

J.5 HIT OUT 'We were the Original Teeny group'-exclusive

RECORD & Radio MIRROR

A BILLBOARD PUBLICATION

NOVEMBER 24, 1973

7p

Gary
Glitter

**Mott's
Ian Hunter:**
'Now we're REALLY
chasing the Stones
and the Who!'

Elton John:
The pixie pianist
prepares for a
grand slam tour

Argent:
Flashing out
in New York

FREE!
WIN
MARIE
OSMOND
RECORDS



RECORD MIRROR

RRM/BBC chart

TOP FIFTY

SINGLES

This week	Last week	Weeks in chart	Title	Artist	Label
1	1	2	I LOVE YOU LOVE ME LOVE	Gary Glitter	BELL 1337
2	2	5	LET ME IN Osmonds	LET ME IN Osmonds	MGM 2006 321
3	24	2	PAPER ROSES	Paul McCartney & Wings	Apple R5993
4	5	5	DYNA-MITE	Mud	RAK 159
5	4	6	SORROW	David Bowie	RCA 2424
6	6	3	WHEN I FALL IN LOVE	Donny Osmond	MGM 2006 365
7	9	4	DO YOU WANNA DANCE	Barry Blue	BELL 1336
8	27	4	MY COO-CA-CHOO	Alvin Stardust	Magnet MAG 1
9	7	6	TOP OF THE WORLD	Carpenters	A&M AMS 7086
10	8	5	PHOTOGRAPH	Ringo Starr	Apple R5992
11	3	7	DAYDREAMER / PUPPY SONG	David Cassidy	BELL 1334
12	17	3	WHY OH WHY OH WHY	Gilbert O'Sullivan	MAM 111
13	23	3	LAMPLIGHT	David Essex	CBS 1902
14	16	5	DAYTONA DEMON	Suzi Quatro	RAK 161
15	11	7	THIS FLIGHT TONIGHT	Nazareth	Mooncrest MOON 14
16	12	3	FOR THE GOOD TIMES	Perry Como	RCA 2402
17	26	4	HELEN WHEELS	Paul McCartney & Wings	Apple R5993
18	14	5	WON'T SOMEBODY DANCE WITH ME	Lynsey De Paul	MAM 109
19	13	8	DECK OF CARDS	Max Bygraves	Pye 7N 45276
20	15	11	EYE LEVEL	Simon Park Orchestra	Columbia D138946
21	43	2	STREET LIFE	Roxy Music	Island WIP 6173
22	25	6	DECK OF CARDS	Wink Martindale	DOT 109
23	18	8	SHOWDOWN	Electric Light Orchestra	Harvest HAR 5077
24	19	9	GOODBYE YELLOW BRICK ROAD	Elton John	DJM DJS 285
25	38	3	AMOUR/EUSE Kiki Dee	Rocket	PYG 214
26	—	—	ROLL AWAY THE STONE	Mott the Hoople	CBS 1895
27	10	10	GHETTO CHILD	Detroit Spinners	Atlantic K 10359
28	20	12	CAROLINE Status Quo	Status Quo	Vertigo 6059 085
29	21	7	KNOCKIN' ON HEAVENS DOOR	Bob Dylan	CBS 1762
30	35	4	KEPON TRUCKIN'	Eddie Kendricks	Tamla Motown TMG 873
31	22	9	LET THERE BE PEACE ON EARTH	Michael Ward	Philips 6006 340
32	33	3	WILD LOVE	Mungo Jerry	Dawn DNS1 1051
33	34	3	SWEET UNDERSTANDING LOVE	Four Tops	Probe PRO 604
34	29	8	MY FRIEND STAND	Slade	Polydor 2058 407
35	—	—	YOU WON'T FIND ANOTHER FOOL LIKE ME	New Seekers	Polydor 2058 421
36	39	3	LONELY DAYS LONELY NIGHTS	Don Downing	People PEO 102
37	28	11	LAUGHING GNOME	David Bowie	Deram DM 123
38	—	—	TRUCK ON (Tyke) T. Rex	EMI MARC 6	EMI MARC 6
39	—	—	THIND GAMES	John Lennon	Apple R 5994
40	41	38	TIE A YELLOW RIBBON	Dawn Bell	Bell 1287
41	—	—	LOVE ON A MOUNTAIN TOP	Robert Knight	Monument MNT 1875
42	48	20	SPANISH EYES	Al Martino	Capitol CL 15430
43	31	9	A HARD RAIN'S GONNA FALL	Bryan Ferry	Island WIP 6170
44	49	6	THE OLD FASHIONED WAY	Charles Aznavour	Barclay BAR 20
45	36	6	MILLY MOLLY MANDY	Glyn Poole	York SYK 565
46	32	12	NUTBUSH CITY LIMITS	Ike & Tina Turner	United Artists UP 35582
47	44	13	MONSTER MASH	Bobby Pickett & The Crypt Kickers	London HL 10320
48	—	—	AND YOU SMILED	Matt Monro	EMI 2091
49	—	—	RAISED ON ROCK	Elvis Presley	RCA 2435
50	50	4	BY YOUR SIDE	Roberts & Lee	Philips 5096 339

ALBUMS

This week	Last week	Weeks in chart	Title	Artist	Label
1	1	4	PIN UPS	David Bowie	RCA RS 1003
2	2	2	QUADROPHENIA	Who	Track 2657 013
3	3	4	GOODBYE YELLOW BRICK ROAD	Elton John	DJM DJLPD 1001
4	4	18	AND I LOVE YOU SO	Perry Como	RCA Victor SF 8360
5	14	8	I'M A WRITER, NOT A FIGHTER	Gilbert O'Sullivan	MAMS 505
6	6	8	SLADEST SLADE	Slade	Polydor 2442 119
7	7	4	THESE FOOLISH THINGS	Brian Ferry	Island ILPS 9249
8	8	7	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
9	5	8	HELLO STATUS Quo	Status Quo	Vertigo 6360 098
10	18	14	THE PLAN OSmonds	Osmonds	MGM 2315 251
11	13	70	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	CBS 69005
12	10	21	NOW AND THEN	Carpenters	A&M AMLH 63519
13	23	4	A SONG FOR YOU	Carpenters	A&M AMLS 6351
14	17	98	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS 63899
15	9	4	MOTOWN CHARTBUSTERS VOL. 8	Various	Tamla Motown STML 1124
16	15	39	ALADDIN SANE	David Bowie	RCA Victor RS 1001
17	—	—	LOUD 'N' PROUD	Nazareth	Mooncrest CREST 4
18	—	—	DREAMS ARE NOTHIN' MORE THAN WISHES	David Cassidy	Bell BELLS 231
19	11	6	SELLING ENGLAND BY THE POUND	Genesis	Charisma CAS 1074
20	20	9	SINGALONGAMAX VOL 4	Max Bygraves	Pye NSPL 18410
21	22	14	SING IT AGAIN	Rod Stewart	Mercury 6499 484
22	21	36	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA Victor SF 8287
23	24	10	JESUS CHRIST SUPERSTAR	Soundtrack	MCA MCKS 8012/3
24	25	12	THE BEATLES 1967/1970	Beatles	Apple PCSP 718
25	—	—	ROCK ON	David Essex	CBS 65823
26	49	27	CLOSE TO YOU	Carpenters	A&M AMLS 998
27	27	12	THE BEATLES 1963/1966	Beatles	Apple PCSP 717
28	12	25	HUNKY DORY	David Bowie	RCA Victor SF 8244
29	38	9	PAT GARRETT & BILLY THE KID	Bob Dylan	CBS 69042
30	16	10	GOATS HEAD SOUP	Rolling Stones	Rolling Stones COC 59101
31	—	—	BACK TO FRONT	Gilbert O'Sullivan	MAM 502
32	45	2	THE CARPENTERS	Carpenters	A&M AMLS 63502
33	10	3	SINGALONGA MAX	Max Bygraves	Pye NSPL 18401
34	36	3	RAZAMANAZ	Nazareth	Mooncrest CREST 1
35	41	9	SING ALONG WITH MAX	Max Bygraves	Pye NSPL 18361
36	32	2	TATTOO	Rory Gallagher	Polydor 2383 230
37	42	3	GREAT HITS	T. Rex	EMI BLN 5003
38	37	20	TUBULAR BELLS	Mike Oldfield	Virgin V 2001
39	47	3	CLOCKWORK ORANGE	Soundtrack	Warner Brothers K 46127
40	29	22	WE CAN MAKE IT	Peters & Lee	Philips 6308 166
41	19	4	ERIC CLAPTON'S RAINBOW CONCERT	Eric Clapton	RSO 2394 116
42	—	—	PLAYIN' FAVORITES	Don McLean	United Artists UAG 29529
43	44	19	SPACE ODDITY	David Bowie	RCA Victor LSP 4813
44	30	13	TOUCH ME IN THE MORNING	Diana Ross	Tamla Motown STML 11239
45	—	—	FOCUS AT THE Rainbow	Focus	Polydor 2442 118
46	—	—	TOUCH ME	Gary Glitter	Bell BELLS 222
47	—	—	ON THE ROAD	Traffic	Island ISLD 2
48	34	7	ANGEL CLARE	Garfunkel	CBS 69021
49	—	—	INNERVISIONS	Stevie Wonder	Tamla Motown STMA 8011
50	46	3	THE FOUR TOPS STORY	Four Tops	Tamla Motown TMSF 1124

chart chatter

OSMOND family beginning to take over charts. All we need is another ditty from Jimmy and a few solo trips from the other brothers. However Britain's Gary Glitter is the one who does. What does Benny think about Marie pushing her way past? She could be the next number one. Alvin Stardust is the family's big threat. Trying to think who he sounds like. He's at 18.

Lamp-light seems set for the Top Ten, at last. Helen Wheels, rolling and about time but could it be the cards for Max? Roxy power their way to 31. Mott join the big singles brigade with entry at 36. Kiki, we're delighted. Suzi now at 14.

Sighs of relief heard for miles as The New Seekers come in at 35. Could they have suddenly faded? Marc and team make the 38 and a teen paper editor somewhat surprised. So are the fans still out there? Our Liverpool man in New York occupies 39. American Robert Knight who lost out years back with his Everlasting Love to Love Affair is now in the charts.

And Max, whoops, Matt has driven back to chartland. He's at 48 and one below, heck what's the guy doing, old Elvis just in. How about Peters & Lee recording 'I'll Be Home? The duo are struggling with by your side. Maybe people want the love message stronger? Anyway good news with Eddie Kendricks making 30.

Downers this time are Glyn Poole, Ike and Tina, Bobby Pickett and Bryan Ferry. Undecided people include Don Downing, the American singer. Sorry, as promised in this column, he didn't make page 30. What's the matter? He disappeared. Haven't still clinging to the 50. Will they make it, Christmas?

Well, will Paul and Wings now go higher and higher? Can Roxy keep their drive? Is the Ian Hunter hit making time for a Top Tenner in two weeks? Gilbert to make the 10? Are The New Seekers to have their biggest for ages? And Marc? That will be interesting! John to go higher, yep.

u.s. soul chart

- (2) The Love I Lost (Part 1) - Harold Melvin & The Blue Notes (Philadelphia)
- (1) Space Race - Billy Preston (A&M)
- (8) Cheaper To Keep Her - Johnny Taylor (Stax)
- (3) Midnight Train To Georgia - Gladys Knight (Buddah)
- (6) You're A Special Part Of Me - Diana Ross & Marvin Gaye (Tamla)
- (5) Check It Out - Tavaras (Capitol)
- (9) Having A Party - Osmonds (MGM)
- (5) Get It Together - The Jackson 5 (Tamla)
- (19) If You're Ready Come Go With Me - Staple Singers (Stax)
- (16) Rockin' Roll Baby - Stylistics (Avco)

(From Billboard's Specialist Soul Survey).

Breakers S

TOP HOT ravers from the Breakers for the 50 must surely be 1. Take Me High - Cliff Richard. 2 You'll Never Walk Alone - Gerry & The Pacemakers. 3 (Reach Out And Help Your Fellow Man - Junior Campbell. String Driven Thing still at the brink but no further; according to a writer in November's Let It Rock, Val Doonican takes Pat Boone's style for the Seventies. Whatever it is Val is knocking the dirt. This Lizzy look very good bet. Chi-Lites after brief trip in still breaking. No 30 joy yet for Black Sabbath and have you heard Millie and Ned Nesbit?

COME LIVE WITH ME - Ray Charles (London HL 10432)
 DAN THE BANJO MAN - Dan The Banjo Man (Rare Earth RES 110)
 DANCE WITH THE DEVIL - Coy Powell (Rak 164)
 GALLOPING HOME - London String Chorus (Polydor 268 280)
 GET TOGETHER - Jackson Five (Tamla Motown TMG 878)
 IT'S A GAME - String Driven Thing (Charisma CB 215)
 LEST WE FORGET - Les Reed Orchestra (Chapter One SCL 108)
 LET ME TRY AGAIN - Frank Sinatra (Reprise K 16304)
 MIDNIGHT TRAIN TO GEORGIA - Gladys Knight & The Pips (Buddah 2011 185)
 OH WOMAN - Val Doonican (Philips 6028 042)
 OUR HOUSE IS ROCKIN' - Marmalade (EMI 2071)
 RADAR LOVE - Golden Earring (Track 2094 116)
 (REACH OUT AND) HELP YOUR FELLOW MAN - Junior Campbell (Deram DM 403)
 SABBATH BLOODY SABBATH - Black Sabbath (WWA WWS 002)
 SOLITAIRE - Andy Williams (CBS 1824)
 STONED OUT OF MY MIND - Chi-Lites (Brunswick BR 1)
 TAKE ME HIGH - Cliff Richard (EMI 2068)
 TELL ME IT'S JUST A RUMOUR BABY - (Isley Brothers) Tamla Motown TMG 877
 THE LOVE I LOST - Harold Melvin & The Blue Notes (Philadelphia PIR 1879)
 THE ROCKER - Thin Lizzy (Decca F 13467)
 TIME IS TIGHT - Booker T & The MG's (Sax 3025 307)
 VALENTIA - Group (A&M AMS 7081)
 VAYA CON DIOS - Millie and Nesbitt (Pye 7N 45310)
 WE'VE GOT TO DO IT NOW - New Seekers (Polydor 2058 597)
 WONDERFUL - Colin Haste (Epic 1778)
 YOU'LL NEVER WALK ALONE - Gerry and The Pacemakers (EMI 2086)
 YOU'RE A SPECIAL PART OF ME - Diana Ross & Marvin Gaye (Tamla Motown TMG 879)
 YOU'RE A STAR - Carl Wayne (Pye 7N 45280)

ART PRIZE

Compiled by TONY JASPER

star pick

IAN HUNTER from that constant '73 chart visiting group, Mott The Hoople, is the guy just waiting to launch forth with his view on the Top 50. So Ian, get going. 'Sorrow, not had but feel Bowie could have done a better job, bit rushed. The Carpenters, they do make a lovely sound, so pure, great studio sound. Quo? Saw it being laid down, lovely people, you know they've gone through everything and now they're tops, great. Dylan, that's an unbelievable one. Should be number one! Ferry? Outrageous stuff. Makes me giggle. Can't believe his voice. Bowie's, Laughing Gnome, a tribute to the British public! Surf, Quatro and Dayiona, she sounds like Sydne. McCartney and Wings, well this new one isn't the best. I dig that guy, love his ballads. Last two singles were goodies. Nazareth, good, good band. Lynsey De Paul? She's great, got her own sound. Blue? Who's that, don't know much about him. Oh, that's who he is. Slide one in, Gary's new one. Great, great. Mud, horrible, horrible." Thanks Ian for the best STAR PICK yet. You ain't afraid to speak your mind. What's that? OK, to remind one and all that Mott The Hoople have a single out NOW on CBS called Roll Away The Stone. No doubt about it, very commercial.

carpenters

RELEASED this month is The Carpenters (A&M) The Singles, 1969-1973. Among the chosen tracks are Superstar, Rainy Days And Mondays, Close To You, For All We Know and the two recent hits, Yesterday Once More and of course still there, Top Of The World. The duo, Richard (27) and Karen (23) have 14 gold records, three Grammy awards and doubtless millions of fans.



YET another Osmond success is the big story this week. Fourteen year old Marie has playfully jumped over brother Donny in the charts and gone to position three. In the States, Marie, with the same single, removed all Osmond opposition from her path. It should happen here next week.

Marie never thought about being a singer until one year ago. She said she saw her brothers having a ball on stage and thought, "Why not me?"

She's obviously made a good move! Marie records in Nashville, the home of country music. One of her favourite singers is top American c/w artist, Lynn Anderson. Whereas her brothers sing pop material with Donny relying these days on golden oldies Marie seems more influenced by her country's music.

She says her family decides on songs she will sing but in the end the lady is quite firm, "I

make my own choice." Her album, Paper Roses (our comp this week) has done extremely well in the States and looks like being a big one here. She is about to record a further album in Nashville.

Marie has made few live singing appearances to date, one was guesting in cabaret during the Osmonds show in Las Vegas this autumn. Doubtless the public appearances will have to grow! Her dramatic rise to three after only two weeks has even surprised some of the most knowledgeable people on the contemporary music scene. They see a big future for the lady. As they say, she seems a natural.

When here, Marie said, "I would like to do some live concerts in Britain." She knows now that there are thousands of fans just waiting for that moment! And as an after-thought, isn't it all a good plug for country music in this country, a music steadily growing in audience?

facts

THE WHO'S management estimate the group's 11 city, 12 date US tour scheduled later this month will put them before 61 per cent of the nation's concert going and record-buying public. The tour has taken two years to set-up!

Pianists Ferrante & Teicher have in 13 years with the Monkees, Music For Pleasure, Sounds Superb series in Britain; in best selling album lists (records outside of TV albums and over 11.88) no less than 15 albums have qualified for the bpi Gold Award, sales over 150,000.

Sales over 70,000 for the Monkees, Music For Pleasure, Sounds Superb series in Britain; in best selling album lists (records outside of TV albums and over 11.88) no less than 15 albums have qualified for the bpi Gold Award, sales over 150,000.

Wondering what has happened to your Roxy album, Stranded? Due to a one day strike at the factory last week there was a delay in completing advance orders for 35,000 copies. However, things will soon be straight, hopefully by now.

The new Thin Lizzy single, The Rocker on Decca was chosen for release by the process of the company pressing 800 copies of a maxi-single and sending it to DJ's and asking them to choose which side they liked most and obtained best audience reaction. Sixty five per cent chose The Rocker. Can they be wrong?

Just over ten years ago the Beatles were heading for their first gold record as The Loves You went over 900,000 copies and from Phillips came the track, All I Want For Christmas Is A Beatle.

The Moody Blues played to nearly 55,000 people in the first three months of their North American tour and notice two labels in the hit parade, Magnet and Rocket (Eton's company). Check out the discs!

YESTERPLAYS

5 years ago 10 years ago

- | | |
|---|--|
| Nov. 23, 1968 | November 23, 1963 |
| 1 (1) The Good, The Bad, And The Ugly - Hugo Montenegro (RCA). | 1 (1) You'll Never Walk Alone - Gerry & The Pacemakers (Columbia). |
| 2 (3) Eloise - Barry Ryan (MGM). | 2 (3) She Loves You - The Beatles (Parlophone). |
| 3 (4) This Old Heart Of Mine - Isley Brothers (Tama). | 3 (2) Sugar & Spice - Searchers (Pye). |
| 4 (9) Breaking Down The Walls Of Heartache - Bandwagon (Decca). | 4 (5) Be My Baby - Ronettes (London). |
| 5 (2) With A Little Help From My Friends - Joe Cocker (Regal Zonophone). | 5 (7) Don't Talk To Him - Cliff Richard (Columbia). |
| 6 (6) All Along Watchtower Watchtower - Jimi Hendrix (Track). | 6 (12) Secret Love - Kathy Kirby (Decca). |
| 7 (18) Eleanor - Turtles (London). | 7 (4) Blue Bayou / Mean Woman Blues - Roy Orbison (London). |
| 8 (8) Only One Woman - The Marbles (Polydor). | 8 (9) I Who Have Nothing - Shirley Bassey (Columbia). |
| 9 (5) Those Were The Days - Mary Hopkin (Apple). | 9 (11) I'll Keep You Satisfied - Billy J. Kramer & The Dakotas (Parlophone). |
| 10 (18) Ain't Got No - I Got Life / Do What You Gotla Do - Nina Simone (RCA). | 10 (6) Let It Rock / Memphis Tennessee - Chuck Berry (Pye). |

Win Marie's Paper Roses

WHAT A SISTER! Marie bounced in the charts at 24 with Paper Roses and it's made THREE this week. We have some Marie records to give away (Just look at our heading once more!) and so if you want and come out of the bag for the promised number of free discs you can be listening to Marie all day long.

Just print your name and all details in clear block capital letters send to MARIE OSMOND COMPETITION, CHART PARADE, RECORD & RADIO MIRROR, 1 Carnaby St., London W1V 1PG, by next WEDNESDAY, NOVEMBER 28.

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

- How old is Marie?
- Is she the youngest Osmond?
- What is the title of Marie's album?

Space pressures have prevented recent comp. winners names in Chart Parade. There has been a hold up over Gary's disc, through no fault of ours or his record company. All other discs have gone out.

'Love is Easy'
'Love is Easy'

BADFINGER



THEIR FIRST SINGLE ON WARNER BROS.

Bethell joins Main Man

RCA's Barrie Bethell, better known as "The presser" who introduced David Bowie's last tour, has joined MainMan - Bowie's management organisation.

He flew to the States this week to discuss details with Tony DeFries before taking over as general manager of MainMan in charge of their London office.

Bethell was head of artist liaison at RCA for two years and was heavily involved in Bowie's career. He became head of RCA Tours especially to promote the extensive and final Bowie U.K. tour in May and June this year.

New 'Ridge on show

THE NEW Slackridge line-up makes its London debut at a special Stackridge Christmas Concert at the Rainbow on Wednesday, December 19. Tickets are priced £1.00 and are already on sale. Members of the Stackridge Rhubarb Threshing Society can purchase specially priced tickets from the Society's secretary.



Quo pull out

STATUS QUO this week pulled out of their American tour due to start next month because of "too much work."

The band were due to tour with Billy Preston but have now decided to use the whole of December recording their next album.

A spokesman said: "The band have so much work they decided they must get an album in the can before the end of the year. It was felt that they could afford to pull out of the American tour."

Iced tv

DEKE LEONARD'S Iceberg are the subject of a 45 minute colour TV special to be filmed at the Stadt Theatre, Darstadt on December 16. Deke appears on the Old Grey Whistle Test on November 27.

Status Quo have added two British dates for December at Southampton Top Rank (9) and Southend Kursaal (22).

Towards the end of January

they will undertake a short tour of Scandinavia taking in Oslo, Gothenburg, Stockholm, Helsinki, Lund, and Copenhagen.



Lux date for Rebel

COCKNEY REBEL flew out to Luxembourg this week to record a one hour programme with Kid Jensen for transmission later this month.

The band appear at London's Roundhouse on Sunday along with Nektar and Elephant's Memory, and meanwhile E.M.I. report a surge of interest following the release of their debut album: Human Menagerie.

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

Bryan and Olivia win top country awards

BRYAN CHALKER and Olivia Newton-John were voted top British singers by the Country Music Association at their Fourth Annual Awards Dinner in London on Tuesday.

Slim Whitman was chosen as Entertainer of the Year, and Charlie Pride and Dottie West voted top U.S. singers. The awards were presented by Chet Atkins and Tompall Glaser.

Chairman Jim Bailey said the CMA (C.B.) would shortly be launching a massive recruiting campaign to draw more companies and individuals into the association.



Awards

Entertainer of the Year: Slim Whitman.

AMERICAN SECTION
Male Vocalist of the Year: Charlie Pride.
Female Vocalist of the Year: Dottie West.

Most Promising Artist: Nitty Gritty Dirt Band.
Album of the Year: "Collection" - Slim Whitman (United Artists Records).

Song of the Year: "Take Me Home, Country Roads" (Danoff / Nivert / Denver's Publisher: Cherry Lane).

BRITISH SECTION
Male Vocalist of the Year: Bryan Chalker.
Female Vocalist of the Year: Olivia Newton-John.

Best Group of the Year: The Hillside.
Most Promising Artist / Group of the Year: Brian Maxine.
Record Company of the Year: RCA Records.

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JOOK



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EDMONTON SUNDOWN
DECEMBER 1st

JOOK RULE O.K.

RCA Records and Tapes

Now 'donkey' comes piped

FOLLOWING the success of the Royal Scots Dragoon Guards with their record Amazing Grace, another Scottish regiment is attempting to make the charts with an RCA release called Little Donkey.

The band is The Pipes And Regimental Band of the 1st Battalion the Royal Scots (The Royal Regiment). They are joined by a children's choir.



ARGENT are due to begin their biggest ever European tour in late January. A team of film cameramen will accompany them throughout the itinerary to shoot a half-hour film documentary for Caroline Films of America.

A new US trip is confirmed to begin next March. Argent's next album will be released in late February.

Renata knocked

RENATA, in Liverpool for a BBC documentary with the Sweet, were set upon by over 30 football fans after they had been to see Liverpool play on Saturday.

The band's hired car was damaged and a brick thrown through its rear window but none of them were injured. They appeared at the New Cavern on Saturday night.

Beatles in court

THREE ex-Beatles, minus Paul McCartney have started legal proceedings against Allen Klein and his company, ABEKO Industries Incorporated.

The business management organisation once represented the Beatles as a group of companies and Lennon, Harrison, and Starr, together with Apple Corps and 15 other companies in the group have issued a High Court writ claiming, among other things, damages for misrepresentation.

In 1971 Paul McCartney, brought a High Court action to break up the group saying that he did not trust Klein with its stewardship. John, George and Ringo asked for Klein to stay as manager of their business affairs.

In their writ, Lennon, Harrison and Starr now claim a declaration that an agreement dated May 8, 1969, signed by themselves and Klein is not valid and should be set aside because they did not fully understand the nature and effect of it.

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Support band dropped... 'Turners said we had to quit tour'



Ike Turner

BLUE MAGIC, a five piece soul group from Philadelphia were this week dramatically dropped from Ike and Tina Turner's European tour because, they claim, they were too successful.

The crunch came at Cologne almost midway through the tour when, they say, they received tremendous applause and Ike and Tina were booed and hissed at.

Manager Alan Rubens told RRM that the group had completed six of the fourteen dates and their act had already been cut from 45 minutes to 25 minutes.

At Cologne, he said, they were told they were not the kind of act Ike and Tina wanted with them. 'Ike Turner refused to go on as long as we were on the tour, so we packed up and left.'

The group whose album Blue Magic Presents Side-show is out at the end of the month, were in London on Friday. They hope to return to this country next February for

a tour with the Detroit Spinners, or Diana Ross.

Singer Wendell Fawcett commented: "We thought it was fantastic to get a big tour like this, a great thrill. Now it seems to have broken down because of some sort of petty jealousy. Ike Turner wouldn't even travel in the same bus as us."

"We are determined to make it," he added.

A spokesman for the Turners' record company, United Artists, agreed that the group were no longer on the tour, but did not know why.

Ike and Tina Turner were still in Europe and so unable to comment.



Geordie delay

GEORDIE'S second album, Don't Be Fooled By The Name, will not now be released until mid January. Release, set for this month, has been postponed because of delays in the printing of the sleeve.

The band appear at Wolverhampton Lafayette Club on Friday (23), on German television on Saturday (24), and at a reception for record dealers in Newcastle on Monday (26).

Other dates: Denbighshire College of Technology (29), Dagenham Roundhouse (December 1), and Tiffany's Great Yarmouth (3).

Ash party too

WISHBONE ASH headline a special concert at London's Alexander Palace on December 22 - the first to be organised by Trentdale since the London Music Festival.

Tickets - £1.30 in advance, £1.50 on the night, are available from 27 Dryden Chambers, 119 Oxford Street, London, W.1.

Trentdale, who say the concert will not be just another Christmas Party but a spectacular show, promise to announce further details next week.

Como back

PERRY COMO, following his successes with songs by Kris Kristofferson and Don McLean, picks the old Everly Brothers hit "Walk Right Back" for his new single, released on RCA this week.

He was in London last month to tape a TV spectacular with Julie Andrews, and during his stay had talks with promoters regarding the possibility of a first-ever concert tour of Britain next year.

Man alive

FRENCH Television will film a Man TV special which was started this Wednesday with live sequences of Man at the Dunstable Civic Hall.

Elkie plays Tom's mum



ELKIE BROOKS is to play the part of the mother in this year's stage performance of Tommy which is to be presented at the Rainbow on December 13.

Originally Maggie Bell was to have played the part but producer Lou Reizner has now opted for the Vinegar Joe singer.

Richie Havens is another artist who has agreed to appear in the show but should another performance be slated for December 14, he will have to pull out because of other commitments.

Reizner is understood to be planning two performances but it has not yet been decided whether these will be on the same or consecutive nights.

Other artists definitely appearing: Roger Daltrey, Keith Moon, Rod Stewart, Graham Bell, Sandy Denny, and Merry Clayton.

AKM Records will be releasing another single from the original stage production album, Go To The Mirror, featuring Richard Harris, Roger Daltrey, and Lou Reizner.

ELP for Xmas tv

EMERSON LAKE AND PALMER are to appear in a 55 minute colour television special on BBC-2 on Boxing Day.

The programme, a documentary on the group's life both on and off stage, will be presented by Old Grey Whistle Test's Bob Harris.

Among scenes will be shots of the group relaxing with their families at home, and one of Keith Emerson flying his plane.

The live stage performances, including numbers from their new album Brain Salad Surgery (out November 30), were recorded in Austria and Switzerland during their recent tour.

Oak tree for Dawn

TONY ORLANDO and Dawn have been presented with a sapling oak tree complete with yellow ribbon by a fan named Gypsy Rose Marie Rozier.

A spokesman for their record company Bell, said the lady was so overwhelmed by the group's last hit, she visited them with the gift.

"The lady, who was herself named after the famous stripper, is now busy making monogrammed purses for the two girls in the band.



Hector boy

HECTOR, whose debut single has leapt into the charts in their native Portsmouth, are appearing at local schools during lunch hours.

Other dates: Penelope, Paignton (November 24); Lady Spencer Churchill College, Wheatley, Oxford (30).

Going east

NEKTAR go on a tour of Indonesia from December 26 at the request of the country's government. The group complete their current British tour this Sunday at London's Roundhouse. The concert will be recorded for a future album on Bellaphon.

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ALL that glitters is, it seems, gold . . . and silver. Here the ubiquitous Gary is seen receiving two gold discs for the Australian sales of his albums Touch Me and Glitter. The presentation was made in Sydney during his recent tour down under. After only two weeks of sales, Gary's new single I Love You Love Me Love, has "gone silver" with sales of over 250,000. A further concert date, at Newcastle on December 2, has been added to his current tour because of excessive demand.

Extra Elton

TWO EXTRA DATES have been added to the forthcoming Elton John tour of Britain this December. Dates are: Liverpool, Empire (8) and Sheffield, City Hall (14).

All three dates for Elton's London Hammermith Odeon gigs sold out within a few hours of box office opening last week. Elton's tour opens at Bristol's Colston Hall on November 27.

The Kiki Dee Band are guest artists on all 13 dates. Elton will be recording his next album in January in Denver, Colorado on a ranch with studio. In February he will be touring Japan and Australia.

Ford collapse

Three dates postponed

HUDSON — FORD have been forced to postpone dates on their first ever British tour following the collapse of John Ford on Friday.

Ford fell ill on his return to London after the opening night of the tour in Newcastle on Thursday last. His doctor, who diagnosed glandular

fever and exhaustion, ordered him to rest for one week.

This means the postponement of three dates scheduled for Monday, Tues-



day and Wednesday of this week. The dates at Glasgow Apollo, Edinburgh Usher Hall, and Oxford New Theatre, will now be rearranged in mid-December.

Hudson and Ford had been working non-stop recording and rehearsing since splitting from the Strawbs five months ago.

Strawbs in Denmark

THE STRAWBS fly to Denmark this weekend to record their new album at the Rosenberg Studios in Copenhagen.

The album, the first with the revamped line-up, will be released in America in late January and in Britain during early March.

Ballard in hospital

GUITARIST-SINGER Russ Ballard of Argent received hospital treatment in Glassboro, New Jersey, last week when he split his nose open on stage after throwing his guitar in the air and failed to catch it! Ballard is continuing with the tour.



WISHBONE ASH have a live album released in Britain on November 30. The album, Live Dates, is a double album containing tracks recorded on their British tour last June at Croydon, Newcastle, Reading and Portsmouth. The album on MCA will sell at a special price of 13.20. The group play a special Christmas concert at London's Alexandra Palace on December 22 when they will receive gold records for the massive sales of their album Argus.



Hawkwind's new show

HAWKWIND begin their British tour on December 10 with a new show titled The Ridiculous Roadshow with The Silly Hawkwind Brothers. Space Ritual receives its last performance at the end of the band's present US tour.

Tour dates are: Manchester, Free Trade Hall (Dec 10); Newcastle, City Hall (11); Bracknell, Sports Centre (15); Birmingham, Odeon (16); Bradford, St. George's Hall (17); Aberdeen, Music Hall

(19); Perth, Music Hall (20); Glasgow, Apollo (21); and Edinburgh, Empire (22). In the New Year Hawkwind continue their tour and play Blackburn, St. George's Hall (1); Leicester, De Montfort Hall (2); Portsmouth, Guildhall (3); Southend, Kursaal Ballroom (5); Oxford, New Theatre (6); Dunstable, Queensway Hall (10); Clacton, Town Hall (11, with Sutherland Brothers); Liverpool, Stadium (12); Norwich, St. Andrew's Hall (16); Cheltenham, Town Hall (17); Derby, Kings Hall (18); Bournemouth, Winter Gardens (19); Wolverhampton, Civic Hall (21); Guildford, Civic Hall (23); Swansea, Branywyn Theatre (21); Plymouth, Guildhall (Feb 1); Dublin, National Stadium (1); Belfast, White Hall (5); Lancaster, University (8). Two London dates have to be announced.

Lindisfarne tour

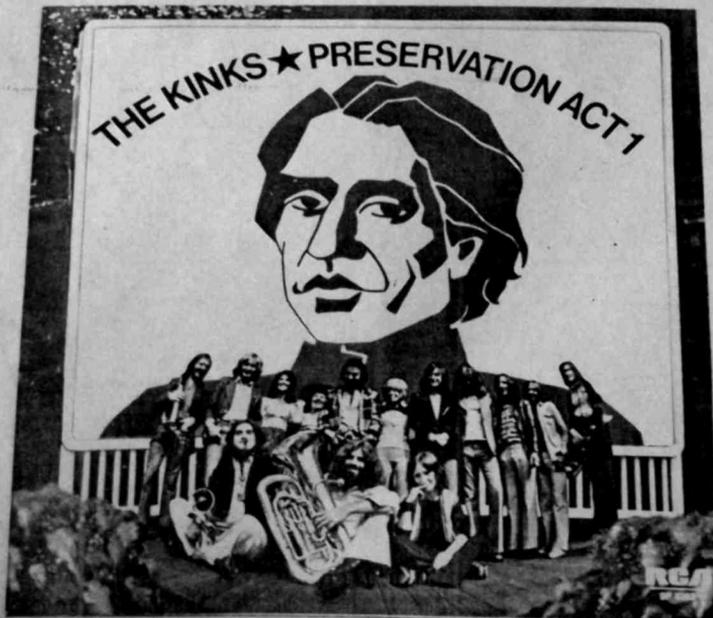
LINDISFARNE are to headline a 12-venue tour of Britain next month to tie in with release of their new Charisma album Roll On Ruby.

The album is rush-released on November 30 and the tour opens at Haslemere Rex Cinema on December 2.

Other confirmed venues include: Cheltenham, Town Hall (4); Southport, Floral Hall (6); Loughborough, University (7); London,

Imperial College (8); Bournemouth, Winter Gardens (9); Swansea, Branywyn Hall (12); Reading, Town Hall (13); Oxford, New Theatre (14); Southend, Kursaal (15); Middlesbrough, Town Hall (19) and a special Christmas concert with guest artists at Newcastle, City Hall (20).

The band start the New Year with a three-week university tour scheduled to begin in late January.



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RCA Records and Tapes

'You gotta be something to pull 5,000 kids'

"LOOK I'm 27," says Ian Hunter. "What's Mick Jagger, 31. Give us four years and Mott hope to be up there in the Stones class. That's our aim. We want to be in the big league."

As it happens Mott The Hoople aren't doing bad at present. Three hit singles, a hit album with another sure-fire Top 10 hit just released called Roll Away The Stone and Ian says "we must have sold half a million singles this year. Our album, Mott The Hoople, has an American sale figure of 248,000. Not bad, not bad!"

Ian Hunter thaws out in conversation in manner akin to the days' temperature. The time is a little after ten o'clock, an early hour for a guy just back bar one day from the States with four days of rehearsals to come and then the current Mott tour of Britain.

The statistics please him but reading through RRM's American correspondent Barry Taylor's report of Mott's gig at New York Radio City Music Hall doesn't go down too well. Barry makes numerous criticisms and Ian leans back half-hidden by one of those massive coats he likes wearing and takes it all in.

"He says 4,000 seating. Well, it holds 6,200. The Moodies were playing over the road and they're one of the biggest things in the States and yet we pulled in a packed house. I didn't rap with a girl in the front-row. I have the choice of at least several hundred. Do you know people waited for twelve hours to see us? And the reason for our set being one hour lies in the simple fact of the band having had no time to get more stuff together. When Mick left Luther

had to learn pretty quick for the States tour and he had to learn hit material put down by someone else. That ain't easy. And Luther is great.

"Well, it hasn't affected us being invited back. Next time we'll have a longer set. By then we'll have lots more material. I don't know about this bi-sexual image. I mean, that's for him to decide. I mean if he thinks that, he thinks that."

"That 'limp-wristed fey image.' I don't care but you watch me during one of our British gigs and you'll see those movements are like for instance the kind of thing Ian Anderson does, they're part and parcel of the act allied with the music. I've never seen Bowie do what I do, Bowie imitations, news to me. If he wants to compare me I'd rather be compared with Ian Anderson not Bowie."

"He says I knocked someone out years ago. I don't remember it anyway. He'd better watch it though! True the P. A. was bad. I had a good one arranged but the crew let us down. We sacked them afterwards. You don't fork out 1,000 dollars for nothing."

Well, all that took something out of him for 10.15 in the morning. He leans back even further, almost going over backwards, chair and all, and suddenly bounces forward and I protest I like Barry Taylor very much but I ain't him. However, fortunately Ian is into words. "You know the week after that gig we sold 4,500 albums in the New York area. I didn't say the next day. I said days later when if you're no good then you're forgotten."

"Anyway if we forget that gig the other 99 per cent were great. We had tremendous support



from record company, music journalists and the fans were absolutely right there, knocked-out by our whole programme. We had huge audiences everywhere and I'm talking of at least an average of four to five thousand. You don't do that in the States unless you've got something.

"In the States we did 27 dates in 31 days. Mott are now working better,

writing better songs. We are a very strong group. After the English tour Luther will be in at the beginning.

"We're going to get time to lay down some new material, stuff which comes from the band as it is now. A new album will be underway. The way it's shaping at the moment I have high hopes. I hesitate to make predictions but we're getting excited. That

doesn't mean the familiar goes out the back door. The people want to hear Duys and Memphis so why not?"

"Now we're British tour orientated. Queen are going with us. They're a nice bunch of guys, a good group to have on tour. We don't take crap with us. We've had Wishbone and Home in the past because we want to give everyone value for money. In the States Joe Walsh and Barnstorm were with us part of the time. Joe is incredible, he lays it back, very Colorado music. I don't know whether he will make it here for the kids this side like flash.

"Anyway that's not our worry. The tour of Britain is our concern. I'll say one thing straight away. There should be no sound problems here. We use Bowie's system. We won't stand any messing around and his crew are good. You know you get all kind of bullshits ringing up and saying their into the band. They offer this and that and you get down to brass details and you find they've got plenty of mouth for a quick buck and nothing else.

"I tell you the sound system with us has to be good. We aren't giving work for people as some kind of game. They've got to get it together in two days or out. You see too often the fan says it or that group is no good and it's not really been the band's fault, it's the crappy P. A. system. If Mott put up with some of the systems put out on the road we'd be out of business. There you have one reason why we don't do festivals. The sound organisation is so awful and we aren't exposing ourselves to criticism because the engineer blows it. Sure

there are some incredible systems but the scene is too full of bullshitters.

"Tell you something about the current scene, particularly the coming months. It's going to be hard for any new group to be raised to the heights. With all this shortage in record materials less discs are going to be available and companies are going to play safe and press records for their established artists. Yet, the next Beatles are sitting around waiting to be discovered."

Ian Hunter has a good point but for now the scene is filled with the 1973 Mott The Hoople explosion. That single, Roll Away The Stone is the next piece of band dynamite. Here on a cold November morning in publicist Brainsbee's office with the usual supply of hot cups of tea, Hunter is now in full flight. He's up off his seat:

"Here, forget Barry Taylor, America, P. A. and get your mind on one thing, the single. It's f---ing great. Where's the record player?" The record unit is four flights of stairs up but Ian Hunter is now really awake. He beckons me to follow him. "This is just great, man." Up there in the record bay some of the group are already lapping up the single. Luther looks excited. Ian is ecstatic. Don't blame them. The single, even if the opening is reminiscent of another piece of music, is going to be a hit and as far as Mott The Hoople are concerned there just isn't going to be any letting up.

"Here," says Ian. "I said the Stones. Add The Who, as well."

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The Ian Hunter Personal File

Birthplace: Shropshire. Not saying where.

Height: Five foot 10 inches.

Hair: Auburn.

Eyes: Grey/Green.

Weight: 11 stone 5 lbs.

First disc: First album with Mott on Island records.

First Professional Appearance: Star Club, Hamburg, 1965.

First TV Booking: Beat Club, Germany, 1970.

First Radio: Top Gear (thanks to the two Johns).

Favourite Artists: Sonny Bono and Char. Screamin' Lord Sutch.

Favourite Foods: Mexican. Indian.

Favourite Country: Switzerland.

Clothes: Design them myself. Whatever goes.

Pet Dislikes: Misrepresentation. Lousy P. A.'s.

Favourite Book: How Green Was The Valley by Emylin Williams.

Favourite Film: Doctor Zhivago.

Favourite Relaxation: Anything to do with dogs.

Married/girlfriend: Married. One year. American lady called Trudi.

Children: None so far.

Car: XJ6 Jaguar. Trudi has my old Ford Anglia.

RADIO NEWS

Where's Gus now?

OUR MR. MEMORY, James "Fings Ain't What They Used To Be" Hamilton, wonders what ever happened to GUS GOODWIN, whose Luxembourg-broadcast "Gus Goodwin's Rock-A-Billy Party" programme used to enliven the airwaves on a Saturday night way back in the late 'Fifties.

James remembers Gus as a squeaky-voiced lunatic who used to pant on about how he'd had to stop smoking for a few hours while using record shops'

listening booths (remember them?), and then play all the rockin' little platters for which he had made this great sacrifice.

The theme song for the show was sung by a bloke and a girlie group, and went: "There's a Rock-A-Billy Party on a Saturday night" - "You gonna be there?" - "I got my invite" - "You gonna bring your records?" - "Will do!" . . . and yes, it was the same ditty that Ian Hunter has quoted in the middle of Mott The Hoople's "Roll Away The Stone".

Ian obviously remembers Gus with affection, as does James. Where is he today, and who was it that recorded his theme song originally? Way back then, Gus Goodwin was the ONLY Rock 'n' Roll deejay, so let's try and find this pioneer!

Oil crisis could halt pirates

The Dutch fuel shortage could now prove a deciding factor in the battle to get offshore broadcasters off the air.

Without passing their Marine Offences Act, the Dutch Government could still close the stations down by preventing the supply of oil.

Robb Eden of RNI was this week confident of the station's continued existence: "We were operating on half power last week but we have had notification from our owners

that supplies have been guaranteed, so we are now back on full power."

Ronan O'Rahilly was also optimistic: "Don't worry, as soon as we get the mast up, we shall be blasting away on two frequencies. There are always ways of getting round these little problems."

A decision on offshore broadcasting is expected from the Dutch Government at the end of this month, but there is still doubt whether or not the Bill will be passed.

Meanwhile, Veronica plans to move to a land base, Caroline is rumoured to be thinking of moving over to the English coast, and RNI plans to stay put.

Beebbuletin

BERNIE TAUPIN, for a long time pop's best known background man, comes further into the open this week with an extended interview on Rockpeak (Friday 10 pm to 12 pm).

Music-wise, Thursday night looks like the best bet with Slaicrbridge, Premata Fornetia Marconi, and Blue, sharing the Fridays of the Seventies bill.

The Story of Pop continues, unabated, on Saturday (repeat Sunday) and later Home are the guests on In Concert.

Allan Clarke and Tony Hicks, now once again working together with the

Hollies are the guests on Sunday's My Top 12. Sounds on Sunday features singer/songwriter Lesley Dunsan, and for Sounds of the Seventies, Monday: Caravan and Steve Tilston. Tuesday: Martin Carthy, Medicine Head, and Be Bop De Lave.

Ows about that then?

JIMMY SAVILE's brother, Johnny, is to broadcast a charity show on London's independent pirate station, Radio Jackie, in an effort to help the aged.

Atlantis. But if Atlantis is out of harbour and ready to start broadcasting soon, it seems even that trump will be lost.

I enjoy contradicting myself as well as putting in irrelevancies, "second class station" etc. (as Mr. J. Arnold will doubtless be kind enough to point out in his next letter). And I do!

This week, we have a contradiction. The contradiction contradicts what I said a few paragraphs back about Radio Atlantis. Normally reliable sources say that a new project is afoot about the Norderney - it seems unlikely.

But anything is possible in these confusing times off the Dutch coast. The only catch that seems vaguely likely is that the Verweys are planning to convert it to a station just selling religious films because religious stations are exempt from the Dutch Act.

This column is prepared every week by Free Radio Information Services. We will be happy to answer any questions and help in any way we can on 01 678 8228, and evening (this number slightly unreliable because of industrial action beyond our control) or 011 408 3736 between 10 am and 4 pm every Sunday. We would also like to hear from you, especially volunteers for our station (inland or offshore). Address 48 Ivor Court, London NW1 6BL.

MARK JETT

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Tony tops dj poll

FOR the fifth year running, TONY BLACKBURN has been voted Radio One disc jockey of the year by readers of New Reveille.

Blackburn was presented with his award by Mike Yarwood at a Cafe Royal luncheon in London on Friday. Runners up were Jimmy Savile and David Hamilton.

Radio Two jockey of the year was, again, Terry Wogan, followed by Jimmy Young and Pete Murray. Record and Radio Mirror will be announcing the results of its own poll shortly.

Harris gets US show

BBC JOCK Bob Harris has signed a contract to record a weekly one hour radio show for American consumption. It will be networked to 25 per cent of America's FM stations and some AM stations in major markets.

The programme, which will showcase British and European bands and material unheard in the States, will not interfere with his work for the BBC.



ALL THIS week seems to be reasonably quiet on the free radio scene but as they say, no news is good news.

Last week's events however, are still keeping a lot of rumour going. These centre around Radio Condor, alias Radio Atlantis, alias the Zondaxomagon. All the Dutch newspaper reports say that the ship is limpid, but other reliable sources indicate otherwise. They say that the ship stayed a very short time in harbour, and soon set out to sea again. They say that she was definitely out by Sunday, November 11. The significance of this will become clear later, however far away from the subject the following paragraph may seem.

There have been three weeks of bad weather on the North Sea and over the last week, no tender was able to reach the Mebo 2. By Saturday, Robin Banks had been up for 36 hours continuously, and was complaining between every single record about the tender not arriving with his relief.

Finally it did arrive on the

Sunday, but unfortunately not early enough to deliver the tape for A. J. Beirns Nordzee Goes DX. To many people's surprise Mike Ross was aboard the tender. They were surprised because he had virtually closed RNI down one night by going on through a whole programme about the station closing on 31/12/73.

For three days after this show every jock on every show contradicted him and Don Allen went as far as to call him: "A stupid idiot". His future is still very much in the balance with the station, though, and he earned himself more black marks in one show than most dj's do in a lifetime.

And on "the other side of the road" aboard the Mi Amigo the mast has been sitting on deck for rather a long time, but three weeks of absolutely continuous bad weather have put a stop to all attempts to start work. Despite this, very strong tests were definitely heard at 1.10 am on the morning of the 13th, they continued for about 10 minutes and then stopped and have not re-started since.

It is almost certain that they did not come from any European station and the only source seems to be the high seas. The Mi Amigo could transmit yes, but with this strength and without the big mast, no. RNI gave up the thought of broadcasting on two medium wave frequencies a long, long time ago.

And anyway, why 259 metres, a totally unnecessary clash with Caroline. Veronica is thinking about winding up the whole operation and certainly not planning to start on another frequency. The only thing left, is Atlantis.

A new project that would benefit a lot by using 259 metres as it was known as their frequency to millions of people in Belgium. They are re-starting and were rumoured to be out of port on the day in question - almost too perfect an answer.

If Atlantis does start on 259 metres, which it could well do, and not 385 metres as expected, the Caroline organisation and the new Atlantic of their own frequency and them on another one, they stand about as much chance as Radio One against Rig L. They were also hoping for the advantage of starting before

Mi Amigo were banking on stealing most of Atlantis's audience. On Atlantis's frequency they stood a good chance of doing this, but with Atlantic on their own frequency and them on another one, they stand about as much chance as Radio One against Rig L. They were also hoping for the advantage of starting before



RADIO WAVES

Straight from the horse's mouth

ANY STUDENT of rock culture will have no trouble identifying Michael Wale; he's the rather knowing chappie who writes for the Times and more lately, and relevantly, the presenter of BBC Radio One's Rockspeak programme.

His name has also been dotted around the various music trade papers, he's written a book, Vox Pop, and was one of the main contributors to Radio One's now defunct magazine programme, Scene And Heard. A veritable doyen of music journalists you might say, but also very much an emergent personality in his own right. He even has his own publicist who graces the music biz with a white carnation in the buttonhole of his well-cut suit, and arranges interviews at a smart Soho address.

But while M. Wale is aware and absolutely diligent about his aims in life ("I'm a stayer" he also appears disarmingly down to earth in jeans and tatty tweed jacket, and talks frequently about football — especially QPR — and how he always wanted to be a jockey but became a journalist to please his parents).

I suppose it's this playful, almost boyish approach to life that endears him to the rock community. He likes, knows and is interested in, everything about rock 'n' rollers, and they in turn like him. He mingles with them, gets invited to their parties, and they tell him by his knowledge that he knows what's what, and consequently can count more famous friends than a New York groupie.

He's got exactly the Beeb needed for their new rock magazine programme and to a certain extent made sure of his choice by suggesting a format to them.

It was something he also did for Scene And Heard — a programme he feels suffered from the changes of direction inflicted by successive producers.

As far back as 18 months ago he was suggesting ideas for a new programme. "Rockspeak distilled from an idea I put up, then the BBC thought up an idea, looked round for a presenter and came up with me. It came out of

the blue. I was called in to play football for Radio One. Teddy Warrick said can you play football on October 19, or whenever, and I said oh yes, and he said and secondly you've got your own show, which was very exciting."

His immediate reaction, he says with a chuckle, was to punch the air in the same way that goalscorers do on Match Of The Day.

He and John Walters — "an incredible producer" then worked very hard to get those germ ideas to evolve.

"He's good because he's not a bullshitter, he will change his ground. We have mock rows every week. I like Genesis and he doesn't like them at all, but we had them on the show. I hate Don McLean since the Albert Hall, and he put him on the show, but he was very nice and said I could introduce it with a short link. I think it's good to have guidance, it works very well."

A look at Rockspeak's week, untypical though it may have been, shows you the sort of character Wale is. Monday afternoon's usually find him in a meeting with the Beeb, but this week he was delayed.

What actually happened was another episode in the continuing saga of Michael Wale, stymied sportsman, jilted jockey. He was indeed, at it on a horse in the early hours of Monday morning and late went off to Nottingham to see another horse race, and win!

Wales confides: "I'm going to learn to be a jockey. There's a jockey called Richard Eitman who came second he's going to teach me."

Obviously something will have to be done to satisfy his needs — maybe a one-mile chase for disc jockeys? Meantime the hapless horseman turns his attention to Rockspeak on Tuesday morning and realises both Luxembourg and Capital have scooped him on the new Yes album.

"We do go for having firsts. We had Quadrophenia and Monty Python's album first, we had Rory Gallagher, and this week we have Donovan. I'm very involved. I listen to white label albums all the time

by
Peter
Harvey

at home. Anyway on Tuesday John Walters says we must get a member of Yes in for an interview, so I know Rick Wakeman and get him to come round... Then I had to see Donovan down at his home and in the meantime I'd persuaded RCA to get Country Joe MacDonald to stay overnight in London — because he's been staying in Paris — and I did a long interview with him.

"It turned out he had had food poisoning from an Indian meal and hit his head when he got out of bed. Then towards the end of the interview he told me he didn't usually do interviews anyway."

"My great thing about Rockspeak is that interviewing is an art in itself just as being the great dj like rosko or Peel is."

He doesn't necessarily see himself as just an interviewer though, and admits he would like to do a lot more radio — Sunday night concerts and the like.

"I think disc jockeys build up a mystique about themselves and they are always crashing into our world, so I want to crash into their world."

Rockspeak has an initial run of three months to prove itself and so far Michael Wale is happy with the progress.

"I'm arrogant enough to go along — and I think you've got to do this in life — with a total belief in what I think is good and hope that other people go along with it."

He denies the Beeb chose him for Rockspeak because he was a good footballer, says he actually likes them, thinks they are very benevolent, and believes they nurture true talent.

Whether or not he can include himself in that category remains to be seen. I've a feeling his jockey's determination will see him through though, remember: "I'm a stayer... I keep going."



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RCA Records and Tapes

Argent — party time in the Big A

NEW YORK: It's just past midday and rock 'n' rollers are beginning to surface, but where is Argent's drummer, Rob Henrit?

Three operators demonstrate the difference between Brooklyn and Bronx, or was it Harlem and the Village? Christ, there's so much discussion over whose "pardee" is failing to connect that I'm totally confused.

In the end they decide between them that Rob is lost and so it seems, am I.

It was another half-hour before the call made it but by then Rob was well and truly awake, though painfully remembering last night's partying.

MEAL

"We never really had with the idea of partying", he says, sounding fresh enough, "but it always seems to end up that way. And always at Max's Kansas City, which is like London's Speakeasy, only better."

Last night had been typical of all the others the band have spent in New York; a late meal is followed by either the late film on television or at a cinema, then on to the club where most of the English community hang out.

Blue are opening there on this particular day and Rob expects he'll be going to check them out. Last night he'd been with Zappa and John Mayall — two artists Argent have worked with on this, their fifth tour of the States.

You get an idea of their experience as international travellers when Rob says they tend to return either to New York or L.A. if they have a few days off.

They've already played Chicago and Washington and the tour is going just fine. But Rob doesn't want to exaggerate.

"This is the best tour we have done, I mean the Hold Your Head Up tour was good because everyone knew the record but there has been a gradual escalation, and it's still escalating. The great thing about America is the more you work, the greater progress you make."

BLIGHTY

He rejected any notion that Argent might become Americanized in some way.

"We are just about as English as they come," he says, and proves it by relaying a few questions from the band about dear old Blighty.

Russell wants to know how Crystal Palace got on on Saturday. They won for the first time, so he's pleased. And all of them are concerned about the energy crisis. "Is it really that bad," Rob wants to know.

Now anyone totally submerged in American rock 'n' roll culture is unlikely to be so concerned.

"I suppose it must rub off to a certain extent but I've never seen a band and thought

wow I'd like to play like that. A lot of British bands have to change their act to go down well. When we first came here four or five years ago we got it on a lot on stage because we were in America for the first time. Now we like to remain English and we love returning home."

Sometimes, because they live out of each other's pockets on the tours, there is a little friction.

"Only last week we had a contretemps between Jim and a sound man and they had to be pulled apart. It's just the pressure of touring. The only way to resolve some problems is to shout.

"Really being on tour is like living in a vacuum. It's a time machine that doesn't stop. All the hotels are Holiday Inns or exact replicas. Breakfast is always the same, then it's always the black limo to the airport, the same plane, the same flight, and the interminable waiting at the other end. Then another black limo to the gig which is, fortunately, the high spot of the day, so you are really ready to play."

This tour is a short one for Argent, only 25 gigs. Last time they did 57 plane trips in 57 days.

"It's a joke really," says Rob. "There's a club over here for people who have travelled more than 100,000 miles in the air and it's a really big deal. We sat down and worked it out and reckoned we had travelled over one million miles in the air."

NEW ALBUM

Nowadays they always travel by schedule flights too — "It's the charter flights that fall out of the sky."

Argent return home at the beginning of December and spend a month re-mixing a new album that is 1/2 finished.

Rob says Russell has written a good song during the present tour so that should take care of the vacant spot on the album, then they are off to tour Europe.

"This time we've decided to treat Europe in the same way as we do America, so that we will get away and take in about 21 cities in three weeks."

In between, of course, there's their Christmas party at London's Roundhouse, then next Spring they return to the States.

Rob says: "The world is really a band's oyster these days though it's great to be a prophet in your own country. To us there is something magic about coming home, it's incredible."

The last tour in Britain, was, he says, very gratifying. "It really was very good, and now we plan to do another small tour in February."

He admits Argent are now in the top league of rock bands and believes it's because everyone has been playing a long time that the band will do well.

"It takes a long time to get to know your instrument well. I mean earlier this year we

auditioned bands for Leo Sayer and there was no breadth of talent. You'd get a guitarist who could emulate Clapton but he hadn't got Clapton's background, he hadn't played like the Shadows or whatever."

Rob believes Argent will continue to get better because they all have the will to involve themselves totally.

"I was talking to Keef Hartley last night

about this and the way he put it was that you have to find the knife's edge all the time. You have to go for that carrot. If you want to continue you must be prepared to make sacrifices and keep on going for it . . ."

Peter Harvey

Your chance to win 'Catch My Soul' album



Zoghby. And there is Susan Tyrrell, who plays Emilia, Iago's enslaved wife — her first screen role since receiving an Academy Award nomination for her performance in John Houston's 'Fal City'. Lance LeGault is Iago.

'Catch My Soul' was directed by Patrick McGoohan, hero of several television adventure series — he played Iago in an earlier contemporary version of Othello . . . called All Night Long. And this new screen version makes use of more than just Othello. Dialogue is drawn from many of the works of Shakespeare, as well as the King James Bible.

With such a strong music content, it's no surprise that

there is a remarkable and exciting album of the soundtrack . . . out on RCA RS 1004. A no-expense-spared album, with the stars getting plenty of solo space, and songs both sad and joyous.

Though the album is a wonderful souvenir of the movie, the soundtrack stands up well even for those who can't yet get to see the film.

We have twenty-five albums to give away . . . FREE! All you have to do is answer a few simple questions. Here they are:

- 1 Name one of the long-running TV series in which Catch My Soul director Patrick McGoohan appeared.
- 2 What is William Shakespeare's sub-title for the play Othello?
- 3 Name one of the hit songs written by Tony Joe White, and a hint is that Elvis Presley recorded one of them.
- 4 Name another play by Shakespeare which was made into a sensationally successful musical under another name.

Just jot your answers, numbered one to four, on a numbered card in the post, postcard, pop it in the post, and we'll send you FREE album right away.



REFLECTIONS

Edited by Peter Jones

Ed goes solo

ED WELCH is one of the few genuine musical all-rounders. His achievements have been many... all he really needs to round it all off is to see his excellent new single *Friend of a Friend* (United Artists) in the Top Ten.

All-rounder? Well, he got a degree in music at Trinity College, London. Then switched from the classics to United Artists, and did arrangements

for P. J. Proby, Francine Hardy and the Fortunes.

He wrote songs... for the big-time likes of Shirley Bassey, Matt Monro, Cilla Black and (a discouraging note, here) Harlequins soccer team. There was his own album, *Clowns*, with Tom Paxton supplying lyrics to some of Ed's songs.

And he was involved with Spike Milligan in the film of

the book *Adolf Hitler, My Part in His Downfall* — he wrote the title song, *It's Going To Be a Good War*. He's played for England, as it were, in away Song Festivals, notably in Tokyo. His new single was co-written with Bruce Woodley, one of the "old" Seekers.

An all-rounder, then. Even at cricket. He bats a bit, and has the courage to bowl leg-breaks.

Nixon the country freak

HEY, PRESIDENT NIXON dig country music? He says so. He says: "We do not truly know America until Whitman's phrase... American singing... singing not only the songs of country stage and nightclub, church and schoolroom, but also the earthy, emotion-packed lyrics and melodies that have come to be called country music."

"At one time that particularly rich and honest strain in the American musical tradition was largely confined to the geographic areas its name implies: the countryside and Western ranges. But half a century ago, in 1925, Fiddler John Carson broke through with the first widely popular country music recording. Now the music goes around the world... as much beloved downtown as on the farm."

"Today no matter where men and women happen to live, country music may be one of the truest voices speaking to and for them."

At least, I THINK President Nixon digs country music.

Music gets you high

SO this guy said: "The greatest 'high' I have is music. There's nothing else. Music is love, music is warmth, it's sex if you like. It's a decent drink. Not too much, but the right amount. Music is champagne when you are in that kind of mind. It's Scotch when you need a pick-up."

The philosophical pop-singer is Richard Lee Kent, now being given the big-star treatment in Britain.

If he's right, I'd like to meet Raquel Welch and share a few semi-quavers in a few bars.

How not to do it

PAUL TREVILLION is a famous sports artist, cartoonist, publicity man and gimmick-monger — his illustrated series have appeared all round the world. Now he's a singer... the record is called *Bad Vibrations, Parts One and Two*. It's designed, says Decca, to teach everybody how NOT to sing. Says Paul: "Instead of like Sinatra and Presley and the others who make people feel inferior... I will make everybody feel superior."



Watch that leg, Rod

ROD STEWART was an apprentice professional footballer on the books of Brentford FC — and some of his determination and power is shown in this picture of him taking a throw-in... except that his right foot is, illegally, off the ground.

Elton John's cousin, Roy Dwight, broke his leg in a FA Cup Final at Wembley when playing for Nottingham Forest. Facially, Elton lets the effort show, but the muscles are unflexed. But he's a Vice-President of Watford FC, and it's his support not his muscles they're after.

But both are football mad. Mad, do you hear?



Yes, it's quite good

JOHNNY HARRIS used to be trumpet player, arranger and general leg-man for the Ken Macintosh palau band.

Now he's a veritable giant in the music world... living in Las Vegas now, and working with stars like Elvis Presley and Paul Anka. He's worked with Tom Jones, Nancy Sinatra... his songs have been recorded by stars like Shirley Bassey and Petula Clark.

But for me the best thing he's done yet is his album *All To Bring You Morning*. Chris Spedding is on guitar — along with three gentlemen from Yes... Steve Howe, Jon Anderson and Alan White. A very very fine album.



Judge well meant

MALNUTRITION is something from which our heavyweight columnist Judge Dread appears never to have suffered... but he's very aware of the hunger that exists in the world. So... he has pledged himself to help the Disaster Emergency Committee of the Aid Ethiopia Appeal with a 1p-a-record donation from the royalties of his new single *Molly*.

He tells me: "When I saw a telly documentary showing the starvation I was appalled. I wanted to do something. I don't know what it will work out but, large or small, they're very welcome to it."

Stevie's top

TOP POP musician of the year, according to the esteemed *Down Beat Jazz Poll* is... Stevie Wonder. So the guy who was being hailed a genius ten years ago when he was only twelve has finally achieved an accolade from the jazz lads. He's knocked out by the honour.

A Nod's as good as...

NOT EVERYONE, it seems, likes our four lovely Wulfurians. Writing in the American rock paper *Rolling Stone*, David Reelin describes their music as "obnoxious catawaulings."

And that's not all — "Slide should be ashamed to perform in public. Noddy Holder's incessant screamin' numbed everyone's senses."

Obviously a man incapable of feeling the noise. Never mind, Nod, we still love you.



Killer copped

IN HIS off-duty moments Jerry Lee Lewis likes to put on the tough-guy act, snarling at James Cagney style in front of the mirror and using gangster clichés. So it's really no surprise that he makes his drama debut soon... America. He doesn't get much "You... you dirty son-of-a-bitch" from the Killer who he loved that.

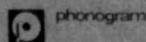
High calorie bread

THE HON. Michael Pearson is a gambling man. He's the son of Lord Cowdray, wealthy polo-playing male of the 19th century. A recent bet: that he could lose more weight within given period than the one-time Oxford University champion Dan Meinertzhagen.

Mr. Pearson lost by 4 lb. in weight, and 10,000 quid in the cash. His more recent gamble is backing the first album of Lulu's bruvver Billy Lawrie. Now this is a gamble which might well come off.



THESE three ladies are known as the Hearts Of Soul, and they're Americans but based in Europe, and they've already had top ten hits in places like Holland, Belgium, France and Germany. They are the Maessen Sisters... Bianca (23), Patricia (22) and Stella (21). Their back-up band, recruited from all round Europe, got in the girls' half... it's called Shampoo. They are booked to star with Marvin Gaye in Las Vegas in the New Year... and their first British single is out in January. Don't mess with the Maessens... they're a talented trio.



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MOTOWN HISTORY seems to be repeating itself. The Temptations, who endured their early hit years with a string of some of the greatest love songs ever produced, defied the critics and went into a series of psychedelic-soul songs. Many said that they were crazy to move away from their successful love song syndrome, but their "Skys The Limit" album now stands out as one of the greatest albums they ever made.

The Jackson Five are a soul group. Their youth is to their advantage, and most creditable critics realise that they are younger than they are any bopper group, and their new album "Get It Together" is going to be the turning point. Soul fans in the US, who didn't go overboard with "Corner of the Sky" and "Hallelujah Day" are raving, and "Get It Together" is sitting atop the R&B charts; where it belongs. As to whether the UK can stand that much funk without the sugary melody remains to be seen, but Rolling Stone magazine has already started the bandwagon by calling the album Motown's best for the year.

Meanwhile in the US, the J5 are back in school. The elder three brothers are studying up on the business side of the music industry, while the younger boys continue in general studies. As soon as school's out, they dash home, have a snack, do some homework and then most days end up in the recording studios to work on albums or perfect a new routine for their stage act. One reliable source reports that the group literally live in the studios. But, it certainly shows itself.

At present, there are five albums climbing the charts by the brothers. Oldest brother Jackie, who sings the high falsetto, has released his first solo album, Jackie Jackson, Jermaine's second solo LP, "Come Into My Life" is selling well, Michael's third solo effort, "Music And Me" is out, the group's latest, "Get It Together", plus an appearance on the "Save The Children" album. That later was a concert at the annual PUSH (People United to Save Humanity) Expo, which featured performances from Marvin Gaye, Gladys Knight and the Pips, Nancy Wilson, Roberta Flack and others.

To cope with it all, the Jacksons now have an office in Motown's main building to keep up with all their interests. It's manned by Joe Jackson, manager Reggie Wiggins and the group. It was from there that I received a call from Michael Jackson. It was past midnight in London, but he'd just come from school.

"Hi, Rockin' Robin, how's England? Aren't you cold? Shall I tell you how warm it is over here? Have you been back to America yet?"

Michael hasn't changed one bit from the gentleman who charmed the wits out of everyone last year. Questions for Michael and the rest of the group range from the most trivial to their philosophy of life. But they handle all of them with little difficulty. And there's rarely one they haven't heard before. So, it's more fun to let them ask the questions.

How's our new album doing over there? It takes a while to get used to, cause it's so different. Right now, while I'm talking to you, Jackie is over at the studios with Marlon working out some new dance routines to go with some of the songs on

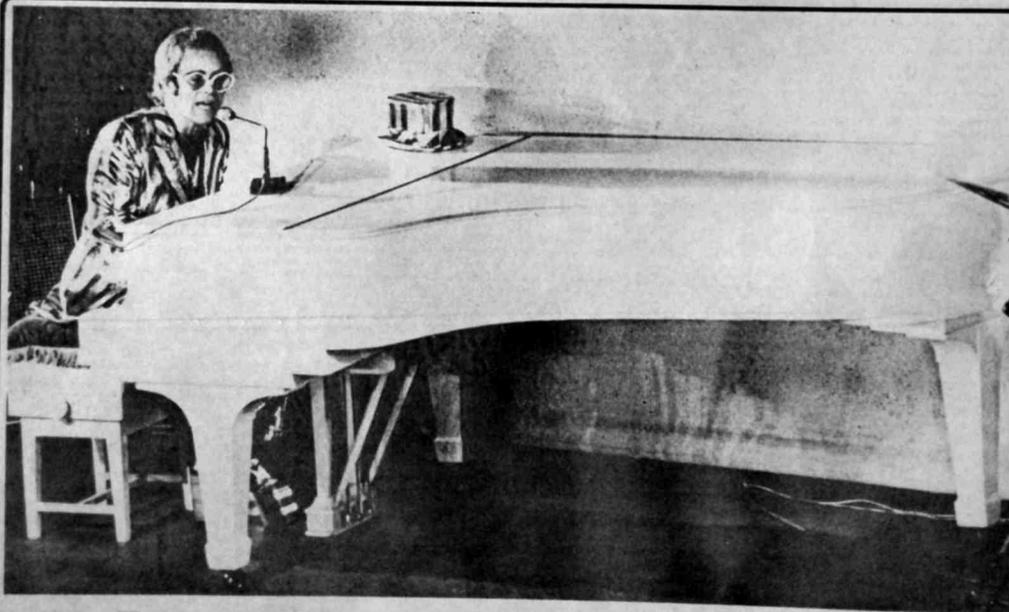


J5 - more to

the album. Which studios? Oh, the MoWest ones. We can't use the ones in our back garden because there's construction going on now. We're putting in 24 track machines. THEN, wait and see what

we come up with. Thanks for all the birthday mail from RM readers. I was in Canada this year for my birthday, when we were on tour. We had cake backstage in the dressing room. I'm glad everyone

sent cards. Tell everyone not to send presents. We have too many. Hold on... Jermaine wants to talk now... "Hi, how's everyone over there?" Jermaine is now taking



A silly Christmas with Elton John

THE SCENE is a spacious suite on the fourth floor of the Inn on the Park Hotel. In the middle of the room stands a vast breakfast table stacked to the brim with coffee pots, toast and jars of marmalade. At one end can be seen three figures, two male and one female. The female is an attractive female, wearing a sweat inducing posterior, the first male can be identified as a denuded, hungover and slightly bleary looking journalist and the other needs no introduction at all - for he's a super star.

"Now if I could hide in that bed in the wall, I could spring out on Charles," says the aforementioned superstar, struggling not to lose his tinted specs as he wrestles with the bedclothes.

Yes it's Elton John, recently back from his mammoth ten week tour of the States and giving an outrageously amiable answer.

He's been here two weeks now, during which time he's managed to write and record a Christmas single, appear the match in Scotland, write a song for Bob Stewart, as well as complete the preparations for his forthcoming album. Personally I have a feeling where he gets the energy. But first the interview. Needless to say it's an overwhelming moment.

"Luckily the trip has made much sense this time because we have a private jet, the Boeing which means that we can base ourselves in one city and then fly out to the individual gigs. The Zeppelin used to do the last tour as well as a fantastic instance...

Hazel Gordy is a very cheerful little lady, who speaks with a wide Los Angeles accent and gets squeaky when she gets excited about what she's talking about. She also giggles a lot. I asked her how it felt to be the envy of millions?"

"Oh, I don't know. I mean, I'm just myself. I met Jermaine about five years ago in Detroit, but we didn't start going out until a year after that. And we've been going steady for the past two years. Jermaine travels a lot and when he's away I go to Interior Decorating school. When he's here we just spend time together. Sometimes we go out with Tito and Dee Dee, but usually we do things by ourselves."

I asked who he considered to be his greatest competition?"

"No one really, because we were the first. We had our hit with "I Want You Back" before the Ommonds or the Sylvers or any of the other groups people are always comparing us to. We don't really see much of the other groups as they are working one place when we're in another. People are always sending around rumours that we're either feuding enemies or best friends

with a lot of other groups our age. The truth is that we hardly get to see any other groups. We've tried to go to see our favourites like Sly Stone or Smokey Robinson and the Miracles. But if we get recognised, the concert's ruined for us, and we've disrupted things for the group playing and that's not fair. So we don't go out too much."

I asked Michael what some of his favourites were, to see what's changed."

"My favourite breakfast is corn flakes, my favourite lunch is potato chips and soda and my favourite dinner is chilli, but not every day or I'd be sick of 'em. My favourite groups are Sly Stone, Seals and Crofts, Bread, Marvin Gaye, the Temptations, and anything else I hear on the radio that I like. We have three dogs, a German Shepherd named Lobo, another named Black Girl and . . . hold on . . . hold on . . . hold on Jermaine is tickling me . . . NOW, my favourite subject in school is art. We do sketching in school and I work with oils at home. You have to be very careful with oils. They get all over things permanently if they're not

cleaned up right. My mom throws a fit if I don't put everything back. Oh, we still do our own chores around the house when we're home."

Randy celebrated his 11th birthday at home this year, with just a small family party. His latest obsession is a mini-bike which he drives round the Jacksons' grounds with great enthusiasm. Randy is now mastering the piano, which Michael already plays, plus a variety of very strange percussion instruments which are used on their records."

I asked Jermaine what happened with their planned UK tour, and from the looks of it there could be several reasons why the group held back their tour until early next year."

The first reason is the obligation to tour Africa first. The Jacksons have thousands of fans there who have never seen the group and letters in broken English about the family pour regularly into their UK fan club. Another reason, and this one seems pretty logical, was from the school board. The second rumour had it that the group had not spent enough time at home in school.

If that is so, then the Africa tour will be postponed first. Another reason was that the Jacksons didn't want to be in London at the same time as either Cassidy or the Ommonds' tours. Since the fans of one group are often the fans of all three (not that the papers would have you think it was that way) it would have been unfair to all fans to have so many groups in at once."

It all lands up the same way. The JS are hoping to tour Europe and the UK early next year, but all fans can do is hold tight until the tour is finalised. Once the contract is signed, all newspapers will receive rush details. A definite tour is not the kind of thing any promoter keeps secret for long."

At that point Reggie Wiggins intervened to take the boys to a rehearsal with Jackie and Marlon at the studios. As the receiver went down, you could still hear Michael being tickled."

Next week: Exclusive news on the British Fan Club and a preview of Jackie Jackson's solo LP.

ROBIN KATZ

Together

extensive courses on "music in business". At present he was up to contracts of various sorts, and asked some very detailed questions about the British charts, trying to figure out what made

them tick. He finally gave up trying. I expressed congratulations from everyone at our end about his wedding when he said, "Oh, do you want to speak to Hazel cause she's here."

bathrooms and showers, a living room, bedroom, a huge bar, two video television sets and a Hammond organ. The only trouble is that as I don't take a large entourage the bloody thing looked half empty most of

date," said Elton thoughtfully. "We've now got to make a change again, just like we did after Madman Across The Water. It will have to be the turning point because we've gone as far as we can with this type of sound."

Did this mean that he was unlikely to return to using Paul Buckmaster?

"No I don't think so. We used Del Newman for this one because we wanted to get a different type of arrangement otherwise the press would have said, 'Oh it's Buckmaster and John AGAIN.' Del did a fantastic job but so did Paul on Don't Shoot Me. I think we're all bound to work together again." "One thing we have decided is that the next album will be recorded in the States. This means that we'll probably be having a few people guesting and the whole album will probably be very loose in concept. I'll also be adding another member on keyboards. I can play electric piano OK but I want somebody on organ to fill out the sound of the band a bit more."

Kiki

Since he's been back Elton's had the pleasure of watching Kiki Dee, one of Rocket Record's first artists, slip quietly into the charts with Amore reuse. She's also got an album out now called Loving And Free and there are a couple of Elton John and Bernie Taupin songs on it.

"This is really the first time we've written for anyone else and it was quite a step. Up to now

we've always refused when people have asked us to write for them because we didn't think it would work. We decided to write a couple for Kiki because we were desperate to change her image from the sort of bouffant singer from the Ladino in South Shields' to what she really is. She's been around for a long time Kiki and she's been messed about one hell of a lot. She's the same as any artist, all she needs is a bit of confidence and interest



shown in her and she'll blossom."

"Also on this album she was allowed to record properly. Before she'd been used to going in and somebody handing her a lyric sheet and saying, 'Here's the lyrics, there's

the backing tracks - you get on with it. On this album she's written four of the songs, which is something she's never done before. As a matter of fact I think her songs are the best on the album. Also, she can sing the arse off most people."

Solo Bernie

But if Elton and Bernie have decided to contribute some of their songs to Rocket artists, was there a possibility that they might write songs for him?

"There's every possibility. As a matter of fact Bernie's working on the idea for a solo album now where he will write the lyrics and each Rocket artist will contribute to the music. That means that Kiki would write one, Mike Silver another and so on. It could work out really well because Bernie's been wanting to do another album for some time now. I think he's still recovering from having to write Kiki's songs from a girl's angle. He spent the whole day standing in front of the mirror with a dress on - just kidding by the way."

Rod's song

Even the thought of Bernie in a Maid Marion outfit proved too much for me, so we moved on. How about the Xmas single and the song they'd written for Rod Stewart?

"Well the one we wrote for Rod is called Let He Be Your Car. I guess it's just an indication of our changing state of mind

because, as I told you, we never really wanted to write for anyone else. With Rocket it's different because it's our company but with Rod it was something we decided to do on the spur of the moment. I don't know if he'll release it as a single or an album track or what - just have to wait and see I guess."

"The Xmas single is a real lion about a and something we'd like to do a lot more of. We've never written a song especially tailored to be a single. Up until now something's just been taken off the album and come out months later. This time we wrote it last Sunday morning, recorded it in the



afternoon and it'll be out this Friday. Taupin's really excelled himself on the lyrics as well - I think they're some of the best he's written. They're just loony, you know, thanking everybody for seventy three and all that. The A side's called Step Into Xmas and the B side's Ho

Ho Ho - Who'd Be A Turkey At Xmas - I told you it was loony! As a matter of fact I sound a bit like the Ronettes on it!"

The forthcoming tour is something Elton's really is looking forward to. They've just added two extra dates (Liverpool and Sheffield) and the whole event looks like being a giant party."

Wales?

"Actually there's going to be so many bands doing these Xmas party tours around then that it could get a bit out of hand," said Elton looking highly delighted at the prospect! "The Faces are doing one as well and Rod put it the other night. This could well be the year of the Silly Xmas Shows!"

"We've had so many letters in about this tour that it's just incredible. We added Liverpool and Sheffield because of all the mail. I'm dying to do it, I must say, but I was worried about the band being a bit tired. We really wanted to play in Wales but there was nowhere we could get. The kids obviously wanted us but nobody else seemed to want to know."

Come along Wales, isn't this sort of thing happening a bit too often this year. A silly Xmas Show from E. John Esq. is something that should not be missed."

MICHAEL BEATTY



the time. The eight of us felt as if we were playing hide and seek. But it certainly meant we didn't get nearly as exhausted as we would have been if we'd had to check in and out of hotels throughout the tour."

One of the prime objects to promote the Yellow Brick Road album and just as obviously that object has been successfully accomplished. The album is already a million seller and is now number one in the American charts.

"I think Yellow Brick Road is probably the high point of my career to

SMALL TALK

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WHO DID IT: WHO Fever has practically reached epidemic proportion on these shores. Their projected tour of the U.S. and Canadian cities in 12 days later this month has already guaranteed The World's Greatest Rock and Roll Band (and it's about time they were universally recognized as just that) an audience of 61 per cent of the country's concert going - record buying audience. And that's without playing in the New York area.

Tickets are harder to come by than they were for the World Series, I'm told, and in most cities they have been limited to two per customer in order to prevent scalpers from having a field day.

In Los Angeles, 40,000 fans crowded the box office, many of whom camped out in the parking lot up to four days before the tickets went on sale. A special "Magic Bus" greeted them with a PA blasting Quadrophonia... In Detroit, 10,000 fans waited overnight for tickets which sold out in just two hours, even with the two ticket limit... In St. Louis, mail orders are already number 50,000. That is way over the theatre's seating capacity... In Philadelphia, the closest city to New York that the group plays, they refuse to announce when the tickets will be available.

MARIE OSMOND, the 14 year old sister in the musical family has been named Best New Female Vocalist in country music poll conducted by Cashbox magazine, the American music trade publication.

By the way, **DONNY OSMOND** has a new album out this week entitled *A Time For Us*. It features his recent single, *A Million To One* along with his latest hit recording, *Are*

Who fever hits US/Marie named 'Best New Girl'/New album from Donny

You Lonesome Tonight / When I Fall In Love.

THREE DOG NIGHT tied a record previously held by the **OSMONDS** when they received a gold album for their latest LP, *Cyan*. It marked the tenth consecutive album of their's that reached "gold" status. This one doing it, before it was even released.

Quick Ones: **BLACK OAK ARKANSAS** is zeroing in on their 500th concert. They hope to reach the magic figure before the end of the year.

CHEECH AND CHONG are looking to do a feature Abbott and Costello type movie... **STEVIE WONDER**, who has recently been busy getting a new band together among other things, appeared on stage at Max's Kansas City along with **JOHN WINTER** and **JOHN HAMMOND** in a jam session with the **BOBBY BLUE BLAND BLUES BAND**... The next single from **PAUL McCARTNEY** and **SINGLES** will be called *Band On The Run*, and is scheduled for release later in the month.

FOCUS is about to embark on a US tour with a new stage act being called "A Totality Of Sound." They promise to introduce new material into the act, and a new drummer, **COLIN ALLEN**. Allen has played previously with **JOHN MAY ALL** and **STONE THE CROWS**. Guitarist **JAN AKKERMAN** will

have a new album out by the end of the month, titled *Tabernakel*.

TOMMY BOLIN, a guitarist of exceptional talents, as evidenced by his showing on **BILLY COBHAM'S** recent LP, has joined the **JAMES GANG** upon recommendation from **JOE WALSH**.

Some interesting insights into **JOHN LENNON** were provided by *Record World* magazine, in an interview conducted last week. Here are some excerpts:

Q: Can you talk about some of the things on the album?

A: No, they're just songs.

Q: Are you thinking about doing any live performances?

A: I often think about it. That's about as far as I get.

Q: Do you think well of it?

A: Depends on what day it is, you know?

Q: How did you manage to keep all your sanity with all the activity over the years?

A: Oh, I did! I gave it up at birth.

Q: Is it better that way?

A: It's either that, or you're all insane, I'm not quite sure. Or everybody else is. I don't know any normal people. I've yet to meet one.

Q: Who produced the new album?

A: Phil Spector and that makes me even more nervous.

Q: George Martin had

done all the group albums?

A: Except the Let It Be album which Phil saved.

Q: Then that answers the question why Phil...

A: Well, he's still the best. Apart from myself.

Singles: **MATTHEW FISHER'S** new single will be interlude, an instrumental from his album... **THE RASPBERRIES** have abandoned the saccharine sweet sound for more of a power pop approach that even tops their last single, *Tonight*, it's titled, quite appropriately. **I'm A Rocker!** **DEXTER REDDING**, the son of the late **OTIS REDDING** has made his recording debut with a novelty song called *Love Is Bigger Than Baseball*.



U.S. CHARTS

Singles		Albums	
1	PHOTOGRAPH Ringo Starr	1	ELTON JOHN
2	KEEFOON TRUCKIN' Eddie Kandricks	2	Goodbye Yellow Brick Road
3	TOP OF THE WORLD Carpenters	3	THE WHO Quadrophenia
4	SPACE RACE Billy Preston	4	RINGO Starr Ringo
5	HEARTBEAT IT'S A LOVEFEEL	5	ROLLING STONES
6	DeFranco Family	6	Goats Head Soup
7	MIDWINTER TRAIN TO GEORGIA	7	JIM CRACK
8	Gladys Knight & The Pips	8	You Don't Mess Around With Jim
9	JUST YOU 'N' ME Chicago	9	ALMAN BROTHERS BAND
10	PAPER BOIES Marie Osmond	10	Brothers & Sisters
11	GOODBYE YELLOW BRICK ROAD	11	JOHN LENNON Mind Games
12	THE LOVE LOST (Part I)	12	JIM CROCE Life & Times
13	Harold Melvin & The Blue Notes	13	STEVIE MILLER Band The Joker
14	ANGIE Rolling Stones	14	CHEECH & CHONG
15	THE MOST BEAUTIFUL GIRL	15	Los Cochinos
16	IGOT A NAME Jim Croce	16	The Smucker You Drink
17	YOU'RE A SPECIAL PART OF ME	17	The Player You Get
18	CHEAPER TO KEEP HER	18	BOB DYLAN SOUNDTRACK
19	Johnnie Taylor	19	GARFUNKEL Angel Clare
20	BELLOUT'S ME	20	STEVIE WONDER Innervisions
21	Todd Rundgren	21	ISLEY BROTHERS 3 + 3
22	ALL I KNOW Garfunkel	22	JOHN LENNON Mind Games
23	IF YOU'RE READY COME GO WITH ME	23	16 GRAND FUNK
24	Staple Singers	24	AMERICAN GRAFFITI Soundtrack
25	HALF BREED Cher	25	WAR Deliver the Word
26	LEAVE ME ALONE (Rufus Red Dress)	26	GLADYS NIGHT & THE PIPS Imagination
27	Helen Reddy	27	The Dark Side of the Moon
28	NEVER AND A Kristofferson	28	NEIL YOUNG Time Fades Away
29	KNOCKIN' ON HEAVEN'S DOOR	29	The Captain & Me
30	Bob Dylan	30	ROBERTA FLACK
31	TRUSH CITY LIMITS	31	GRATEFUL DEAD
32	BE TINA TURNER	32	WALK ON THE MOON
33	SEALS & CROFTS	33	ISAC HAYES Joy
34	OOH BABY Gilbert O'Sullivan	34	THREE DOG NIGHT Cyan
35	IF I BELIEVE IN YOU	35	SEALS & CROFTS
36	Three Dog Night	36	MARSHALL TUCKER BAND
37	ROCKIN' ROLL BABY Stylistics	37	FRANK SINATRA
38	EMILY HUNN	38	Blue Eyes Is Back
39	ALMAN BROTHERS BAND	39	Z. Z. TOP Top Horns
40	THE JOKER Steve Miller Band	40	HELEN REDDY Long Hair Climbs
41	SUNER NEVER GONNA GIVE YA UP	41	COODIE & HERBIE Hancock Full Set
42	Barry White	42	THE MOTHERS
43	COME GET TO THIS Marvin Gaye	43	Dick Nite Sensation
44	MUSIC	44	TRAFFIC On The Road
45	SWEET UNDERSTANDING LOVE	45	ROCKIN' HARRIS
46	That Lady Isley Brothers	46	JOHN LENNON Soundtrack
47	BE Neil Diamond	47	BOB DYLAN Plus One
48	SUMMER (The First Time)	48	CHICAGO IV
49	Robbie Goldsboro	49	URISH HERES
50	SHOW AND TELL	50	Sweet Freedom
51	Al Wilson	51	LET ZEPPELIN
52	LIVING FOR THE CITY	52	Houses of the Holy
53	Steve Wonder	53	AMERICA Hit Trick
54	WE CAN CAN	54	DEDDO
55	Pointer Sisters	55	GEORGE CARLIN
56	DYER MAX TRILL Led Zepplin	56	Occupation: Fool
57	MIND GAMES John Lennon	57	THE POINTER SISTERS
58	CHECK IT OUT Tavares	58	LET ZEPPELIN
59	CHADRON Carole King	59	EARTH WIND & FIRE
60	WHOS IN THE STRAWBERRY PATCH WITH WHISKEY	60	CHER Half Breed
61	SALLY Tony Orlando and Dawn	61	KRIS KRISTOFFERSON & RITA COOLIDGE
62	NEVER LET YOU GO Bloodstone	62	DEEP PURPLE
63	FELL FOR YOU Debra	63	BLACK SABBATH
64	FRIENDS/CHAPEL OF LOVE	64	Machine Head
65	Band Aid	65	
66	TIME IN A BOTTLE Jim Croce	66	
67	HURTS SO GOOD Willie Jackson	67	
68	SALES AROUND THE WORLD	68	
69	David Gates	69	

satellite news James Hamilton

AL GREEN: Livin' For You (E 257). A mixture of silky sweetness and braying brass characteristics, the track is relaxing softly thumping slow from America's number one seller of singles. Penned by Willie Mitchell, it's a lovely mushily enveloping sound, coated with sugary strings and cool arching sax. Thought for the day: single-wise sales-wise, Al Green is to America what Gary Glitter is to Britain. And that about sums up the two nations' current differences of opinion.

ARETHA FRANKLIN: Until You Come Back To Me (That's What I'm Gonna Do). If You Don't Think (Atlantic 43-2963). With an appreciably Pop than Stevie, Aretha tackles this slickly propelled, semi-slow amidst a deft Martin-gonna rap on your door, in this re-tooled Lady Soul to a rapturous tapping rhythm - to pop, toodle or soar in one should have good chances finds Miss Franklin singing this blues-bank in church, with spine-tingling effect.

LOGGINS & MESSINA: My Music (Columbia 4-45925). Kings of American radio format, Jim and Kenny here sound like Simon & Garfunkel impersonating Van Morrison

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

chugs smoothly along through moody strings and an evening-sounding vaguely Motownish backing, and in common with the Dramatics' "Fell For You" it seems to combine the classic soul of Memphis, in fact the more typical Sweet Soul flip strikes me as working better, featuring as it does the group's familiar vocal line in a simple slow framework. However, neither side has that nagging, irresistible quality of which the best are made, even though both are fine for fans.

EXECUTIVE SUITE: I'm A Winner Now; You Got It (Babylon BRC 1109). Look out here comes that Philly Sound again! Arranged and produced by Bobby Martin with Messrs. Felder, Harris, Slinger and Hurt involved in the writing (and the playing, I'll wager), both sides contrast each other completely: the hit side is a toe-curling super-vocal, like the overall result will be lapped up by all Sweet Soul vocal group lovers, while the flip side is a hunky chunky aggressive brawler which starts with a nose that almost rivals the intro to "For God's Sake" Give More Power To The People (unfortunately the subsequent song is of no comparable interest). The hit side has it, and it has it good!



DIONNE WARWICK

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- 28th LONDON RAINBOW
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JUST BEING MYSELF



HER ALBUM ON
WARNER BROS. RECORDS

Mike Beatty meets Perry Como



Still crooning

AT 63 PERRY COMO is still crooning. That's not bad when you look at it logically. For one would be interested to see what Messers Jagger and Lennon will be doing at that age. We may find them writing songs but I doubt very much if we'll find them on stage singing them. Probably this is an unfair comparison for no matter how devoted a Como fan you may be there's really no way that you can say that Perry Como has actually added anything artistically to the music scene in his years as a performer.

But he has given a lot of people a lot of pleasure and that for one must place him in the annals of the greats. Heaven knows how many records he's sold in his career but try guessing to the nearest three, that's hard enough. He's become a musical institution and what's more to the point if he carries on the way he has in the past two years he's likely to remain one.

For Perry Como the darling of mothers and grandmothers on both sides of the Atlantic, moves with the times. He proved it with 'It's Impossible' and he's proved it again with 'For the Good Times.'

'I'm just lucky I guess,' he said when I met up with him last week. 'I just seem to be able to pick the right songs - with a bit of help from the record company that is. The choosing of this one was down to Chet Atkins who's also helped me in the selection of the songs for the album as well. He's a fine guitarist in his own right of course, but that doesn't stop him from being a great help to me.'

'I've been very fortunate in my career to have grown up with a certain age group and then followed on by growing up with another. It's something I'll always be very grateful for indeed. Sure there's a lot of young people

who can't stand my singing but there's just as many who like it and they've proved that by buying my records. It's not just middle aged housewives you know!

Perry is a great believer in some of the present day song writers. He recorded Don Maclean's 'And I love you so' and this he marks down as one of his all time favourites.

'I love the material he writes. His lyrics will always mark him as a great and sensitive writer. I'm a great admirer of Kris Kristofferson and Mae Davis as well. While not forgetting about Gershwin and Rodgers and Hammerstein. I think it's important for singers in my 'bag,' if you

want to call it that, to realise and appreciate some of the younger talent that exists today. I think that a lot of the present day material will stand up in twenty years from now and there's no point in pretending it won't.

When he first started his singing career Perry admitted to copying Bing Crosby.

'Sure I did,' he said freely. 'I think even did to a certain extent, even Frank (Sinatra) He was the king you see - for that matter he still is.'

'We did a swap on our respective television shows in the States. He came on as guest on my show and then the next week I went on his. Well I

said to him as soon as he walked on the set of my show that I used to try to sound like him when I began. He laughed but I think the audience could see that I wasn't kidding. I've developed my own style over the years but at the beginning it was all down to Bing.

As a child Perry learnt to play the guitar and the piano and although he doesn't play now he'll be the first to admit that those days were no waste.

'They taught me to read music and that's been invaluable. Heaven knows how I'd get through my television shows if I couldn't. It's hard enough trying to learn the lyrics for ten songs a week let alone anything else.'

'Mind you these 'idiot' cards we have now are a great help but I think it's important not to rely on them too much or you become lazy. When I was in a band I could tuck the lyrics away in the back of my head and not forget them but I sure as hell can't do that now. It's impossible with ten tunes a week for a 'TV show.'

Perry has vowed to cut down on his continual round of television shows in order to concentrate on more recording. You see there was a time during his career when he spent almost eight years out of the studios.

'I recorded a few oldies but that was about all. There just wasn't time to do anything else. I'm going to change that though. There'll be more new releases in the future. Recording has been the most influential part of my career.'

And with that the 63 year old crooner sped off to rehearsals for a Julie Andrews special - a television show.

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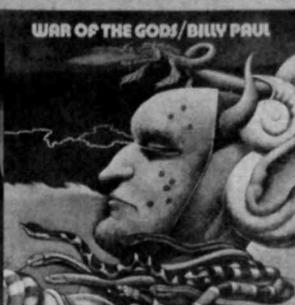


Philadelphia
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Five Philly Sound albums heading for the top on Philadelphia International Records



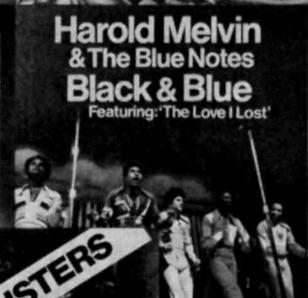
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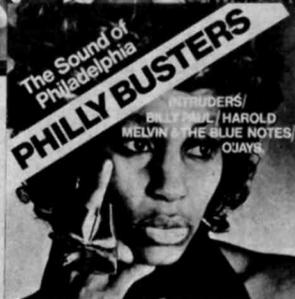
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NOVEMBER

29 Croydon Fairfield Halls

DECEMBER

1 Birmingham Odeon

7 London Odeon Hammersmith

9 Southport Theatre

10 Dunstable California Club

11 Stoke-on-Trent Heavy Steam Machine



Record Mirror: Review Section

DISCOGRAPHY

THE NEW YORK




STEALERS WHEEL: Ferguise Park (A&M AM) Rafferty/Egan and Leib come up with a more powerful worth Tribute to the B... have run short on original than its fair share of filler to it. Makes sense and the Turn Out Fine carry any you if you don't have it yet.

DAVE CARLSEN: Paul Horse (Spark SR) 10. Maybe it's because Dave himself tries to do so much that the overall sound is very sluggish. As well as providing the voices, he plays organ, piano and guitars. Not Redding, Keith Moon, Spencer Davis and Henry McCulloch are included in the credits though just how much they did it is impossible to tell. Uninspiring middle of the road. R. G.

FLANXTY: The Well Below The Valley (Polydor 2006 232). Irish folk team who go for traditional airs, but also have reasonable affiliations to the commercial world. The quartet's second album. But it's in a very special way. P. J.

BACK DOOR: 8th Street Nites (Warners K 4026). Ron Aspery's sax, Colin Hodgkinson's bass and Tony Hicks' drums, plus a special bonus former Mountaintop Felix Pappalardi as player and producer. Back Door have gone a long way since their humble origins in a Yorkshire country pub. All the way to New York in fact where this album was recorded, as the title suggests, at the famous Ladyland studios on 8th

mainly their own material, though they perform surgery on their own roots with two songs by Huddle Ledbetter and two by Robert Johnson. One of the year's most significant albums. R. G.

THE SENSATIONAL ALEX HARVEY BAND: Next (Vertigo 6300 103). Alex and the boys have always, for me been better on stage than on plastic and better performers than song-writers. Next has done little to change my opinion. When lead guitarist Zal Cleminson is in full flight chasing the star of Hendrix, the album opens up but Alex's characterised vocals need his stage presence to validate them. Lyrically, it leaves a lot to be desired too but it's really Alex's intention to try and grab a share of the Bolan-Slade-Glitter market then this album's a good base. Swampsnake should've been the single, though. R. G.

PETER STANLEY & ROGER KNOWLES: Hanjo Bounce (NTRA 1134). Any student of the banjo should know Peter Stanley's woods Preacher Man; Saturday Night in Oak Grove Louisiana (Warner Bros K 16294). "UB-Uh, down in the swamps now Tony Joe's "Way down in the country, back in the Arkansas woods", where there's a revival meeting going on. His dark brown tones and bass-heavy Swamp-Funk style are much as, and maybe better than, usual. On the flip he moves over in a way that Janis Joplin fans will recognize.

AEROSMITH: Dream On; Somebody (CBS 1898). This US hit sounds like one of those Demie Roussot Continental-type slowies, all quivering and wobbly. Ordinary aggressive Pop flip.

Hamilton's Disco Picks

- NEW SEEKERS**: You Won't Find Another Fool Like Me (Polydor 2053421) Hurricane Smith-style Easy/MoR.
- DAVID CASSIDY**: Dreams Are Nuthin' More Than Wishes... (Bell LP BELLS 231) Honestly - It's truly impressive, and Side 1 especially makes beautiful intimate listening for small gathered gatherings.
- SONNIE LANE**: How Come? (GM GMS 011) Modern.
- STEELEY DAN**: My Old School (Probe PRO 606) Modern.
- VULCAN**: Action Man (Epic EPC 1763) Steely Dan-type Modern.
- STEALERS WHEEL**: What More Could You Want? Star (A&M AMS 704) Modern.
- STEVE MILLER BAND**: The Joker (Capitol CL 15765) The next "Walk On The Wild Side"? Slow Modern.
- FANCY**: Wild Thing (Atlantic K 10383) Heavy breathing by a Penthouse Pet, Pop.
- THE CROMWELL BROTHERS**: Good Luck Princess (EMI 2087) Cheeky MoR.
- SKY**: Rose Is Out In The Rain (Fresh Air 6121101) A lovely wistful Slow MoR.
- MARIANO CELESTANO**: ...
- GRIMMS**: Rocking Duck (Island (ILPS 9248) Good grief, and this nearly the festive season too. Better get your hi fi checked out before subjecting it to this piece of ever more valuable vinyl; I mean hairs fair chaps, this is bloody art disguised as a pop record... it's amusing too, and guaranteed to bring dimples to your drooping diaphragm. P. H.

THE INLEY BROTHERS




THE BAND: Moodie Maline (Capitol). Now there's rock 'n' roll revival bands and rock 'n' roll revival bands. And when The Band play rock 'n' roll you can bet your blue suede shoes that they do it better 'n' anyone around. So here it is, an album of oldies given The Band's inimitable treatment. Their Used To Be A Frogman Henry's Ain't Got No Home starts it off with the phased piano from Rock Of Ages making a welcome comeback. The temperature rises with Holy Cow and reaches a peak on the Robbie Robertson arranged Mystery Train, all soul bass lines and sparse schizophrenic piano. And the humour alive on every track comes outfront for The Third Man Theme - Henry the horse dances the quickstep. Side two don't have quite the same peak level but it's grand party time rock 'n' roll. The overall production standard is superb, the feelings just rightness. R. G.

MICK SILVER: In The Children (Philips UK). There was always a plain amount of mystique surrounding this band; they came from America's West Coast, so had to be alright, right? This double pack effectively puts them in perspective as a mostly able uncomplicated combo in the psychedelic era, it's representative and now-a-days a bit redundant. Musically it was fine, moving from an extended otherworldly of P. Fool (1967) to the complexities of What About (1970) and unleashed the time of I Found Love (71) JO



THE WAITERS: Burnin' (Island ILPS 9256). Bob Marley and the Waiters are into a heavy, prolific number and coming from the wrong part of Kingston, what else could they be? Just as important, they're fine musicians taking Jamaican music far beyond its back-street-garage studio origins in technique, style and recording quality. Burnin', their second album, takes none of the fire of the first. Marley's beliefs are deep-rooted in the Rasta Man cult - briefly, that descendants of black slaves should be allowed to return to their home, Ethiopia, sons of the Lion Of Judah, rekindle the dying spiritual flame heralded by the community bands of '67. The Waiters could be that band. R. G.



Reviews Pete Jones



JOHN LENNON: Mind (Apple R 6994). Soul-stirring stuff, really. Some reviewers find this intensity, slow mind-numbing intensity, gets on their collective wick, but I find it hypnotic and built with skill. John still has one of the most instantly recognisable voices in the world. The strings add lushness to his gruffness. There's a ponderous piano here and there. Great guitar touches. **CHART CERT.**

DES O'CONNOR: Remember (Pye 45301). Les Reed and Barry Mason song, with an intro from a battery of trombones. His Sunday Night At The London Palladium appearance will sell another 200,000 copies... so it'll be a substantial chart entry. It's a song of nostalgia, with a very catchy chorus and melody line. Undemanding, but sung with Des's usual super-professionalism. On reflection, maybe those trombones are trumpets, or cornets. **CHART CERT.**

CLIFF RICHARD: Take Me High (EMI 2088). Cliff on a straight sing-along thing—verse with piano and guitar, then into a handclapper of a scene. Nice jog-along pace about it, nothing much happening beside the simple chorus, and Cliff's main vocal output happening on the plaintive little verses. It'll take him high... right into the top five. Most commercial one of the week. **CHART CERT.**

THE NEW SEEKERS: You Won't Find Another Fool Like Me (Polydor 2658 421). This one features Lyn Paul, opens with tenor sax, and is a slab of Tony Macaulay and Geoff Stevens writing at their most blatant and unashamed commercial best. It's the catchiest, in-lah-lah form since the team were trying to teach the whole world to sing. It's a bit vaudevillian, and the vaudevillian of the piece is Lyn who grows along in fine old style. **CHART CERT.**



TOM JONES: Golden Days (Decca F 13471). With a girlicious chorus behind, and a sort of linking sleighbell sound effect, Tom starts at roughly half normal volume, but soon builds up the debs. The main chorus is certainly commercial and gentle and I've a feeling it'll do very well indeed for Tom. His physical presence back in the country will also help greatly. Nice song, performance. **CHART CERT.**

DESMOND DEKKER: Everybody Join Hands (Rhino 121). Slower than usual, higher-voiced than usual. Desmond in his ineluctable sort of mood, with a rumbling percussive effect behind. The reggae influence is softened down. It's a bit rambling in parts, and by no means his best, but the melody does stick so. **CHART CHANCE.**

DAVID FROST: Deck of Cards (Columbia 9021). If there is any redeeming justice in this pop world, then this glorious mickey-take must make it posthaste to the top of the charts—and so reverse some of the damage

caused by Messrs. Byraves and Martindale. It's from an old 1986 album, and David brilliantly changes the offending pack of cards into a cricket bag... and it's very, very, very funny. **CHART CERT.**

PETER SKELLERN: Still Magic (Decca F 13465). The smoky and slightly waverling voice, and the intensity which never gets out of hand, and the semi-religious touches, and the piano... It's a Peter back in the She's A Lady mood of not long ago. A sensitive performance of a song, and no expense has been spared on the arrangement, with strings all over the place. Quality pop music, this. **CHART CHANCE.**

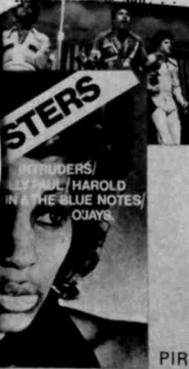
STEALERS WHEEL: Star (A and M 7094). Joe Egan-penned song from the Ferguslie Park album produced by Leiber and Stoller. So much for the facts. At commercial level it's a gently-rippling song full of charm, shuffling guitar, and some excellent lyrics which tell a story. It's the charm that gets through. Pop show-biz saga, and good. **CHART CHANCE.**

DANA: Corner of The Sky Morning Glow (Re 11087). The aforementioned titles come from the stage show Pippin, which has good score generally, and Corner of The Sky is excellent. But it's a doubt. A single, this, the other one being Sunday, Monday, Tuesday, which is the side prefer. Either could make it, but I hope the slight confusion won't harass it. chances. **CHART CHANCE.**

FRED WELCH: Friend of A Friend (United Artists UA 3525). Ed is a guy with his first finger of his non-drinking hand firmly on the pulse of what's commercial. He wrote this one with ex-Seeker Bruce Wooley, and it's a plaintive piece starting with verse and piano, all a broken romance and so on. A stand-out song of substance and very real sales potential. **CHART CHANCE.**

SKY: Rose Is Out In The Rain (Fresh Air). Sky is just a pseudonym for Alex Sprooulos, a one-time Nirvana and the song-writing skill still shows through now that he's an unclouded Sky. Nice lyrics.

JACK THE LAD: Why Can't I Be Satisfied (Charisma). So reason why this Lindisfarne-split team shouldn't make it, but I'm not entirely sold on the chances of this one. It's a bit of a dragger, vocally. **Reputable theme still.**



NOVEMBER
29 Croydon Fairfield Halls
DECEMBER
1 Birmingham Odeon
7 London Odeon Hammersmith
9 Southport Theatre
10 Dunstable California Club
11 Stoke-on-Trent Heavy Steam Machine

SUZIE BARNES: Please Call The Puppy Joe (Ammo). One of those sentimental gushers... and I do mean gusher.

PRELUDE: After The Goldrush (Dawn). Nell Young song from the Long's very nice How Long Is Forever album. Tremendous vocal scurms.

ROBERT: Kiddies story set to song by a lady with an orchestral back-up. Nice enough.

TOM YATES: Bye Bye Bohemia (President). Singer-writer on a well-constructed song which grows on me with each play. Madrigal-ish.

JACK WILD: I Need More Loving (Pye). Not so little or obviously young now, but much plinned-up and sensible enough to go for commercial songs that don't stretch his vocal weaknesses.

RICHARD HENRY DEE: It's Christmas Time (Fresh Air). A fair old Christmas song, well performed, and it's the kind of thing that could be re-released year after years.

GARRY TRAVERS: Talk (Pye 45306). This guy is a qualified barrister as well as Aussie-born singer. Stylised vocal from a lad currently working in cabaret here.

MAGNA CARTA: Give Me Love (Vetigo). One heck of a change of style for the band... directly landing in the commercial Radio One field. Almost country-ish in parts. Toes may start tapping.

BECKETT: Little Girl (Raff). Another North-East team into a melodic sort of scene, but there is a strong rhythmic appeal as well. Could turn out to be a useful signing to the new label.

JEFFERSON: How Does It Feel Baby (Phillips). Inter-song boss-publisher Adrian Rudge was raving about this guy's songs... this one about the break-up of a marriage is of high dramatic romance. Ex-Rockin' Berry nger.

GROUNDHOGS: Sad Go Round (WVA). Good heavy blues with plenty of Tony McPhee influence writ large all over it. Quite remarkable confidence is exuded by the Groundhogs, and it's invariably justified.

THE JOOK: King Capp (RCA Victor). It's all lively enough, sort of sparked off, but it doesn't seem to have anything to offer today's charts. Ten out of ten for bite.

HITE PLAINS: Julie Anne (Jeram). One of those urdy vocal arrangements that sell so well for the group, now even more commercially produced by Rogers Cook and Greenway.

REG ROBBINS: Virginia Creeper (President). Another writer-singer, young, good-looking, commercially-lanted, but this particular one probably won't make it.

SOLIN SCOT: Call Me Mr. Blue (Warner Bros.). Nice easy-on-the-ear and amiable sort of ballad—nothing forced, just a gentle ripple of an arrangement.

KEVIN COYNE: Lovestick Fool (Virgin). Big-waved fellow, with a strong blues influence, and through this doesn't have a commercial hit sound to it. Kevin sure sings his guts out.

ALAN JONES: Get It Right (Paramount). Alan used to be with Arnen Corner, and he's the right sort of style and voice and composing skill to make it now on his own. A pacey piece here... try it.

MIKE ROSE: Mary Mary (Alaska). Christmas song for a Manchester-born, of cycle and voice and composing skill to make it now on his own. A pacey piece here... try it.



MOTT THE HOOPLE: Roll Away The Stone (CBS 1880). What with barnstorming round the country again, the Hoople guys will instantly hit it with this Ian Hunter song. Strangled vocal from the bottom of a Hooped barrel, and the usual fiery instrumental touches which perk up things instantly. Easy tempo, this. Nothing sounds particularly forced, though there's a somewhat regimented sound to the girlicious segments, and the talkie section added little. **CHART CERT.**



DONNA FARGO: Funny Face: How Close You Came To Being Gone (Dot 144). From "The Happiest Girl In The Whole USA", Donna, with a sob in her voice, has gone on to become one of Country Music's most consistent Pop hit-makers. She's had several successful follow-ups to that first smash, and just where in the order this emotionally quavering slowie came I forget. Anyway, the piercingly-pitched flip is much more my cup of Loretta Lynn, despite its religious references. And dig the title!

NEW YORK DOLLS: Jet Boy: Vietnamese Baby (Mercury 6052402). This may seem patronizing or clever-clever, but I honestly believe that the high standard of Britain's blatant Pop today has made audiences here much too sophisticated to fall for this muddily recorded incessantly buzzing horrible noise — even if Americans ARE going ape-shit (which I doubt) for its bizarrely strident protagonists. This sort of high energy attack needs more clarity in its presentation, as witness the not dissimilar Status Quo. Besides, the beat's been buried.



EAGLES: Outlaw Man: Certain Kind Of Fool (Asylum AYM 52). Evidently gratefully well received by British audiences, the Eagles are the epitome of America's laid-back drift into the desert. While their last single, "Tequila Sunrise" (also taken from

credits read, it's "The England Sound", arranged by Gerry Shury, whose name can be relied upon to denote US-quality music on the British record. In this case his arrangement puts light strings, woodwinds, chick and a bit of brass over a dominant buoyant bass and plopping bongos-created thudding intensity which chugs relentlessly through Major's tenible swooping, whinnying, yelping (but always super-cool) vocal. There's a funky skipping re-deployment of the same ingredients on the faster flip, with wukka-wukka and drums thrown in. Major's no Minor, even if the Monkey don't do nothing 'but signify'. **RABPICK**

ALTON ELLIS: Sho-Be-Do-Be Do (I Love You) (A&M AM 7093). If Major Lance's London-recorded newie can be classed as American, then so should this be. The first British recording by Jamaica's best soul singer, it is a beautiful sweet 'n' slushy slowie which just happens to be the best soul single this week! Amidst a soft woolly blanket of gently undulating guitar, sax, strings and

shoobeeing voices, Alton emotes with alternating tenderness and passion in a way which really ought not to discourage American-only bigots. You should hear his old "Bamboo" album too, "Sunday Coming" (BDLPS 214), which after more than two years remains one of my favourite LPs. **SWEET SOULPICK**

TONY JOE WHITE: Backwoods Preacher Man: Saturday Night In Oak Grove Louisiana (Warner Bros K 12294). "U-Uh, down in the swamps now . . . except that this time Tony Joe's "Way down in the country" back in the Arkansas woods", where there's a revival meeting going on. His dark brown tones and bass-heavy Swamp-Funk style are much as, and maybe better than, usual. On the flip he moves over in a way that jams Joplin fans will recognize.

AEROSMITH: Dream On: Somebody (CBS 1898). This US hit sounds like one of those Demis Roussos Continental-type slowies, all quivering and wobbly. Ordinary aggressive Pop flip.

Hamilton's Disco Picks

NEW SEEKERS: You Won't Find Another Fool Like Me (Polydor 2058421) Hurricane Smith-style FUNKY MOR.

DAVID CASSIDY: Dreams Are Nuthin' More Than Wishes . . . (Bell LP BELLS 231) Honestly — it's truly impressive, and Side 1 especially makes beautiful intimate listening for small relaxed gatherings.

RONNIE LANE: How Come? (GM GMS 011) Modern.

STEELY DAN: My Old School (Probe PRO 606) Modern.

VULCAN: Action Man (Epic EPC 1763) Steely Dan-type Modern.

STEALERS WHEEL: What More Could You Want: Star (A&M AMS 7094) Modern.

STEVE MILLER BAND: The Joker (Capitol CL 15765) The next "Walk On The Wild Side?" Slow Modern.

FANCY: Wild Thing (Atlantic K 10383) Heavy breathing by a Penthouse Pet, Pop.

THE CROMWELL BROTHERS: Good Luck Princess (EMI 2087) Cheeky MoE.

SKY: Rose Is Out In The Rain (Fresh Air 6121101) Lovely wistful Slow MoE.

ADRIANO CELENTANO: Prisenconlennainaincuisol (Epic EPC 1886) Gibberish language which sounds convincing yet makes no sense! Big Continental smash, Pop.

LES REED ORCH: Let Me Forget (Chapter 1 SCH 189) Bugle sound effects 0:55 Intro and "Auld Lang Syne" outro, could be good as corny party finale!



DOTTIE WEST: Country Sunshine: Wish I Didn't Love You Anymore (RCA 2433). Well, "Kentucky Sunshine" seems to have dropped out of the Country Chart this week, but this current Number 2 and its "Sunday Sunrise" and "I Believe In Sunshine" companions are now joined by Lavanda Lindsay's "Sunshine Feeling"! It's a slow-starting jaunty jog-trotter that's perfectly innocuous, and has a nice mournful slow flip.

CHARLIE RICH: The Most Beautiful Girl: I Feel Like Going Home (Epic EPC 1897). Number 4 Country and a big numero uno Easy Listening in Billboard's Charts as I write, the finally recognized Charlie's newie is a strings-sweetened example of Nashville's current convention for adult lyrics allied to a sparse yet strong arrangement (which in fact the swamping strings spoil here). I prefer the stilly depths of the flip's dead slow Soul song, sung with all the primal anguish of an "Imagine".

DANNY DAVIS AND THE NASHVILLE BRASS: Caribbean: Come See Us (Oppland USA) (RCA 884). Davis leads Nashville's first brass-based band, and on this lively Easy Listening treatment of the Mitchell-Torok oldie only the banjo and fiddle breaks differentiate it from Herb Alpert's Tijuana mob. If that's your bag, this is good enough to create a rival for James Last — Country or German, they're equally un-British **EASY PICK**

TOM PALL GLASSER: Charlie: Bad, Bad, Bad Cowboy (Polydor 2058418). It seems that I prefer the flips to all this week's Country newies, and this one's no exception. Lyrics freaks might go for the topside's tale about a never-dwell husband but of far sadder appeal should be the gruffly-sung modified "Hi-Heel Sneakers"-beat flip, which sounds a bit like Bob Dylan imitating Tony Joe White imitating Johnny Cash singing a Jim Croce song. In fact Tom Pall wrote it himself — without his Quaker Brothers.

NEW YORK CITY: Glee: Fast In A Hurry: Reach Out (Polydor 206181). With a new British outlet for their US Chelsea label and a new Thom Bell slowie which bypasses their dull official (non-Bell) follow-up to "I'm Doin' Fine Now", NYC ought to be laughing. Trouble is, despite Thom Bell and his Quaker Brothers plods along with nothing to lighten the load. Faster disjointed flip.

WEE THREE: Get On Board: The Whole World Is A Stage (People PRO 104). As black brothers Waverly "Jimm Jim" and Sammy Katon and cousin Claude Savage are only in their early teens, their group name is probably quite apt! Not surprisingly, they sound like a sparsely-backed 35, singing worldly lyrics about infidelity and other teenage topics. Bobby Martin produced for the Master Five label, and their group's the subdued flipside reading of the Fantastic Four oldie.

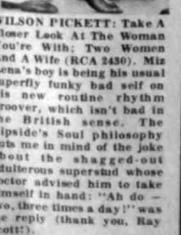
Reviews: James Hamilton



STEELY DAN: My Old School: Pearl Of The Quarter (Probe PRO 606). A strangely quiet week, this, with an big-name releases and few than much — It's because the world lax stax of wax, or just because Xmas is comin'? Consequently, although the unjustly ignored Steely Dan's newie rates but third in my estimation after their "Only A Fool" and "Do It Again" (the latter, incidentally, was a welcomed unexpected request at my last dance, so maybe there's hope for them here yet), this banking and snorting brass-supported agile backbeater gets a bigger pick than it might have done in another week. Make no mistake though, it's extremely good, with typical modern-American harmonies and an interestingly developed intricate instrumentation, plus another variation on that great easy dancing rhythm which Steely Dan have made their own. Nice slow Neil Young-ish flip, about a New Orleans hooker with a heart of pearl. **PICK OF THE WEEK**

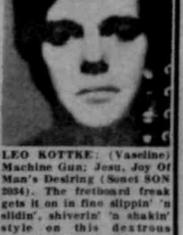
JOE McDONALD: Fantasy: Hold On, It's Coming (Vanguard VAN 1006). That's Country Joe, of course, minus Fish, enunciating with great clarity an appealingly illing come-and-goos slowie which it sounds as if Grace Slick and others of her ilk join on the turquidity churning chorus. Strumming and clapping flip, an old LP title track.

FOUR OF A KIND: Brand New Key: (Instrumental) (Stateside SS 2221). Yes, Melanie's song, in an Isley Brothers-ish Soul treatment by an R&B group on her husband's Toy label The Four are J. R. Bailey (lead), Mel Kent (L'Avenger Blue"), Mel Kent (Apollo theatre producer) and Kerby Williams (ice-ponned "Everybody Plays The Fool"), with Sammy dilly-dillying the squeaky lead over the others' chanting and plinking congas back-up. The result is really nice, with some mellow Gospel harmonies that show up especially on the wretchedly flipside backing-track version. Why isn't this on the Neighborhood label here, and why didn't it come out as in the States a year ago? **R&B PICK**



WILSON PICKETT: Take A Closer Look At The Woman You're With: Two Women And A Wife (RCA 2430). Miz Lena's boy is being his usual superfly funky bad ass on his new routine rhythm groover, which isn't bad in the British sense. The flipside's Soul philosophy pips me in mind of the joke about the shagged-out adriatic superstud whose doctor advised him to "take himself in hand: "Ah do — two, three times a day!" was the reply (thank you, Ray Scott).

MAJOR LANCE: Sweeter, Wild And Free (Warner Bros K 12424). With a change of label Major's found a fresh and convincing new style, even though he's in fact still producing himself. As the



LEO KOTTFE: (Vaseline) Machine Gun: Jess, Joy Of Man's Rottin' (Sonn SON 2034). The fretboard freak gets it on in fine slippin' 'n' slidin', shiverin' 'n' shakin' style on this delectable acoustic instrumental, which is so technically brilliant that it becomes unfortunately tedious to other than another guitarist's ears. Johnny Sebastian sounds pure and relaxed. B-side, though. This vaseline machine gun kill!

FANCY

THEIR NEW SINGLE

WILD THING

ON ATLANTIC



Procol Harum

KEVIN COYNE, aptly described as a "psychedelic George Formby" ensured a packed Festival Hall was more than ready to welcome Procol Harum.

They opened predictably with Conquistador and shook off the uneasy start and bad mix to finish reasonably together. It wasn't until the Christmas Song that their excellent standard of musicianship, prompted by H. J. Wilson's impeccable drumming, really showed through.

Even so the mounting tedium caused by the one-style one-voice concentration on genial Gary Brooker added up to boredom for anyone not fully conversant with their material. Brooker's highly individual chord sequences and stylised vocal treatments are grand indeed - but for two hours?

The set depended entirely on the variety in Brookers works but did reach a particularly riotous moment when a huge slide of Anne and Mark was projected onto the backdrop to the accompaniment of Rule Britannia.

In the end Procol convinced me of one thing: they are one of the best rehearsed most intricately arranged rock groups we have. If they could find a balance between the moody Brooker - Reid songs and the type of baroque rock that typified their earliest work - Wargurgis, an instrumental end to the set, being an example - then their future must be secure.

PETER HARVEY



Suzi Q

SUZI QUATRO, whose latest single is slowly climbing the charts, swung into Dunsstable's California last Saturday to shake her rather lovely ass at all the guys who'd gathered.

Little Miss Quatro really has got a lot going for her, dressed in her skin-tight black and zipped leather suit, playing what seems, an enormously long bass guitar. She shakes her hair deliciously, moves to the music, and ooh - I was really falling for Suzi Quatro. But it was obviously a bad night for her.

After a very promising start, in which she flashed through Dakota Demon, Shakin' All Over, All Shook Up, Shine My Machine and the fabulous 48 Crash, she began to lose it. Get Back Mama was probably the cause of the trouble. It was too long, over boring and for some reason, Suzi just tried too hard.

The band stormed around the stage, waved their arms in the air, and tried to get us clapping. But to little avail. "Are you alright?" she kept yelling, and the lads of course, replied with "get 'em off". "Thank you - thank you" said Miss Quatro in her affected Detroit drawl; and attempted to repair the damage with Can The Can and Chuck Berry's Sweet Little Rock 'N' Roller until that was it. Suzi Quatro raced off stage and obviously didn't want to come back. But this dj chappy just about pleaded with a tired audience to "get her back one time now," and so she returned. I think, mistakenly.

JOHN SIVVEY

Santana

MAYBE the worst time to see any band is straight after work at a 6 pm first house when both audience and musicians are still coming to terms with the day.

If that be so, then Carlos Santana has a ready made excuse for his own peculiarly powerless performance at London's Rainbow on Thursday. Before his requested one minute of meditation, Devadip Santan, as he is now known, told us that the standard of performance depended on how much we gave. We obviously gave too little.

There's no denying the band's accomplishment, it was every bit as good as the earlier aggregation if a little but necessarily rehearsed - sure any Santana gig has got to be good just for that incredible rhythm section. No the disappointing appointment was with the star of the show. He seemed ill at ease and almost dilletante in his continual switching from percussion instruments (cow-bells, tambourines and all manner of things) to his main weapon. Trouble was the main weapon seemed lacking in ammunition, maybe the spiritual stockpile had run down and a ready refill was available.

Santana's playing was lovingly subtle at times, laid back but oh so gentle. And that's not what Santana were about. They were about power, energy and arrogant command. He knows this, and tries to reach for the heights, but always it was the one staid climactic whine that was used as an expression of this. His face creased, his body bent it's physical frame to try and induce the notes, but they would not come.

Not until the band left after two hours of playing both old and new numbers, did the audience begin to feed off of the object of their interest. So when they returned to answer the dozens of requests for Santa's Pa Pa, at last there was a glimmer of throttled genius.

Now the rhythm section looked happy, the band were moving, and every body could dig it. Would have been nice to hear the second house.

PETER HARVEY

Gary Glitter

POP MUSIC trends and fads will come and go but the fusion of rock 'n' roll and show biz that has shrugged off all-comers during its stringent test of time will continue forever.

In the glamorous eccentric way of many before him Gary Glitter and his happy band of glittering greasers showed the sceptics the way to go home at the Rainbow on Saturday.

The revitalised Paul Raven must be counting his blessed sequins about how he arrived on the wave of boom-raging fashions, climbing aboard the rocket of stardom as the proverbial wheel turned full circle.

The facts are his professional and dynamic stage presentation is from the 50s. So too is his music - either regurgitated oldies or new songs written to the happy just about formula and Brylcreem formula.

The set launched into action with the band riding their way onto stage on motorbikes before Glitter let everyone know he was the leader of the Gang.

From that moment on the show orbited around hits and nostalgia including both parts of Rock and Roll, Baby Please Don't Go, The Wanderer, J Diddy's New Love You (The I Saw You Rock and Roll), The Famous

Instigator and Ritchie Valens' Donna.

Glitter's philosophy was that if everyone in the auditorium held hands and he gripped the palm of the nearest fan he would be in contact with the entire audience. What better lead-in to Do You Wanna Touch Me?

An encore there had to be. As the introduction music to Love You Love Me Love played away, the band stage played away, the band stage played away, the band stage played away in time in a finale that would have had George Mitchell looking over his shoulder at the competition.

GRAHAM FUNTER



John Beattie meets Sabbath's Ossie Osborne

OSSIE OSBORNE claims he's as thick as two bricks, in fact he never had any education but asks him about life today and he rattles away like a speed king.

It boils down to experience and travel and as Black Sabbath's vocalist he's seen the good and bad in practically every part of the globe.

Ossie's lifestyle is high and his gear and sharpness of wit give the impression that he's a man of means. The Sabbath lyrics tell the story and he's been slugged off time and time again by the so-called "knowledgeable" music press.

Despite it all, thousands of Sabbath fans up and down the country are waiting eagerly for the latest album, Sabbath Bloody Sabbath to come into the shops. Sabbath have taken almost a year to get this one together and it's been held up due to the world plastic and cardboard shortage.

Ossie is particularly pleased with the album. Sabbath produced it themselves as a gamble and it has paid off as far as the band are concerned. It's well away from the days when Black Sabbath—the band's first album—was recorded in two days at a "poxy" London studio for ten quid an hour.

Sabbath could be classed as one of the weirdest bands on the market-four lyricists who get stoned together and suddenly produce an album.

"I was listening to Paranoid the other day," says Ossie,



"and it sounded bloody terrible because I've got into the technical side of recording things now.

"At one time we were just a band looking for a lucky break but now we've a situation and position where we can take time over things and I wouldn't have it any other way."

Considering the time, the touring and hassles, Sabbath's albums have always sold well to the "solid" supporters. The first album was a success because the band had been doing the numbers at live shows for a year beforehand. Master Of Reality was the worst in Ossie's opinion.

"We came back from our sixth American tour and it was just a question of recording an album before we hit the road again. A lot of bands' third albums seem to be the one in-between though. It's a turning point and we've gone through our apprenticeship.

The lyrics of Sabbath Bloody Sabbath follow the pattern of the band, a change in style but not in mood. It's heavy metal but deep in quality. It boils down to Ossie's outlook on society.

'Paranoid sounds bloody terrible now' - Ossie

"The ostriches don't put their head in the sand anymore, they just have a good look round now and I personally expect the world to end anyway now."

"They say look at life it's more enjoyable yet people are gettin' their heads smashed in and you can't come into believing it's all rosy now. Don't take dope, it'll kill ya, don't smoke it'll kill ya, don't booze, it'll turn ya into an alcho yet people are allowed to shoot each other and shooting

kills quicker than anything else."

Ossie regards the lyrics on equal par with the music and the recently released title track from the new album has been slowly climbing the breakers singles charts giving an excellent preview of the forthcoming Sabbath material.

As in previous albums, Sabbath Bloody Sabbath was released as a single for trailer purposes despite the fact that the band have been quoted in

the past as saying "no more singles".

"It gives the fans a taste though of what's to come. Sabbath Bloody Sabbath was the first track we wrote for the album and I can relate to it—I just closed my eyes and sang the words out without thinking."

But it's Ossie's thinking ability which has brought about the possibility of him doing a solo album—the Rick Wakeman expertise on a track from the new album has made him decide to do a head-trip with a synthesizer although he says, "I've bought one but I can't even play the bloody thing—it's just the sounds coming out which turns me on."

"Basically the reason why I want to do this is because there are ideas and things which I can't do with Sabbath,

He's no image maker though and the Sabbath leader hides on the defensive when one mentions a change in the Sabbath stage act.

"It's hard to say really, I'd like to do something different but when I go onstage I don't pretend, I feel the way I am at the time and I don't know what I'm gonna and up-kin... maybe set myself on fire."

"When I get onstage I'm stunned like someone knocking me on the chin especially if the crowd go nuts like in places such as Glasgow, Manchester, Liverpool, Birmingham and London. I don't go to impress and no booze, drugs or anything get me higher than when everything's climbing to a peak onstage and I don't have to wear silver glitter underpants either."

"Dickie boys standing around like out-of-work penguins, just a remark on the state of the "heavy" bouncers at concerts from Ossie, "the days of sitting down and eating popcorn at a concert are long gone," he adds.

"All this crap about, "sit down, give some respect to the hall," bit is rubbish I like to see the kids react and they ain't going to do any real damage or smash people over the head."

Perhaps Ossie and Sabbath are insane, they're concert entertainers and they don't flood the album markets with repulsive rubbish like so many others. Ossie Osborne is a nuttier, I sincerely believe, that as he tends to do freaky things to find out what the consequences will be like... I'm jumping off the roof sometime," he adds.

The thing about Sabbath is that they're not pretentious and they ain't the world's best musicians. It's evil and bad but evil is everywhere according to Ossie and the suffering goes on.

Sabbath believe they are helping to exploit the hell out of their music... Do you?

around the country

tony byworth



OCTOBER 1973 was the month that a Living Legend gained official recognition. It was the month that Chet Atkins became voted into Nashville's Country Music Hall of Fame.

The event, which took place during CMA's 7th Annual Awards ceremonies, was greeted by the artist with usual quiet aplomb. "I'm sure that there are many people more deserving of the election" he commented. "I'm not sure I really wanted to win it just yet. I wanted to wait until I'm a little older so people won't think that I'm a has been!"

Later in the week, with pressures reduced from his shoulders and more time on his side, he was able to speak a little more about the Hall of Fame election and about a few of the events that has made him so prominent among Nashville's foremost citizens.

"I don't feel any different," he said, "it's a nice honour. It means that they'll hang the

Plaque on the wall of the Museum and people will walk by and look at it. I guess that's nice and I appreciate my Peers voting me into it. I hope that I'm worthy of it."

It was Friday night at the Ryman Auditorium and, on stage, a number of country music's most famed entertainers were playing before the Opry's capacity audience. Backstage, in one of the Auditorium's numerous dressing rooms, Chet Atkins chatted with usual restrained modesty between picking up a handy guitar with the various musicians that happened to drift within the vicinity.

The Hall of Fame election was a well deserved accolade, a just assessment of a career that has played a vital role in the development of the music industry in America's Southern States. It's a career that has earned him the title "Mr Nashville", that has seen him notching up around 200 recording dates with well over 700 titles in the can and securing a position and as Vice President of RCA Records, Nashville operations.

"I had never really tried to get a job with RCA but I'm readily admit, "All I had wanted to be was a guitar picker and the other things just seemed to fall into place."

"I moved into Nashville in 1950 and would help Steve Sholes" (the man who signed Atkins to RCA) "hire musicians for his recording

sessions whenever he would come down from New York. Eventually he began to make the journey less and less, and I would call and say "I've got the songs - go in and record Johnny and Jack, Hank Snow, Jim Reeves or whoever! Mr Sholes had gotten promoted and had received a higher position in the company so - and my job wasn't coming down at all."

"We were using various makeshift studios around town and all the while, Mr Sholes was telling the RCA people in New York about the great potential in Nashville and trying to talk them into building a studio. Finally they did in late '54 - but it was very bad. It had a curved roof and it was a terrible job trying to get a good sound, but we did start cutting his there, recorded Don Gibson's 'On Lonesome Me' and 'I Can't Stop Loving You' as well as some of the early hits of Jim Reeves."

"Those first successes drove home the point and the New York people began to see the potential. They built a new studio in 1957 or '58, which is now our little studio B, and in 1963 built our present big complex."

The Atkins production career continued to soar to greater heights when in 1963, he recorded Eddy Arnold with strings and made a multi-million seller out of "Make the World Go Away". During the

same year he signed Charley Pride, now recognised as the most successful artist ever in the history of country music, to the RCA fold.

However, as his productive and executive duties continued to expand, Chet Atkins realised the sight of his primary objective in the music industry - to be an honest-to-goodness guitarist and recording artist.

"I had been spending too much time in the studio and neglecting the guitar. The past few years I've spent so much time making records - it takes more time these days than it used to because of the multiple track recordings that I had just to give up most of my artists in order to play the road and keep active on the guitar. Now I just record."

"I haven't had a lot of success as far as my records are concerned. My albums have all been successful from the very beginning, records are, and I'm very proud of that."

"The past year, since cutting my first live album, duties I've been able to concentrate more on my recordings and I hope, one day, that perhaps I may have a real hit record. In the past it's upset me that I've been forced to neglect the guitar because that's the very thing that's made me what I am today."

Chet makes the Hall of Fame

MIRROR



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

Joker

WHO DOES Max Bygraves think he is? As if it isn't bad enough that he takes over the album chart with his corny bilge he now foists upon us a particularly nauseating version of the monologue Deck of Cards, in which he's even had the nerve to change most of the words. The man is keeping good rock bands down. Why can't he keep his own brand of insane comedy for TV?

Rick Winkley

30 Terry Street,
Nelson,
Lancs.

Radar needs more plays

RADAR LOVE by Golden Earring must surely be a Top 30 hit and be the big breakthrough for Holland's top group. All it needs is for the BBC to continue to plug it and not ignore Continental groups like they ignored Earth and Fire.

Many thanks to Rosko, Stuart Henry and Big Al and please don't drop it from your playlist after a couple of weeks. It needs a good month of promotion.

I have found that the disc

is fairly difficult to obtain - many record shops don't even intend to stock it. This is the only reason from stopping Golden Earring from following Focus into the British charts.

John Kerwilt,

35 Drayton Avenue,
Orpington,
Kent.

Quo vadis

"PEOPLE are waking up to us at last." I quote this from your November 3 edition where you had a one page article on Status Quo. I must say though that it did take long enough for people to notice a really talented group like Quo after making such a comeback from the days of Pictures Of Matchstick Men. That's the trouble with kids nowadays - they don't appreciate - they just like screaming their heads off at a nothing kid who they think is good yet there is nothing talented in singing re-released songs.

So to all you teenybopper kids out there. Here is a prediction: that Status Quo will be so much bigger than all your bopper groups put together.

Status Quo Fan
Leicester.



HAVING heard that Olivia Newton-John has been picked to sing for England in the 1974 Eurovision Song Contest I would like to say that I am very glad.

We need a young, fresh pretty and talented star like Olivia to make a hit in the competition.

No doubt people will criticise Olivia as the perfect choice, but the fact will remain that with Olivia we can hardly lose.

Joe Sycamore

23, Stakes Road,
Purbrook,
Portsmouth.

Nice to hear from an optimist-but it's something to do with the quality of the song - isn't it? - Sue.

Are charts serious?

IT IS now impossible to take the charts seriously. This year we've had laxative music from Simon Park at the top for a month. Yawn merchants like Perry Como and Al Martino, embarrassing corn from Max Bygraves and hypes like Gilbert O'Sullivan, Alice Cooper and Rod Stewart scoring with some of the most nothing songs of all time. Plus the whole weenybopper rot.

Yet important men like Harrison, McCartney, Lennon and Dylan are being practically ignored.

It seems ridiculous when you realise that Wings are yet to have a No. 1 single in this country.

Ruby Clemons
19, Rosebury Avenue,
Blackpool.

More Chaos

WHY, oh why, is one of this year's best releases in my opinion, being ignored?

I am referring to Down At The Club by Chaos. When I first heard it on Top Of The Pops' New Release Spot I expected that the record would be a certain Number One. But after four months of release it isn't in the 50. Why? Because it is not given airplay.

The only station I have heard it on is Radio Luxembourg. The BBC as far as I know have never played it over the radio. So come on Beeb give Chaos some airplay.

Nigel Kenny,
6 Mayfield Drive,
Henley-In-Arden,
Warwick.

Fewer oldies

I BORROWED Donny Osmond's Portrait Of Donny album last week off my friend and my Mum knew most of the tracks off it and she knows some of his records he has put into the charts.

My Mum and I think it is about time he wrote a few of his own songs for a change.

Jeanne Laycock,
50 Townsend Lane,
Lower Almondsbury,
Nr Bristol.

Lotsa Scott

I WOULD like to wish Scott Walker good luck with his first album for CBS-Stretch.

Stretch is a really good record. Now Scott's with a new record company I hope we will have more chance of hearing that wonderful voice of his.

Elaine Squires,
17 Viny Road,
Billesley,
Birmingham.



Richard Hudson and John Ford dress smart for the occasion. Apart from cracking the occasional joke the pair look rather nervous about the whole scene despite the heavy facial make-up and less ominous disguises which make up the pre-show garb.

The half-full City Hall looks like an overpowering shadow of death for the band at first sight. The obstinate Geordies sat rank and file while Hudson, Ford, Keen, Conway and Parren ploughed through most of songs taken from their first album, Nickleodeon.

moment for them in a sense as they both recaptured the sing-along sound which make Dave Cousins and Co. so popular.

Possibly the hang-ups in The Strawbs were based around the need for individuality within the complex of the band. For Hudson-Ford this presents no problem - Richard and John split the vocals right down the middle in most of the numbers and this is why the vocal harmony within the band is so outstanding.

It was a case for mixing old with new which included Pick Up The Pieces to their latest single, Take It Back which again, brought back memories of The Strawbs with the laid-back vocals and winding guitar riffs.

I felt rather sorry for a young gentleman in the audience who seemed to be the only person getting his rocks off in the whole hall. Little wonder after shaking his head about for a few seconds he cowered back down in his seat with disappointment.

Hudson and Ford are a very much together band. Their Nickleodeon album is a taste of what's to come in the future and it sounds really interesting.

It's hard to differentiate the vocals of

Richard and John but personally I find John has the edge, particularly his crisp version of the love song, I Wanted You his voice having an almost hypnotic effect on the audience.

The band are still raw at the edges when it comes to rounding off the numbers. Only Sexperience and a lot of gigs will rectify the situation but until then Hudson and Ford may have to do it rough for a while with more apathetic audiences until they establish themselves.

The Strawbs' background of success has put them at the top of the bill whether they are ready for it or not. Their music clings to atmosphere and there certainly wasn't much of that around at Newcastle.

It's good to see a band in high spirits and the after-gig happenings certainly showed that Hudson-Ford are very much in the mood.

Time will put the minor hassles right and the audiences must look at the pair as a double act. There's no room for gigs, trips or personal hand-ups.

Go "just like that" boys and let the party keep flowin'.

John
Beattie

A nickel for Newcastle

IT'S A DAMN cold place is Newcastle, especially on a nasty November night when there's hardly a soul to be seen on the streets. Having never set foot in this fair city before, I was thinking about Newcastle Brown, The Fog On The Tyne and some good old-fashioned Geordie spirit.

If you bump into a Geordie in London he'll tell you straight that the north east is THE place in Britain, that all Southerners are soft and that the sometimes forgotten music freaks in

the city are as far-out as most.

All I can say is what a load of crap Geordies are so hardy that they have to stay in when there's a bit of dampness in the air, the atmosphere was like a concentration camp with a selected few patrolling around the streets and the so-called music freaks are surely the most ignorant in the country - in fact, Newcastle is one big con for curious onlookers.

Another "best" which should be forgotten is the one about Newcastle City

Hall. I'd always imagined it to be a place of warmth and appreciation for any visiting band but whoever built up that kind of picture was talking bull.

So there are a few myths to be broken when you arrive for the first time and it must be disheartening for any band with a not so big image to do well there.

Hudson-Ford, starting their first ever British tour since splitting from the Strawbs, are having teething troubles on meeting their first Geordie audience.



WHEN I walked into the office and they said, "We've got an interview for you tomorrow — Gamble & Huff" — well, to say that my face split into a silly grin would be an understatement! Kenny Gamble and Leon Huff, writers, producers and creators of the Philly Sound, here in London! As Leon was to tell me, "We just never been publicity freaks", and even in America they have only rarely given interviews. This time, though, they were here to help establish their own Philadelphia International label, having finally won the position it had claimed for them in '69 as the new Holland-Doxier-Holland.

It seemed appropriate to begin by telling Kenny Gamble how, nine years ago, I had been given a guided tour of Coney Island (the Southend of New York) by his wife-to-be, her mother, her aunt and her cousin! This well-shapened young lady was Dee Dee Sharp, the "Mashed Potato Time" star of Cameo Records. Throughout the early '60s, Philadelphia (indeed, America) had been dominated by the local Cameo-Parkway labels, and inevitably both Kenny Gamble and Leon Huff during the early stages of their separate careers had had some dealing with the labels. Now, they have bought the whole Cameo-Parkway building for their offices, and are installing in it two recording studios (which will be run by Joe Taras, the engineer-owner of the Sigma Sound Studio where the Philly Sound has hitherto been created).

The concept of the Philly Sound is of more importance to Gamble & Huff than its identification with their own names: to this end they operate in a communal fashion with all the other Philadelphia-based producers, arrangers and writers — the most obvious being Thom Bell, who Leon Huff has known since the mid '50s.

As Kenny Gamble explains: "We have basically like a school down there, where we try to groom other writers and producers."

Ronnie Baker, Norman Harris, Earl Young and Bobby Martin are with us now, everybody's together. It just so happens that Tommy is more successful than a Bobby Martin or a Baker, Harris & Young at this point.

"We want everybody to be successful, because as long as you help one another the more people you have, the stronger you'll be. Each person's got to stand on his own, but that stand on his own after ANYTHING — that's the basis for keeping it larger than a Gamble & Huff or a Thom Bell.

The Sound of Philadelphia is bigger than all of us at this point, even though we all helped to make it. I expect it to



The communal approach even extends into the studio during a Gamble & Huff recording session. Leon Huff continues: "There's no boss, everybody has their own particular duty and they do it well — there's no one you can point at. When the whole thing is done, then Kenny mixes. Kenny writes the lyrics, I'm more on the piano, but we all do what ever has to be done."

Kenny and Leon first met in 1961 or '2, but did not work together exclusively until about 1965 or '6, when, financed by a singing clothier, they formed the Excel label to record the Intruders. Kenny remembers hearing the Intruders' Gowen recording of "Come Home Soon" when he was still in school, around 1960, while Leon used to see them lip-synching to it at D. J.-promoted record hops! Philadelphia has few show-cases for big name groups — the Academy Of Music, the Spectrum and the Uptown Theater — most of the live music being heard in little clubs and neighbourhood bars or at house parties (remember the Show Stoppers?).

Enigmatically, Kenny comments: "It's a funny city, because most of the clubs that were there, they put 'em out er, they got out of business some kind of way — y'know what I mean? — 'cos it's a funny town, y'know. It's a very quiet city."

Both Kenny and Leon worked with Philadelphia-based producer Jerry Ross (who, like Leon still does, lived just across the river in Camden, New Jersey). When Excel changed its name to Gamble Records, Ross introduced them to his young white hit man, Eric Kramfeldt, now chairman of the board of Philadelphia International Records. Apart from Eric's involvement in the background, Gamble was the first black-based company rooted in R&B in Philadelphia — and consequently had problems getting acceptance from the Pop radio stations.

To combat this, Gamble & Huff began to develop a sound which would cross over from R&B to Pop play lists, and Kenny Gamble cites their early hits as being an incestuous influence on the approach they developed: hits like the Soul Survivors' "Expressway (To Your Heart)", the Intruders' "Together" and Cowboys To Girls', and Jerry Butler's "Only The Strong Survive" and "Never Give You Up".

"It was a building process," chips in Leon, "We were learning and got better and better. We're at a point now where we practically know what we're doing!" And about the future, Leon adds: "All I can say is — LOOK OUT!"

Gamble — Huff

Phillybustlers

of sweet soul

go on forever, which is possible if other people can come in to keep it going, because the Sound of Philadelphia is not only the

records that we make. We're the ones that put the stamp on that sound, we're developing a sound for this city, and this city is a music capital.

James Hamilton

IN NEXT WEEK'S RECORD AND RADIO MIRROR

SWEET

Sensational disclosures on their early hits — by producer Phil Wainman



The secret affair of Alan Osmond and Karen Carpenter



PAUL and LINDA talk about the Wings break-up

PLUS: Dawn's TONY ORLANDO and chic chart chick KIKI DEE

AND we check out RINGO



Geordie

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