

OSMOND FANS: A Once in a lifetime chance

SEE PAGE 10

RECORD & Radio MIRROR

A BILLBOARD PUBLICATION

NOVEMBER 17, 1973

7p

INSIDE: GARY GLITTER

On the 'secret' side of his life!

Ex-Face RONNIE LANE

on the hang-ups and joys of a solo career.

RAY DORSET: 'It's still

alright, alright, alright for Mungo Jerry.'



Chart bustin'
MUD

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Win **DAVID CASSIDY'S** sensational new album.



RECORD MIRROR

RRM/BBC chart

TOP FIFTY

SINGLES

This week	Last week	Weeks in chart	Title	Artist	Label
1	1	1	I LOVE YOU LOVE ME LOVE	Gary Glitter	(Bell BELL 1337)
2	4	2	LET ME IN OSMONDS	Osmonds	MG M 2006 321
3	1	6	DAYREAMER / PUPPY SONG	David Cassidy	BELL 1334
4	3	5	SORROW	David Bowie	RCA 2424
5	4	4	DYNA-MITE	Mud	RAK 159
6	23	2	WHEN I FALL IN LOVE	Donny Osmond	MG M 2006 365
7	5	5	TOP OF THE WORLD	Carpenters	A&M AMS 7086
8	13	4	PHOTOGRAPH	Ringo Starr	Apple R 5992
9	20	3	DO YOU WANNA DANCE	Barry Blue	BELL 1336
10	8	9	GHETTO CHILD	Detroit Spinners	Atlantic K 10359
11	11	6	THIS FLIGHT TONIGHT	Nazareth	Mooncrest Moon 14
12	9	12	FOR THE GOOD TIMES	Perry Como	RCA 2402
13	14	7	DECK OF CARDS	Max Bygraves	Pye T 7 45276
14	17	4	WON'T SOMEBODY DANCE WITH ME	Lynsey De Paul	MAM 109
15	6	10	EYE LEVEL	Simon Park Orchestra	Columbia DB 8946
16	22	4	DAYTONA DEMON	Suzi Quatro	RAK 161
17	48	2	WHY OH WHY OH WHY	Gilbert O'Sullivan	MAM 111
18	12	7	SHOWDOWN	Electric Light Orchestra	Harvest HAR 5077
19	10	8	GOODBYE YELLOW BRICK ROAD	Elton John	DJM DJS 285
20	7	11	CAROLINE	Status Quo	Vertigo 6059 085
21	15	7	KNOCKIN' ON HEAVENS DOOR	Bob Dylan	CBS 1762
22	19	8	LET THERE BE PEACE ON EARTH	Michael Ward	Philips 6006 340
23	38	2	LAMPLIGHT	David Essex	CBS 1902
24	-	-	PAPER ROSES	Marie Osmond	(MG M 2006 315)
25	26	5	DECK OF CARDS	Wink Martindale	DOT 109
26	28	3	HELEN WHEELS	Paul McCartney & Wings	Apple R 5993
27	36	3	MY COO-CA-CHOO	Alvin Stardust	Magnet MAG 1
28	21	10	LAUGHING GNOME	David Bowie	Deram DM 123
29	16	7	MY FRIEND STAN	Slade	Polydor 2058 407
30	25	6	5, 15 WHO	15 Who	Track 2094 115
31	18	8	A HARD RAIN'S GONNA FALL	Brian Ferry	Island WIP 6170
32	17	11	NUTBUSH CITY LIMITS	Ike & Tina Turner	United Artists UP 35682
33	46	2	WILD LOVE	Mungo Jerry	Dawn DNS 1051
34	40	2	SWEET UNDERSTANDING LOVE	Four Tops	Probe PRO 604
35	34	3	KEEP ON TRUCKIN'	Eddie Kendricks	Tamla Motown TMG 873
36	35	5	MILK & HONEY MANDY	Glyn Poole	York SYK 565
37	31	5	DREAMBOAT	Limmie & The Family Cookin'	Avco 6105 025
38	43	2	AMOUREUSE	Kiki Dee	Rocket PIG 4
39	49	2	LONELY DAYS LONELY NIGHTS	Don Downing	People PEO 102
40	30	6	THE RAY THAT CURLY BILL SHOT	CRAZY SAM McGEE	Hollies Polydor 2058 403
41	33	37	TIE A YELLOW RIBBON	Dawn	BELL 1287
42	24	9	THAT LADY	Isley Brothers	Epic 1704
43	-	-	STREET LIFE	Roxy Music	(Island WIP 6173)
44	29	12	MONSTER MASH	Bobby Pickett & The Crypt Kickers	London HL 10320
45	-	-	LOVE IS ALL	Engelbert Humperdinck	(Decca F 13443)
46	41	31	AND I LOVE YOU SO	Perry Como	RCA 2346
47	32	9	BALLROOM BLITZ	Sweet	RCA 2403
48	37	19	SPANISH EYES	Al Martino	Capitol CL 15430
49	42	5	THE OLD FASHIONED WAY	Charles Aznavour	Barclay BAR 20
50	39	3	BY YOUR SIDE	Peters & Lee	Philips 6006 338

ALBUMS

This week	Last week	Weeks in chart	Title	Artist	Label
1	1	3	PIN UPS	David Bowie	RCA RS 1003
2	-	-	QUADROPHENIA	The Who	Track 2657 013
3	2	3	GOODBYE YELLOW BRICK ROAD	Elton John	DJM DJLPD 1001
4	4	17	AND I LOVE YOU SO	Perry Como	RCA Victor SF 8360
5	3	7	HELLO STATUS QUO	Status Quo	Vertigo 6360 098
6	5	7	SLADEST	Slade	Polydor 2442 119
7	6	3	THESE FOOLISH THINGS	Brian Ferry	Island ILPS 9249
8	10	6	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
9	9	3	MOTOWN CHARTBUSTERS VOL. 8	Various	Tamla Motown STML 11246
10	8	20	NOW AND THEN	Carpenters	A&M AMLH 6319
11	7	5	SELLING ENGLAND BY THE POUND	Genesis	Charisma CAS 1074
12	16	24	HUNKY DORY	David Bowie	RCA Victor SF 6244
13	13	69	SIMON AND GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	CBS 69003
14	11	7	I'M A WRITER NOT A FIGHTER	Gilbert O'Sullivan	MAM MAMS 506
15	14	38	ALADDIN SANE	David Bowie	RCA Victor SF 8360
16	15	9	GOATS HEAD SOUP	Rolling Stones	Rolling Stones COC 59101
17	26	37	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS 63699
18	17	13	THE PLAN	Osmonds	MG M 2315 251
19	19	3	ERIC CLAPTON'S RAINBOW CONCERT	Eric Clapton	RSO 2394 116
20	12	8	SINGALONGAMAX VOL. 4	Max Bygraves	Pye NSPL 18410
21	22	35	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA Victor SF 6287
22	20	13	SING IT AGAIN	Rod Stewart	Mercury 6499 484
23	49	4	A SONG FOR YOU	Carpenters	A&M AMLS 63511
24	44	9	JESUS CHRIST SUPERSTAR	Soundtrack	MCA MDS 8012/3
25	18	11	THE BEATLES 1967/1970	The Beatles	Apple PCSP 718
26	30	4	HARMONY	Ray Conniff	Epic 65792
27	27	11	THE BEATLES 1962/1966	The Beatles	Apple PCSP 717
28	24	5	BERLIN	Low	RCA Victor RS 1002
29	27	21	WE CAN MAKE IT	Peters & Lee	Philips 6308 165
30	25	12	TOUCH ME IN THE MORNING	Diana Ross	Tamla Motown STML 11239
31	42	4	ALONE TOGETHER	Donny Osmond	MG M 2315 210
32	-	-	TATTOO	Rory Gallagher	Polydor 2382 230
33	21	9	SINGALONGA MAX	Max Bygraves	Pye NSPL 18401
34	28	6	ANGEL CLARE	Art Garfunkel	CBS 69021
35	33	45	PIZDERIVER	Status Quo	Vertigo 6360 082
36	45	2	RAMBLANCE	Nazareth	Mooncrest CREST 1
37	31	19	TUBULAR BELLS	Mike Oldfield	Virgin V 2201
38	47	8	PAT GARRETT & BILLY THE KID	Bob Dylan	CBS 89042
39	-	-	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John	DJM DJLP 427
40	-	-	SUZI QUATRO	Suzi Quatro	RAK SRK 505
41	43	8	SING ALONG WITH MAX	Max Bygraves	Pye NSPL 18361
42	32	2	GREAT HITS	Rex	EMI BLN 5003
43	41	2	HAT TRICK	America	Earnar Brothers K 56016
44	50	18	SPACE ODDITY	David Bowie	RCA Victor LSP 4813
45	-	-	THE CARPENTERS A & M ALBUMS	The Carpenters	A&M AMLS 63602
46	35	2	THE FOUR TOPS STORY	Four Tops	Tamla Motown TMSF 1124
47	34	2	CLOCKWORK ORANGE	Soundtrack	Warner Bros K 46127
48	-	-	TEASER AND THE FIRECAT	Cat Stevens	Island ILPS 9154
49	29	26	CLOSE TO YOU	Carpenters	A&M AMLS 6398
50	-	-	ROCK ME BABY	David Cassidy	Bell BELLS 218

chart chatter

THERE he goes, young Mr Glitter straight to number one, David steps down to three and Donny moves to six with When I Fall In Love and soon he can date girls, as he gets nearer that 16th birthday. Barry Blue moves to 9 with a glittery offering but The Carpenters stars of the current Billboard issue, are down two.

Gilbert O'Sullivan home again is very much settling in the charts. Quite a rocket move and talking of rockets, Kiki Dee is up five and returning to the higher planes. Suzi moves into the 20. Marie is set to chase Donny and brothers with Paper Roses making a most impressive entry at 24. What though of Helen Wheels?

Lamplight is at 23, a fifteen place leap and David enters the US Hot 100 with Rock On. My Coo-CA-Choo goes to 37 and My Friend Stan is going the other way, now 29. Mungo Jerry are blowin' well and it's 33 for them and Four Tops are having best run for ages.

Tie a Yellow Ribbon is in danger of dropping out. Hurry up and buy! Peters & Lee having some unexpected problems and the Hollies look like saying goodbye pretty soon. Sweet, Al Martino and Bobby Pickett look on their last legs but Don Downing (see page 3) is going up, his places the right way for the US man. Sleazy down 18.

Notes: last week there were 17 US songs in the 90, one French and 32 UK compositions. Only four US songs in the 20. This week, thanks to Donny, the Statewide people have 5 but does suggest wide differences these days in UK and US charts. Good to be on in the States from Eddie U.K. Kendricks but here afraid it's down one here to 35. Give it a listen.

Discs in the current Top 50 with sales over 250,000 are Eye Level, My Friend Stan, Monster Mash, The Ballroom Blitz, Tie A Yellow Ribbon, Spanish Eyes and I Love You So. A reflection on how the big guys sell quickly and then move down is Slade (see page 3) is going up, his run of chart occupancy in the 20. Just happens quite often for them.

Turn your eyes now to the breakers to see the likely ones for the 50 next time. Check the singles review pages and good spinning!

u.s. soul chart

- (2) Space Race - Billy Preston (A&M).
 - (4) The Love I Lost (Part 1) - Harold Melvin & The Blue Notes (Philadelphia).
 - (1) Midnight Train To Georgia - Gladys Knight & The Pips (Buddah).
 - (5) Hey Girl (I Like Your Style) - Temptations (Tamla).
 - (5) Check It Out - Tavaras (Capitol).
 - (5) You're A Special Part Of Me - Diana Ross & Marvin Gaye (Tamla).
 - (6) Get It Together - The Jackson 5 (Tamla).
 - (20) Cheaper To Keep Her - Johnny Taylor (Stax).
 - (11) Having A Party - O'Jays (MG M).
 - (12) My Ex-Frending Days Are Over - Della (Cadet).
- From Billboard's Specialist Soul Survey.

Breaker 5

- Dan The Banjo Man is still threatening. Mac & Katie Kissoon, a nice talented duo, are back on the verge of the 50 and Elvis should be in next week. Still hard times for Black Sabbath and the good news from Edwin Starr fighting for its British life. Junior Campbell should power his way through but still problems for Gladys Knight & The Pips.
- Hot tips: 1) Roll Away The Stone - Mott The Hoople (CBS); 2) Tell Me It's Just A Rumour Baby - Isley Brothers (Tamla); 3) Mind Games - John Lennon (Apple).
- AND YOU SMILED, Matt Monro. EMI 2991.
- COME AND LIVE WITH ME, Ray Charles. London HL 10432.
- DAN THE BANJO MAN, Dan The Banjo Man. Rare Earth RES 110.
- GALLOPING HOME, London String Chorus. Polydor 2058 280.
- GET IT TOGETHER, Jackson Five. Tamla Motown TMG 878.
- IT'S A GAME, String Driven Thing. Charisma CB 215.
- LOVE ON A MOUNTAIN TOP, Robert Knight. Monument 1875.
- LOVE WILL KEEP US TOGETHER, Mac & Katie Kissoon. Young Blood YB 1060.
- MOUNTAINS OF MOURNE, Don McLean. United Artists UP 38007.
- MIDNIGHT TRAIN TO GEORGIA, Gladys Knight & The Pips. Buddah 301185.
- OUR HOUSE IS ROCKIN', Marmalade. EMI 3071.
- PEACE PEACE MAKER, Albert Hammond. MUMS 878.
- SHOT ON ROCK, Elvis Presley. RCA 2455.
- (REACH OUT AN') HELP YOUR FELLOW MAN, Junior Campbell. DM 460.
- ROLL AWAY THE STONE, Mott The Hoople. CBS 1885.
- SABBATH BLOODY SABBATH, Black Sabbath. WWA WWS 002.
- SOLITAIRE, Andy Williams. CBS 1824.
- STUNTED OUT OF MY MIND, Chi-Lites. Brunswick BR 7.
- TELL ME IT'S JUST A RUMOUR BABY, Isley Brothers. Tamla Motown TMG 871.
- THE LOVE I LOST, Harold Melvin & The Blue Notes. Philadelphia PHL 167.
- TIME IS TIGHT, Booker T. & The MG's. Stax 7025 207.
- VADO VIVA, Drupi. A&M AMS 7883.
- WE'VE GOT TO DO IT NOW, New Seekers. Polydor 2058 397.
- WHEN YOU SMILE, Roberta Flack. Atlantic K 10871.
- WONDERFUL, Colin Blunstone. Epic 1722.
- YOU'RE A SPECIAL PART OF ME, Diana Ross & Marvin Gaye. Tamla Motown TMG 874.
- YOU'VE GOT MY SOUL ON FIRE, Edwin Starr. Tamla Motown TMG 875.

POP

Compiled by **TONY JASPER**

people

T-REX: From looking and listening around the advent of a new T-Rex single seems a pretty quiet affair. For many this disc will be the one to say whether Marc can rocket back in the charts after being away so long and without of course a release. The single is Truck On (Tyke) and Messrs. Volman and Kaylan have been replaced with female crew. They say it's a return to the foal of Electric Warrior. Watch out for the PJ singles review.

NICKY THOMAS: Tall, dark and handsome is the description given in some quarters to reggae champion Nicky Thomas. Nicky from Portland, Jamaica and now living in South London has been making discs for four or five years and doing pretty well. Nicky's new stab for the charts is Lonely For Your Love backed with Message From Maria. It comes on the Horse label. Nicky, by the way wants to get to the top. Check the reviews and listen to this one and decide whether it could be the one.

DENNIS COULSON: Famous associations here, in case you say, Dennis Coulson, never heard of him! He comes from Newcastle and found himself in the midst of McGuinness, Flint, Gallagher and Lyie during their hit period. Six months after we said goodbye Dennis was back with Tom McGuinness to make an interesting album of unreleased Dylan songs called Le And Behold. Maybe by now Dennis is far from being an unknown name! His latest movement is in the single field for on Elektra comes his What Went Wrong. Dennis, you could be single tracking pretty big.



DID DAVID CASSIDY make number one with Daydreamer/Puppy Song first week of release? Answer. No.

Did Donny hit the top straight away with When I Fall In Love? Answer. No.

Did David Essex crash right away to number one with Lamplight? Answer. No.

Did The Osmonds top the fifty on their first chart entry with Let Me In? Answer. No.

Gary has. Gary says, "It's the most exciting thing that has ever happened to me!" The news was broken to Gary as he was filming in the Isleworth area of Middlesex. He continued, "This really brings to a climax the most fantastic year I've ever had. I mean I've had hits, I've had records going in at

number two but now a ONE first-time off, marvellous!"

I Love You Love Me Love certainly expresses the Gary-fan relationship. It should reach the starchy heights during Gary's short forthcoming British tour. Doubtless Gary has an exciting show planned for his fans, remembering his last Rainbow concert when he with other motorbike riders encircled the Rainbow stage with bike revving in time with guitar and drum beat of the Glitter men.

Does the fact of Gary hitting the top spot first week of release and following upon a string of chart topping discs mean Gary following upon a string of chart topping discs mean Gary is currently the biggest star on the pop scene? Chart statistics certainly suggest a big YES!

your choice

WHAT WITH The Story Of Pop giving Cliff a complete show it seems a good idea for Cliff fans and anyone else to suggest to EMI (Cliff's record company) what they would like on an album titled Cliff's Greatest Hits. Sixteen songs are wanted from over 50 Cliff records to make the Top 50.

- Here are the Cliff hits. 1. Move It; 2 High Class Baby; 3 Never Mind / Mean Streak; 4 Living Doll; 5 Travellin' Light; 6 A Voice In The Wilderness; 7 Expresso Bongo (EP); 8 Fall In Love With You / Willie And The Hand Jive; 9 Please Don't Tease; 10 Nine Times Out Of Ten; 11 I Love You; 12 Theme For A Dream; 13 Gee Whizz It's You; 14 A Girl Like You; 15 When The Girl In Your Arms Is The Girl In Your Heart; 16 The Young Ones; 17 Do You Want To Dance / I'm Looking Out The Window; 18 I'll Be Me; 19 The Next Time / Bachelor Boy; 20 Summer Holiday; 21 Lucky Lips; 22 It's All In The Game; 23 Don't Talk To Him; 24 I'm The Lonely One; 25 Constantly; 26 On The Beach; 27 Two Of Us Never; 28 I Could Easily Fall; 29 The Minute You're Gone; 30 On My Word; 31 Wind Me Up; 32 Blue Turns To Grey; 33 Visions; 34 Time Drags By; 35 In The Country; 36 It's All Over; 37 The Day I Met Marie; 38 All My Love; 39 Congratulations; 40 Good Times; 41 Big Ship; 42 Throw Down A Line; 43 With The Eyes Of A Child; 44 The Joy Of Living; 45 Goodbye Sam, Hello Samantha; 46 I Ain't Got Time Any more; 47 Sunny Honey Girl; 48 Silvery Rain; 49 Flying Machine; 50 Sing A Song Of Freedom; 51 A Brand New Song; 52 Help It Along; 53 Power To All Our Friends.

LIST YOUR CHOSEN SIXTEEN SONGS FROM CLIFF'S MASSIVE LIST and send to Cliff's 16, Chart Parade, Record and Radio Mirror, 7 Carnaby Street, London W1V 1PG by the end of November.

MUNGO JERRY



Wild Love

new single on



Part of the Pye Records Group

win David's album

THIS is what hundreds of you have been waiting for - we're sure of that. How do we know? 'Cause it's the chance to win the latest album from **DAVID CASSIDY**. According to the man himself it tells the way he wants to be going singing wise and of course he wants his fans with him on the journey too! 12 untouched (and we hope playable!) DC albums are waiting to arrive on the doorstep of 12 lucky people.

So get on answering those tight, dare hard questions and please for all our sakes PRINT your names and addresses. Yet again we've sent a few new albums out with the entrants entry coupon stuck on the cardboard envelope from in the hope the dear old Post Office with local geographical knowledge can come up with some answer. No kiddin'.

Send your entries to Tony Jasper, DC Comp, Chart Parade, Record & Radio Mirror, 7 Carnaby Street, London W1V 1PG by Tuesday November 27. Any number of entries providing a separate coupon is enclosed.

Name:

Address:

1 Name David's favourite song from South Pacific. (It's on the album)

2 Who wrote David's hit, Puppy Song

3 Is David over 21?

YESTERPLAYS

5 years ago 10 years ago

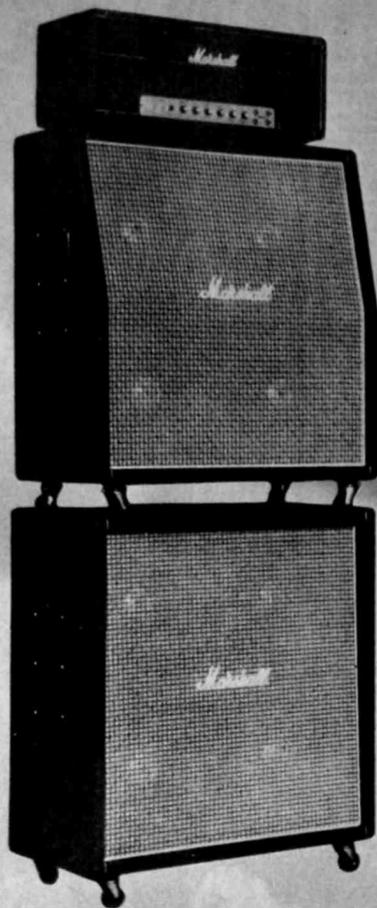
Nov 16, 1968

- (3) The Good, The Bad, And The Ugly - Hugo Montenegro (RCA)
- (1) With A Little Help From My Friends - Joe Cocker (Regal)
- (4) Eloise - Barry Ryan (MGM)
- (5) This Old Heart Of Mine - Isley Brothers (Apple)
- (2) Those Were The Days - Mary Hopkin (Apple)
- (9) All Along The Watchtower - Jimi Hendrix (Track)
- (7) Light My Fire - Jose Feliciano (RCA)
- (6) Only One Woman - The Marbles (Polydor)
- (16) Breaking Down The Walls Of Heartache - Handwagon (Shirley)
- (11) Jezebel - Casuals (Decca)

Nov 16, 1963

- (1) You'll Never Walk Alone - Gerry & The Pacemakers (Columbia)
- (4) Sugar & Spice - Searchers (Pye)
- (2) She Loves You - The Beatles (Parlophone)
- (3) Blue Bayou/Mean n Woman Blues - Roy Orbison (London)
- (6) Be My Baby - Ronettes (London)
- (7) Let It Be - The Beatles (Capitol)
- (5) Do You Love Me - Brian Poole & Tremeloes (Decca)
- (8) I Who Have Nothing - Shirley Bassey (London)
- (9) Then He Kissed Me - Crystals (London)

Systems come systems go



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Who's Xmas party?

THE WHO have decided to play a further four London dates at Christmas to satisfy the legions of fans unable to get tickets for their present tour.

They are set to appear at Edmonton Sundown on December 18, 19, 22 and 23, and tickets at £1.65 and £2.20 will be available by postal application only.

A spokesman for the Who said the extra dates had been arranged "as a result of crowd scenes at the London Lyceum box office."

Postal applications will only be dealt with if accompanied by stamped addressed envelopes, and should be sent to: The Box Office, Sundown Theatre, Silver Street, London N 18. Applications will be dealt with on November 18.

The extra dates follow the Who's American tour where they will receive both Gold

and Platinum discs for Quadrophenia sales which exceeded 500,000 in the first two days of release.

Black Cat is back

BLACK CAT Woman will after all be the new Geordie single. Red Bus Records and EMI have now reversed their decision and are rushing releasing the record for Friday, November 23. The truck comes from Geordie's new album 'Don't Be Fooled' which is scheduled for release at the end of this month.

Jerrymandering at Rainbow

MUNGO JERRY follow dates in France and Ireland this month with British appearances culminating in a concert at London's Rainbow on December 16.

Other British dates: Paddocks, Canvey Island (November 30), Leicester University (December 1), Sheffield Poly (7), and Northampton Tech (8).

Island take Watts

THE first two albums on Watt Records, the new label formed by New York artists Michael Mantler and Carle Bley are to be distributed in Britain by Island Records.

Mantler and Michael Bley are noted composers and performers of "new music" in America and have provided the musical and administrative backbone of the Jazz Composer's Orchestra Association.

Mantler's album, titled "Numbers 6 and 12" is based on material by playwright Samuel Beckett and features Jack Bruce on vocals and bass guitar. Mr. Bley's recording will be the first in a series titled 'The Indonesian Collection' with lyrics written by Paul Haines.

Blondell join in

AMAZING Blondell join Fairport Convention on their current British tour beginning at Hove's Town Hall on Thursday, November 29.

Dates for the tour: Town Hall, Hove (Nov. 29); The Rainbow, London (30); Town Hall, Birmingham (Dec. 2); Brangwyn Hall, Swansea (Dec. 4); Free Trade Hall, Manchester (5); California Ballroom, Dunstable (6); St. George's Hall, Bradford (7); Lanchester College, Coventry (8); Mountford Hall, Bradford (7); Polytechnic, Newcastle (12); The Guildhall, Preston (13); Victoria Hall, Stoke (14) and Fairfield Hall, Croydon (18).

Two of Fairport's concerts, Imperial College, London (this Friday, Nov. 16) and Fairfield Hall, Croydon (Dec. 18) will be recorded for possible use on future Fairport albums.

Guitar car theft

THIEVES got away with an "irreplaceable" acoustic guitar when they broke into singer-songwriter Tom Yates' car after a Manchester gig.

The Finnish-made, Stephen Delft imported Gold Label Landola six string had been specially hand-picked by Tom and is, he says, priceless. A

small reward is offered and anyone with information should contact Alan Melina at 11 Little Newport Street, London, WC2.

Tom, who formerly worked with Duncan Browne, has a new single, Bye Bye Bohemia c/w Rooster Grady, out on the President label next Friday (25).





Essex for US

DAVID ESSEX is to tour the States from November 25 to promote *Rock On* which has entered the American charts. He will be appearing on coast to coast television shows, in Concert and Midnight Special. The film, *That'll Be The Day*, starring David and Ringo Starr opens this week in Buffalo and Toronto. Release is expected shortly in Hungary, Sweden, Israel and the Lebanon.



Faces out

THE FACES will NOT now be included in the Reading Festival album which has been held up for over a month waiting their decision.

"They decided the quality of the tapes was not up to standard and decided to scrap the whole thing," a spokesman said.

A question mark now hangs over the future of the album

RECORD & RADIO MIRROR

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Substitute arranged but... Fans angry as Roxy miss gig

ROXY MUSIC, at the centre of a row over their non-appearance at Bristol on Bonfire Night, will now play the town's Colston Hall on December 18.

The band is also set to play Bath Theatre Royal on December 16 — both gigs to follow their European tour.

A spokesman said they were compelled to cancel the November gig at Bristol Top Rank Suite because of inadequacies.

"The band deeply apologise for disappointing and inconveniencing their fans and emphasise that they would certainly have appeared had it not been totally impossible."

Reports that the band themselves were responsible, were misleading and threats of action by Top Rank had been met with a catalogue of

complaints about deficiencies in contract requirements. Basically the stage was too small making it impossible to house both the P.A. and lights.

Roxy were in Bristol ready to play when the decision against performing was taken. As a result the Colston Hall concert was arranged on the following day.

Charity night

A CHARITY concert will be held at the Sundown Theatre, Edmondton, London on Sunday, November 25 from 2 p.m. to 10 p.m. in aid of victims of the Ethiopian disaster.

The event will feature a string of top black music artists including Doris Troy, Marsha Hunt, Madeline Bell, Desmond Dekker, Judge Dread, Dandy Livingstone, Greyhound, Bruce Tuffin and many other names in black music.

Comper will be Radio London jock Steve Bernard. All stars are contributing their services free of a fee. Tickets will be priced £2 and available from all Music City shops and most other retail outlets in the London area.

Xmas singles

MORE CHRISTMAS SINGLES: Elton John offers *Step Into Christmas* c/w *Who'd Be A Turkey At Christmas* on November 23, while Roy Wood has a solo single, *Forever*, and Wizard's *The Christmas Song*, both due out early December.

Meanwhile Elton John has added two dates to his forthcoming tour following excessive demand. He now plays Liverpool Empire on December 8 and Sheffield City Hall on December 14.

New Icedman

ICEBERG bass player Martin Ace is now replaced by ex Help Yourself bassist Ken Whaley. Ace is to form his own band with his wife Georgia. Deke Leonard will be recording his third single in UA at Rockfield Studios next week before touring in Holland and Germany.

Mud starts

MUD, currently enjoying a high chart position with *Dyna-Mite*, play this Friday at Hereford, Flamingo (16); Lowestoft, Pier Pavilion (17); Norwich, Melody Rooms (24); Portsmouth, Victory (29) and Wincanton, Racecourse (30).

Badreign for Faces

JOHN BALDREY and his newly formed band are to support the FACES on their mammoth British tour which starts at the end of this month.

In the band are Sammy Mitchell (slide); Cal Balchelor (lead); Rabbit (piano); Archie Leggatt (bass); and Freddie Smith (drums). Baldrey will be backed by the three-piece black female vocal group, Birds Of A Feather.

The tour opens at East Ham Granada on November 29 and ends with a Christmas party at Edmonton Sundown on December 24. Baldrey takes his act to the States in February for what is described as "a very big tour."

Kinks 'opera' out

THE FIRST HALF of the KINKS new rock musical based on the ideas of The Village Green Preservation Society, is released this Friday, (16) titled, *Preservation Act 1*.

The full length musical, written by Ray Davies, tells the story of a village whose green is in danger of being destroyed.

Ray's concept followed the Theatre Royal Drury Lane performance of a show based on the Kinks 1968 album.

On the new album, first of two, the Kinks are augmented by a vocal chorus and "they themselves burn from rock 'n' roll band to Salvation Army troupe at a dump of the big bass drum."

Who signs Dylan?

BOB DYLAN's projected U.S. tour with the Band is already causing frantic speculation over his possible signing to David Geffen's Asylum label.

Dylan's contract with CBS lapsed a year ago and though his *Fat Garter Billy The Kid* album was released by them, the deal was a one-off.

Since the Band's new album is to be released on Asylum, it follows that Dylan could be brought up by Geffen. CBS say they are always ready with an offer and that an album, tentatively titled *Dylan*, containing old material has been withdrawn pending a decision.

If Dylan signs with another company, CBS can be expected to dig out every bit Dylan tape they have for untold numbers of albums.

Pieman plays Tommy

HUMBLE PIE's Steve Marriott has been added as a definite new name to this year's stage version of *Tommy* — to be staged at London's Rainbow Theatre on December 13.

Marriott replaces Steve Winwood of Traffic for the two-concert show and will play the father. Rumour has week suggested that Mick Jagger, Elton John and Curtis Mayfield had been approached for roles in the film version but no further developments have been made as yet.

Pete Townshend is the only other artist from last year's show who will not be able to take part due to pressure of work but almost certain to appear according to producer Liza Relamer are Maggie Bell, Sandy Penny, and Keith Moon. Roger Daltrey, who remains "almost certainly" Rod Stewart.



Bass man in the big top

CLOWNS, men on stilts, and can-can girls were included when RONNIE LANF's "Passing Show" — a musical circus due on the road next spring — had a trial run through at London's Clapham Common on Sunday.

French television was there to record the event which was staged in the Clipperton Circus big top. Ronnie has bought to house his travelling show. Gallagher and Lyle were among musicians backing Ronnie though his management stressed that they would not be part of his band. They will, however, be part of the show.

Ronnie's own musicians who form the band, Slim Chance, are: Bruce Rowlands (drums); Chris Stewart (bass); Jimmy Jewell (sax / clarinet); Billy Livesey (keys); Kevin Westlake (guitar); and Ron himself on "a multitude of instruments."

Lane's big top houses 2,500, prices will be kept to £1 per seat, and the tour itinerary will be flexible depending on demand. Ronnie intends to live on the road in an old fashioned gypsy caravan. He appears this Friday on London Weekend's *Russell Harty Show*, and on BBC's *In Concert* on November 25.

live extra — THE WHO — live extra

MEMORIES of the madcap mid-sixties when doobs sold for two bob each, when Carnaby Street was the place to be, when rockers were the enemy came flooding back this week when the Who returned to their old haunt, London's Lyceum. I caught them on Monday night and it was a good one, "specially with the champagne and all (nod, wink, know what I mean)". There they were again, the heroes of the blues 'n' reds generation, and despite the subtleties of quadrophonic sound, maintaining all their majesty. Forget the Stones — this is the world's number one rock band. Can't Explain opened the set, Townshend crashing the chords and Mooney coming close to following the pattern. Then *Summertime Blues* and the *Who Anthem*, My G-G-Generation.



The emotional build-up came first reaching a peak on *The Sea*, after *Can You See The Real Me*, 'I'm The One' and *S.15*. The moments of complete silence at the end of *The Sea* as Roger Daltrey stood alone at the front of the stage bathed in a soft blue light proved how effective

the presentation had been. It was time for new levels. Moon took over for his *Bill Boy* number before they closed the *Quadrophonia* set with *Love Reign Over Me*. Then it was down to old times — a reprise *Generation*, *See Me, Feel Me* and for the encore, *Magic Bus* and *Won't Get Fooled Again*. Yes, they're a good band, the original and the best.

ROGER GREENAWAY

New York Dolls to play Biba's

Country star night

CONTROVERSIAL New York Dolls make their first visit to Britain on November 26/27 to make two appearances at Biba's Rainbow restaurant in London's Kensington High Street.

The dates are to celebrate the official opening of the new restaurant and tickets, priced £2.50 went on sale from Biba's on November 14.

Ticket limitation will be 600 and a spokesman for Great Western Festivals who are promoting the concerts told RRM: "Due to the great demand entrance will be limited to ticket holders only."



"The price of a ticket also includes a meal in the restaurant."

The spokesman added that a number of celebrities are being invited along to "join in the fun."

Climax return

CLIMAX BLUES BAND return to Britain on December 11. Their current American tour has been extended to include dates in Denver, New York and Toronto. The band's live double album *FM Live* will be released in the UK during January. The group hope to play selected British dates before Christmas.

New label

A NEW LABEL is being launched in this country under the auspices of Trojan. The label is People, a well-known and respected American soul label. Among first releases are albums by Della Reese, Carmen McRae and Junior Parker. There will also be release of a Buddy Rich album entitled *Roar Into 74*.

THE COUNTRY MUSIC Association holds its Youth Annual Awards Dinner at London's Inn on the Park on Monday, November 22. Among those to be honoured will be attending the dinner will be visiting artists Chet Atkins, Danny Davis, Tompall Glaser, Hank Snow, Bobby Bare, Dottie West and Jim Ed Brown as well as a number of personalities from the British country music scene.

Nominations for the various categories are as follows: Entertainer of the Year - Glen Campbell, George Hamilton IV and Slim Whitman; US Male Vocalist - George Hamilton IV, Bob Kristofferson and Charley Pride; US Female Vocalist - Skeeter Davis, Jeanne C. Riley and Dottie West; US Most Promising Artist - Commander Cody & Lost Planet Airmen, Country Gazette and Nitty Gritty Dirt Band; Album of the Year - *Take Me Home Country Roads*, *Help Me Make It Through The Night* and *Welcome Home*.

In the UK Section the following nominations stand: Male Vocalist - Bryan Chalker, Brian Gohby, Ray Lynam and Pete Sayers; Female Vocalist - Julie Byrne, Suzanne Harris and Olivia Newton-John.



Woody's party surprise

IT WAS to be a quiet affair... just Roy and his manager taking dinner together on London's floating restaurant/disco, the Sloop John B. After all, who wants to remember birthdays once you're over 21?

And so Roy and Don Arden were ferried out to the middle of the Thames, dutifully shown into the restaurant and given the menu.

It was then, and ONLY then, that an unsuspecting Roy Wood noticed all these people sitting at the other tables - a surprise party that actually worked!

A cake materialised, much was imbibed, and the party rocked on until 3.00 am.

Above: "Just like that," says Roy. "It all happened just like that."

Seekers on show

POLYDOR rush-release a new single by The New Seekers this Friday. The song is *You Won't Find Another Pool Like Me*. Decision to rush-release the title as a single was made after The New Seekers aired the song first on the Thames TV programme, *Magpie*, and then, last weekend, on the BBC show, *It's Lulu*.

The New Seekers have also been signed as resident guest stars for the seven-week run of BBC Television's upcoming *Frost's Weekly* series featuring David Frost. The series will be screened on BBC1 each Friday evening from mid-December. The band guest on ATV's *The Golden Shot* on Sunday, November 25. A special performance for fan club members is at Alexandra Palace, London, on December 18.



On the first side of this recording, a song lasting three minutes and eight seconds.

HOW COME?

C/W Commencing the second side of this recording with a song lasting two minutes and fifty seven seconds.

TELL EVERYONE

And to conclude this recording, a number lasting three minutes and thirty two seconds called.

DONE THIS ONE BEFORE

RONNIE LANE

ACCOMPANIED BY THE BAND
SLIM CHANCE

DISTRIBUTED BY PHONOGRAM



ONCE there was a singer called Paul Raven who struggled for years trying to make a name for himself in the pop world, changed his name to Gary Glitter and we all know the rest. Everyone knows about Gary Glitter the star with a big string of hit records to his credit. He's the man who put some glamour and excitement back into rock with his unpretentious fun-type sound and fantastic array of glitter gear. But what of the man himself — the guy behind the glitter?

"Go and find out about the secret life of Gary Glitter," said my esteemed Editor.

So off I trotted to his publicist's office. On opening the door the first thing I saw was a whole load of film crew gear. During the morning Gary had been filmed at the office as part of a documentary film being made about him, tentatively called *Good Rocking Tonight*. Apparently Gary had been up and working since eight that morning but he still appeared remarkably full of energy and enthusiasm. Not having met him before I wasn't quite sure what to expect but Gary came across as a warm, friendly and sincere person with a humorous outlook on life.

The secret

"I've come to find out about your secret life", I said.

Gary, dressed, minus the glitter in a pair of white Oxford bags red clogs and red and white striped shirt said: "You might find that a bit difficult. I don't get very much of a quiet life, working with people all the time or surrounded by them. I have to find time to be alone, then I can get to write letters to close friends and just relax like anyone else. But finding time is the problem."

It seemed a good opportunity to ask him about the film.

"Well basically it's a documentary, but it brings in other funny incidents that have happened with the group backstage over a year and half. The public never really get to see an artist behind the scenes. I also get to act a bit. Filming has been on and off for the past few weeks. They're trying to find the real Gary Glitter and the situations. The gear is thing is they're filming the audiences who really get dressed up for the occasion and I'll be able to see what they look like as I often can't see them because of the lights".



Now I want to be an actor and win myself an Oscar

Back to the personal side of Gary.

He told me he's recently bought a six bedroom house set in four acres of land, right in the heart of the country in a small village near Banbury where he comes from.

"It's funny me going back there. But there's no place like home. I like having the best of both worlds. I really like the country".

He's not moving in until the New Year as it's in the process of being decorated and is having a marble floor, and a garage with a flat above for the chauffeur for his Rolls and Jensen. Gary says, "I can drive but I've never passed the test".

Also in the house will be six pinball machines, as he's a pinball fanatic, a billiard table and a racing car game. "At the back of the garden is a clearing where I'm going to have a go-kart track made. I got into that in Spain when about thirty five

Gary Glitter tells all to RRM's Sue James

of us went on to a track in Bendorm after a concert. Driving is a good way of having fun.

"I'd really dig to have some dogs and a cat and some tropical fish there as well but being away so much I wouldn't get much fun out of having them".

Very fond

Would he be seeing anything of his parents while living near Banbury?

"My uncle, who lives near there, is very important to me. He's like a father figure. I'm very fond of him. He

good to see where you were at when you started. I also treasure all the Gold Disc awards I've received. It's like winning an Olympic Medal for me. I'm thrilled to look at them — all the work that's gone into it — all the kids going out and buying the records.

Also I still keep all my old glitter gear. My very first sequinned jacket, with incredible embroidery on it like a beautiful montage".

One of the things he particularly dislikes, surprisingly enough, is crowds.

"I don't like crowds. I get claustrophobia. I can't go on a tube and enjoy it! I like four or five people at a time. As soon as I get a hundred kids surrounding me I don't enjoy it."

Also another surprising statement from the man who sings *Do You Wanna Touch Me?*

"I don't like being touched, unless I make the gesture first. I have this fear of my

music which obviously mean a lot to him.

"In Australia we got the same treatment as The Osmonds did here. The whole audience lit sparklers at one gig. It really gave me such a buzz that they should relate sparklers to me."

Gary relates an incident of how the plane he was in nearly crashed when flying from Singapore to Sydney.

Lost tyres!

"We flew into Sydney but we couldn't land because we'd lost two tyres at Singapore. We had to fly along the runway about seven times and then we had to spend another hour in the air and come back in from the sea. We spent six hours in the plane. It was very heavy."

The talk gets round to Gary's music.

"Have you heard my new record? I've never written a slow one before. People kept saying why don't you?"

"I'm a rocker and a bopper at heart but I like singing slow songs. This one's still got the Gary Glitter sound. I didn't want to copy anyone else. I'm always nervous about every record I make but I'm more nervous about this one than any of the others."

"I like rock and roll music most of all. You don't have to listen to it. You have to feel it. That's why our music hasn't got any hidden depths to it. It's to the point. There should always be a place for our music. You can go to any disco in the world and hear it!"

At this point in our chat someone brings Gary in some salt beef sandwiches and gerkins. "I'm mad about gerkins. I first started eating them in Germany."

In between mouthfuls Gary tells me what his greatest memories are.

"There were two things I wanted to do in 1960. One was to have a Gold Record and the other was to play at The London Palladium. Playing the Palladium was really nice. It fits you like a warm coat. I really got off on it."

On the personal side he says there are so many memories that he can't think of anything specific.

How about his aspirations for the future?

"All the time you rainbow changes. I'm now interested in filming. I'd like to get an Oscar. I'd like to do a bit of everything."

"I like to think myself totally involved in all aspects of the entertainment business. NOT just a singer, not just a musician. I love entertaining."

clothes being torn off". He laughs tongue in cheek: "I don't know why they wanna tear my clothes off but they do!"

Gary says his most nerve-racking experience is, would you believe, going on stage.

"I'm terrified of going on stage. I'm a very nervous person. It's good though as it makes the adrenalin work and I can bubble straight into it."

His future

Gary is serious for a while when he talks about his personal future.

"I'd like to have a little more time to spend with my children. I'd like to get married again, it would be nice to settle down. If I meet anybody I'd have to spend some time with my own children before having any others."

When talking to Gary it's hard to keep the subject away from his fans and his

taught me to play the guitar and got me interested in music. When we go down there we often end up having a big jam session with his kids who all play guitar".

Which brought me to the question, what were the most important things in his life?

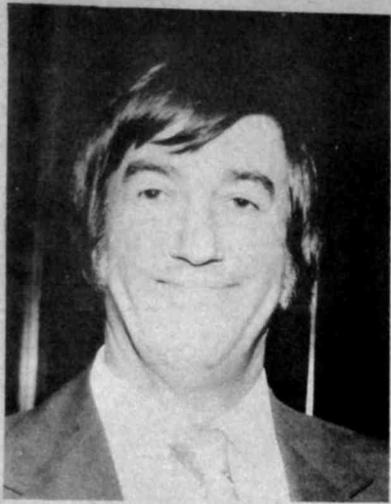
"As far as people go my two children". They are Paul aged eight and Sarah who's six.

For most important possessions Gary lists his old records which he managed to get hold of through various record companies.

"I've been singing for twelve years. The first record I made was pretty bad but it's a leveller. It's

RADIO WAVES

BEEB'S Barry just can't sleep



BARRY ALLDIS - the Beeb's "Man who wakes a nation" - is having sleeping problems. He told Radio Waves: "Since starting the Radio 1 and 2 Early Show at 5 a.m. each weekday I really haven't been getting much sleep.

"I've tried all sorts of things. I've gone to bed at 8 p.m. and tried sleeping until 3, but that's too early. Then I've made an attempt at having a sleep during the day. You name it, I've tried it!"

It's worth noting that Barry gets up at 3 a.m. each day...

"Seriously, I'm beginning to get used to the routine now, but I still have to get up at three o'clock in order to wake myself up for the start of the programme!"

For some 5,000,000 people in Britain, Barry's is the first voice they hear each morning - which is a bit of a switch from the old days, when he used to send people to sleep (in the nicest possible way!) on Night Ride.



Capital John

CAPITAL RADIO'S rock music presenter **Nicky Horne** is to include an interview with **John Lennon** in his **Your Mother Wouldn't Like It** show next week.

Nicky spoke to **Lennon** in a transatlantic telephone call and will feed the tape into his progressive music slot which runs each weekday between 6.30 p.m. and 8.30 p.m.

Dutch and broke

RADIO ATLANTIS'S new purchase, the m.v. **ZONDAZONAGON**, broke anchor for the second time in a month this week and is now in the Dutch port of IJmuiden once again with a writ nailed to its mast.

This time it is not the police who are hounding the old Radio Condor ship, but Condor's debtors.

Dutch authorities are likely to go to any lengths to stop another Dutch tendered Belgian service from going on the air.

At the same time, the

Plug ban

CAPITAL RADIO has decided to ban record advertising which involves a direct plug of the music.

Only verbal descriptions will be allowed on the air, managing director **John Whitney** has decided.

He said musical examples of commercial records would tend to unbalance the station's music patterns but the decision would be reviewed.

Record companies are upset because they were first led to believe that **Capital** would accept advertising.

North sea increase

RADIO NORTHEA INTERNATIONAL is going on the air 24 hours a day from this week, **RRM** was told.

At present the station broadcasts non-stop at week-ends only but following the time changes the three hour gap between the International and Dutch services has been reduced to two hours.

The English speaking service will now begin at 7.00 p.m. and end at 5.00 a.m. when the Dutch service will begin.

London reshuffle

LONDON BROADCASTING this week announced a major

programme re-shuffle seen as the first settling-down of the new commercial news station.

The two morning shows are not affected but at mid-day, new man **George Gale** takes over from **Phil Jay** as host of **Open Line**.

Following him will be **Stuart Francis** who leaves **NightLife** for the **At Home** in **The Afternoon** show. **Steve Merrick** leaves the airwaves to concentrate on internal promotions.

The **Afternoon Show** is cut short by one hour bringing the news mag programme an hour forward, lasting until 7.00 p.m. **Feedback** follows from Monday to Friday and **Night Out** in **London** fills Friday night.

From 9.00 to 12.00 there will be a new arts programme and then **Night Life** will be hosted by **Dennis Rookard** for the

first three days of the week, and **Phil Jay** for the last four.

Amigo testing

RADIO MI AMIGO was transmitting a modulated carrier for a short time on Sunday night and is now expected on the air at any time.

The test signal began at 1.10 a.m. and ended abruptly a few minutes later.

Jackie appeal

RADIO JACKIE is launching an appeal for the children at **Great Ormond Street** hospital and needs helpers to sell flags.

Beeb bulletin



ROY ORBISON guests in this Sunday's **My Top 13** - an obvious treat for old rockers brave enough to wake up before the boozers open.

Saturday's In Concert features **Wild Turkey** and **Isotope**, and **Sounds On Sunday** has the redoubtable **Gallagher** and **Lyle**.

In the 10.00 to 12.00 weekday slot we have tonight (**Thursday**): **GLENCOE**, **PRINCIPAL EDWARDS** and **BACH DOOR**; **Friday**: **ROCK SPEAK**; **Monday**: **BAC-CLAY JAMES HARVEST**, **MIKE SILVER** and **DM FEELGOOD**; **Tuesday**: **SOOT MACHINE**, **CUBLEY**, and **THE GREAT CRASH**; **Wednesday**: **Reviews**.



THIS WEEK we are taking a look at free radio magazines. In the past there have been many fraudulent mags (**Radio Magazine** etc) which have been set up only to cheat people often of large sums of money. These have given a bad name to the reliable magazines.

This week we have a list of regular ones with short details of each. The details are obviously formed from our own opinion of the magazine. And, although we believe them to be correct, we would be

pleased to hear any other side. We are also, obviously, only including the magazines we know about, but we don't believe there are many others.

SIRA: A large well-printed, well-informed, and informative magazine. They don't bother with fancy presentation, but get on with solid radio news and pictures - over 20 to 25 pages on average. The magazine is professionally put together for people who want information and not pretty drawings. Very reliable. (2p)

plus postage, quarterly from **Sira**, 91, Park Street, **Horsham, Sussex** + This publication incorporates the excellent **Offshore** magazine.

NEWSWAVE (**Brighton Independent Radio Movement**) Again 15 pages of reliable information, well but not fussily put together. It is expensively and very well duplicated with pictures in some issues. Very good magazine (15p bi-monthly from **BIRM 65**, **Gleton Avenue, Hove, Sussex**).

NEWCASTER (**Free Radio Campaign**) Duplicated newsletter packed with campaigning material, quite a lot of information and interesting mini-features from well-informed people. It tends never to criticise free radio. It is sensibly written and nearly always very reliable. (Available to members of **FRC**, membership 30p - and well worth it if only for this excellent newsletter. Ad-

dress: **FRC BM-FRC London W1D 6EX**).

SCRIPT (**London Region Free Radio Campaign**): Professionally put together magazine but better for general public rather than the free radio reader. Complaints that too much time is spent on art work and presentation are an extent justified.

It's very nice to look at, but not really as reliable or well informed as it could be. Circulation figures quoted by various people should usually be divided by 10 or more. (Available every other month at a subscription rate of 80p from 35, **Glennore Road, London NW3**).

NEWCAST (**Southern Free Radio Campaign**): Good and reliable like **Sira** and **Newswave**. What more can we say? (Available at 10p plus postage with local national and international news over 15 duplicated sides, from **SFRFC**, 30 **Canon Place, Brighton,**

Suffolk), **MONITOR** (**Southend and district Free Radio Campaign**): Complements **News-caster**. Mainly does in depth features which are very good, very accurate, and very reliable. Almost certainly the best researched magazine on the market, and very interesting to read. Although they have the same problems as **News-caster**, they are a campaigning magazine. Very well worth buying. (Occasional - published when there is enough news - available 12p post free from the **FRC**, details always in **News-caster**).

CHEESHIRE FREE RADIO ORGANISATION NEWSLETTER: A very good news sheet, photo-stated on four sides. Mostly local news and short wave inland stations news, but also gives a brief update on the national situation. Very reliable and informative with quite a lot of unique information on the

inland scene. (Distributed bi-monthly to members of the **CFRO** and membership is only 25p at **F. O. Box 15, Birkenhead, Cheshire L43 9QG**).

DON ALLAN FAN CLUB MAGAZINE: Excellent Country and western music magazine with a lot about **Don, RNI** and the free radio scene in general. (Bioscope ship 70p per year at 105, **Birchill Park, Ouchter, Isle of Man - regular copies**).

SNIPPETS: Just what it says. Loads of snippets of information over two sides. No articles, just solid information in a very short and informative copy. Every free radio fan should have one. (Available monthly at 5p plus postage from 23, **Mallow way, Chatham in Kent**).

The **Peace Ship** really needs voluntary helpers with the aid of **Tony Allen, Caroline Spurgeon, Tony Hadden** and **Paul Hague**. **Headed** has just set out on the motor **MARRIAGE**

RAVINGS

Your commercial radio thinks...

"IT'S BLOODY AWFUL" — that was the verdict of former Radio 270 boss Will Proudfoot on Britain's new commercial radio stations. He told us what he'd like to see on the radio scene in this country, what's wrong with Capital and I BC and why the pirates shouldn't be brought back. So as you can appreciate, even if you don't agree with him, he's well worth listening to.

"This country should have really local specialised stations to make a real go of commercial radio. For instance in Chicago there's 30-60 stations.

"Everybody in Britain thinks radio is too glamorous. It's just an ordinary run-of-the-mill business like any other. It's about selling groceries to housewives, records to teenagers and so on.

Commercial radio in Britain is going to have to change dramatically. It will have to look at the needs of the market more and start treating radio more like a business and less like a game.

"If there were specialist stations here an advertiser who was selling new cheap jeans could look for a young pop or progressive station and use that. Advertisers would advertise on radio a lot instead of TV just because they could reach the particular audience they wanted — and only that audience.



A thumbs-down verdict on Britain's new BBC rivals — from former Radio 270 boss Will Proudfoot.

"I know they all say there's no room on the medium wave for 50 or 60 stations in London and so on. I think that if they tried, room could be found. But I'd be prepared to accept a VHF station anyway. I'd really make it serve the community and even if we were in a town of about 20,000 I'd make it professional and I'd make money.

"Well, the news station's pathetic and Capital's worse. The newsreaders sound bloody awful. They go on repeating the same scripts. They don't know

how to break up the programme. They know one thing bloody well though — how to bore the audience with the news, just like the BBC do. There's just no variety. The phone-ins are waffle — it's like a stranger talking to a stranger and talking badly to a stranger at that. It should be more friendly. The audience should be trained to give their names and not just be the mysterious called a million miles away. They're all too polite. They're never controversial. They never argue.

"The DJs haven't got a bloody idea what it's all about — it's just all totally devoid of character and personality. These stations are going to have to change dramatically very soon. They don't all have to be upper-middle class. They should talk the way ordinary people do. They shouldn't be radio stations and they should be a natural thing for people to listen to. All in all, they're far worse than I thought they'd be. They're just not what commercial radio should be.

I still don't agree with Will. But he certainly made me think and maybe even hate American radio a little less. He has a lot of common sense and experience in radio behind him. And I anyway feel that the government should have taken a lot more notice of him than they did when they were drawing up the blueprint for radio in this country.

MARK LETT

What you think

Radio nothing

COULD YOU please find someone to give me a few answers on Radio One?

Why is it that we get the same old records and the same old artists on this station?

For instance the past week (Oct 28-Nov 1) I'm sure the record most played on the station was Won't Somebody Dance With Me? by, of course, the Little Lady with the sickly face and voice, Lindsey De Paul.

Why can't we have more of the better sounds played more often such as Lonely Days Lonely Nights by Don Downing or Holy Holy by Jnr Walker or Dan Dan The Banjo Man which I have never heard yet on Radio One.

Why, after finally getting rid of Jimmy Young, must we put up with Tony Blackburn who always seems to mess up his comments about the outside world?

Do the people at the Beeb really think that all of us want to hear The Osmonds, Bowie, De Paul or David Cassidy each and every day for twelve hours?

Last week (Thursday, November 1) Noel Edmunds said in your magazine that at

the moment Radio 1 could screw any station on the wall. Well, where is he going to find big enough or strong enough screws?

I personally think — and so do many others — that Radio One could easily be bettered with a reduction in chart sounds. Anyway must finish — Earth and Fire, Golden Earring and Focus are all to be heard on Radio Northsea.

D. Edgell

15 Lowther Avenue, Chester-Le-Street, Co. Durham.

Pirates only?

WHILE congratulating you on the Radio Waves feature in RRM, might I ask you not to allow it to become an information sheet on land-based pirates, or the medium for childish attacks on GPO officials who are merely doing their job?

I refer in particular to the item about Radio Bell and Mr R H Dolton in RRM dated November 10.

Free Radio, as it is commonly called, certainly deserves space in Radio West. But there are two distinct grades of Free Radio.

First there are the offshore stations which are perfectly

legal and which provide a proper and regular service on a national or international basis. Stations like RNI and Veronica therefore deserve at least equal prominence with the BBC, Luxembourg and IBA stations.

The land-based pirates, however, come a poor second. They are most definitely illegal and cannot possibly provide a regular or proper service, though some of the operators are doubtless sincere and well-intentioned.

So, while a little information about land-based pirates does no harm, if Radio Waves is to retain its credibility as a responsible radio column, it must keep such coverage in perspective.

Jeremy Arnold

Everaley, Southold Suffolk.

Really, Kenny!



I WAS DISTURBED to read Mr Everett's adverse comments on the BBC and in particular Local Radio in RRM's Radio Waves of November 10.

Perhaps I might remind Mr Everett that BBC Local Radio offered him the opportunity for him to be heard at a time when he was restricted on Radio 1. Now that he thinks he's so secure with Capital, he chooses this moment to air his childish opinions on the Corporation's role in Radio.

Those of us who have been employed by the Beeb, and who perhaps have left them over some disagreement or other, should at least be a little magnanimous in our remarks of the world's leading broadcasting organisation.

Paul Hollingdale

Suite 30, Dryden Chambers, 119 Oxford Street, London W1.

ROAD REPORT

THIS NEW combination radio and cassette player was launched a few weeks back and although not as eye-catching as some of the equipment on show seemed to be a unit of practical proportions, ideally suitable for installation into those little hot-box providers by the car manufacturers.

The radio is manually tuned and contains medium and long wave radio selection. The cassette player features cassette ejection at any point by the touch of a button which automatically brings the radio bank into operation.

The cassette ejector operates automatically at the end of each side of the recording and automatically shuts off if something goes wrong in order to stop the tape fouling up inside the machine.

Another safety device is the ten second eject delay if the cassette is operated without the set being



And here it is — the new Radiomobile 308 CSR. It's a combined radio and stereo cassette player and sells at £67.85 — VAT included.

switched on. This prevents the cassette unit working away without you realising it.

In addition to the high-low tone control operated simply by a push button, the 308 CSR

has a cassette fast forward control to enable one to skip the odd numbers if desired. This also operates as a fast reverse when the cassette is turned over in the player.

A balance control is

provided to enable you to select the balance of sound in the left and right hand speakers. A full installation kit is provided for you to do-it-yourselfers and makes life easy for any garage to install this machine into your car. Two matching speakers are also part of this extremely good system and the whole set for a Recommended Retail Price including VAT of £67.85.

On the road I found the radio unit to be of excellent clarity on either of the wave band settings and a truly crisp sound was heard on the high tone setting. Interference was minimal and selection of programmes was easy and positive.

The cassette section is based on a movable carriage principle. By pushing the cassette into the slot sideways and depressing the whole carriage the tapehead comes into contact with the recorded tape.

I found that the carriage has a tendency to slip up again if not pushed firmly down into its locating connections. And you suddenly loose the music and go back to the radio. But practise makes perfect and one can soon find the correct pressure to lock it in. The moving carriage

principle has several advantages over the fixed player units as the tapehead comes slowly and with even pressure into contact with the tape, much better than the sudden snap action found with other units.

For safety measures it is more beneficial for the cassette assembly to move slowly and with even pressure into contact with the tape, much better than the sudden snap action found with other units.

The stereo tape sound is really magnificent and fills the car with plenty of sound to drown out the normal car noises.

The outward design is perhaps the only feature of the 308 CSR which I felt needs amplifying — for the over-simplified fascia does not have the attractive appeal that other machines have and the silver cassette carriage in the centre of the console tends to cheapen the looks considerably.

Don't, however, let this put you off this set-up for in practical terms it's one of the finest systems on the market and naturally fulfills the high quality requirements of a Radiomobile ally fulfills the high quality requirements of Radiomobile product and represents excellent value for money.

REFLECTIONS

Edited by Peter Jones

Sander's spaced oddities

WHEN RICK SANDERS was Record and Radio Mirror's news editor, there were times when his eyes glazed over as if someone had just rushed up to him and yelled: "Only one per cent of Frenchmen have enough energy left after the weekend to make love on

Mondays." Or something similar... say, Rick, did you know the elephants of Africa could drink the Serpentine dry in a day? It now emerges that people WERE saying things like that to him. And he, his missus

Deirdre, and chums Dick Girling and Derek Davies now come out with a book, *Would You Believe It?*, published by Taimy Franklin, price £1.95. It's a strange, wierd, funny, off-beat collection of useless information you can't afford to be without, says the blurb.

Covers all subjects. Like "More people are killed to death by donkeys than die in flying accidents." And a Mr. Roberts, of Evesham, claimed a record after walking for 32 minutes with four ferrets inside his trousers.

Pop prophet profit

IF you are well up on pop prognostication, you could do yourself a financial favour. If you're the sort of fan who can tell precisely where a record is likely to end up in the charts, you could pick up a fortune.

For this week we try the launch of a new pools idea for punters. Instead of being based on the vagaries of League football results, it's worked round the Top Fifty.

The organisers, Chartpools Ltd., simply print the Top Fifty chart, with the accurate one, that is the BMRB listing as provided for Record and Radio Mirror — and they mark off eight records.



And YOU have to predict where those eight records will be in the chart of the following week. Just mark your crosses in the right column and you're away. If you wish to get technical, you can do full permutations, like any eight from ten, or you can just stick to single lines.

One hang-up. Because of tedious restrictions, you can't enter if you're under eighteen, but there's no reason why you shouldn't pass on your expert knowledge to your pop-dim dad. Jim Thomas is the managing director of Chartpools, and there's a copy coupon in this week's Record and Radio Mirror.

That lady in the picture? Well, her name is Cherri, and there's no truth in the rumour that you can opt for her as a first dividend. But rest assured she wishes you the best of luck anyway.

No flies on Nicky

NICKY THOMAS is a rarity — a reggae artist who doesn't take himself laughably seriously. He gets 'em going through his stage act, as befits such an ardent fan of James Brown.

To dredge out the secrets of his stage appeal, a young journalist asked Nicky: "Tell me what's the last thing you do before you go on stage? Pray a little? Sing in front of a mirror? Linger up with some dance steps?"

Said Nicky: "Nothing like that. I just look to see if my trousers are zipped up at the front."



Osmonds collectors item — just for YOU

HERE'S a chance for some deserving Osmond Brothers fan to become a one-in-a-million fan. As an exercise in one-up-manship, my special competition is surely a winner.

How would you like to own a 1965 copy of Donny and the others singing *Fem Smutsiga Sma Fingrar*, which happens to be Swedish for Five Dirty Little Fingers?

They sing the whole song in Swedish. On the flip they sing, also in Swedish, *A Janta A Ja*, a traditional air. Piping, youthful, tiny voices... a far cry from today's Osmond sounds.

Now this single was cut in Sweden eight years ago. And they were back in Sweden just a few weeks ago. And this story underlines the boys' quite remarkable

professionalism and style.

On the coach to a concert date, a Swedish record company executive asked if it was possible that the boys happened to remember Five Dirty Little Fingers, that Swedish Top Tenser of long ago. And, in just a few seconds, Merrill started singing the main chorus... in Swedish. In a few more seconds, the rest of the brothers had joined in.

Yet they hadn't sung it for eight years. They were word perfect on it. And that night they adlibbed into a nostalgic version on stage.

You can't get, for love

nor money, that single anywhere now. But I've got a copy and I'll send it to the Osmond-fan writer who best answers the question (in 100 words only): "Why I'm the fan who most deserves that

rare and sensational Osmond single."

Entries to Peter Jones, Record Mirror, 7 Canary Street, London, W1V1PG. Not later than November 26.

Teasing Alice

IT'S GETTING so you just don't know what to believe any more. For example, the news that Alice Cooper has become a golf addict, reveling in the healthy out-door life and showing fresh-faced enthusiasm for reducing his handicap.

Hair tucked up under an eyeshade, no apparent trouble in getting membership of a golf club, he's quite right when he says: "Don't let this love of sports get around too much... it could put me out of business with the fans."

Alice Cooper, sportlover I just bet there's no Santa Claus, or Easter bunnies either.

Starry night

BILLY LAWRIE, as *Lulu's* brother, mingles with the aristocracy of pop music. Which explains how he came to be sitting chatting with Ringo Starr at four o'clock in the morning.

"Suddenly Ringo burst into song — created the first verse of a song called *Rock 'n' Roller*. So we got out our guitars and started playing. Then the middle eight came to me, and we worked out the lyric, and there it was."

Naturally it's an record now. Billy's new RCA single, *The aristocracy* turned up to lead backing voices — Maggie Bell, Lulu, Liza Strike, the old Stone the Crows, group, and brass from the Average White Band.

The new Vernons



THESE are the Vernons. The one in the middle is Pip, a new recruit — and she's lusciously surrounded by Patsy and Barbara. The Vernons were a very important part of British pop, in the days of Adam

Faith and Marty Wilde and rockin' Cliff Richard — a large vocal group of Merseyside ladies who pranced around, singing amiably.

The new Vernons (latest single Ringo Ring on Pye).

were not, naturally, involved in those 1960 scenes. But even least they're keeping the name alive. They're currently in the Isle of Man for a cabaret. That'll give you... the girls do have stage appeal.

More Cochran tapes?

THE EDDIE COCHRAN fans are on the march again. Still griping loud and clear about the shortage of some of the rocking singer-guitarist's old recordings.

Peter Morgan, Bristol-based Cochran addict, claims: "Still unreleased are the hit recordings from the London label of Summertime Blues, Lonely and Love Again. In America, Cochran's old manager Jerry Capelhart has other tapes which MUST be issued over here."

"In France and Germany there are different tapes of *Think Of Me*, *Almost Lost My Mind*, *Pretty Girl*, *Drive-In Show*. A lot more via old labels from Hollywood. Tired and Sleepy, *Fool's Paradise*, *Half Loved*, and instrumentals like *Theme of New Orleans*. Theme

From Young And Blue. "And the film sound-track of *Shotgun Wedding*, which features Eddie's music in full. We MUST have this material."

Jamming

BRITISH BLUESMAN John Mayall, doing great pioneering things in the States, was on stage for a gig in Boston. So a guy from the audience leapt up on stage and started telling everybody what a great musician John is. And the blues guitarist asked him if HE was a musician, and the guy said yes. So Mayall handed him a horn, and the guy jammed the rest of the set with the group. True story.

Dedicated to the ones...

YOKO ONO's new album *Feeling The Space* is "dedicated to the sisters who died in pain and sorrow and those who are now in prisons and in mental hospitals for being unable to survive in the male society."

The glad Mad ball

MY own good wishes go out to Madeline Bell. Now you may wonder why this highly-praised singer, vital cog of the Mink set-up, NEEDS good wishes. Well, it's simply that she's having another stab at solo fame with a single *I'm So Glad* on the RCA Victor label.

Her reputation is impeccable — she's session-sung on dozens of hit records. This new single, written by herself with Les Paul and John Paul Jones, is a Gospel-hymn sort of item. And it was only after arriving London some ten years ago.



creative songwriter and another trademark is the lead violin-playing, along with Chris's guitar.

Before joining SDT, Grahame was Assistant Principal with the Scottish National Orchestra, and he also studied under Sir John Barbirolli in the Halle Orchestra for three years. "But I was never really happy in an orchestra. It's restricting, artistically, and I just jumped at the chance of joining a small unit like String Driven Thing."

He added: "In my spare time I'd formed an experimental rock-jazz band. We had some posters up advertising my band, and next door was some publicity for String Driven Thing. Call it a premonition, call it whatever you like... but I had that instant feeling that I

sessions for an album. They worked well together. Grahame joined full-time... and the band was signed to the Charisma label. And the first real step forward was the release of a critically-acclaimed single Circus.

Underground

Said Grahame: "In a way it was an underground single. The audiences always shout for it. But I think the lack of drums on it prejudiced it's chart success."

First album from SDT was out last November — just called String Driven Thing — and the new one is called The Machine That Gried.

Of the latest LP, Grahame said: "It's much more substantial than the previous one, and the arrangements are more complex. On one number we used a technique of very fast pizzicato on violin, which gives a feeling of drive. And we had only a few hang-ups over changing over to using drums."

Now the use of percussion fills in the gaps and releases violin from some of the rhythmic passages. And String Driven Thing plays an average of four gigs a week now they're based in London. And they've toured America with Genesis.

On their audiences, Grahame said: "Though most of us come from up North, and the band has a lot of punch, it's a fact that we go down best with audiences

in London and the South. But since it's A Game, we're much bigger in Glasgow... if a Glasgow audience likes you, there's no finer audience anywhere.

"But our musical act is a combination of two things. We're obviously involved in the music, but also in turning the audience on. That's really what it's all about. In a world full of violence, it's nice to be doing something that gives people pleasure."

The music has been likened to West Coast bands like Jefferson Airplane... "Not only because of the violin, but because of the feeling. But it's a new type of sound — we're not going back to what's already been done.

Ready

"We're already on our third album — a rockier type of album, and we might use a string quartet. But we're really aiming for both the singles and album markets.

"It's been a hard grind, but we've learned a hell of a lot. The real pleasure is that we're working all the time. We're tight... and we're ready to cope with making it."

Sue James

Thing ain't what it used to be

INTERESTING music played by a band with an interesting name and with an interesting background — that's It's A Game, by String Driven Thing. Music that its makers think provides pleasure in a world full of violence...

Quiet-spoken, shy-guy violinist Grahame Smith filled in the background details. Explained how String Driven Thing served some four years as a three-piece folk-rock band in

Glasgow.

Then, 18 months ago, they added a bass player. Two months later Grahame and his fiddle were enlised. Someone left, and a drummer was added.

The current line-up: Chris

Adams, vocals and lead guitar; his wife Pauline, vocals and percussion; bassist Bill Hatje; Billy Fairley, drums and conga; and Grahame.

Said Grahame: "The basis of the group is Chris, a

was somehow going to become involved with them."

In fact, Chris Adams was making some tapes to send to VIP's in London, and asked if Grahame would play on some of them and do

'ecteria is here!

'WIRED UP'

FIRST SINGLE ON DJM RECORDS FROM

NESTOR

DJMS 259



Wot the Press Sez...

"...things are sure to happen for them in a big way for they are the sort of group that millions of teeny boppers will be able to identify with and enjoy"
Record & Radio Mirror 6/10/73

"are these the ultimate in bower rock?"
Music Week 22/9/73

"Their first single 'Wired Up' is going to be the biggest thing to hit Teenage music since 'Coz I Love You'... It's a cert for No 1 so get your orders in now"
Evening Telegraph Derby 20/10/73

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

'Hector Going Places'
The News Portsmouth 10/11/73



Al Stewart — sincere liberal



I'VE NEVER thought much of intellectual winkers who try to by-pass their way through interviews like some phoney dignitary. Funny how I'd always imagined Al Stewart like that, especially after listening to Love Chronicles which sounded like a one-way ego trip of aristocracy.

Al describes his outlook as being one of "a middle class Liberal" and he says things with a sincerity that makes the above personal belief look like something clumsy.

Not that he ain't used to being slagged off by the Press. Love Chronicles was written-off as Al Stewart's own love diary and he's also

been described as a folk singer rather than a writer of good songs.

Whatever the case or reason the Bedsitter Images, Zero She Flies and Orange days are past and now we have Al's latest album, Past, Present and Future in the shops.

"This one has got sod-all to do with love songs," says Al. "I suppose this was a reaction against that because I was picking up papers and reading Al Stewart writes personal love songs. In all fairness, if you looked at my first four albums, half of them at least had nothing to do with love songs and I've never written a high percentage of them anyway."

Perhaps Al's silent vendetta against the press has brought out the best in him but Past, Present and Future is undoubtedly his best effort to date.

The album comprises eight songs, each dealing with a different decade of the 20th century, "not about those decades, but using each one as a backdrop against which I've set the character of the song. It's about time, and is within the context of time and its passing."

Stewart has also released a track from the album, Terminal Eyes as his new single. It's a commercial-based song with deep lyrical meaning about the suicide of John Lennon's Walrus.

"I've taken the Walrus as a mythical figure to represent the movement of popular music in the late sixties. I'm basically involved in imagination which is the soul of creation and to me, this was quite an important time of original and good thinking."

"A lot of these people went

on to drugs and failed to fulfil their potential and I saw the Walrus symbol as a movement to committing suicide. It's like the movement went into a high, lost its roots and withered."

"Past, Present and Future has been 18 months in the making although it's taken four years to do background research — in fact Al regards himself as unique in the way that he takes more time and trouble over lyric sheets than anyone else known."

"I think I've researched this album to a greater degree of accuracy than any other album on the market. I've checked and double-checked and the information is exactly accurate."

It's this inner confidence which gives Al hope in the future. The production work side of the album is miles above anything he's ever churned out in the past.

"Certainly I didn't think of it at all on the first albums," adds Al, "but I think that as you progress you tend to think more and more on the production side."

Being classed as a folk singer is particularly annoying for someone who is trying to establish himself as a writer of good popular songs.

"It's a misconception — I think it's because most of the songs I do are not rockers and it's because I play an acoustic set I'm a folk singer. It's funny because

nobody on the folk side has thought of me as a folk singer — when you go back to '67 I didn't sound like Pink Floyd so I was regarded as folk!"

To say Al Stewart was never a folk singer is wrong as well. He can still clearly remember his first two-and-a-half years in London living free off a social worker and earning less than fear quid a week for doing a regular stint in Bunjie's Coffee bar down Piccadilly way.

"I used to live on corn flakes and apples and I really enjoyed myself in those days. I can remember hitch-hiking up to gigs and back."

It's this background which has made Al the way he is. Some call him big-headed and in a world of his own but he's never forgotten where his first bread — and butter came from.

"I find agents who say that they can get me an extra fifty quid for playing a ludicrous little folk club but I want to play at that folk club."

"I still do a tour of folk clubs during the Summer when the colleges are out because they started me and I don't believe in sacrificing people who have helped me up the ladder."

The shame of it is that it's this unselfish attitude of Al's which has made him a loner in the business. He doesn't hide the fact either that he despises the way business is conducted in the music

business.

"Somehow I have little in common with the rest of the music business which seems to be committed to different principles. We're all in it for success and money. OK, but if it means jeopardising the quality then it's not on for me."

"It seems that this isn't the case in the rest of the business and I find it hard to understand. It really saddens and disappoints me."

It means a slow progression for someone with supposedly so many hang-ups but it's Al Stewart's imagination and search for perfection which will see him through.

"Every dog has his day," he says, "I've worked hard for seven years doing concerts all over the country and I'll continue. I still have a few things to fulfil like I've never had a hit and I'd like to get into the same class as Cohen and Jon Mitchell who are fairly formidable poets in their own right."

"If Roads to Moscow (one of the classics on the new album) doesn't get any airplay then I haven't written well enough and I'll have to try again."

It's an attitude which doesn't spell out a loser to me anyway...

John Beattie



TOM JONES

... heading for the charts with one of his greatest singles ever

Golden Days

F 13471



The rock 'n' roll circus is on its way to town

**Mike
Beatty
meets
Ronnie
Lane**

RONNIE LANE sat on a sofa in the Portobello Hotel, a conglomeration of tea clogs and beer bottles scattered liberally over the coffee table and a pile of 'roll your own' butts spilling out over an ashtray on the carpet. He looked, understandably, as though he'd just gone through a conveyer belt. A succession of journalists had passed through the room in an almost continual stream since eleven o'clock that morning and it was now three thirty in the afternoon.

So much has happened in the last few weeks however to make Ronnie still keen and eager to discuss his latest plans for his solo career. When he first decided to leave the Faces there were undoubtedly a few people that thought there was a good chance he'd fade into obscurity after a few months, only emerging every now and again to guest on various mates' albums. Not true people I'm glad to say. There's just no quashing the Lane. But first the reasons behind his departure from the Faces.

'To be frank I'd had a gutful,' he said. 'With the Faces there were no in between. You worked your guts out for a couple of months and then you sack your arse for the next couple. Its the same thing that anyone in a band has to put up with but I think the Faces pressed a little harder than most. It all sounds very glamorous at first and it is, but as soon as the novelty of a stream of limousines and mass of hotel bedrooms wears off, you begin to take a second look at yourself. My home life was practically nonexistent and I started to miss my family. After eight years of this I'd just had it with that sort of life. Once he'd made the decision to leave, Ronnie sat back and had a good look at the situation. He wanted to continue playing, because, as he put it, 'I dig it and lets face it, its my life,' and yet he wanted to get into something different. Something new where he could rekindle the old enthusiasm and hopefully involve his family. The three month separations were out.

'The answer was a rock and roll circus. I decided that I'd live like the circus people. It just started as a vague idea a month ago back and now its all coming together. Its the only way to do it really. That way your family can come on the road with you and also you've got the added advantage of being able to reach areas which never seem to get

shows. Now the only reason they don't get concerts is usually because there's no suitable venue. Traveling like a circus you've got your own portable venue that you can pitch on any convenient strip of land.

'Another advantage is that you can design the sound

system to suit the tent. That way you've got none of the hassles of a strange hall with dodgy acoustics.

perhaps a trapeze act and a comedian so that the whole evening will be a well balanced entertainment.

The idea's nothing new of course but it has a place in the twentieth century. We'll be like a group of strolling players, moving from town

to town.

'I'm perhaps being slightly optimistic but I think there will be a demand for this type of show.'

But how about the cost? You can't put a show like that on the road for a mere pittance.

I've been quoted around

I've already started to negotiate for the big top, in fact I'm hoping to buy the one that Chipperfield's circus is using this season as they're buying a new one next year. I tell you its all coming together a hell of a lot quicker than I thought it would.

If gambles are anything to go by then Ronnie's already got a successful one under his belt - namely his mobile studio.

'That set me back about 50 grand and that was a gamble that paid off. Each time I'd go to the States I'd rush back and plough all my money into another piece of equipment for the studio. I'm hoping that with the money I've earned out of the studio I'll be able to pay for the circus. It's been pretty constantly in use lately. The Who used it to record Quadrophenia and Free have got it at the moment. Its really been a good investment and obviously the fact that it is on wheels gives it an added advantage.'

As if the studio and the circus weren't enough to keep him going Ronnie's also been doing some recording of his own lately. His first solo single titled How Come is released this week and he'll have an album out in the early new year.

A few noted musicians, including Gallagher and Lyle and Bruce Roland have been recording with him and there's a possibility that they might join him on the circus.

'A lot of it depends on contracts and commitments' but I'm hopeful he added.

Hang on there's more to come! He's also got the soundtrack album that he and Ronnie Wood did coming out in the new year.

'It's the soundtrack for the film Mahoney's Estate which hasn't been released yet but now looking good for the new year. We'll be releasing the album to coincide with the film. I'm quite excited about that as it was a step into a musical area that I never covered before but I think it worked quite well.'

Anything else?

'Yep! I'm moving to a farmhouse I've bought in Wales, it's being converted at the moment but we should be in fairly shortly. It's really beautiful, it's got no telephone and about sixty acres of land.'

Oh well, at least that's the worry of where to store the big top off his mind. He can pitch it in the garden. Come to think of it, I wonder where he'd store the dancing girls. I just happen to have a vacancy in my flat - now the best way to get there is by going over Battersea Bridge, turning left at the Rising Sun, cross over.



Ronnie's new single - read Peter Jones, page 20

Lux gears up for radio's new age

by Peter Harvey



RADIO BUXOM GIRL we used to call it, back in the old innocent days when women were always too virtuous and men could only drink.

The name, coined in some stupor or other, seemed to go with the station's tartly image; flash, loud and not particularly subtle, but there when you wanted it.

You didn't have to analyse or understand it, it was simply 208 — a little spot on the tuning dial that guaranteed amusement of sorts. At least you could be sure there would be pop music.

It's still basically the same today, as no doubt millions of regular listeners will testify, but at the same time, everything is different.

Now it would be silly to talk about Wonderful Radio Luxembourg having grown up or come of age — it's a youthful forty-five exact. And like all middle-aged but

NUMBERS 37 and 38 Hertford Street hide Radio Luxembourg's London operation. As you can see (above left) it looks harmless enough, but inside there's plenty of action.

One of the first bodies your trusty team encountered was a rather tired Tony Prince (left) who found reading RRM was the best way to get over his night with the Osmonds.

Meanwhile next door in number 38, Beverley Chubb sees a record plugger . . . who turns out to be John Dunmer, leader of the Doobie Doobie band. "You have to do something to make ends meet!"

Mark Wesley (below right) is a disc jockey, but as you will note, he would not go amiss on stage.

Later Mark and Tony Prince decided to invade Duncan Johnson down in the studios, and needless to say, mischief was in the air (above right).

Back in the press and promotions side of the building Jimmy Parsons gets down to work — checking on the statistics that will help carve 208's future (below right).

trendsetting individuals, it appreciates a change of climate. What's happened to this ageing juvenile is that fashion has suddenly caught up with it.

To be sure and bezajous, the introduction of commercial radio is proving the kiss, may the very elixer, of life to Radio Luxembourg. Suddenly, radio is O.K. and though Luxi has been doing very nicely thank you ever since first springing from the continent in 1932, it's going to do a hell of a lot better now that the likes of Capital Radio are filling up the dial.

The point is, while Luxi has been flogging away all these years, commercial television has crept in to swipe all the big company advertising revenue. And now that the country has gone legit in its commercial radio dealings, there are literally thousands of people selling the idea of radio.

But doesn't that mean more competition for Luxembourg, you rightly brightly ask?

Round at the station's

London headquarters they will smile at you benignly when you ask that one, and then adopt the attitude of a preacher about to save the world. You see, **THEY** have quite simple really. Over in the Grand Duchy, a sort of Ruritania of the airwaves, a massive 1200 kw transmitter belts out a signal big enough to cover the whole of Britain and half of Europe.

It's the biggest transmitter in the world bar one see? Only Radio Cairo (trust the Arabs to have the biggest) can boast a more powerful set up. And if radio satellites become commercially viable you can bet your last woodbine that Luxi will be among the first to have one up there. Can you imagine that?

Now this is all very well, but it's a bit of fairy tale isn't it, one little landlocked country with more broadcasting power in Britain than the Brits?

And not forget there's a French station with television too, there's the German

service, the Dutch, the Italian, all centred round a 13th century moated castle miles from anywhere, and all completely legal. In short unique. The truth is that if Luxembourg's broadcasting concession was handed out today there would be an international outcry. But back in 1930 when four shrewd Frenchmen dreamed up their scheme, today's omnipotent European Broadcasting Union was nothing if not amenable — especially towards the idea of little harmless Luxembourg acting as a broadcasting centre.

Why they should have looked to Britain, I don't know," says clapper Jimmy Parsons, head of Press and Public Relations. "They proved to be very astute investors looking business men and they managed to gain a broadcasting privilege that has never been repeated."

Jimmy sits behind his large board desk on the ground floor of a Georgian building in

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fashionable but business like Hertford Street — at the back of the London Hilton. It's one of two innocuous properties which side by side make up Luxi's London set-up.

On this particular morning DJ Tony Prince is hangin' out and giving the low down on the Osmonds' concert he compared the night before. The show was, he assures us "absolutely fantastic."

And in case you didn't know it, ho hum, the fact that Tony compered that Manchester concert gives a clue to 208's main body of listeners. They are the teemies, everyone at the station knows this, and one of the most refreshing points about Luxembourg is its total commitment to young listeners. It's 100 per cent behind em; only the Beeb and the rebels can claim to be rivals, and they are Johnny Come Lately by comparison.

Jimmy Parsons expounds the station's philosophy: "Listening to Luxembourg is part of growing up. It's handed down through the

generations. It's your first girl friend, like a crush on the kid round the corner."

I know what he means. Why when we were lads, me and brother Brazers would lie in front of the old steam radio, all walnut veneer and flapping speakers, and listen to Dan Dare or join in "We are the Ovaltines happy girls and boys." Ah me, those were the days. You had to press your ear right up against the loved speaker cabinet and keep one hand on the big round tuning knob, if you wanted to hear everything.

Nowadays of course everything is much more sophisticated. Why they've even got target audiences (10-34) and carry out a yearly Gallup Poll, the results of which are fed into a computer.

"We know more about the tuning-in habits of this country than anyone else," says Jimmy, whose most successful promotion to date has been Luxembourg's involvement with motor racing.

It's an obvious choice really for a fast vibrant station aiming at young listeners, though it is questionable whether Luxembourg wins any listeners from the motor racing fraternity. What's more likely is that motor racing is getting a ready stream of new followers through Luxembourg's stake.

When the station presented a day of races at Brands Hatch and got Slade to appear, there were about 15,000 more spectators than on the corresponding day the year before, which is good news for racing. Jimmy reckons the Shelltop Luxembourg Formulae 5,000 team which this year won Rothman's European championship, does more for the station's prestige than any amount of advertising.

It's all part of a campaign that has been gaining momentum ever since the pirates first appeared.

"Once the pirates appeared we could no longer be just an alternative to the Beeb so we looked at our audience and chose a segment — the teenagers. Since then the station has gone from strength to strength. We don't play middle of the road, we play out and out pop."

Ken Evans, the station's programme director says 208 is never two records away from the top thirty, but more of that later.

Meanwhile the Beeb and the likes of Capital look on enviously while Luxembourg goes ahead with extra-expansive live like night of live Grateful Dead music, or a live Beach Boys concert.

At the present, says Jimmy, negotiations are going ahead with "one of the biggest acts in the world" for another live concert.

Every one at 208 in London — 28 people and two computers (less than a quarter of Capital Radio's staff) — is geared to the new upsurge in radio. They've even brought out their own e-pe to tell advertisers why Luxi is better than the competition.

It's a boom year for advertising," says Jimmy. And of course when we sell, it's for the whole of Europe rather than just locally. We also have the advantage of no needletime restrictions, the M.U. has a paralysing hold over stations in this country. It means we can record American bands too."

So it's easy to understand why Jimmy Parsons can sit back in his easy chair, take an expansive look around his smooth office, and claim "Luxembourg is the brand leader in radio."

But they will never be complacent. Next door in the studios that take up the ground floor and basement,

Mostly the records and tapes go out to Luxembourg by rail but if there is an exclusive, it's put on a plane.

Elsewhere in the building, Mark Wesley can be seen wandering around. He's just come back from a personal appearance and entertains us with a tune on the piano. As one of the six jocks resident in Luxembourg, he can afford to look pleased with himself. They apparently live like lords over in the Grand Duchy and get treated like stars when they pop over to London.

Oh yes, before I forget, Radio Luxembourg is gearing herself to the onslaught of commercial radio in Britain: two extra salesmen have been taken on.

Meanwhile life at Hertford Street goes on smoothly, efficiently, and nicely relaxed. Why anyone would think this radio business was a piece of cake.



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"We have these resources and we use them to the full. Our programme arrangements are so elastic we can change to suit our needs. Say we heard, just before going on the air at 7.00 p.m. that Elvis had died, we could change our entire format, the whole 7½ hours necessary."

Already 208 has pioneered the concept (in this country) of one type of music. The all Elvis night was the most successful, though nights of Beatles and Stones music have been huge hits. And on the Tamla Motown night listeners were asked to identify every record played and thousands sent in the correct answers.

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Duncan Johnson an ex-Beeb man, is adding his rich dark brown voice to a record promotion. He works quickly and deftly handles the tapes, giving no clues to his former occupations as ditch digger and lorry driver in his native Canada.

Duncan's just one of the handpicked bunch at 208 who make sure quality is right. Upstairs Ken Evans is seeing a record plugger.

"My door is always open," he says. "We get about 80 singles a week and keep one thousand current singles in the library."

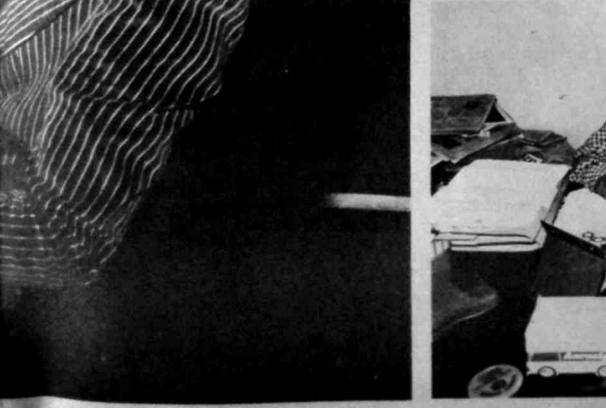
When he started with Luxembourg in '66 the records were lying around in paper folders or hidden in trunks, he started the library. In those days he was an ex-Charlie man producing shows for E. M. I. Nowadays this friendly Australian maps out the stations top thirty each week, chooses the Station Power-Play (which CANNOT be bought) and hops over to the grand Duchy or America for interviews. (recently the Doobie Brothers) at the drop of a hat.

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John Beattie talks hits old and new with Ray Dorsett

SITTING back watching the tele. Some intruder with no manners makes some horrible remarks about Ray Dorsett of Mungo Jerry as the band boogie on Top Of The Pops. Ray's guttural-type voice rocks with the music and the teeny dancers jig along to the song in *The Summertime*. "They're never off the tele," complains the intruder holding his head in his hands and muttering irrelevant comments, "Mungo Jerry, Mungo Jerry, crap."

That was a few years ago now — the days when Dorsett and his men came out of the shadows and hit the nation's pop hype with the original sun (shine)/sound which was to make Mungo Jerry a band very much in demand.

That intruder, may I add soon changed his ways and I can remember him hiding in a rain-soaked queue waiting for Mungo Jerry tickets to go on sale. Of course, we were all a bit sceptical at first. In *The Summertime* took us all by surprise and it was hard to admit that some unknowns had come out of the blue and gone straight to number one in the charts.

Personally the best Mungo effort for me was *Lady Rose* but there wasn't much to choose from after *In The Summertime*. Ray Dorsett has had the hassles from all sides with publishing, management and recording contracts. The band split or was "reformed" as Ray aptly put it and now it seems as if they're back where they started.

It all began a few months ago with *Alright, Alright, Alright* shooting to the top five and it looks like continuing on the line of progression with the follow-up, *Wild Love* which has crept unnoticed into the RIM top 50.

The hassles have been sorted out? Did Ray write *Wild Love*? "Well we've had some problems with the publishing companies so somebody else had to... but we got it sorted out last week

and signed papers so from now on I'll be free to start writing again."

Sounds like a man with something to hide but Ray Dorsett has always had that pretentious look about him. I can remember days when my mother (God bless her) used to cringe at the sight of his beaming face and outlandish sideboards bobbing about the screen "like some cockney nigger," she said.

Ray doesn't hide the fact that he's blunt or raw. "It's been said that I write lust songs rather than love songs," he says. "It's just what I'm like though because I've gone through a lot of violent situations as far as women are concerned."

Is it a put-up image 'cause Ray hasn't written for a long time? "I couldn't get involved with putting stuff out because of the situation. I've been trying to resolve the publishing problems for the past nine months and if I'd written material for the next single it would have made

things more complicated."

Despite it all, *Wild Love* looks like being another top 20 hit for Mungo Jerry. "I would have liked to have put it out sooner. As soon as *Alright* went up the charts I wanted something to follow immediately. It's a single you need to hear four or five times to really get into it."

The problems for any band who have had a massive hit such as *In The Summertime* is to go in front of an audience and get them interested in the new material rather than cry out for the oldies.

"The time has come now where all our other hits except *Baby Jump* have been dropped from the stage act. People still call out for *Lady Rose* and others and I do a bit of *In The Summertime* in the



The violent bopper

encores. "In *The Summertime* was alright on record because it was catchy and a lotta people got into it but it's not the kind of thing to get your rocks off on stage because it doesn't rock."

What exactly are Mungo Jerry like on stage. Obviously they're a rock 'n' roll outfit but it's also funky with a mixture of blues. Despite their categorisation as a singles band in this country watch them live and you'll find that their past hits are not truly representative of what the band are.

"We're much more aggressive and into sex and violence," as Ray words it, "and nobody ever listens closely to the lyrics on our singles anyway."

Despite his constant grin Ray thinks deeply about the problems of society today and it all boils down to people doing what they want to do rather than doing what others want to do.

Yes, I've read quite a bit about it and I'm a keen fan of Alistair Crowley since I read a book by him called *True Confessions*. He was into *Black Magic* but he had this thing to do what thou wilt shall be the whole of the law, love of will, love is the law, I believe that if you think about it for a while he's probably right."

The reforming of the band was an important change and direction in Ray Dorsett's life — it was almost like going back to the beginning when a new band sets off on the road. "I worked with new people

and started to sort out the band. I didn't want to spend all my time rehearsing and recording with guys that I didn't know too well. I'd rather get a band on the road and find out what everybody is like together."

"The original band was very good socially and that's how I like it. I want to add a guitarist to the band to give me more freedom as I play more rhythm than lead and I need another lead to give me more room."

Dorsett hopes to introduce another member to the band at the end of December to coincide with work starting on the new album.

It'll be the first Mungo Jerry album with the new line-up. Already hassles have set in with ex-Chicken Shack drum-

mer Dave Hiddall being hospitalised thus preventing the band from doing any serious rehearsing. The album will probably be in the Ray Dorsett style rather than previous Mungo Jerry efforts.

"I think the band are coming round to me now," says Ray. "Originally I was interested in country blues and very basic down to earth kind of things like rock 'n' roll. The first band concentrated more on that side of things and the only rock things we could do was to recapture the kind of sun sound because we didn't have names."

With the new band on the road one can expect more concert tours from Mungo Jerry. In the past they have come under criticism for lack of major appearances and it's something Ray wants to rectify in the future.

"I prefer doing one-nighter gigs at the moment because we missed out on all the colleges and clubs during our early stages of the band because of *In The Summertime*. It was such a big hit we found that we were playing in all sorts of places, ridiculous places which were alien to me as a person. Now we're playing the clubs, maybe for less money but reaching the right type of audience."

"In March we'll be doing a short concert tour though I don't think we've made any money this year 'cause all of mine anyway has gone back into the band."

Dorsett is not as hideous as he looks. He's learnt a lot since the early days — the days when he was screwed up with management problems and in *The Summertime* has not made him a millionaire as many people think.

"I often have to give a band any credibility for being one-hit numbers and Mungo — despite their other successes — will always be associated with *In The Summertime*."

It's the American market probably for the band and it's probably the reason why to play good gutsy rock 'n' roll that will make them a success over there.

"We'll just rock to them," says Ray snuffing up another bottle of lager and with that face, who can argue?

around the country

tony by worth

Doors open for Charlie

BEHIND CLOSED DOORS wound up, State-side, as the Song Of The Year via the voting ballots of the Country Music Association. The song, however, did far more than just provide an Award for its writer, Kenny O'Dell. Its overall success and vast sales turned the spotlight upon Charlie Rich, an artist often viewed as a musician's musician with recordings that practically cover the entire musical spectrum.

Behind Closed Doors had opened up the doors. It had allowed Rich to walk away with not only the awards for Single and Album of the Year but also to snatch the coveted Male Vocalist title in the face of solid competition from Merle Haggard, Tom T. Hall, Johnny Rodriguez and Conway Twitty.

"It grappled me to death" was the artist's honest

comment. Catching up with Charlie Rich was not the easiest task. A man who does not search for the limelight, he had skipped Nashville following the celebrations and was tracked down, by phone, to his home in Benton, Arkansas.

"I thought the single stood a good chance of collecting an award," he admitted, "but I was totally surprised about the others. I had never really thought about them standing a chance."

His sweeping of the board at the CMA awards Show was the triumphant landmark in a career that, although never placing him fully in the top league bracket, had won him considerable respect through an output of highly individual recordings.

He was there when Sun launched rockabilly and provided his own contribution with *Lonely Weekends*. Later, in the sixties, appreciation grew greater with such items as *Big Boss Man* and *Mohair Sam*.

"If you're looking for a definition," Rich said, "I guess I would call myself a contemporary country singer. Right now we're got a small group together and we're in the midst of looking for a steel

player as well as a couple of chick singers."

Our presentation suits most kind of audiences. We don't try to limit ourselves because, over the years, we've seen through a number of musical changes that have included blues, rock and country. Right at the beginning I started out as a classical pianist and even that shows through at times."

The recent Awards will mark the start of the Charlie Rich career which will include, he hopes, a British visit.

"I've always received quite a bit a mail from Britain — a lot of it started coming when I was with Sun and it's kept up ever since. I'm really anxious to come across but I want to work the public dates as well as the U.S. Service Bases. I hope I get my opportunity in the near future."

Behind Closed Doors got virtually ignored when it was released in Britain some three months ago. Perhaps now it's the time for a fresh appraisal?

Any visitor to the Nashville Convention may have been more than a little surprised at the amount of British activity circulating around town.

For starters, one of the most programmed discs on the country stations — and heard regularly on the juke boxes — was neither Nashville or U.S. recorded. Rather it was Olivia Newton-John. Let Me Be There which, at press date, holds position 27 in the Billboard Country Charts.

Larry Cunningham and Lynnann, representing the Irish side of things, were to be found laying down six sessions — three sessions each — at the Monument Studios under the direction of veteran producer Tunney Hill. Providing the instrumental sounds were a number of the town's top sessionmen including Lloyd Green, D. J. Spivey, Bobby Thompson and Jerry Shook whilst vocal accompaniment was given the expert touch by the Nashville Edition.

Wally Whyton, besides taping interviews for his weekly "Country Club" show, guests on the Ralph Emery Show as well as being introduced on the Grand Ole Opry by Tex Ritter.

"It was a nervous" admitted Whyton. "It was a complete surprise. A lot of British fans were in the Opry audience so it gave me the opportunity to say something on their behalf as well as my own."

Loewen's Stu Stephens made an appearance on the Convention's International Show whilst others had their opportunity when 125 members of the British Country Music Association visited Charlotte, North Carolina. There, Don Pease, Tom F. Goodacre and four organisers Mike Storry filmed spots on a special British edition of the audience's Arden Intimate Show. During their stopover in Charlotte the BCMA party were treated to a tour of the town's real North Carolina Blue-ry by their host George Hamilton IV.



Charlie Rich collects one of his three awards watched by Charley Pride and Tom T. Hall.

CLIFF RICHARD



TAKE ME HIGH

His brand new single on EMI

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EMI Records Limited,
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Jimmy C — in time with time

Believe it or not children, reggae was once unheard of in Britain, but for some time now the musik has gradually seeped in to become more than the cult it once was.

One man who has played a major part in the reggae upsurge must surely be Jimmy Cliff, who first shot to stardom over here with his hit single *Wonderful World Beautiful People* in 1969, which incidentally held the number one spot in Brazil for four months.

In his native Jamaica, Jimmy has long been the number one solo star, but in 1964 after his appearance at *The World Fair* in New York he signed up with Island Records and for the following four years worked on the British and European club circuit.

He would return to Kingston for live shows and recording work and found himself very much in demand as both a writer and producer, working with Desmond Dekker and writing his hit *You Can Get It If You Really Want* and producing the Pioneers' hit *Let Your Yeah Be Yeah*.

Then came the film *The Harder They Come* which did even more to bring him to the attention of the masses. That year he signed a new recording deal, this time with EMI.

He was over in Britain a couple of weeks ago filming two shows for BBC 2 and while he was here I asked Jimmy how he saw his role in the development of reggae.

"I am happy to feel that I am one of the forerunners but the credit isn't all due to me. It depends on all of us. It's the musicians who decide how far it goes."

With Jimmy on his British visit were an eight piece backing band, who were away from Jamaica for the first time. They are responsible for the music on 99 per cent of all reggae hits, including those of Desmond Dekker. The Pioneers and Max Romeo.

Talking about his musical background Jimmy says: "I always had an ambition to be in some kind of entertainment. I was writing songs

from about the age of twelve. I just wrote what I'm inspired with at the time. I try to be in time with time."

"Reggae is a combination of rhythm and blues, blues, gospel, calypso and latin music. It started out as ska and bluebeat but in '63 a new set of musicians took over and developed rock steady and rock reggae".

Despite reggae's increased popularity Jimmy still feels it has a long way to go.

"I don't think reggae has done what it's supposed to do — that is to get to everybody. This is an age of simplified music and reggae is the most simple. It can adapt to any form if the root is already there."

"With my records I still maintain the roots. To introduce something to people you have to introduce it in a different kind of way."

"When you're working with an audience you have to communicate with them. If I go up North I think I have a more responsive audience but we still like playing music in London 'cos it's seen everything so if you go down alright there you know you've got something".

On his many albums, Jimmy said: "Every album is different. I don't set out to put messages over in them, they just come about. My latest album, *Unlimited*, is different. It's immediately danceable, yet you can listen to it as well. *Fundamental Reggae*, my latest single, which is taken from it, is really what reggae is all about. You make a record for yourself but it's the people that matter all the time. Each track on the album is saying something for itself as each track is a chapter of music to stir you emotion".

When Jimmy left Britain he was off on his first major tour of the States which included the famous *Troubadour* in L.A.

Sue
James



JEROSOPHAT AND JONES: Stuttering Bum (Phillips 6006 345). Hoe-down country for this talented new duo, who also work under the name Ronnie Barker and Ronnie Corbett. Bearded-up and outrageous, they did this double act on television not long ago. Terrific send-up of the home-spun philosophers, and I trust it will do well, because this stuff NEEDS sending up. — **CHART CHANCE.**

ELIZABETH WHITE: Our Wedding Of The Year (Phillips 6006 355). Not exactly and precisely my cuppa, as I'm sure you'll understand. Lyrics were written by a serving Wing-Co, and initially there was talk of Vera Lynn recording it. However Miss White sings of our jubilation and best wishes and so on. 'We'll be pretending that we're attending', she sings. She'll probably get an invite for this single. — **CHART CHANCE.**

MILLICAN AND NESBITT: Naya Con Dia (Pye 45310). You know, naturally, that the title translates into May God Be With You, and television god Hughie Green is with this duo, the two miners who hit a hat-trick of successes once Opportunity Knocked for them. You may expect a hit here. — **CHART CHANCE.**



JOHN PANTRY: Sweet Lies (Phillips 6006 349). John is one of those all-rounders of the business... writer, producer, engineer, singer, and this is his third solo single. As the other two should have made it, I trust this will be third time lucky. He's a competent and likeable commercial performer and this song seems spot on for the charts. All together now, but for your health's sake don't try to emulate John's high notes. — **CHART CHANCE.**



ROXY MUSIC: Street Life, (Island 6173). From the album Stranded. It opens with what I presume to be off-time street noises, as via hooters and horns. Then it suddenly straightens itself out, and becomes standard

(i.e. exciting) Roxy stuff. Interspersed with strangled fassetto, and then some hard-hammer instrumental touches. Well, you should know by now what to expect. — **CHART CERT.**

RONNIE LANE: How Come? (GM 011). First slab of the now-solo perpetual rocker. The Faces get along without him now, and this single, with him working with the band Slim Chance and the producer Glyn Johns, will do him all kinds of favours. It's a basically simple rock theme, repetitive and delivered with zest but none of your overpowering vocal muscle power. It insinuates itself promptly. Accordion therein. Nice one. — **CHART CERT.**

COZY POWELL: Dance With The Devil (Rak). Drum dominated instrumental which is a sort of musical hark-back, yet also develops excitement. **WILMA READING:** Down At Our Place (Pye). Tahitian-born lady singer, who really is more into the cabaret scene than singles, but who has a useful Clare Torry song.

MATT MONRO: And You Smiled (EMI 2001). You may have felt you'd had a sufficiency of the Eye Level theme from Van Der Valk, but now they've added words to it... and there's none better to sing that kind of melodious mixture than Matt. He really is a remarkably professional, at-ease sort of singer — and I'm herewith guaranteeing the tune will be a big hit all over again. All over again, I said. — **CHART CERT.**

STU NUNNERY: Sally From Syracuse (Mooncrest). Something of the old Lonnie Donegan about this in terms of voice and performance... hurrying long song. **EDGAR J. ALLAN:** Happiness Corner (Spark). Could be a chart-entry, this, given the plays. Authoritative voice, good song, and a skilled production. Try it, if you get the chance.



ROGER WHITTAKER: Gone Away (Columbia 9020). From a much-praised movie The Beststone Fox... and not, this time, written by Roger. He whistles into it, then sings along with the gentle approach. It's baneful, at a slowish tempo, and there are strings and everything. — **CHART CHANCE.**

Reviews Pete Jones

DARREN BURN: Is It Love. EMI 2006. Despite a rather slanted and biased bit of telly documentary the other week, the confident and talented young Darren remains a good bet to break through. This is a gentle, hitting ballad, sung plingily but pleasantly, with strings underlining the voice, and the basic chorus theme is commercial to be sure. Could have wide appeal. — **CHART CHANCE.**



THIN LIZZY: The Rocker (Decca F 136677). Though more of an album than single-selling, Lizzy — on Thin to their mates — did some market research on this one. It's a track from the album Vagabonds Of The Western



BARRY ROLFE: Beam Me Aboard Mr. Spock (Phillips). Songwriter turned singer — teen-aimed bit based on an original idea out of Startrek.



DONNA MARIE NEWMAN: Daddy (Mooncrest). The illite girl who has a huge contract with Mooncrest, and was launched in a mass of publicity. This is sentimental enough to garner "older" sales.

SIDE BY SIDE: Wasn't It A Heavy Summer (Pye). Girlie voices on a fairly well set-up beat ballad, but it's a bit dated.

GERRY AND THE PACEMAKERS: You'll Never Walk Alone (EMI). Nostalgia Nook in November — the 1963 hit from Gerry, and a couple more on the flip.

CCS: Whola Lotta Love (Rak). Terrific John Cameron arrangement, a Memorial Moment of the 1970 biggie — an outstanding disc.

WILLY ZANGO and the MECHANICS: Hot Rod (Jam). Kaplan Kayo songs and productions, and an energetic top deck, repetitive and atmosphere-building.

CINDY MILLER: Dubious Circus Company (Mooncrest). The Francis Coombes School choir join Cindy on this attractive Clifford T. Ward song, which could become an out-of-the-blue hit this Christmas.

THE SCAFFOLD: Lily The Pink (EMI). Remembrance Day in pop — the old Liverpoolian-accented biggie of 1968, revived.

reggae corner

Best of the latest batch of reggae singles has got to be In The Dark, by TOOTS and the MAYTALS (Dragon), a trio who seem to get right to the heart of Jamaican music... and here with a strong vocal arrangement.

From I. ROY, another personal favourite: Musician Drum Sound (Harry J), which is jumbly-funbly at first, but settles into a chattering success. And Build Me Up, by BRENT DOWE and the GAYTONES (Horse), hits along — Mr. Dowe is another who pleasantly underplays.

HONEY BOY, with Sweet Cherrie (Cactus), is slow, laggardly and a bit of a drag, to be honest. From AUDLEY ROLLINS: What's Your Name (Harry J), a questioning and neatly arranged song of simplicity. And there

is KEN PARKER, another dependable performer, with Say Wonderful Things (Dragon), a revival of the ballad-olide.

BIG JOE'S Glitter (Harry J) is no reflection on Gary, but a reassertion that all that glitters is not gold. From HORACE ANDY: Don't Try To Use Me (Bread), high-pitched vocal of intensity. And The Very Best I Can (Duke) has CORNELL CAMPBELL, but this is a bit specialist for my ears.

Good one from BIG YOUTH and KEITH HUDSON: Can You Keep A Secret (Pyramid), which is okay once it really gets under way. And a final touch of class: from NICKY THOMAS on Lonely For Your Love has CORNELL CAMPBELL, but this is a bit specialist for my ears.

CHICO ARNEZ: The Unknown Soldier (Phoenix). Otherwise Il Silenzio, with trumpet solo, and high evocative sentiment.

BOB SAKER: All Sing Together (York). A sing-along job which doesn't really extend Bob's vocal style, but it is of infectious style.

ZAPPO: Rock And Roll Crazy (Magnet). The singer on this is the one and only Marty Wilde, which gives it instant interest and authority. Good energetic material, highly energised performance.

KEN GOODWIN: So Lucky (Pye). The comedian settles down with an Otis Blackwell song, surprisingly enough, and surprisingly sings it well.

BYRON JAMES: There's Gotta Be Something Wrong (Phoenix). Young West Indian who is claimed to be something like Brook Benton, but on the evidence of this ballad that's a premature judgement.

CLAGGERS: Primo (Jam). This was the 'B' side of an original single called 'Ania', back in 1971. Four backroom lads from DJM formed the group.

THE SCAFFOLD: Lily The Pink (EMI). Remembrance Day in pop — the old Liverpoolian-accented biggie of 1968, revived.



HECTOR: Wired Up (DJM 289). I was hectored into listening to this, by the latest teen-sensational band from the south coast, which was my old patrolling area. Sure enough, the shouting is justified. They are young, four in number, young in approach, and they work as if they enjoy the job. Phil, Nigel, Peter and Alan may be hot youngsters, but they have pop-oid heads 'pon the shoulders. Uncomplicated stuff. — **CHART CERT.**

SINGLES



AMERICAN



Reviews

James Hamilton

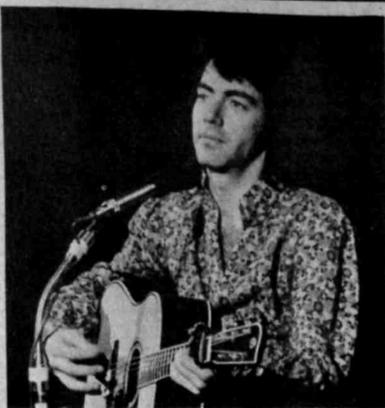


RAY PRICE: You're The Best Thing That Ever Happened To Me; What Kind Of Love Is This (CBS 1802). As I keep saying, this Country-based crooner is just deserving of British success as the other big-league Easy Listening stars. His treatment of "For The Good Times" provided the model for Perry Como's current hit but was ignored by Britain in 1971: Now maybe, hopefully, his gruffly lugubrious reading of this poignant and lovely Jim Weatherly-penned smoother will turn the tables and be a smash. Neither of the similar sides is at all Country in sound, while both should appeal mightily to fans of masculine romancers like McKuen, Aznavour, Becaud, Marvin — even Sinatra, and, on a more mundane level, Humphreys, Hill, Whittaker. Not forgetting Como! **SMOOCH PICK.**

ROBERT KNIGHT: Love On A Mountain Top; The Power Of Love (Moument MNT 875). The Toys-type flip was



LINK WRAY: I'm So Glad, I'm So Proud; Shawnee Tribe (Virgin VS 103). One again the stoical little Virgin label thumbs its nose at the big boys and sets out to prove that the "uncommercial" can indeed be commercial to many, even if not to those who buy Max Bygraves. If only Dandelion could have done the same! Anyway, this smashing, crashing, thrashing, rebelliously aggressive noisy new beater from the veteran Rock guitarist who inspired Pete Townshend to pick-up his axe and rumble, this "new sound" from one of the men who started it all way back then is as excitingly invigorating, fresh, and commercial as the Stones, Lou Reed, Roky Music... even Status Quo! Uh, how "uncommercial" is that?!? Play it LOUD and don't be afraid to dance. Mourful twelve-string moan, flipside. **PICK OF THE WEEK.**



NEIL DIAMOND: Be: Flight Of The Gull (CBS 1843). More hairy chest-thumping from Mr. Sincerity, this incredibly lovely/tedious (delete whichever your taste tells you is inapplicable) comes-and-goes B-side beater now on top has overtaken it in Northern dancers' affections, to the extent that the Northern lobby is likely to buy it into the Charts this time around. With a Linnik & The Family Cookin' lilt and a whistling kettle end, it could be good for the West, too. **POP PICK.**

originally the A-side of this May '68 follow-up but — one to Robert's "Everlasting Love" (the US hit that Love Affair covered). Since then the churning comes-and-goes B-side beater now on top has overtaken it in Northern dancers' affections, to the extent that the Northern lobby is likely to buy it into the Charts this time around. With a Linnik & The Family Cookin' lilt and a whistling kettle end, it could be good for the West, too. **POP PICK.**

movie — the makers of which are evidently being sued by Mr. Sincerity over the size of his screen credit lettering. The instrumental flip sounds like it strayed from "Jesus Christ, Superstar" or something similar. Me, I've got gulls on my roof, too.



Hamilton's Disco Picks

LINK WRAY: I'm So Glad, I'm So Proud (Virgin VS 103) Modern.
THE JETS: Yeah! (Cube BUG 35). Modern/Pop.
ROXY MUSIC: Street Life (Island WIP 6173). Modern.
JACKSON BROWNE: Rodneck Friend (Asylum AYM 522). Modern.
HAROLD MELVIN & THE BLUENOTES: The Love I Lost (Philadelphia International PIR 1879) R&B. get two copies and run both parts together.
SYL JOHNSON: Back For A Taste Of Your Love (London HLU 10438) R&B.
KOOL & THE GANG: Funky Stuff (Polydor 2001474) R&B.
GERRY & THE PACEMAKERS: You'll Never Walk Alone; How Do You Do It?; I Like It (EMI 2086). Pop/Disc maxi.
COZY POWELL: Dance With The Devil (Rak 164). Drums be there let, Pop.
THIN LIZZY: The Rockers (Decca F 13467). Pop.
ZAPPO: Right On! (Magnet MAG 2). Moog meets Glitter, Pop.
MOTT THE HOOPLE: Roll Away The Stone (CBS 1895). Ian Hunter meets Gus Goodwin. Pop.

KOOL & THE GANG: Funky Stuff (Polydor 2001474). Well, WILL the streets of London be filled with roistering throngs ineluctably chanting "Parrry, Parrry, Parrry!" now that this much-imported hunky-chunky Street Funk "Parrry" smash is finally out here? Ideal disco fare, it's a whistle and chanting-supported monotonous honking instrumental with some picky guitar over the braying brass and dully thumping rhythm. **PARRY PICK.**

MARGIE JOSEPH: Come Lay Some Lovin' On Me; Ridin' High (Atlantic K 10380). Margie's in subdued form on her current R&B Chart-climbing reading of Paul Kelly's coolly pulsating throber, and sounds really nice on the bossa-nova-ish pretty flip, which she co-wrote with arranger/producer Arif Mardin. Yeah, relaxez-vous!

BARBARA ACKLIN: I'll Bake Me A Man; I Call It Trouble (Brunswick BR

Love RCA 2425). You might expect these guys to go "tick-tick-tick", or at least to give out with some Les McCann & Eddie Harris-type jazz; instead they come on like a lack-lustre watered-down Four Tops. Very dull.

DAVID CLAYTON - THOMAS: Professor Longhair; Workin' On The Railroad (RCA 2421). Dedicated to Fess, the legendary New Orleans pianist who influenced everyone from Fats Domino to Dr. John, this jaunty second-line semi-slowie is laced more with Bourbon Street jazz twiddle bits than with the lunatic R&B that 'Fess purveys. Still, it's already been programmed by Capital Radio, where it sounds just right. Believe the flip side if you can!

SYL JOHNSON: Back For A Taste Of Your Love; Wind, Blow Her Back My Way (London HLU 10438). Rushed out as it hits the US Charts, this Willie Mitchell-produced dancer is an incredibly happy



FRANK SINATRA: Let Me Try Again; Send In The Glows (Reprise K 14304). "I know I said that I was leaving, but I just couldn't say goodbye" sings Ol' Blue Eyes on this Paul Anka & Sammy Cahn-translated romantic French slowie — and we know what can happen when he does that sort of thing his way! "Hello Frank, he... It's so nice to have you back where you belong" sing all his faithful fans in welcoming reply. If any 'Schmilsson In The Night' fans think they recognise the arranging style on the dead slow flip, they're absolutely right — Gordon Jenkins did the charts, and also conducted (on the Don Costa-arranged A-side too). **EASY PICK.**

THE TREASURES: My Tears; The CLEAR-TONES; Sad And Blue (Daddys Home DH 101, available for 80p from Dept. RR, 49 Lordship Park, London, N.16). Announced as Britain's First & Only 100 per cent Doo-Wopper Label, and 100 per cent right! For all lovers of greasy love songs and cretin simplicity, these two sides are an absolute must! On top the Treasures' wall and emote like only a bunch of '50s high school kids could to a distantly-thawacking slow drum beat, while flipside the Cleartones give out with all their hearts and soul a teenage lament that they "sing wait for it!" **ACAPPELLA!!!** Now, all of you who keep reading those mystical words "Doo-Wop" and "Acappella" in learned musical histories without knowing what they mean, or especially without being sure you've heard an example of them, now you can all send away your 88 pennies and get a 100 per cent genuine example by return. **DOO-WOP PICK.**

O'JAYS: Put Your Hands Together; This Air Breathe (Philadelphia International PIR 1905). Both sides are Gamble & Huff-penned / produced dancers, the delayed-start topside being a solidly socking fast Gospel-type chant with a wailing slow break towards the end, and the

more delicate flip being a leisurely-paced hi-hat-chinking jigging chugger with stragulated emoting; however, neither are as good as the truly great Harold Melvin & The Bluenotes newie, "The Love I Lost". I must confess to being disappointed. On name appeal, an R&B **PICK.**

8) Produced by her song-writing partner, Eugene (Chi-Lite). Record, foxy Barbie's newie is a lightweight flaky pastry that skips and thumps along without ever becoming crusty and substantial. Love bakes a woman, flip-side.

THE SWISS MOVEMENT: Bring Back Your

whomping stomping bouncy beater which is full of infectious funk and — one lives in hope — Pop appeal. Syl's voice has adopted only a few of Al Green's mannerisms, and even the verdant slow flip cannot prevent him from sounding like his own man. Honestly, this one's a goodie! **R&B PICK.**

Darren Burn

His new single

'Is it love'

C/W

Concrete & Clay

EMI 2096



Neil Young

PEOPLE who'd suffered the Guy Fawkes night gig at the Rainbow warned me about the current Neil Young tour but, still being a fully paid up member of the Woodstock generation, I made my way to London's Festival Hall on Saturday for an evening in the company of the old Canadian logger himself.

And apart from a few moments of absolute magic, the Rainbow reprieve proved right. Neil just can't do it no more. Or maybe he's lost interest or maybe he was just gently out of his brain. Whatever the reason, though Mr. Young gave us quantity — he was on stage for over two hours — he rarely reached any kind of emotional or musical height.

To some extent he was upstaged by support band the Eagles who gave us a classic set of American country rock. They hail from California and are in London to record their third album. I'm looking forward to it. Their last, *Desperado*, was high grade and the four Eagles showed that they can get their claws into their music on stage too. Glen Frey and Bernie Leadon in particular showed how well two guitars can work off each other in the country rock setting.

After their set, which included a brilliantly executed version of Doolin and Dalton, Mr. Young and his Santa Monica Flyers — formerly Crazy Horse — needed to be something special. They weren't.

The house lights went down, and came up on stage to reveal all twelve foot six of Neil crammed in behind a grand piano. Off they went into a choppy riffy new song.

Uriah Heep

AFTER problems with London traffic, we arrived at Portsmouth Guildhall after Uriah Heep had taken the stage. They are just back from America and tonight is the opening night of their latest British tour.

A check from the back of the hall shows a sold out house full of nodding heads.

By the time we make it backstage, the song finishes with a standing ovation. Not bad for their third number. So, how are the Heep playing these days? There's always this feeling of aggression in the air, at a Heep show, and tonight is no exception.

As the band move into a slower number, "If I Had The Time" it becomes obvious that their act is tight and right — Ken Hensley's moose really flying over the wall of sound from the rest of the band. A crystal clear P.A. and beautifully co-ordinated lights, helped to build the mood. Now Mick Box and Dave Byron move to the front of the stage, and the crowd surges forward for their old favourite "Lovey". The whole hall starts to rock and it's obvious that the band's timing is spot on. While the other four members sneak off stage for a quick bag, Ken Hensley leads into his keyboards solo.

It's a very intense spacey



Roxy Music

I KNEW before I went I was going to be disappointed. Roxy Music rarely work on stage. Their music requires the sort of finesse rarely found in the concert hall and despite the presence of several IBM tape devices, Roxy's show at the Rainbow on Sunday only occasionally rose above the acceptable.

The set was good, the lights were good and probably Roxy were good. But the sound coming out wasn't. If I were Mr. Ferry I'd have a few harsh words for my mixer. A wall of noise with little separation of sound and little chance for solos to break through the morass left me a little distant.

Some things worked well. *Mother Of Pearl*, from the new album *Stranded*, for instance and old favourites *Editions of You* and *Do The Strand* but the rest got lost in the wash, so to speak.

And it could have been so good. Bryan and the boys were obviously digging it — from where they were — it probably sounded fine — and were doing their best to give us a great show. Ah well . . .

For the record, they played over an hour and a half and included Virginia Plain and Pajamarama before closing with the aid of the London Welsh Male Voice Choir in an extended version of Psalm, probably the best song on the new album.

ROGER GREENAWAY

ROGER GREENAWAY

Hawkwind

Ever since the notorious student riots of five years ago, Parisians seem to have discarded the traditional French air of elegant conservatism in favour of a new confidence and exuberance.

They discovered hands are for rhythms, legs for dancing, heads for shaking and chairs for leaping about on when Hawkwind blasted the Paris Olympia on Sunday.

There was of course the most powerful catalyst for their confidence in a band that are as exciting as they are accomplished, as dynamic as they are varied and as fervent as they are tight.

A good deal of hard work and even more dedication has won Hawkwind admiration and appreciation by a cult that belatedly but now enthusiastically recognises their place as pioneers in a specialised direction.

A perfected formula maintains a decisive balance that precludes the band from becoming just another rock group or just another set of individuals absorbed in their own indulgent experimentation.

Classic musical marathons, timed to the semi-quick with space-age guitar, infectious backing rhythms and sax and synthesised deviations lulled and elated the crowd in hypnotic fashion.

The mystique mood was broken with less complex rock 'n' rollers with a further contribution by some rhythmic patterns that allowed Nik Turner to perform his eerie poetry. His French translation inevitably brought a massive response — the audience knew the band were on their side. Studded in silver from the front came rock queen of rock choreographer, Stacia. But even the loquacious part of her gracefully erotic act drew no more applause than the thunderous reception the songs received. The audience were definitely there for the music, knew they liked it and knew they were getting it.

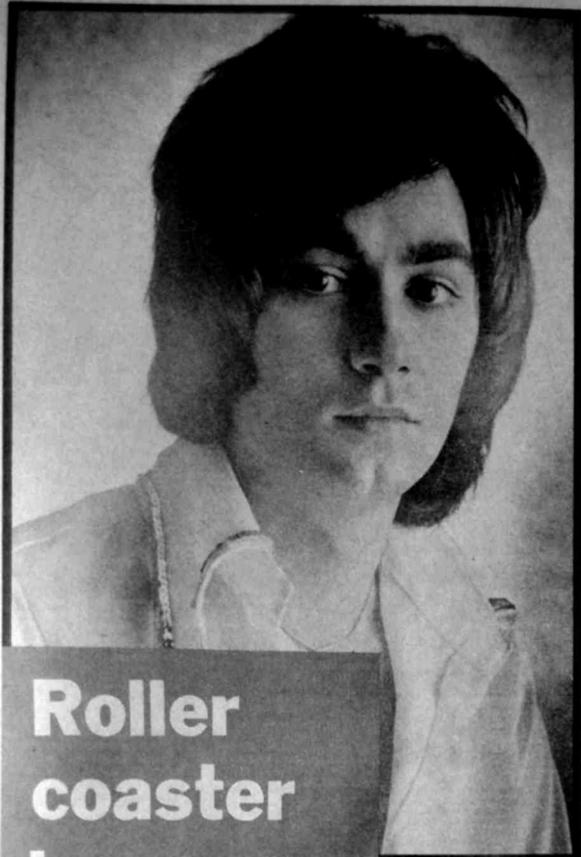
The inevitable encore — demanded as only a French crowd knows how — was more — was Silver Machine, fresh and electrifying as ever. To be succinct — from here.

A. Y. BRACERS

GRAHAM PUNTER

EMI

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Roller coaster keeps on rolling

BARRY BLUE was due to appear on *Top Of The Pops* the day after *RRM* went to speak to him and he and his manager were in the process of getting backing voices and musical arrangements sorted out for the next day's recording.

Dancing must have been on his mind a lot in recent months as his first hit and his follow up *Do You Want To Dance* are both about tripping the light fantastic. He's hit upon the right chart success formula with *Dancing On A Saturday Night* reaching the number two position and now *Do You Want To Dance* stamping its way into the twenty and heading upwards.

The twenty two year old singer-songwriter said: "The first song was written to aim at the record buyers who go out dancing on a Saturday night. It was an obvious record for disco jocks to play and the second one was written with the same theme in mind."

By now, everyone knows the story of how Barry's real name is Barry Green and how he'd been in the pop business for quite a while before changing his name to Blue, at last taking off.

Before Barry Blue was born and the hits followed he was involved in many facets of entertainment, but songwriting was always his main number. He has played with a number of groups since fourteen starting off as a bass player then progressing to harmony backing vocals and with the last group he was with before his first hit he was singing lead vocals. In between his group activities he did a lot of TV, wrote numerous theme tunes and did some modelling.

A single he recorded called *Papa Doc* brought him chart success in Europe and he toured the continent but nothing

happened for him in Britain.

But before we came to know Barry Blue the singer Barry Green the songwriter was getting himself established, when his association with Lynsey De Paul, brought about her big *Sugar Me* hit.

Talking about his climb to the top he says, "For every step forwards you take two steps back it's hard, you get a lot of disappointments but also a lot of encouragement."

"I don't think success has hit me yet. It's happening so quickly and I've been so busy that I don't get time to think about it."

His latest single, he says, is very good to perform but he dismisses any suggestion that it sounds Gary Glitter influenced.

"The first few bars might sound like some of Gary's but that's as far as it goes."

He's recently returned from touring in Europe and his manager added that *Dancing On A Saturday Night* is currently number ten in Germany. In Australia it's in the top five and it's also high in the Spanish charts.

At present Barry is starting to work on his first album and although he still writes with Lynsey De Paul they haven't been working together for a while, both being tied up with their albums.

"I've a backlog of songs written with Lynsey about six months ago which we've been making into demo discs.

I've started the backing

tracks on my own album. At the moment all the songs being used are mine. But I might pick up some old songs and do my own versions of them and I'll be taking the next single from the album."

As well as producing his own records and co-arranging them Mr. Blue also gets involved in all aspects when he gets into the studios - even down to doing the percussion as well.

"I usually go into the studios with the bare bones and then build everything up from there. I found that if you go into a studio without any lyrics when you play the backing track you get a better idea of how the lyrics should go."

When Barry had finished working on the album his next venture will be putting a show together for the road.

"I've got a band who have worked with me for three years called *Smile* and I'll see if we can fit in some dates together."

For the future Barry looks forward to doing some film music. He had a dabble at it last year when he was approached by a French film company to write and sing for a film soundtrack. His other ambition in 1974 is to catch up on all the Walt Disney films that he's missed!

Not many young singer-songwriters can boast of two self-penned songs both becoming instant hits and now that Barry Blue has established himself in the charts the records and tours will doubtless continue.

Sue James

This Wagner's a classic

SO THIS chap named Wagner, who'd written a song for Princess Anne and her gallant captain, came round for a chat - which was surprising, seeing as how the composer Wagner has been dead for 90 years.

And when Gideon Wagner, 21, and strikingly handsome, turned into the Cromwell Brothers before my very eyes... well, it was time to take stock. Breathe deeply, and take stock.

From the beginning, then. Gideon Wagner was going to be a lawyer, but was diverted from his studies by his love of music. So he dropped his legal tomes, picked up his guitar, and dropped out.

Ever since Princess Anne became romantically involved with Captain Phillips, Gideon has had the idea of writing a song for her. It started off on the "please lay off the princess, give her a little privacy, mind your own business" lines, but finally emerged as a chart-contending *Good Luck Princess*, out on the EMI label last week.

But because this particular brand of dirt is not his real style of music he decided to sing along with himself on the single and call himself the Cromwell Brothers. He doesn't specify how many mythical brothers there might be, because it's highly unlikely that they'll ever appear on record again.

However work is going on a-pace for an album and more singles from Gideon - records which will more closely represent his distinctive musical talents.

Which lies in a theatrical kind of rock, with gypsy influences showing through... and reflecting

Gideon's background. That he will make fast progress is very much on, because he is managed by Ken Pitt, an astute talent-spotter who built the early careers of David Bowie and Manfred Mann and others.

And Ken understands the link of the theatre with rock. When he was handling David Bowie's management, he'd take the lad to see every possible kind of entertainment... from Cliff Richard in a London Palladium pantomime to the National Shakespeare Company.

Gideon's father is secretary of the London Jewish Male Voice Choir. While it may seem strange that an anti-Establishment figure like Gideon should serenade the Royal Family or components thereof, but he says he does have a feeling of affection for them... "They have a difficult job, and are there to be shot at but without a right of reply."

But this is just an introductory piece on Gideon Wagner. I'm going to listen to his theatrical rock songs... and will report later on. Yet even from this distance I feel an important new talent is on the way up.

Peter Jones



yankee doodles

Alman on the road/Gregg Allman solo New Young album/Who switch single

barry taylor in new york



Todd Rundgren

BOB DYLAN will embark on his first coast to coast tour of the States in over eight years this winter when he will take a 23 city jolt with **THE BAND** starting January 3 in Chicago and commencing on February 14 in Los Angeles. The tour, which will include 39 shows includes two performances at Madison Square Garden on January 30

Speaking of The Band, Robbie Robertson, the group's guitarist, is currently hard at work on the West Coast mixing the Band's latest performance at last August's Watkins Glen Music Festival for possible release as the group's next album. Their current LP, *Moondog Matinee* is a compendium of songs from the 60's and early 60's which have been influential to the group.

First it was **DAVID BOWIE**, then **BRYAN FERREY**, and **THE BAND**. Now it's **HERBIE MANN** who is recording his favorite songs of the 60's. He's recording in London with Atlantic Records President Ahmet Ertegun producing the project. As in the case all too often

these days, the sidemen threaten to take the limelight away from the solo act. "I start the album. Assisting Herbie so far on the sessions are **ERIC CLAPTON** and **IAN ANDERSON**."

QUICK ONES: GREGG ALLMAN is rumored to be leaving **THE ALLMAN BROTHERS BAND** to pursue a solo career. His solo album, *Laid Back*, has been talked about since last year, but we've yet to see it. . . . There's been a tape of an outtake from **RINGO'S** album circulating about entitled *Baby, Won't You Sit On My Face* (co-written by **HARRY NILSSON**) . . . A new album of previously unreleased **Dylan** material from the master himself might be released very soon. The songs are circa 1969-1970, recorded during the sessions for *Self Portrait* and *New Morning*.

Another good night of British music is slated for Howard Stein's Academy Of Music next week when **ELTON JOHN** and **WISHBONE ASH** team up for a show at 8.00 and **CLIMAX BLUES BAND** and **RENAISSANCE** take over at midnight, just as the Duke and Renaissance have surprisingly come on strong over the past couple of months and are currently two of the hottest new British bands around. New Year's Eve

at the Academy will be celebrated by the **BLUE OYSTER CULT**, **ISIS**, and **IGGY AND THE STOGIES**. . . . **PINK FLOYD'S** *Dark Side Of The Moon* is now enjoying its 20th week in the top 20 of the charts, and to cash in, er, I mean commemorate this occasion, Capitol Records is repackaging their first two albums, *Piper At The Gates Of Dawn* and *Saucerful Of Secrets* and will sell them as a set titled, *Nice Pair*.

BILLY COBBHAM'S new album, *Spectrum*, contains something for just about everyone—there's plenty of free blowing jazz, some no-holds-barred hard rock, a dash of electronics, and of course, the high energy wailing you've come to expect from the ambidextrous drummer with the **MAHAVISHNU ORCHESTRA**.

COBBHAM, who will soon share top billing with John McLaughlin in the group, started his career in 1967 as a jazz musician as drummer in a NY sextet. He's played with such notable jazz artists as **MILES DAVIS**, **BILLY TAYLOR**, **GEORGE BENSON**, and **HORACE SILVER** before joining the **ELTON JOHN** group. **DREAMS**. Cobham then went on to become one of the most requested session drummers in the city, having played for **JAMES**

BROWN, **ISAAC HAYES**, **5TH DIMENSION**, **SAM AND DAVE**, **DEODATO**, **ROBERTA FLACK**, the **SPINNERS**, and **MOSE ALLISON** in addition to doing a series of TV commercial jingles. . . . Without having to rely on burdnesme solo, Cobham quickly establishes himself as one of the premier contemporary drummers on the scene. He wrote and produced all of the tunes on the album of the tunes relatively structured, though there is some fine improvisational work from Jan Hammer (keyboards), Joe Farrell (saxophone) and Tommy Bolin (guitar).

LPs: Undaunted by the lashing he received for his *Time Fades Away* album, **NEL YOUNG**'s next, *Tonight's The Night*, is planned for release

shortly. . . . Also upcoming is a double **WISHBONE ASH** album, *Live Dates*, and the first recorded collaboration by **ALVIN LEE** and **MYLON LE FEVRE**. On the road **To Freedom**. **BADFINGER'S** new one is sincerely titled, *Ass*.

GARY FARR, who you might remember as leader of the **T - Bones**, the group that **KEITH EMERSON** got his start with, has a new album, *Addressed To The Censors Of Love*. New albums have also been released by **RICK STRINGFIELD** (*Comic Book Heroes*), and the **PARTRIDGE FAMILY** (*Bulletin Board*). The Partridge's album includes, interestingly enough a version of the Goffin/King classic, *Oh No, Not My Baby*, the very same song **ROD STEWART** has chosen to record as a single.

Nashville organist **RUDY OGDEN** has a new album called *The Wives Of Mickey Rooney*, inspired by the recording by **RICK WAKEMAN**. **ANDY WILLIAMS**, who has introduced the **OSMOND BROTHERS** to the world on his TV show some years back, is making an effort to surface in the pop field with his new LP, *Solitaire*. **STEELE BOND** and his just completed **RINGO'S LP**. Sitting in on the sessions were **NICKY HOPKINS**, **JIM KELTNER**, and **CLAUDE VOORMAN**.

If you're in the mood for a good laugh, pick up the new album by **LOUDON WAINWRIGHT III**. *Attempted Moustache. I Am The Way, Dilated To Meet You*, and *Clockwork* should please you are guaranteed to do the trick.

I'm The Slim is the new single by **FRANK ZAPPA** and the **MOTHERS** their most commercial effort since *My Guitars Wants To Kill Your Mama*.

U.S. CHARTS

Single	Album
1 1 ELTON JOHN Goodbye Yellow Brick Road MCA	1 1 ELTON JOHN Goodbye Yellow Brick Road MCA
2 2 ROLLING STONES	2 2 ROLLING STONES
3 3 ALLMAN BROTHERS BAND	3 3 ALLMAN BROTHERS BAND
4 4 PHOTOGRAPH Ringo Starr	4 4 PHOTOGRAPH Ringo Starr
5 5 SPACE RACE Billy Preston	5 5 SPACE RACE Billy Preston
6 6 PAPER ROSES Marie Osmond	6 6 PAPER ROSES Marie Osmond
7 7 THE JEWELRY BOX The Carpenters	7 7 THE JEWELRY BOX The Carpenters
8 8 I GOT YOU (BE) Chicago	8 8 I GOT YOU (BE) Chicago
9 9 I GOT A NAME Jim Croce	9 9 I GOT A NAME Jim Croce
10 10 I KANGAROO	10 10 I KANGAROO
11 11 YOU'RE A SPECIAL PART OF ME Diana Ross & Marvin Gaye	11 11 YOU'RE A SPECIAL PART OF ME Diana Ross & Marvin Gaye
12 12 THE LOVELIEST OF THE BLUE TONES	12 12 THE LOVELIEST OF THE BLUE TONES
13 13 HALF BREED Cher	13 13 HALF BREED Cher
14 14 GOODOBYE YELLOW BRICK ROAD	14 14 GOODOBYE YELLOW BRICK ROAD
15 15 RAMBLIN MAN	15 15 RAMBLIN MAN
16 16 ALLMAN BROTHERS BAND	16 16 ALLMAN BROTHERS BAND
17 17 WHY ME Eric Kratzferson	17 17 WHY ME Eric Kratzferson
18 18 CHAMP TO KEEP HER	18 18 CHAMP TO KEEP HER
19 19 JOHNNIE TAYLOR	19 19 JOHNNIE TAYLOR
20 20 KNOCK ON HEAVEN'S DOOR	20 20 KNOCK ON HEAVEN'S DOOR
21 21 BOB DYLAN	21 21 BOB DYLAN
22 22 THE MOST BEAUTIFUL GIRL	22 22 THE MOST BEAUTIFUL GIRL
23 23 WHY ME NEVER PASS THIS WAY (AGAIN)	23 23 WHY ME NEVER PASS THIS WAY (AGAIN)
24 24 NUTBUS CITY LIMITS	24 24 NUTBUS CITY LIMITS
25 25 RE & Tina Turner	25 25 RE & Tina Turner
26 26 LADY BY LADY Styx	26 26 LADY BY LADY Styx
27 27 HELLO IT'S ME	27 27 HELLO IT'S ME
28 28 TODD RUNDGREN	28 28 TODD RUNDGREN
29 29 YOU'RE READY COME GO WITH ME	29 29 YOU'RE READY COME GO WITH ME
30 30 STAPLE SINGERS	30 30 STAPLE SINGERS
31 31 THE FIRST TIME	31 31 THE FIRST TIME
32 32 BOBBY GOLDBERG	32 32 BOBBY GOLDBERG
33 33 OOH BABY Gilbert O Sullivan	33 33 OOH BABY Gilbert O Sullivan
34 34 ROCK ON! JERRY SEINFELD	34 34 ROCK ON! JERRY SEINFELD
35 35 LOVE ME LIKE A ROCK	35 35 LOVE ME LIKE A ROCK
36 36 SIMON	36 36 SIMON
37 37 CHECK IT OUT Tavares	37 37 CHECK IT OUT Tavares
38 38 THE JOKER Steve Miller	38 38 THE JOKER Steve Miller
39 39 SWEET UNDERSTANDING LOVE	39 39 SWEET UNDERSTANDING LOVE
40 40 COME GET TO THIS	40 40 COME GET TO THIS
41 41 NEVER GONNA GIVE YOU UP	41 41 NEVER GONNA GIVE YOU UP
42 42 BEVERLY SHERIDANE YOU	42 42 BEVERLY SHERIDANE YOU
43 43 THREE DOG NIGHT	43 43 THREE DOG NIGHT
44 44 HIGHER GROUND Steve Wonder	44 44 HIGHER GROUND Steve Wonder
45 45 ROCKIN' ROY LARRY STYX	45 45 ROCKIN' ROY LARRY STYX
46 46 LOVES ME LIKE A ROCK	46 46 LOVES ME LIKE A ROCK
47 47 PAM SIMON	47 47 PAM SIMON
48 48 CHECK IT OUT Tavares	48 48 CHECK IT OUT Tavares
49 49 THE JOKER Steve Miller	49 49 THE JOKER Steve Miller
50 50 SWEET UNDERSTANDING LOVE	50 50 SWEET UNDERSTANDING LOVE
51 51 COME GET TO THIS	51 51 COME GET TO THIS
52 52 NEVER GONNA GIVE YOU UP	52 52 NEVER GONNA GIVE YOU UP
53 53 BEVERLY SHERIDANE YOU	53 53 BEVERLY SHERIDANE YOU
54 54 THREE DOG NIGHT	54 54 THREE DOG NIGHT
55 55 HIGHER GROUND Steve Wonder	55 55 HIGHER GROUND Steve Wonder
56 56 ROCKIN' ROY LARRY STYX	56 56 ROCKIN' ROY LARRY STYX
57 57 LOVES ME LIKE A ROCK	57 57 LOVES ME LIKE A ROCK
58 58 SIMON	58 58 SIMON
59 59 CHECK IT OUT Tavares	59 59 CHECK IT OUT Tavares
60 60 THE JOKER Steve Miller	60 60 THE JOKER Steve Miller
61 61 SWEET UNDERSTANDING LOVE	61 61 SWEET UNDERSTANDING LOVE
62 62 COME GET TO THIS	62 62 COME GET TO THIS
63 63 NEVER GONNA GIVE YOU UP	63 63 NEVER GONNA GIVE YOU UP
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70 70 CHECK IT OUT Tavares	70 70 CHECK IT OUT Tavares
71 71 THE JOKER Steve Miller	71 71 THE JOKER Steve Miller
72 72 SWEET UNDERSTANDING LOVE	72 72 SWEET UNDERSTANDING LOVE
73 73 COME GET TO THIS	73 73 COME GET TO THIS
74 74 NEVER GONNA GIVE YOU UP	74 74 NEVER GONNA GIVE YOU UP
75 75 BEVERLY SHERIDANE YOU	75 75 BEVERLY SHERIDANE YOU
76 76 THREE DOG NIGHT	76 76 THREE DOG NIGHT
77 77 HIGHER GROUND Steve Wonder	77 77 HIGHER GROUND Steve Wonder
78 78 ROCKIN' ROY LARRY STYX	78 78 ROCKIN' ROY LARRY STYX
79 79 LOVES ME LIKE A ROCK	79 79 LOVES ME LIKE A ROCK
80 80 SIMON	80 80 SIMON
81 81 CHECK IT OUT Tavares	81 81 CHECK IT OUT Tavares
82 82 THE JOKER Steve Miller	82 82 THE JOKER Steve Miller
83 83 SWEET UNDERSTANDING LOVE	83 83 SWEET UNDERSTANDING LOVE
84 84 COME GET TO THIS	84 84 COME GET TO THIS
85 85 NEVER GONNA GIVE YOU UP	85 85 NEVER GONNA GIVE YOU UP
86 86 BEVERLY SHERIDANE YOU	86 86 BEVERLY SHERIDANE YOU
87 87 THREE DOG NIGHT	87 87 THREE DOG NIGHT
88 88 HIGHER GROUND Steve Wonder	88 88 HIGHER GROUND Steve Wonder
89 89 ROCKIN' ROY LARRY STYX	89 89 ROCKIN' ROY LARRY STYX
90 90 LOVES ME LIKE A ROCK	90 90 LOVES ME LIKE A ROCK
91 91 SIMON	91 91 SIMON
92 92 CHECK IT OUT Tavares	92 92 CHECK IT OUT Tavares
93 93 THE JOKER Steve Miller	93 93 THE JOKER Steve Miller
94 94 SWEET UNDERSTANDING LOVE	94 94 SWEET UNDERSTANDING LOVE
95 95 COME GET TO THIS	95 95 COME GET TO THIS
96 96 NEVER GONNA GIVE YOU UP	96 96 NEVER GONNA GIVE YOU UP
97 97 BEVERLY SHERIDANE YOU	97 97 BEVERLY SHERIDANE YOU
98 98 THREE DOG NIGHT	98 98 THREE DOG NIGHT
99 99 HIGHER GROUND Steve Wonder	99 99 HIGHER GROUND Steve Wonder
100 100 ROCKIN' ROY LARRY STYX	100 100 ROCKIN' ROY LARRY STYX

stateside newies james hamilton

THE FATBACK BAND: Nija (Nija) Walk (Street Walk) (Perception Ps 540). They give you enough choices, but this is generally referred to as "Street Walk". Now that Kool & The Gang's "Funky Stuff" is finally out here, the position it held as most imported Street Funk single is taken by this leaping alive rhythm jumping follow-up to "Street Dance".

even though this has not done spectacularly well on America's R&B Chart, where it certainly deserved to shine. Interestingly, with a watery wah-wah wuk-wuk-ing amidst an extremely tight, clearly defined boogie house bass with some Latin percussion and the odd burst of brass, it's basically an instrumental with five-fall interpolations and whistles. Interestingly, there's even a mention of Bertha Butt (you know, one of the Butt Sisters), whose name has strayed from the Jimmy Castor Bunch's old "Troglodyte (Cave Man)," an early example of the sort of sound which has been developed into Street Funk. Surprising.

"Street Walk" is NOT a "Party" record; in the opinion of "Party" you're going to need the James Brown-penned/arranged/produced **LYN COLLINS: THE FEMALE PREACHERS: WE WANT TO PARTY, PARTY, PARTY** (People PE 430), which fits "Hey you, how you whistle!" into its business. "Party, Party, Party" chant is about as apt a summary of the new genre's cliches as you're likely to find.

TONY ORLANDO and DAWN: Who's In The Strawberry Patch With Sally (RCA 8242). Despite a vintage-looking title like that, this new Rag-Rock bouncer from the "Dawn's New Ragtime Follies" LP is yet another Levine & Brown-penned number. Like last

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

one, it's slow starting; unlike all the others, it really is almost a "wonder" even if not strictly Ragtime. It's great fun and commendably authentic, and probably too specialist in appeal to be a big hit.

MARK ALMOND: Lonely Girl (Columbia 4-45951). Whence O! Boys! Such beauty! Still, beauty is to be expected from Britain's unheralded light jazz duo, Jon Mark and Johnny Almond. Slicing with the Latin-cues South American rhythms which have so often spiced their better offerings, they've concocted a delightfully gently yet remorselessly hustling tippy-tapping plopping rhythm gem that's huskily scored as though by a male Astrud Gilberto. Overall instrumentation and sound is reminiscent of Earth, Wind &

Fire's superb "Head For The Sky" LP. Beautiful!

THE CHILITES: I Found Sunshine (Drumwork 55048). There's a spate of sunny sunshine titles out in America at the moment, especially in the Country Chart, such as Dottie West's "Country Sunshine", Brenda Lee's "Sunday Sunrise" and Wayne Kemp's "Kentucky Sunshine" have been answered by Roger Miller's "I Believe In Sunshine". Now the other outstanding breeze over the R&B and Pop Charts too, where Eugene Record and the "Have You Seen Her" gang of fairs are keeping everything bright and yellow with this Stevie Wonder-ish cheerful light harmony thumper.

HOLLAND-DOZIER: New Breed Kinda Woman; If You Don't Want To Be In My Life (Invictus 287 1254). To finish off last week's review, which cut rather abruptly before I told you what these were like: on top there's a thinking 1-2-3-POM Philly-ish beat and more which Lamont Dozier squeezes the lyrics from a constricted larynx, while Bipsie there's a girly group-supported steady-thumping Memphis-ish beat and more that tino-veiled wheezing singing. Both sides seem somewhat reminiscent of other things, not that it matters because they both manage to combine so much melody with their easy dancing rhythms that they're unlikely to be much loved especially in this country.

OOOOH it's so exciting. My first transatlantic telephone call from my very own phone and at someone else's expense. You know what? I measured it on the map and it's about ten inches from London to Los Angeles. But Eddie Kendrick sounded as though he was in the next room.

It was no trouble either. Less trouble than making a reverse charge call to Harrogate in fact. Instead of a long pause for me to consult my notes, and confirm that Eddie is an ex-member of the Temptations and he has his third solo album out just called Eddie Kendrick, there he is talking.

Don't panic. Keep a cool head. Treat him like an old friend that you've lost contact with and just get him to fill in the details.

I decided — apparently subconsciously — to interview him in two ways. The first being a sort of silly high pitched whine.

"Hello Eddie," I said, castrato voce. Eddie is a bit taken aback but he's obviously more used to this high living than me and he has been prewarned who I am. "Hello Rex," he says, as if I was an old friend that he'd lost contact with.

We exchange pleasantries about me being in the next room and how it's in fact over ten inches from London to L.A. So the first obvious question, I tell him, is why he left the Temptations?

"There are a lot of reasons why I left, but I wouldn't like to go into that right now."

Eddie's part in the Temps was lead tenor, choreographer and costume designer. Now he's on his own he sounds like a one-man Temptations. He split from them two and a half years ago and now he is working on some dates, he says.

I gather that he had some sort of bundle over policy and decided to go it alone producing records and hits with a soft soul sound.

"The music I lay on soothes the savage beast," he says. "If it's hard big music it aggravates it, but if it's soft it soothes. It gets more to the girls. Guys don't care for me that much."

Eddie has a strange sex appeal, they tell me. He is



Eddie's not tempted

quite aware of it although he doesn't think it that sexual. "Every woman wants a man like a little girl wants a man and I'm that man."

He fills a need in the American housewife for a father figure. Someone to cuddle up to. Someone to protect them and soothe them.

Could be the British housewife will find him just as appealing. He reveals to me that he intends coming over here early next year with his backing band, The Red Ball Express.

I express a certain fear that he is going to take some of our ladies from us and a certain envy that stars like he can exercise this power over women.

"I consider everybody a star. That's the way it is. You're a star. I can't write interviews." Little does he know.

He concentrates on singing now, and produces Paul

Williams for Motown. He has started work on a new album in Michigan, he says, or maybe it was LA. I think the satellite went through a cloud about then.

He's finished one song and is coming back to do the rest after a date with the Isley Brothers in Detroit. It may take him some time, he says.

"You can't rush these things. Everything's got to be just right. That's like going to bed with your lady."

Well thanks a lot Eddie, I say, and he promises to look me up when he comes over. I hang up and think "what a nice fella," and it was just as though he were only ten inches away.

Rex Anderson

Xmas J5 special

CHRISTMAS is the season of giving, and RRM's J5 column proudly announces our Christmas giveaway. It's a two way proposition, which allows all of you loyal fans to send those love letters to any brother of your choice and to receive a free J5 banner to add to your valuable collection of goodies. Interested? Good, here are the details.

First, send a Jackson brother (or sister if you wish) a letter. Write your favourite letter, seal it and put the person's name on the front. Then, paper clip on an Sp stamp. What I'll do is collect all your letters, put them in a big envelope for each brother and stick all those air mail stamps on the outside of the envelope. Write as many letters as you like . . . don't forget it was recently Randy and Tito's birthday, plus Jermaine's in December as well as his wedding. Sorry, but because of the tremendous cost these heavy love letters are going to cost, an Sp stamp must go in for each letter.

Next, your present. Motown men Phil and Gordon recently did some spring cleaning (in October no less) and discovered about 200 yellow banners that (amusingly enough) say "The Jackson Five are Here" with a pic of the boys. Send me a self addressed stamped envelope — the bigger it is, the less I have to fold up your banner — and I will pop your banner in the post — pronto! And I hope you like them. For all of you who already have everything on the J5 possible, this will be a valuable collector's item. First come, first served.

J5 news . . . "Get It Together," the new J5 album and single is now out in England. The reactions so far have been interesting. The songs run into each other, and the group had a great time with the strange sound effects that run in and out of the album. Progressive DJ John Peel thinks it's the best J5 single he's heard in ages. Now, let's hope it breaks the top ten.

In Los Angeles, Jackie Jackson has completed his album. The cover is red with two photos of Jackie on the front, melting into one another, and a full stand up shot of Mr. J. gracing the back cover. UK release should be in time for Valentine's day next year, but Gordon Frewin says if all goes well it may be sooner.



Got to speak to little Randy Jackson on the phone last week. It was a bleak I am in the morning, here in London, but Randy was wide awake. He sent his love to all the UK fans from all the boys as well as La Toya who was standing next to him. The

group is taking it a bit easy now. Randy said that the two biggest things in his life were his homework and playing with Tito Jr. Tito and Dee-Dee's three month old little boy. A tour of Africa is being set up, but nothing definite is known, and that was all Randy had to say.

A while back many of you generously took the time to write in and describe yourselves as the greatest music fans ever. Soon I'll tell you what happened to those letters. Your mums will be very interested. See you then.

Write to me: Robin Katz / J5 column / Record and Radio Mirror / 7 Carnaby St. / London W1.

Robin Katz

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

Support the Five

WHERE have all the Jackson fans gone? The group's last album *Skywriter* was a great album which got no response from the fans. Also Michael's single *Morning Glow* was totally shunned, not even an entry into the charts. At least some people realised the group's new musical talent when the single *Skywriter* was released. Jemaine full of talent from head to toe, from first note of each song till last has not yet got his well earned chart position.

Now we have a group that deserve a hit and only the fans can give them it by getting them noticed first. Their next album *Get It Together* is said to be the group's best yet. I will be buying it for sure and not because the critics say it's good but because I know it will be good.

The Jacksons are progressing and the sooner the fans realise this the sooner the Jacksons will be where they deserve to be — at the top.

J. Delaney

34, Sidney Road,
Bootle,
Lancs.

Missing Roxy gig

IT HAS taken a long time and many dis-appointments to stir me to what will be no doubt a fruitless action. What must surely be the biggest rip off on the music scene today and indeed any day is the scandal surrounding concerts, their planning or lack of it, the availability of tickets, or in most cases their unavailability.

An example of the bungling which can go on comes from my own experience of Nov. 5 when I went 72 miles from Reading to Bristol to see Roxy Music (only because the Rainbow was sold out before it was advertised).

When I arrived at Bristol Top Rank I found a board outside saying "They just decided not to play." At first I thought



this was a joke but after investigation I was told that Roxy's lighting man had turned up at 6.00, looked at the hall and said he couldn't possibly set the lights up, it was too small, and then went off from whence he came.

Who the hell do they think they are treating the people who give them their daily bread like

this?

The worst aspect of all is that Roxy will probably not tour Britain again until at least this time next year by which time they might all be a little too smug to turn up at the venues.

J. Austin.

37a, Albert Road,
Newtown,
Reading,
Berks.

Fans deserve respect

I WAS disgusted with the letter from Mrs. E. J. Thompson. Did she ever drool over whoever was in the pop scene when she was younger?

Did she ever spend hours thinking of him/her/them. Did she never wish she could see them?

Did she never save up for weeks to go down to London / Manchester to see them if she did she has no right whatsoever of calling the Osmonds and us weenyboppers. Even if she didn't she still shouldn't call us that 'cos

Roxy apologised for their non-appearance.

The reason was the hall did not allow Roxy to use their light show and there was a danger of their p.a. collapsing. Roxy wanted to play and have arranged a substitute gig at another hall in Bristol on December 18. Top Rank ticket holders will have priority on tickets.

for some of us it is our only pleasure in life. I myself think the Osmonds are the best family ever created. It is not every week that the Osmonds come to Britain so she doesn't lose all that much beauty sleep.

I suppose it would be different if she had some kids of her own and they liked the Osmonds or Gary Glitter.

M. J. Shaw

14, Mowbray Avenue,
Blackburn,
Lancs.

Ash and Humble

I'VE JUST got to rave about two of the most underrated bands to ever have played, namely Wishbone Ash and Humble Pie. I've recently seen concerts by both of these talented bands and I'm sure that the success they so richly deserve is just round the corner.

So come on all you so called "music lovers" go to your record shops and buy these band's albums. I promise you you won't be disappointed.

Rob Ludrum

23, Sherrington Avenue,
London,
N.14.

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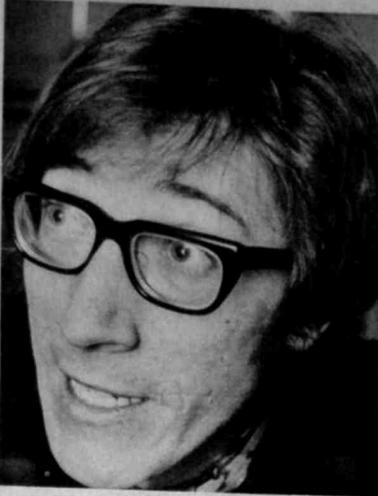


HANK MARVIN is the sort of chap who beams a lot. He has an air of enthusiasm about him that one would imagine to be almost unquashable. Mind you it's understandable at the moment because quite a few things have been happening to Hank lately and all of them are satisfying. For one, he's found peace of mind by joining the Jehovah's Witnesses and for another he's reformed the Shadows.

Undoubtedly there are some of you who read this fine paper that are unfamiliar with the Shadows. They are names you may have heard banded about while you were fighting a losing battle with a temperamental goliath, but their reformation is quite an event. Recently of course we've been privileged to hear some of their oldies like Apache cropping up on the radio and some of their Shadows greatest hits' albums are still selling. They are, quite simply, a part of Britain's musical heritage. It's over ten years ago now since Apache was in the hit parade, a good seven since Cliff and the Shadows were number one with classics like Summer Holiday and now they've suddenly decided to reform. The obvious question is, why?

'We just felt the time was right' explained Hank. 'For some time we'd been having fans writing to us about the possible revival of the Shadows and our manager had been talking to us about the possibility of doing another LP and at that time we'd decided against it because of various commitments with Marvin, Welch and Farrar. But quite recently there was a lot of interest in the musical press about the band reforming. John Peel, for instance was quite outspoken about it and we started to get more and more letters from fans and eventually we said OK lets do it! So we all got together, that's Bruce Welch, Brian (Bennett), John (Farrar) and myself and sat down to write the album.

'The only difference in the original lineup from the time we split is that John has come in to replace John (Foster) who was tied up in the States with Tom Jones.



Casting Shadows

'Once we sat down to do it we all found ourselves really enjoying it. There was the obvious problem of course of keeping the old guitar sound of the Shadows and at the same time giving the music a 1973 appeal. Personally I think it came off in the end. We wrote all the tracks on the album ourselves except for Pin Ball Wizard and Good Vibrations which were personal favourites. The whole album's totally instrumental so it really has been a delve into

nostalgia. But how about the permanence of the set up. Would they be going out on the road for instance? At the moment that is uncertain. A lot of it obviously rests on how well the album does, but I would say there's a distinct possibility if things turn out right. We will be doing radio and TV promotion though, that much is certain. The next logical step would naturally be a reunion with Cliff Richard but unfortunately

THE scene... Brighton Pier. Little hunchbacked Grockies slowly ambling up and down the beach crunching pebbles underfoot as they plod towards the mass of deckchairs on which a swarm of seasoned sunbathers hang their rolls of winter break with the mornings tabloid implanting its front page on many a brow.

Amongst this solid section of our community lay John 'Lofty Hulk' Randall just absorbing the vibes like a dried out sea urchin and strumming his washboard with the keenness of a well seasoned housewife on a Monday morning.

But Brett Marvin and The Thunderbolts, when I talked to them, were totally serious about their music and didn't see their image as a ludicrous hype but as an integral part of their music.

What is their music you ask? Basically blues, the sort of blues though that are right on the street; music that everyone can understand. For percussion they use wood blocks, electric drums, a pair of Woodworth cymbals, air raid siren and Lagerphone to mention but a few. The Lagerphone, incidentally is a pole that goes crunch when bashed. It's more an advert for Fosters than anything in Australia, its land of origin. I was convinced though that struck in the right way one could produce an acceptable tone for hashing out a rhythm.

At the moment the band is a couple of months into the new university season after spending all summer working on building sites and some ambitious sculptures. Unsuccessful band? No not



In dinosaur's shoes

really, remember Terry Dactyl and the Dinosaurs who put out Seaside Shuffle? Same people. Why did they not stay as this band and rake in a fortune? 'We were not into the commercial thing at all, the whole idea of Terry Dactyl was just to put out a record under that name as we thought it was too good a name to waste. It showed us though that the music business was all such a hype. For instance we were getting fantastic offers from agencies left right and centre, and for live gigs we were getting seven or eight times as much bread as we did performing exactly the same

stuff as Brett Marvin. We now have an album out which we recorded before the summer which is good fun but it was all a bit rushed and the production was none too good. But we have a single out called Blow Me Down which was professionally produced and is very danceable very powerful and, we think, very commercial. It has a good bluesy rhythm but is still a good rocker, in the same way that the Stones do it. Well nearly the same way! 'One good thing at the moment is that we have really good management which means that in the future we shall have more time in the

ly this too is uncertain at the moment. 'We haven't even discussed it yet' admitted Hank 'but it's certainly not out of the question. Personally I'd love to do it, so anything's possible. Hank admitted that its only recently that he's been able to appreciate the validity of what he was doing in the late-fifties and early sixties. 'I used to be rather ashamed of it. When I heard what people are doing now I used to think our sound was so dated and musically inept. But then I started to think again. People started coming up and saying 'Hey, I put on one of your old LP's the other day and really got into it.' Consequently I began to review the situation and I decided that perhaps our music was valid. After all it's part of British musical history. Just as Eric Clapton had his own 'sound' so I had mine. People can listen and say 'Hey that's Hank Marvin playing' just the same as when Eric started they said 'Hey that's Eric Clapton.' Later of course, so many people started copying Eric's playing that it became hard to tell who was who.

'Its laughable really because its gone the whole circle. The very people who were putting us down five years ago and saying we were playing 'Saccharin pop' have decided that perhaps our music has as much validity as someone like Hendrix in so much as it's part of our heritage. When I started up with Marvin Welch and Farrar I purposely tried to lose that sound to try and get away from the whole concept of the Shadows. I feel completely differently now. In fact John and I have started to incorporate it into our act. Its really quite fun to be able to 'twang' again. Once again it seems like time to 'Put on your dancing shoes', (courtesy of Cliff Richard and the Shadows).

And again it seems like time to 'Put on your dancing shoes', (courtesy of Cliff Richard and the Shadows).

Mike Beatty

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MOTT'S Ian Hunter tells all



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