

INSIDE: Super Four-page **OSMOND BROTHERS** souvenir-pix & stories

RECORD & Radio MIRROR

OSMOND PUBLICATION

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7p

FREE

Double-page
full colour
POSTER
of
DAVID BOWIE
and how he
returned to
the live
scene

NAZARETH: Why they have made it
In The Shadows: Rob Henrit of Argent
speaks out
MARTY KRISTIAN: Going round the world
to sing

1.15/67

RECORD MIRROR

RRM/BBC chart

TOP FIFTY

SINGLES

This week	Last week	Title	Label
1	2	3 DAYDREAMER/PUPPY SONG	
2	1	David Cassidy Bell 1334	
1	2	7 EYE LEVEL	
3	3	4 Simon Park Orchestra Columbia DB 8946	
4	16	2 MY FRIEND STAN SLADE Polydor 2058 407	
5	8	2 SORROW David Bowie RCA 2424	
6	10	5 CAROLINE Status Quo Vertigo 6059 085	
7	9	8 GODBY YELLOW BRICK ROAD Elton John DJM DJS 285	
8	6	7 9 FOR THE GOOD TIMES Perry Como RCA 2402	
9	4	8 LAUGHING GNOME David Bowie Deram DM 123	
10	11	5 NUTBUISH CITY LIMITS Ike and Tina Turner United Artists UP 35582	
11	12	6 A HARD RAIN'S GONNA FALL Bryan Ferry Island WIP 6170	
12	7	6 GHETTO CHILD Detroit Spinners Atlantic K 10359	
13	5	7 BALLROOM BLITZ Sweet RCA 2403	
14	9	5 MONSTER MASH Bobby Pickett & The Crypt Kickers London HL 10320	
15	16	7 THAT LADY Isley Brothers Epic 1704	
16	14	4 LET THERE BE PEACE ON EARTH Michael Ward Philips 6006 340	
17	18	4 SHOWDOWN Electric Light Orchestra Harvest HR 5077	
18	4	3 KNOCKIN' ON HEAVEN'S DOOR Bob Dylan CBS 1762	
19	26	4 DECK OF CARDS Max Bygraves Pye 7N 45276	
20	36	2 TOP OF THE WORLD Carpenters A&M AMS 7086	
21	23	3 THIS FLIGHT TONIGHT Nazareth Mooncrest Moon 14	
22	20	3 5 15 Who Track 2094 115	
23	19	16 SPANISH EYES Al Martino Capitol CL 15430	
24	28	34 TIE A YELLOW RIBBON Dawn Bell 1287	
25	34	3 THE DAY THAT CURLY BILLY SHOT CRAZY Sam McGee Hollies Polydor 2058 403	
26	27	13 SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn Bell 1322	
27	26	— PHOTOGRAPH Ringo Starr Apple R 5992	
28	13	8 JOYBRINGER Manfred Mann Earthband Vertigo 6059 083	
29	—	— WON'T SOMEBODY DANCE WITH ME Lynsey De Paul MAM 109	
30	23	3 HIGHER GROUND Stevie Wonder Tamia Motown TMG 869	
31	21	11 I'VE BEEN HURT Guy Darrell Santa Ponsa CBS 1893	
32	15	11 ROCK ON David Essex MGM 2006 321	
33	19	— LET ME IN Osmonds MGM 2006 321	
34	—	— ANGEL FINGERS Wink Harvest HR 5076	
35	—	— DYNA-MITE Mud Rak 159	
36	49	2 DREAMABOUT Limmie & The Family Cookin' Avco 6105 025	
37	22	8 OH NO NOT MY BABY Rod Stewart Mercury 6052 371	
38	48	2 DECK OF CARDS Wink Martindale Dot 109	
39	50	2 THE OLD FASHIONED WAY Charles Aznavour Barclay Bar 20	
40	39	40 28 AND I LOVE YOU SO Perry Como RCA 2346	
41	30	9 ANGIE The Stones Rolling Stones RS 19105	
42	41	29 8 ALL THE WAY FROM MEMPHIS Mott the Hoople CBS 1764	
43	46	2 MILLY MOLLY MAND Glyn Poole York SYK 565	
44	32	8 SKYWYITER Jackson Five Tamia Motown 865	
45	37	23 WELCOME HOME Peters & Lee Philips 6006 307	
46	45	— DAYTONA DEMON Suzi Quatro Rak 161	
47	35	14 DANCING ON A SATURDAY NIGHT Barry Blue Bell 1295	
48	31	6 LET'S GET IT ON Marvin Gaye Tamia 868	
49	38	7 OOH BABY Gilbert O'Sullivan MAM 107	
50	47	2 LOVE IS ALL Engelbert Humperdinck Decca F 13443	
51	43	17 YESTERDAY ONCE MORE Carpenters A&M AMS 7073	

ALBUMS

This week	Last week	Title	Label
1	1	4 HELLO Status Quo Vertigo 6380 098	
2	1	4 SLADEST SLADE Polydor 2442 119	
3	6	15 AND I LOVE YOU SO Perry Como CA Victor SF 8360	
4	3	2 SELLING ENGLAND BY THE POUND Genesis Charisma CAS 1074	
5	2	4 I'M A WRITER NOT A FIGHTER Gilbert O'Sullivan MAMS 505	
6	5	6 GOAT'S HEAD SOUP Rolling Stones Rolling Stones COC 59101	
7	21	2 BERLIN Lou Reed RCA Victor RS 1002	
8	9	35 ALADDIN SANE David Bowie RCA Victor RS 1001	
9	10	17 NOW AND THEN Carpenters A&M AMLH 63519	
10	13	5 SINGALONGAMAX VOL. 4 Max Bygraves Pye NSPL 18410	
11	15	66 SIMON & GARFUNKEL'S GREATEST HITS CBS 69003	
12	8	21 HUNKY DORY David Bowie RCA Victor SF 8244	
13	7	10 SING IT AGAIN ROD Rod Stewart Mercury 6499 484	
14	11	3 THE DARK SIDE OF THE MOON Pink Floyd SING SHVL 804	
15	31	5 SING ALONG WITH MAX Max Bygraves Pye NSPL 18261	
16	16	6 SINGALONGA MAX Max Bygraves Pye NSPL 18401	
17	12	32 THE RISE AND FALL OF ZIGGY Stardust David Bowie RCA Victor SF 8287	
18	19	9 TOUCH ME IN THE MORNING Diana Ross Tamia Motown STML 11239	
19	14	3 ANGEL CLARE Art Garfunkel CBS 69021	
20	—	— TIME FADES AWAY Neil Young Warner Brothers K 54010	
21	28	8 THE BEATLES 1962/1966 Apple PCSF 717	
22	17	18 WE CAN MAKE IT Peters & Lee Philips 6308 165	
23	24	8 THE BEATLES 1967/1970 Apple PCSF 718	
24	22	16 TUBULAR BELLS Mike Oldfield Virgin V 2001	
25	27	2 FOCUS AT THE RAINBOW Focus Polydor 2442 118	
26	20	10 THE PLAN Osmonds MGM 2315 251	
27	23	2 BACK INTO THE FUTURE Carpenters United Artists UAD 600534	
28	26	94 BRIDGE OVER TROUBLED WATER Simon & Garfunkel CBS 63699	
29	12	28 MOTT MOTT The Hoople CBS 69038	
30	30	9 INNERVISIONS Stevie Wonder Tamia Motown STMA 8011	
31	40	23 CLOSE TO YOU Carpenters A&M AMLS 998	
32	38	5 PAT GARRETT & BILLY THE KID Bob Dylan CBS 69042	
33	3	3 SUZI QUATRO RAK SRAK 505	
34	—	— THERE GOES RHYMIN' SIMON Paul Simon CBS 69035	
35	29	15 SPACE ODDITY David Bowie RCA Victor LSP 4813	
36	37	9 THE TRA-LA DAYS ARE OVER Neil Sedaka MGM 2315 248	
37	35	14 THE MAN WHO SOLD THE WORLD David Bowie RCA Victor LSP 4816	
38	25	14 A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT RCA Victor SF 8371	
39	33	7 CLOCKWORK ORANGE Warner Brothers Concord COX 680	
40	—	— 1 ALONE TOGETHER Donny Osmond/MGM 2315 210	
41	—	— HARMONY Ray Conniff Epic 65792	
42	49	2 BROTHERS AND SISTERS Allman Brothers Band Warner K 47507	
43	41	6 JESUS CHRIST SUPERSTAR MCA MDS 8012/3	
44	47	2 DIANA ROSS GREATEST HITS Tamia Motown STMA 8006	
45	—	— 1 GLEN CAMPBELL'S GREATEST HITS 46 — 1 GENESIS ST 21885	
46	—	— 1 GENESIS LIVE Charisma CLASS 1	
47	42	42 PILEDRIVER Status Quo Vertigo 6380 11	
48	—	— 1 LED ZEPPELIN 11 Atlantic K 40037	
49	44	2 TOUCH ME Garry Glitter Bell BELLS 222	
50	—	— LADY SINGS THE BLUES Diana Ross Tamia Motown TMSP 1131	

chart chatter

HE'S DONE IT. David is home at the top. The Simon Park Orchestra now play second fiddle. 1973 David Bowie with a vintage song rushes to four whilst the '67 Dave goes down to eight. Status Quo, congrats for the album top and Caroline could even make one, up to five.

★ ★ ★

Michael Ward hits 15 and Max is playing his hand well. Catchy, Top Of The World, goes to 19 and how about The Carpenters sliding a copy into one of those White House drawers? Nazareth, why the slow-down? Hollies going up and up and so does Tie A Yellow Ribbon!

★ ★ ★

Ringo makes 26, Lynsey with Capital Radio spreading her features far and wide in London, is two behind. Osmonds make a cautious entry, at least to chartland. Mud are away with Dyna-Mite but low first taste for Suzi's, Daytona Demon. Oh, why the 16 place fall Marvin?

★ ★ ★

Up and up goes Charles Aznavour and parents can tell their offspring something about the said gentleman. Limmie are now getting in gear. Dreamboat hits a fourteen place spot. Milly Molly Mand is at 42. Will just 'teen' Glynn do better than Ricky and everyone else?

★ ★ ★

Big news expected they say about Ricky soon. What is it you ask? "Very secret." How long can we wait? Simon T. is about to become news as well. Back to the charts though and hello, Decca with Engelbert down two.

★ ★ ★

Where is Tom Jones these days? Did the Chi-Lites should have hit the 50 with Stone's Out Of My Mind.

★ ★ ★

Wanderings, wanderings this week. Maybe it's because the RRM hearing seems at full blast, melting the records as all. Perhaps it's disbelief at not seeing Peters & Lee there yet and Helen Wheels. The latter was a rush-release without much notice for shops to order. Why then, though, rush-release?

★ ★ ★

Wings obviously will make the top 20 but next week, David or David? Is there a Galath anywhere? Elton, Status and Michael Ward with a chance? Is Lynsey going to go further? Next week for the answers!

u.s. soul chart

1	(1)	Midnight Train To Georgia - Gladys Knight & The Pips (Buddah)
2	(2)	Get It Together - The Jackson 5 (Motown)
3	(5)	Hey Girl (I Like Your Style) - Temptations (Motown)
4	(3)	Hurts So Good - Millie Jackson (Spring)
5	(8)	Funky Stuff - Kool & The Gang (De-Lite)
6	(10)	I Can't Stand The Rain - Ann Peebles (Hi)
7	(9)	Check It Out - Tavares (Capitol)
8	(15)	Space Race - Billy Preston (A & M)
9	(4)	Keep On Truckin' - Eddie Kendricks (Tamia)
10	(6)	Sexy, Sexy, Sexy/Theme From "Slaughter" - James Brown (Polydor)

From Billboard's specialist soul survey.

Breaker S

KNOW ABOUT Drupte? Don Downing? Alvin Stardust? FYI are in the breakers with Wings, Peters & Lee the big hot two tips for next week's 50. Other nice ones are Bachman-Turner Overdrive, Four Tops and Cher. Barry Blue should make it plus Eddie Kendricks.

ALL I KNOW Art Garfunkel CBS 1777
AMOREUSE Kiki Dee Rocket PIG 4
BAND OF GOLD Freda Payne Invictus IN V 883
BY YOUR SIDE Peters & Lee Philips 6006 339
COME AND LIVE WITH ME Ray Charles London HL 10432
DAN THE BANJO MAN Dan The Banjo Man Rare Earth RE 110
DO YOU WANNA DANCE Barry Blue Bell 1336
DOWN AT THE CLUB Chaos Polydor 2058 392
HALFBREED Cher MCA MUM 1215
HELEN WHEELS Wings Apple R 5995
IT'S A GAME Spring Drivein' Thing Charisma CB 215
KEEP ON TRUCKIN' Eddie Kendricks Tamia Motown TMG 873
LONELY DAYS LONELY NIGHTS Don Downing People PEO 102
MIDNIGHT TRAIN TO GEORGIA Gladys Knight and The Pips Buddah 2011 186
MONEY MONEY Tommy James and The Shondells Concord COX 680
MY COO-CA-CHOO Alvin Stardust Magnet MAG 1
OH SHE'S A BIG GIRL NOW Judge Dredd Trojan TR 7899
PEACE MAKER Albert Hammond MUMS 1759
STAYED AWAKE ALL NIGHT Bachman-Turner Overdrive Mercury 6002 307
STONED OUT OF MY MIND Chi-Lites Brunswick BR 7
UNDERSTAND LOVE Four Tops Probe PRO 604
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 462
TIME IS TIGHT Booker T & MG's Stax 2035 207
VADO VIA Drupte A&M AMS 7083
WHEN YOU SMILE Roberta Flack Atlantic K 10071
WHERE'WITHAL Cher Ward Charisma CB 212
WONDERFUL Olin Boulton Epic 1776
YOU'VE GOT MY SOUL ON FIRE Edwin Starr Tamia Motown TMG 878

winners

SUZI QUATRO albums will soon be on their way to Laurie St. James, London; D. Haslam, Worcester; Oliver, Falton, Eire; D. Ferguson, Wirral; Andrew Edrup, Edware; M. Pilkington, Slough; Karen Elson, Grimsby; Adrienne Kerrel-Vaughan, Ware; J. Aldred, Rochdale; Trevor Miles, Faversham; David Parys, Wrexham; Miss L. Phillips, Aberdare. There's been a delay outside of our control in sending out these albums. Suzi's review should be with you soon.

MFP Soul albums go to Clive Branchetti, Slingsbourne; Stanley Sowerby, South Shields; K. Matherick, Dudley; P. Sargent, Orpington; Christopher Lovell, Woodford Green; Phil Forbes, Long Eaton; Malcolm Long, Ipswich; L. Johnson, Manchester; Andrew Mackay, Westcliff-on-Sea; Mary Ounoufirou, London; Graham Elliott, London; Andrea Ribbins, Derby; John Simpson, Christchurch; Duncan Mitchell, London; William Kidman, Bournemouth; Andrew Muirhead, Lanarkshire; Ronald Kerr, Forth Region; M. Hordern, Stretford; Miss L. Shorter, Walsley; J. Elisha Burton-on-Trent; D. Hammond, Brighouse; Ian Ferguson, Carlisle; L. Appleyard, Bracknell; D. S. Sinks, Radcliffe; Kevin Cooke, Hyde.

Geordie cat

Great new Geordie lyric - their next single! Out in early November. Here's the preview.

"Black Cat Woman" A. V. Malcolm

She's got the eyes of a black cat
She's got the looks of a demon
She's got the eyes of a black cat
She's got the looks of a demon

Get back black cat
Why don't you leave me
Get back black cat
Why don't you go
Get back black cat
Why don't you leave me

Get back black cat
Why don't you leave me
Get back black cat
Why don't you go
Get back black cat
Why don't you leave me

She's always there when she wants you
She casts a spell and she's got you
She's always there when she wants you
She casts a spell and she's got you

Spoken:

Through the day she seems alright
She walks around until the night
And then the moon comes over the hill

Get back black cat
Why don't you leave me
Get back black cat
Why don't you go
Get back black cat
Why don't you leave me

Get back black cat
Why don't you leave me
Get back black cat
Why don't you go
Get back black cat
Why don't you leave me

YESTERPLAYS

5 years ago 10 years ago

- OCTOBER 26, 1968**
- (1) Those Were The Days - Mary Hopkin (Apple)
 - (2) Hey Jude - Beatles (Apple)
 - (3) Jezebel - Casuals (Decca)
 - (4) Little E Arrows - Leapy Lee (RCA)
 - (5) Let's Bicyclettes De Belaise - Engelbert Humperdinck (Decca)
 - (6) A Day Without Love - Love Affair (CBS)
 - (7) The Good, The Bad, The Ugly - Hugo Montenegro (RCA)
 - (8) My Little Lady - Tremeloes (CBS)
 - (9) Lady Will Power - Union Gap (CBS)
 - (10) Light My Fire - Jose Feliciano (RCA)

- OCTOBER 26, 1963**
- (1) Do You Love Me - Brian Poole and Tremeloes (Decca)
 - (7) You'll Never Walk Alone - Gerry and the Pacemakers (Columbia)
 - (8) She Loves You - Beatles (Parlophone)
 - (2) Then He Kissed Me - Crystals (London)
 - (4) Blue Bayou / Mean Woman Blues - Roy Orbison (London)
 - (10) I Who Have Nothing - Shirley Bassey (Columbia)
 - (6) If I Had A Hammer - Trini Lopez (Reprise)
 - (5) The First Time - Adam Faith (Parlophone)
 - (11) Hello Little Girl - Four most (Parlophone)
 - (-) Let It Rock / Memphis Tennessee - Chuck Berry (Pye)

THE FOUR TOPS

Compiled by **TONY JASPER**



IT'S AN AGED chart society. This week's Top 50 singles chart confirms a seeming trend in recent months. The veterans of the pop and singing world are showing up stronger than ever, particularly with the teenage mania from America not as bright as it once was.

The British teenage contingent with a few exceptions have not caught the imagination of most record buyers. Their influence has been of minor significance though keeping teeny-bop magazines happy with copy. Current over forty members of the 50 include Charles Aznavour, Wink Martindale, Max Bygraves, Al Martino and Perry Como. Bing Crosby has been threatening to make the singles chart for some weeks.

The list of near or over 30s is considerable, at least in line-

ups. Included must be Manfred Mann, Mick Jagger, Engelbert Humperdinck, the Isley Brothers, Allan Clarke, Bob Dylan, Roy Wood. The best entry in the charts this week comes from the big group of the early and mid Sixties, The Shadows. It may well be that there's an extended single age-range buying public these days, stretching now down to weeny-boppers to the grand old folk of thirty-five plus. Certainly in terms of artists there's plenty of criss-crossing of generations and that is necessarily a bad thing?

It may also be a fact that those who came to the fore whilst in their early-twenties have learnt a lesson from the once one-hit wonder scene of pop which was particularly noticeable in the late-fifties, early-sixties. They've made sure to stay around!

focus on

QUITE a mouthful for our focus on this time. Here it is then! The Giles Farnaby's Dream Band. And it means competition for those Transatlantic Gryphon boys. The GEDB are a medieval-electric sounding brigade with their rebecs, crumhorns, bibles, and come right up to today with addition of bass guitar and electric piano plus a few other instruments.

Tell you it's entertaining with just the right touch of freshness and Gryphon m'lads, watch out. Oh, a final impressive touch for the historians amongst you. The 17th century song are from The English Dancing Master, published by John Playford, who was Britain's first music publisher.

This Tin-Pan Alley of 1653 was situated by the Temple Church, in London, and it was from a tiny shop near the church door that Playford's publications, which between them contained over a thousand of the most popular tunes of the 16th and 17th century, were sold. Who said HRM isn't educational!?

your choice

YEA, JUST GREAT all those D. J. pieces coming in. Instead of you raving about them, soon to make your fab programmes public thanks to the compilation album suggestions sent here's the Nigel Sharma list as promised last week. Slide (me: Hello, Hello, I'm Back Again) - Gary; The Ballroom Blitz - Sweet; Can The Can - Suzi Quatro.

world charts

- BELGIUM** (singles)
- 6 Angie - Rolling Stones
 - 8 Goodbye, My Love, Goodbye - Dennis Roussos
- (albums)
- 1 Forever & Ever - Dennis Roussos
 - 3 Goathead Soup - Rolling Stones
 - 4 Dark Side Of The Moon - Pink Floyd
 - 7 Who Do We Think We Are - Deep Purple
 - 8 Mountain - Golden Earing

- DENMARK**
- 3 Ballroom Blitz - Sweet
 - 10 Carnival - Les Humphries Singers

- FRANCE** (singles)
- 3 This World Today Is A Mess - Donna Hues
 - 8 Can The Can - Suzi Quatro

- (albums)
- 2 Goats Head Soup - Rolling Stones
 - 3 Forever & Ever - Dennis Roussos
 - 6 Dark Side Of The Moon - Pink Floyd
 - 9 Live - Ten Years After

- WEST GERMANY**
- 2 48 Crash - Suzi Quatro
 - 3 Can The Can - Suzi Quatro
 - 4 Free Electric Ban - Albee Hammond
 - 6 On & On Is One - Medicine Head
 - 7 Angie - Rolling Stones
 - 8 Goodbye, My Love, Goodbye - Dennis Roussos
 - 9 Ballroom Blitz - Sweet

- SPAIN**
- 2 Can The Can - Suzi Quatro
 - 6 Give Me Love - George Harrison
 - 10 My Love - Wings

- MEXICO**
- 5 Promise Of A Fisherman - Sergio Mendes
 - 8 Forever And Ever - Dennis Roussos
 - 10 Brother Louie - Stories

FRANCE (albums)

- 1 Mars - David; Hold Your Head Up - Argent; Near The Drums - Sandy Nelson; I'm The Leader Of The Gang - Gary; Hell Raiser - Sweet; Six - The Meters - Gotta Blunstone; Solid Gold - T. Rex; Side Two, Blockbuster - Sweet; Do You Wanna Touch Me - Gary; 48 Crash - Suzi; The A Yellow Ribbon - Dawn; Ball Park Incident - Wizzard; 20th Century Boy - T. Rex; Funny Funny - Sweet; Rock 'n' Roll - Gary Glitter; Mouldy Old Dough - Lesbambay Pigeon; New Orleans - Harley Quaine.

you write

MISS D. A. Game of Albany Park, Bexley writes to correct any suggestion of Niel Sedaka not being one of the writers of Is This The Way To Amarillo and says, "Well, even if you are not sure, I am. I have enclosed a photo copy of the front page of the sheet music of "Amarillo."

Dan the Banjo Man plus Four Tops album FREE

THE FOUR TOPS are blowin' up a storm in Britain and we say, here's the chance to win their brand new British album release on Probe title, Main Street Love. Twelve albums are offered to the first correct answers drawn from the drum on Wednesday, October 31. Please write clearly and make sure you give full postal address. Send to Tony Jasper, Four Tops Comp., Record & Radio Mirror, 7 Carnaby Street, London W1V 1PG. No competition square this week.

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

1 Name their hit beginning with B (one word).....
.....

2 Name two of the four.....
.....

3 What is the title of the song with these letters beginning each word SITSOL.....
.....

DAN THE BANJO MAN has made a single which has been breaking for several weeks. We have 50 copies of this unusual single waiting to land on 50 lucky-winner doorsteps. After seventeen hours of unbroken thought we have finally come up with a knock-out, brain-teaser of a competition. Send entries to Dan The Banjo Man Comp. Chart Parade, Record Radio Mirror, 7 Carnaby St., London W1V 1PG. And of course, write clearly. No coupon required.

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

1 Is the red plaid shirt his answer to glam-rock?.....
.....

2 Are there any words on Dan's disc?.....
.....

3 Name any instrumental hit outside of Eyelevel which has hit the charts in the last 5 years.....
.....

Geordie newie

GEORDIE'S new single will be released on November 9 called *Black Woman*. The track comes from their end of November scheduled album, *Don't Be Fooled By The Name*.

After appearing at Demi-des Pas Hotel, Jersey (24), The Pier, Hastings (26), Loughborough Univ. (27), and Winter Gardens, Cleethorpes (30), the group embark on a concert tour which takes in 16 dates in Scandinavia, 10 in Germany and four in Holland. Geordie return to the UK at the beginning of December.

ELP's surgery

A NEW ALBUM from Emerson, Lake and Palmer titled *Brain Salad Surgery* will be released early in November by Manticore. Cover design is from original paintings commissioned by ELP from the Swiss surrealist artist M. R. Giger. The album sleeve will be the first issued in the UK to be shrink wrapped thus, enabling it to be kept permanently in pristine condition.



Osmondmania—an end to airport welcomes?

THE BRITISH Airports Authority is to re-consider the whole question of pop stars landing at Heathrow and other airports following the near disaster of the Osmond's arrival on Sunday.

Fans were injured when part of the viewing balcony collapsed as the Osmonds walked on to the tarmac below the airport. Blamed the group's fan club.

A spokesman said the

Manchester Airport joined the list of those refusing to handle the group. Permission to fly from Manchester back to London was withdrawn and alternative coach arrangements had to be made.

At the time of going to press Polydor could not say how the group would travel from London to Glasgow.

A Polydor spokesman said: "We agreed that the fan club should release the exact date and time of arrival only to avoid unnecessary hardship on the fans. They knew roughly when the group was coming and they could have been hanging around the airport for days."

In the meantime a cloak of security has been drawn around the group's movements and Scotland Yard have appointed Police Sergeant Paula Reynolds to take care of fans as well as the group.

The police are equally concerned for those fans who hang around outside theatres without tickets and without any hope of seeing the show. An 11-year-old girl crushed in the balcony collapse on Sunday had an operation for the removal of a kidney in the Hillingdon Hospital, Middlesex on Monday. Her condition was said to be "serious".



airport had stressed over and over again that the time and date of arrival should not be released to fans.

"The whole question of landings like this is now being taken up by senior management", he added.

The airport had already refused permission for the Osmond's private plane to land and so they switched to a schedule trip from Sweden.

After Sunday's accident,

CHART CERTS JUDGE DREAD 'OH SHE IS A BIG GIRL NOW! +THE BIG ONE'

TR7899



DON DOWNING

'LONELY DAYS, LONELY NIGHTS'

PEO 102

People



Marketed by B&C RECORDS LTD
37 SOHO SQ., LONDON W1

Drifting through

THE DRIFTERS British tour begins at London's La Valbonne Club on November 8.

Further dates are: Shrewsbury Music Hall (9), Whitchurch, Civic Hall (10), Leicester, Baileys (11-17), Northampton, Salon Ballroom (14), Nottingham, Grey Topper (17), Batley Variety Club (18-24), Wythenshaw, Golden Garter, Manchester (26 Nov - Dec 1), Liverpool, Allison's (2-4), Edmonton, Picketts Lock and La Valbonne (6).

Jacksons arrested

TWO MEMBERS of the Jackson Five were arraigned Wednesday (3) in Los Angeles on charges of receiving stolen goods by Superior Judge William R. Rosenthal in Van Nuys. They are free on bail and their plea was set for Wednesday October 17.

The performers, accused of purchasing stolen stereos and television sets are John P. Jackson, 22, and Torriano (Tito) Jackson, 19.

The two were arrested April 17 after police said they were involved in buying the property burglarized from San Fernando Valley apartments. John was charged with one count and Torriano with two counts, according to Norman Montrose, deputy district attorney.

A third defendant, Sanders Bracy, 24, who was arraigned Wednesday on six counts of burglary, allegedly used a pass key to enter the apartment and take the merchandise, police said.

John is free on \$1,000 bail; Tito on \$2,000 and Bracy on \$1,000 bail.

Harum on tour

NINE dates have been set for Procul Harum's British tour beginning on November 9 at Stirling University. Full British dates for Procul Harum: Strathclyde University (10); Festival Hall, London (12); Leeds University (12); Nottingham University (16); Exeter University (21); Southampton University (23) and Winter Gardens, Malvern (24).

Replaced

IMPRESSARIO Robert Patterson has announced his replacement of Springfield Revival for the 3-week Shirley Bassey concert tour of Britain. The Majestics, a harmony quartet made up of three Americans and one Liverpudlian will fill the bill. The group have a new single released called *Living It All Again on the Cube* label.

Tim time

AMERICAN folk rock singer Tim Hardin will be making his first British tour for nearly two years throughout November and December. His last appearance in Britain was at the Lincoln Festival, and except for a guest appearance at this year's Reading Festival, Tim has not worked anywhere in the world since then.

He's made eight albums which have included songs already standards if I Were A Carpenter, *Misty Roses* and *Reason To Believe*.

Tim's first British album, *Nine*, will be released mid way through his tour.

The tour will be jointly headlined by British singer, songwriter, Lesley Duncan, who also has her new album *Everything Changes* released on November 30.

This will be Lesley's first ever tour.

Italians all set

ITALY'S reputed number one rock band, Le Orme, is to tour Britain starting on November 1 at the California Ballroom, Dunstable. Other dates are East Anglia University (2); Top Of The World, Stafford (4); Commonwealth Institute, Kensington, London (5); Liverpool University (7); Medway College of Design (8); Brighton College of Education (9); Crewe College of Education (10); Marquee, London (11) and Manchester University (14).

Late-night pop

POP EXPLOSION is the title Classic cinemas are giving for a whole series of late-night pop programmes in the London area.

This Friday at the Classic, Crown Hill, Croydon, at 11 p.m. the Beatles, *Let It Be*, and *Follow That Dream*, from Elvis Presley, will be shown. Five nights from Monday October 29 to November 2 at the Classic, Piccadilly, an all night pop show will feature Rainbow Bridge, Monterey

Pop, Cream's Last Concert, Port 'L Look Back and Festival.

Hampstead's Classic will show a night of Presley films on the 27th commencing at 11 p.m. Kilburn's Classic will feature *Imagine* and *Sounds of the 70s* on November 2 and 3, commencing at 11 p.m.

Shads are back

THE SHADOWS (right) have re-formed to release their first single since the mid-sixties. Titled *Turn Around And Touch Me*, the record, released on Friday (26), features Hank Bennett, Bruce Welch, Brian Bennett, and John Farrar.

Both the A-side and the flip, *Jungle Jam*, come from the Shadows' new album called *Rockin' With Curly Leads*, due out at the end of November.

A spokesman for EMI Records said the group had no plans to make live appearances though if the single was successful, some television might be arranged.



Bowie back in 1984

DAVID BOWIE will star in a stage production of the George Orwell sci-fi classic 1984 which is expected to commence with a provincial tour next March before moving to London's West End.

Stray tour

STRAY, who have recorded the legendary Cliff Richard single, Move It for November 9 release, have now announced dates for their next tour beginning at the Red Lion, Leytonstone, Nov 2; Bath Pavilion (9); Leicester Poly (10); Woolwich Poly (16); Central London Poly (23); Bromley Tech (24); Bogner Rex Ballroom (Dec. 5); Royal Holloway, Egham (7); Manchester, Stoneground (8); Swansea Patti Pavilion (14); Mander College, Bedford (18) and Thurrock Civic Hall, Grays (26). Other dates will be announced next week.

Magna moves

MAGNA CARTA has a new line up following the departure of guitarist Stan Gordon who has quit to attend college. Originals Glen Stewart (vocals) and Chris Simpson (guitar vocals) are joined by Graham Smith (bass) and Dave Barker (piano, electric guitar).

The group have a new single, Gimme Love, released on the Vertigo label in November. They are also set to join Hudson / Ford's tour which begins in Newcastle on November 15 and ends at London's Royal Festival Hall on December 3.

Bowie is currently writing the script for the musical with Tony Ingrassia. He has already completed six songs and sang the title track, 1984, at Saturday's marquee tele-recording of the American NBC show Midnight Special.

"This is for next March," he announced. Cherry Vanilla, Bowie's publicist said: "The

script might be unrecognisable from the original but Bowie will definitely play the lead role of Winston. Cherry and Wayne County (New York rock drag queen) who both appeared in Andy Warhol's Pork production, will probably appear in the show.

Another report that Bowie would appear in a lavish New York stage



show before Christmas, has been denied.

"It was planned but has now been dropped," said Wayne County on Saturday.

Gary: no split



GARRY GLITTER and The Glittermen are not splitting, in spite of rumours to that effect.

Their manager Mike Leander has stated: "There is absolutely no truth in it."

The rumour appears to have arisen over The Glittermen going into the recording studios to lay down a single and album.

Leander continued: "This extension of their career will in no way

affect their association with Gary. They will continue to appear with him on all his personal appearances."

What went wrong?

EX MCGUINNESS-Flint man, Dennis Coulson, releases his first solo single, What Went Wrong, this week on the Elektra label. The cut is taken from his forthcoming Elektra album.



Roy Harper plays Albert Hall gig

ROY HARPER is to appear at London's Albert Hall with the National Youth Chamber Orchestra. Harper begins a ten-date tour at Manchester Free Trade Hall on November 7 and follows with Liverpool University (Nov 8); Cambridge (18); Sunderland Empire (18); Colston Bristol (20); Nottingham University (24); Albert Hall (3); Birmingham Town Hall (5); Sheffield University (8).

Harper is working on a new album which is expected to be ready for release early next year.

Horslips theatre score

THE BELFAST rock band Horslips have been asked by Dublin's Abbey Theatre (the National Theatre of Ireland) to write the incidental music score for a stage presentation of The Tain - probably the most famous Irish myth - to be staged early in the New Year.

Coincidentally, the band's second album is to be titled The Tain and covers the same subject.

The album is for January, 1974, release in the UK but will have mid-November Irish availability.

Traffic aid the Blondels

AMAZING BLONDEL, which now comprises Eddie Baird and Terry Wincott, is to give a concert at London's Shaw Theatre on November 4.

On November 9, Blondel, the first album from Amazing Blondel with the current lineup is released.

The group is aided by Traffic's Stevie Winwood, Paul Rogers and Simon Kirke.

Twiggy sings Paul

PAUL McCARTNEY is reported to be writing the music for a new television musical starring Twiggy and Tommy Tune.

The show, Gotta Sing, Gotta Dance, has been scripted from an original story by Justin de Villeneuve who will co-produce with Bob Banner - a top American producer.

Gotta Sing, Gotta Dance, will have a six-week shooting schedule and go before the television cameras in California early next year.



Back Door by nite

BACK DOOR are to release their New York recorded Felix Papalardo produced second album, Eighth Street Nites, on November 16.

The band return from America on November 13 to embark on a major tour starting on November 16 at Edinburgh University.

Dates: Liverpool St. George's (18); Wolverhampton Poly (21); Imperial College (24); Doncaster Outlook (28); Cardiff University (30); Leicester Poly (December 1); Fairfield Hall with Manfred Mann (2).

Bolan trucks on

AFTER A SERIES of all night recording sessions prior to his Japanese / Australian tour, Marc Bolan has set the release of the next T-Rex single.

Titled Truck On (Tye) c/w Shing Here, the record will be released on November 16, the date the band returns from the Far East.

Mersey return

PHILIPS have re-activated the Merseys' mid-sixties hit, Sorrow - now in the charts by David Bowie. The single was re-issued earlier this year and is presumably back on the market to compete with Bowie.

Live show for Essex?

DAVID ESSEX who shot to stardom in Godspell and That'll Be The Day may make his concert debut in Britain next January.

His manager, Derek Bowman, said that there was no chance of him going on tour in the near future, as he has prior commitments with European and American TV shows.

In February he begins the filming of Stardust the follow up to That'll Be The Day. The film is to be shot in America, Spain and Britain and will take twelve weeks to shoot.

His debut album on CBS is due out on November 2nd. Called Rock On, it includes his hit single from which the album takes its name.

Scheduled for release on the same date is his new single Lamplight. These releases coincide with his return from Europe.

Cliff hanging

JIMMY CLIFF flew into London this week to record two 38 minute television shows for BBC-2 and promptly got stopped by immigration officials. His visa was apparently not in order and it took a direct approach to the foreign office to sort out the trouble.

Jimmy's television show will be the first of its kind on British TV and is scheduled to be screened mid January.

Bees knees

BEES MAKE HONEY are the first pub rock band to get an album released with EMI Titled Music Every Night, the album comes out on Friday November 2 and is preceded by a single Knee Trembler c/w Caledonia, released this Friday (28).

Metal Fuse

FUSION Orchestra release their first album, Skeleton In Armour, on November 2, to coincide with a tour starting this week and ending at London's Rainbow on December 3. The album will feature Jill Seward, a tasty lady who plays 10 instruments.



Donovan in studio

DONOVAN is currently recording a new album at Morgan Studios, London, with production by Andrew Loog Oldham.

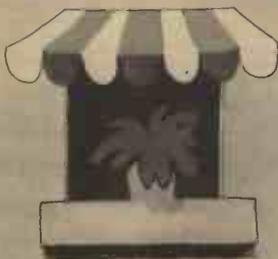
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Blue Mink

APPEARING IN CONCERT

31st OCTOBER: Town Hall,
Birmingham

3rd NOVEMBER: New Theatre,
Southport



Only when I laugh...

A sensational new album that includes
their monster hits

'RANDY,' 'STAY WITH ME' and 'BY THE DEVIL I WAS TEMPTED'

It's on EMI



EMA756 Available on Tape

Just back from the States, Naz have promptly begun a full-scale tour of the UK

Search for take-off

Peter
Harvey
reports

NAZARETH'S return to Britain and headlong plunge into another major tour could not have started more dramatically or triumphantly.

The scene was Liverpool's crumbling stadium where many a group's reputation has been won or lost. On this Thursday night Nazareth could quite easily have figured among the losers with all they had going against them. But you only have to be in their company for a few hours to get the feeling that this is a band taking all in its stride and quickly moving towards the sort of status that will put them on a par with Slade and Bowie.

It had been a long day, starting in promoter Peter Bowyer's West End office, coaching down to Gatwick Airport, and then an interesting if hairy (for some) flight up to the land of jam bitty mines in a tiny 14 seat four-engined Heron aeroplane.

The lads looked well and seemed relaxed except for Pete Agnew, who's getting a wee bit worried about all the flying he's doing, and the law of averages.

They'd had just two days off since their return from the States. Top Of The Pops had broken up their rest and now a proper tour.

When we arrived at the stadium the problems began to materialise. Silverhead, the support band, had broken down on their way from Devon (Devon?) and Nazareth realised their set would be exactly the same as last time round if they didn't get down to some practise in

the dressing room. So while we slipped off for a meal courtesy of Rod Lynton (Naz publicist) the lads had to get down to it.

By the time we returned the stadium was full and the kids were chanting: "We want Naz."

Slow hand-clapping punctuated the minutes as the atmosphere began to build. It was tough. No support band. They had to wait.

By the time Pete Agnew, Manny, and Barrel came on stage, the energy level was supercharged and with Dan's appearance it exploded.

Christ I hadn't seen this sort of fan reaction since Slade. The kids were on their feet and stomping.

Pounding drums opened the set for a tight, tense version of Night Woman. The lights gave the performance a show-like edge while Dan and the boys limbered up. Manny was soon demonstrating his growing technique and enhancing his growing reputation. Feedback may be a thing of the past to some, but his guitar work has given it a new lease of life.

The set proceeded like a well oiled machine hurtling eventually to top speed.

Through Kazamamas, and Alcatraz, the capacity crowd roared their approval then came Vigilante Man, a perfect showcase for Dan and Pete's harmonising and Manny's cool controlled slide work. God it was so hard it nearly crushed me.

If there was one point which became abundantly clear in this concert, it is that Nazareth are among the most abrasive rock bands currently doing the rounds. Not only that, they are very much a people's band.

Dan McCafferty is the hero. He has it all under control, walks nonchalantly to the side of the stage, takes a swig from his bottle of Matienzo Rose and struts back to start another hymn.

Red Light Lady features some really fine percussion from Barrel, then get Turn On Your Receiver. It's basic but so together and Dan's laconic announcement before they start this never-before-played number ensures a stomping reception. This number has got to be their next single.

Another song from Loud 'n' Proud, Teenage Nervous Breakdown, sees Pete Agnew doing a bit of stomping himself. It's the sort of image the kids crave for themselves: raw, dangerous and angry.

"Liverpool thank you," says Dan. "Here's one for you, Go Down Fighting."

This Flight Tonight follows

and by now kids are jumping on seats waving their arms in the air and totally lost to the performance.

Morning Dew takes the atmosphere higher as Manny unleashes a really spastic heavenly but oh so proud solo.

Broken Down Angel came not as a high point but as an indication of one of the many steps that has taken Nazareth to the top. "Sing," said Dan. And they sang.

It was a very long set. Bad Boy followed then three encores with Dan taking his vest off, the security people rushing in to fight off the fans, and finally bottles of champagne being dished out by a jubilant McCafferty.

There was more of that in the dressing room later and a very touching moment for Dan. A tiny parcel found its way into the packed party and was pushed into Dan's hand. It was a beautiful silver cross that left the singer speechless. He stood there shaking his head and finally repeated over and over: "What can you say, what can you say?"

It's gonna be one hell of a tour.

Earlier, on the way up from London, I asked Dan just why he felt the group had become so successful?

"The only thing I can reckon on, is that the band has improved and we are doing things that people like. We've played all round the country. People have grown to like us. It's just hard work really."

"I honestly believed that we would make it."

Pressed to give a breakthrough point in the group's progress, he decides getting an album in the charts was the most important barrier to break.

"For the band that was definitely the most gratifying experience. I mean an album shows really what a group is about so when we got Kazamamas in the charts, we felt it was a breakthrough."

I wondered then about the case of Joni Mitchell's This Flight Tonight as a single?

"Having two hits, Angel which was a sing-a-long sort of song and Bad Boy which was a victory - it was a 12 bar rock song that got into the charts and nobody believed that we wrote and that's what we are about. But the Joni Mitchell song is a song we have always dug. I reckon it was one of the best things we have ever done. We didn't record it as a single, we just did it for the album, it's very gratifying to see it become a hit."

It was very funny. The day that the single was released

in Britain, the lads met Joni Mitchell in L.A. They were doing a "50 cent tour" of the recording studios while Joni was in working on her next album. "We told her we had just released her song and she didn't believe it so we arranged to play her a copy and she was knocked out. So was her producer, who produced her original recording of it. He felt it was really different but it still held the sincerity of the words."

He agrees that the band were sticking their necks out releasing a different type of song.

"We wanted to see if we could stand up. We'd had two hit singles and to have a single that was a disaster could hurt us but we thought... let's do it."

On the new album they feature a Dylan song and one from an American band called Little Feat who Naz have been into for a long time. "They've had no recognition and y'know Lowell Jones, the guy who writes the songs, is an absolute genius, he really is."

It transpires that Naz had been trying to arrange for Little Feat to support this present tour but too many management and agency hassles cropped up. Naz were really pleased though when two guys out of the band turned up to see them in L.A. He says the tour was a long time.

Manny particularly enjoyed it because of the climate in the southern States. He notes that what about Britain he didn't like was the cold - still he is half Spaniard.

Dan thinks the only way Naz can succeed in America is by the same sort of hard work that has cracked Britain.

"It's no good going to the States saying this is the band that is big in Britain, they've had it with all that crap. They just want to go along and dig music."

Whatever happens in the States, Naz will remain in Britain, hence this 18-date tour only four days after their return.

Some of the bands get really big, then they forget Britain, the country that made them. It's really sad. I don't want to mention names but just one... Jethro Tull. The biggest rock band, apart from the Stones, are back in Britain once a year."

Britain, he says, is home. It's the best and the small of it is that they ignore what comes from keeps his feet right on the ground. "When I go up the local for a drink and the guys I work with for something like 10 years in an engineering shop I can't say 'hey man' and all that, but you can't fool them. Of course I've got my old lady up there, who is like the best old lady in the world, and my kid."

His wife, he says, is the one who keeps him together. "I couldn't stand to live in London, I know it's THE SCENE. And as for America, it's got to the stage now where they think we are really weird because we don't take anything. They say he man y'wanna snort some coke" and you say "whiskey or a couple of cans of beer" they say you mean alcohol! It's very strange and very sad because there are a lot of really nice people out there getting messed up. It upsets me because I can understand people outside the business thinking that's where it is, but for people doing it, that's what makes me sad."

As we arrive at the stadium, I wonder how much the tour means to them?

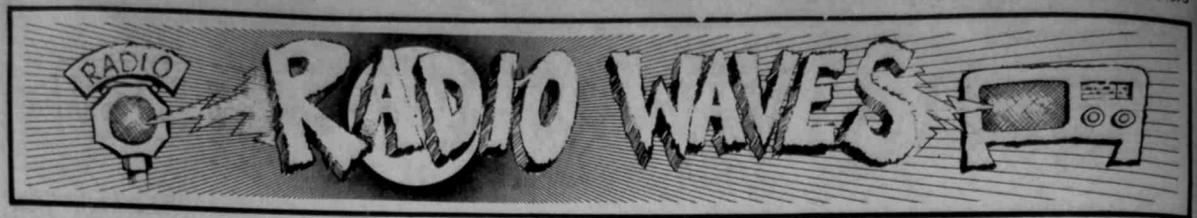
"A lot. The biggest thing personal things like my old lady and kid, is for us to hit the boards and play a good set. That's what I'm all about."



"O. K. lads where's this flight tonight?" Nazareth, complete with Superstar "On Tour" coach and custom number plate, prepare for their trip to Liverpool. None of us though, planned for Dan's hijacking of the controls. ... good job the pilot had a sense of humour! Later that night, McCafferty and the lads take off with a sensational concert.

Fin Costello





Mi Amigo makes Belgian friends

RADIO CAROLINE is launching yet another Belgian station from the MI Amigo.

Radio MI Amigo goes on the air at 5 a.m. on Thursday November 1. The station will broadcast until 7 p.m. with many former Caroline and Atlantis jocks and Andy Archer as programme director.

On the same day between 7 and 7.30 pm we are treated to Rev. Domènec Thornvliet, who is also still involved with Radio Conдор.

At 7.30 pm Radio Scagull returns and will broadcast each night at this time until 5 am.

Radio Atlantis has meanwhile nearly finished the equipping of its own ship in Amsterdam and the project is definitely not dead. The station will not be heard from MI Amigo again since the contract was not renewed.

BBC 600,000 in first week

IN THE FIRST WEEK of commercial radio 22 per cent of London adults listened to London Broadcasting and they had a regular daily audience of 11 per cent (600,000).

A spokesman said: "This is a lot more successful than we could have hoped for. Cautious optimism is the order of the day."

because the survey doesn't include people outside the official VHF coverage area, and we certainly get a lot further than that."

The figures are even better. BBC Stereo spreads . . .

(BBC has been picked up very clearly on VHF in Leicester, Bournemouth, to name but two examples, because they are so far away from any other broadcasters.)

TWO-THIRDS of the population of the United Kingdom are now within the service area of BBC Radio in stereo. Large areas of the south east, the midlands and the north are now covered by BBC stereo and the coverage of the United Kingdom is being extended further as quickly as possible.

He went on: "And of course the figures only include adults. More figures will be available soon and a massive survey will be carried out in November which should answer many questions."

It is hoped that BBC stereo will be extended to central Scotland in the spring of next year and into South Wales and the Bristol Channel area at about the same time. Extensions to other parts of the United Kingdom will follow as quickly as possible.



Over seventy-five per cent of music on Radio 2 is now in stereo. Each week 24 hours of Radio 1 programmes are in stereo and the coverage of Radio 3 are in stereo, and some drama and music on Radio 4 are in stereo.

Togetherness builds new super-aerial

BBC Radio will be broadcasting live in stereo from the Audio Fair which opens at Olympia, London, on October 23. Visitors will be able to watch programmes being broadcast on BBC Radio 2 including the Tony Brandon Show, and BBC Radio London.

GOOD NEWS on the magazine front. The Off-shore Radio Campaign is now helping Sirs to produce their mag, as they both thought that one magazine stood a far better chance of surviving than two.

boost up the signal. The unit costs £5.50 and is available from Sirs, 31, Park Street, Horsham, Sussex.

RADIO GALAXY, a "new evening progressive music station" has begun transmission in the South London area on 230 metres medium (1183 kHz).

The first result of their teamwork has been the production of a loop aerial which will eliminate Capital from Veronica (or vice-versa), Lille from RNI, etc.

Many thanks to Sweden calling DXers for the next item.

Radio Free America, the right wing station of New Jersey, started broadcasts on September 29 from a converted minesweeper, Oceanic. So far no address or programme schedule has been announced - let's hope they are not on the air long enough for them to be.

It can be heard between 7.15 and 8.45 p.m. every alternate Monday and Wednesday.

Inland pirates Mike Harrison and Steve Brown use the jocks and when the station changes frequency to 330 metres Medium on a higher powered transmitter, a further hour's programming will be broadcast.



THE ROGER SCOTT saga continues. This week the Capital jock, whose name has been Roger Scott since birth, complained bitterly about our letter from a Roger Scott last week.

The man whose picture appeared on these pages a week ago claims to have his name registered with Equity - but Roger at Capital says the name was "pinched" from him. "When I was at WPTL Albany in America one of the staff members taped all our jingles and took them over to Britain to use on Radio England. That is how Boom Bramming, Chuck Blair and Johnny Walker got their names. They used the WPTL jingles. One of those jingles was my own and since a Roger Scott appeared round about that time, presumably that's where he got it from."

"The remarks last week were just sour grapes and anyway I understood this person was now using the name Arnold Layne."

Game, set and match?

Esther's Guests

MONDAY NIGHT'S Late Night Extra (1900m Long Wave only) will be presented

by popular television personality Esther Rantzen.

It is the first of a number of programmes Esther will be doing - and guests on her first show include Dick Emery and Susanah York.

Barry is Early Show's new link man

BARRY ALLDIS is to become the regular presenter of the Early Show on Radio 2 from October 29 onwards Monday to Friday - Bruce Wyndham will continue to present the Saturday programmes.

Commercial radio in Australia was the start of Barry Alldis' career in the broadcasting world. His first programme was on his nineteenth birthday.

In 1955 he moved to London where he started to work for commercial radio and later became a famous name in Luxembourg.

Wogan's list

ON SATURDAY, November 3, it's Terry Wogan's turn to list the favourites on Radio 2 1500m Long Wave, VHF and Radio 1's 247m Medium Wave channel.

After many years Barry decided to go freelance and began presenting shows such as Housewives Choice, Newly Pressed and Album Time for the BBC. His first stint on the Early Show was in August - before then Barry had a Sunday morning show on Radio 1 and 2 and a regular slot on Night Ride.

Barry Alldis' Early Show is broadcast on Radio 2 (with Radio 1) on 1500m Long Wave, 247 Medium Wave and VHF.

But what are the top tunes according to the listeners of Radio 2? Not the actual chart of record sales - but the numbers BBC's regular listeners really want to hear? A poster, this for Wogan on Radio 2's Top Tunes which is a regular Saturday evening programme featuring the Midlands Radio Orchestra conducted by Norrie Paramor and a top Radio 2 presenter.

Beeb bulletin

OK Genesis freaks, it must be your week. ROCKSPEAK (Friday 10-12 pm) has an interview with Peter Gabriel who will be talking about the new album.

Leonard's Iceberg. Sounds on Sunday promises to be interesting with Manfred Mann's Earthband - a good band by all accounts - and for the rest of the week it's down to guest groups on Sounds Of The Seventies.

Leather fetishists get some attention this week too. Monday's My Top 12 features that master (mistress?) of the whip and zip, Suzie Quatro.

Saturday's In Concert has Welsh wonders Max and the break-away group, Deka

Monday: PLANKTY, DAVE ELLIS, and S&S-SAFRAS. Tuesday: MIKE CHAPMAN, THIN LIZZY, and BOB FEGG AND NICKSTRUTT.

chain round the wheel etc.) and back on the high seas with new stronger anchors. When it left harbour apparently only one person was on board, Mr. Joss Mulders. The crew is now a little larger but most people still doubt that the M.V. Zondagon can survive the vicious storms that the North Sea so often produces at this time of the year. Soon test broadcasts will start with 500 watts on 111 kc/s, with 500 watts on 111 kc/s, 270 metres. It is very unlikely that the station will be heard in Britain.

J. Verbaan of the Dutch F.R.C. We are invited to buy a lot of irrelevant souvenirs most of which have been on sale for five years already at cheaper prices. The poster would normally cost seven guilders and we will pay fifteen guilders, which must mean that Mr Verbaan's sheet of office and two of the F.R.C. office and two of the F.R.C. stickers are worth eight guilders!!! But there is one final thing that should cheer all members, the club is now closing down.

Addresses

Back to the seas. The Voice Of Peace now has two addresses (probably so that if the first one gets bombed out, they can always use the other): Postbox 3462, Tel Aviv, Israel, and P.O. Box 1085, Nicosia, Cyprus. And for anyone who feels like a spell in the Mediterranean (probably in both senses of the phrase) they really need volunteer helpers and, very very important, advertisers. Rather than leaving the danger area, they are soon to sail right into it. They are not staying off Tel Aviv, but moving to just north of the Suez Canal. Let's wish Abe and everyone on board the M.V. Clio the best of luck in bringing peace to the Middle East.

Caroline: You will have read about Radios Atlantis, MI Amigo and Scagull but what of Caroline?

Things seem to be looking up for the station. Chicago has at last built the diplexor needed to transmit to stations from one mast and several very weak tests have been monitored on 258 metres and 388 metres Medium and as they have only one temporary aerial mast at the moment (the new big mast should be up in about two weeks) this must mean that all is going well.

Late news from inland stations: Radio City is on the air every other Sunday morning from 11.00 hrs. on 6.250 or 6.240 mcs. They hope to be using 100 watts by January 1974. Address is: Radio City, Box P.R. Sirs (address above).

Delta

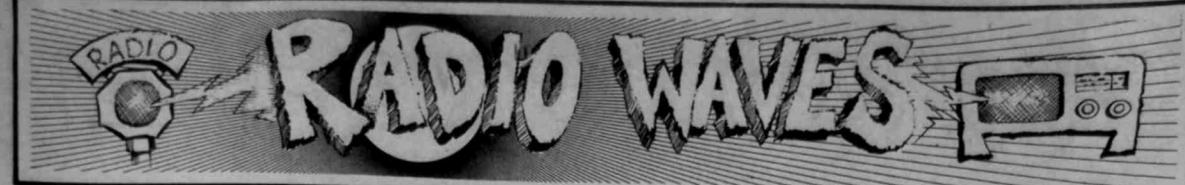
Delta Radio has been heard in the early morning on 6.225 mcs with 40 watts. Address at Sirs. Two international reply coupons for a reply are needed.

Kits

The Caroline Club has at last sent out club kits to members. This great kit consists of one large poster of the MI Amigo, one long and detailed sheet telling how to push up the profits of one Mr

A final message to Radio Continental in Holland. Their transmission on 6.113 mcs are interfering with R.N.I.

Information supplied by Free Radio Information Service on 01-670-9323.



Feedback

Capital failure

Free Europe - from Surrey

I'M AFRAID that I'm rather disappointed with most of the programmes presented on Capital Radio, and equally I was surprised how many people telephone the station to welcome its initial transmissions. What was there to congratulate! Not a resurrection of former successful offshore radio, but an alternative to the BBC, and I'm sorry to say, a poor alternative. I'm quite sure that people will tire of the phone-in format, and the very high content of advertising, once the novelty of legal commercial radio has worn off.

AFTER SEEING that MANY have written in to your Radio Waves column telling you of many new "pirate" stations in this country and abroad I would like to inform you that on the 13-10-73 "RADIO FREE EUROPE" begins transmissions at 6400 KC's.

R.F.E. is the station that will be bang up to date with news about other pirates, and in between times all the best in pop.

Radio Free Europe will be run by an ex-amateur radio operator, operating each weekend from a secret location in Surrey.

R. F. E. will only be using 15 watts to start with but has very good antenna arrangements.

Derek Ives
130 Bain Avenue,
Camberley.



STEVE ENGLAND was born in 1951 into a family of circus and variety actors who were known all over the country. Steve therefore travelled about a lot in his early days and although he now lives happily in Deal in Kent he still enjoys travelling.

He and his brother came to Deal with their parents when Steve was 18 and there they set up a mobile discotheque. Soon Steve became very professional and they had many more bookings than they could handle so they were soon running three discos in the area and naturally when his father moved away Steve stayed in Deal to run this roving business.

All was going well until he visited Holland in 1972, he knew Andy Archer from an inland station - Channel Radio - they had run together and was soon visiting the MI Amigo. The ship seemed to have for him the same magic it had for its 20,000,000 listeners in 1968 and by Christmas he had joined Caroline as a D. J.

By the time he arrived to start his new job the multiener crew of the MI Amigo had towed her into harbour and she was chained up in Amsterdam the night he arrived.

"Looking back on it it was really strange to be able to walk off the deck straight into the centre of Amsterdam, it must have been incredible for the guys who'd been out in the middle of the North Sea with her and had to deal with every crisis major or minor that came up by themselves with only a very irregular tender for contacting the shore with which to be able to get off the ship and have a drink, visit their friends and get away from the four or five other people who'd been their only company."

The night I arrived was New Year's Eve and all the guys had gone off into Amsterdam to celebrate. It was just the two of us new guys on board and Cristian St. John left. It wasn't a very pleasant night that night because under all the celebration there was really despair - we were all sure that this really was the end of Caroline. We didn't see how the MI Amigo could escape with hundreds of debts to pay and nothing to pay them with.

But next morning Ronan

arrived and within the morning had a plan for getting her out - there was only one snag in it and that was she had to be ready to leave that night and had to be out before the next morning. So that afternoon we worked flat out preparing the ship for inspection by the harbour authorities. At about 7.30 we crawled out of

The circus pirate

harbour. Ronan had somehow got the money to pay the harbour authority dues and the other urgent official debts we had to pay to get out and all was agreed so we headed out of Amsterdam down towards IJmuiden. There we had to undergo inspection by the harbour authority. By this time it was 11.30 p.m. and although there were really a lot of things that had to be done it was rather late for an argument and the only thing they insisted we did was mend a hole in the bows which was rather obvious.

"Now the rush was on we found some welders and by half past twelve they were working."

"Somehow our old captain - Van Der Kamp - had heard of our escape attempt and managed to wake up a judge to get a writ to keep the MI Amigo in port. He arrived with three or four of the crew and although we tried to keep him off managed to pin the writ to the mast and have the ship chained up."

"Well the lady Caroline had had her run of luck - she'd been brought in during the three days of year when all the lawyers were on holiday, an almost bankrupt Ronan O'Rahilly had found the money to pay the debts the station had run up in harbour

and the harbour authorities had decided to let the ship out when it was not the seaworthiest around to put it mildly but now her luck had really run out. The MI Amigo would just be a pile of rotting timber by the time the court case was over - Caroline was dead.

"For an hour we all went round looking like death itself and on the verge of tears. The welders had packed up and were ready to go when Ronan appeared smiling. The stress had sent him mad or had it? No he'd made an agreement with Van Der Kamp. Caroline was free to go once the work had been done. This was done by five o'clock and Caroline sailed for the high seas - this was the start of the finish."

"Well after that we went through all the different stages of broadcasting till we got to today's position which you all know about. The only bit that stands out in my mind is the two weeks when we were running the Dutch and the English programmes together. It was really great. Everyone on the MI Amigo got on really well with each other."

"Oh there it was like a big family. We all sunbathed on the deck, fished and occasionally worked. But we had such trouble with the generators and the serials that in the end we had to close and wait for more money."

"Then Ronan found more money. Atlantis and Seagull came and all went a lot better but the problem then which they've nearly sorted out now I think was broadcasting two high power stations on different powers from one ship but as soon as it's all sorted out I know Caroline will be back because so many people love it back and so many are working so hard for it and when it does I really hope I can go back because I want to help make Caroline a success for as much as anyone else. I'm not there at the moment though because heavy music's not really my scene."

"At the moment I'm the agent for EGG Jingles in the UK and I'm working on stuff for Caroline when it comes back. To be honest Caroline's really grabbed me and I'm waiting to go back WITH the returns to show the BBC and everyone else, what radio should be like in the seventies."

A message from RNI

1. At present, because the political situation in Holland is so unstable there is still some doubt whether the Mebo 2 will in fact go to the Mediterranean as planned in Jan 1974. In November the Dutch Parliament meets at 'The Binnenhof' in The Hague to discuss the issue once more. If no decision is made it could become likely that Radio Noordsee (Haarlem) could close down before any bill is ratified. It is 12/73. As yet Meister & Bolter have not made it clear to any of the djs or crew that the Mebo 2 would definitely sail for the Mediterranean. Until that time one can only assume that the boat will stay at its anchorage point four miles from Scheveningen, Holland, at least until the bill has been ratified.

2. The Dutch Government have still to discuss the possibility of both Veronica and Noordsee going on land in the future. If so Veronica would become, The Verodica Omroep Stichting, and Noordsee, Radio Television Noordsee... Vos and RTV Noordsee.

3. At present we are planning

our Christmas & New Year programmes and if any Record Mirror readers want to add a few ideas please ask them to write to Kobb Eden, P.O. Box 117, Hilversum, Holland. Of course we will be presenting our Top 100 of 1973, which was extremely popular last year, and also have a few things up our sleeves. I think listeners will be really knocked out!!!!

4. Following reports of "strange happenings" on the Mebo recently, I'd like to explain that in fact on Friday 28 October RNI went off the air at 3.00 am, instead of staying on the air as usual at the weekend. This was to transfer one of our generators to the deck of our tender so that it could go off for repair.

The reason we had to go off the air in order to do that was that we had to use our crane to transfer the generator otherwise the power from the MW antenna would travel down the crane, not only altering the tuning but also severely burning, and if high enough, electrocuting the crew members. As you see a logical explanation for everything!!!!

When the pirates were silenced most people wanted them to broadcast the same format on land, not have Monty Modlyn chasing after half asleep Londoners in a radio car during the early morning, and do we really want late night chat shows?

Why not play pop music for 24 hours, and greatly curtail the number of telephone calls broadcast over the air? If this is the forerunner of commercial radio in Britain, I'm certain Radio One and Lux will definitely not have a drastic reduction in audience figures as predicted.

Steve Vincent
10 Tensley Street,
Wandsworth,
SW18

THEY SAY that Capital Radio is the opposite of the BBC, but I don't think so because Capital just doesn't play the sort of records the BBC plays. Instead of playing up-to-date records they play those that have already been hit. That's not what the public wants. We the public want new releases etc.

I'm not saying Capital is not a good radio station, because I think it is. But its really annoying hearing past hits over and over again. I just hope Capital will decide to start playing records in the charts.

Thanks for letting me have my say. I hope I haven't offended anyone.

Pauline

High Wycombe
Bucks.

PLAY IT FIRST! SPACE RACE

NEW SINGLE AMS 7084

THE SHADOWS

'Take your chances when you can'

ROB HENRIT looks and feels as if he's won a million quid on a pools dividend. The Argent drummer is pleased and proudly displays photographs around the office of the latest addition to his family.

Comments of "looks like you," and "gorr... it's a bit bald," are hurled out innocently by keen onlookers and then it's five-minute "chatter" period on the subject of babies before music becomes the main topic of discussion once again.

Rob (full name Robert) is also extremely pleased at the way things are going for Argent in general who have just completed a three-week tour of the UK.

"We're in the midst of preparing for our American tour next month," says Rob, "and we're also more than half way through our next album."

Argent enjoyed their tour of Britain though it was one of the most firing experiences Rob had ever had: "It was amazing really. I used to think that the most firing thing in the world was an American tour doing 37 plane trips in 57 days but this recent tour was really exhausting for me because we just went roaring through and the audiences were really great and interested in what we were doing."

Having seen Argent play

twice during the tour - once at Croydon and again at the London Rainbow it was noticeable that the drum solos went down with a varying degree of success.

"Well Croydon was the start of our tour and we came on with the bit in between our teeth plus we had instrument hassles there so we really had to do it.

"My personal philosophy about drum solos is that they're firing, bloody firing and when you do one 16 nights on the trot you begin to flag. I really try and keep up the enthusiasm and some nights I get into some things which even surprise me, rhythmically or timing and

you think, 'Gawd, I shouldn't be able to play this', whereas other nights you fall back into cliches, your own licks which only the drummer knows about."

The Rob Henrit on the Argent tour was a person of tremendous mobility. The audiences at the London gigs anyway were quick to pay tribute to his ability to move sleekly through various movements.

"The biggest thing really is sweat," says Rob, "the audience loves to see you really going all out and it's a bit like the lions and the gladiator. Unfortunately the criteria of a good drum solo is how hard you've worked and how physical it has been. There again, Buddy Rich does okay and he's not physical at all."

Rob's ideal theory on drumming is that he should be able to play light or heavy with the sticks. With Argent the flowing bass of Jim Rodford plays an intricate part in the way that Rob manoeuvres his sticks.

"If you're with a 'heavy' band there's no doubt that it's a harder physical thing when you've got the bass moving you along. Because of this it tends to be much harder to play soft."

"I try to pace myself these days but there were times when I didn't and I was really knackered at the end of the act. I soon realised that I shouldn't be doing this, giving my all at the second last number and playing the last one not as tightly as it should be."

Fortunately the Argent of 1973 is incorporated in such a way that the last two or three members in their set do not require an exhausting standard of tightness - but precision is still the vitally important factor for Rob in any number.

"Yes, it's not precision to play the same as everyone else, it's precision to keep the off-beat in the right place and if you don't hit it right the sound comes out loose."

During Rob's earlier career with Unit Four Plus Two (remember Concrete and Clay?) he learned a lot about the importance of precision.

"I was in Germany and Unit Four were doing nine 45 minute daily spots. I learnt things which were not obvious like hitting the off-beat on the off-beat is not as good as hitting it slightly before to push it along or slightly after to lay it back a bit."

The question of experimentation within the confines of Argent is something which has interested Rob for a long time.



In the Shadows - RRM's weekly look at the men behind the superstars - this week features Bob Henrit of Argent.

It's true to say that the band try to play their stage songs exactly the same way that they were recorded with the exception of an elongated solo which gives room to branch out slightly. But the real flirtations away from the steady Argent songs is during Rob's work as a session man.

"This gives me a chance to experiment greatly," he adds, "especially when I worked on the Roger Daltry album and with Leo Sayer. I was doing something completely different in a way as the tempos weren't Argent tempos."

"When I come back from America I'm going to be trying out a few things with the drum firm. I've lots of ideas for bits and pieces like being able to play two bass drums and the hi-hat at the same time - it gives off a lovely 'ringo' sound. This new kit will be my ultimate up till now 'cause I believe every drummer wants something different to what they've got."

Ironically it was a bout of the German measles which gave Rob his first break in the music business!

"I was off work and involved with a band called the Hunters. One guy went to the Shadows and the other to Adam Faith eventually and he managed to write me in 'cause he didn't like the drummer - I never went back to my work as a draughtsman."

"The Adam Faith thing

lasted about five years and after that the Roulettes decided to do something different and we went to France with a rock singer called Richard Antony."

After a while of "double roles" with the Roulettes and Unit Four, Rob was offered a position in the Mike Cotton band and it was through this association that he met Argent's bassist, Jim Rodford.

"Jim was Rod's cousin and he said that Rod was getting a band together to do some demos and asked if I'd be interested. Russ Ballard and I joined Argent after Rod had come along to see us at a Unit Four gig."

Rob is in no way big-headed about his role in the business. It all boils down to taste and experience - something which you can't have but must acquire: "I think I'm accepted within the confines of the band and the music is the sub-total of each members' experience playing together."

"I've always worked with good musicians but Rod, Jim and Russ all have rare talents and we have a healthy respect for each other's integrity."

The music business has been good to Rob and Argent. It gives each member the ability to achieve personal ambitions without any real financial worries.

"I've written comedy scripts with a friend of mine and one day I'd like to do a film or get involved in Television as a Director of Producer. One thing I'm definitely going to do is make a film called The Last Great Middle Aged Adventure, and that's to drive overland to Australia, taking my wife and kids."

John Beattie



Whistle

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NR 201

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I'M BACK!

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Nov. 25 Glasgow-
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REFLECTIONS

Playing it down the line

DETERMINATION, lads — that's what you need to register in pop music. Take the case of Guy Angier, Decca recording artist. He had a season with Surrey Cricket Club, and was a highly promising player . . . but he hankered after a career in singing.

But did he sit back and do now? Did he try to gain his big break by playing on the cricket fanaticism of Decca Records chief Sir Edward Lewis? He did not.

He borrowed £300 and made his own album. Not only did he play every instrument on the LP, but he designed the sleeve — and used a blown-up passport photograph for the front. Knowing that every second in the studio was costing him money, he laid down all the tracks in only 36 hours.

Guy now has a single out, called *Holy Brother*, one of his own songs and his own production.

Mind you, it IS on Decca. Sir Edward DOES like cricket, after all said and done.

Edited by
Pete Jones

Thank YOU, honky!

ANOTHER LETTER from the Friends of Judge Dread Society, Thanet Division: "So you published our previous letter. Thank you, honky. It has now come to our notice

BOB SHAD, head of Mainstream Records, is a high-speed raconteur calculated to send the best of reporters groping for his short forms.

We tackled him about some highlights in his twenty-odd years in the music business. In double-quick time he recalled the time in 1962 when a guy sent in a disc of himself singing *Oh Happy Day*.

"It was awful," says Shad. "But because it had already

sold 10,000 records in Cleveland or somewhere, I tried to get Mercury to buy it."

But head office said: "Sounds as if it was recorded in a garage." Said Bob: "No — it was a toilet. But it's selling . . ."

So Mercury Records lost that one. And it went on to sell three million . . .

And there was the Great Elvis Presley Robbery. "One of Mercury's A and R men told me about this guy being a hillbilly sensation and for

three months I tried to get them to sign Presley. He wanted 2,500 dollars advance at that time. I went to Memphis and the record people told me he was selling ten times more than *Patti Page* . . . who was really big then. And I went to Nashville and all the country artists told me how they wouldn't work with this young guy Presley because he shook and jumped about and you couldn't follow him.

"But head office just wouldn't listen. So RCA Victor

bought him for 37,000 dollars!"

Still, it's roundabout and swings in the disc world. Shad reduced the bounce in the mid-50's when he picked up an Atlantic R and B disc which was selling like crazy. I asked the Atlantic people if I could cover the song with my own group and they agreed.

"Result was *Sh-Boom*, by the Crew Cuts . . . which totally outdid the Atlantic version . . . topping the two million mark."



Sex-mad Cliff . . .

CLIFF RICHARD is a money-mad, girl-chasing, sex-mad, two-timing and greedy young man. At least he is in his new entertainment movie, *Take Me High* — out for the Christmas holidays. Among the girls he understandably lusts after is the pneumatic and eye-gobbling Madeline Smith. Cliff plays a fast-rising financier. It's his first big movie for seven years. There are twelve songs, written by talented Tony Cole. But the majority are used in "voice-over" soundtrack. None of those corny old cues leading into a song . . .

Pier pop

We had taken a taxi, that is myself, a photographer and a charming publicist, and had arrived at Westminster pier to find Manfred Mann and band who were enthusiastic about the filming due to take place. Filming you ask? Yes, NBC-TV's top rock programme,

Midnight Special had decided to come to England and give their viewers a "treat". Filming had started with Manfred Mann, in the afternoon, singing *Joybringer* and in *The Beginning*. Everything went smoothly and a couple of takes had the whole thing wrapped up. The lads jumping in and out of their coats as often as the eager crowd took to the bar. Next to be filmed was Robin Trower who's set went just as smoothly. The Americans really have things sussed. They have also been filming in Trafalgar Square.



FEEL UP, we are, trying to deal with all the queries about the David Essex Fan Club . . . seems a lot of phoney information to be being disseminated about Mr. Rock's organisation. So . . . kindly write to The Official David Essex Fan Club, PO Box 50, London, SW4. Even more kindly, please enclose 70p membership charge, and a 7p (loose) stamp. You're on your own after that . . .

A quick shuffle

LET'S get the situation straight over Stackridge (below). Yes, Mutter has gone. Yes, Radio One is virtually ignoring the group's new single, *Galloping Gaucho*. No, there's no question of the group splitting. In fact, though Mutter's departure is much mourned, the boys are very excited about their new line-up, which has Rod Bowkett (keyboards and accordion) and Keith Gemmill (flute, saxes, clarinet) joining Mike Evans, Crun Waller, Andy Harris, James Warren. Yes, Stackridge are very much alive and kicking.



Lou's dues

LOU RAWLS is one of the best singers I've heard — he had a series of minor hits in the late 1960s . . . but his talent was in the major league.

Now the blues man is financially troubled, and split from his wife and two children, and a court has even reduced the amount of alimony he has to pay. Even paying the smaller sum is a hardship.

Yet, as I was saying, Lou Rawls is one of the best singers I've heard . . .

Pardon?

JOHN HUTCHINSON, guitarist with the David Bowie band, has joined the growing numbers of in-the-business folk worried about the increasing risk of deafness among fans and group members.

So, closely appreciating the seriousness of noise-induced deafness, he's accepted an appointment with Castle Associates, the Scarborough-based Sound-level measuring specialists, as stylist and consultant.

Big, big money

I'VE NEVER met a man who was so unselfish . . . so said an attorney after Elvis Presley was finally divorced from Priscilla.

El paid out near enough 1½ million dollars. That is 725,000 in cash dollars, and another 720,000 at 6,000 a month . . . and half the proceeds from the sale of a Los Angeles home, and five per cent of the stock in Elvis Presley Music and White Haven Music.

Plus 4,200 a month for support and education of their five-year-old daughter, Lisa.

Grow up!

NICK POINT raised by Eddie M. In this month's *New Rockpile* magazine. He talks about "abusive" letters — and the Teddy boy theory: "How can you class yourself as a rock and roll fan when you don't wear the drage gear?"

Says Eddie: "My answer is: grow up or wrap up. Since when has taste in music been synonymous with taste in dress? I don't expect to see Mozart or Beethoven enthusiasts dressed in 18th century gear, so why expect rock enthusiasts to dress in exaggerated '60's style?"

One does not, in short, judge a book by its cover.

How's your vibrato?

Hard times

TIMES ARE Hard Now ain't they the current lament from ex-Love Affair man Gus Eason — the title of his solo single now he's back from a "spell" in Sweden.

He's hoping for a solo career now. And he's not been idle since the ending of the Love Affair. He's been touring with a band called Fat Chance, and with Elastic Band which used to include Sweet's Andy Scott.

Gus, who replaced Steve Ellis in the old Love Affair, is building his own recording studio in North London — isn't everybody? — and he'll get a band together for the road. Perhaps he could change that single title to: *Times Are Getting Better* Nos.

PARDON ME asking, but how's your vibrato? All right, thanks a special LP out now called *We'd Like to Teach You How To Sing*, and the manufacturers are very concerned about your vibrato, not to mention your vowels and consonants, and your phrasing. The thing is, you breathe also regarded as important.

The album teaches, preaches, and gives the beginner a chance to sing along with an original backing — and you can send on a tape of your own voice for appraisal by professionals. They'll even help you to find your own key.

My vibrato is past it, also — but check yours through Pro-Mu-Sing Ltd., 18 Woodville Road, London W5 2SE.

Cody rides again

GEORGE FRAYNE, alias Commander Cody of OC and His Lost Planet Airmen, is sold solid on acupuncture. Were it not for the Ancient Chinese therapy, he'd be out of the business.

The Commander hurt his back while getting into a New York cab. And aggravated the

injury while riding in the back seat. Heat treatment, ice packs and exercises failed to do the trick.

Says the Commander: "Acupuncture made my entire body feel better. I was still lousy at first, but you don't feel the needles, and the results were amazing."





OSMONDMANIA



**AS THE OSMONDS BEGIN
THEIR LONG-AWAITED
BRITISH TOUR THIS WEEK,
LAURA DENI, IN AN
EXCLUSIVE INTERVIEW
FROM LAS VEGAS, GIVES
THE LATEST INSTALMENT
IN THE BEHIND-THE-
SCENES STORY OF THIS
EXTRAORDINARY FAMILY
NOW IN ENGLAND FOR
THE THIRD TIME.**

"OSMONDMANIA" is spreading throughout England again as the Osmonds make their third trip to London.

"We love London because London has been so nice to us. We now consider London our second home," they said while appearing at Caesars Palace in Las Vegas.

What makes this trip so extra special for the Osmonds? It's the fact that it is a honeymoon for newlywed Merrill. It's the fact that it is a honeymoon for newlywed Merrill, who has just got married to Mary Carlson.

Honeymoon

"Mary has never been to London before. This is part of the honeymoon. This is one of the reasons I was anxious to get married," said the friendly, self-assured, hazel-blue eyed lead singer about his bride.

Merrill met lovely Mary Carlson this summer. She was a schoolteacher at American Folk High School in Heber City, Utah.

The Osmonds' mother was looking for a tutor for Jimmy and Marie because "everybody studies on the road", they explained. "That is really what got them together. It was a summer romance which developed.

"They fell in love and on September 5 the smiling couple got engaged.

"One of the most frequent questions we get is 'Why did they get married so soon?' The answer is Merrill wanted to take her to Europe. From Vegas on it's all work. There

is more to the tour than England, so Merrill said 'it's a real opportunity to have a great honeymoon,' they explained.

Theatre

"The difficult part of it is that we won't be able to sight-see," complained Merrill about his well-known face. "We may be able to get to the theatre. I love the theatre. In the daytime Mary is going to be pretty much on her own, or with other members of the family."

The entire Osmond brood will travel on the tour. Mary has retired as a schoolteacher. But she will give Jimmy and Marie lessons.

And so, on Monday, September 17, at the Jesus Christ of the Latter-day Saint (Mormon) temple in Salt Lake City, Utah, Miss Carlson, 22, daughter of Mrs. Velda Carlson of Heber City and the late Roy Carlson married Merrill Osmond, third oldest of the performing Osmond group, in church rites conducted before the immediate family. A private reception for family members and friends followed.

For their reception the new Mrs. Osmond wore a white lace wedding gown and veil. Viri Osmond, one of the two non-performing brothers in the family of nine children, took the official wedding photographs.

The couple began their honeymoon in Las Vegas where

the Osmonds opened their fourth headline engagement at Caesars Palace three days after the wedding.

Mom and Dad Osmond were in a booth with their new daughter-in-law as Mary watched Merrill, on stage for the first time. His gold wedding band caught the spotlights and teeny boppers yelled out "Congratulations, Merrill" as his brothers shook his hand.

During the show his brothers kidded him about being on his honeymoon, telling the SRO crowd that they were lucky to have Merrill on stage at all — and promising Mary to hurry up the show, getting him back to her as soon as possible.

Reception

On Friday, October 12, at the Beverly Hills, California, home of former MGM Records President, Mike Curb, another reception hosted by Curb and the Osmonds' personal manager, Ed Leffler, was held for friends and business associates.

The most difficult part of not only the honeymoon, but any travelling, is finding a place for the group to stay.

In Las Vegas the Osmonds rent a house. This allows them a little more freedom and privacy. However, before opening at Caesars Palace, the hot group, which is noted

(continued on page 14)

(continued from page 13)

for causing fires in young girls' hearts, bedded down in the tower wing of Caesars Palace. At 3.20 am the group was torn out of bed as a roaring fire raged throughout the hotel wing. Clothed in their pyjamas the Osmonds stood outside in the hotel parking lot, along with 400 other hotel guests, as flames shot from the plush resort hotel.

According to Ed Leffler and Bob Levinson, both of whom will accompany the boys to London. "The first time they hit London they stayed in a hotel and caused a riot. The second time it was a different hotel and again a riot erupted. We are negotiating with hotels to determine where they stay," said Levinson. "We may not necessarily stay at a hotel. For example the last time David Cassidy went to London he rented a houseboat and the time before a castle. We may be reduced to that."

However, stressed Levinson, "They really do love England. Their only regret is that they can't get out. They are prisoners of their own fame."

Strategy

Crossing the ocean for a tour is a major undertaking involving time, money, strategy and loads of hard work. Man in charge is an always neat looking, intelligent and extremely polite Ed Leffler, who is termed "the guy who runs the show." For the upcoming tour Leffler made several trips to London to set things up, working with MGM promoters and Polydor which releases MGM in Britain, so that everything is co-ordinated.

Leffler is probably the closest thing America has today to Brian Epstein and what Epstein was to the Beatles that's just about what Leffler is to the Osmonds. Leffler worked with the Beatles 10 years ago with Epstein when they first came to America. And then he was involved with the Beatle tours.

The Osmonds pointed out that their Las Vegas act is considerably different from their English concerts.

"The Las Vegas act is tailored for the Las Vegas audience. There is more choreography, more steps, more dances. In London there is no orchestra backing us. We play our own instruments. Donny is on the organ and Jay on drums.

For Vegas a taped introduction brings on the lads amidst screams from the girls and camera flash. The boys swing into "Down By The Lazy River" followed by "Yo Yo". Close harmony featuring Donny is next with "Can't Live If Living Is Without You".

Cane

Donny dons a purple hat and swings a cane for a song and dance bit. He changes hats and kneels ringside kissing the girls as he sings "Sweet and Innocent". Strobe lights whirl and "Puppy Love" follows. Donny goes out into the audience, kisses the ladies, gazes intently into their eyes, returning to the stage to sing "Young Love".

In perpetual motion the boys deliver a "Fiddler On The Roof Medley". Girls scream. The boys introduce each other and screams from the girls are evenly divided between the boys and Donny received several thousand fan letters per week and blushes when asked about his fan mail.

Darling little Jimmy sings "Hound Dog" and displays poise, stage presence and charm equal to his older brothers. He, too, walks into the audience and sings to the ladies making his exit through the back of the room, as the audience claps for more.

The attention of the crowd returns to the stage for two of the show's highlights; a fantastic rock-karate ballet which is climaxed by Donny breaking boards with his bare hands. It is in this segment that not too long ago Alan broke Jay's nose, which "has healed all right and everything is fine now."

"What happened was that they are going through the actual karate moves and he just happened to get a little too close that one evening, carried away - or whatever happened", the boys said.

Another high point is the "50s revival segment" which is a camp medley of songs popular during that period.

Donny bangs away on a souped-up honky tonk piano complete with a siren and a whirling red light. They wear leather hats, jackets, dark glasses and bring the house down.

"What we do in London is closer to the 50s revival segment only done straight," they said.

In Las Vegas their British conductor Reggie Powell leads the 35-piece orchestra. In England they use no orchestra.

They have new costumes created by Nudie who also designs for Elvis Presley, Johnny Cash and Glen Campbell. The outfits are white with coloured embroidery with big belts and buckles giving a dashing look to the handsome singers.

As the curtain rings down following selections from their latest album, girls rush on stage giving the boys roses, kisses and hugs. Security men tear the girls away and block the entrances to the stage.

Dressing Rooms

Backstage an understanding Bob Levinson sneaks several of the girls to the stage portion adjoining the dressing rooms. "Some of them have been waiting for hours," explains Levinson who maintains that he "remembers what it was like to wait for hours to see a favourite star and then be disappointed at not being able to see the artist."

Finally the crowd leaves and the boys find safety and some peace in their dressing room and wait until the next show.

The boys, still the idols of the bubble gum crowd, are growing up. Merrill is a married man. Alan, 24, Wayne, 22, and Jay 18, are very girl-minded and Donny can hardly wait until his 18th birthday on December 9 so he can start dating on his own - "especially now that my voice has changed."

The voice change has had several results. New

(continued on page 19)



New member of the Osmond family, Mary Carlson, the former High School teacher who got engaged to Merrill Osmond (top picture) this September and (below) married him within days. Mary had been taken on by the Osmond

family this summer to tutor Jimmy and Marie so her trip to England is a combined honeymoon and sight-seeing visit. She'll continue to teach Jimmy and Marie though.



Jimmy Osmond best known and certainly youngest member of the recording scene attacked in the next column by a leader of the Mormon Church in Salt Lake City. Apparently little Jimmy belongs to a music scene that the Mormon leader considers must lead to "spiritual deafness."

LAST WORDS

A LEADER of the Mormon Church urged its youth at the time the Osmonds had started their European tour to toss out recordings "that belong to the new morality, the drug or the hard rock culture."

"Get rid of the worst of what might nowadays be called long-haired music," Boyd K. Packer, a member of the church's ruling Council of the Twelve, told his 148rd semi-annual World Conference at the Tabernacle in Salt Lake City, Utah.

"Music from the psychedelic society ought not to belong to young people concerned about spiritual development," said Packer, adding that such music is harmful because of the "shabbiness, irreverence, immorality and addictions" which seem to surround it.

Packer also urged Mormon parents to show as much interest in the records and tapes their children buy as they do in the books and magazines they bring home.

"There are many parents who would not for one moment tolerate a pornographic magazine in their homes, but who unwittingly provide money for music, which, in its influence, can be quite as damaging."

"In our day," Packer said, "as never before, music itself has been corrupted. Music can, by its tempo, by its beat, by its intensity, dull the spiritual sensitivity of man. . . ."

"Our youth have been brought up on a diet of music that is louder and faster, more intended to agitate than to pacify, more calculated to excite than to calm. Those who over-indulge may easily become spiritually dead."

The three-day conference of the 3.3 million member Church of Jesus Christ of Latter-day Saints met in Salt Lake City.

CONTINUED FROM PAGE 14

arrangements are needed for his songs. Happily he reports that his new voice has resulted in a larger following. His new voice is represented in the latest disc "Young Lova." It took all of three weeks for that record to climb to Number 1 in England, giving the young entertainer his second-chart topper as the Osmonds continue to dominate British music.

Maturity

Elsewhere in Europe, Donny was voted the most popular singer from abroad in Holland.

"This changes the type of material he can sing. It gives him a little more maturity," said the elder brothers of Donny.

All of the boys are still very much into writing and producing. During their Las Vegas gig they were going over material for a new album.

"Describing the Osmond sound, Merrill said, "It's not bubble gum and it's not heavy. It's a middle-of-the-road kind of thing. But it's kind of hip. More into rhythm and blues."

"We started out in the barbershop vein, with a four-part, square block chord harmony," continued Alan. "But now we've broadened. We haven't lost our harmony, which seems to be coming back like Crosby, Stills, Nash and Young. We like what's going on today and we're performing it. And we can get this close harmony, too. You might say that we've been in a musical school, learning structures of chords, harmony, technique, and now we're loose with all this in the backcountry."

While the older boys are serious with music, Jimmy is discovering his own set of problems. . . . girls.

Kissing

Jimmy is an attractive young man. He stares deeply into the eyes of the girls as he sings, kneels ringside and sings, a la Donny, to the ladies. The result is that a lot of young ladies are kissing him. The 10-year-old says he "wishes the girls would stop with those sloppy kisses" because his "cheeks get wet."

Laura Deni

THE GIRL I MARRY MUST BE MORMON

says Donny Osmond in an exclusive interview with RRM's Copenhagen correspondent, Knud Orsted



COPENHAGEN: It's quiet and peaceful. Then the Osmonds arrive. Hundreds of teenagers are at the airport to say hello. And hundreds are gathered at the grand New Scandinavian Hotel where the Osmonds family live for two days last week. What a transformation.

Donny was happy. "On December 9, I'll be 16," he told me. An then he will have his first car. "I am going to buy a sports car but, of course, I have to ask my parents first," says Donny. "I do not have money to buy just what I want because I normally only have just buy pocket money. I have to ask if I want to buy expensive things — just like every other kid in the world." Then, things — as Record and Radio Mirror I talked to him, and this is how the conversation went.

RRM: Do you ask your parents when you date a girl?

DONNY: Not yet. But I am sure that I will do when the time comes. For the time being I do not date girls.

RRM: What kind of a wife do you want?

DONNY: The main thing is that she must be a Mormon and, if she isn't, she must BECOME a Mormon. But let us wait and see what happens.

RRM: What do you do in your spare time?

DONNY: I don't have much spare time, but when I do I read books, especially books on electronics. I want to be able to build my own amplifier some day. And I also want to know all about the information in our own

studio in the basement. I also read novels. But I do not have much time for that really because I also have to take lessons. We have a private teacher to take care of our school education.

Intrigued, I turned to talk to Donny's father. He talked of the Osmonds as a family unit.

"We are a real good family," he said. Olive and George Osmond are on the European tour. They and their dozen security men are taking care of all problems. . . . "but we do not really have such big problems," says father George Osmond. "We are a unique family in a way because we get on so well together. We cannot stay away from each other for very long. That is why Olive and I are on the tour. If some of the children are away, we miss them too much. We live together in the same building. Each has an apartment. But of course when the kids have their own family, they will move."

"Another good thing with the family is that we do not use any stimulants. We do not smoke, drink or take drugs and therefore, we are all in good condition. It explains something of the secret behind the Osmond's successes. The family has been in show business for such a long time that we really know what we are doing. We also have a Mormon way of life to fall back on when the pressure is on," adds father Osmond.

"We are also in good condition because we use karate to keep our bodies fit. Youth is not always as badly disciplined as you are sometimes led to believe. They only make up two per cent of young people. I believe and have faith in the youth. And the Osmond family hope to help people to find a good way to live."

The Osmonds have movie plans, but they do not want to talk about it. "It is a secret plan," says Donny. "We cannot discuss it. The only definite thing is that all of us would take part in it." This is how that part of the dialogue went:

RRM: What is the story?

DONNY: I am sorry, I can't tell you. It is Top Secret. We have had so many offers of film scripts and we do not want to talk about them until we are going to shoot the right one.

RRM: Is it a family thing?

ALAN: Yes it is, and it's . . . Sorry, I can't tell you (he interrupted himself). . . I am really sorry. It is a family thing and we turned down so many offers because nearly all the scripts we were offered included only

some of us, not the whole family. The latest plan has ALL of us in the film.

RRM: When will the shooting start?

ALAN: Next spring or summer — it depends on all the other projects that we have to take care of. There is so much to do, it's difficult to take time off to do the film. But I am sure that we will enjoy it though.

Whilst in Copenhagen the Osmonds went to church. A Mormon church in Soborg, just outside Copenhagen, where the Osmonds were special guests when 300 Mormon teenagers showed up to see their idols. Donny was, of course, the favourite. And he had a very special message for the people.

"The church is everything for us and we live every day for it. I had one religious experience when I was about 13 years old and became very ill. I had very bad pains. But the doctor's X-rays showed nothing."

They finally operated on me and they found that my appendix was apparently at the back of my liver. I was delicious and the doctors said that if they could not get it out within 3 hours I would certainly be dead. Before the operation my father and my elder brothers gave me their blessings and ministered to me. And now I know that without their blessings I would not have pulled through. I will always be grateful to the Holy Father for that."

And from Sweden RRM's
Leif Schulman reports

LAST SATURDAY the Osmonds craze swept Sweden at last. When the Osmonds arrived at Gothenburg airport there were hundreds of girls waiting for them and a small riot broke out when the Osmonds tried to get in the bus that had been specially hired to take them to their hotel.

The concert was sold out — there was an audience of 9,000, most of them young teenage girls. Scans from the concert reminded one of the early Beatles days with girls storming the stage trying to touch Donny.

The concert was a huge success, both critic and audience-wise. The biggest cheer came when the Osmonds surprisingly did their 8-year-old Swedish hit "5 Dirty Little Fingers," sung in perfect Swedish — although they had not done it on stage since 1967! The Osmonds have one fan club in Sweden with 1200 members, but their Secretary will surely have a lot to do registering new members after this visit to Europe.

THE OSMONDS

New Single

Let Me In/One Way Ticket To Anywhere

Current Album
The Plan

Also available on Musicassette and 8 Track

Other albums available

Crazy Horses

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Osmonds 'Live'

Also available on Musicassette and 8 Track

Phase III

Also available on Musicassette and 8 Track

Tour Dates

Glasgow, Apollo, 25th October

London, Rainbow, 27th October

Also appearing on

Top of the Pops, 25th October

Junior Choice, 27th October



MGM

NELSON

Springfield Revival

on tour with the Osmonds

New Single

Riverboat Queen

Current Album

Highlights



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A **GTU** Production

Sue James meets the Seekers' Marty

WHEN The Seekers broke up everyone thought that there could never be another harmony group to replace them, but the extremely successful five some The New Seekers have certainly proved everyone wrong.

Since their formation by ex-Seeker Keith Podger in 1969 they've gone from strength to strength.

The group's second single *I'd Like To Teach The World To Sing* became a number one and brought them a Gold Disc in Britain and America and they had round-the-world popularity with the song a hit in more than twenty other charts. They've also been voted Britain's Top Pop Favourites, have appeared on The Royal Variety Performance and were Britain's Eurovision Song Contest entry in 1972 with *Big Steal Or Borrow*—and so the list goes on.

asked to become a founder member of The New Seekers he readily accepted.

He said in his soft Australian accent, "While we were in America we did loads of college tours. We also played Las Vegas with Vicky Carr and did a tour with Liza Minnelli. We also did some recording for a new album and we tried to get a few more interesting tunes together for our next single."

Varied album

Marty's album with the two other male members of the group, Paul Laytin and Peter Oliver is called simply *Peter Paul, and Marty*.

"It's a very varied album. There are a few Rock 'n' roll songs and a few ballads. Three of the songs are



fortunate with live gigs and television but we've got to work on the right record".

The New Seekers are busy working on TV shows until November when they'll be taking a month off when Marty intends to visit Athens. They're due to return to America in May but before that they hope to make a full-scale tour of Britain.

"We're working on a new act with different facets to it. It should prove interesting to the kids who've seen us before. We do a lot of different material."

"I don't want to give anything away though, we're rehearsing at the moment".

At present the group doesn't sing any of their own compositions on stage.

"At the moment the only expression of our own stuff is on our albums. I personally write a lot of songs but they're not all suited to The New Seekers but the songwriting aspect is coming very much to the fore. But we have to take into consideration that we've got five individuals".

He hasn't really been influenced by any particular style of songwriting.

"I'm very open to all kinds of songwriters—Neil Diamond—Jerry Lee Lewis. On stage I like singing up-beat numbers. I have a lot of fun with them."

"At present I'm very interested in sound. Paul has recently had about £10,000 worth of equipment installed in his place and he's got a very sophisticated small recording studio where we've been experimenting but not for actual recording".

As every New Seeker fan will know, when Peter Doyle left them recently to go solo he was replaced by dark haired Peter Oliver, who flew out to America to join them.

Fitting image

"Peter's settling in very well and coming up with a lot of ideas that are helping the group. Vocally and image wise he's fitting in very well."

They have a new album in America and another British single due for release soon.

At the moment they're associated with the 'Keep Britain Tidy' campaign with the song, *We've Got To Do It Now*.

Out of their long list of songs which was Marty's personal favourite?

"I liked *Circles*, that was a lovely song, and *Pinball* which was a complete breakaway from our previous style. Another song that I really like is *Beautiful People* from our fourth album".

Just back

The group have made many successful trips to America and when Marty spoke to RHM they had been back just two days from a five and half month stay there.

Marty was a solo singer in his native Australia before coming over to Britain. He got here by entertaining the ship's passengers and travelling for free. His intention was to join the cast of *Hair* but when he was

written by Paul and three by me".

His first solo single, *Crying In The Rain* is bubbling under in the charts and is getting enough plays to establish him as a competent

solo singer and here is in the process of compiling material for a follow-up. But he sees another New Seekers single as the next step on the horizon.

"We haven't been con-

sidering doing a New Seekers single. That's the most important thing at the moment. Recently we haven't been having the right sort of single. It's like a cycle. We've been very

No solo concerts

Marty said that he isn't considering branching out and doing his own solo concerts.

"The only foreseeable solo venture is a solo album of my own songs."

"I like songs with a good melody and meaningful lyrics. A lot of the songs I write are very personal, and some express hopes for mankind".

Kristianity

I'm Into Something Good, There's A Kind Of Hush, Must To Avoid, I Can Take Or Leave Your Loving, and so the list goes on and the memories come flooding back. Just a few of the 24 or so hits that Her-

man's Hermits had back in the sixties in the great wave of Merseyside Pop that swept the land after the first onslaught of the Beatles when mop top hairstyles were outrageous and all the songs were about love.

In the States Herman's into something good



Herman, alias Peter Noone, stayed with The Hermits for 10 years — a long time by any standard, but left them a couple of years ago to pursue a solo career and today, still only 25, he hasn't really changed.

After having a couple of hit singles — *Bowie's Oh You Pretty Things* and then *Right On Mother*, he's got another single due for release called *I Think I'm Over Getting Over You*.

The reason Britain hasn't been hearing very much from Peter lately is because, among other things he's made two transatlantic trips. In February and March he did an American tour as a working holiday and when he returned he appeared on TV in the Mike Yarwood series as a regular guest. In July and August this year he went back to America, this time with The Hermits, for a Rock 'n' Roll Revival Show tour along with Billy J. Kramer and Gerry and the Pacemakers and for the past couple of months he's been recording an album in Britain.

"I went into the studio just to record the single but it came off so good that we decided to make an album using the same musicians. It consists basically of songs that I've heard, like and wanted to record. It's the first time I've ever been able to get carried away on an album. With the Hermits we didn't set out to make albums, they were really just made up of our hit singles."

Peter sat talking at Phonogram's office accompanied by his French wife, a week before he was to set off to America again.

"I could stay in England but it's much better working in America."

"The only way I can become successful in England again is to become big in America to let England know I'm successful. There's far more opportunity for me in America. I can host shows and sing about five songs while in England I'm just asked to sing my hits. People in America are more interested to hear what I'm doing whereas people over here

think they know everything that do."

"I've had different hits in America to here so when I go over there I get the chance to play some new material. I get to play outdoor audiences — the kind I like best — like at the Arizona State Fair where you get about a hundred thousand people. And I can aim at younger audiences. I also get to play different instruments like the piano and flute. Over here in England it's far more family type — it's either cabaret or pantomime."

Does this mean that Peter won't consider doing a British tour?

"Well there's only colleges and The Rainbow — then what?"

"The only people who can do that are the really heavy bands like E.L.O. There's either the college audiences or the club circuit, at the moment there's nothing in between."

"Over here there's just Radio One type music, Radio Two type music, or John Peel style music."

"Music in England is very categorised. You get labelled and people won't accept change. If Led Zeppelin had a hit single they'd lose all their fans. I believe that everyone has got something to offer."

Recently Peter has been filming a *Midnight Special* TV show for America in which he was the host and sang two songs with Herman's Hermits and three songs on his own. It was filmed in Trafalgar Square and a boat on the Thames and also features Gilbert O'Sullivan, David Essex, Stealers Wheel, ELO and Manfred Mann.

"I like to record slow songs, but I don't like to do them on stage as you need more life. You usually find that the prettiest songs are the slowest songs."

"If my single's a hit over here I'll come back to promote it. I think I need a hit single before I can get an album off the ground."

"If the song became a hit I would be the biggest thrill I could get. In one of those rare people who enjoys doing Top Of The Pops."

Sue James

SMALL TALK

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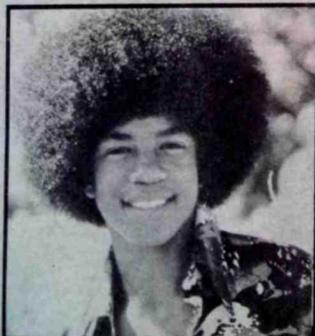
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ALTHOUGH the Detroit Spinners have made three gold singles and one gold album, in America and were voted top Recording Group for 1973, it has taken the success of their latest single Ghetto Child to enable them to tour Britain for the first time.

In America, they've been around for a long time under the name of The Spinners, recording on the Motown Label and two years ago they switched to Atlantic and have had their biggest successes with them.

Monopoly

Billy Henderson, one of the Spinners, said just before the start of their British tour: "Motown has a big stable of artists and in the sixties it monopolised ten per cent of the national charts. They could only push so many people and basically they concentrated in more of the bigger artistes, so we made the break."

"Since signing with Atlantic, The Spinners have had a long string of hits in America — their latest album The Spinners is gold and three

million-sellers have been taken from it.

Tom Bell has been writing and producing their songs since they joined Atlantic and Billy said, "He's had over 50 hits, and writes for people like The Stylistics, The Deltonics and Johnny Mathis. He hasn't had a record out of the National Charts for four years in the U.S."

Could it be I'm Falling In Love was the song that put the Detroit Spinners into the Ghetto Child and last week they were zooming its way up the charts heading for the Ten.

"We've been trying to get over here for several years and I think the time is right now," said Tom.

"The thing is there are a lot of other American stars who are ranked higher than us like The Detroit Emeralds. We were wondering what happened to them and other friends of ours and when we came over, we found they were here!"

Before coming to Britain to tour with the Four Tops, The Detroit Spinners completed a tour with The Temptations, which was a series of one-nighters and then they had an eight-week tour with Dionne Warwick.

Ovations

"For 25 out of 26 days with The Temptations we got standing ovations and every week on the Dionne Warwick tour we got standing ovations and we were sometimes doing two shows a day."

"We're a bit worried about the British audiences. Suppose we're not a success? To get standing ovations in America and then get the opposite over here would really be something."

Said Billy: "Whether there's five people or five hundred people in the audience, we always work

hard and come off sweating. It just depends on whether people like us or not."

He talked about the group's act: "We sing really anything — jazz standards and we do comedy. It's very varied and not in one set style. We imitate some Motown acts and we do a selection of tunes and imitations, some of the Temptations and Four Tops and acts that people aren't likely to get to see. We do two solo numbers and as many of our hits that time will allow — cos if you leave them out people get irritated."

The fact that they're on the same bill as The Four Tops who have a very big following in Britain, doesn't bother them at all.

"We've worked together before. We're like brothers really — we play golf together. But the audiences are bound to wonder who's gonna outshine who. It's just like a job to us — offstage we're friends, but onstage

we'll be trying to hold our own."

Billy has a lot of admiration for fellow artistes like Aretha Franklin and Dionne Warwick and said they've both done a lot to help The Detroit Spinners make a name for themselves.

"When we left Motown, we had about a year of getting contracts together before joining Atlantic. Aretha let us work with her for the whole year. Then we got our first big hit with Atlantic and Dionne gave us a chance to play bigger audiences like Las Vegas, which is the epitome of the biggest thing going in the U.S. We've got a very big regard for her."

New album

When the Spinners return to America after their three-week tour, they'll be going into the studios to cut another album, with new material.

"This'll be the fourth album we've cut — the second one for

Atlantic, but we don't count the others before Atlantic as anything."

They'll also be going to Vegas and Hawaii and lined up for next year they've got a Spinners Caribbean Tour.

Billy stated that The Detroit Spinners' biggest aim was to be liked by audiences all over the world.

Turn on

"We're artistes, and we're trying to go as high and stay as versatile as we can. It was a big excitement for us coming to England. We enjoy being liked by other countries and the excitement of going to different places and experiencing different audiences."

"We want to go to Europe. But we'll find out what happens. If the people like us and accept us here, we'll try to set up a European tour."

"What I've liked about England most of all is the people. They're so courteous. I like their accents. They really turn me on."

Sue James

5 Getting together

DECEMBER means the season to be jolly, and it looks that feeling will be triply extended for the J5. Not only will they be staying home for Christmas, celebrating Jermaine's 19th birthday, but on December 15 Jermaine is to wed his girlfriend of three years, Hazel Gordy. During the Diana Ross tour I met an American Motown lady who knows the pair very well. Evidentially Hazel is a lively Leo, she is nineteen and she and Jermaine first met when the J5 first signed to Motown. In the beginning of course, they were just friends, but now look what's happened. Maybe it's time to take a closer look at the boy next door to you...

Amid the new records UK fans can look forward to is the J5's new album 'Get It Together'. It is close to recent work by the Temptations, in that there is a lot of instrumental work that weaves between speakers, long versions of songs and quite an impressive bit of a cappella singing — that is singing with no instruments. The best way to listen to this album is just to put it on and start dancing.

It's very funky and is the biggest album the group have had in the States in a long time, now climbing up the US R & B charts at a healthy pace right next to Stevie Wonder and Marvin Gaye. Gordon Frewin informs me the album is set for November release and the title track will be a single in November. Be prepared for something different.

Many of you have written in at various times to complain that you never see enough about the J5 in certain magazines, and more so, on the radio. My advice to you is that if you want to hear something, or read about it, or don't like what you read — say so. Americans, who have always been famous for being outspoken, write a cartload of mail a week to their local radio stations to play what they want to hear, not what the producer thinks is best.

If you don't think you have a voice then try writing a negative letter to a specific jock or writer. Present the problem you feel exists (like not enough air play on a certain song) and then constructively advise the person as to

what you feel would be a good solution. You'd be surprised at the reaction you get.

Most people who spend their whole day locked away at a typewriter or sound board only know what they hear or see in music paper ads, etc. They have completely lost touch with what's going on in the real world. It's your job to tell them so!

It was a boy for Delores and Tio Jackson. A had phone line presented me from getting the exact details, but Torriano Jackson Jr. is doing very well. Congratulatory cards from any of you, marked "Tio's Baby" will be forwarded not to mention birthday cards, for Tio, as he's next on the many happy returns list.

Three potential pen-pals in my sack this week. Kim and Sue from 37 Eastcourt Lane, Chanley Rd., Small Heath, Birmingham 10 would love to write to a boy and a girl reader.

GLYN POOLE

THE STAR OF YORKSHIRE T.V.'s JUNIOR SHOWTIME "HAS A HIT"



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for new york stage?

RUMOURS are ripe that following the Divine One, BETTE MIDLER's three week engagement at Broadway's Palace Theatre, there will be an extravaganza staged by the Beautiful One, DAVID BOWIE, some time toward the end of the year. If so, it is believed that the show will be like no rock concert ever staged before, complete with dancers and lavish stage sets. The evening's performance will be called the ZIGGY Stardust Show and could run for as long as a week.

Speaking of Ms. Midler, after being quoted in a Time magazine article as saying, "I would like to be the sanitation commissioner of New York City," the city has been only too happy to oblige her. She will be appointed temporary sanitation commissioner for the three weeks that she will be appearing at the Palace. As part of the city's clean streets campaign, she will record a public service TV commercial and will appear on posters which will adorn garbage trucks and cement waste receptacles.

Three hour programme tracing the history of the MOODY BLUES will be aired over radio stations in conjunction with the nationwide tour of the group is about to embark on. The show will be divided into three parts: Departure, On the Threshold of Dream, and Return to the Roll Band, and will contain narration by four members of the group in addition to music from each of their albums. Unfortunately, the Go Now days will not be touched upon.

THE ONES: As previously mentioned, the NEW



YORK DOLLS will celebrate Halloween with a midnight costume party at the Wardorf Astoria Grand Ballroom. Howard Stein, the producer of the event will keep things in perspective by awarding prizes for the most original costumes - a bottle of New York State champagne, a weekend for three at a lovely motel near the Newark Airport, and a night on the town with the Dolls... even "sings" Bridge Over Troubled Water, a song earned notoriety with his headline questioning of defendants in the Nixon administration. His pioneering investigations which exposed corruption in the United States government won him a cult following among young people. He even appeared on the cover of

Rolling Stone... STOMU YAMASHITA's Red Buddha Theatre will open at the Brooklyn Academy of Music for three weeks on October 23... Watch out for a new group called LYNYRD SKYNYRD whose new album appears on AL KOOPER'S Sounds of The South label... Other new groups on the horizon are the PLANETS, MOOSE ATTACK, and SECOND WIND. The latter features the guitar work of a 15-year-old kid who is a real whizz... The new single by a group called FRIENDS, Gonna Have A Good Time, a song originally written and recorded by the EASYBEATS. On the Easybeats' version, there is a young voice which completely dominates the chorus. Anybody know who it is? Answer will appear next week... GRABAM NASH, who joined DAVE MASON on stage at his concert in New Jersey

last week PETER YARROW joined his old friend, PAUL STOOKEY (Peter Paul, and Mary) during his opening night at Max's Kansas City. Stookey, by the way, has now reverted back to his original name, Noel. It is the name he was known as when he started his career many moons ago as a comedian in Greenwich Village. Alman Brother guitarist DICKEY BETTS now prefers Richard, and EXTOM and JERRY folksinger, ART GARFUNKEL now wants to be known as just Garfunkel. As KEITH MOON told TOMMY SMOTHERS five years ago, "My friends call me Keith. You can call me John." Keith should be happy to hear that United Artists Records has re-released his solo single, Dead Man's Curve by JAN AND DEAN.

WHERE ARE THEY NOW? '60s rock singer LOU CHRISTIE is now making a comeback as a country and western singer, playing Nashville's legendary Grand Ole Opry... TOMMY SANDS is now employed as a package tour conductor in Hawaii.

RECORDINGS: Singles released this week include Mummy Blue, a dismal record from STORIES. Pretty Lady

by LIGHTHOUSE which should establish the Canadian group as major talents. Lonely Girl by the MAX ALMOND BAND. MORGANA KING's beautifully moving version of STEVIE WONDER's You Are The Sunshine Of My Life, and the long awaited follow-up to LOGGINS AND MESSINA's Your Mama Don't Dance, entitled My Music. Two new artists, GARLAND HOFFPREYS, a New York poet-songwriter, and HARNABY BYE, both have new singles which could make it to the Top. Jeffreys' Wild In The Streets, has DR. JOHN lending creative assistance, accounting for the song's funky feel, and Barnaby Bye's contains a couple of catch phrases that is sure to haunt the airwaves for weeks to come.

TUBE NEWS: CAT STEVENS will make his national TV debut during an upcoming In Concert show. Cat will be featured for the entire 90 minutes and will perform the entire Foreigner Suite from his latest album. That's about 18 minutes without commercial interruption. Congratulations to whoever managed that... Also on In Concert will be an odious show starring some people who have not been seen in a while, like BOBBY RYDELL, the

CRYSTALS, and JACKIE WILSON. This week's Midnight Special includes MOTY THE HOOPLE, CLIMAX CHICAGO, BACHMAN TURNER OVERDRIVE and the DOLLS. WAR will be the guest hosts.

Fanzines are, in case you don't know, magazines written and printed by fans like yourselves, about their favourite groups or favourite kinds of music. Three new fanzines have recently come into being, and they'd like to hear from you, so if you have any photos, manuscripts, or questions, don't hesitate to write. They are: Slade Parader / Lydia Laske / Haven Place / New York City 10009 (a magazine mainly about Slade, but also mentions many other groups), Electric Warrior Free Press ("Bolshevik Rock Journal") / Natalie McDonald / 7100 Prospect Ave. / Hackensack, N.J. 07601 (100 per cent T. Rex) and a magazine that will be devoted to New York music so decadent that it does not even have a name - it might even be printed on newspaper paper-stained by tunafish sandwiches to show what true decadence is. Those who brave enough to inquire should write to Linda Carona / 21-51 Steynway St. / Long Island City, New York.

U.S. CHARTS singles albums

singles		albums	
1	MIDNIGHT TRAIN TO GEORGIA	1	ROLLING STONES
2	GLADY KNIGHT & THE PIPS	2	ALLMAN BROTHERS BAND
3	ANGIE ROLLING STONES	3	BROTHERS & SISTERS
4	RAMBLIN' MAN	4	THEY ARE A WONK
5	ALTMAN BROTHERS BAND	5	LOS COCHOS
6	TOP TROUBLE	6	MARVINGAYE Let's Get It On
7	LET'S GET IT ON Marvin Gaye	7	ALTON JOHN
8	PAPER ROSES Marie Diamond	8	GOODYEAR Yellow Brick Road
9	HEARTBEAT In A LABYRINTH De France Family	9	THE BROTHERS
10	HIGHER GROUND Stevie Wonder	10	JARFUNKEL In Concert
11	KNOW GARFUNKEL	11	WAR Walk The Winner
12	KNOCK ON HEAVEN'S DOOR Bob Dylan	12	JESSE ROBERTS 3-3
13	WE CAN CAN Paper Sisters	13	THE PLAYER YOU GET
14	WE'RE AN AMERICAN BAND	14	GRAND FUNK
15	SPACE RACE Billy Preston	15	WE'RE AN AMERICAN BAND
16	LOVES ME LIKE A ROCK	16	THE POINTER SISTERS
17	BASKETBALL JONS featuring TYRONE SNOOLACE Cheech & Chong	17	JIM FLOYD
18	PHOTOGRAPH Ring Starr	18	Dark Side of the Moon
19	I GOT A NAME Jim Croce	19	PINK CROCE Life & Times
20	YOU'RE A SPECIAL PART OF ME Diana Ross & Marvin Gaye	20	DOOB DYLAN/SOUNDTRACK
21	WHY ME K's Kristofferson	21	DOBBIE BROTHERS
22	JUST YOU & ME Chicago	22	ERIC CLAPTON & Me
23	TOP OF THE WORLD Millie Jackson	23	ERIC CLAPTON'S Rainbow Concert
24	NUMBER ONE (The Time) Bobby Goldsboro	24	EDDIE KENDRICKS
25	MY MARY B. W. Stevenson	25	HELEN REDDY Long Hair Climb
26	RIDE LIKE A DRAGON	26	LEED ZEPPELIN House of the Holy
27	AGAIN Swain & Crofts	27	CHICAGO V
28	JESSE Roberta Flack	28	JIM CROCE Don't Mess With My Hair
29	CHINA GROVE Doobie Brothers	29	THE BROTHERS
30	THE LOVE I LOSE (Part 1) Harold Melvin & The Blue Notes	30	KRIS KRISTOFFERSON & RITA COOLIDGE
31	GET IT TOGETHER Jackson Five	31	FULL MOON
32	CELESTIAL Oily Players	32	NOT A Day in the Life
33	MURKIN CITY LIMITS Ike & Tina Turner	33	HANK WILSON
34	DELTA DAWN Helen Reddy	34	Hank Wilson's Back Volume 1
35	CAMPER TO THE BEAT Johnnie Taylor	35	STEVIE NICK Foreigner
36	YOU'VE NEVER BEEN THIS FAR BEFORE Charley Trippy	36	DEODATO 2
37	MOST BEAUTIFUL GIRL Charley Rich	37	DIANA ROSS Touch Me In The Morning
38	RAISED ON ROCK/FOR OL' TIMES SAKE Elvis Presley	38	MARSHALL TUCKER BAND
39	SUCH A NIGHT DR. John	39	TOP Ten Members
40	ROCKY MOUNTAIN WAY Joe Walsh	40	CHER Half Breed
41	LET ME BE GOOD Bloodstone	41	THE HOOPLE Most
42	LET ME BE GOOD Bloodstone	42	DEEP PURPLE In the Studio
43	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE	43	JETHRO TULL A Passion Play
44	THE NIGHTMARE Tony Orlando	44	THE STRAY GAYS
45	IN THE MIDDLE HOUR Crosby Country	45	HEAD TO THE SKY
46	OH BABY Gilbert O'Sullivan	46	LEED ZEPPELIN
47	FRIENDS Bert & Miller	47	NEIL DIAMOND Rainbow
		48	URIAH LEEP
		49	RICHARD HARRIS
		50	Jonathan Livingston Seagull
		51	STAND BY ME The Everly Brothers
		52	W. W. STEVENSON My Maria
		53	KRIS KRISTOFFERSON
		54	THE NEW YORKERS
		55	DEEP PURPLE Live in Japan
		56	STEVE MILLER The Joker
		57	JESUS CHRIST SUPERSTAR
			Soundtrack

stateside newies James hamilton

MUDDY WATERS: Can't Get No Grindin' (What's the Matter With The Mental Garbage Man (Chess CH 2145). The Blues singer who launched a thousand careers, Muddy Waters was at the center of his own career during the mid-'50s in America and during the early-'60s in Britain, the latter being the period when he became every so-called "R&B'er" from the Rolling Stones on down. He's still admired of course, mainly as the leader of a legendarily tight Blues band, but with the passing of the white Blues boom his name is heard much less frequently. All that could change now! This, the title track from his latest US LP, finds Muddy in good voice, his extremely tight band in superbly tight and concise good form, and the addition of a Ray Charles-ish electric piano in amongst the more traditional instrumentation: so what's different? The intensely pounding power, that's what: Upright and aching through everything there is an unremitting gut-shaking booming bass like the likes of which you've never heard, cutting through that is the spiky acidity of the electric piano and a spurt of obligatory mouth harp, while

in amongst it all the dry-sounding guitars chink and scrub away to produce an important counterpoint to the dominating bass. Add Muddy's bouncy voice with some

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

good-time call-and-answer response from the group, and the overall result is spell E-X-C-I-T-I-N-G! It's all so simple and yet so right. Few if any other recording stars could produce so much from so little, which is where the master with all his years of experience wins over his more famous pupils. Muddy Waters doesn't play cleaner than clean, but do have that miracle ingredient!

THREE DEGREES: Dirty Ol' Man (Philadelphia International ZST 3534). The Three Degrees are the girlie group

who succeeded the Chantels with producer and sometime singer ("Some Other Guy"), Richie Barrett. Under his guidance they hit on several occasions, most notably with their rap-inspired revival of the Chantels' "Maybe" about three years ago, and with their early Sweet Soul "Gee Baby" in 1965, also they were the night club group who appeared on screen in "The French Connection" (so THAT's who they were). Anyway, the girls have now returned to their Philadelphia roots, signing on with Gamble & Huff as producers / penmen for their first single on Philadelphia International (they did actually have one single on G&H's Neptune label a while ago). While perfectly good, the fairly typical Philly Sound clopping rhythm-propelled result is a bit of a disappointment, unless it does the girls' sweetly pure and wailing voices less for their own sake than as a usefully shrill vocal instrument with which to play the blanketing musical instrumentation. However, it's probably the right approach to give the girls a First Choice type British hit when the record comes out here next month.

Record Mirror Review Section

ALBUMS

ALBUMS



STRING DRIVEN THING.
The Machine That Cried. (CAS 1070). The second album from this band. In between this and the first they've added a drummer which although makes for a slightly different more fuller sound; the emphasis is still very much on strings with violin played by Grahame Smith very much to the fore. One of the strong features of this band is it's versatility. They can accomplish the heavier sounds of The Machine That Cried and Heartfeeder just as well as the softer, folkier tracks. Chris Adams' vocals at times sound a lot like Dylan and Pauline Adams' voice on the softer numbers provides pleasant contrasts. One of the best tracks is People On The Street where the two vocals combine to full advantage. Altogether a very interesting album proving that String Driven Thing are not to be overlooked. S.J.

GORDON GILTRAP
Giltrap - (Philips 6308 175). Some mighty nice songs on this one. When I See My Son is specially nice... you could say that my ego stretches high, Narcissus and I am pretty close. And he writes some with wife Maureen, like I See A Road. And there are a couple of instrumentals, notably Royal William. And the Passing Of A Queen - Mary Queen Of Scots, yes? - is very well performed and written. P.J.

ALAN COHEN BAND
Black, Brown and Beige - (Argo ZDA 150). This is the Duke Ellington masterpiece, first produced in 1943... and in fact there was never a full studio version of it on record - mostly poorly reproduced "live" passages. Now British jazzman Alan has reconstructed the original, allowing plenty of room, for solo work. Star names involved include Norma Winstone, George Chisholm, Mike Gibbs and Alan Skidmore. P.J.

JEREMY SPENCER
And The Children - (CBS 65387). Let's re-cap. Jeremy is singer, slide guitarist and pianist. He was a key figure in the original Fleetwood Mac. In America, someone from the Children Of God approached Jeremy with some literature about the scriptures, and Jeremy was won over. He said then: "I was heavily into drugs, didn't know what I was doing... but I learned that Christ could show me the way out." He out. He from the Pop scene, but has now re-established with some fellow-members of the sect, and they have their own band and group of singers. The result is religious-rock. Jeremy now working under his Biblical name Jonabab. The main theme is established in one song, let's get on this ball together, let's do everything for the Lord. P.J.



STAPLEY MARKSTEIN
An Expensive Pacific Ocean Cruise - (DJM 433). Two young Londoners getting the big promotional push to show off their work... Stephen Stapley, singer-guitarist-bassist, and Richard Mackstein. Certainly there's skill in writing on show on this well-linked album; some strong arrangements featuring Latin percussion. Vocally not so distinctive, yet the moods are captured accurately. Promising indeed. P.J.

VARIOUS ARTISTS
Version to Version volume 3 (Trojan TBL 206). Among the chief/freggae protagonists here are I. Roy, Lee Perry and the "other" Jerry Lewis, plus a nice Dedicated to Illiterate by Shorty Perry.

VICKY LEANDROS
Dreams Are Good Friends - (Philips 6308 089). Vicky is not just a song-contest winner, she's got the air of a singer who plans to be around in the business for a long time. She takes great care over her albums - and quite a few originals, some written by Leo Leandros, her dad, are included here. There's also Amazing Grace, which turns out to be a surprisingly strong closer. Includes When Bouzouki Played.

THE PEDDLERS
Georgia On My Mind - (Capitol ST 632 066). Pete Murray introduces this live at-the-Pickwick album by arguably the best trio of their kind in the business. The voice of Roy Phillips, and his organ technique, is the main selling-point, but there's a togetherness from behind as well. They're an uncommon mising group in a way, but not half as distant from commercial success as some folk would have it. A quite exceptional "Live" album. P.J.

MILLIE
Lollipop Reggae - (Philips 632 067). The year of My Roy Lollipop was 1964, just post-Beatles, and reggae has done rather well since in climates much less sunny than the West Indies. The album dates from the same year. And the same piping little voice, personable but hardly musical, is there. P.J.

SOFT ROCK
Invention - (Philips Standard 6308 1710). Now this is an interesting musical invention from the fertile mind of Mick Ingham. It's a rock album, but it's also an orchestral album... the Charles Katz Strings, for instance, tuned percussion; and everything. Yet it remains very much a rock album, which at first thought you might think impossible. It's a mixture of the classic with the electric. It includes works by Jagger-Richard, Neil Diamond, Bill Withers and the McCartneys. Rock music, rock instruments... and an orchestra. Interesting. P.J.

ALBUMS



GRAND FUNK RAILROAD
We're An American Band - (EMI Capitol 11307). They are an American band, and they've been much derided, yet the statistics surrounding them are quite remarkable. 'Tis said they sold a record somewhere every four seconds. They have seven Gold Discs for albums. There are four of

them, and they often sound like seven. And they hammer and pummel away with a remarkable lack of grace, but with sometimes frightening ferocity. Mark Farnes' own compositions are best herein, but then he always dominates the Railroad tracks. And the whole fiery bit is produced by Todd Rundgren. P.J.

RAY STEVENS
Nashville - (MGM Barnaby 2315 208). How do you like your Ray Stevens? On the novelty stuff of a countrified kick; on philosophic ballads? There are no Harry The Hairy Apes, not Ahab The Arabs herein... but there are some bouncy, beautifully intoned songs with that distinctive Stevens' flair. Plays trumpet, too. Maybe that novelty stuff got in the way of Ray really proving his talent. But this album underlines his real-life musicianship. P.J.

MOSE JONES
Get Right (MCA MUP'S 493). This is from Al Kooper's new and much praised Sounds Of The South label, currently said to be gassing America. His influence is felt from the start with his band's gospelly rendition of the Kooper-penned title track. This is one of the freshest sounding groups out of America this year. Not too flash and not too loose, they come up with a different treatment for each song. The result is heartwarming; a good new West Coast band. P.H.

LEO KOTKIE
My Feet Are Smiling - (Capitol ST 1114). There was an album called Mudlark, which helped establish Leo. He from the folk field, says he was inspired by the likes of Pete Seeger and Burl Ives... Burl Ives? His guitar style is likened, by American critics, to that of John Fahey. His singing to that of Fred Neil. And he's versatile range from Jessi Joy Of Man's Besting to Seeker's Living In The Country. P.J.

LINK WRAY
Beans And Fatback - (Virgin V 2006). Link, highly rated as an innovator and musician by the likes of Pete Townshend, developed his original wah-wah style by connecting a garden hose to his mouth and to the guitar.

HELEN REDDY
Long Hard Climb - (Capitol ST 11213). Currently one of the most successful girl singers in the world, and one of the most heavily-involved in woman's emancipation. She sings Don't Mess With A Woman, you'd better believe it. She sings Lovin' You the old John Sebastian, and you'd better believe that. In short, she's a committed lady who has total sincerity in her song-style. Fine reading of Buffy Sainte-Marie's Until It's Time For You To Go, And Paul Williams' If We Could Still Be Friends has both power and appeal. P.J.



JIMI HENDRIX
In The Beginning (Eberly NE 6668). The era of the "smoky" Flamingo club in the heart of London's Soho. This album, a live recording of a particular club night

His hit The Rumble remains a classic... leading the way to heavy rock. The eventual release of the Link Wray album, after a long gap, re-established the man's name. This is a collection of gussy material - notably Alabama Electric Circus, and the traditional Take My Hand. P.J.

SONNY AND CHER
Mama Was A Rock And Roll Singer - (MCA MUP'S 492). With the single Half Breed a smash round most of the world, the spotlight is back on Cher - and Sonny, come to that. This has them duetting as in times of old. Kings of songs from Bill Diamond, Britain's Tony Macaulay, Johnny Nash... and Sonny's own contribution which has been Was A Rock And Roll Singer, Papa Used To Write All Her Songs. They go for straight, senseless, good time music. And they find it. P.J.

DON McLEAN
Playin' favourites (UAG 29528) I suppose either you love him or hate him and I'm one of the former. This album with its oldies but goodies (Fools Paradise, Everyday, Lovesick Blues, and Muleskinner) all purveyed in the most discerning classic country rock style adds much to Don's perist credentials. He's a singer with a beautiful voice and a yearning to sing lovely songs. Mountains Of Morn shows him at his "Vincent" tender and expressive, while the up-tempo tunes prove how much fun he's getting. You should get it too. P.H.

HEMLOCK
(Deram SML 1102) - After a slight bout of over-indulgence from Michael Weaver on organ, this debut album really shines. They sound almost like Al Kooper's new group. Sweet and Tears without bras, or should that be the Band. Yes, uncannily like the Band. It's the use of piano and organ, first pioneered by Kooper when he was with Dylan. Add Miller Anderson's beautiful vocals and you have what must be one of Britain's best debut albums for yonks. There's a lot of soul and enough in each track to make you wanna listen again and again. P.H.

takes us back to the early days of the legendary Jimi Hendrix. The album preface talks of how this "laid, great and talented" man was persuaded to allow these early tapes to be put out for general release - it's a pity because In The Beginning gives nothing to suggest the "persuaded" was worth it. Sure, it's Hendrix alright but the production work on the tapes is almost farcical. The familiar ringing sound of Jimi smooching on numbers like Money, You Got Me Running and Sweet Little Angel and his voice never drawing sound, in all, it's a bit of a rip-off with Jimi's early songs and his latest pictures. It's sure to sell with other Hendrix fans but otherwise, it isn't an album to enjoy for its quality. J.B.



MAX BYGRAVES: Party Singalong Parts 1 and 2 (EMI 2076). Every album of MB's hits the charts, no trouble at all. With Christmas approaching every singalong single he chooses to make will also hit the charts. Eight titles, in the When You Were A Tulip category, and hand-picked to make a knees-up go well. — **CHART CERT.**

BONZO DOG BAND: The Intro And The Outro (United Artists UP 35602). Everybody should have a copy of this one — it's from the fabulous Gorilla album, out now for the first time as a single. It's pretty well indescribable — a see-jay-type voice bringing in the various musicians in a band and some highly improbable linking of the famous with odd instruments. Kindly buy it now. — **CHART CHANCE.**

ROGER COOK: Rose On Fire (Polydor 2058 410). Written with Roger Green, it's away, naturally — it's a countryified piece with steel guitar first off, and then a highly-commercial but approach vocally. Sort of mickey-taking story-line scene, this, but the basic rhythm and phrasing is such that it burns itself into the consciousness... and so on. — **CHART CHANCE.**

TREVOR CHANCE: The Paris Song (GL 104). One of the most promising balladeers in ages. His last didn't quite get there, but the promotion (high-powered) goes on, and TV and radio work will help establish him. Trevor Chance is highly professional in a warm balladeering style. No cert



HUDSON FORD: Take It Back (A and M 7088). Second single for the breakaway duo — Pick Up The Pieces did them no end

as yet, but obviously a... **CHART CHANCE!** **BLACK WATER JUNCTION:** Need Me, (DJM). Definitely one of the best mixed-voice vocal teams in the business. Songwritten by founder-member John Goodson, and the seven voices sometimes sound like a massed choir.

of financial favours, and they wrote this one — it's also included on the upcoming Nickelodeon album. The lads will be touring extensively in November. But back to the record: it's got an infectious spirit about it, nothing too hectic, compact backing... and the odd voice riff which makes it stick, first hearing. Could be another Top Tenner. — **CHART CERT.**

Box (Spark). Could easily make the charts, given support — it's a very catchy Latin-ish instrumental from France, and already a big hit in several Continental countries. Ever-so-catchy handclapper. — **CHART CHANCE.**

PENNY LANE: Sam (Young Blood Int). Popular belly-singer on a story-line song with what's best called family-type appeal.

DUNCAN BROWNE: Send Me The Bill For Your Friendship (Rak 162). Sensitive sort of song-seller is Duncan, and having already tasted chart success, this one should get plenty attention. It's a light-voiced treatment and the song title is surely quite exceptional. Mickie Most's production captures exactly the right mood. Nice use of the organ — **CHART CHANCE.**

WILD ANGELS: Clap Your Hands And Stamp Your Feet (Decca F13456). Expect no solely, for you'll get none. This is precisely as suggested by the title... and the hands clap and the feet stomp and the drums accent everything, and it should go like the clappers in discos and hand-clapping and feet-stomping parties. It rocks relentlessly, folks. — **CHART CHANCE.**

SUZI QUATRO: Daytona Dream (Rak 161). Written and produced by Mike Chapman and Nicky Chinn. Starts with one ruddy great droned chord, then the drums start, gently; and it builds instantly from there.

Suzi gets at it with a slightly strained upper-register voice, and the lads chant away. Very much tailor-made for the mass; directly-commercial urgency in the lyrics, and nothing too adventurous within the melodic content. No doubts about it making it big, very big. "C" is for Commercial, and it's no coincidence that it's also for Chinn and Chapman. Suzi hits her hat-trick. — **CHART CERT.**

RAY MARTIN ORCH: Theme From The Big Match (Decca). Souvenir for the footer fanatics — a stirring old theme it is too.

MANDY MORE: Every Mother's Child (Phillips). Soprano-type voice which gets a bit of determined emotion going. Mandy wrote this promising standard-type song, too.

ALMA CARROLL: Kiss Me (Polydor). Irish lady singer with a Cook-Greenaway song and production to project her instantly into the ranks of the Midas-touched commercial. A stompy sort of rompy.

TOM YATES: Bye Bye Bohemia (President). Drawled bit of home-spun philosophy with choral voices lacked in here and there. Amusingly accurate.

ROY CASTLE: Record Breaker (BBC). Theme from the BBC-TV series where records are broken made to be broken than played — big rating's thanks to Roy's versatility.

COURT PICKETT: It's All Over Now (Elektra). Court used to be with Sallact, a good writer, has a deserved album out soon. Touch of catypus here.

IMCA MARINA: Y Viva Espana (Columbia). Touch of the bullfight atmosphere herein, with cheers, brass and lady singing.

ALMEIDA: Sha-Shawnee Man (EMI). Quite an interesting chorus song, derived from undisclosed foreign parts... nice chorus hook.

INNOCENCE: When The Boys Talk About The Girls (Bus Stop). The old Bob Merrill hit-tune, with the

nostalgia built in — and the sweet-voiced little-girl voice pushes it through with the right sort of melodic power.

KENNY LYNCH: Hit You I Do (Atlantic). Written by Ken with Hollie Tony Hicks, this is a commercially-catchy number, with choral boosts behind, but perhaps a bit samey on the melody side.

COCKNEY REBEL: Sebastian (EMI). Written by leading-light Rebel Steve Harley, and with tortured-voice out front, this is probably a chart-type miss, but it does underline the essential difference of the group's approach. Compelling.

STRAY DOG: Speak Of The Devil (Manticore). Group has an album out soon, their first... and it's worth waiting for. Tremendous vocal over a rush-along rhythm; a sort of abandoned excitement. Stand out single.

BRONCO: Steal That Gold (Polydor). This was actually the 'B' side of the previously-released single. But it's a good idea switch, because this has a neat up-tempo catchiness.

JENNER AND GREEN: Jump Into The Fire (Santa Fonna). These are the main composers of Deep Feeling, the band which backs Guy Darrell. Here they debut as a duo with an up-tempo beater.

MICK AUDSLEY: Mr. Landlord (Sonet). From his album, a well-written track with Mick operating, double-tracked it seems, over an orchestral backing. Fair enough, but no hit.

ELLIS: Loud And Lazy Love Songs (Epic). Despite the commercial and well-performed chorus hook, this is a bit over-confused to stand much chance as a single. But it really is well done.

PAUL YOUNG: You Ain't Gonna Get To California (CBS). Without doing anything particularly different, Paul sings amiably on an energised straight beater, and it swings along well.

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THE JAMES BOYS: Hello Hello (Penny Farthing 816). The kids-next-door, if you happen to live in Hford, Essex. This is in the same tradition of their previous — previous records — records... Over And Over and Shoog Shoog. Except that this

KEITH WEST: Riding For A Fall (Deram). Written, produced, arranged and sung by Keith, who was into pop Teenage Opera things some time back. Good-idea song, sung authoritatively, but doesn't have that hit feel. **KEVIN LAMB:** Who Is The Hero (Birth). Slow, gentle, string-backed ballad — the real strength is in the blend of Kevin's poignant voice with some questioning lyrics.

C. STAR: Bad Boy (Jam). C. Star is a lady with a sexy-sounding voice which vies with a hectic sort of backing track and generally manages to hold its own. Do not attempt to sing along with it. **DECAMERON:** 72 Something To Do With Love (Columbia). From the "sex-lam" show, a show-stopper in its own right and featuring the quite exceptionally clear voice of Miquel Brown.

THE PEPPERS: Pepper

could prove the most direct and commercial of the three. The persistence of the backing complements the lad's unbroken and unsullied voices. Song by the Daniel Boone-McQueen team. — **CHART CERT.**

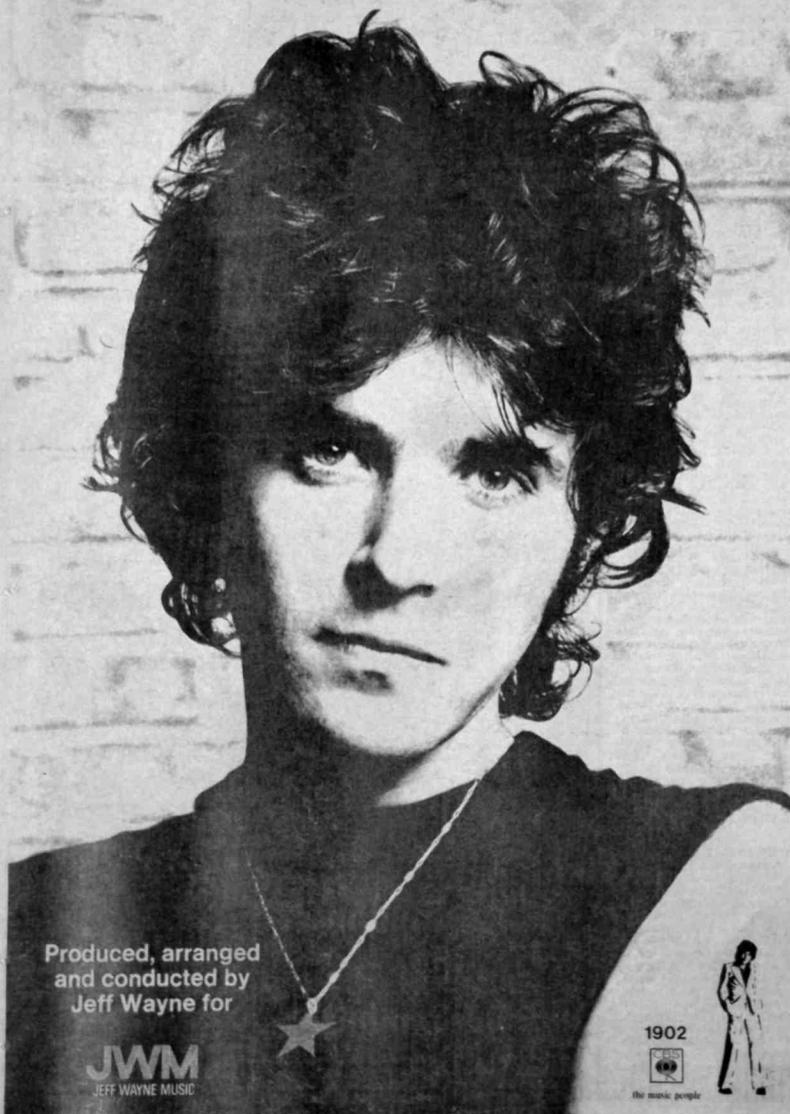


MCGUINNESS FLINT: Ride On My Rainbow (Bronze 8). Debut single on the Bronze label, and produced by Tony Ashton. In fact, the band seems now to have settled into a very strong sense of style. This is a basically commercial song at pacy mid-tempo, with a good chorus... and that slightly nasal vocal sound which marks the Flinty McGuinness, which is good for you. A foot-tapper in fact. Should do well — **CHART CHANCE.**

DAVID ESSEX

NEW SINGLE

LAMPLIGHT



Produced, arranged
and conducted by
Jeff Wayne for

JWM
JEFF WAYNE MUSIC

1902



the music people

Roxy Music

CAST ASIDE the rumours, fear not the departure of Eno, get your ticket now: Roxy Music are back on the road with a brilliant new show that threatens to have the whole nation doing The Strand before it's over.

Ferry and friends (their glitter and sequins discarded) have returned with the same stunning originality to entertain with one or two oldies and some incredible material from the new album - aptly entitled *Stranded*. Bryan - lyricist extraordinaire and poet of decadence - has taken to white dinner jacket, shiny shoes and bow tie, and come up with more remarkable songs of minks and stilettos, charleston, and lipstick.

The latest nostalgia from Roxy Music has reached new outrageous heights and the first privileged audience to see it at Birmingham town hall raised the roof with approval.

Phil Manzanera never looked happier, and his guitar work has become more an integral part of the act: Andy McKay (now resplendent in a three-piece suit) plays some amazing

horn and the stage routine is captivating.

New boy Eddie Jobson from *Curved Air* failed to impress - awful violins and uninventive synthesizer - but his presence allowed Ferry freedom from the keyboards to concentrate on his camp Mick Jagger, which the audience loved.

Do The Strand, Ladytron, Remake/Remodel, Pyjamarama, Virginia Plain and many other old favourites followed in rapid succession, but the new material impressed most.

Stranded may well turn out to be the best album yet - all the new tracks were brilliant musically and lyrically, especially *Mother Of Pearl*, *Serenade*, and *A Song For Europe* - for the decimal freaks," quipped Ferry as he sang in fluent 1930's French).

Superlatives will not suffice for this stunning performance.

They are the world's supreme, indeed only, satirical glamour band: once you've witnessed them live, it isn't hard to see why.

JOHN CLEGG

Ange Hector

PUT LIFE against death and feeling into music and what have you got? . . . a eerie mixture of sound which spells out Ange. They're a French five piece presently doing a touring trip - Bolton Poly being one stop on the way.

The thing which stuck out for me in their performance was not their outlandish appearance but their belief in good sounds. It's outrageous to believe they're commercial although Ange have had good hits in the singles and album charts in France.

The keyboards playing of the Decamps brothers, Christian and Francis, the mournful licks of Jean-Michele Brezovar and Daniel Haas on guitars with drummer Gerard Jolych driving smoothly behind his bass-man gives Ange and their physically wrecked publicist a touch of calm during the set. . . pity it's not the same off-stage!

Anyway it's powerful, dramatic stuff with plenty of visual meaning so if your feeling like a dose of sorcery this Friday, pop down to the London Marquee to see them.

JOHN BEATTIE

THE FRECKLED fruit-gum Press brigade were out in full force to greet the latest pop protégés from Portsmouth, Hector late week and it was rather difficult to suss out who was trying to make a name for themselves.

Hector were busy ripping the roof off the local youth club with some dynamic twisting and stomping but little else while most of the ego-trip press entourage stood back spangle-eyed marvelling this latest overpublicised sensation!

Apart from a gay-looking lead guitarist Hector didn't seem to have much to offer and their music is a mixture of rip-offs from the Stones, Zeppelin, and old Free numbers. The charmers of DJM who organised the trip tried to persuade us that Hector were sensational over something like 54 bottles of wine during our journey to and from, with a Portsmouth party flung in as an afterthought.

I enjoyed the drink. I needed it.

JOHN BEATTIE

Osmonds

THE K B HALL in Copenhagen was crowded with Donny fans. Nearly 90 per cent were girls between 8 and 14. It was a huge success.

The rock & roll medleys with old Elvis Presley numbers were quite fun and the Osmonds are still one of the top bands in the world, but the crowd nearly spoilt the show screaming so much that you almost could not hear the music.

Donny was great. He went on stage with a red cap and a

stick, just like an old entertainer to sing his top hits - *Too Young*, *Darling and Young Love*. The audience loved him, and he felt quite happy in Copenhagen while he was visiting for the first time.

Donny was the master of the show. He was not always the front figure but all eyes in the hall were on him. . . what he was doing, playing the organ, piano or alto sax, or just walking around the stage without doing anything - here was the God in concert, and he felt it overtime he looked at the audience.



The Beautiful One returns 1984 at the Marquee

by Peter Harvey



LONDON'S MARQUEE CLUB, Saturday morning: "Christ there are more queens here than are going to Princess Anne's wedding," someone hissed as the postures began to warm up for the arrival of The Beautiful One.

It was a splendid affair. The glitterers glittered, the camp camped, and the fans were as fanatical as ever. More significantly, a thin but effervescent Bowie loved every minute.

From the moment he stepped before the collected multitude of breathless fans, camp followers, and NBC Midnight Special cameras, our exiled hero sucked in the full force of fan worship. They wanted him to sing requests, sign autographs on bits of paper, write messages on their bare skin, anything. Those fortunate enough to get an "in" on this private party intended to make the most of it.

As for Bowie, he dug it. Why not? There were his loyalist fans and all his best friends. It had to be a gas.

He'd slipped in while everyone's attention was on Carmen, a new Mainman group who look very pretty, look Spanish, sing Spanish, probably are Spanish, and are fronted by the most beautiful chick.

Screams

Mick Ronson's first to draw screams from the crowd as he led the musicians in a warm up session rehearsing the backing for the Mojo's old hit, Everything's Alright, a Pin-UPS track.

It should have presented no problems for Aynsley Dunbar, he played on the original Mojo recording. Romo was in white while Aynsley, Trevor Bolder, and Mike Garson wore black. There was also a second guitarist, "Mark Two Rivers, a Mohican from Penge," as Bowie later introduced him. Word had it that it was Mark

Fritchard, one of Bowie's neighbours. Then there were two negro singer-dancers, a conga player, and a horn section.

When Bowie finally appeared the club erupted. He wore little makeup, and only the one glittering ear ring survived from his last British stage appearance. The hair was neatly placed, the clothes, a silk coloured top and yellow ankle length pants with bright platform sandals, looked suitably outrageous. He seemed to have an almost tangible air of "it's all a bit of a joke isn't it?" and soon said: "I'm out of condition. He also asked the screaming fans: "So what have you been up to?"

Jumbled

So began a long and tedious day for the performers with four or five takes needed for each number because of the shortage of cameras. It was interesting to see the costume changes, and the sometimes jumbled rendition of songs that had been perfectly tight when last performed. For the record, they followed Everything's Alright with Space Oddity, a real problem number, then Can't Explain and Jean Genie (Bowie in gold lame pants and spidery top with huge hands clasping his chest) 1984, title song from his new show, and finally a duet with Marianne Faithfull (in Nun's habit) I Got You Babe.

It was hard day's work for Bowie and the band, but for the rest of his camp, the day turned into quite a party.

After all, this was the Marquee Club and Mainman had sent all their big guns (little pistols?) over from New York to liven up the scene. It was a motley crew that hung out in the bars and pranced and posed around the edge of the watching audience.

For sure there was Wayne County, complete in big blond wig, heavy makeup, and see-through red chiffon dress. Darlings he looked so fetching

... y' know metal handbag, red gloves and copious glasses of white wine. But wait a minute, Wayne's a nice guy? Girl? He'd come over to dig the Bowie/London scene and talk over his future as a musician. Until now he's been known as the tackiest leader of the tackiest band in New York's transexual twilight zone. He's dispensed with the band because they were not good enough musicians.

"We had a row and I split," he said offering a crisp and pouting his lips. "I won't record until I get some good musicians together."

Pork chop

Wayne, with his old fashioned suspenders and black fish net stockings showing through the red dress, talks about his involvement with David Bowie. He's now signed to Mainman and says Bowie first met him when he appeared in Andy Warhol's Pork in London two years back. "A lot of David's people come from that show," he draws in his deep south Georgia accent. His only musical ability is on the harmonica: "But I don't like playing harmonica because it messes up my lipstick."

He shimmies his false boobs at you, opens up his metal box and takes out lipstick and mirror. A quick glimpse of the contents of his bag reveals... handcuffs.

The last band never had a record deal but the new one will. Wayne writes the songs and describes his music as a cross between the Pretty Things, The Stones, and the Dave Clarke Five.

Butch

Already he has a "butch guitarist" for his new band. "He's not that butch," he adds nudging me. "Say how'd you like a real personal interview. You want my room number. You English are cute. I love London. I love this club. I could play here, do you think I could play here? Do they have drag queens here?"

Seems Wayne hopes to return to London next year. Perhaps to appear in 1984?

New York, he says, is just catching up. The transvestite scene had been going there for 10 years. "It was just too crazy but now people's opinions have changed. The seventies gonna be wild, believe me."

Just along the bar a little boy with long flowing blond hair is receiving a lot of attention. It's Zowie. Everyone seems to know him. Cherry Vanilla, Bowie's publicist leans over to kiss him. She looks classy in a cream spotted knee length dress and seamed stockings. Then of course there was Lionel Bart. Christ knows what he was doing there but he looked like he was enjoying it.

Mary Hopkin was also in the company presumably accompanying her husband, Toni Visconti, who manages Carmen.

Cast your eyes around and there are many more sights to see. Like the delicately effete young prince being led by the hand by Angie Bowie. He stands with his back to everyone tapping a hair brush on his bum. Later he turns up on stage to throw towels to the star.



Wayne County

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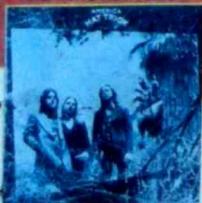
1984 was a powerful dramatic song with the title sung over and over many times. As for the rest of the words, I couldn't get them. But there was plenty of talk about Bowie taking the show on the road next march. It's anything like Saturday at the Marquee it will change Britain. And why not?

AMERICA

SCORE AGAIN



AMERICA'S NEW ALBUM



'HAT TRICK'

