. Can you blame him?

**JOHN DENVER:** Comedy-singer John Denver can't stop making successful records. He has just struck gold for the fifth time with *For a Dancer* (RCA). His previous goldies have been *Poems*, *Prayers* and *Frontiers*. *Aerie Rocky Mountain High* - gold as an album single.

## For your pleasure!

**STAGGERING!** This month Music For Pleasure releases a whole mass of soul sounds on a new cheap-priced label (99p). We're right in there too - because there's 25 of these albums waiting to be shipped out to you. The artists we chose were Stevie Wonder, Supremes and Martha Reeves and the Vandellas. Get going on our fantastically hard questions and the first 25 correct answers out of the massive tub win. Send entries to MFP Comp. Mirror, 77 Carnaby St., London W1V 1PG by Tuesday, October 23. And hey, PRINT CLEARLY.

**COMPETITION:**  
 1 Stevie Wonder appeared recently at a British singer's concert. Who was it? .....  
 2 Name the hit from Martha Reeves which in its title has something to do with memory .....  
 3 Which Supremes singer has been romantically linked with TV personality, David Frost? .....

My first choice of album is:

My second choice is:



# Bowie is back again

## Quo's latest 'blue brigade'



## Charles — headline tour

RAY Charles arrives in Britain this week to headline concerts at the Hammersmith Odeon on October 13 and 14.

To coincide with his U.K. visit Decca records have released a new single by him called *Come Live With Me*.

## Essex TV stint

DAVID Essex sets off on a two week T.V. and Radio tour of Europe on October 18th. It begins in Holland with Top Pop and takes in Paris, Germany and Spain.

The day before he goes he is to be filmed by the American T.V. station N.B.C. for their coast to coast show, *Midnight Special*. He'll be filmed on a boat on the Thames singing his latest single *Rock On* and his next single. It will be transmitted in the States sometime during the second week of November.

DAVID BOWIE returns to the stage next week to headline a 90 minute spectacular for America's coast-to-coast *Midnight Special* television programme, some of which will be performed live at London's Marquee before a selected audience.

RCA told RRM that MainMan were sending forms out to David's fan club members to apply for tickets for the live show. Mick Ronson, Trevor Bolder, Mike Garson, and Aynsley Dunbar will back David, and the show will also include: Marianne Faithfull, The Troggs, and a new band to be introduced personally by Bowie. Carmen The show is to be taped on three consecutive days, October 18, 19 and 20, with two sessions at the Marquee and one in studios.

Bowie will be performing, for the first time, material from his forthcoming *Pin Ups* album, and will also be using a troupe of dancers.

MainMan, now mainly based in America, will visit Britain for the occasion, headed by publicist Cherry Vanilla. It is understood that the company will be bringing with them Wayne County, new darling of New York's transsexual subway circuit.



OXFORD POLICE are the latest recruits to the growing band of Status Quo followers. The constabulary recently managed to catch thieves who stole Quo's guitars over 18 months ago.

Although the guitars had been altered almost beyond recognition, the serial numbers remained the same. Quo's roadies were also able to identify the thieves.

Police dealing with the case were so taken with the guitar that they asked for tickets to see the Quo on Saturday there will be a line of blue uniforms in the audience at Oxford.



Another accolade for Quo: The Apollo theatre, Glasgow, has presented the group with a trophy for breaking the seating record. Other groups previously honoured: The Stones and The Osmonds.

## Cassidy — 'Next tour different'

DAVID Cassidy, who flew into Britain for a few days last week and did a recording at Heathrow Airport for the 500th edition of *Top Of The Pops*, held a press conference at a hotel near the airport before flying back to America on Saturday.

The name of the hotel where he was staying remained a closely guarded secret throughout his stay and to avoid any fan scenes at the airport.

He told reporters that his manager was arranging another British tour for him in the Spring, when he will also visit Scotland.

He said, "I hope it won't be anything like the last tour. I'd like to do something different. I haven't given it that much thought yet, but I'll be a year older and my music is growing, and I hope it will continue to do so."

He has only ten weeks' more filming left with the Partridge Family T.V. series and then he leaves the series completely.

His new single *Daydreamer* *Puppy Song* was released in

Britain last Friday and he said, "I really love *Puppy Song* I always have, I like the other side but not as much."

His new album *Dreams Are Nothing More Than Wishes* was released in America last week. "It contains all the tunes I've been storing up in my head. I think it's by far my best album. It's my most personal album and represents a lot of my personal tastes. I chose all the numbers except *Daydreamer* and didn't compromise on any of the material. Each song represents a segment of my life like flashbacks. It's kind of nostalgic but not really because it represents me today as well as then."

On the possibility of him making a film he said, "I'd like to do a film that gives the opportunity to do something that I haven't done on the show, but it's so rare to find something that I haven't done before."

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## Mott's tour dates



MOTT the Hoople return from their successful tour of the States to begin a new British tour on November 12. Their new single *Roll Away The Stone* is being released to coincide with the nationwide dates.

Ariel Bender, the group's replacement for Mick Ralphs will be playing his first series of British gigs with them. Dates are: Leeds Town Hall (Nov. 12), Blackburn, St. Georges Hall (13), Worcester Gaumont (15), Lancaster University (16), Liverpool Stadium (17), Hanley, Victoria Hall (18), Wolverhampton Civic Hall (19), Oxford, New Theatre (20), Preston Guild Hall (21), Newcastle City Hall (22), Glasgow Apollo Theatre (23), Edinburgh Caley Cinema (25), Manchester Opera House (26), Birmingham Town Hall (27), Swansea Branglyn Hall (28), Bristol Colston Hall (29), Bournemouth Winter Gardens (30), Southend Kursaal (Dec. 1), Chatham Central Hall (Dec. 1), London Odeon Hammersmith (14).

10C.C.'S current British tour dates include: Nottingham (October 9); Greenwich (11); Margate, Dreamland (12); Plymouth Guildhall (13); Andover Country Bumpkin (19); Brighton Dome (23); Hereford Flamingo Ballroom (26); London School Of Economics (27); Manchester Hardrock (28); Scunthorpe Baths Hall (November 3).

SWEET are set to tour Britain in November. Tour dates are: Nov 2, Newcastle, City Hall; 4, Glasgow Apollo; 9, Manchester Belle Vue; 10, Southend Kursaal; 17, Loughborough The University; 29, Brighton Dome; December 21, London. Rainbow, Sweet will be making an extensive tour of Germany between December 5 and 17 which will include radio and television appearances.

## Sweet, U.K./ German gigs

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## Anderson joins Home

AMERICAN pianist Jimmy Anderson has joined HOME on a permanent basis. Anderson played on Home's latest album, *The Alchemist* which

was released at the beginning of September and he has played an ever-increasing part in the Home set.

Home's fifth member will join the band on their forthcoming tour with Wishbone Ash which started at Portsmouth on Thursday, October 11.

## RECORD & RADIO MIRROR

7, Carnaby Street, London W.1  
WAX (PG), Tel. 01 57 5000  
A BILLBOARD PUBLICATION

EDITOR: Peter Jones  
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ADVERTISING MANAGER: Ann Marie Brown  
CIRCULATION MANAGER: John French  
EDITORIAL DIRECTOR: Mike Hemmings  
PUBLICATION DIRECTOR: Mike Deakin  
FINANCIAL DIRECTOR: William S. Scobie  
PUBLISHED BY: PUBLISHERS LTD., 7, CARNABY STREET, LONDON W.1  
PRINTED BY: THE NEWSPAPER GROUP, 10, SOUTHAMPTON ROAD, LONDON W.8  
PRINTED BY: KENT MESSING, 10, SOUTHAMPTON ROAD, LONDON W.8



# Quo sold out

STATUS QUO have completely sold out their current UK tour. Both dates at London's Rainbow have a "full-house" notice. Quo are set for a European tour at the end of this month and continuing into November.

At Glasgow's Apollo theatre last week the group were awarded a statue to mark the fact that every ticket was sold, only the third act to receive this particular award.

# VFE! Second Osmonds gig

THERE will be another Osmond Concert. It will be at London's Rainbow Theatre on October 30. Seats are priced at £2.50, £2.00 and £1.00. Only one group of people will be able to attend. These are Osmond Fan Club members and they are restricted to one ticket only. They are asked to send money for the chosen price ticket (though the higher priced tickets they choose the more chance the ticket or a lower priced one can be sent), and a stamped addressed envelope to Osmond Concert Tickets, The Rainbow Theatre, 332 Seven Sister's

Road, London N4 as soon as possible.

An Osmonds Fan Club Membership Card must be enclosed with the application. Tickets will be drawn on October 15.

The Osmonds will now be flying into London's Heathrow Airport on a scheduled flight sometime during October 21.

Record & Radio Mirror's Competition for Osmond Concert tickets! The names of the 50 lucky winners will be included in next week's issue.

# Rory hits the road

OCTOBER 23 sees the start of a world tour for Rory Gallagher which is billed as ending in April, 1974.

Rory opens the British section of this on November 11, concert at Cardiff's, Capitol Theatre.

Further dates are Top Rank, Swansea (19); Winter Gardens, Bournemouth (21); De Montfort Hall, Leicester (22); Kings Hall, Derby (23); Stadium, Liverpool (24-25); City Hall, Sheffield (26); Free Trade Hall, Manchester (27, 2 shows); City Hall, Leeds (28); City Hall, Newcastle (29); Apollo Theatre, Glasgow (30); Empire Theatre, Edinburgh (Dec 1); Victoria Hall Hanley (2); Town Hall, Birmingham (3); Kursaal, Southampton (7); Rainbow Theatre (5); Colston Hall, Bristol (9); Polytechnic, Oxford (10) and Fairfield, Croydon (11).



Oxford (10) and Fairfield, Croydon (11). His world tour takes in the States, Switzerland, Spain, Belgium, Holland and Japan.

# Seekers TV dates

THE NEW SEEKERS, who are at present on a coast-to-coast concert tour of America with Liza Minnelli, return to England on Tuesday, October 16. The group are saying a guest appearance for The Two Ronnies BBC TV series and also appear on It's Lulu on Saturday, November 3. The group hope to spend the whole of March, 1974 touring the UK.



# Gary loves you, loves me, love . . .

GARY GLITTER's new single is set for November 5 release on the Bell label. 'Topside is I Love You Love Me Love and the flip, Hands Up, both sides are penned by Gary and Mike Leader.

Gary returns from his Japanese tour on November 5 and British concert dates are Nov 17, London Rainbow (2 shows); Nov 21, Manchester, Kings Hall, Belle Vue (1 show); Nov 25, Glasgow, Apollo (2 shows plus a special 3.30 pm, matinee performance especially for young people) and December 2, Newcastle City Hall (2 shows).

# Emeralds tour

THE DETROIT EMERALDS, still in the 50 with their chart single I Think Of You, began their British tour last Saturday at Peterlee's, Senate Club.

Forthcoming dates are Southport, Floral Hall (11); Manchester, Rafters (11); Preston, Top Rank (12); Speakeasy, Crewe (12); Dunstable, California (13); Peckham, Mr Bees (13); Hanley, Top Rank (14); Liverpool - Cabaret to 17th; Ceeveleys, Showboat (18);



# King in town

B.B. KING is playing one date only at London's Rainbow Theatre on October 31. His appearance begins Robert Patterson's Newport Jazz Festival at the Rainbow. King's current American hit, To Know You Is To Love You, has just been released in the UK.

# P. and L. new album

HIT-MAKERS, Peters & Lee are set for a new release, October 12, called By Your Side. An album, as yet untitled, will be released in November. Future dates for the duo's live appearances are October 7 week, Oasis New World Centre, Rotherham; 21 week, Shakespeare Theatre Club, Liverpool; 31 week, The Beaverwood C. Club, Chislehurst; November 1, 2, 3, Talk Of The South, Southend; 4, Chicken In The Basket, Benson-on-Thames and 5 week, Candlelight Club, Llanelli.

# Val shoots

VAL DOONICAN recently enjoying a very successful season at London's Prince Of Wales Theatre has a new single issued on October 26 titled, Oh Woman. Val has various TV dates lined up in the near future. October 21, Golden Shot; October 26, Russell Hartly Show and the Falladium on November 11.



MR. AND MRS. Merrill Osmond face the camera. Merrill, third oldest Osmond, became the first to marry on Monday, September 17, exchanging vows with schoolteacher Mary Carlson of Heber City, Utah.

# Springfield spark dates row

CONSIDERABLE controversy has broken concerning Springfield Revival's addition to the Osmond Concert tour in this country.

Springfield will play all originally announced Osmond dates though it is not yet known whether they will play at the additional concert announced for October 30.

The group were thought originally to be playing on the Shirley Bassey tour of Britain. The Robert Patterson office are quoted as saying: "I stress that contracts were issued and I had firm and enthusiastic confirmation from the group's management to the effect that Springfield Revival would like to undertake the Shirley Bassey dates.

During early November, the group will visit Awerp, Rotterdam, Frankfurt, Berlin and Hamburg. They undertake a seven day tour with The Osmonds, in the States commencing November 16.

# James Boys top of the world

THE JAMES BOYS have been announced as the World's Number One group in Scandinavia's leading magazine, Tiffany. Their British hit, Over And Over, achieved number one spot in the Swedish chart. The boys have a new British single for October 19 called Hello, Hello. They appear on the BBC2 TV programme, Man Alive, October 24.

# Open the box

JONATHAN KING is back in the UK after a four week promotional tour for his album, Pandora's Box, in the States. Such is his constant activity that UK record matters have taken him out of Britain for eight of the past 12 months.

A new addition to UK is Polydor's press office lady, Sara Clough. She will be the administrative officer at UK and commences her post on November 5.

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# What have Michael Jackson Diana Ross Stevie Wonder Jr. Walker got in common?



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Temptations Law Of The Land/Papa Was A Rolling Stone

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# The Who - five British dates

THE WHO will play only five venues on their much anticipated British tour which is now set to commence at the end of this month and culminate with three consecutive nights at London's Lyceum.

The group's new double album, *Quadrophenia*, described as Peter Townshend's first major work since *Tommy*, will be released "before the tour starts," and will be heavily featured on stage.

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

Tickets will be limited to two per person in London and four per person in the provinces and will be available from

October 22. Only personal applications will be considered.

A spokesman for the band pointed out that although the tour excluded Scotland, the three Newcastle dates would compensate.

Following their British gigs, The Who travel to America for an extensive tour taking in nine cities. They open at San Francisco's Cow Palace on November 20.

*Quadrophenia* tracks: Side One: I Am The Sea; The Real Me; *Quadrophenia*; Cut My Hair; The Punk And The Godfather; Side Two: I'm One; The Dirty Jobs; The

Helpless Dancer; Is It In My Head; I've Had Enough; Side Three: 5.15; Sea And Sand; Drowned; Bell Boy; Side Four: Doctor Jimmy; The Rock; Love Rain Over Me.

The album will include a 40-page pull-out pictorial guide book of Townshend's concept which centres on the life of Jim, a 15-year-old mad, and the four sections of his mental atrophy.

Track hope to retail the album for £4.30 - the same price as *Tommy*. At present the Who are undergoing extensive rehearsals at Shepperton Studios.

# Nazareth add one

NAZARETH have added yet another date to their now extensive tour following overwhelming fan reaction in the West Country.

They will now appear at Bristol Locarno on Sunday October 28, following the cancellation of a Lindsfarne gig at the venue.

A spokesman said the group's agency, management, and record company offices, had been swamped with requests for them to appear "somewhere in the West Country." No venue had been available until Lindsfarne pulled out and since they record for the same company, Nazareth were quickly offered the date.

Dates: October 18, Liverpool Stadium; Newcastle City Hall



(19); Edinburgh Empire (20); Glasgow Apollo (21); Manchester Free Trade Hall (22); Birmingham Town Hall (23); Leeds Town Hall (24); Top Of The World, Stafford (25); Victoria Rooms, Hanley (26);

Top Rank, Southampton (31); November 1, Dunstable Civic; Cambridge Corn Exchange (2); Kursaal Ballroom, Southend (3); Reading (4); Rainbow, London (9); Preston Victoria Rooms, Hanley (10).

## Caravan in concert

CARAVAN are to appear in concert with the 45-piece New Symphony Orchestra conducted by Martyn Ford at London's Theatre Royal in Drury Lane on October 28.

The group will play one set with and one set without the orchestra, and will record the concert for a possible live album.

Dates: Aberdeen University (October 12); Glasgow University (13); York University (19).

## Holy Mackerel

HOLY Mackerel return after a rest period of six months to play at Picketts Lock Sports Centre, Edmonton, with Geordie.

They've now signed up with the Santa Ponsa label and have released their first single, *We Got It Nailed Down*, written by Bruce Channel.

## Russ makes his debut

ARGENT's Russ Ballard has made his producing debut with the new Capabillity Brown single, *Liar*, which is being released on October 26.

Russ incidentally, also wrote the single.

## Jimmy Ruffin's new album

JIMMY Ruffin's first album on the Polydor label, called *Jimmy Ruffin*, is released this Friday (12) - an album which he has produced and arranged for the first time.

New dates are being added to his current British tour - the first one to be finalised is Carlisle-Cosmos on Sunday, October 21st.

Other U.K. dates are: Birmingham Dolce Vita (17-13), Stockton Fleeta (14-20), Blackpool Norbeck Castle Hotel (27), Torquay Paradise Castle Hotel (2-3 November).



## Good lord it's Sutch

SCREAMING Lord Sutch opened his own authentic rock club, called the Rolling Rock Club, on October 4th at the Railway Hotel, Wealdstone.

On the opening night he appeared with his backing band, Rock Of All Ages, and he expects to have Billy Fury and Marty Wilde making guest appearances in the future.

Rock Rebellion, Sutch's former backing band, have released their first single called *Let's Go*, on the Santa Ponsa label.

## Sue behind the curtain

BLACKFOOT Sue are in line for their first-ever appearances behind the Iron Curtain early next year.

Negotiations are underway for five-day appearances in Yugoslavia between January 14-18, and there is also a chance of two dates in Czechoslovakia.

## B.B. at Rainbow

B. B. King is to play one date at London's Rainbow on October 31 which will begin Robert Paterson's Newport Jazz Festival.

# IN THE SHADOWS

*Peter Harvey talks*  
to Roy Wood's  
*Mr. Bassman*

ROY WOOD has rocked himself to the position of Grand Wazzoo, leader if you like, of Britain's current rock 'n' roll revival. It's no contest anymore. Roy stands as the king of a style of rock that followed the earliest prototype, a kind of enriched version of the original. He's pinched and improved upon the Phil Spector sound of the sixties, hipped up his image to compete with the theatrical camp, and quietly emerged from beneath his war paint as a very gentle, lovable guy. That he has emerged at all from his somewhat reclusive attitude before this year, is due in no small measure to one Richard Price, bass player with Wizzard, and the closest Shadow any star has had.

## No ego

Now Rick's no scene-stealer, image seeker, or ego tripper, it just so happens that Mr. Wood genuinely needs someone to guide him through the morass of non-musical muck he inevitably gets dragged into. He could have a personal manager or a secretary, but why bother when he's got Rick, a close friend who's hard enough to see him through the tightest jams.

Richard and Roy have been revolving around the same Brum orientated scene for yonks and finally joined forces in the, nowadays, much celebrated Move. During and after that period Rick had a chance to get his own albums together with Mike Sheridan, another Birmingham son and one on his own, Talking To The Flowers

while Roy got his Electric Light Orchestra on the road with Jeff Lynne. It wasn't until Rick was involved with a band called Mongrel and Roy split from ELO that the two joined forces. And now, it seems, they are inseparable.

## Butler

"I act as a bit of a butler to him I suppose," Rick explains. "I get on well with him but he has spent a lot of time being a recluse — that's more or less where he is at. I've spent more or less the last year trying to get him out of that and now he just rabbits on with the best of them."

"He has a complex about his playing . . . probably because he's a perfectionist to the point where sometimes it annoys me. I can see he is bored with what he is playing and some of the



them to me before actually putting them down on tape; he knew exactly how they would sound. He just has it all in his head. He gets five or six ideas a day and just works very hard on the tunes."

## No bummers

Roy has written a whole pile of songs, from these he did with the Move that are still culling followers for the defunct band, to his solo set and Wizzard hits. Funny thing is, he never seems to come up with a bad one. Rick says he doesn't know how Roy maintains his standard.

"He can even tell me what bass line to play and I wouldn't accept that if I knew better, but he's usually right."

Rick speaks without resignation, and displays the sort of respect for Woody that might be expected from only those who don't know him. Price knows him well, almost too well.

"He tends to have moods, but we don't row," he explains. "It's almost like a marriage" (and not like that silly!) "he does blow occasionally but I can usually see it coming and manage to sort out whatever's bothering him."

Then there's Woody's incredible thirst for work that ensures Rick is kept busy accompanying him here and there, all over the country, all over the world.

"His capacity is so great, I can't even think about it," says Rick. "I have never known him to

holidays but it just doesn't come off. Wizzard takes up so much time. The only reason he would stop it though is if there became something personal between him and the band. At one time he didn't like roadwork, but he does now because of the fun we have. Mind you, he could work every minute of his life in the studio."

For the future there's the possibility of not only Elvis, but Sinatra too, recording Roy's songs. Sinatra has a tape of Roy's songs . . . oh, and watch out for a "real Christmas song."

## Musical?

Roy Wood has rock 'n' roll in his stomach, says Rick, yet he can still come up with emotional songs like Dear Elaine. And as for the notion that he would write the music for Alice Through The Jukebox, you can forget it. Roy has now read the script and decided against it. Though eventually, when he has time, he will write his own musical.

And Rick? Rick is a bit unhappy about reports that a collection of demo songs he made is now being released as an album. He now has more material for another solo album but is prepared to wait until Roy is available to produce it. "That could be up to 18 months", he says. But knowing the confidence he has in his boss . . . it will be worth waiting for.

## Rick Price and Roy: —it's like a marriage

things bore him purely because he has no confidence in his own technique."

While Roy is busy concentrating on his many musical projects, Rick keeps the band in check and on the road. As he says:

"I don't go out of my way to be in charge but if

me and my diary are parted, everybody panics. There are so many in the band (eight) that everybody cannot work together, so most of the time Roy wants me to sort things out."

When it comes to Wizzard's musical policy Rick does step into the shadows, though he's

had plenty of opportunity to give his own songs an airing on that solo album and of course the flip of Angel Fingers was one of his.

"The reason Roy lays the law down in the band is that he knows what he is doing. He's very clever. With a couple of the singles he has sung

relax. We went over to the States, y'know, to see Elvis and have a general look around, and he was so wrapped up in the things he was working on, he was bored after one day. He likes to keep his head down all the time and if he can't be becomes frustrated. We've tried to wangle

Next  
week:  
Len  
Tuckey  
of the  
Suzi  
Quatro  
Band

# RADIO

## Bees air

MICHAEL WALE'S generally bland, matter-of-fact tones added a definite heavy quality to Radio One's normally light image when ROCKSPEAKY made its debut on Friday night.

This wasn't the bumbling bouncing Beeb, more the genial, gentlemanly, but isn't-it-also-obvious BBC. It was a Radio Four approach journalistically healthy but presentation wise veering towards the dull. The music, however, spoke for itself.

I liked the more rounded and theatrical approach of American Paul Gambaccini, Rolling Stone's London reporter, whose dip into broadcasting was an unqualified success. His weekly look at the American scene should not be missed.

Michael Wale, despite his Luke-warm presentation, must take credit for producing what he said he would: an incisive look at music relative to those who work with it. The programme is a winner. It is at a sensible time, has at once established an endearing format, and seems to have dispensed with insincerity from the word go.

### PETER HARVEY

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## 'Knockout' says G.G.

RADIO NORTHESEA took Graham Gill, in London for a week's holiday, brought offshore broadcasting to the city with a 45-minute interview at St. Mary's Hospital's Radio Five on Saturday.

The big Australian broadcaster talked about life on board ship in a programme broadcast to three hospitals. Presenter was Dave Berry. Later Graham called into the RRM offices to say how "absolutely knocked out" everyone on Northsea was with the result of our Radio Referendum.

He confirmed that plans were going ahead to take Mebo-2 to the Med.

Next week Radio Waves will feature Graham in our D. J. Profile series.



## DJ dance

RADIO Luxembourg DJs Mark Wesley, Tony Prince, David Christian and Paul Burnett have agreed to judge the finals of Coca Cola's nationwide Top Rank dance team competitions.

Eight teams will compete for the £100 prize at finals held in Birmingham on January 8.

GEORIE will be the first live group to play on Britain's new commercial radio stations. They have recorded a spot to be broadcast on Capital's Hubblealoo on October 20.

## Marsha for Capital

CAPITAL RADIO, Britain's first commercial music station, will begin broadcasting on 539 metres (95.8 VHF) at 5 a. m. on Tuesday, October 16, with Dave Symmonds, who is to host the morning show.

Capital has now moved into their new studios at Euston and said this week that everything was "very together."

The station's latest recruit is singer Marsha Hunt who will host a nightly late-night chat show between 11.30 p. m. and 12.30 a. m.

Her programme, described by Capital as a sort of female Michel Parkinson on radio will have an open-ended format. Whenever a particularly good interview comes up it will be allowed to run over.

Marsha will also be presenting a regular Saturday show called Black Is Beautiful Music.

## Changes on Lux

RADIO LUXEMBOURG is changing its sound and composition. Roy Darlow is currently at work finalising a series of 27 jingles and station identifications for use on the English and French services.

In addition, the wide use of Moog synthesizer has given new commercials "an advanced sound".

The station is also souping up promotions by advertising every eight minutes on the tele-newscafter at the Swiss Centre at London's Leicester Square. Messages, 15 words long, will be run until the end of the year.

Next in the series of specials is a programme on GARY GLITTER to be broadcast on Saturday, October 27, between 10 pm and 11 pm.

## Classic classics

RADIO CLASSIC say they have overcome transmitter problems and are once again broadcasting golden oldies each Sunday evening on 94.4 VHF.

## 'Same policy' say London

DESPITE Capital's needletime advantage, BBC Radio London is unlikely to change its policy to compete with the new station.

Music Programmes Organiser, Dave Carter, told RRM this week: "We have always placed a strong emphasis on music by providing strong alternatives. We decided that if we did a progressive programme once a week, we should make it a good one. We want to cater for specialists, there is room for experimentation and so far it has been a success."

Among the programmes catering for specialist tastes are Steve Barnard's Reggae Time, Charlie Gillette's Honky Tonk (classic rock 'n' roll) and Bob Powell's London Country.

## Seagull - soon back to full power

RADIO SEAGULL, back on the air with a makeshift mast and weakened signal, will return to full strength within a week and switch to all-day English transmission in about three or four weeks.

A spokesman at Caroline House in the Hague said the present signal transmitting on 10 kw, was very weak but that both Seagull and Atlantis were broadcasting.

A new mast, even larger than the one wrecked in last week's force 11 gale, is to be erected and new crystals fitted.

Bad weather had prevented new programmes being delivered to the ship for Radio Atlantis but the station would definitely continue.

Rumours that the boat was in poor condition after the storm were strongly denied.



MONTY MODLYN, one of London's most popular personalities, will be out and about in London every day in a Radio Car Modlyn works for Capital Radio.

## Beeb bulletin

LISTENERS wanting a second taste of Rockspeak and Sasafraz, On Sunday the Mick Jagger interview this Friday (10.00 p. m. until 12.00 midnight), Roger Chapman talking about Family's break up, and My Top 12, a "rock star" previewing his new album.

The programme looks like the brightest star in Radio One's constellation this week, though HORSLIPS on John Peel's Top Gear next Tuesday should prove to be a treat.

Saturday's In Concert features The Average

White Band, who need to be heard to be believed, and Sasafraz. On Sunday all you old rockers better get out your bopping shoes in honour of America's teen idols of yesterday; Bobby Vee is the guest on My Top 12.

For the rest of the week on Sounds of the Seventies, it's GYPSY and MIKE MORAN on Thursday, PRETTY THINGS, JOHN MARTIN, and JSD BAND on Monday, HORSLIPS, DUCKS DE LUXE and BACKDOOR on Tuesday, and reviews on Wednesday.



MEBO TO ITALY! Robin Banks has recently been talking over the air about R.N.I. going to Italy. But is it Mebo saying it, we have said it (despite everyone ridiculing us at the time) however now we and others are beginning to have doubts. Mr. Bolter says that North Sea will go off the coast of Italy tended from France and Broadcasting in English, Italian and French there. There are just a few queries raised by this statement.

France has a Marine Offences Act, thus they cannot tender from France had research if they do intend to move there.

France has five commercial stations which have been there for thirty odd years, are high powered and professional. R.N.I. is to have a service shared with at least two other

Finally many new 220 jingles have been bought and made when the ship will have to change frequency in two-three months time, as Italy itself uses 220 metres.

All in all, this amounts to very bad research, or a story cooked up for the benefit of the great public for who knows what reason? Meister and Bollier have made up many stories about R.N.I.'s future in the past. Only time will tell if this is another.

MORE MYSTERY ON MEBO: In the early hours of the morning of the sixth R.N.I. closed at 3.00 a. m. instead of going on until 6 a. m. as usual. This was so that a crane could be brought alongside and used for hauling some crates into the hold of the ship. WHAT was in these crates? Look out for more mystery in this column next week.

R.N.I. did not manage to get out Northsea GDX this Sunday despite repeated attempts. They hope for better luck next Sunday, but there appears to be some difficulty splitting the two services and putting out one programme on M.F. and F.M. and a different one on shortwave.

Calling Radio Sweden. We know you are there and are

watching this space... two weeks after news is published in this column it mysteriously finds its way into Sweden Calling DX.

ON THE MI AMIGO: For those of you who have been asking, Radios Atlantis and Seagull are back on the air (see news story).

CAROLINE: The English service was planning to return on October 6 to coincide with L.B. (see feature) but obviously, because of the mast mishap, this could not happen. If all goes well, the Atlantis crew and Caroline are ready to go on the air for the October 16 opening of Capital Radio (the L.B.A. music station). If not, we are told by Caroline House that it will only be two or three weeks until its return. But how many times have we heard that?

ATLANTIS: Radio Atlantis Bilft. If you would like to help Radio Atlantis stay on the air (and this will of course help Caroline) you can join the Atlantis club at Postbus 255, Oostburg, Holland. It costs 100 Belgian Francs (about £1). This is NOT to be form a broadcasting union but is just a normal supporters club.

CSJ OVER ANDORRA: Crispian St. John's company is now negotiating with Radio

Andorra on 426 metres to buy the midnight to One a. m. time slot. This would be filled with a programme in English featuring C.S.J. himself and a few other voices.

INLAND SCENE: Radio Concorde on 230 metres can be heard every Sunday but needs help badly. Their address is: Radio Concorde, Sira, 5 Park Street, Horsham, Sussex. We are grateful to Sira for the inland news given in this column last week... sorry we didn't mention it then.

Some advice on the law. Demand evidence of identity.

Demand to see search warrant.

Examine it closely to make sure it is valid and signed by a J.P., if it is not refuse entry.

Some advice to those planning to jam out Capital. Don't. It would be a completely pointless operation.

Radio Albatross was testing the Sunday void and would begin broadcasting proper programmes next Sunday on 6.230mc-s in the 49 metres band from 1.30 p. m. until 2.30 p. m.

+ supplied by the Free Radio Information Service. Ring 670-9225.

# CAPITAL WAVES

## BBC takes to the air

"YOU'VE never heard anything like it," said L.B.C.'s posters all over London. At 5.30 a.m. on Monday morning I couldn't help thinking "will that be true, or will it just be a cheap copy of Radio Four?"

At 6 a.m. the first-ever legal commercial station in Britain started. David Jessel gave the station, identification and by 7 a.m. we all knew that this really was a new sound — a really professional sound that was well worth the £1 million that had been put into it.

The format between 6 a.m. and 9 a.m. is eight-and-a-half minutes of news on the hour, then light features or interviews, followed at 20 minutes past the hour by headlines, 30 minutes past the hour, an eight-and-a-half minute bulletin again, followed by the same type of features with the headlines at ten minutes to the hour. This format continues throughout the day with only the subject matter changing and the type of features.

The mid-morning show is a great experiment. It has a lot of local gossip and a special feature interview — not very daring you may say, but one of the presenters certainly is. She is tall cockney Janet Street-Porter. Yes, a cockney hyphenate presenting a news programme. Doubtless those at the Beeb monitoring the programme had multiple heart attacks.

L.B.C. were delighted at the amount of public reaction to her. Quite a lot of calls were favourable, but many were like the lady who rang up and said she couldn't understand a word Miss Street-Porter had said and that she should take elocution lessons.

This lady telephoned right at the start of L.B.C.'s phone-in show: "Open Line," on the air from 12 noon until 2 p.m. I doubt that she would be very pleased had she seen the delight and the glee on the faces of the engineers.

They weren't delighted because she was complaining about Janet Street-Porter (although I'm rather funny) but because the phone-in system was actually working!

The panel operator leapt up in the air shouting, and promptly put an advert in the wrong place. The

engineers (who had all been waiting just to mend the system when it blew up in the first minute) looked unbelievably as Michael Cudlip, the chief editor, talked to the lady in question. The only minor hitch was that the programme presenters couldn't hear a word he was saying, and had to cling to his headphones for dear life to listen worried.

But nobody worried about that. That was his problem. L.B.C. had overcome yet another obstacle. "The independent voice of London where news comes first" was really under way.

Jubilation there may have been at the offices and among thousands of supporters of commercial



David Jessel — early riser.

radio but all the problems have not been overcome, as the people at L.B.C. realise. They have their own worries. But what people outside and in the advertising business seem to worry about most is competition.

The only news competition from the national BBC comes from its Radio Four network which the BBC is convinced will defeat Britain's first commercial station. This has been the station that people have relied upon most for news before now.

But will it hold the majority of its audience (who only listen in the main to its news content?) Radio Four carries many programmes like schools broadcasts, religious services, serials, etc., and these are a Godsend to L.B.C. Who, when they wake up in the morning, want to hear a news programme which is forced to put in 15 minutes of drama or book reading, gardening, and 10 minutes of religious programmes, when a pure news and news features station is just down the dial. The only reason Radio Four is

likely to keep some audience from L.B.C. in London is because many people have listened to the Home Service for 20 or 30 years.

We now come to BBC Radio London. Fortunately for L.B.C. (and Capital) the BBC keep this station on such a tight budget that it has to put out only what it can afford. So in the morning we get a rather detailed local government report a little bit of Radio Oneish programming, a few Radio Two-style records chucked in for good luck and some Radio Four-style interviews.

So really, however well intentioned they may be, they pose no threat to L.B.C. when they have no money for publicity and even less for programmes.

The only competition for L.B.C. is not in the news field at all, but in the music field. L.B.C. hope not only to expand the audience by 18 per cent, not only to get an audience from the new stations already on the air, but also to take some of the traditional music audience some of the time.

In other words, L.B.C. is starting a totally new field of radio. The big risk is, will audiences take to it? Advertisers, in general, think not. And the majority consider Capital a far better proposition. But I, and millions of other Londoners, think otherwise.

If L.B.C. is going to be as good as it was on day one, let us remember Radio Four as the Home Service just as we would remember a fallen hero, as a hero while he was dying. And if commercial radio is generally as good and as professional as L.B.C. the days of the BBC as a big radio corporation are certainly numbered.

Just one final thing. If something goes wrong in the first month or so, don't blame London Broadcasting. If you could see the office, you'd be surprised there was even a company there yet. Canvas instead of walls, half the carpet tiles down while the other half lie in a pile in the corner, and the engineers waiting, confident that the whole thing is going to fall all together very soon.

**Mark Letts**

NICKY HORNE, a small sharp-eyed Londoner who at 23 has landed the sort of job most people dream of, will soon be a household name to London's rock freaks.

After working for B.F.B.S., Radio One Clubs and doing the odd interviews for Scene and Heard and the Beeb's World Service, Nicky has got the plumb job of presenting Capital's nightly rock show.

Between 6.30 pm and 8.30 pm Londoners will be able to hear his "Mother Wouldn't Like It" show — Capital's only regular progressive slot.

Nicky, aged 23, hopes to bridge the gap between programmes like Sounds Of The Seventies and those with a top-40 format.

"I want to give exposure to the music I love," he told me. "Having done Radio One Club and played Yummy Yummy-type records, I think there's room for music that sells in the album charts to be played. The problem at the moment is that there is a Radio One type of record that groups make because they know



IF ROGER SCOTT hadn't been a merchant seaman it's unlikely that he'd ever have got involved with radio, but shipboard boredom led him to tune into the stations of the world.

"When I heard American Radio I freaked. I couldn't believe it and immediately I started writing to stations asking how they did this and that."

When he came home to England for good he

it will get airplay. Nicky lists the Doobies and Doctor John as a random sample of his taste, but reckons he will play the 'whole spectrum' of contemporary sounds. The programme will be slick, he's aiming at 16 records per hour, and will also feature phone-ins, community services, and a review section.

The review section will be presented by a female jock. "I can't tell you who it is, but she's a lovely lady and very together," he says. And the community service will feature items like a flat-sharing scheme.

"We hope to get people to phone in with either spare rooms to share or space needed, and once we have compiled areas and requirements we can put people in touch with each other. At least they will

CAPITAL RADIO goes on the air on Monday with a whole host of personalities well known to radio listeners. In among these established broadcasters are a couple of relative unknowns, so before the Capital balloon goes up, Peter Harvey takes a look at Nicky Horne and Roger Scott.

noticed a small item in The Times newspaper which discussed the Local Radio Association.

"I thought, when local radio does come I want to be involved, so I went off to the States with nothing more than my suitcase and presented myself at the door of station WPTX in Albany, New York.

"I had no thoughts of going on the air but they decided to use me as a gimmick because of my British accent and I stayed for a year. Next I went to Montreal's CFXO and ended up programme director."

Roger returned to Britain in the summer of 71 when it looked as though commercial radio was going to happen and after a frustrating period with newspapers formed his own company to make radio programmes for



have the programme, rock music, in common."

Nicky says the programme is exactly what he's always wanted. "It's just right, down to the last detail. I am not being big-time when I consider I must be the luckiest D.J. in England."

"Mother Wouldn't Like It" will also feature interviews, but Nicky says: "Music is the most important thing. It will be very fast; just music, music, music, music. We will only have an interview if somebody has something relevant to say and then it will be split throughout the programme."

North America and Australia. He also became programme director for the United Biscuits Network.

His new job with Capital Radio is hosting the daily 4.00 pm to 6.00 pm programme which will feature music from the Capital 73 playlist.

Between 5.00 pm and 6.00 pm he'll be phoning a celebrity who has a birthday and also a listener. Both will be chatted up and the listener will be given a present... say theatre tickets or the like.

Another idea that he intends to promote is an 'Adopt a granny' scheme.

Roger said: "We think there are a lot of lonely folk in London. There are a lot of young people without grandparents too. What we want to do is bring them together."

His appointment with Capital is, in his own words, "a fairy tale come true."

# REFLECTIONS

# So you wanna be a rock 'n' roll star



Superstar Beattie

## Mr. Cannon is taken for a ride

COLLEAGUE Jim Newcombe copped for a nice story from one-time chart-topping rocker Freddy Cannon. Seems Freddy was third on the bill for some Dick Clark shows in the States and pleaded with the boss for, just once, to close the show.

Permission granted . . . in Allentown, Pennsylvania. It was the time of the State Fair and Freddy and his band were out in the middle of the big race-track . . . an audience of some 40,000.

So Freddy went on, for his big chance, and started with his Tallahassee Lassie hit.

"It was a huge place, and people used binoculars to see the artist. I started my second show and I could see thousands of fans moving their binoculars round the track.

"We were on late, and they'd started the horse-

racing. There was I on my big night . . . and everybody watching the nags!"



## What's in a name?

THIS POP business can be a cruel world. Take the case of James Darren, in London for cabaret dates - he's the heart-throb popster of the late '50's and early 60's . . . the type just about wiped out by the arrival of the Beatles. He was a movie star too . . . in the old Gidget series, currently showing on telly again.

Now James is often mixed up with Bobby Darin, who was MARRIED TO THE LADY STAR OF THE Gidget series - and who had had hits galore, including a chart-topper in Mack the Knife. Darren, Darin - tough enough. And there's a Jenny Darren now recording for Decca.

And when one National newspaper wrote about James Darren they referred to his big hit.

Hello Cruel Sea. Actually it was: Goodbye Cruel World!

## Four-hour service and no honeymoon

WHEN Merrill Osmond, third oldest of the family, married his lady, Mary Carlson, he had to keep smiling through a four-hour service in the famed Mormon Tabernacle in Salt Lake City, Utah. And there were only a handful of friends to help out . . . only Mormons were allowed inside.

That long hymn-laden service must have been a strain. But even when it came to toasting the bride and groom it was done with orange cup. No alcohol for Mormons. And Merrill and Mary are still waiting for a "proper" honeymoon, because of the Osmonds hectic business schedule.

A SAD, cautionary tale from colleague John Beattie. He says: "I know us hard-working music journalists are always conscientiously working under the shadows of the superstars . . . but sure it's nice to mix with them and keep up the chit-chat.

"But it's not often that we're given the corps d'elite status that the stars enjoy. But it happened to me the other night.

"We were shuffling along back to the Warner Bros.

limousine after a gig in Oxford. A fair crowd of fans waiting - the push car with the uniformed chaperone to whisk us home had attracted them.

"Now my first mistake was to run like mad to the car. A young lady took a flying leap at me and ripped my precious beads off my neck . . . nearly strangling me. I just got into the car when I made my second mistake.

"This gorgeous-looking bird asks me, 'Are you famous?' and big-head me says: 'Yes,

I'm a superstar.' I'm not Elton John . . . I'm John Beattie. Nodice.

"It got a bit heavy next. This guy shouts: 'Just because you've got a big fat wallet and wear silver rings you think you're a king.' Stupid ignorant kid, I think. If only he knew I was an overworked, underpaid journalist.

"But it ended up with the kids getting real uptight about me. And our chauffeur threatened to do them if they so much as touched the £10,000-worth of machinery.

## Sock it to me

Edited by Pete Jones

THE LETTER was on paper a yard long, hand-written in capital letters, and stuffed in an appalling electric-blue smelly sock.

It read: "Dear honky, we are Rude Boys who want a better deal for Judge Dread. More space. Judge Dread for Prime Minister. Judge Dread on TV. Judge Dread Westerns. Judge Dread for Stars on Sunday. Judge Dread T-shirts. Judge Dread to play James Bond. The Judge Dread political party - Raggy Power. Judge Dread to write all record reviews, features and news items. Judge Dread records to be made compulsory. And we hope you like the handknitted Rastafarian Tammi. - Friends of Judge Dread Appreciation Society."

Of course, with 'friends' like that, who needs enemies?

## Pro split

IAN ANDERSON and Jethro Tull aren't touring right now - split-up and disappointed over the way some of their recent works have been received.

But in the States, Jethro Tull is regarded as just about the most professional band of them all. At Tinsley of Artist Consultants, told me Anderson is the most professional individual rock artist on stage.

"And after a show, they'd lock their dressing room door and go over the entire show, to find out what, if anything, went wrong - or how they could improve.

## Dozy, Mick where are you now?

I KNOW that Dave Dee, front man of the hit-making Dave Dee, Dozy, Beaky, Mick and Tich team . . . remember? . . . is now an important record company executive.

I've just found out that Beaky and Tich are part of the six-piece Salisbury-based band known as Mason - they had a single out called Fading, not long ago.

But where, one wonders, are Dozy and Mick?

AYSHEA BROUGH, whom God preserve, is currently appearing regularly at the Middlesex Hospital on account of having a broken collar-bone, result of a road accident.

Later this month she returns to Lift-Off With Ayshea on television. Then pantomime, and cabaret and all that stuff. But the sad thing is that she does not get hit records, which is strange because she not only has a very good disc voice but has also been studio-produced by the indefatigable Roy Wood, who God also should preserve.

## Flying home!

BOSSSES of Bronze Records and the affiliated companies, Gerry and Lilian Bron have now bought two planes - a six-seater twin-engine Piper Aztec and a seven-seater Piper Cherokee Six. The first of a fleet to be used for and by Executive Express - an air-taxi service with the planes available for hire at about £45 an hour, plus landing fees. They've em-

got away from the boob and the screams and headed back to reality. If that's what stardom means, I'd rather stay an understrapper, thank you very much!

## Bikes in the charts

FOOTBALLERS, cricketers, boxers and wrestlers have all made singles in the past year or so - singly or in a team. Now, to reflect the growing interest in speedway, sixteen of the top riders have been in Decca's studios and recorded a song named . . . Speedway.

So that you shall know who to blame, I herewith name, frankly and fearlessly, the guilty men involved: Peter Collins (Belle Vue), Terry Betts (Kings Lynn), Malcolm Brown (Leicester), John Laits (Ipswich), Doug Lovvas (Reading), Martin Ashby (Swindon), Nigel Brocock (Coventry), Bert Harkins (Sheffield), Jim McMillan (Glasgow), Graham Stapleton (Wimbledon), Scott Outray (Evesham), George Hilder (Wolverhampton), and Pete Smith (Poole).

I can't name the guilty producer - the label credit is to one Luther Brifface, a name cloaking the identity of a well-known studio man.

## The world was never meant...

In 1956, he became Capitol Records answer to Elvis Presley. But after Be-Bop-a-Lula and Bluejean Bop, the hits didn't really come as expected for Gene Vincent. But he'll long be remembered for his in-person shows in this country - his debut on stage was at the Granada Tooting in 1959, and he visited us regularly.

Gene died two years ago . . . on October 12. It's good that we should pay respect to his memory this week. One of the great ones of rock.

## Thanx, man

IF We Can Help Somebody Dept: Though for a while it looked as if we were backing a loser, it all started happening for Manfred Mann, so proud you can't keep a good old hand down. Appreciative though the Mann men a telegram reading: "Thank you are not enough for all your help and beliefs. Manfred Mann's Earthband, Bringers of Joy."

## Keep an eye out for Freddie

FREDDIE Fingers Lee is a veteran of the old rock scene - and now he's part of a band called Hurricane. The question one may ask of this master of showmanship: is can the things he does on stage with his glass eye be regarded as macabre, or legitimate show-biz?

He says: "I take the eye out on stage, which throws a lot of people because they are not expecting it. We do a number about a one-eyed gambler and I put my eye in a glass of water on the piano, I drink the audience's health and spit the eye out.

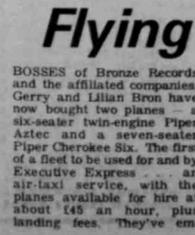
Freddie abounds with "eye-eye" stories. "I was staying with Ian Hunter, who has two kids, and I took them to the park. One morning I said I wouldn't go, and the kids hid my false eye.

"They wouldn't tell me the hiding place, so I had to buy a patch before going into town. Back home that night, I felt a lump under the bedroom

carpet. 'Twas my missing eye eye. Eye . . . that's your lot.

## A seamy story

BESIDE themselves with sheer delight: that's some lucky members of the Keeping Up With Jones (Tom, that is) Fan Club. In the latest newsletter, it's written: "It's hard to capture all the highlights and excitement . . . but one highlight we'll remember and can never forget was when Tom split his pants on THE RIGHT INSIDE BEAM". Seems he was so nervous he forgot the lines to Resurrection Shuffle.



**IT'S SURELY Lynsey De Paul.** Her free-flowing blonde hair droops down to her waist, she wears a necklace bearing her name and earrings with the initials LDP on them.

Lynsey strolls gracefully around the Me offices in London's New Bond Street wearing her most seductive black gown and says: "I'm going to see my accountant after this to see if I can afford to buy a grand piano."

Her eyes express a cheeky wrinkle but then it's Lynsey all over, the Sugar Me lady would look seductive wearing anything and probably even more so wearing nothing!

Anyhow to pull myself down to earth it's her latest single *Won't Somebody Dance With Me* that I'm supposed to be interested in — one of the many hazards of the business I thought.

It has been a busy 18 months of being a pop-star for Miss De Paul and it wasn't easy tracking her down to one place for half-an-hour.

"I've just moved you see. I used to live in a two-room flat above an Indian restaurant and at the back of a disused cinema. I not only got the smell of curry but the sound of the air extractor booming through the flat. It was like living in a Jumbo jet engine and the people upstairs used to bang on my ceiling every time I played the piano so I've just moved to a lovely little house."

Now being the gentleman I am, I'm not going to tell all you horny males her address because she really is a very attractive lady.

"I've been working very hard recording says Lynsey, "and I'm writing again with Barry Blue."



# Lynsey's dancing to buy a piano

by John Beattie

wrote Sugar Me together and we've written loads of stuff."

Lynsey's latest single has only been released a week and already a lot of people reckon it'll be her biggest yet.

"Well, when I was 14 I went to a dance hall and got really dressed up to the hilt. Patent shoes and I polished them really hard so that no one would notice and the creases wouldn't show through. I put on some

mother-made clothes and I really looked dreadful. "Not only did I not get any dances but it was a wonder they let me in. I stood there

for three hours from eight till eleven and not one person even asked me to dance. I was so miserable and I can remember it well so I wrote a song about it six months ago."

If you've heard Lynsey's single, and it's had a lot of airplay, then you'll notice how different it is from her other successes like *Sugar Me*, *Gettin' A Drag* and *All Night*.

"It's me really. It's a very personal song whilst all the others were trying to be clever. This one is from the heart and I love it."

Lynsey's record company were a bit wary about putting this particular number out, they wanted 100 more Sugar Me type songs out to put into the discos.

"That's right on the nail but I stole all the 16 track tapes and almost made them put this one out. I'm very sentimental you see and amazingly romantic but I used to hide it all the time with Sugar Me and *Gettin' A Drag*. It's like a clown making people laugh so that they don't see what's underneath but now I have the courage to show me and it spells out romanticism."

Is it possible then that the public might be seeing a totally different Lynsey De Paul in the months to come rather than that sexy, cat-a-ura she has put up when we watch her on the 'Beeb'?

"I've got a lot of stuff like that. I think I've got a spilt personality anyway so it's gonna be both but possibly more on the romantic side. It seems to express itself more and people identify with it. I'm sure people who hear *Won't You Dance With Me* will think back to when they had an evening when nobody danced with them. I'm sure there's nobody in the world who hasn't. Have you?"

Well I had to admit that it had happened to me during the early days of my teens: "It's condescending to know that I'm an outcast and that everybody has had it," says Lynsey.

It's certainly been an amazing 18 months for the young lady from London, hit

singles, flying visits to Japan and television shows and appearances at home and on the continent.

"Yes, I don't know whether it's timing. I've

heard a lot of people say this, the market was open for a lady as there was no counterpart for any of the male singer/songwriters in this country and I came along at an opportune moment. If I had come any earlier people wouldn't have wanted to know."

It sounds very much as if you're an ambitious lady Miss De Paul?

"I don't know really. I've always wanted things to go right and I've guarded my way to see that they do go right so I suppose that's ambitious. I'm gonna giggle in a minute," she adds.

Lynsey likes to laugh about the pop business, "I treat life like a ladder and I hope to go up and up," and she's determined and confident that her single will make it. In the record there's a bit where a man actually asks her to dance. Was that what actually happened?

"Well no, but it was such a downer I wanted to go out in a happy note. I wanted to bring people together in the discos at the moment the man asks her to dance. That's why I wrote an instrumental bit at the end to give people a chance to meet."

But it's back to sensible Lynsey. "I'm a sensible Gemini and you're a lustful Scorpio," she says pointing her finger in my direction. I left quickly after that. Something terrible was building up inside and those thoughts were whizzing through my head. Nuff said!

**INTELLECTUAL** eccentrics or serious musicians, it's hard to decide which one to choose after you've met a band like Grimsms. They dress like mad batters and talk like specialists with a keen awareness of what they are doing. Take Neil Innes for instance, an ex-Bonzo man who has a fetish about wearing colorful bowties and bonnets! Coupled with ex-Scaffold trio, John Gorman, Roger McGough and Michael McGear you feel they are a zany lot before you even hear their stuff. . .

Neil taps the mike to make sure it's operating and goes about setting the record straight: "Grimsms is a collective bunch of individuals who work on their own usually but at the advantages of working together. Everyone is basically a writer and our act comprise of comedy, poetry, foot-tappers, a rape scene, things like that which really get down to the soul of people."

"Is the rape scene? Is my hearing screwed up?" "Yes, even a rape scene," says John, "but no further comment on that," he adds, trying to keep a serious look.

Grimsms are now made up of ten performers. The name and original band line-up came from Gorman, Roberts, Innes, McGough, McGear and Stanhall.

"Stanhall dropped out. It has gone through various forms, in fact this is the first time we've got the proper line-up. The next tour and afterwards will be the first we all can enjoy."

"Now we're a co-operative of people who work in a team to entertain the audiences and together to big audiences. It's split down the middle, drummers and bass players who tend to be forgiven by audiences are treated as equals."



And now for something completely

# Conkers!

Band is the wrong word to describe Grimsms. Andy and Neil who previously were immersed in a game of conkers stopped, "I'll flip up his cap." It's not a band, Roger and Brian are called poets. John is a cill, in the nicest possible way, Andy, Zoot Money and myself provide musical numbers, Gerry is an ace drummer, Dave's a good bassist.

"The music taps onto poetry and it widens the whole thing. Rock'n'roll is a convenient backing ground

but it's far from being a rock show."

Grimsms, believe it or not, came together some two-and-a-half years ago because of mutual respect!

"We liked each other as people and we like each other work."

John adds: "We'd go and watch the Bonzos but the Bonzos wouldn't come and watch us. We had a vague mutual respect for each other which many groups don't have."

"When there was talk of splits we all thought it would be good to do something together although we had no concept of Grimsms at the time. We tried to get a tour together and we started a show eventually as the Liverpool Poets — that's how we got stuck with Brian."

"On the first tour Neil was available but Andy wasn't so we used Zoot. The last tour, Andy was available but Zoot wasn't so it's taken all this time to get things together. We now feel as if we've got

the basic Grimsms group going out on the road for the first time."

If you're a student you've probably heard Grimsms music. They're well-known and respected on the college circuit. Can one pin them down to any particular kind of music?

"It's hard to say but I personally refuse to be put into any sort of category", says Neil. At the end of a Grimsms show you couldn't say that it was a good rock or soul show but you can say it was good musically but the essence of the group is the recognition of individual tastes within the complex."

With different tastes and various writing styles there might be the possibility of personality clashes over who writes what.

"No! It doesn't work out like that," says John, "and that everyone knows that when they do a Grimsms show, they have to cut out an enormous amount of what they want to do simply because of the time factor and because of the time factor it boils down to everyone having an equal whack, it's good discipline."

"Our show is funny though, it can be serious and it covers a spectrum which a lotta people find difficult to take in at first but those who have seen our other two tours know that it can work."

"I've always had the view", says Neil, "that you can enjoy something serious or you could laugh at something which is about something serious and make the same kind of point of view." "That is a good thing with Grimsms, the musicians and the word-smiths stop each other from going too far so it's not a total evening of music, it's not a total evening of words."

If you imagine Grimsms music as purely college stuff

which doesn't interest the average teeny you might be right or you could be really wrong if the band's bread and butter comes from the colleges?

"We've been doing college audiences but I don't think we're restricted to them. We did Liverpool last week to a public audience and that was the first time the Grimsms has done this with the exception of doing a King's Cross cinema gig a year ago which was fantastic — we were jamming until four in the morning because people were laughing so much."

"We were a strictly college-orientated group but that show gave us the confidence to go public."

"I think we would appeal to an Opportunity Knocks audience," says Andy. "When we were with Scaffold," says John, "we felt this terrible responsibility that we were on for two hours but with Grimsms some are on while the others sit in the dressing room. Even if somebody is having an off-night it doesn't matter it's just a case of throwing enough mud and some will stick with the audience."

So Grimsms are set for their third tour and they seem excited at the prospect. "We'll have finished our conker collection then."

No matter the image Grimsms seem funny or serious enough to make a real go of it — a collection of musicians who find pleasure working together, drinking together and playing conkers together!

You may not like their snuff but you'll just can't ignore them — that's for sure.

**John Beattie**

# Easy

A VERY interesting new series featuring "the special magic of . . ." certain top artists — so it's not surprising that it's called "The Special Magic"! And a wide range of artistic skills to interest fans . . .

**JIMMY DURANTE** (MGM 2353 683) has long been a top-name comedian, with his huge nose, his head-shaking energy and his rasping voice. This set includes *The Guy Who Found The Lost Chord* and *It's My Nose's Birthday*.

Then **BING CROSBY AND LOUIS ARMSTRONG** are linked together (MGM 2353 084) — Crosby has always been to a traditional-jazz backing, and they include *The Jazz Band Ball* and *Bye Bye Blues*.

Next is **VERA LYNN** — (MGM 2353 085). Her magic, according to Johnny Mathis was "perfect pitch and phrasing", and she recalls war-time memories for the long-in-tooth . . . I'll Be Seeing You and Unforgettable.

The magic of **PAUL ROBESON** (Verve 2317 070) was a deep, bass, rich voice — he includes *I'll Walk Beside You* and *Curly-Headed Baby*.

Finally, the magic of pianist **OSCAR PETERSON** linked with the orchestral skills of **NELSON RIDDLE** (Verve 2317 071). Try *Someday My Prince Will Come* as a first-rate sampler.

## TROJAN CHART BREAKERS

(SMASH DOUBLE A)  
OH SHE IS A BIG GIRL NOW/THE BIG ONE  
**JUDGE DREAD**  
TR 7899

BAD TO BE GOOD  
**PIONEERS**  
TR 7897



## PEOPLE SOUL HAPPENINGS

LONELY DAYS LONELY NIGHTS  
**DON DOWNING**  
PEO 102

DYNAMITE EXPLODED  
**GENTLE PERSUASION**  
PEO 103

(AVAILABLE SOON)



## ASHANTI. BEST IN WEST INDIAN MUSIC

I MISS YOU (PARTS 1 & 2)  
**HEPTONES**  
ASH 407

IT COMES AND GOES  
**ED PARKINS**  
ASH 406

(AVAILABLE SOON)



AVAILABLE AT  
YOUR LOCAL RECORD STORE



**TONY BENNETT**  
Listen Easy (Philips 6308 187). Recorded in London with top British musicians making up a quite sensational backing orchestra . . . and Tony in top notch on songs like *The Garden Once In A Garden* (from the movie *The Garden Of The Finzi Continii*), like *Banarach's If I Could Go Back* (from *The Lost Horizon*), and an excellent if slightly overlong *Tell Her That It's Snowing*. Immaculate from Bennett's voice to Don Costa's arrangements.

**FERRANTE AND TEICHER**  
Salute the Hollywood Musicals (Sunset SLS 60383). Leading piano duettists who salute top Hollywood schmaltz series, like *Diamond Horseshoe*, *My Fair Lady* and the other superior South Pacific. A panoramic view of hit songs over the age

**RONNIE ALDRICH**  
Soft And Wicked (Decca PFS 4268). Along with the London Festival Orchestra and Chorus, Ronnie submits his piano technique and a lot of very good songs. Hard to pick favourites, but worth memorizing are the works included of Paul Simon, Gilbert O'Sullivan, David Gates, and the Hammond-Hollywood team.

**VARIOUS ARTISTS**  
Rogues and Hart Revisited for romantic achievements, or an old look re-presented, at one of the highlights of this musical scoring team they actually scored more hits than most. Songs include *Don't Tell Your Folks*, and *How Was I To Know*, and *Everybody Loves You*. And the main thing is that you DO tell your folks, because they'll enjoy this series of familiar songs.

**MANUEL AND MUSIC OF THE MOUNTAINS**  
Horizons (Columbia Studio Two 414). This kind of Latin fire and tonal quality has long been a big seller — and here the material includes hit singles like *Killing Me Softly With His Song*, themes from telly series, Gilbert O'Sullivan (naturally) and David Gates' still freshly beautiful *H*.



**IAN CAMPBELL FOLK GROUP**  
Presenting . . . (Contour 2870 214). It all stemmed from the old skiffle scene, and Ian Campbell's team was around before the Spinners, and the Dubliners, Pentangle and so on. Ian and Lorna Campbell sing, along with Brian Clark; there's the fiddle of Dave Swarbrick, and John Dun-

kerley on banjo. Re-release of an album from a decade ago . . . It was then *This Is The Ian Campbell Group*.

**OSCAR PETERSON**  
Sings Nat King Cole (Contour 2870 693). Nat died in 1965. An all-to-close vocal resemblance between Peterson and Cole; Sweet Lorraine, Unforgettable and all.

**BRUCE FORSYTH**  
The Musical Side Of . . . (Pye NSPL 18405). Benny Green writes in his sleeve note that he was utterly astounded to hear Bruce playing jazz piano on television. Some other critics are equally astounded to hear Bruce singing with a swing-style approach that bedrines a nice rick on it. It's all intuitive stuff; set in some big-swinging orchestrations, and he sings songs like *Gentle On My Mind*, *What The World Needs Now*, *You've Got A Friend*, and he sings them well enough to impress some of the older ballad men . . . most of them couldn't raise a laugh to save their lives. So Bruce stands out as a multi-talented gimmick; but as a multi-talented star.



**PETER SELLERS**  
The Best Of . . . (Starline MRS 185). Re-released from way back in 1958, when Goonery was all and Peter wasn't hitting the headlines for romantic achievements. A quite brilliant sample of his comedy from those days including the incomparable *Baham Gateway To The South* and that remarkable treatment of *All The Things You Are* — a treatment calculated to strike fear into Messrs. Kern and Hammerstein II, the unfortunate composers.



**JAMES LAST**  
Ole (Polydor 2371 384). This time the cover picture shows the amiable German all dolled up in a matador's costume, but musically the format remains unchanged. That is: outstanding melodic treatments of mostly familiar themes. What he has his roots in: the instrumental accent. Included: *Cherry Pink*, *La Bamba*, *Amapola* and *La Paloma*.

**THE YOUNG GENERATION**  
Give Me Love (RCA Victor 2870 214). Arranged and conducted by Alyn Ainsworth, and group choral presentations of familiar songs like *The Yellow Ribbon*, *Stevie Wonder's Sunshine Of My Life* and *Lynsey De Paul's Taking It On*. Middle-of-the-road stuff.

**SOUNDS ORCHESTRAL**  
Places We've Been — Faces We've Seen (Pye Golden Hour GH 559). The piano of John Pearson, the gently lilting orchestral sounds, some material from the likes of Simon and Garfunkel, Donovan and other big name writers. An hour of easy listening.

**VARIOUS**  
Golden Age Of Comedy (Volume One) (Chasema DSC II). Recordings from the archives, and one for everyone who gets a kick out of the old movies on television. The cross-talk stars are here — Laurel and Hardy, Abbott and Costello, Clesar and Coca, plus a *Prepet one-liners* — among the solo names Jack Benny, Groucho Marx, the late Ernie Kovacs. Brilliant material from top-star names.

**BERT WEEDON**  
Remembers Jim Reeves (Contour 2870 341). The early days of British beat, Bert was a sort of uncle figure, and very successful on record and stage. He's more artistic than rampaging, and this clean-cut tribute record includes titles like *Distaria*, *Drums*, *Welcome To My World* and *Make The World Go Away*.

**LES REED**  
The New World Of Les Reed (Chapline One CHS 815). A new world because he leads the orchestra through his own Latin-tinged arrangements of classical themes — instead of playing his own chart-topping compositions. He did *Also Sprach Zarathustra* at the same time as *Emuir Deodata*, but the Brazilian beat Les to the release date. Also featured here are works by Chopin, Saint-Saens and Dvorak. Nice album.

**ARTE SHAW**  
Did Someone Say A Party? (Coral CP 104). Mono recordings, back from 1966 when first issued, and with a fiery girl on the cover, an item of information useless to anyone under the age of fifty? But, more seriously, the chief maestro on a series of tangible standards. Smooth, he is.

**VARIOUS CARTOONS**  
The Golden Years Of Disney (Disneyland WD 50). A remarkable, and historic album. And some very good names among the participants . . . like Fess Parker, Louis Prima, Tommy Steele, Louis Armstrong, Maurice Chevalier and Eva Gabor doing her thing on *Everybody Wants To Be A Cat*. Disney picked up Oscars like some naughty-cats picked up Oscars. A fabulous, nostalgia-ridden album.

**BING CROSBY**  
Ole (Polydor 2371 384). This time the cover picture shows the crooner with Dixie bands, like his brother's Bob Cats, like the John Scott Trotter scene, and with Bob Hagar and Eddie Condon. It's easy to hoop-a-doop Bing into meter caricaturisation . . . but he has his roots in jazz.

**ROGER WILLIAMS**  
Last Tango In Paris (MCA II). The piano star on a series of themes, hits and what-its like the outstanding Richard Strauss theme *Also Sprach Zarathustra*, which was a hit single for Deodata, and David Gates Abbey and the hustling *Duelling Banjos*. Roger is a class pianist, but surely lacking in instant recognisability.

**MUGGY SPANER**  
Muggy Spaner (Coral CP

101). Recordings from as far back as 1942, but the trumpet star was playing and playing folk long before that. Some quite historic numbers, and certainly some jazz figures in the backing groups of historic interest.

**DON GIBSON/SUE THOMPSON**

*The 2 Of Us Together* (London SHE 8447). Two country singers, each with an in-built follow-up and each with a separate sort of style. Actually Don's voice outdoes Sue's, but it's probably just a matter of opinion. Don writes good songs, too — like his *Warm Love* and *Let's Love You* are the best on the album. Quite charming and polite, this album.



**LIONEL HAMPTON**  
Please Sunrise (Brunswick BRLS 3008). Here is the old jazzman, best described as a stick and trouser, and some rave-up numbers like *It Must Be Love*, *Soulful Autumn*, and *Love Uprising*. He's hit long in the tooth now, but he can out-excite some of the lads still with their first milk teeth! *Vibes* . . . actually great vibes.

**JACKIE WILSON**  
Walking (Brunswick 3001). He's been going for years, selling his brand of soul at such fever pitch that temperatures rise constantly. He's always been a bit under-rated outside the States, but here he shows where he's at right now. Songs like *Del Shannon's Try It Again*, and *philosophic items like Love Is Funny That Way*, and *fiery items like You Left The Fire Burning*. The voice curiously reaches the upper register. Jackie sings more than somewhat.

**GALT MACDERMOT**  
Conducts Two Gentlemen Of Verona (Decca SKL 5164). The outstanding score from the *fiat* gentleman, and all based on the story of one W. Shakespeare, and with Galt on piano and with a strong backing band. A highlight is the vocal commensurate of lovely Sheila Gibbs, and if Galt's music is fine, then so too are the lyrics of John Gausser. Other scores by Ken Lowry, but he sometimes seems bored by the proceedings.

**RAY CONNIF**  
*You Are The Sunshine Of My Life* (CPS 5828). mixture as mixture before and before and before — it's a solid-selling, gold-plated jelling of orchestra and voices. Just includes *Duelling Banjos*, dressed up here as *Duelling Voices*, and the chart-topping *Tie A Yellow Ribbon*.

**OLIVER NELSON**  
Swiss Suite (Philips 6308 420). The altolist on a version of a suite specially written for the Montreux Jazz Festival. It's a band material, swinging lightly with particularly outstanding *Avant-garde* and *avant-garde* and from work from Neelands and from *Trumpester Danny More*. *Avant-garde* stuff, sometimes riveting and sometimes woolly and pretentious.



IN THE OSMOND family line-up, it was Donny picked out for extra-special fan attention. Among the massed Jacksons, the dynamic young Michael was on the receiving end of the hysterical fervour.

In America right now the black group the Sylvers are nicking acclaim, but it's Foster who gets most of the spotlight.

And, also coming up fast in the States: the De Franco family, white, wary and welcome. Predictably it's Tony, lead singer and eminently pin-uppable, who is grabbing the fan-mag space.

But . . . he's wary about being singled out. In advance of his arrival in Britain on a promotional tour, Tony stressed: "We're a real family group. It's a case of one for all, and all for one. There are five of us, and what makes us tick is that we're so together you'll find it hard to split us."

And Tony talked on about his two brothers and sisters . . . and armed with a fact-sheet we've mixed his views with the vital statistics. We start with Benny, because he's the oldest and he's threatened to twist Tony's ear if he doesn't get first in line.

Fact: He was born July 11, 1954, has brown eyes, is 5ft. 10in. tall, brown of hair and weighs 130 lbs.

## The De Francos — a real family

Tony on Benny: "He's got so much going for him musically — he's picked up a lot of awards for his guitar playing. And he's the one who really keeps everything together for us . . . a real organiser. I guess you'd say at first sight that he's a bit shy and quiet, but he's a real warm guy inside. He doesn't have a special girl-friend right now, but he writes to several in Canada, and he adds to the list every so often."

On to Nino. Fact: He was born October 19, 1956, has brown hair and eyes, is 5ft. 5in. tall and weighs 125 lbs. Tony on Nino: "He's got so many different interests that it's a marvel we can hold him to the group. Like he could easily have become an electronics engineer, or a professional photographer. But then again he's got a magic touch when it comes to training dogs. And, as our fans know, he's just great as a musician . . . on guitar or saxophone. Maybe

he'll just settle for being President one day."

And in comes Marisa. Fact: She's 5ft. 4in. tall, weighs 95 lbs., has dark brown hair and medium brown eyes, born July 23, 1955. Tony on Marisa: "She's getting to look more like Cher every day, and she pulls in stacks of fan-mail from the boys. But she deserves all the attention because she's so fastidious about her appearance. As a musician . . . well, she plays a French horn, which is unusual for a girl, as well as Cordovox accordion and organ."

Last, but by no means least: Merlina. Fact: She's 5ft. 3in. tall, weighs 100 lbs., has brown hair and eyes. Tony on Merlina: "She's got so much energy it's almost frightening. While we rest up after a show, she's probably out on the tennis or badminton courts, or out somewhere dancing the night away. She's knocked out that we're doing so much

travelling, because she's always wanted to see the world. And, of course, she's a very good drummer and has a real attractive singing voice."

Tony wasn't talking much about himself, but actually he's 4ft. 11in. tall, has the usual De Franco brown eyes and hair, was born on August 31, 1959. And his own hobbies range from knocking back huge quantities of ice-cream . . . "it's my main hobby" . . . to swimming and go-karting. He plays trombone and bass guitar.

When Tony shows his face and personality in Britain soon, the theory is that there will be an instant outbreak of De Franco de-fan-aticism . . .

It figures. This family of Italian immigrants were brought up in Ontario, Canada. Some ten years ago, poppa De Franco let Benny experiment with the guitar. Eight years later, Benny

had qualified as a teacher of the instrument. So Marisa took up accordion, Nino moved to guitar, Tony, aged four, just about coped with maracas. And Merlina won her fight to be bought a drum kit.

And the family outfit became popular round the Niagara Peninsula area in Canada . . . doing TV shows, charity spots, marching in various parades. But for a long time they wouldn't sing in public.

But Tony, at home in the privacy of the bathroom, was showing off a pretty good and strong voice. So momma De Franco asked if he would do "just one song" with the group at a large banquet in Toronto. At first he refused. But a bribe of five dollars restored his confidence and removed his objections. He sang Hey Jude . . . and spent the bribe money on ice-cream and candy.

Now things were really

starting to happen. For the De Francos became much-photographed faces in Canada, and the pictures reached the publisher of a group of US fan magazines. He talked them into visiting Hollywood for a while, did a series of interviews and picture sessions with them . . . and prompted an avalanche of mail addressed to the boys and girls.

So the family, predictably, moved full-time to Hollywood . . . well, except poppa who remained in his job as a "custodian" with the International Nickel Company in Port Colborne. The boys recorded their first three sides for the publisher . . . and they were sold off to 20th Century Records.

The first release was Heart Beat It's A Lovebeat, and hit the States nationally when the De Francos performed on Dick Clark's American Bandstand show on July 14, 1973. It went on to climb the hit charts right across the States . . .

Now there's an album, a lot more touring, and a determined effort to bust into the British scene.

**Peter Jones**

DAVID CLAYTON - THOMAS towered above the swarms at London's RCA offices, not looking like a ghost, but obviously fighting off the notion that he was one.

He was perhaps a little paunchier and the specs gave him an unusually studious look, but there was no doubt that this was THE David Clayton-Thomas who disappeared, seemingly from the face of the earth, at least 18 months ago.

That he was in the offices of what used to be a rival record company added to the mystery. That he was very much alive at a rock performer became more than evident when he related the events of the previous few days.

It was Monday afternoon and David, for four-and-a-half years THE voice of America's first jazz/rock group, Blood Sweat & Tears, was preparing for a reception to launch his first album and single for RCA. Whatever the effect of that reception, it could hardly have been more important than the events of the weekend.

Settling down with a can of lager in one hand and a cigarette in the other, the man with the hunky voice explained how he arrived on Friday afternoon with his guitar under his arm and by early evening decided he wanted to go jamming around the clubs.

Now that's something which just doesn't happen in England like it does in the States, but nevertheless David was taken to the Speakeasy Club and to the surprise of the band playing, got up and turned their set into a real party.

By the end of that night, none of the musical fraternity who hang out at the Speak was in any doubt of David Clayton-Thomas's identity. He was

back on the road again.

Next day came the reason for his visit, an appearance on the Lulu television show.

Barry Bethel (better known as the growler on David Bowie's last tour) took up the story: "I've never seen anything like it," he said. "David sang his new single, Professor Longhair, and at the end of the number the orchestra stood up and applauded, the cameramen got off their machines and went berserk, and the audience went barmy without

further clue to the future. Barry organises tours for RCA artists and was looking at the possibilities of bringing David over for a full-scale European tour, which is quite a burn-up.

"18 months ago when I quit B.S.T. I was psychologically and physically wasted," said Dave. "I bought a house in California and went into songwriting and studying arranging. My attitude was 'to hell with it, I'm never going to tour again, I've had it with performing'. But I suppose I still have some

on a limited basis, they have provided songs that now grace the American charts by other artists, Etta James, for example.

It was his composing success that prompted the split from B.S.T. "I was earning a tremendous amount of money and I didn't need to go on the road all the time. But to the remainder of the band, touring was their sole means of income.

"The reason I left the group was not to do with any personal animosity. I thought they were the finest musical aggregation and as people... well you couldn't find better. I just couldn't go on blowing my voice out so that the second trumpet player could pay his mortgage. My voice will not take abuse."

So after years of touring the world, even behind the Iron Curtain, this Walton - On - Thames born son of a French Canadian - Indian soldier (yeah, really!), settled down to some home studies.

He'd always had a lot to do with B.S.T.'s brassy arrangements, but never did the technical knowledge, so Fred Lipsius, one of the six who quit B.S.T. with him, gave him some lessons.

"The results can be heard on his new RCA album where songs like Hernandez's Hideaway and Can't Buy Me Love fall into place alongside three of his own and the pick of what he calls "irresistible new songs."

Just as Blood Sweat & Tears introduced the amazing songs of Laura Nyro back in 1968 (she was then bass player Jim Fiedler's girlfriend) David could not resist singing the beautiful songs of others.

"I always start an album myself, but I write all the material myself, then someone will play me a song and I like it

# Return of the voice

being prompted. Then when he sang his duet with Lulu, her manager, who was sitting next to me described it as a magical moment on television."

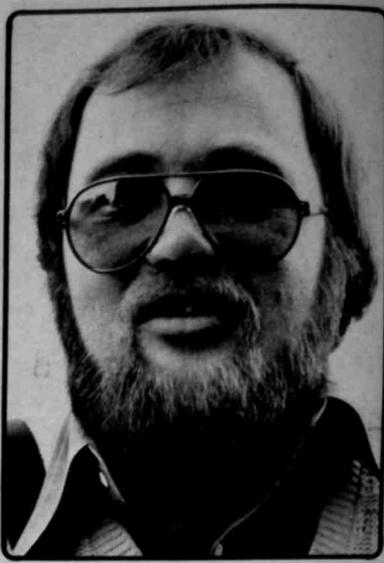
David, who's done as much television as anyone, agreed: "You know I couldn't believe it when the orchestra stood up. Mostly they look as though they are asleep. You know, the violinists have their watches under their wrists so they can see the time as they bow the strings..."

It was obviously a moment to be savoured and one which makes his decision to return to live performance worthwhile. His presence in Barry Bethel's office at RCA was a

of the ham in me and after a year I began to itch again to get out and perform."

Nowadays he's working with what he terms an "all star" rhythm section: Kenneth "Spider Webb" Rice (drums); Paul Stallworth (bass); Ken Marco (guitar); and Lennie Harley (keys). This is augmented by a brass section wherever he goes, though so far his only gig has been at the famous Tahoe near L.A.

During his self-enforced absence he has gone through lengthy legal wrangles to get out of his CBS contract. This meant he had to record two albums before he left them and though they were only issued



so much I've got to include it." On his new album, more soulful than the jazzy feel of B.S.T., he includes Tommy Tucker's Alimony, Harbor Lady, written by Timmy Martin and Walter Meskell, and the superb Isaac Hayes - David Porter song, When Something is Wrong With My Baby.

someone happened to say: "You'd think this guy's career was just beginning."

In many ways, I think it is.

## Peter Harvey

Later on that afternoon at the crowded RCA reception

THAT NIGHT - Saturday - the Snodland Evening Clarion came out with a big ad: MIXED WRESTLING AT THE QUEDDELLS HALL, STARRING JUDGE 'BO-NECRUSHER' DREAD. Well, the outcome of it was that the hall was packed with all five hundred seats. The crowd, in a happy mood, started stamping their feet like a bunch of Chomps and supporters at Stamford Bridge, shouting, "Bring on the chick! We want action!" The MC grabbed the mike, "All right, grappling fans, here's lady wrestler Grizzly Greta - six feet tall and built like a brick wall!"

The applause was deafening. I was choked. This rugged-looking female wrestler was just too much, looking like Tarzan in a blonde wig. Man, I even started to laugh, as she climbed between the ropes. I wondered if Grizzly Greta wore knickers under her black leotard; most women wrestlers did.

I laughed at the crowd and asked, "OK, fellows, what do you want me to do?" One bloke yelled, "Stick your fingers up her nose!" She fluttered her eyes at me and slipped off her dressing gown, and plopped one leg on the stool between my hairy legs; rolled down one black stocking, then the other, and y'know what? The bleached bombast stepped suddenly unloaded a forearm smash into my neck.

trunks off!" I looked up and hissed, "Hey, don't squeeze too hard; that's my typing hand!"

I was thinking, Damn you, Greta girl. Try to put me out in the first round, would you? Greta got tired of trying to punch my fingers off, because she picked me up and ran with me like a battering ram to the opposite corner of the ring. Then she bashed my head into the padded cornerpost. She punched me in the abdomen landing in the area of my rum-soaked kidneys. "You want some more medicine, fat boy? Submit, I'm telling you - now!"

I was on the floor gasping for breath, holding my sagging stomach. I tried to sit up, but I felt like I had been punched by Joe Bugers and was listening to the count - seven, eight, nine. I felt a hand tap my shoulder. I turned around and there was the referee, Ted Lemon. He said, "Judge, do you wanna quit?" Never, never would I submit to this muscular horror.

I stood up, uncertain whether or not to kick her in the ribs. Finally, I decided I wouldn't. I threw her on the floor, face down; her buttocks raised in the air.

"I've got you, and sister, you're going to know what it's about, you blonde bitch," I said gleefully. She hollered, tried to bite my leg, and kicked viciously. I was doing a great job, judging by the yelling and shouting of the crowd. She couldn't get to her feet, and my foot kept her pinned down.

The referee took a step forward, came nading, "Break - break when I tell you." That's when I caught Grizzly Greta by her blonde, shoulder-length hair and



pounded her head against the floor; then she seized the upper hand and pounded me. I snarled like a trapped animal, which was how I felt. The crowd bayed savagely. They thought mebbe the Amazon woman could make mincemeat out of me.

I would probably have blacked out if I hadn't grabbed the ropes at the last second. I was out of breath, but I wasn't going to be beaten by a female version of Charles Atlas. In reflex, I used my denched fists to punch her viciously in the face, first with the left, and then with the right. Before the gasp of the crowd subsided, I quickly followed up with two humdinger karate chops. Under the impact, the big woman wobbled and sagged halfway through the ropes, her hands resting on the floor just over the edge of the ring.

Then I leapt on her back,

Her left eye, thanks to the finger I had poked into it during the previous round, was a swollen black mess rattled shut. And she had a look on her tortured face I had never before seen, of murderous anger that I correctly figured was due to the painful reverse-double toe-hold I'd inflicted in the eighth round. I buckled under the impact of the blows, staggered backwards, and fell in a heap on the floor.

There was a loud roar from the throats of the six hundred blood-hungry customers. "You've got him, baby!" someone yelled above the howls. "Break it off!" I didn't intend to stay down long. But I stayed long enough to find myself staring up at Grizzly Greta's hefty body. Her broune figure, I saw, was surprisingly mannish. Her thighs were tattooed and quite chunky; her shoulders were wide and athletic like a Polish footballer's - at least, they looked that way to me. The big, agile and strong-bodied female hippo stood between my widespread legs. Her thighs were thick and massive, her buttocks enormous, curved, but jiggy, not firm.

My hands lifted my ankles up off the floor until the soles of my feet were over my head and touching the ring in a great, spreadeagle vee. Someone yelled, "Look at the warls on his backside!" My face conformed in pain, every muscle in my body felt as though it was stretched ready to snap. "Aaaaaaggggh!" I screamed as I threw my head to the side. "Sihhhhhhh! ... don't cry, ugly." She was over soon. "I'll be over soon. I promise ... I held my breath ... the referee was

coming over. "That's enough of that! Get up! Tactics, Greta," I heard him say above me.

It wasn't until the 15th round when I was first out of my corner, that I managed to sink my Sunday shot in Miss King Kong's flabby stomach. She gave a wall of pain, and rolled over her body doubled up, holding her hands to her belly. I picked her up and threw her at the ropes, or rather I missed the ropes with her.

She bounced over the top strand, lay on the time-keeper's table for a minute, then slowly climbed back into the ring. Before she had a chance to realise what was happening, I knocked her backwards with a flying head butt and, straddling her body in the centre of the ring, shoved my knee into the pit of her stomach, doing it quickly and with considerable force, rather like a circus performer jumping on a The Ringsters started with the usual cracks. "You know what to give her, Judge!" "I'll have her left leg!"

Looking at referee Ted Lemon I mumbled, "Sorry." Then I turned her hurriedly onto her stomach and, grasping her ankles harshly, I forced her legs apart with my feet. "Oh, my God!" she gasped. "My God, Dread, I submit!" That was how the bout ended.

That was when Grizzly Greta was carried to her corner, and when I bowed, she climbed out of the ring and went to the dressing room. I shall never fight Grizzly Greta again, and, to be quite truthful, I do not want to see a young, Grizzly Greta as a courageous lady wrestler.

So, for now, s'long, you'll of num-drinkers, you!

# When we've got the sound right—



IT'S rather cold as we sit in the small office, miserable day and yet Jeff Beck claims that he's hot! No wonder — Jeff's sporting his latest clothing item, an RAF-type windjacket . . .

"I swopped a guitar for it," says Jeff proudly as he glances out of the window, "you definitely need one of these on days like this," he adds.

Jeff, with rings on his fingers and necklaces, loves a cuppa tea over a chat and I agree. It's a good way to start a conversation. The

Beck, Bogert and Appice leader had just returned from a presentation ceremony when I met him. "Yes, we arrived late and we had to break the barman's legs almost to get a bloody drink."

## Best way?

Is that the best way to act after being voted the brightest hope of the year? "Yes, I suppose so but I don't really know what it means or what it is supposed to mean, whether it's something fabricated by the paper or

whether it's genuine, I wouldn't know. "I mean when I read who some of the top musicians are it doesn't make sense to me, polls rely on a certain percentage of mail coming in and that doesn't mean that Jan Ackerman is the greatest. I don't know why we've suddenly popped up in favour."

One thing Jeff Beck likes to talk about is the latest BBA album which they are working on: "It's in the very early stages at the moment, we've been to three different studios partly because of the

unavailability of time and partly because of the failure to get a particular sound.

"There's never usually any hassle to get the album out, obviously the record company likes us to get it out as soon as possible but on our contract it states two albums a year and we've done one.

"I suppose there is a bit of a rush before the end of the year but we record fairly quickly. If we feel that there is three albums worth of material, we'll do three but it's pointless recording just because you got nothing better to do.

## A mixture

"This is just a BBA album, a mixture of all the energies that have been coming together over the last year, whereas our first album was of energies which had been extracted from all the different sources of other groups, different backgrounds, different influences coming but this one is the result of a year's work together."

Jeff was talking about the sound difficulties. What exactly was the problem?

"Well this stage of recording an album is the worst because the energies are there but it's difficult to start. We've got to get the right colour on the drums, the right texture on the bass because being a three-piece that's where all the power comes from, we don't have a strong horn section and we don't have any fancy

organist or pianist so the drums and bass have got to be right all the way through. Once we've set that up we'll be alright. The rest of the album should be plain sailing.

"We've got Escape studios which is down near my house and it's very convenient, it's like a hop, skip and jump down the road."

Jeff reached for a cigar and talked about his plans for Beck, Bogert and Appice and their present stage act.

"Our repertoire doesn't change much, it takes six to eight months to change a complete cycle of tunes around, we wanna play them for six months to get the best out of them and when you've played the balls off them and there's nothing left, we drop them.

"I believe that this band has more potential, we have the ability to knock-off things that we wouldn't have done in other groups. Our stuff is pretty filthy and violent on stage, but not offensively violent and dynamic."

"You go to a small club where you get a group thundering the shit out of the equipment and then you get a group who play much softer and much more energy comes out. We're tryin' to put more in than anyone and get more energy out."

## The change

It's tough being a three-piece. Jeff's just getting used to the change after playing with five-piece

bands most of his life, is there any chance of another inclusion in the BBA line-up?

"We've thought about a singer / piano player but I don't really know a suitable person, besides it's fun being a three piece."

Jeff Beck is a household name in rock since his time with the immortal Yardbirds. Mention America and he says: "Yes, I've done America," and he really has.

## Thrown out

"I left or got thrown out of the Yardbirds," he adds, "I would have been easier if I'd stayed cause the numbers would have been easier for them to play."

Jeff has never lost the enthusiasm needed to play to live audiences, despite the fact that he's been eight years on the road.

"I just think it's nice for 10 or 20 thousand people to come and see three blokes with the bare essentials in musical instruments. It's damn hard mind you but I get a sense of achievement to walk off knowing that we've done something."

"Tim, Carmen and I have a surface friendship but the depth comes in our music."

# John Beattie

LABI SIFFRE came bouncing in the other day, obviously in a cheerful mood.

"I'm normally quite shy," he says, "but I had a good lunch."

A liquid lunch?  
"No! I had ice as well. . ."

Let me hasten to add that Labi was not in the state of intoxication, just in good spirits. To prove it he quietly sipped a coke and chatted enthusiastically about his music.

Before he came in I had been listening to a song called If You Have Faith which is to be his next single and is taken from his new album called For The Children.

Labi said: "It's a concept album. The idea behind it is that the best reason for trying to save the world is for the children."

This is Labi's fourth album but his first as a concept.

"I'm more interested in writing songs than in the commercial aspect. I'm very lucky in that I'm not forced into doing anything like pushing out singles. I'm not interested in that kind of scene. There's plenty of time and I'm terribly easy-going. It could be a bad thing but I've been at it too long to get worried.

"You can say so much more in an album. The problem with singles is people think they're entirely representative of what you do. I like to sing lots of different kinds of things but critics like to label you."



# 'My audiences want music not the show business machine'

Labi is currently undertaking a British tour and plays The Royal Festival Hall on a couple of the dates. Talking to Labi, it's apparent that he has a great respect for his audiences.

"I think the audience is very important — and not just because they pay. I credit my audience with more intelligence than a lot of people do. They're more intelligent than the music business thinks. There was a time when I used to be very shy with audiences, but now I

think there's something special about just you and the audience. It's nice to be able to communicate with each other.

The tour will be different for Labi in that it includes a backing band.

"Before I've always toured with a supporting act in the first half and then me on my own in the second half. But this time I'm on stage all the time. In the first half it's just me but after the interval I appear with an eight piece band.

"I'm looking forward to

to find musicians that I want to work with.

"I think my musical style has progressed and I hope it will continue to do so, but I can't see myself doing a complete change of musical style.

"I won't stop singing on my own because I've been working with a band. I'll be singing a lot of my old stuff but also stuff from the new album and things which I haven't recorded yet. My audiences are very mixed but in the main they're people who want to hear music rather than see the show business machine."

"If I'm addicted to anything, it's writing songs, and the conversation switched round to his songwriting.

"I'm influenced by writers who want to say something. I like to write songs where the words are important otherwise I might just as well write an instrumental. I think my audience comes to hear me say something even if they don't agree. In saying that I'm pushing down the fun songs of Gary Glitter and The Sweet — they're completely different.

I used to sit down and wait for inspiration when I wanted to write something, but now I concentrate on sitting down at the piano or guitar and try to write something. I find that the songs I've used piano on, turn out very different from the guitar songs.

"It's always very

worrying when you're not writing songs that you might never be able to write again. I sometimes go for about six months without writing a thing then I find myself writing say six songs in a week.

The inspiration for the songs usually comes from personal experiences."

Had Labi any personal ambitions still to achieve?  
"I'd like to keep moving onwards musically and get involved with various projects. One of the things I'd like to do is to write a musical and I'd like to try acting. Also I'd love to find someone I could produce. But it would have to be someone who's music I believed in and who I could relate to, otherwise I wouldn't feel that I was honestly doing my best."

Another thing he felt he needed to do was his own TV show.

"I'd like to see people who sell albums by the thousand getting proper TV coverage. They don't get the moment because they're not thought of as commercial."

But whatever Labi decides to branch out into in the future, there's no chance he'll ever stop being involved musically. He's got so much genuine concern for music and, as he says, he's addicted to writing songs.

# Sue James

# SMALL TALK

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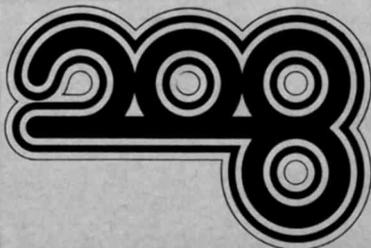
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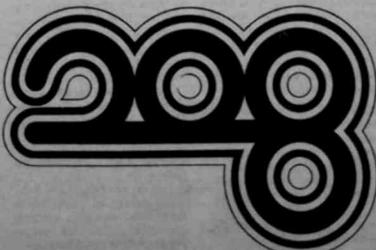
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## RADIO LUXEMBOURG

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# Linda's off to the U.S. — to get famous

by John Beattie

THE BOATING city of Oxford has a remarkable aura of sophistication about it. The university colleges ascend high above the neat suburban houses and it all looks typically English.

The inhabitants of this fair city, are, I'm told, very quiet and respectable. Oxford houses the cream of the country's students I'm told, why act like intellectual dabblers then folks?

It's bad enough to experience this atmosphere outside the city's New Theatre but inside — well it's enough to make the artist feel like some subordinate.

Linda Lewis, being the cute afro-haired singer that she is, seemed less affected by it all. She says: "The audience were a little cool and a bit shy." It's nice of her to say that after performing to an indifferent lot, though I. Linda's a nice chick and she deserves better.

Her set centred around her forthcoming album, Fathoms Deep based on

delightful acoustic numbers with that incredible harmonious voice of hers "floating" through the act. Included was her old hit Rock-A-Doodle-Do and her latest single Play Around which went down "too fast" according to Linda after the show.

## Champagne

Despite the annoyance of the evening it was backstage for champagne afterwards and a wee chat with the lady herself. It's been a busy time for Linda—she's touring here, just finished her album and making special appearances to boost her single.

"I'm off to the States on Sunday to get famous and sell lots of records," she says grinning. "Two guys who were backing me

tonight are going with me. The last time I went over there I was on my own and got really bored with myself. If I was just singing it would be alright I suppose but I'm playing and that's limited so my singing is limited too."

Linda seems rather excited about this tour across the Atlantic, something different this time perhaps? "Well I go to Los Angeles first and then New York . . . I'm doing clubs one week and concerts and going all over the place. I'll be second billed so if somebody for example comes to see Taj Mahal they'll probably dig what I'm doing."

"I once did a gig with Muddy Waters in Washington and the people who came to see him were middle-aged drunkards, they were terrible and I

was really glad to get out of that club." Linda has a slight dislike for Washington?

"Oh it's a horrible place and everybody has this White House attitude, big buildings and sweep the slums and bad places under the carpet out of the public eye."

Linda's a quick-change artist. On-stage she wore a long blue maxi-type dress whereas five minutes after the gig she was sitting looking much more relaxed in neat blue jeans and a sweater. She's like her voice — changing all the time.

## It's natural

"It just feels natural to sing high and low, I can't keep to one key so I just quickly change all the time, maybe that's why people don't come and see me so often because they can't categorise my music."

One thing that Linda is certain about is the success of her Fathoms



Deep album which is being released in November.

"It's lovely and I'm really pleased with it but I hope that I'll still be pleased with it when it comes out — fact is, I might get tired playing numbers from it, I really wish it was out now."

"I'd really prefer if people listened to my albums but you gotta make singles. Play Around is very commercial but I like the B-side, On The Stage, better because it's much more loose and warm . . . wanna listen to the lyrics?"

Warm me with your love, lit me like a you glow . . .

Sounds very emotional Linda but surely that's what your songs are all about and it's the type of image you portray on stage?

"Yes, I reckon I'm more emotional than logical, practical or intellectual. I couldn't argue with someone 'cause it blows me into tears. I try to keep cool on-stage though."

## Big appearances

Several of Linda's big appearances in the past have been on-stage jamming with Family and it's widely known throughout the pop fraternity of Linda's other relationship with Family's bassist, Jim Cregan.

Jim produced my Fathoms Deep, he's getting much better 'cause he hasn't done much production but he's coming to the States with me after the Family tour ends in two weeks time."

Could it not cause a bit of a hassle working with a person who is living with you as well?

"Well there is a possibility of that, working together and being lovers as well could be difficult because if we criticise Jim he might take it personally. I think we've got a good understanding though but I'd rather be his lover than his artist so if things got difficult we'd just stop working together."

## Sexy talk?

Sexy talk maybe or just an innocent comment, people maybe see her as a sex-symbol?

"Well I've never really tried to be one on-stage. When I wriggle and shake I feel as if I'm putting it on and being pretentious. When I was 14 I used to wear long dresses and sink onto the stage with my hair ruffled and act the real sexy bit."

"I love the audience to react though. Once when I toured with Elton John at Green's Playhouse in Glasgow, I was so scared because I heard that they throw rocks at you if they didn't like you. They were great though and were crying 'get them off!'"

Tut-Tut Glasgow, one bad mark to you chaps . . . her image on-stage Linda remains her sweet natural self after the gig. A few more swigs of the champers, or should I say a few more bottles starvin', let's head for a restaurant and get some food man."

I didn't argue!

FREDDY CANNON was one of the artists (Del Shannon and Dion were among the others) who bridged the gap between the classic rock of Elvis Presley, Carl Perkins and Jerry Lee Lewis . . . and the modern rock of the Beatles and their followers.

They called him the "explosive" Mister Cannon, and the hits were Tallahassee Lassie, Way Down Yonder in New Orleans, Palladas Park, The Urge, Buzz Buzz A-Diddle-It . . .

He's been back . . . back to Britain, working the clubs, chatting over old days. Not for Freddy the long hair and beard trip. He looks now just like he did in his heyday, and what's more he's every bit as happy-go-lucky a guy.

So what's he been doing? "Rock revival tours, mostly," he said. "I work a lot with Chuck Berry."

Revolutions and nostalgia. In the beginning Freddy was produced by Frank Slay (and Bob Crewe, of Four Seasons' fame. The first hit, Tallahassee Lassie was "covered" by Tommy Steele . . . that was the real British artists covering American hits, leaving the originators out in the cold.

More records soon? Said Freddy: "It's pretty

# Mr. Cannon explodes once more

certain. It'll be with Frank Slay again. But the kind of music? . . . well, you tell me. If we knew just what to do, we'd all be millionaires.

"Look at the States — the original Monster Mash breaking all over again, all over the world. And on the Eastern side, it's back to the Surfin' Safaris and Wipe Out."

Today's fans have never heard those records before. I suppose I'd better do for me what I can do best . . . new lyrics, up-dated, but in my style. But the main job of a singer is to entertain.

I won't mention names, but so many of today's singers just go out there and just play their songs. They don't even know how to say 'hello' or 'thanks'. Going out there and communicating, getting everyone to have a good time.

is what it's all about.

"So I sit here every night, and I miss my family and friends, but the minute I go on-stage and the lights come on I'd better be ready, or it's goodbye Freddy. It's called show-biz, but without the show there's no business."

"In the States, promoters are losing money because the fans see a group once and they don't want to pay to see them again because they have no act. There's just nobody around now who would influence me."

What I've learned about entertaining, I've learned from Chuck, Carl Perkins, Jerry Lee, Joe Turner and Little Richard. They work hard, get everyone rocking . . . and that's why they're still around. It was the best schooling I ever had."

And he said: "I took my

wife to see Elvis. He's very good on-stage. You could wing the seat out of his shirt when he comes off. I'd pay ten pounds a show to see him. But there are these groups who make good records, but just stand there on stage. I'd rather go home and play their records for free."

Yet . . . I DO like Elton John. He puts on a good show.

"Conditions now are much better. I hated the travelling by bus. But most of the rock clubs are very bare — though old rock is very big in the States.

"The thing was that I was with Eddie Cochran on his last tour of Britain . . . when he was killed in the crash. We'd been with him all day. Eddie asked, if we wanted to ride in the taxi with him to the airport, but we hadn't finished packing. We could have been in that car, my dad and I. But there are so many tragedies in this business."

The Explosive Freddy Cannon had to go out on stage. As ever he worked himself into the ground. And as ever he proved his point about putting the show into show-biz.

Jim Newcombe

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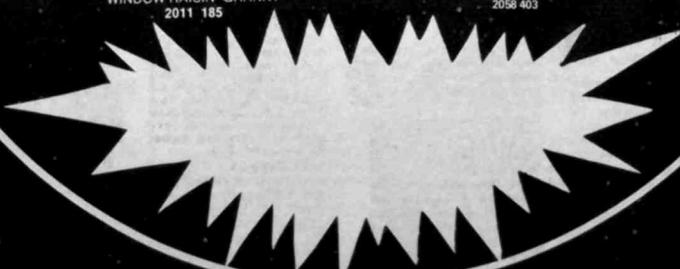
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# Record Mirror Review Section

# DISCORAMA

## ALBUMS



**GILBERT O'SULLIVAN**  
I'm A Writer Not A Fighter. — (MAM 505). Some people, observes Gilbert, like to write, others don't. Others like to write, but won't. He prefers — much prefers — to write . . . even though he was photographed, half-nude, great merciful heavens, with Cassius Clay. And the good news after hearing this album is

that the belted bottomless well of Gilbert's writing ability really is bottomless. Some beautiful songs, delivered with his usual whoop-injected vocal style. He's clearly a non-fighter . . . can't comprehend violence for violence's sake. But he writes of many things. Of parental interference in a romance (They've Only Themselves To Blame), philosophy (Not In A Million Years), and Ooh Baby and Get Down which are object lessons in how to compose popular songs of class and style. Maybe it's true that his lyrical skills outweigh his melodic advances. No matter, because he's so far ahead of the field anyway. Genius — that's the word to sum it up. P.J.

**CHRIS ROHMANN**  
The Man I Am Today. — (RCA SF 8364). Singer-acoustic guitarist, composer. There's a deep-voiced softness about his style which is reminiscent of several other folk-type artists, but the songs are very individual. In the Biography he tells of the whole business of growing up, of memories, of nature, of an anniversary. Interesting, but not outstanding. P.J.

**MAN**  
Back Into The Future (United Artists UAD 60955/4). Following the almost traditional pattern for double albums these days, Man present us with two sides of studio sounds and two recorded live at the Roundhouse in the company of the Gwalia Male Choir. Entertaining stuff from Wales, second generation community band. They come over better on the studio sides where their natural exuberance is held under some sort of control. The live sides must have been fine in their natural environment but on plastic without the atmosphere of a concert they tend to ramble a little inconsequentially. R.G.

**HOT THUMBS O'BLEY**  
(Charisma CAS 1071). Unusual to say the least and definitely different in a rather boyish college review style. H.T., an Englishman lately living in Finland, presents his album in the form of a show. He's a man of many voices, singing

**GENESIS**  
Selling England By The Pound (Charisma CAS 1074). A nice one this although it doesn't do anything to show a Genesis progression. It's a fine album though with Tony Banks being particularly prominent throughout on keyboards and 12-string-harmonising touches give it that refined sound. The quality of Peter Gabriel on flute and Michael Rutherford on electric sitar on a couple of numbers gives the extra melodic effect. It's taken some fine production work by John Burns and Genesis and it shows on songs like The Battle Of Epping Forest. J.B.

**LEO SAYER**  
Slyverbird (Chrysalis CHR 1050). A warm, thoughtful, instantly appealing collection of songs from a singer-writer who is bound to gather a following. Leo sings like a preacher, emotional and inspired. His songs (music by Dave Courtney) have a searching wistful quality that takes you out of yourself and into his world of imagery. A talent to watch, co-produced by Adam Faith, who obviously knows he's found something good. P.H.

**HOTSHOTS**  
Snoopy v.s. Red Baron (Mooncrest, Crest 3). Hot Shots, Hi-Shots . . . but this album is definitely Clive Crawley's bunch. The smash-hit Snoopy really sums up the style of the album — rubbish! Sound quality is bad and although there are popular party tunes like Chatanogooa Choo, I hear You Knockin, Simple Simon Says and Yesterday Man it just hasn't got enough grit to give it any success. Sorry Snoopy but it's a bummer! J.B.



**BRYAN FERRY**  
These Foolish Things. — (Island ILPS 8248). The Bryan song Hard Rain's Gonna Fall gave Bryan a first-time out solo hit single. The album will surely also make the grade in a big way. The rest of the material is culled from respected sources, from the ages-old These Foolish Things to the Beatles Stones Sympathy For The Devil to the Beaches You Won't See Me to Lieber and Stoller's Baby I Don't Care, to Goffin and King's Don't Ever Change. Instrumentally it's pretty sound, if a bit predictable more often than not. Bryan's extrovert style even fits the essentially girlish lyrics of it's my party . . . I can cry if I want to. A special word of praise for the Angeliets, who chant background-wards with precisely the right vocal touch. P.J.

## ALBUMS



**LOU REED**  
Berlin (RCA RS 1002). Reed, humanity's ethereal double, is back from the twilight zone with a tale to make your heart bleed . . . drugs, suicide and

misery. Last time round he was sharing the big Bowie adrenalin rush, now he strikes a more classic pose, Berlin is a scenario of and for the fully fledged emotional psycho, weak on musical content but strong on performance and contact. He seems to have found no new melodies since Transformer but the presentation and Bob Ervin's production make up for that. The ubiquitous singer's observations take us close to the edge again, even allow a glimpse over, and all the time his rich chocolate marshmallow vocal chords creep into the soul. Fasten your seat belts please. P.H.

**COUNT OSSIE AND MYSTIC REVELATION OF RASTAFARI**  
Groomation. — (Ashanti NTI 301). Three-album set of very-much specialist interest. The included notes help a lot, but in brief the Mystics aren't just a musical group, they're more a community and really a way of life. Master Drummer Ossie is the boss, and the theme is: "Through love man can see the light the light is understanding and understanding will make Mankind move on for life." P.J.

**JIMI HENDRIX EXPERIENCE**  
Are You Experienced. — (Polydor Select Double 2688 031). No point really delving into this one — it's a two-record set from one of the finest guitarist-singer-composers in pop over the last few years, and it includes many, if not most of his great compositions. Noel and Mitch, too, deserve praise, but as ever it's a virtuoso performance by Jimi, who needed little help except control-room control by today's Slade manager Chas Chandler. Are you experienced? Try this value-for-money set. P.J.

**PHIL EVERLY**  
Star Spangled Springer. — (RCA 8370). No Don, Don done gone. Will they ever get back together? Well, if not Phil at least has the right ideas about projecting a solo career, and his writing skills (in conjunction with his old chum Terry Slater) are not dimmed or defeated. His wife Pattie joins him on two of the tracks, and former hit-maker Duane Eddy is in there on guitar in a battery of

**GINO VANELLI**  
Crazy Life (A & M AMLH 64395). Latiny flavoured late night listening guaranteed to make you feel smooth and cool ladies (I mean big girls now) have you seen this bunk? Mr. Vanelli has a lot going for him; smooth voiced and smooth looking, but alas his songs which fill the entire album lack melody and lyrical impact. It's all been done before, but seldom as well. P.H.

**DORY PREVIN**  
Live At Carnegie Hall. — (United Artists UA 108). A two-album set of considerable value for those only recently turned on to the frail cult-figure of Miss Previn. The concert was in April this year and the audience had stored up a mass air of emotionalism, and Dory shattered some ear-drums with her belting, and aroothed a few more with her wistfulness. There is much material from previous albums, like On My Way To Where, Mythical Kings And Iguanas and the outstanding Oaty C. Brown And The Hollywood Sign. At first glance and hearing only a couple of previously unrecorded tracks and one, Be Careful Baby Be Careful is quite outstanding. P.J.

**VARIOUS ARTISTS**  
The Dimension Dolls. — (London ZOU 121). Artists herein and Little Eva and her Loo-Motion and Keep Your Hands Off My Baby; and Carole King and It Might As Well Rain Until September and Crying In The Rain; and the trio The Cookies with Foolish Little Girl and Chains, Lady singers from the early 1960's on the American Dimension label. P.J.



**LOVIN' SPOONFUL**  
Hums Of . . . (Kama Sutra Select Double 2683 034). So it was Joe and John, Steve and Zal, and they made some of the most beautiful sounds of our time. And it's John singing on Daydream, and there's Nashville Cats, and so many of the old hits. These guys were, in their own field, just about good. Goodtime music has since never been so good. And someone wrote: "They dress like comic book characters. They move like a carton of ping-pong balls on their way to a great party somewhere." That was 1960. Now they are remembered. How many of today's teens will be remembered in eight years time? Lovely two-record set.



**LYNSEY DE PAUL:** Won't Somebody Dance With Me (MAM 108). Written, produced and sung by Lynsey. Starts with a last-waltz sort of feel, nice and slow and smoochy, and there, standing lemon-like and unwanted by the wall is that flower of femininity Lynsey de Paul. What's more she pleads: "won't somebody dance with me, start up a romance with me." The situation is ludicrous, of course, just as the record is excellent, breathily sung, and with a beautiful melody line, and expert use of strings. If Lynsey has to live in an area where the blokes are, to a man, raving lunatics, that's her hard luck. We're holding a dance in the Woodford Town Hall on Saturday . . . coming alone, Lynsey? — **CHART CERT.**

**JIMMY HELMS:** I'll Take Good Care Of You (Cube Bag 33). Such a good singer, not to mention nice guy, is Jim. Now the whole thing is tracking wide open for him, at last. Telly, and cabaret, and tours. This is an emotional, big-building, bang-on-the-button boggle — he really sings as if he means it. Shades, incidentally, of the old Gene Pitney — that's if comparison must be made. Well sung, Jimmy; nice one. — **CHART CHANCE.**

**JIMMY CLIFF:** Fundamental Reggae (EMI 2065). Perhaps a bit over-complex in the intro, but it does settle into a more commercial feel later on. Jimmy, an ever-sings with a high-pitched intensity, playing around with a limited number of notes, but I think the sheer involvement in the arrangement will stop it being a smash. — **CHART CHANCE.**



**MUD:** Dynamite (KID 159). Chapman and Chin strike again. The tango torments are for golden — they're into a straight commercial idiom here and though it is so direct and forceful, there are also some neat melodic touches, in a key-changing style. . . . good honest drum-thumping and so on. Mud, I'm now certain, have arrived in the chart-consistency scene, and good for them. Persuasive pop is where they're at. — **CHART CERT.**



**THE WHO:** 5.15 (Track 2094) from the musical work Quadrophonia, with the excellent Chris Stainton heavily featured on piano, and there's a pounded one-note repetition with the instrumental build-up really building . . . and Roger roaring, and you're instantly aware that you're in the

middle, stereophonically, of a Pete Townshend happening . . . gloomy-doomy in a sense, inspirational in another, and never boring. There's the usual Who-Power thundering, some guitar work of breathtaking vitality . . . all in all, it adds up to . . . **CHART CERT.**

**ALVIN STARDUST:** My Ooo Ch Choo (Magnet). Forget the name for a moment — treat it as a good debut release for the company and for the singer. Catchy stuff. Betcha he's heard Elvis sing.

**MIKI AND GRIFF:** Abide With Me (Pye). Yes, the hymnal Abide With Me, and a success with cabaret audiences for the duo. . . . as well as being a Cup Final curtain-raiser.

**CAN:** Moonshake (United Artists). Yet another "top" German band. But this one is in a progressive mould, fairly scurrying through this one, with some nice sound effects — possibly the lowering of a live frog into a flushed toilet. Gets you, this does. Seriously, it does.

**SHAG:** Bongo Rock (UK). Fairly routine opening, just chugging along — instrumental rock, with bongos added, but you'd never guess from the title.

**MIKE REID:** Life Without You (Pye). Cockney comic who used to be a singer and knows his way round a ballad.

**BILL ESHER AND THE BEACONS:** Baby You're My Doughnut (Jam). This chap doesn't want to be the captain of the QE2 — "I want you, nothing else will do." Then he calls her a doughnut. Harmonica, steel-guitar, jogging rhythm.

**EIRI THRESHER:** The Morning After (UK). From the movie The Possidon Adventure, another chart-stab for the Jonathan King "find" . . . she does have a distinctive voice, but this isn't a potential hit.

**TANK:** Fast Train (Polydor). Mid-tempo part-type showing, Bill gruff and hoarse-ish, nothing particularly different, alas.

**ROCK REBELLION:** Let's Go (Santa Ponsa). Largely instrumental, but with yells of the title phrase, a lot of hand-clapping and an insidious effect from a wailing tenor sax which adds excitement towards the end.

**PETER DUGDALE:** Try Me (EMI). Singer-writer with a high, soft, emotive sort of voice, but this doesn't sound much like a hit single.

**CORK CHILDREN'S CHOIR:** Suffer Little Children (EMI). Can on Sydney MacEwan with the children, heading a slice of religio.

**MICK MERCURY AND THE METEORS:** Waiting Room Goodbye (Dawn). Mick is actually Tim Branston who was on the Terry Dactyl hit Seaside Shuffle — this one features a conga rhythm, believe it or not. Mick sings, plays (catchily) every instrument.

**WOLF:** Two Sisters (De-ram). Darryl Way wrote this one for the Saturation Point album. Group should have scored, but didn't, with their last single, so I'm a bit guarded. Nevertheless it's good dramatic, well-played pop, with a sturdy vocal line. Like it.

**JOHN GAUGHAN:** You Gotta Love Me Ruby (CBS). Lyrics don't quite click for me — a bit predictable, but John's voice doesn't half sell 'em. Nice choral hook.

**REG PRESLEY:** 'S Down To You Marianna (CBS). The Troggy gent, out on his own, and on his way back to Wild Thing viability. Distinctive rural rock — that about sums it up. Could happen.

**VULCAN:** Much Too Young (Epic). German team with fair determination and dynamics, but weak on the vocal side — sounds very samey.

**SENSATIONAL ALEX HARVEY BAND:** Giddy Up A Ding Dong (Vertigo). Once a hit for Freddy Bell, and now rocked up crazily, with hand-clapping bounce, and walking-bass urgency. Being directly commercial could help Alex on his road to deserved fame.

**DAYDE:** She Didn't remember My Name (RCA Victor). Smokey-voiced gent bemoaning his hard luck — all with an atmospheric chorus behind and a sort of jerky emotional approach. Heavy going.

**JOHNNY REBEL:** Pistol Packin' Mama (Dart). An old novelty number from years back. Delivered raspingly with banjo and what seems to be whip-lash backing.

**RICHE MORRIS:** Zimbabwe (Satri). Polkae-Africana — that about sums it up. Tribal vocal sounds, with congas, and a direct slice of melodic rhythm. Try it more than once — could register big.

**OLIVER ONIONS:** Flying Through The Air (RCA Victor). Another novelty job, very catchy — being caught helps, specially for trapeze artists. Backing chorus chirrups, no other word for it.

**ELAINE DELMAR:** Desperado (MCA). Lovely and nice lady — and the best (by far) actual vocal performance of the week. She purrs, caresses the lyrics . . . slow number, string-backed — too slow for the charts perhaps. But it's got me panting for the upcoming.



**HELLO:** Another School Day (Bell 1333). Band involved on G. Glitter tours, produced by glittering manager Mike Leander and therefore in with chances . . . as well as having already been well-exposed to public glare. This one opens with strident guitar lick, then into a tight riff or two, and that instrumental vibration carries on through the vocal. It has a directly commercial touch. It has a chart feel, somehow. Watch it go. Goodbye for now . . . **CHART CHANCE.**

## reggae corner

THE CAROLE KING song *Way Over Yonder* provides fuel for one of the best reggae releases of the week — sung by **Judy Mowatt** (Trojan), and sung with a lot of flair.

A plug for the Rastafarian spiritual understanding from **Max Romeo**, now not long ago was having a *Wet Dream* hit — this new one is *Every Man Ought To Know* (Pama). From **Dorothy Russell:** You're The One I Love (Duke Reid), sweetly livered delivered with some pipingly high voices behind.

**Hugh Boy**, on *Treasure Isle Skank* (Harry J), obviously enjoys himself hugely, with his yips and hollers to a finger-clicking good rhythm. **Bullie Me Up**, by **Brent Dowe** and the **Gaytones** (Horse) fronts a gently rippling production of basic calm.

**Money Never Built A Mountain**, by **The Tensors** (Pyramid) wanders round in ever-decreasing circles before vanishing. **Lissy** singing *Love Is A Treasure* (Duke) is either a chap or a deep-voiced

chap-ess, but the structure and lyrics of this one knock me out . . . terrific.

From **The Eagles:** *Rub It Down* (Techniques), which is okay but nothing special. And **Max Romeo** crops up again on *My Jamaican Collie* (Ackee), flying high, vocally, and with a catchy chorus.

**Dandy Livingstone** has changed from Trojan to Mooncrest and the label change also changes his style, for he's now into a ballady scene, though there is still a touch of his reggae background. Nice performance on *Black Star*.

And **Horace Andy** on *Don't Try To Use Me* (Bread) appears to get a faint Oriental instrumental sound going; that is over the reggae chugging. From **The Pioneers:** *Bad To Be Good* (Trojan), with a harmonica opening, nice drumming bridge and some of that lively bah-bah-de-bom vocal work.

# AMERICAN



**CONWAY TWITTY:** You've Never Been This Far Before, You Make It Hard To TAKE The Easy Way Out (MCA MU 1225). I'm getting so much pleasure from modern Country Music these days that I'd like to suggest you try it too. The Nashville Sound of '73 is one of sparse and subtle arrangements (incorporating at least a slither of pedal steel amidst the "empty" sound), allied to a slightly less maudlin, more mature approach to lyrics than of old. Conway Twitty's latest Country (Chart-topper, including its flip, is an excellent example to begin with, and — its biggest attraction for the uncommitted — the hit-side's lyrics are even more "adult" than most, being about... er, um... a virgin's imminent deflowering! With today's lines like "as my trembling fingers touch forbidden places," plus a catchy hit, it actually deserves the Pop success of a "Something's Burning" or a "Summer (The First Time)". By all means hear it for these lyrics, but do also dig the music before sniggering with your friends: **POKE OF THE WEEK.**

**CARPENTERS:** Top Of The World; Your Wonderful Parade (A&M AMS 7086). No wonder this happy light bouncer seems so familiar — it's the song that Lynn Anderson has just taken to the Top Of The Country Charts! Penned by Richard Carpenter with John Bettis, as was the old "Ticket To Ride" called circus-atmosphere tricky flip, the song is also one of Karen's best vehicles ever and should have no difficulty in becoming a smash. **MOR PICK.**

**MOMENTS:** Gotta Find A Way; Sweeter As The Days Go By (London HLU 10433). Fully described in a recent "Straight From The States," this is the lovely Sweet Soul slowie that Sylvia announces with an airport announcement. She also seems to lead on the pure Gospel flip. Had the chiefs not a tendency to outnumber the Indians on this page, it would have rated some kinda Pick! My trouble is that I only write about the good records! Oh, what the hell, **SWEET SOUL PICK.**

**BACHMAN-TURNER OVERDRIVE:** Stayed Awake All Night (Mercury 6032387). Crushing and thumping noisy (monotony, much plugged by the Bee, from Randy ex-guess Who) Bachman, his two brothers and C. F. Turner. It has a certain... **HEAVINESS. POP PICK.**

**BETTE MIDLER:** Friends; Chapel Of Love (Atlantic K 10349). So often Miss Midler's grating vocal quality is painful to my ears; luckily, like "Boogie Woogie Bugle Boy" before it, this slow-starting then care-free and bouncy Buzzy Linhart ditty is one of the painless rarities! Both its structure and sound are in fact almost pure Laura Nyro, while its reconstituted Ronettes/Dixie — Cups flip is, of necessity, multi-tracked to give a full girlie group effect, "shoo-bee-doo-up-wah-dah" finale and all. **MOR PICK.**

**AL WILSON:** Show And Tell (Bell 1330). Now free of his Soul City/Liberty ties, the only worthwhile result of which was his '68 reading of Oscar Brown Jr.'s rattling "The Snake," Al Wilson has leapt onto the US R&B and Pop Charts first week out with this Jerry Fuller — penned / produced strings 'n chix-dressed chugging slowie. Although the impassioned yet slick singing is Al's own, it gives us a good idea of what Johnny Mathis's teaming with Thom Bell could have been like had things gone as they should! This could be a hit. **R&B PICK.**



**GLADYS KNIGHT & THE PIPS:** Midnight Train To Georgia; Window Raisin' Granny (Buddah 201118). **AND:** Daddy Could Swear, I Declare; For Once In My Life (Tama Motown TMB 878). Gladys's official Buddah news is a soupy-souled slow swayer, again from the pen of Jim Weatherly and previously waxed by Clay Houston, which sees itself along with circulations Pop appeal and crisp back-up from the Pips, one of whom sings lead on the mildly rhythmic flip. In contrast its older herky-jerky Motown competitor, despite a tasteful treatment of the Stevie Wonder flip, lacks the grow-on-you quality that earns Buddah the **POP PICK (SOUL CLASS).**

## Hamilton's disco pick

**TOMMY BURTON AND THE SPORTING HOUSE CLUB:** 12th Street Rag (Paramount PARA 3043). Madcap frantic fun! I also use a good 1965 version by **WARREN COVINGTON AND HIS JAZZ BAND** (Brunswick 6591, deleted).

**EARTH, WIND & FIRE:** Evli (CBS 1792) Modern.

**CARPENTERS:** Top Of The World (A&M AMS 7086) Easy.

**ROBERTA FLACK:** When You Smile (Atlantic K 10371) Easy.

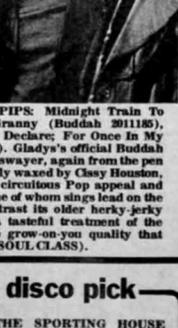
**MUD:** Dyna-Mite (Rak 159) Chinnichap stomper, Sweet-styled Pop.

**THE SENSATIONAL ALEX HARVEY BAND:** Giddy Up A Ding-Dong (Vertigo 6059-091) Like Noddy Holder singing-ROCK 'N' Roll.

**BACHMAN-TURNER OVERDRIVE:** Stayed Awake All Night (Mercury 6032387). Slow-beat heavy Pop.

**EARTH, WIND & FIRE:** Evli (CBS 1792). A top import seller before its British release, this modern-thinking black group's beautiful "Head To The Sky" album contains the full version and should really be bought instead.

**Reviews:**  
**James Hamilton**



**CORNELIUS BROS. AND SISTER 85/86:** Just Can't Stop Loving You (UA UP 35095). Whoever sings lead has one of America's most distinctive and satisfying Pop voices — yes, the Brothers ARE black, but their Pop-planting pretty black and white Winslons (of "Color Film Father" fame). Whatever the colour it's a style that I love, and I cannot understand why it's never broken through here. Surely this strings-backed smooth 'n creamy rhythm chatter can do it this time? It's got so much for so many. **PERSONAL PICK.**

**FOSTER SYLVERS:** Misdeanor; So Close (MGM 206292). Touted as a new Michael Jackson, teeny Foster has the looks and the voice but may miss out in a British that is currently rejecting the original model, even though his ricky-ticky jerky Jackson-ish US R&B/Pop hit has a catchy charm. In any case, the real musical appreciation is deserved by the Sylvers family act who spawned him: they can be heard on the and how... on the exquisite frothy flip, which they sing with incredibly nimble sophisticated intricacy in a style that's likely to be totally alien to all except early Miracles and Five Starsteps fans. No matter, the Sylvers rate a whopping great **MUSIC PICK.**

**JERMAINE JACKSON:** The Bigger You Love (The Harder You Fall) (Tama Motown TMB 874). Although his excellent "Daddy's Home" unaccountably failed to hit here, Jermaine's own driving bass work may just propel his otherwise fairly ordinary revival of this Sisters Love stomper Chart-wards.

**LIMMIE & FAMILY COOLIN':** Dreamboat; Made In Heaven (A&M 61020). A distinct disappointment after "Magic," this medium-light clapper is perfectly pleasant without having the coherent drive of its forerunner. Still, look how wrong my similar opinion about "Smarty Pants" turned out to be! Nice old-fashioned slow flip.

**ROBERTA FLACK:** When You Smile; Conversation Flip (Atlantic K 10371). Instead of America's boring slow "Jesse" single, we get thank goodness — this out-of-character jolly romp in a swingalong honky-tonk style, which has enough saucy verve, merry melody and zany "la lala" refrain to catch on big with the easy listeners. It's even got an extremely pleasant movie music-type flip, with lots of Johnny Harris-like lushness! How low before Sergio Mendes does these? **MOR PICK.**

**JERRY LEE LEWIS:** (Taking My) Music To The Man; Jack Daniels (Old No. 7) (Mercury 6023278). That monument to redneck valour, Jerry Lee sounds right at home on the steady-beat top and in excitingly versatile voice on the meandering slow flip. Surprisingly, both were penned by various of his London "Session" accompanists, and even more surprisingly, the latter never appeared on that album. It ranks with his better performances and deserves to be heard.

**FREDDIE KING:** Woman Across The River; Help Me Through The Day (A&M AMS 7076). Bluesman King is like a one-man Chicken Shack / Fleetwood Mac on the dragging-rhythm topside semi-slowie and the more satisfying subdued strings-backed flipside. Leon Russell-penned slowie, which makes me think also of a male Christine Perfect. Those are compliments, y'know!

**B. B. KING:** To Know You Is To Love You (Probe PRO 003). Don't call him Blues Boy, call him Doctor! That's on account of the honorary doctorate of humanities degree that he just picked up from Mississippi's 104-year-old black Tougaloo College, making him the first blues musician so honoured. Deln the Hoogaloo at Tougaloo? Anyway, Dr. King gets help from Stevie Wonder on this recent Syreeta single, which he converts to his usual note-bending guitar style quite successfully in fact, the two stars' guitar / keyboards break later on gets fairly stompin'.

**AFRICAN MUSIC MACHINE:** Never Name A Baby (Before It's Born); The Dipp (Contempo CR 25). The Shreveport-based Street-Funksters are in a trickier bag than usual on this wobbly wukka-wukka black dancer. '3 good though, and so's the simpler instrumental flip.



**DAVID CASSIDY:** Daydreamer; The Puppy Song (Bell 1334). The delicate intro tinkles into gentle lurching momentum on David's yearning, wistful, breathy, breezy newie, which is set apart from his past work by its relatively sophisticated instrumentation. "Daydreamer" is not to be confused with "Daydream," his recent US single, especially as the latter is similar in treatment to the alternative A-side here, Nilsson's skittish rinky-tink good-time DIXIE "Song". This mixture of sophisticated razzamatuzz and lighthearted razzamatuzz is evidently carried on to the forthcoming new LP. If so, that should be just as interesting, as well as lots of fun.

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# Lou Reed

SOME chick said "Walk on the wild side," she had streaked back green hair, wore heavy plastered make-up and slinked quietly about the Rainbow Theatre aisles in illicit fashion. "Lou Reed man," she said, "and there are thousands of us in your presence."

I thought "vicious" as I shugged back another Southern Comfort and settled down for the evening's entertainment. The Dutch band Golden Earring had just rocked on to the arena with a selection of numbers from their forthcoming album, Mootan. Barry Hay, Cesar Zolderwijk, Rinus Gerritsen and George Kooymans led the big stage, big enough to fit in that thundering PA system of theirs. The lights and sound effects in all made it a very effective set of loud rock 'n' roll. Let's lay it on the line, for Golden Earring are gonna be big in this country. Their act is tight and professional and they have an uncanny "boogie" effect on stage. Bassist George Kooymans was mainly responsible for this with Rinus and Barry tying up the loose ends.

It was obvious that the Dutch foursome enjoyed the wide open stage it gave plenty of room for Cesar to do his spectacular drum-tesp bit at the end of the band's new single, Radar Love.

A short interval and then the audience were treated to a special half-hour spot with the Persuasions — the American soul band who are currently touring this country. Their set was a mixture of harmonic blues and funky soul. They can produce a remarkable melodic effect without any musical instruments whatsoever and it sounds even more amazing when one considers the size of the Rainbows.

The theatre lights dim, presumably Lou Reed's backing band are on and after a short instrumental introduction it's straight into the first chords of Vicious as the man himself strolls on stage.

It was an uncanny set in a way. The ghostly figure of Reed looking like the devil himself flits swiftly across stage. The flashing strobe and other special lighting effects seemed to shun the audience into an eerie silence broken only by short rapturous applause after each song.

Old mixed with new was the order of the night with raunchy licks through I'm Waiting For The Man and a couple of numbers from Lou's latest album, Berlin. I must say I was rather disappointed with his stage version of Walk On The Wild Side — it was a number everyone was waiting for and yet it didn't quite come over right.

It was too fast for a start but unlike the record version, it didn't have that extra melodic sax interval in the middle and it was over and on to the next one before anyone really got into it.



# Judy Collins

WELL, of course, she was good, often incredibly good. Fedal steel guitar, piano, mouthorgan, bass and drums provided her musical backing but the voice, her vocal dexterity, the often soaring pure tone plus the more manly, fighting voice lower down the scale was the supreme instrument.

She sang 20 songs, some going! Some of the titles were Since You Asked, Fisherman's Song, the lovely Steve Goodman written and Arlo Guthrie, Hopton Lewis recorded City Of New Orleans, Both Sides Now, Farina's, Hard Lovin' Loser from the In My Life album (and about time she remembered that superb album in her concert material). The Dealer, Secret Gardens, The Hostage



and Song To Martin from the disc, True Stories & Other Dreams plus amongst the finale, Chelsea Morning.

Cohen, as usual, received plenty of attention but here's my grouse. Judy, love, I wish you would let us hear more Brel, though you did give us Sons Of, but how about Marjorie and If Cohen, why not Dress Rehearsal for a change?

Just leave out for once numbers like Bird On A Wire (though it was extremely well performed) and say give us Pirate Jenny and Marat Sado.

# Fumble

FUMBLE arrived back in the UK on Thursday from the Continent and played the Marquee on the same night. Des and Co., looked rather exhausted by it all and it got tired.

The large Marquee audience appreciated the gig alright despite the fact that the sound system was terrible and we were constantly plugging our ears.

Fumble seem to be able to build up a gradual enthusiasm for the music they play at every gig they do . . . . . It's a safeguard against having an off-night and they're few and far between for Fumble.

Obviously comparisons are difficult between the Fumble I saw at Reading Festival and the Marquee night show. If your a Fumble freak you'd probably enjoy the band at any gig. . . . well with the sound wasn't good, the band tired for long spells . . . all these things made it a very ordinary night.

JOHN BEATTIE

# Moody Blues

GUESS the Moodies were surprised to be called back for an encore on their first two consecutive appearances at the Rainbow. The quiet 'couples' audience had sat through a typically professional if largely unexciting set with little more than polite applause after each number.

Ray Thomas quipped: "Thought you'd all gone home", at the end of one number when the applause wasn't instantaneous.

Certain problems prevented all evening. . . . there was a mellotron squeak caused by apple juice squirt into the

instrument by Mike Pinder and the P.A. was occasionally overloaded.

Despite all this the Moodies steered ably by Time Warp 9 Pinder managed to pull most of their aces to good effect.

They may sound a little flat and lifeless in the

# Beggars Opera

IN an atmosphere more common to a Glasgow pub on a Saturday night we were treated to a solid nights entertainment of very tight rock. Opening with Freestyle Ladies, from their new album Get Your Dog Off Me, they immediately set the pace for the rest of the night. "Loonie" Linnie Paterson managed no time in becoming

wanted to bring it back.

Flux are Dave Punshon on keyboards, formerly with Babe Ruth; Richard Blanchard, sax, flute and vocals, late of Black August and Warlocks Tricycle; Charlie Chandler, drums, who was once with Lebbud; and founder members John Grimaldi, guitar, and David Shackley, bass, both from Motif.

Their obvious strength is both in their experience and competent musicianship. These two factors combined with their determination to break new boundaries, should ensure them at least a degree of success.

JOHN SIVYER

the centre of attention.

End of the first number and everyone had settled in. Sweating their way through Time Machine they went into my favourite number from their new album. Called Open Letter its message to critics comes across very clearly: "For those who criticize it's easy to see you don't want to be entertained. But you're not really to blame." All too true!

Their music might not be the most original, but what they do is very tight and they certainly work hard at it.

Going through the latter half of their set they do an excellent rendition of the Mason Williams number Classical Gas which features Alan Park on organ and Colin Fairley on drums.

Going into their new single Two Timing Woman, which lacks the power to be a chart success, they are near to winding up their set. They go out in good rocking style with one of the best versions of Johnny B. Goode I've heard for a long time.

HENRY GILPIN

# Kinks

A JOYFUL sing along evening on Sunday with MC Raymond Douglas Davis in fine form. It's good to see you looking happy Ray!

Starting with Victoria just to get a balance the band were pleased to be greeted with a rapturous reception and from then on they could do no wrong.

The rapport the band have established with keyboards man John Gosling is now coming into full bloom with spoof standard throwaway numbers between songs and lots of looning.

A rock and roll medley woven around You're Looking Fine gave the whole band a chance to loosen up and they even used a bit of the legendary Peter Gunne Theme to finish it.

Now the hits followed with Ray conducting the audience in a display of warm unforced participation. Plenty of variety shown tonight with a Leadbelly number Long Lost John featuring clarinet and tuba and Ray's solo If I Were A Rich Man complete with bottle of beer on his head.

JOHN BEATTIE



Back to rock and roll for the 'last' number, Good Golly Miss Molly featuring sax and Dave Davies singing.

Of course this wasn't the end and after a standing ovation the group returned to a packed front stage to rock through You Really Got Me and All Day And All Of The Night to close a truly professional show.

A. Y. BRACERS

# Country Gazette

COUNTRY GAZETTE are supreme masters of their trade with experience built upon association with both traditional musicians and the country-rock syndrome that developed on America's West Coast. The touring grounds are apparent and allowed the outfit to tackle a range of material that, one moment, featured the rural standard Boll 'Em Cabbage Down and, the next, Graham Nash's Teach Your Children or Stephen Stills' Fallen Angel.

Terminology may put Gazette into the country-rock bag although, musically, they're nothing but an honest-to-goodness pure bluegrass by

the US National Fiddle Champion Byron Berline, the line-up depends just as strongly upon Roger Bush (stand-up bass), Alan Munde (banjo) and Roland White (guitar) and, at the conclusion of their sixty-minute set, they proved that an acoustic band could receive just as enthusiastic response as any electric line-up.

TONY BYWORTH

# Public Foot

ROLL Over Beethoven and Blue Seeds Shoes, was how Roman's set finished on Thursday night. Perhaps it was the gloom of the near deserted Global Village that encouraged the band to close with straight vintage rock.

The rest of their set was very different. Twin lewys in a Washburn and a 'Yes' type vocalist showed the band's influences on Thursday night. Highlights included King Fur A and Judas Priest. The band had from their debut album.

A. Y. BRACERS



# MUSIC MIRROR

## Fender Soundhouse — biggest ever

NO ROOM for anything this month, due to some sort of production problem. Don't worry, they've promised me a bumper Music Mirror next month.

★ ★ ★

The big news, of course, is the opening of the Fender Soundhouse in Tottenham Court Road — what must be the biggest musical instrument shop ever. The shop is also the headquarters of CBS/Arbiter Ltd.

The shop sells virtually everything and almost every make. It is not just restricted to Fender or to CBS products. The ground floor is given over to guitars, drums and amplifications while the first floor is a vast piano and organ showroom.

In between the two is a pleasant little coffee shop area which it is hoped will provide inexpensive snacks and drinks for visitors and customers.

The shop will be open from 10 am to 10 pm, which makes sense, and a

special feature will be IRMA — no she doesn't do a strip on the mezzanine floor. IRMA is the International Road Managers Association. Membership is free and application forms are available from the shop.

IRMA will provide a permanent registry of road managers together with their experience and will act as an employment bureau as well as a social centre for roadies. There is a road managers' lounge, an excellent meeting place, plus the facilities of the store and all future Soundhouses — there will be more —

including the hire and spare service.

There is also a boutique on the ground floor and it is intended that the shop will be expanded to include brass and woodwind and a demo studio as well as tuition and rehearsal facilities.

The men in charge are the enigmatic Ivor Arbiter and his associates who will be based in the vast building which will also act as a store room and distribution centre for CBS instruments — Fender guitars, Rogers' Drums, Fender amplification and Rhodes strings.

The keyboard section is managed by Lew Dean of Western Music. It's worth popping in to see the new Leslie speaker come light show.

★ ★ ★

BMG has now changed its name to Guitartist and

is featuring the Beatles songs transcribed for classical guitar — a real must if you can find a copy.

★ ★ ★

It's amazing who you bump into at the Fender Soundhouse. Myself and about three dozen Fleet Street photographers just happened to be standing around in there the other day when who should drop by but David Cassidy to be presented with a Fender which he is later to sign and will be auctioned for charity.



Compiled by Rex Anderson

## Solid Shenai

FOUND myself talking to John Martyn over the phone this week. I still don't know why. They phoned me up and said the interview's cancelled, can you do it over the phone?

What interview?

Mind you, my memory is so bad at the moment I even forget what I have just said.

"Mind you my memory is so bad at the moment I even forget what I have just said."

What interview?

I got this biography on John through the post together with a cryptic note from Kate of Island saying "see you for the something illegible" at 6.9 p.m. on September 17th. I dismissed it as another boring press reception with free booze and groupies and all that.

I've got the missing word was interview. That's what interview.

John seems a nice guy I mean. I only talked to him over the phone, but he said his grandmother had just died at the dentist so he had to be away early.

I've got his last album, Solid Air, and I kept it because although I couldn't honestly stand it his guitar work is interesting and I felt it would stand a few more listens. The new one is called Inside Out and I haven't heard it yet, but John says if I didn't like the last one I certainly won't like this one.

Nevertheless, he does have this amazing line-up. It includes Danny Thompson, who now performs with him in concert and Steve Winwood. I asked him where he got his guitar style from and he said proudly that he invented it, which figures.

"I started out playing folk and then country blues and other things it's just an



amalgam. I've had no training. It's all caroles and fingers."

That's what I like to hear about. A man who plays guitar with his caroles. John has only been playing for seven years, he's now 25, and in that time he has made seven records. How did he come to start recording?

"Somebody asked me if I'd like to make a record. It was pure fluke really. I was the first white man on Island."

He uses Yamaha and Martin acoustic guitars and a Gibson Les Paul for the electric work. Which does he prefer, I wanted to know, electric or acoustic? I was hoping to get him into a discussion of the relative merits but he wouldn't be drawn.

"I don't prefer either. They're just two different instruments. I also play alto sax and the shehnai."

Oh yes?

"Yes."

Now I reckon I know just about every instrument there is but I've honestly never heard of the shehnai. I'm not even sure I've spell it right. It seems it has a sound like a double tracked oboe.

"I just always fancied playing it after hearing a guy called Bismillah Khan".

The mind boggles. John says it has like three oboe reeds stuck together on a wooden pipe like a bagpipe

chanter with a brass bell at the end that gives resonance.

Oh I see what it is now. It's one of those things snake charmers use. You play in the mode that the bell is tuned to. So if the bell is tuned to bong, says John, you play it in the key of bong and if you want to play in the key of bing or bang you have to go out and buy another Shen . . . Sehn . . . Shen . . . what he said.

Anyway, John isn't playing too much of it on that, because he says that apart from the occasional poop he is not good enough.

The trick, I should have told him, is not to suck when the snake sticks its head in the bell.

The new album, he says, is freer or even freer — how the duce do you spell trier? — freer than Solid Air and more jazz influenced.

In truth, the last album was good and I still have it, which says something for it. On the new one he has used people like Remi Kabaka, that well known drummer and kamlakae pilot, Chris Wood, Bobby Key and the tabla play Kesh Fathe (Old Fathe to his mates).

Danny and John are now into using Echoplexes which means lots of interesting sounds that I shall be able to examine more closely when I get my free copy of the album (hint hint).

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**HURRAH** for American Pie and Vincent say I but their author and singer Don McLean hardly look enthralled with my enthusiasm. He sits on his sofa, flicking over the pages of Time Out, the London weekly guide to the city scene, feet perched on a small table.

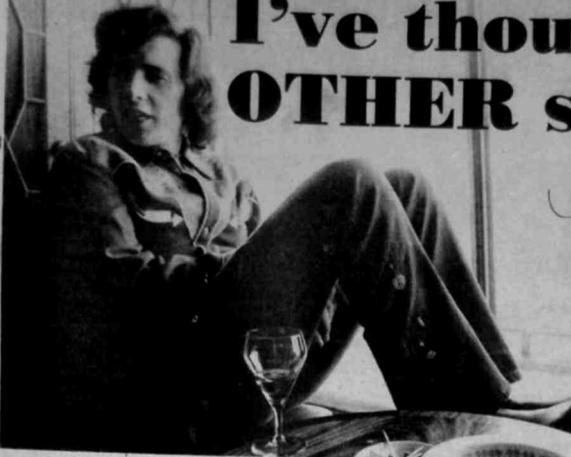
The door bell goes and the American star groans, gets up and wanders across to the door. He finds himself presented with a bouquet of flowers and looks slightly nonplussed. He places them in a corner and makes his way somewhat heavily back to his resting place.

He gets Time Out of his system and looks ahead and then turns and slowly, distinctly, says: "I have written other songs."

I attempt to recover by saying, "Yes, you've had four albums out here."

That isn't sufficient for Don continues: "I guess I've written thousands, well maybe that sounds a lot, perhaps it is. I don't have a working order of that number!" Don smiles at the thought. "I get my songs because I read anything that's around. I can't get printed things out of my hands for some reason. I read even the phone book, no, really. I guess it's a habit. I even read railway time-tables. That's the way it goes."

"Dozens and dozens of magazines, that's how I get information and ideas into the system method. Books, well, they are often about one subject and I've found very few subjects that are



# I've thousands of OTHER songs

worth a book.

"An article, a good seven or eight page piece, you can really learn a lot from and sometimes you can find just enough to write a song or a poem."

Don is beginning to thaw and I return at this point to American Pie to ask how this song came about.

"I didn't have a book for it. I had lots of things, it was a complex combination of things really."

"What gave me the spark to write it was suddenly turning 25 years of age. I stopped being a teenager. In the particular period of time I

was growing up the youth culture was already prevalent. Try as I might 25 is not 18. Certain realizations hit you for the first time in your life."

"That isn't the only thing to be faced, this age-barrier. Another springs from just being a performer, you know in the public eye. Everybody in that position becomes public property and you have to take your lumps. People are going to take you in a certain way and some are going to use you."

"Everybody starts off to a degree controlling their self-expression whether it's

political or artistic but the press has a memory. As time passes the individual changes but he has to live with his past for the rest of his life."

"I began when the folk boom was on. I began to loathe the whole commercialization of folk music that led to it getting a bad name. I reached a stage where I would appear on a stage with a 5-string banjo and the audience would leave. A mass of people arrived playing or just about playing three chords."

"I heard what sounded to me the real core of

what is American greatness, a very resilient, tough, inspiring feel, hear it in certain kinds of pop, traditional folk music and rock 'n' roll. It's an elegance. So I continue to play with guitar and banjo for I felt I could make all kinds of music. I didn't feel the instruments themselves should be penalised because people didn't know what to do with them."

"I'm not really in the Baez, Judy Collins field. I admire some of their work as I do the better people of any field. I don't feel committed to any one mode of expression. It can be a disadvantage for it means you're nobody's child yet you have tremendous reserves to draw from."

Hurrah for American Pie and Vincent! Don McLean returns to our beginning. "The numbers have grown. There's And I Love You So. Actually I think Perry Como did a very good job. And I have a new record out here, an album of very special material for me. I haven't written it but it's a whole new thing for

me. It opens a new area up and I want to share it with my concert audiences. I aim to do this every few albums or so."

"There's a cross section, ballads, love-sick blues, a banjo mandolin instrumental, two Buddy Holly songs, Everyday and Fool's Paradise. These will probably be the only two I'll ever record. I felt Everyday is a well-known song of Buddy's that's only been performed one way, do it a different way. Fool's Paradise is one of his best and it's been overlooked."

"I'm slightly undecided what I'll sing in concert here. I have 5,000 songs. You say that's 4,900 more than Gordon Lightfoot." Don McLean laughs. "Well, I'm overstating. I would put mine around the same."

And that's where we came in. Hurrah for American Pie and Vincent but the American singer does have a lot more fine songs.

"I'm writing new songs now for a new December recorded album and I've planned a live album from my British tour."

## Tony Jasper



**Reid, The Handley Family, and more recently Peters and Lee who have done very well for themselves?**

Whether the performers actually stay around for long after their initial success is a different matter but the programme certainly helps to put them in the public eye. For a while Mary Hopkin became one of Britain's top girl singers, with a hit single *Those Were The Days*, written by Paul McCartney, but on marrying American record producer Tony Visconti she's no longer a chart contender. The threesome *New World* had a couple of minor hits, and Neil Reid had one with *Mother Of Mine* and then faded into obscurity. At the moment Peters and Lee are enjoying a lot of popularity having recently had a hit single and album.

Now there's another newcomer who's about to be launched on the

securtive times and is in line to receive the *Variety Artists Award* and will be appearing on the *Opportunity Knocks All Winners Show*.

The song that brought him to the attention of the public, *Let There Be Peace On Earth* has been cut as a single, and gone into the charts.

Michael comes from Workington in Cumberland and is the youngest of two sisters and three brothers and it was his sister Kay who persuaded him to enter for *Opportunity Knocks*. Before that Michael was appearing only at musical festivals and charity concerts. Now he's all lined up to appear on *Top Of The Pops*.

With all the backing of a major record company behind him, and all the publicity and exposure that goes with a chart single, will he now become another contender for the weenybopper stakes — someone

been impressed by Michael's angelic good looks and sweet voice and has gone out and bought the record to put it where it is.

What does the lad himself think about it all?

"I think mothers of 30 upwards are buying the record. It's the kind of singing which appeals to them."

He was speaking on the phone from his home in Cumberland in a voice which sounded a lot younger than his fourteen years.

He has been having singing lessons since the age of six and his voice has been trained to sing ballads. He said that although he would eventually like to sing a more pop style of music he would stick to ballads until his voice breaks.

Phillips are rush releasing an album called *Introducing Michael Ward* at the end of this month.

Michael said: "The LP is mostly ballads. Songs like *Try To Remember* and *Andy Williams' May Each Day*.

How does Michael feel about joining the ranks of singers that youngsters can identify with?

"I think it's a good idea. It gives them something to do. They can say they like so and so, and it's nice for the

artists as well as it makes them feel that what they're doing is worthwhile".

At the moment Michael is quite pleased with the way things are going for him and he's enjoying all the success and recognition.

"People stop me in the street, and my mum is very pleased for me after doing a lot of hard work to help me. Oh, and the school dinner ladies have given me extra helpings!"

Apart from all this Michael's life hasn't changed to a great extent so far. He's recently been doing lots of schoolwork and when he's not working or singing he likes watching television, going to the pictures and swimming. He likes listening to Olivia Newton-John, The Carpenters, Michael Jackson and Slade.

Michael said he'd like to make a career singing pop music but said: "I can't really plan ahead".

He's certainly got both feet firmly planted on the ground and who's to say where his musical path may lead him in the future? His current single is doing very well and it could be that a follow-up will do likewise.

## Sue James

# Michael's voice earns an extra helping

WHATEVER anyone may have to say about *Opportunity Knocks* and its compere Hughie Green there's no denying that the programme has become a vehicle for new singers and groups to gain charts recognition.

You've only got to take a look at the long line of

performers, who in the past owe at least a part of their success to the show. Remember Mary Hopkin, *New World*, Neil

Reid to fame and stardom young fourteen year old Michael Ward. So far he has won the programme six con-

the youngsters can identify with, like Donny?

A lot of female record buyers have obviously

# MIRROR



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

## Congrats

I READ with regret of the demise of Record Mirror's sister publication Easy Listening. But I have noted the introduction of a monthly easy listening album review column in Record Mirror for which you must be congratulated.

Perhaps this will signal an expanded policy in this area of popular music by your paper.

As you say, easy listening is big business and there are a multitude of fans, who like myself want to know about their favourite evergreen artists like Frankie Lane, Perry Como and Al Martino.

Gary Steady  
58 New Hayes Road,  
Tunstall,  
Stoke-on-Trent.

Jollity is it!).  
What views have other readers on this type of "adaptation"?

Roger B. Crossland,  
119, Wakefield Road,  
Garforth, Leeds.

## Big 'O'

HAVING just seen Roy Orbison in cabaret at The Talk Of The South in Southend, I was amazed to see that Big O has lost none of his pulling power. The club was full and Roy responded with that compelling voice that ensured no one took their eyes from the stage. It was like watching a skilled and dedicated craftsman at work, carving his unforgettable songs into the hearts and minds of his avid listeners.

What a pity that Roy does not appear sufficiently on TV to enable everyone to glimpse the phenomenon.

Denis Reed,  
14, Laburnum Road,  
West Cornforth,  
Ferryhill, Co. Durham.

## A book for Peter

I AM compiling a presentation book to give to Peter Doyle when he comes back from America.

Would readers please send messages, poems and photos together with a sack to prove I have used the message.

Sandra Brown  
161 Hither Green Lane,  
Lewisham, London, S. E. 13.



WHAT is it about Britain that holds Rick Nelson back? What has he got to do to prove he is once a gain on top of his profession?

Forget about his "bubble gum" image. Rick has now completed his comeback with the album Garden Party. The single of the same name has been a million seller all over the world. Here in Britain it only reached 41 for a short time. All you can hear at the top of our charts today is noisy meaningless drivel. Most of those singers, or groups cannot even make a follow-up disc. People seem to be taken in by it all, without seeing if it has any value or not.

How can two or three groups make every disc sound exactly the same? So come on let's get out of that empty meaningless bubble gum. Just because we live on an island must we live in a wilderness? Before it's too late, let's take hold of a talent that is really brilliant, but which is slipping by us. The great singer-songwriter in the world today, Rick Nelson. A man who has something worthwhile to say.

Halina Hawley,  
28, Regent Road,  
Wallasey,  
Cheshire.

## Slade on the flip

IF YOU listen to the B side of My Friend Stan you will be overwhelmed to hear a very good commercial song My Town which should have been the A side.

Friends of mine say that My Friend Stan is Slade's worst single. True, until you get the record and listen to the B side. Then it becomes Slade's best single!

It's certainly worth buying it if only for the B side. Also congratulations to Radio Luxembourg for such a sensational Slade spectacular programme.

R. P. Dormandy  
16 St. Albans Road,  
London N. W. 5.

P. S. I Love You, Thank You Girl, You Can't Do That, Ask Me Why, This Boy, She's A Woman, Yes It Is, I'm Down, Baby You're A Rich Man, Rain, The Inner Light, You Know My Name, Look Up My Number, are ignored. And instead of having three tracks off Magical Mystery Tour, which we've all got anyway, why not have the four undatable tracks of the Yellow Submarine album?

I think Only A Northern Song, All Together Now, Hey Bulldog, and It's All Too Much should have been put on the 1967/1970 album.

All the tracks I've listed would have made a more valuable collection of songs than material we've already bought.

Geoffrey G. Wood  
42 Littledeale Road,  
Wallasey,  
Cheshire.

## Beatlebummer

THE TWO Beatles double albums currently in the charts contain some very fine music but I feel too many album tracks have been used as a quick sales trick.

For example 10 of the tracks on the 1962/1966 album are already on the Collection of Oldies but Goldies album, and on the 1967/1970 album we have four tracks taken from each, Sergeant Pepper, Abbey Road and Let It Be albums, whereas more unobtainable tracks such as:

## More 'Pops'

CAN'T we do anything about lengthening Top Of The Pops or even getting another better pop or pop programme on our screens?

It is abominable how little time is devoted to today's music on TV. It is totally ignored by most news reporters. We never have news bulletins about pop stars' activities but if it is a sportsman or a politician it is immediately announced.

Please let's have more pop news.  
G. L.

## around the country



## Conway's been this far before

CURRENTLY CONWAY TWITTY is making it all over again in the U.S. Charts - and observers reckon that you've Never Been This Far Before could rate as his strongest record since those million selling successes of over a decade ago.

Although it was in the late fifties and early sixties that such titles as It's Only Make Believe, Mona Lisa and Lonely Blue Boy brought the Twitty name face to face with the vast pop audiences, Conway has never drifted

away from success. In 1965 he signed with U.S. Decca on condition that he was allowed to record country, the music that shared his childhood back in Mississippi.

No one can doubt that his decision wasn't wise. During the past eight years he's had over ten records that have reached the coveted number one slot on the Country Charts and reinforced his love for the music by staying - although it might have rubbed a few people up the wrong way - that he had started out in rock 'n' roll and had worked his way up to country.

You've Never Been This Far Before - now released in Britain on MCA Records (MU 1223) - is proving his biggest record in many years. A strong love song with an attractive catch line, it's already topped the country charts and is repeating the story by crossing over into pop reaching, at press date, position 22 in the Billboard Charts.

1973, however, could be Conway Twitty's Year in more ways than one. In a couple of weeks time the CMA Award Winners will be announced and Conway's been nominated for Male Vocalist of the Year, Vocal Duo of the Year (along with his frequent recording partner Loretta Lynn) and Album of the Year (Louisiana Woman, Mississippi Man recorded with Loretta Lynn).

And, whilst everyone waits to see if the record repeats the success story on this side of the Atlantic, one person rooting for the disc all the way is Dave Gregory, the hard working President of the Conway Twitty Appreciation Society. He's dedicatedly run the Society for many years now and offers its members, at 50p per annum, good value with a quarterly magazine and photographs among many other items. Interested parties should contact Dave at 21 Tressillian Road, Brockley, London SE4 1YG.

+++

Capital Radio breaks over the London airwaves next week and enthusiasts will be pleased to note that country music holds a place in the schedules. The programme is titled Countrypolitan, is hosted by Dave Cash and can be heard every Thursday evening (10-11.30 p.m.).

"Our aim is not to restrict the music to one particular facet but to cover all realms" explained Anne Challis, the programme's producer. "We will be using records

but we'll also be featuring many top US and UK artists as our studio guests".

Guesting on the debut show (October 18) is recent US visitor Tony Joe White and, representing the British country scene, Suzanne Harris, the Jonny Young Four and the Muskrats.

+++

The music is also, currently, finding exposure via television. Besides the country artists who have made appearances on the recently recorded George IV and Other Folk (look out for feature on George Hamilton IV in next week's column), Anglia are now in the midst of putting thirteen shows together for their Country Hoedown series.

Pete Sayers and Tex Withers both have regular spots on the shows and, among the other guests who have already recorded segments, are Mac Wiseman, Randy Boone and Little Ginny. The programmes will start transmission around the beginning of December and, although they're primarily planned for Anglia audience, it's hoped that enough response may encourage other areas to show the series.

+++

DATES FOR YOUR DIARY: Miki and Griff, together with the new look Frisco (Dennis Collier - lead guitar, vocals; Keith Dance - bass guitar, vocals; John Dee - drums; Ann Bowles - fiddle, organ) make appearances at the Civic Hall, Boreham Wood (October 19) and Theatre Royal, Norwich (November 1).

## GUITAR

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LAST TIME we interviewed Hudson Ford they had just split from The Strawbs and had just completed their first single, Pick Up The Pieces. Unsure of how it was going to do we left them just as they were going on holiday. Their biggest problem was establishing themselves as artists in their own right, and they hoped that this single would do just exactly that. And it did. Reaching a good chart position fairly quickly, they had had no problems with building a name for themselves. But had success brought its own problems?

"When we started out we were an entirely new band and as such we expected to work up from the bottom or at least from half-way up. Instead we now have the success of our single to live up to. It's nice but it will entail a lot of hard work."

So they have a standard to live up to now and in the near future they are going to go on tour. What have they been doing to keep up with the success?

"For the last month we have been putting together our album Nickleodeon at the Sound Techniques studio in Chelsea. It is virtually finished and is due to go on release just before our tour in November."

During this time though we have not heard much from them and their single is fast dropping out of the charts and is getting less and less airplay. If they are going to keep up there then they must have something in the offing. Perhaps another single.

"Yes we have been working on another single, called Take It Back. It's just to let everyone know that we are still around and we hope it will keep us in the news just before our tour. In fact the single promotes the album, which in turn promotes the tour. Or if you like it the tour promotes the album which promotes the single. It can work anyway you like."

It seems like they have struck a pattern for singles, first Part Of The Union which they wrote for Strawbs, then Pick Up The Pieces and now Take It Back. Surely it must be along the same lines?

"Not quite like the rest, but I suppose you could say that it was in the same vein."

In today's music world we see so many bands who are doing this sort of thing. A notable example being T. Rex who keep to similar arrangements just adding different words to the vocals. At least on their singles. What was the danger of Hudson-Ford anding as just another one-off commercial band?

"We're not particularly aiming at the singles market although it is nice to sell records. In fact we want to put out a number called Revelations as either our next single or the one after it. It comes from our new album and is in a completely different field to our present singles material."

"The big problem though is



## Problems of success

that it is five minutes long and so far we have not been able to find a good cut. On tour, though, our act consists of our new material with some songs that we wrote before when we were in the Strawbs."

These lads have their heads screwed on right when it comes to planning their future. Within months after leaving a top band they have lined themselves up in a sensible manner for their first tour. One point that stuck in my mind though was that they were taking the session men who played with them on the album on tour. If it went well would they contemplate forming a permanent band? "First of all the most important thing to realize is the reason we left the Strawbs.

As Dave Cousins was the front man he used all his material and left ours in the wake. If we were to form a band then as we play bass and drums we feel that shortly after its conception then we would end up in the same position. Secondly — the guys we are taking with us are so tied to session work that even if we asked them to join a band they couldn't. So not only are we happy with the situation but they are as well."

Soon they are to appear on Belgian and Swiss television. Doing their own forty minutes show it seems obvious that they have already come to the attention of the promoters in Europe. When they go there shortly after their British tour it looks like they're going to go down a storm.

Since they took the initiative and went out on their own they have been working hard, this doesn't worry them though as for years they experienced the ups and downs of playing in a rock band and are relieved that they are having it a bit easier now. The one place that we had left out of the conversation so far had been the States. Did they have ambitions there?

"Sure, we'll be going over there eventually but don't forget that we're a new band which means gigging in Europe and Britain first... a lot of work to get through before we get to the States."

I think that they'll make it alright as they seem to be very level headed lads resisting the temptation placed before them to run before they can walk, and their general attitude is summed up in their own words:

"When you form a new band it's hard graft, if it's unsuccessful then you just keep going until it is. Never give up... we learnt that with the Strawbs."

**Henry Gilpin**

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# NEIL YOUNG TIME EVDES AWAY



Neil Young born 12th November 1945 Toronto  
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