

For Christmas

Merry Christmas everybody

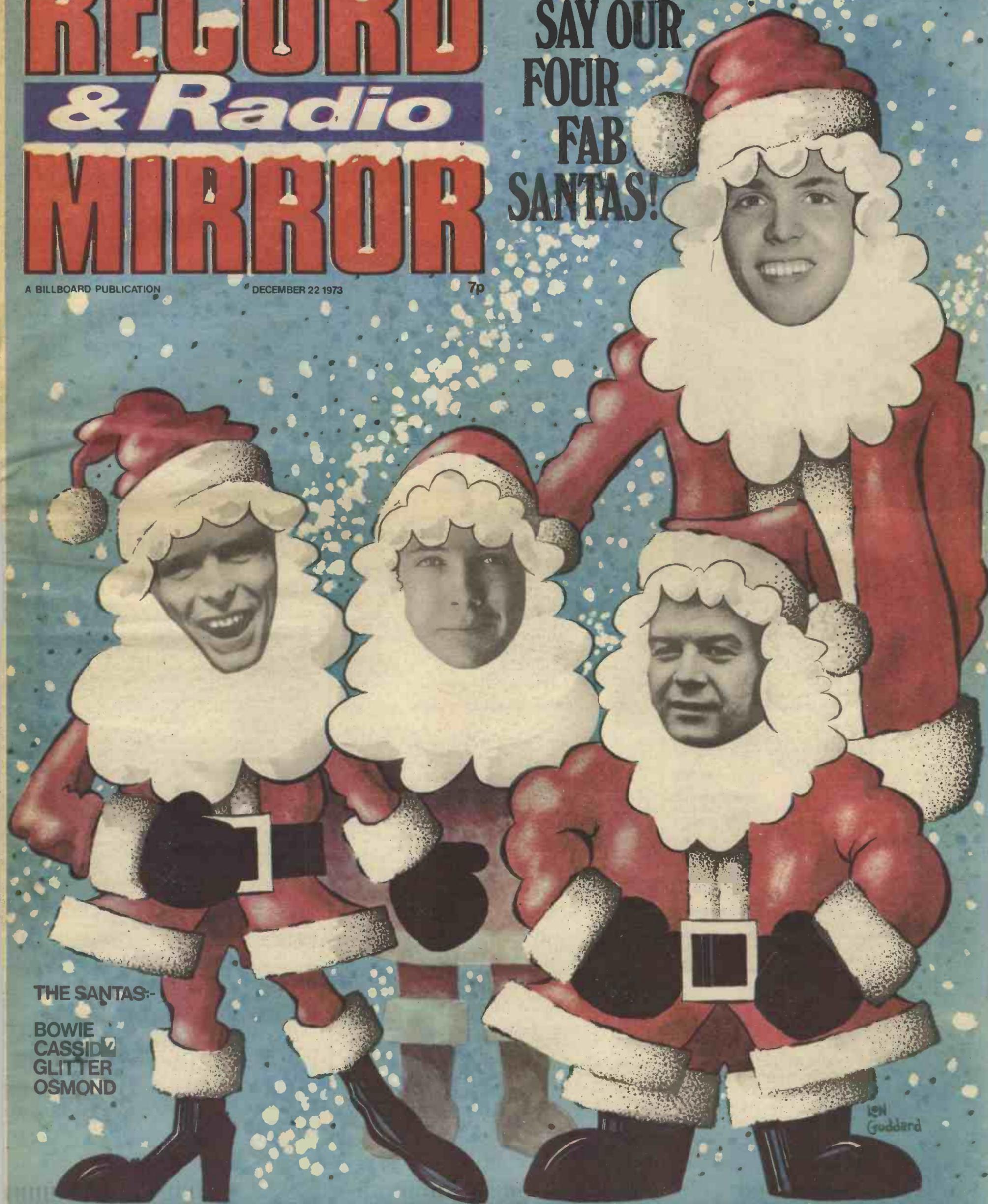
# RECORD & Radio MIRROR

...AND SO  
SAY OUR  
FOUR  
FAB  
SANTAS!

A BILLBOARD PUBLICATION

DECEMBER 22 1973

7p



THE SANTAS:-

BOWIE  
CASSIDY  
GLITTER  
OSMOND

Len  
Goddard

# RECORD MIRROR

# TOP FIFTY



## SINGLES

| This week | Last week | Weeks in chart | Single   | Label               |
|-----------|-----------|----------------|--|---------------------|
| 1         | 1         | 2              | MERRY XMAS EVERYBODY<br>Slade                      | Polydor 2058 422    |
| 2         | 2         | X              | I LOVE YOU LOVE ME LOVE<br>Gary Glitter            | Bell BELL 1337      |
| 3         | 4         | 5              | YOU WON'T FIND ANOTHER FOOL LIKE<br>ME New Seekers | Polydor 2058 421    |
| 4         | 6         | 3              | I WISH IT COULD BE CHRISTMAS<br>EVERYDAY Wizzard   | Harvest HAR 5079    |
| 5         | 3         | 1              | MY COO-A-CHOO<br>Alvin Stardust                    | Magnet MAG 1        |
| 6         | 5         | 2              | PAPER ROSES<br>Marie Osmond                        | MGM 2006 316        |
| 7         | 24        | 2              | THE SHOW MUST GO ON<br>Leo Sayer                   | Chrysalis CHS 2023  |
| 8         | 7         | 2              | LAMPLIGHT<br>David Essex                           | CBS 1902            |
| 9         | 8         | 2              | ROLL AWAY THE STONE<br>Mott The Hoople             | CBS 1895            |
| 10        | 9         | 2              | STREET LIFE<br>Roxy Music                          | Island WIP 6173     |
| 11        | 31        | 1              | FOREVER Roy Wood                                   | Harvest HAR 5078    |
| 12        | 14        | 5              | TRUCK ON (TYKE) T. Rex                             | EMI MARC 6          |
| 13        | 10        | 3              | WHY OH WHY OH WHY?<br>Gilbert O'Sullivan           | MAM 111             |
| 14        | 27        | 3              | GAUDETE<br>Steeleye Span                           | Chrysalis CHS 2007  |
| 15        | 12        | 7              | WHEN I FALL IN LOVE<br>Donny Osmond                | MGM 2006 321        |
| 16        | 17        | 2              | LOVE ON A MOUNTAIN TOP<br>Robert Knight            | Monument MNT 1875   |
| 17        | 38        | 2              | DANCE WITH THE DEVIL<br>Cozy Powell                | RAK 164             |
| 18        | 13        | 2              | AMOUREUSE<br>Kiki Dee                              | Rocket PIG 4        |
| 19        | 16        | 9              | LET ME IN<br>Osmonds                               | MGM 2006 321        |
| 20        | 26        | 2              | POOL HALL RICHARD/I WISH IT WOULD<br>RAIN<br>Faces | Warner Bros K 16341 |
| 21        | 22        | 2              | VADO VIA<br>Drupi                                  | A&M AMS 7083        |
| 22        | 11        | 2              | DYNA-MITE<br>Mud                                   | RAK 159             |
| 23        | 23        | 4              | VAYA CON DIOS<br>Millican & Nesbitt                | Pye 7N 45310        |
| 24        | 15        | 8              | HELEN WHEELS<br>Paul McCartney & Wings             | Apple R 5993        |
| 25        | 37        | 2              | RADAR LOVE<br>Golden Earring                       | Track 2094 116      |
| 26        | 25        | 2              | STEP INTO CHRISTMAS<br>Elton John                  | DJM DJS 290         |
| 27        | 20        | 10             | TOP OF THE WORLD<br>Carpenters                     | A&M AMS 7086        |
| 28        | 19        | 2              | DO YOU WANNA DANCE?<br>Barry Blue                  | Bell 1336           |
| 29        | 21        | 17             | FOR THE GOOD TIMES<br>Perry Como                   | RCA 2402            |
| 30        | 30        | 1              | DAYDREAMER/PUPPY SONG<br>David Cassidy             | Bell 1334           |

## ALBUMS

| This week | Last week | Weeks in chart | Album   | Label                   |
|-----------|-----------|----------------|---|-------------------------|
| 1         | 11        | 8              | GOODBYE YELLOW BRICK ROAD<br>Elton John                 | DJM DJLPD 1001          |
| 2         | 2         | 4              | STRANDED<br>Roxy Music                                  | Island ILPS 9252        |
| 3         | 3         | X              | PIN UPS<br>David Bowie                                  | RCA RS 1003             |
| 4         | 1         | 5              | DREAMS ARE NUTHIN' MORE THAN<br>WISHES<br>David Cassidy | Bell BELLS 231          |
| 5         | 20        | 2              | A TIME FOR US<br>Donny Osmond                           | MGM 2315 273            |
| 6         | 6         | 22             | AND I LOVE YOU SO<br>Perry Como                         | RCA Victor SF 8360      |
| 7         | 16        | 4              | RINGO<br>Ringo Starr                                    | Apple PCTC 252          |
| 8         | 5         | 12             | I'M A WRITER NOT A FIGHTER<br>Gilbert O'Sullivan        | MAMS 505                |
| 9         | 45        | 2              | BAND ON THE RUN<br>Paul McCartney & Wings               | PAS 10007 Apple         |
| 10        | -         | -              | TALES FROM TOPOGRAPHIC OCEAN<br>Yes                     | Atlantic K 80001        |
| 11        | 33        | 18             | THE PLAN<br>Osmonds                                     | MGM 2315 251            |
| 12        | -         | -              | BRAIN SALAD SURGERY<br>Emerson Lake & Palmer            | Manticore K 53501       |
| 13        | 14        | 12             | SLADEST<br>Slade  | Polydor 2442 119        |
| 14        | 12        | 25             | NOW AND THEN<br>Carpenters                              | A&M AMLH 63519          |
| 15        | 13        | 3              | MIND GAMES<br>John Lennon                               | Apple PCS 7165          |
| 16        | 7         | 3              | MUSIC FOR A ROYAL WEDDING<br>BBC                        | REW 163                 |
| 17        | 9         | 4              | ROCK ON<br>David Essex                                  | CBS 65823               |
| 18        | 29        | 4              | OL' BLUE EYES IS BACK<br>Frank Sinatra                  | Reprise K 44249         |
| 19        | 19        | 5              | TOUCH ME<br>Gary Glitter                                | Bell BELLS 222          |
| 20        | 18        | 1              | THE DARK SIDE OF THE MOON<br>Pink Floyd                 | Harvest SHVL 804        |
| 21        | 37        | 5              | BACK TO FRONT<br>Gilbert O'Sullivan                     | MAM 502                 |
| 22        | 23        | 74             | SIMON AND GARFUNKEL'S GREATEST<br>HITS                  | CBS 69003               |
| 23        | 10        | 6              | QUADROPHENIA<br>Who                                     | Track 2657 013          |
| 24        | 4         | 2              | SABBATH BLOODY SABBATH<br>Black Sabbath                 | WWA 005                 |
| 25        | 30        | 12             | hello status<br>Quo                                     | Vertigo 6360 098        |
| 26        | -         | 1              | BY YOUR SIDE<br>Peters & Lee                            | Philips 6308 192        |
| 27        | 15        | 2              | SINGALONG A PARTY SONG<br>Max Bygraves                  | Pye NSPL 18419          |
| 28        | 38        | 2              | HUNKY DORY<br>David Bowie                               | RCA Victor SF 8244      |
| 29        | 26        | 102            | BRIDGE OVER TROUBLED WATER<br>Simon & Garfunkel         | CBS 63699               |
| 30        | 24        | 16             | THE BEATLES 1963/1966<br>The Beatles                    | Apple PCSP 717          |
| 31        | 8         | 3              | WELCOME<br>Santana                                      | CBS 69040               |
| 32        | 35        | 2              | ALADDIN SANE<br>David Bowie                             | RCA Victor RS 1001      |
| 33        | 22        | 10             | THE BEATLES 1967/1970<br>The Beatles                    | Apple PCSP 718          |
| 34        | 34        | 8              | THESE FOOLISH THINGS<br>Brian Ferry                     | Island ILPS 9249        |
| 35        | 42        | 14             | JESUS CHRIST SUPERSTAR<br>Soundtrack                    | MCA MDKS 8012/3         |
| 36        | 28        | 18             | SING IT AGAIN<br>Rod Stewart                            | Mercury 6499 484        |
| 37        | 39        | 2              | WE CAN MAKE IT<br>Peters & Lee                          | Philips 6308 165        |
| 38        | 17        | 3              | GLITTER<br>Gary Glitter                                 | Bell BELLS 216          |
| 39        | 27        | 8              | MOTOWN CHARTBUSTERS VOL. 8<br>Various                   | Tamla Motown STML 11246 |
| 40        | -         | -              | SOLITAIRE<br>Andy Williams                              | CBS 65638               |
| 41        | -         | X              | THE RISE AND FALL OF ZIGGY<br>STARDUST<br>David Bowie   | RCA Victor SF 8287      |
| 42        | 48        | 14             | SINGALONG A MAX<br>Pye NSPL 18401                       |                         |
| 43        | 31        | 8              | A SONG FOR YOU<br>Carpenters                            | A&M AMLS 63511          |
| 44        | 47        | 5              | LOUD 'N' PROUD<br>Nazareth                              | Moncrest CREST 4        |
| 45        | 40        | 3              | SING ALONG WITH MAX<br>Max Bygraves                     | Pye NSPL 18361          |
| 46        | 32        | 31             | CLOSE TO YOU<br>Carpenters                              | A&M AMLS 998            |
| 47        | -         | 1              | GOATS HEAD SOUP<br>Rolling Stones                       | C&C 59101               |
| 48        | 25        | 24             | TUBULAR BELLS<br>Mike Oldfield                          | Virgin V 200            |
| 49        | 46        | 3              | TOUCH ME IN THE MORNING<br>Diana Ross                   | Tamla Motown STML 11239 |
| 50        | -         | 1              | THE CARPENTERS<br>Carpenters                            | A&M AMLS 63502          |

## chart chatter

ACTUALLY come to like the Slade disc, very commercial, as they say. Anyway Slade stay at the top with Gary remaining at two. The New Seekers move one the right way and who knows could open the '74 chart with being top of the charts. Leo Sayer up to 7 but surprisingly Roxy make a slow shuffle backwards to 10. Very doubtful if Shane, alias Alvin Stardust, Fenton, will now make number one.

Osmond report: Marie still out in front. Paper Roses stays in the 10. Donny three the wrong way and the Osmonds slipping to 19. Donny is going great guns in the album 50. Thanks all you kind people who have and still continue to write in thanking RRM for your obviously super, super time at the Osmond concerts. What will '74 hold for The Osmonds? Is there truth that Mr. and Mrs. Osmond might enter the recording scene? Donny and David to duet? Who knows?

Drupi comes to a standstill. Kiki goes down and someone should turn the cart the right way for Helen Wheels is nine places moving the wrong way. Barry Blue is sliding, not before time. Perry Como joining the lurch but David digging in at 30. The Carpenters finding life hard and oh, my what has become of Elton's Christmas single? Millican & Nesbitt have stopped digging their way up the hit-parade and Mud seem to find the hit-parade rather flimsy ground at present. Still cannot see what thousands find in Love On A Mountain Top. Where is there reality in the title? Love in Slough or over the Christmas pud but mountain? Anyway he should make enough money not to have to live up there in the clouds. Ah, no breakers this week and no bottom 20 to the 50.

Would Clifford T Ward have been in the 50 with Scullery? Sales were around a thousand a day last week. Cliff's been in hospital having his tonsils removed but now says he's right on, bang on, rockin' on, or whatever words are appropriate. He's got a rattling good album out on Charisma called Mantle Pieces. And how about that tasty Billy Paul single? Judge Dread has sent two Christmas cards. Have you heard his Molly on Trojan? Those Stateside chart people, Three Dog Night have a powerful single out on Probe called Let Me Serenade You and there's Steely Dan's newie on the same label My Old School.

Tell you what is a fabulous single on the American charts and that's Just You 'N' Me from Chicago. Given play over here it must, must be a monster smash. It just gets into your system with its subtle approach and clever little changes in tempo. Chicago could happen here at long last, even if it's all something different from the first sounds we heard from them, though these days in the States they've been getting plenty of teen attention and not just the college age-group. So keep an ear and a sharp eye in the shops for when it gets British airing. It got a play on last week's Stuart Henry Saturday prog on Radio One.

Goodbye then to 1973 for next week due to Christmas falling as it does there's no Top 50 and then the following week it's the new New Year's Day hol and RRM has to go to print early. So I'm afraid the next 50 will be in the second week of January. Nothing we can do about it but by then we should be bringing you the breakdown of the 1973 charts, records and artists. Will the year belong to Slade, Sweet, Gary, David Cassidy, Wizzard or Donny? Which disc and album accumulated the most chart points? What are the new faces from 1972 and who were the new ones in '73? For those of you who don't (and amazing the number who do) keep the chart tally week by week the answers will soon be a-coming. Now it's into 1974 and will Slade enter the New Year almost where they began '73, right up there in the singles and album charts? So it remains for everyone on Britain's best informed pop paper to wish you plenty of good playing over Christmas of those discs accumulated through '73 and for Christmas and if everything goes your way, plenty of good loving too! See ya in '74!

## Chart focus

LEO SAYER has become one of the biggest overnight sensations of the year. Last week The Show Must Go On hit the 50 first time at 24. This week he enters the Top 10. Leo has attracted interest from ex-constant chart visitor, Adam Faith and Roger Daltrey of The Who. Sayer was commissioned by Daltrey to write his entire first solo album. Leo has his own album available called Silverbird. That and the single gives convincing evidence that a new and long-lasting talent has arrived on the music scene.

album to be released in February. Production consultant on the album is Ian Anderson of Jethro Tull. The group's next single is likely to be Thomas The Rhymer. This past week member Bob Johnson became father of a nine pounds baby and Peter Knight's wife is also expecting. At last week's Top Of The Pops nurses were in attendance in case both wives decided that was the moment!

## chartstruck

SORRY our usual chart service has been curtailed this week. This is due to industrial troubles beyond our control. We have reprinted last week's US charts to give some kind of guide. The British Top 30 is a new listing but lack of postal returns, because there were no rail services this Sunday, made compilation of 50 discs impossible. The album 50 is a brand new chart.

STEELEYE have been threatening to be one of Britain's major groups for some time. The success for the re-released Gaudete should increase the possibility. Steeleye are one of the most interesting and varied live acts with powerful vocal ability and enormous musical talent. Fairport Convention brought electric to folk but now Steeleye carry the popularity torch. The lead girl-singer on the hit disc is talented Maddy Prior. Steeleye have been laying down tracks for a new

# CHART PARADE

## facts

PAUL Williams, the A&M artist, has been busy in filmland. He has composed the music for Cinderella Liberty and will also be scoring for the upcoming feature Phantom.

Joe Walsh's album, The Smoker You Drink, The Player You Get, has been awarded a gold disc in America. Other recent awarded golds include, Isaac Hayes' Hoy, Kris Kristofferson's, Jesus Was A Capricorn and Santana's Welcome album.

The expected Carpenters' album of their biggest single hits has been delayed. The album, Singles From 1969 - 1973 has been given a January 18 release date. The group are to tour Britain in February.

Just over five years ago the two-hour Kenny Everett show began on the BBC. It replaced Saturday Club which ran for ten years.

James Last has been awarded his 100th Gold disc and it seems despite Slade, The Osmonds, Donny and The New Seekers he is the biggest selling Polydor artist. Up to December 7 there were 4,317 single releases during '73. Last year the figure was 2,626. EMI released 624 of them and Decca 620.

Prime Minister Mr. Heath is to make a second album. He wielded the baton at a recorded Carol Concert a few Saturday's back. We will have to wait for the '74 Christmas season before release. Proceeds will be going to the Save The Children Fund.



## Sabbath — the exceptions

CERTAIN groups and singers often point their noses in the air when you suggest they should release a single. It seems as if the single is for a different class or group of contemporary music lovers.

Interestingly enough those who hold such a view are in the main missing from the album charts. The verdict from checking out both charts together would seem to be quite plain. Anyone who does not release a single from a forthcoming album is plain daft.

Roxy, David Essex, David Bowie, Status Quo, Elton John, The Carpenters, Ringo Starr, The Who, Perry Como and David Cassidy are just some of the people with recent or current monster selling single hits allied to a following large selling album.

The only reason not to release a single seems to be a mysterious pride, as if one is compromising one's pure musical approach by entering the stakes where one is subject to radio count-downs and record paper chart analysis. There are many positive things to be gained by issuing an album track. It means, if good enough, constant radio exposure on Radio One. When a record is played the DJ often says something like "From David

Bowie's forthcoming album Pin Ups comes Sorrow." Hence the single becomes a means of advertising the larger entity. In general record paper terms it means double advertising for the artist over a greater period of time.

Obviously the releasing of a single does not guarantee by any means the success of an album. When it does take off it certainly gives a good guide to the record shop owner to stock up with the album and thus giving the customer no frustration whilst he waits for an order to arrive.

One mystery of the moment is the strange non-success of the Black Sabbath single and the high chart position of the album. It entered first time at four on December 8. Like Latin there will always be exceptions to the rule!

## philly winners

WINNERS of 5 albums: Deborah Boddington, Caversham; Judith England, Kenilworth; N. Bradford, Widnes; Roy Jones, Great Yarmouth; Christopher Bryan, Sutton Coldfield. Winners of 25 offered Philly Compilation albums: P. W. P. MacArthur, Little Pax-

ton; Danny Dowling, Orpington; J. Foster, St Helens; Miss P. Jakins, Brighton; Jenny Charles, Greenford; Audrey Healey, Leicester; J. Attwood, Hounslow; Mark Salnicki, Birmingham; Anne Jackson, Harpenden; Lynn Ollerenshaw, Hinckley; Chris Hill, Hornchurch; Jennifer Williams, Hornsey; Martin Snell, Peterborough; George Ashbury, Birmingham; Gillian Robinson, Welwyn Garden City; Mary Adams, Bristol; John Martin, Bristol; K. Hartley, Stoke-on-Trent; S. P. Day, London; R. Adams, Maidstone; J. Reid, Bushey; Robert Matthews, Lichfield; Ashley Shadbolt, Hatfield; Lac Wilkinson, Leighton Buzzard; Due to various postal difficulties we hope you receive your records by Christmas. RRM cannot guarantee anything other than the records leaving this office for destinations allowed by the current Post Office regulations.

## poll past

NEXT week sees the results of our yearly poll published. Five years back the following did pretty well in our important guide to the "in" people. Male vocal section was headed by Tom Jones, Cliff Richard, Scott Walker, Donovan and Mike Smith. The girls' British line-up was Lulu, Dusty Springfield, Julie Driscoll, Mary Hopkin and Sandie Shaw. Most promising UK singer section, Mary Hopkin, Joe Cocker, Barry Ryan and Malcolm Roberts. Promising groups were The Casuals, Marbles, Jethro Tull, Love Affair and Marmalade. The British vocal group list Beatles, Rolling Stones, Dave Clark Five, Hollies and Bee Gees. Disc jockey, John Peel, Jimmy Savile, Tony Blackburn, Kenny Everett and Rosko. World group Beatles, Beach Boys, Four Tops, and girls, Supremes, Paper Dolls and Martha and the Vandellas. We even had a best dressed artiste section five years ago! Elvis, Cliff, and Dave Clarke led the rating. In instrumentals, Shadows, Nice, Booker T and MG's. Then there was a most disliked disc section, Little Arrows, Hey Jude, Those Were The Days, I Pretend (Des O'Connor) and Les Bicyclettes De Belsize (Engelbert). In the mixed-vocal group section, Mamas and Papas, Seekers, Sly & Family Stone, Airplane and Brian Auger Trinity. Well, some of them are still around and none more so than the DJ's!



## guess who

HA, HA the man says. We certainly set you off on a wrong trail last time. Here's another face from the sixties to set you thinking over the Christmas period. First three correct answers drawn from entry pile win those still waiting Suzi Quatro albums. The answers will be given in our January 12 issue and all name guessers should send in their verdicts to: Guess Who, Chart Parade, Record & Radio Mirror, 7, Carnaby St., London, W1V 1PG, by January 8.

## your top ten

OZ TRIER, from West Horsley, writes: "Amongst all the crap we've had to suffer this year I choose, 'Natural High, Sebastian, Way Back Home, Stealin', Rock On, Midnight Train to Georgia, Down At The Club, Monster Mash, Hard Rain's A Gonna Fall, Tell Me It's Just A Rumour, Baby."

Neil Anderson who says he's 13, lists: 5.15, Radar Love, Whiskey In The Jar, Made In Japan, Hocus Pocus, The Rocker, Paper Plane, God Gave Rock And Roll To You, Frankenstein, Down At The Club. Neil comes from Trowbridge.

23-year-old John Ellis chooses: 'Life On Mars, Yesterday Once More, Touch Me In The Morning, Tie A Yellow Ribbon, Nutbush City Limits, Sylvia, Daniel, Whiskey In The Jar, Angel Fingers and Amoureuse.' John adds: "I think RRM is a fantastic paper. For a long time female singers seem to be ignored. I think you at RRM give them a great deal of help."

## star pick?

STRAY have just gone gold. £150,000 of record sales for their album, Mudanzas. So a good time to hear their opinions on the current Top 50. Donny? Rude, rude noises! Ringo, "Like his record. Gary Glitter's is the best one he's done. Really like it. He deserves credit anyway to have the front to do what he does! Barry Blue just does a take-off of Gary. Don't mind The Carpenters. The Osmonds, well, actually quite a nice number, if one listens objectively then I think they come out quite well. Alvin Stardust does a Norman Greenbaum."

"Glad Mott are doing so well. About time Gilbert changed. His whining drives one of us mad. He must have nose problems. Grown to like

Helen Wheels and Kiki Dee is lovely.

"Mind Games is really great but don't like Forever and those Christmas songs from Wizzard and Elton. One expects Max Bygraves to do this sort of thing. Eddie Kendricks, his disc is a knock-out. Four Tops have made a good one and I don't know about Cliff. How could he sing that title?"

"Bowie and Sorrow is OK but prefer the Merseys. Like Lamplight from David Essex and Cassidy sounds quite good, for him." There you go, Stray in plain talking mood. Look out for their disc of Move It early in 1974 and the group are expected to be on the UK gig trail end of February, early March.

## rolling

NOW here's a thing, a record released on December 28. It comes from Bay City Rollers on the Bell label and it's called Remember. Alan, Eric, Nobby and Derek sent Chart Parade a special Christmas' card with these wishes to our readers, "Just a token of our appreciation for your help and support in the old year. We look forward to seeing you in the New Year in which we wish you every Health and Success." And I'm sure all their fans return the compliments. We do, of course!

## YESTERPLAYS

### 5 years ago

- DECEMBER 21, 1968
- (1) Lily The Pink - Scaffold (Columbia)
  - (3) Ain't Got No - I Got Life / Do What You Gotta Do - Nina Simone (RCA)
  - (5) Build Me Up Buttercup - Foundations (Pye)
  - (4) One Two Three O'Leary - Des O'Connor (Columbia)
  - (6) The Urban Space-man - Bonzo Dog Doo Dah Band (Liberty)
  - (2) The Good, The Bad And The Ugly - Hugo Montenegro (RCA)
  - (11) Sabre Dance - Love Sculpture (Parlophone)
  - (13) Race With The Devil - Gun (CBS)
  - (22) Ob-La-Di-Ob-La-Da - Marmalade (CBS)
  - (7) This Old Heart Of Mine - Isley Brothers (Tamla)

### 10 years ago

- DECEMBER 21, 1963
- (1) I Want To Hold Your Hand - Beatles (Parlophone)
  - (2) She Loves You - Beatles (Parlophone)
  - (3) You Were Made For Me - Freddie & The Dreamers (Columbia)
  - (9) Glad All Over - Dave Clark Five (Columbia)
  - (4) Secret Love - Kathy Kirby (Decca)
  - (7) I Only Want To Be With You - Dusty Springfield (Phillips)
  - (5) Maria Elena - Los Indios Tabharos (RCA)
  - (10) Dominique - The Singing Nun (Phillips)
  - (6) Don't Talk To Him - Cliff Richard (Columbia)
  - (20) 24 Hours From Tulsa - Gene Pitney (United Artists)

## RRM's Christmas giveaway bonanza — Cliff and Boris

YES. No. Yes. No. Yes. No. What am I talking about? Am I crazy? Yes. No. Anyway it's the influence of Dracula. That leads into another RRM killing competition. We are offering 20 copies of the new Bobby "Boris" Pickett album. Just answer the questions, get them right and be among the first 20 correct entries hauled from our bin and you're into a crazy New Year's playing with Bobby! Just make sure we can read what you say and send entries to Bobby Pickett Competition, Record & Radio Mirror, Chart Parade, 7 Carnaby St. London W1V 1PG by JANUARY 7, 1974. One thing, if you enter the Cliff comp as well do not send both together in the same envelope.

Name .....

Address .....

1 What was the big hit single of Bobby's called? .....

2 Name his backing group. ....

3 Was his hit ever released here before? .....

4 Who is Bobby impersonating on his hit disc? .....

AFTER seven years away from the screen Cliff is back with Take Me High. The film title is the title of Cliff's brand new album and features 13 new songs. Inside the album is a full colour souvenir poster. Yes, we've got a stack of these albums to give away. 25 copies are offered to the first 25 correct answers pulled from our monster bin on the closing entry date. So with absolute clarity of writing (like in block capitals!) fill in the answers to those mind boggling questions and send with your name and address to Cliff Richard Competition, Chart Parade, Record & Radio Mirror, 7 Carnaby St London W1V 1PG by JANUARY 7, 1974.

Name .....

Address .....

1 Name one other Cliff film .....

2 Name Cliff's first record hit .....

3 What year saw Cliff singing Congratulations in the Eurovision Song Contest? .....

Next comp: copies of the new Madeline Bell album.

## Harcourt gets a shock

LINDISFARNE lead guitarist Charlie Harcourt escaped serious injury when he was electrocuted on stage during a recent gig at the Bournemouth Winter Gardens.

He was reaching behind an amplifier to turn it off when his hand came into contact with a fused junction box which had become live as a result of damage in transit. The shock hurled Charlie backwards across the stage, but he was allowed to play later in the evening after treatment for shock.

Lindisfarne's new album Roll On Ruby on the Charisma label reached the record shops last week after delays caused by the shortage of raw materials in the disc industry. The size of its advance orders seems likely to win it an early chart placing.

The band's new double-A side single coupling Taking Care of Business with Tow The Line is planned for mid-January release. Lindisfarne conclude their current British concert tour at Newcastle City Hall this Thursday when Rab Noakes will be their guest in a special Christmas party-style show.

# Old rockers on the road



A BLAST from the past will be provided by The 74 Rock "n" Roll Road Show touring package which hits the road in Barrow on February 1.

The package will star Billy Fury, Marty Wilde, Carl Simmons, Heinz, Tommy Bruce and the New Tornados, and is being staged by promoter Derek Block in association with Hal Carter. Billy now records for Warner, Tommy, Heinz and the New

Tornados are with CBS, and Carl Simmons is recording for Atlantic.

The full itinerary for the show is Barrow Civic Hall (February 1); Halifax Civic Theatre (2); Darlington Civic Theatre (3); Lewisham Concert Hall (5); Greys Thurrock Civic (7); Battersea Town Hall (8); Hemel Hempstead Pavilion (9);

Crewe Theatre (11); Swinton Lancastrian Hall (12); Barking Assembly Hall (14); Chatham Central Hall (15); Learnington Royal Spa (16); York Theatre Royal (17); Wythenshawe Forum Hall (18); Aldershot Princes Hall (20); Elstree Civic Hall (21); Southend Cliff Pavilion (23); and Croydon Fairfield Hall (24).

## Jimmy Solo for RSO

THREE ACTS are set to make their solo recording debut on the RSO label. They are Jimmy McCulloch (above), Alan Ross and Bugatti and Musker.

Jimmy McCulloch, formerly with Thunderclap Newman, John Mayall, Stone The Crows and Blue, will record a solo album early next year. It will be his first LP under his own name, and will feature him playing his own compositions supported by guest musicians to be announced later.

Jimmy told RRM: "I have had a lot of experience in the last few years playing with the best musicians around and I think the time is now right to work out a few ideas of my own."

Guitarist-singer-composer Alan Ross will record his



debut solo album during the next fortnight at the Who's new Battersea recording studio known as Rampart. As a session musician Alan has appeared on the Whistle Rhymes LP by the Who's John Entwistle, and was a member of Entwistle's rock studio group Rigor Mortis.

His solo LP, to be produced by Mike Finesilver who co-wrote Arthur Brown's Fire, will be released in the spring and Alan will be supported by drummer Tony Fernandez, formerly with Cliff Bennett's Toe Fat; bassist Steve Emery, who has worked with Elmer Gantry, John Kongos and Spooky Tooth; keyboard musician Bob Jackson, who is a session colleague of Alan, and percussionist Reuben White, who has played with prominent reggae star Dandy Livingstone.

Dominic Bugatti and Frank Musker are also recording a debut album for RSO at the Rampart studio produced by Martyn Ford. The two singer-songwriters are accompanied by Caleb Quaye, Mark Warner, Barry de Souza, Mike Moran, Dave Winter, Jerry Conway, Mick Grabham and Danny Thompson. A single cut from the LP will be released in March prior to the album's appearance in April.

## HIT SINGLES FROM TROJAN



JUDGE DREAD  
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TR 7905



PIONEERS  
*A Little Bit of Soap*  
*b/w Hit Me With Music*  
TR 7906

DANNY RAY  
*I'm Gonna Get Married*  
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THE MARVELS  
*He's Got The Whole World In His Hands*  
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THE SWEET receive their award from the Hitachi sound equipment firm in recognition of their contributions in the field of light entertainment in the shape of their three No. 1 hits over the last year, Blockbuster, Hell Raiser and Ballroom Blitz. Presenting the award to lead singer Brian Connolly is Hitachi's British sales director Stan Fenner. It is the first of an annual prize scheme marking the talent of the individual or band making the biggest contribution to light entertainment during the previous year.

## Atkin tops bill

PETE ATKIN, Stephen Delft, Del Painter, Pete Gray and Fireweed will star this Saturday in the first concert promoted by the Centertainments organisation in the King's Hall of Hackney Central Baths.

## Muddy feet

THE FOLLOW-UP to Mud's recent hit Dyna-mite has been set for January 4 release on the Rak label, and is called Tiger Feet composed by Nicky Chinn and Mike Chapman, who pen all the Sweet hits.

## Seekers star

THE NEW SEEKERS are a late addition to the star guest line-up for BBC TV's special Christmas Day production of The Morecambe And Wise Show. The group will feature their current hit You'll Never Find Another Fool Like Me, which has proved to be their most successful single since I'd Like To Teach The World To Sing.

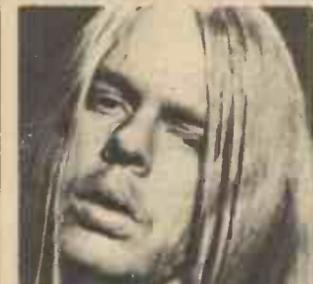
They are continuing their weekly resident appearances in BBC-1's Frost Weekly series.

The folk show will last from 6 to 11 pm, and is a benefit in aid of two Hackney-based voluntary educational groups, Learning Exchange and the Hackney Workers' Educational Association.

During the intervals between acts, film clips on loan for the occasion will be screened featuring Commander Cody and his Lost Planet Airmen; the Jackson 5; Jermaine Jackson; Stevie Wonder, and Carly Simon.

## Tempest

DATES FOR Tempest in January are Newcastle Polytechnic (11); Keele University (16); Manchester Stoneground (18); Coventry College of Education (19), and Reading University (26).



## Rick ready

RICK WAKEMAN has begun rehearsing for his first solo concerts at the Royal Festival Hall on January 18, following the completion last week of the Yes tour.

Rick is currently routing with a small instrumental group, and will begin full-scale rehearsals with the London Symphony Orchestra and the English Chamber Choir conducted by David Meacham on January 5.

His second solo A & M album will be recorded live during the Festival Hall concerts under the title of Journey To The Centre Of The Earth. Rick will also feature specially orchestrated excerpts from his hit album The Six Wives Of Henry VIII in the concert programme.

## RECORD & RADIO MIRROR

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# Allman dates sold out

THE ALLMAN Brothers' Rainbow Theatre concerts on Tuesday and Wednesday of this week sold out within four hours of the box office opening on Monday of last week.

A Warner Records spokesman told RRM that queues of eager fans stretched right around the theatre, which scored one of its quickest ticket sell-outs in its history. The Allmans are making their first tour of Britain.



## Jermaine marries his Hazel

JERMAINE JACKSON married Hazel Joy Gordy at a ceremony in a leading Beverly Hills hotel last Saturday. Hazel, 19 like her new husband, is the daughter of Berry Gordy, owner of Motown Records.

The wedding was one of the most lavish for a long time, even by Hollywood standards. The reception area of the hotel was converted into a winter wonderland of snow mountains, ponds and icicles illuminated by English-style gas lamps, and the aisles of the hall where the ceremony was performed were lined with cages of white doves. Each of the 600 guests received a silver goblet inscribed with their name.

Among those attending with the other members of the Jackson 5 were Diana Ross, Stevie Wonder, the Supremes and Marvin Gaye.

Jermaine and Hazel met four years ago, and he is the second Jackson to walk down

the matrimonial aisle. Tito married two years ago, and he and his wife Deedee have one child. Jermaine and Hazel will live in a small apartment in the Beverly Hills area.

Questioned on the subject of countless female hearts

possibly being broken by her marriage to Jermaine, Hazel said: "I expect lots of girls will say they'd like to be me, but actually they'll see a lot more of their boy friends than I will of Jermaine because of his work with the group."

## Lizzy drummer ordered to bed

THIN LIZZY had to cancel gigs at Leytonstone and Hastings on Friday and Saturday last week following the collapse of drummer Brian Downey.

Exhaustion was diagnosed, and Brian has been ordered to rest in bed for at least a week. Pearse Kelly from the Garry Moore band is acting as temporary substitute, and will tour Ireland with Thin Lizzy. Brian is expected to rejoin the band after Christmas.

Lizzy's Phil Lynott has been voted top bass guitarist in a poll conducted by an Irish pop magazine.

## Ralph plays 'Albert'

FOLK SINGER Ralph McTell will play a major nationwide concert tour in Britain starting next month. The opening date will be January 30 at the Royal Albert Hall, marking Ralph's debut at that venue, and the rest of the itinerary will be announced later.

Ralph has signed a personal management deal with RMT Trucking Company, and Bruce May, his new personal manager, has negotiated a new recording contract for him with Warner Bros. Records.

## After 1984...

TAMLA MOTOWN hit group the Temptations have a new album release set for January entitled 1990. The LP's contents include a 14-minute marathon track called Zoom.

## Reading 'live' will include Faces tracks

THE FACES are now definitely featured in the album, Reading Festival 1973, which is being released after a series of delays on January 11.



## Mann's Marquee

MANFRED MANN'S EARTHBAND will be recorded live at London's Marquee club shortly for Radio Concerts International. The set is being recorded for broadcast on American radio stations to promote Earthband's forthcoming States tour with Uriah Heep.

It is expected that the tape will also be broadcast in England on London's Capitol Radio following discussion with the band's manager Harry Maloney.

The tape is being produced by Luke O'Reilly with RCI.

A spokesman for GM who handle the group said: "The disagreement in the band whether or not to include any of their recorded tracks has been resolved."

The Faces' numbers are Losing You and a specially recorded drum solo by Kenny Jones. Other acts included are Status Quo, Rory Gallagher, Greenslade, Strider, Andy Brown, Lesley Duncan and Tim Hardin.

## Knight quits

GRAHAM KNIGHT, founder member and bass guitarist with Marmalade, has left the group owing to differences of opinion on musical policy.

His replacement is Joe Brean, previously with Marsha Hunt's 22 band, who played his first Marmalade date on Sunday.

The band appear at Bournemouth Pavilion this Thursday, and will have a new LP on the market in February or March.



## Ross album due soon

DIANA ROSS, the glamorous former lead singer of the Supremes and star of the Billie Holiday film biography Lady Sings The Blues, has a new album scheduled for release by Tamla Motown early in the New year.

Its title will be Last Time I Saw Him, and the title track will also be released as a single.



URIAH HEEP will record their next LP in Germany next month in a Munich studio which has already been used by the Rolling Stones. Preliminary sampling of the studio's facilities was being made this week. Following their recording sessions, Heep will start a 10-day tour of the American West Coast on January 25, and there is a possibility of some Japanese concerts in April.

## Home run for Ruth

BABE RUTH will start a series of British dates next month, and an album will be released to coincide with the tour. They are supporting the Who in their Christmas party shows at the Edmonton Sundown this week, and have a gig at the Stoke-on-Trent Heavy Steam Packet on December 30.

## Lawrie debut

BILLY LAWRIE, the 19-year-old brother of Lulu, makes his LP debut during the first week of next month when RCA releases his album entitled Ship Imagination.

Billy is a rocker in style, and a single out from the LP called Rock and Roller, which he wrote with Ringo Starr, was released recently. The album was produced by Gary Osborne.

# The Tape Guide

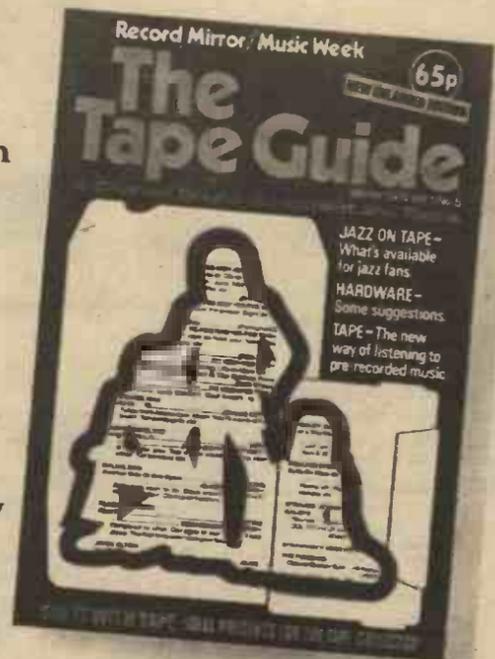
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*Donovan Leitch*

**Hey there  
Robert Zimmerman  
Wrote a song  
for you**

*David Bowie*



WHEN BOB DYLAN cast aside the burden of being Robert Zimmerman and came out from the cold of the Greenwich village cafe colony, few estimated the effect he would have on the lives of a generation.

The man had music, he had poetry but most important, he had enlightenment. Dylan was no innovator, philosophers through the centuries had pleaded for equality, individuality and peace. But he did have the ears of the teenage nation. And soon Dylan was the staple diet of flowering imaginations the world over.

Meanwhile on this side of the Atlantic, Dylan's songs were striking through too. Press radio and television became caught up in the Dylan myth, his records were at times unobtainable and the man seemed to "die" more often than McCartney.

After a while it became clear to even the slow thinking British recording industry that the homeland had to find an equivalent.

One of the men who set off on the search was Mickie Most. In 1973 he's busy developing the potential of Ms. Suzi Quatro. Ten years earlier he heard a young singer, decided his songs were good enough to arouse attention and set out to make him a star.

Ironically, one of the songs which elevated Don from itinerant musician to superstar overnight, Universal Soldier, was written by Buffy Sainte-Marie, but the quality and sincerity of his early songs was indisputable:

*In the early hours and minutes  
Of uncertainty  
I want to be  
In the warm hold  
Of your loving arms*

And like Dylan, he too was caught up in the sixties peace movement. While Bob sang A Hard Rain's Gonna Fall, he vented his hatred of the war machine with Ballad Of A Crystal Man.

Then came the psychedelic era, Dylan's Blonde on Blonde, Donovan's Mellow Yellow / Sunshine Superman / Hurdy Gurdy Man.

And as the frenetic sixties drew to a close both men, older and wiser, were changing direction.

While Dylan struggled with his identity through Self Portrait, Don retreated to the country, tried vainly to work with a band, Open Road, before once again his name found it's way back to the charts with Cosmic Wheels.

For Dylan, too, things are looking brighter. He's recently signed a contract with Asylum after a long

association with CBS and imminent is a mammoth tour of the States with the Band. It looks as if Mr Zimmerman has finally recaptured his desire to write and play.

His "new" album, called Dylan and out this week on CBS was, in fact, recorded in Self-Portrait days but it's a rare insight into the man. This time not through Dylan's own songs — but instead through a collection of his favourite songs.

Some of the choices are surprising. There's Can't Help Falling In Love — remember the Elvis version? Bob takes the song back to it's rightful country base, sings sweetly, blows a brilliant harp solo and turns a schmaltzy love weepie into an anthem for sincerity.

Then there's the Joni Mitchell song, Big Yellow Taxi. A strange choice. It's a good song, but Bob's

voice, for once fails to stand against the original.

Lilly Of The West and Sarah Jane romp along smartly, and The Ballad of Ira Hayes, which closes side one, takes Dylan back to those early days of protest at the suffering of the individual for the good of the state.

Brighter things greet you on the flip. I've always had a soft spot for Jerry Jeff Walker's Mr Bojangles and Dylan wastes no time in wringing everything from the song, the pick of the tracks.

Two traditional songs, Mary Ann, and Spanish Is The Loving Tonue, plus a hideous version of A Fool Such As I, a bad song to even attempt, complete an album which, while not a classic, justifies a place in the Dylanologist collections.

Donovan's new one, which really is new, takes no time at all to make an impact. Though "Sing of

the dignity of man" must be one of the most atrociously constructed lines in the history of the popular song, Donovan manages to emerge from a series of such contrivances with an excellent song.

He's still the mystic of Sunny Goodge Street days:

*There is a reason  
For every season  
Of change within ourselves  
To navigate  
We appreciate  
And know the flow within  
ourselves (There Is An Ocean).*

Still capable of recapturing the innocent essence of youth:

*Looking for a place with a  
real lazy place  
Lay right back simply rest my  
mind  
Living in a grass hut swinging  
in a hammock  
In some sleepy cove  
forgotten by time  
I'll be the boy who sings*

*songs sometimes  
Swim, sit in the sun easy  
dream awhile Don't need  
nothing that can't come  
tomorrow  
Don't really matter if it never  
come at all (Lazy Daze)*

The music, too, is vintage Donovan, even though Lazy Days does bear a sneaking resemblance to Roger Miller's classic bad record England Swings. And on Essence To Essence Don's enlisted the help of some of the best. Nicky Hopkins and Peter Frampton is a combination that ought to be repeated. Both are fine musicians and between them form the framework for many of the tracks.

Steve Marriott takes over the guitar duties on Boy For Every Girl, and ex-Wings men Henry McCullough and Denny Seiwell, Jim Gordon, Carole King and Danny Kortchmar are among the many involved in what for Donovan is an adventurous musical album.

Comparisons are usually meaningless and in this case are high on impossible. Dylan's album, though fresh to the shelves, contains material that until now he'd probably forgotten all about.

Donovan has reached a simple serenity in his music, and almost certainly in his personal life too. Dylan may have got up off his seat at last but only he knows how many roads he has to walk down before he leaves the tunnel he first entered back in 1962.

**Roger  
Greenaway**

● Essence To Essence.  
Lyrics by kind permission D. P. Leitch.

# Donovan Dylan ten years on

# Slade — bak 'ome and bak at the top



THERE'S no need to tell you that Slade are back in England because you undoubtedly know. Not only have they once again returned from 'foreign parts' but they've also come stomping back with a new single that went 'silver' before it was even officially released. 'Merry Xmas Everybody' is in my opinion the best one they've released since Cum On Feel the Noise and I've no doubt that many swinging grandma, let alone a happy bopper, will be leaping about to its strains over the New Year.

They just never seem to stop do Slade. They put in more gruelling hours on the road than any other band I know and yet they're always the same. Cheerful, pleasant, and in the nicest possible way — a bit loony

Wednesday at Top of the Pops was no exception. They'd had two breakdowns on the way down the motorway due to petrol problem which a certain gentleman insists on telling us there is nothing to worry about(!) and they'd recently returned from an extensive tour of the States and a shorter one of Europe.

Don Powell is undoubtedly well on the way to a complete recovery and a confirmation of this lies in the fact that he's managed to stand up to rigours of the last two tours.

'It was my doctor who advised me that the best thing I could do would be to get back into touring again as soon as possible,' he said. I think he thought that this would help me get over the accident mentally which was obviously of prime importance. The only thing was, that before we left, I had to rehearse the numbers, because I found that I'd forgot-

ten them. I'm back into the swing of things now though which is a bit of a relief'.

Slade's tour of the States looks as though it could be the beginning of the clincher that will finally break them over there in a big way.

'On this tour we were headlining' said Noddy. 'On the whole, the audiences were fantastic and even in places where we hadn't had any kind of record success, news of our reputation seemed to have preceded us and we had full houses. On average we were playing in halls that seated around six to eight thousand. You see, we think the only way to break through there is to do it gradually. We'll get around to the twenty thousand seaters later!

## Early teen

'Another good thing on this last tour is that the audiences were younger than on the last trip and I think this is a good thing. We're trying to reach the early teen market because this is how we've done it in England. There's still a sprinkling of the over twenties who come along though and that certainly does no harm.'

Although their records received good reviews, their live shows were often panned by the critics and Noddy feels that more often than not the criticism was totally unjustified.

'In Seattle for instance, the chap who came to review us wrote 'Slade fail to rouse audience'. We couldn't believe it. We'd had six encores and the kids were leaping around all over the place.

Finally this particular critic had so many complaints from the kids who were there, the he rewrote the thing saying completely the opposite. He sounded a bit bonkers to me. Still, perhaps he was never at the show in the first place.

'It's weird actually because it seems that only the bad reports have filtered back to England. Its always that way. But quite honestly, the tour went very well indeed.

'The only major changes we did to the act was to cut out the soccer cheers because obviously they mean nothing over there. In fact we cut out a lot of the chat and just concentrated on good solid rocking.'

The band are all looking forward to the Xmas holiday. Although the actual time off they'll get is only a week, they spend so little time at home that it must seem like a godsend. Dave for instance has recently bought a new house just outside of Birmingham and at the moment he's planning to throw a party for the rest of the band.

'It'll be sort of a house warming' he explained. 'Besides I've recently bought a Great Dane and I need some help to exercise him. I can't believe how quickly he's growing. Each time I come back he's about three feet taller. If I run with him round the garden I take about five steps to his one. On top of that he eats ten pounds worth of food a week. I've got a feeling it would be cheaper to feed an entire family! Actually he's a fantastic dog — besides it'll be good exercise for Noddy!'

After Xmas of course its

back on the road With overseas tours of Japan, Australia and the States lined up, as well as the release of their new

album 'Old New-Borrowed Blue' in February, '74 looks like being yet another successful year for the group. Mean-

while its — 'Merry Xmas Everybody', of as Noddy might put it 'keep on Rooooockiiiiing!'

## Be happy for Christmas

by Michael Jackson

HI RRM READERS,

This is Michael Jackson speaking to you from Los Angeles. A few weeks ago I spoke to Robin along with Jermaine and Hazel. I had just rushed home from school and as you probably know, we were fooling around a lot when we were talking. We were asked about Christmas, but all of us were in such a funny mood that we couldn't really think about Christmas too seriously. So, Reggie said that I would make sure to send you all a Christmas message that would arrive in time. Anyway, here goes . . .

On behalf of all of us in the Jackson Five, Merry Christmas We've been very lucky this year and I think that's about the best thing anybody could get for Christmas . . . good luck, and being very healthy. Presents are good too,

but being happy is much more important. We're sorry that we didn't make it to England this year. I hope you don't think that we've forgotten you, because it's not like that at all. We had other things we had to do . . . and one of them was school!

We always get asked what we do for Christmas. We celebrate it just like you do, except we have a pretty big noisy family. It's the one time of the year when we all gather round a piano and sing, even my mom and LaToya who's usually too shy to even sing in the bathroom. This year, Hazel's family will be with us, and if Tito's baby makes as much noise as he has already, he'll howl us all out of the room!

We also visit nearby hospitals to bring presents to kids who are going to have to spend



their holidays in the wards. It's a great honour for us. We don't usually see who's in our audiences, but when you go into a hospital ward, you see everyone. It's the greatest feeling, you know. And you don't have to be in a group to go around cheering up less fortunate people at Christmas. Anyway, that's about all. We'll be back next year, and that's a promise. In the meantime, keep playing our records, and Merry Christmas from the Jackson Five!!!

# 'This time it will be the real me'

WHO looks and acts like Mary Hopkin? Answer — Mary Hopkin. True. But there's a difference, folks — she doesn't act like the Mary Hopkin we used to know — or should I say, thought we knew.

Yes I'm afraid if you're thinking that behind that angelic face and voice there lies a soul of unbounded innocence, then you'd be wrong. Now I'm not trying to say that Mary's been transformed over night into a demon incarnate. It's just that she's grown up a bit. For one thing she's a mother, for another she's found the time to be able to have opinions of her own and do what she wants to do, both recording wise and in her personal life.

So what has she been doing for the past eighteen months?

'Basically I guess it would be true to say that I went into voluntary retirement,' she said. I just got fed up with the type of scene I was allowing myself to be pushed into musically. Another reason was that I was pregnant and it was the logical time to have a break.

'The only recording I did last year was the Xmas single Mary Had A Baby, and I only did that because it seemed appropriate. It's been re-released this year as well, although this was by the record company's choice, not mine. Mind you I'm not saying I'm upset because it's still a good song.

'Over this past year I've

just been looking after the baby and recording the odd demo in the small studio that Tony has had built in the house. We record songs together as well, although the ones I've been doing on my own are more folksy while these are more pop orientated.'

But Mary insists that she's against labeling the type of material she's been laying down. It ranges from Ralph McTell to Harry Nilsson and if she felt like recording an Alice Cooper number, she'd probably go right ahead and do it. Her husband Tony Visconti has undoubtedly influenced her musical appreciation as well as her outlook on life in general. She's also very much involved with whatever he happens to be working on at the time.

'I always take an interest in whatever group he's working on,' she continued. 'At the moment it's the new T Rex album which I must admit I don't like as much as some of the earlier ones, but that's just a personal opinion, a lot of people will probably think it's a vast improvement.'

Getting Mary to talk about the 'old' days is no mean feat. She says, quite logically I might add, that she'd far rather talk about

Tony, astrology or the world in general. But we did manage to glance back briefly to the old times.

'It's not that I'm ungrateful or anything like that, it's just that what I was doing wasn't me. You see I came straight from school into the big time and that was one hell of a jump. I honestly believe that if I'd carried on singing on the working men's circuit a while longer I would have still made it, only via a different channel. I'd have still come to London and I think I'd have still met Tony. It might have taken me a while longer but we'd have still met up in the end because it was fated.'

'It was the way I found myself being pushed into recording things I didn't want to, that upset me. In the beginning I didn't mind because it was all so new and I honestly did like 'Those were the days'. But after you've sung it so many thousand times and you find yourself doing rubbish like 'Knock Knock' you start to feel that it's time to take a break.'

'I did two seasons of pantomime as well and by the time I did the second one I felt it was all a bit of a con. I liked the old fashioned pantomimed when they were

## Mary Hopkin tells Mike Beatty

still fairy tales. Nowadays they're virtually nothing more than variety shows with all the popular songs thrown in. I always had to sing Those Were The Days for instance, and that's got nothing to do with a fairy tale like Cinderella. I know the kids still enjoy it but I honestly feel that they're being conned.'

But let's get back to the present. How long is it likely to be before we see the results of her home demos?

'I don't really know at the moment, but I would think early next year. I'm not rushing anything and as far as a single goes that might not even happen because most of the material I've laid down, isn't exactly singles orientated.'

Mary's one fear seems to

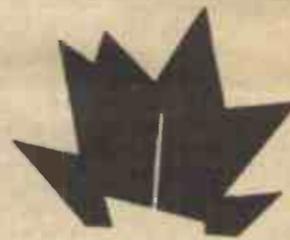


be that when she returns she'll still find herself doing the same things as she was before. For instance, she doesn't want to do interviews about what she's eating on Xmas day and where she buys her turkey. Fair enough if you ask me. Perhaps one day we can

spend some more time chatting about astrology, the arctic and the fuel crisis, Mary. I'll look forward to that.

Meanwhile if anyone wants to know what I'm doing on Xmas day I can tell them right now — recovering from Xmas Eve.

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Peter, Paul and Mary

Carpenters

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Moody Blues

Roxy Music

Shirley Bassey

Christmas and New Year

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Graham Gill, Robin Banks

and Rob Eden and the crew

on board the radio ship Mebo 2

and from the staff in our

offices in Zurich and Bussum.

Tommy "A Rock Opera"

War of the Worlds

Quadrophenia

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

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# RADIO WAVES

## Beeb bulletin

year. Sounds On Sunday (7-7.30 p.m.) will star Stealer's Wheel.

David Hamilton has a star line-up in his show on Christmas Eve and Christmas Day (3-5 p.m.) comprising Don McLean, Alvin Stardust, Ronnie Lane, Gary Glitter, Wizzard, Faces and T. Rex. John Peel will present Christmas Gear on Christmas Day evening (8-10 p.m.) with Elton John and the Shadows guesting.

On the local radio scene, Radios Medway, Brighton and London are joining forces on Christmas Day (1.30-2.30 p.m.) for a Neil Sedaka Show recorded when the star was last here. It will feature him talking to David Carter about his life and career, and a lot of his records will be played.



Marc Bolan, Christmas guest at the Beeb.

## Beeb plan stereo special

RADIO 1 will present a five-hour stereo show from 7 p.m. until 12.15 a.m. on New Year's Eve. Stuart Henry will host the first segment from 7 till 10, and then Dave Lee Travis takes over until 12.15 a.m.

At that time Radio 1 will join Radio 2 for Nightride compered by Simon Bates, which will run through until 4 a.m. when Tom Edwards introduces the Early Show.

## Locals move in

THE BEEB's network of local radio stations moved swiftly to take advantage of the 10.30 evening closing of TV programmes caused by the energy crisis.

Six of them are broadcasting a late show of news, phone-ins, guest star interviews and music from 10 p.m. till midnight.

## Jackson's heights

LEN JACKSON gets his big chance as a Radio 2 disc jockey and compere on January 1 when he takes over John Dunn's daily spot for three weeks.

Len is a former BBC finance clerk who went to Australia to gain broadcasting experience. He has been doing some occasional Radio 2 programmes, but this is his first major opportunity.

MUNGO JERRY, Slade and the New Seekers will be guesting in David Hamilton's show on Thursday and Friday of this week (3-5 p.m.), and John Peel will have Stackridge and Wild Turkey as his guests in Thursday's Sounds Of The 70s (10-12 a.m.).

On Saturday Alan Black's In Concert show beginning at 6.30 p.m. will feature Gasworks and Alan Stivell, and on Sunday morning from 10 till 11 the 12 Radio 1 deejays will each present their favourite album track of the



YULETIDE is here again but there's no rest for the wicked and yours truly is here slaving over two columns instead of one this week.

On the face of it the season is not quite as merry as it should be, the ships look like being forced off the air by two evils, either the fanatical Dutch minister of culture or the oil shortage or both and even if not, you're going to need an exceptionally good hearing aid tuned to 220 to listen on because there'll be nothing to run the radios on.

Another unpleasant prospect is that messrs. Gotts, Frisby, Williams etc., and other infamous GPO trackers should be visible around the 25th and 26th in the London area trying to track down Radio Jackie and various other stations who often receive their unwelcome attention (yes madam I have been reading the dictionary again).

Inside information tells us that this year they will be out in more force than last year. RJ's schedule appears below with one or two other stations that will be on. Doubtless Radio Aquarius will blame us for not printing their Xmas schedule - but we always find it easier for our printing process if we have a schedule to print.

And now a consumer item or should I say warning. A magazine from Ambassador publications is now on sale through various unworthy journals, "the greatest free radio magazine ever." Well if you happen to consider 16

badly duplicated pages the greatest, OK, but for 50p., I think I could probably find better.

The owner and publisher is (1) Mr Crispian St. John, who features prominently throughout the magazine. For instance first he opens RNI, then he opens Radio 199, then he opens Radio Caroline and then he re-opens Caroline on 259 to recount but a few of his feats (the dictionary really is infectious isn't it).

On to happier things now. (Yes, how did you guess, a plug is coming). The LNC publishing group is going to start two new non-profit making magazines with the full co-operation of the FRIS (us!) FRC, CIB, FRA, CFRO, SFRC, NWFR, SIRA, BIRM, and the ORC - that's every big free radio group in the country.

The first magazine to come out will be the weekly Radio Now, an in-depth backup to Radio Waves. Looking at the radio scene from a free radio point-of-view.

Number one is out now at the cost of 1 1/2p. plus SAE as I said, the magazine is totally non-profit making, the address is 31, Hamer Close, West Park Estate, Ashton-under-Lyne, Lancs., O17 0FG.

Soon a bi-monthly called Broadcasting Update will be out. It will be totally new and will complement all existing magazines. It will be 32 size and cost 6 1/2 to 7p. and you may be asking yourself how is he getting these incredibly long plugs. Well you see . . . mind your own business.

While with publications more good news, a good Xmas present for yourself has now come to our notice (yes folks, yet another plug).

The FRA is going to bring out an English version of the Dutch best seller, DE De Veronica Sage (the Veronica saga, by Gerth Van Zenten). The book will be out as soon as possible and will cost £2.50 but it is available at a special pre-publication price of £2.

The money will be put into a separate bank account so that it can be repaid should anything go wrong. The address of the FRA is, 339, Eastwood Road, Rayleigh, Essex. And more good news.

Peter Harvey is on holiday so the person I'm dictating to is at least sober (I think).

If you happen to be an electrician or technician who happens to have a nice comfy job in England, being paid £5 an hour to fix old ladies' light bulbs and you want to give it all up for a badly paid job on a leaking ship in the Mediterranean, the peace ship needs you especially (to tie up the transmitter with bits of string).

And if you happen to be an inland station go and see the Doctor who can cure you very easily (how will he pad out the column next week - Ed). But to be serious just for once Dennis Williams and the Monitor Audio Laboratory can supply specialist shows for you with your own I. D. free of charge. The FRIS will pass on all letters or you can ring Dennis, at 070 124208.

This column is compiled every week by the Free Radio Information Services. Because of the industrial upheavals we have a new temporary address.

C/o, Phil Price, PO Box 11, Birkinhead, Cheshire. We're also available every evening until midnight at 01 670 9328, and 061 773 9149.

From 10 a.m. till 8 p.m. every Sunday, at 051 608 3735. MERRY XMAS.

MARK LETT

A NEW ALBUM  
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MELANIE

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'The Very Best of Melanie'  
'Four Sides of Melanie'

DECEMBER 24, 11.30 p.m. to 8 a.m. Xmas Day, Brian Anthony, plus guest groups etc. . . December 25, 8 a.m. to 10 a.m. Johnny Savile, plus Brian Anthony, two hour request show from a London hospital; 10 a.m. till 12 noon, Mike Knight; 12 till 2 p.m. Chris Terry; 2 p.m. till 4 p.m. Johnny C; 4 p.m. till 6 p.m. Dave Townshend (International pop); 6 p.m. till 8 p.m. Steve Mason; 8 p.m. till 10 p.m. Rick Davies; 10 p.m. till 2 a.m. Mike Knight, easy listening music; 2 a.m. till 8 a.m. Brian Anthony; 10 a.m. till 12 noon; Mike Knight, 12 till 2 p.m. Johnny C; 2 p.m. till 4 p.m. Steve Mason; 4 p.m. till 8 p.m. Chris Terry, plus Rick Davies, with progressive music; 8 p.m. till 10 p.m. Mike Knight; 10 p.m. till midnight, undecided; Midnight, closedown. 227 metres and 6,250 kilocycles on the short wave. Also on Radio City in Oxford on 242 metres, the voice of Essex on Xmas Day and Boxing Day, with intriguing personalities like Freddie Archer, the country yokel, 225 m.

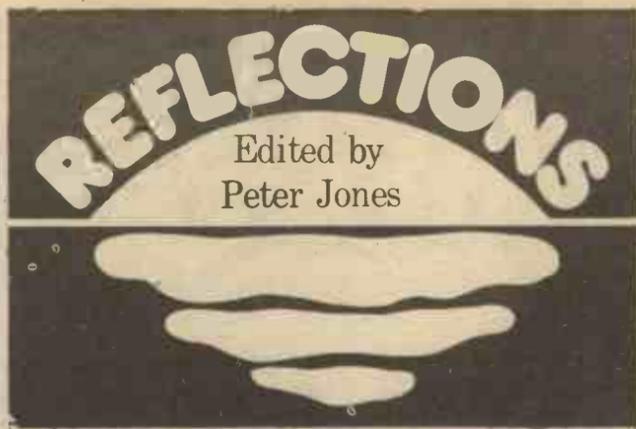
# So Clive decided to do it himself

THE very well-known singer steamed into a new Clive Westlake song - with the composer listening intently. Suddenly the composer roared out a Welsh swear word and yelled: "No good - wrong interpretation - rubbish."

And he said: "The words of a song are all-important to me and I believe that only the writer can truly interpret those words with the feelings that went into them."

So Clive has now made an album of his own songs - and one of his best vocal performances is on Turn Your Light On Me, which is his RCA single, out now.

Mind you, SOME artists have done suitable performances on Westlake songs. Like the Hollies on Here I Go Again, Dusty Springfield on I Close My Eyes . . . and he won awards for It's A Matter Of Time, which Elvis Presley took to the country-chart summit in the States.



DAVID . . . racehorses

# David dreams and wishes for a different day

DAVID Cassidy thinking aloud, as his excellent Dreams Are Nuthin' More Than Wishes hits the charts, and he hits his fourth and final year as a Partridge in a pop tree: "I want in future to record material I really enjoy recording, and that means widening my horizons."

"As I guess all of us do from time to time, I'd like to take some chances on some different things. I'm not worried by people who tell me I'm likely to lose my fans by trying something new occasionally. I think they'll stay with me . . ."

Tours of Australia, New Zealand, Japan and Britain are being finalised for 1974. Meanwhile David is having his dream house built on a beautiful Hawaiian island. "It's going to have everything I always wanted in a house . . . and I'm also carrying on racing horses."

All the same, he's had a whole lot more success on stage than on the racecourse.



## Geordie team up with Mac the Marvel

THERE was a time when I was going to save up half-a-million quid and buy Newcastle and England centre-forward Malcolm MacDonald for Chelsea, but then Peter Osgood started hitting his best form and . . .

Pardon me for rambling. What brought it on was the fact that Mighty Mac was guest of honour at a party given by Geordie at a Newcastle hostelry recently. Basically it was a thank-you party to the record retailers who have

boosted sales of the group's four big-hit singles.

Mac the Marvel is handling a black cat, not to mention a pint. Bad luck omen? Not really because, of course, the Geordie boys' new single is Black Cat Woman.

Pic shows (left to right): Brian Gibson, Brian Johnson, Mighty Mac, Vic Malcolm and Tom Hill (advertising Jo Jo Gunne across his bosom).

## Chairman of the blues board

THEY call 'B.B. King, "King Of The Blues." So be it. He's just formed an international society for the appreciation of the blues, with himself as chairman of the advisory board.

Says the man: "We're going to establish the true history of blues, win real recognition for blues artists, find new audiences for the blues, and set up a blues museum."

# Beckett warn the big names

HERE'S a tip for the pop future - Beckett. Single out now is Little Girl, on the Raft label. But it's what happens for them out on tour that really matters.

The five-man Newcastle group have been getting quite unbelievable receptions as they rampage around the likes of Hamilton in Scotland and Southport in England.

Not top of the bill as yet, but getting top of the bill fan furore. When that happens, when second-billed band gets encores . . . then the big lads had better watch out.

## Spoons champ

WALDO Charlemagne Magee, who wisely prefers to be known just as W. C. Magee, has made a solo single for Dart Records - it's a lazy-hazy treatment of We'll Meet Again.

But W.C.'s main claim to fame is that he reportedly holds several world championships for being the fastest spoons-player in the business.

Seems he was born with two silver spoons in his mouth

# Mylon's new life - thanks to Alvin Lee

MYLON LeFevre was a fast-rising young Gospel singer from out of America's Deep South. Then he got hooked on drugs. And the man who lifted him out of the depths of despair was . . . Alvin Lee, brilliant Ten Years After star.

Says Mylon: "He invited me to join him in recording sessions in England and then in Jamaica. He helped me more than anyone. He knew what I was going through and he helped me get back on my feet. I recorded with him, stayed at his home, and finally we did the album . . . On The Road To Freedom."

"I really owe my need life to Alvin. I won't say he actually saved my life, but he sure picked me up when I was on the bottom. And I say that when you're that far down, the only way to look is up."

## Learn with the Osmonds

THOSE Osmond Brothers spread a lot of happiness . . . now they've decided to spread a little learning too.

They are to narrate a special series of educational tapes coming up from Knowledge Unlimited in the States . . . a catalogue of titles and subjects for young students is offered under the title Getting It Together.

And just to keep the whole thing in the family, Marie Osmond is advertising the scheme, being much photographed handling the Sony Cassette Unit which is available through Knowledge Unlimited.

All they got to do is make sure that little Jimmy gets through his upcoming school exams!



LEAH . . . from Hawaii

# This heah is Leah!

THIS heah lady is Leah. Leah Prait, and she's from Hawaii and she's 22 years old. She came to London looking for streets paved with gold, and met songwriter-producer Pete Dello . . . he who wrote Can't Let Maggie Go.

Leah played Pete some of her songs. He decided to record her. He wrote her single Arise Sir Henry, and after that it took only two days for Leah to learn the words and Pete to produce the disc. Which might or might not prove that Leah is a fast worker. Single is on the GM label.

Back home she splits her time between singing in cabaret and studying at Hawaii University.

INSIDE double-page full colour super poster of MOODY HOOPER  
RECORD & Radio MIRROR  
SPECIAL SECTION: THE SWEET  
Talk about the new recording equipment

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Allman Brothers Band  
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### JANUARY

- |       |                     |                 |
|-------|---------------------|-----------------|
| 12    | BIRMINGHAM, ENGLAND | ODEON THEATRE   |
| 14    | MANCHESTER, ENGLAND | FREE TRADE HALL |
| 16    | GLASGOW, SCOTLAND   | APOLLO          |
| 18,19 | LONDON, ENGLAND     | RAINBOW THEATRE |
| 22    | HAMBURG, GERMANY    | MUSIC HALL      |
| 24    | ZURICH, SWITZERLAND | KONGRESS HAUS   |
| 26    | PARIS, FRANCE       | PLEYEL HALL     |
| 28    | FRANKFURT, GERMANY  | STADTHALLEN     |

### FEBRUARY

- |    |                     |               |
|----|---------------------|---------------|
| 5  | BRUSSELS, BELGIUM   | CINE THEATRE  |
| 7  | COPENHAGEN, DENMARK | FALKIN CENTRE |
| 11 | AMSTERDAM, HOLLAND  | THEATRE CARRE |

## CAPRICORN RECORDS



# Party time with the stars



Hidden in this Christmassy story are the first names or surnames of many famous pop stars and groups. For example, in a phrase like "You must be at Leslie's place by six o'clock," the group would be the Beatles — i.e. must BE AT LESLIE'S place . . . See if you can spot the stars — there are twenty-two acts in all.

IT was all happening at Record & Radio Mirror's Christmas party, with lots of top artists in attendance. "Happy Christmas lad," exclaimed the Editor, Peter Jones. "Glad to see you've made your bow. I expect you'll want a drink."

So I helped myself to some special paintstripper punch, carved off a slice of plum pudding and settled down to enjoy the fun. "Look at that groovy pop star," said Nita Nickerlegge, the office typist. "He's sex personified when you see him in the lamplight."

"Ooh, I prefer Peter Jones' face," said little Miss Annie Mosity, the Mirror's advertising girl."

At that moment Sid Down, the office layabout appeared, throwing present wrappings all over the place and causing appalling litter. He was just back from a holiday in Peru.

Did you meet any Incas Sid," yelled the Editor, through a mouthful of turkey and stuffing.

"No — I tried to but got stranded on a mountain. In fact, I had to send out an SOS Monday. I got

home yesterday and had to drive up in my car — although it hasn't passed the MOT test," said Sid.

Cedric Nurker, the office accountant appeared and passed around the cigarettes. "I got them from my friend Dusty for Christmas, he said. "They contain nicotine but they're minus tar, Dusty says."

The party warmed up and everyone started dancing to a pop group, the Carnaby Street Four — top selling artists from London.

"There'll be a break soon and we'll need some records," said Peter Jones. "I hope the chap who's bringing those albums from K-Tel visits us soon."

"I think he's out in limbo land," replied Nita. "He got very drunk at the Temperance Gazette Christmas party last night."

"This wine is horrible," complained one guest as he drank from a small tin wastepaper basket.

"But it's by Graves," said Peter Jones. "You can't hold that against us."

"If I'm ill I can," said the guests. "I say this wine's bitter."

"Suit yourself," said the

even-tempered Peter Jones, flicking a fleck of turkey breast from his shirt front. "But we used a kangaroo skin to strain it through so it should be all right. Do you agree, Nita?"

"Yes. I'm on your side Peter," said Nita, as she rushed off to boogie with a singer from Dublin called Mick Lannigan.

"Is that famous hippie Painter and film director coming to the party, Peter?" asked Barry O'Keef, Record Mirror's famous bulldog fancier.

"Unless Warhol lies," Peter answered. "I'm certainly expecting him. He'll be very entertaining conversationally because he's about the best on esoteric subjects. Anyway, let's cut the Christmas cake. Ready Lannigan?"

So they cut the cake and started distributing presents from the tree.

"Och, look at his wee tartan kilt," said Peter Jones as Scottish Bob first-footed prematurely through the door, somewhat the worse for wear after a heavy night out on the sporrán juice.

"Hoo about a highland reel?" asked Bob, reeling violently and falling into a

vat of leek soup.

"Who put that there?" he roared.

"Well the vat idea was Peter's and leek soup was my idea," said Nita, as she helped haul out the dripping Beattie. "Not very gay, eh John?"

"Now let's welcome Miss Janis Ley, brothers and sisters," said Peter Jones. "She's the 1973 Scunthorpe carnival queen and Miss Rodent-Catcher of North Shields."

And in walked a beautiful blonde arm in arm with Cedric Kerslake, one of the more fashionable dustmen from Balham.

"Do you know how to make an Irishman laugh on a Sunday?" asked Kerslake. And, without waiting for a reply, shrilled: "Tell him a joke on a Friday."

Mick Lannigan looked up from his bucket of stout and snarled, "That's not funny, and it's not even new, see Kerslake?"

And with that the party broke up in disorder with punch, plum pudding and Peter Jones flying in all directions.

Still it was fun while it lasted — and we did have a lot of celebrity guests. Did you spot them all?

IF 1974's going to be the year for rock bands to cultivate their Superstar image then Mott The Hoople must surely rate up there amongst the leaders.

They have become the 1973 exponents of 'flash' rock, so much so, that a Mott cult following is now flourishing on both sides of the Atlantic.

Despite his critics, Ian Hunter must take most of the credit for elevating the band to this satisfactory position. He has always been the mainman. His confidence is always apparent during a Mott gig and it has triggered off throughout the band.

When Mick Ralphs left Mott in the late Autumn of this year sarcastic remarks flowed over just how much influence Hunter was pushing on his fellow men. Mott had become the in-band with the New York posers and Ralph's departure had left a big gap open at a vital time.

With no disrespect to Mr Ralphs, it was the best thing that could have happened to Mott for along came Luther Grosvenor, an unknown quantity from the remains of Stealer's Wheel who didn't have time to realise the possible consequences.

Grosvenor changed his name and developed his dream image and within two weeks Mott's Aerial Bender was born and States-bound.

Three months later what has happened? To quote a Mott song he's Just, One Of The Boys and who could have a better confidence booster than that, after such a short time with the band!

Aerial's establishing himself in a grand way and 1974 must be the year when Mott's faith in him will be more than justified.

The new boy is in his element: "I really love it," he says, grinning, "I've been into this band's music for years and when I was with Stealers I never really had the chance to show it. I learnt a lot from Stealers — mainly that I should never have been with the band."

A new life began through a simple telephone call from the States and Aerial was asked to join Mott. It seemed such an opportune time because Stealers had just broken after a lot of hassle and Ralphs had decided he was quitting Mott.

"Ian phoned me up from the States and asked me to join, it was as simple as that. I

# Drupi was

WHEN YOU'RE confronted with a new Italian pop star and hit parader called Drupi, you find you can't resist asking the most obvious question first. Not even the presence of a pretty Swiss lady translator called Muriel prevents you discovering the vital truth.

I can reveal that the name is a mere coincidence, girls, and doesn't mean that Drupi is handicapped in any conceivable way.

"I was acting in a play while I was still at school."



# Aerial bending . . .

had two weeks rehearsal and then it was straight out to join the American tour.

"I was really shittin' myself at my first gig at the Palladium in Los Angeles. The band wanted to do well there so we couldn't afford any balls-ups."

Aerial recalls that first night in detail as if it had happened yesterday: "It was incredible, just like a big high really. The boys were nervous too but I just got up and did it and although there was a couple of mishaps everything went really well."

As with any replacement in a top band, the severist critics,

if any, are the loyal fans who buy the albums and adulate the group members. Mick Ralphs was a good guitarist, although very laid back and he was respected throughout the general music scene.

"No one ever shouted for Mick though," adds Aerial, "maybe it's because I went on with a lot of confidence and did it, maybe it has paid off for me in that way. When I go on stage I really light up within myself, probably because I'm a very live person and always will be."

"When we were in the States no one shouted for the

old guy which I thought and the band thought, might happen. Mick had a good reputation and it did bother me slightly that I'd go over there slightly unrehearsed."

Mott have just completed their first British tour with Aerial in the band and it's easy to know why they are so pleased with him.

He has slotted in perfectly to the set-up. His 'flash' dress and superlative guitar playing have re-energised Mott totally. His confident, aggressive manner has brought him into the limelight lifting some of the tremendous workload from Ian Hunter's shoulders.

"Mick wouldn't get out there and project which I feel Mott have always needed in a way. Mott were always tryin' to get out of Mick what I'm giving them now. Ian was trying to bring him out and he would only do it say once in every eight gigs."

"I've always felt personally that the band needed a strong front row and it has always been on Ian. I think I'm helping. I'm out there with him and now it's constant and everyone in the band is excited about it."

Talking to Aerial you might believe success has always

been round the corner for him. It wasn't like that when he finished with Spooky Tooth several years back and it wasn't really there either when he was asked to join Stealer's Wheel.

Some may remember Aerial's solo album with Island records entitled Under Open Skies. After Spooky finished Luther Grosvenor lost his direction in music.

"I did the album and a couple of singles but I didn't know where to look as far as writing material was concerned. I knew I wanted to do rock 'n' roll but I just wrote what came to me."

"At the time I was off I was just waiting for things to happen. When you're on your own it's very difficult 'cause you must be 100 per cent and I don't think I was at that particular time."

His earlier experiences have taught Aerial to ease himself gently into writing material for Mott.

The band have already started their next studio album and three quarters of the material has already been written in preparation for its probable release next Spring.

"As far as my material is concerned I'm starting at the beginning again because I want to get into the way they record as I've never recorded with the band before and it's a big thing."

"When I was with Stealers I found myself writing in a different way from Mott so all I've got to do is change my way of thinking to the heavier side. I should be doing a lot more on the album after the Spring one because then I'll be really broken in on all aspects."

The Spring album must be a decisive one for the band after the success of the Mott album. Aerial describes Ian as a "writing genius" and the album will comprise mainly of rock 'n' roll plus a few ballads.

"I'll be pleased if I've got one number on it," adds Aerial, "but it should contain some really great sounds and we've started rehearsing the numbers."

One gets the impression that Aerial must be snapping his fingers every now and then to make sure it's not a dream. Funnily, he considers he's been pretty lucky up till now in his career — he's been asked into, first Stealers and now Mott.

Looking back, he has no regrets about the Stealers thing folding under a 'heavy' mist: "It was a pity that things didn't work out although everything has turned out well for me — the band was never given a chance," is his rather casual comment on it all.

"Stealers needed someone who could write a bit, sing and play guitar so I joined and for a while we were really beginning to get it on. It just needed a bit more time."

"It dragged over an eight month period and when the single Stuck In The Middle started moving, Rafferty rejoined the band and a couple of months later him and Egan tell

us the band's finished. The rest of us couldn't believe it."

Aerial mentioned that he was always the 'flash' dressed one in Stealers but it never really worked: "I'm really glad it didn't now," he said.

Perhaps Aerial's image has caused him trouble in the past but now he seems to have caught up with it. Stage theatrics are very much his trip as he explains: "The days are long gone when you can just stand there and be a great guitarist. The people come to see a show and it all boils down to stage presentation."

"Rock has got a lot flasher and it may be one of the reasons why Mott are so big these days. They'll always be a rock band although it's a great contrast when we do a number like All The Way From Memphis and then Rose."

Mott's affection for rock is obviously apparent during their set at the end when the keyboards are dispersed and the band do a rock 'n' roll melody show for half an hour — watch Bender in this particular piece and one realises just how much he's into it.

I'm sure the best of Aerial Bender has still to come. He suits the part and one of the interesting gadgets he'll be using in the future is a Maestro.

"It's an amazing thing which looks and works like a typewriter and it produces some great effects. I bought it in the States and I'm hoping to feature it in the act next year."

Mott are planning tours of America, Australia and Japan at the moment and it's likely that their set will be extended to around one and three quarter hours long.

Apart from his effects box Aerial will be getting a real taste of what life's all about with Mott. He visualises being with the band for a long time and as he aptly put it: "The wandering days are over for Aerial Bender, use that line, John."

Well Aerial's got his line, Mott have their replacement and I've got my story done. What else to say except watch out for Aerial in 1974 — damn sure I will!

**John Beattie**

# Di—scuba diving never like this

he said. "It was a school play, and the character that I acted was called Drupi. Somehow the name sort of stuck with me permanently."

It doesn't mean anything in Italian, he assured me but the way he was falling about as he spoke disclosed that Drupi is fully aware of its connotations in other parts of the world where English is spoken.

"I know quite a few girls," he added, continuing the process of reassurance. "In fact, I have one every night — in

my mind."

The Drupi imagination has been stimulated by some varied experiences during his 26 years. Among his jobs before stardom set in were waiter, petrol station attendant, and scuba diving instructor.

"I always wanted to be a singer ever since I can remember," remarked Drupi, whose real name is Giampiero Anelli. "But you can't survive at singing by itself in Italy until you're well known."

Drupi was born in Pavia in northern Italy, where he

still lives when he's not leaping about the Continent for TV dates and appearances in the wake of his Vado Via hit. He's an only child, which rather shatters British illusions about all Italian families being liberally stocked with swarms of young bambinos.

"People in northern Italy stopped having big families after the war, or most of them did," he explained. "The big families are mostly found in the south, where they are very religious."



Vado Via didn't set the Italian music scene alight initially. Drupi took part in the 1973 San Remo Festival, singing the song which was penned by Luigi Albertelli and Enrico Riccardi, who is also his disc producer. "Actually quite a lot of

people at the festival were putting bets on me to win," grinned Drupi. "That was a pity because I came last!"

The French took to Vado Via much more enthusiastically, and it became a big summer hit in France, with local stars like Dalida

and Joel Dayde hastening to cover it. It's now released in Germany, Holland, Scandinavia and Spain as well as here, and Drupi won't have to bother with waiting, petrol pumping or scuba diving any more back home.

Getting back to girls, I

asked him if and when he might get married, and would it affect his image if he did? He answered very swiftly in perfect English.

"No comment. That's my favourite answer, I think!"

He reckons that the Italian public at least would not mind much if he did get married. Drupi believes his fans in Italy and elsewhere are in the 15-30 age bracket.

"Not 12-year-old teenyboppers," he insisted.

He's not really sure why Vado Via has done so well here in Britain, where the average knowledge of the Italian language doesn't extend beyond spaghetti bolognese and minestrone.

All in all, it seems certain that his future is anything but droopy.

**Nigel Hunter**

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# Barbra — the superstar perfectionist

**BARBRA STREISAND**

And Other Musical Instruments. — (CBS 69052). One of the most perfect, beautifully-produced albums of the year in the easy-listening super-star class. Naturally. For Barbra is a real perfectionist. A recording based on the hour-long spectacular specially created for television. She switches from mood to mood with chameleon-like adroitness. Just about every possible musical, or non-musical instrument, is called into action... in one piece head-lined Appliances, she is accompanied by orange juicers, kettles, alarm clocks and so on. There's Japanese music, Indian, Spanish, symphonic, and African. A Turkish group was formed specially for the "do", which was recorded in London. But for all the surprises, the least surprising is the remarkable vocal performances of Miss Streisand. She is brilliant.

**JOHNNY MATHIS** I'm Coming Home. — (CBS 65690). The supreme balladeer, produced here by Thom Bell, who normally is into a red-hot soul scene. However, Johnny Mathis takes all changes, especially key changes, in his stride. The songs here include A Baby's Born, and I's Stone In Love With You and there are specially good arrangements, orchestrally, on Foolish and Life Is A Song Worth Singing. Some find Mathis mannerisms off-putting; many more appreciate the purity of his ballad style.

**STUART GILLIES** It's A Musical World. — (Philips 6308 178). Stuart was first "found" by television, then moved into the hit-record and cabaret fields. He has a good, forced, natural-sounding voice; can swing a bit when the mood takes him; and pays deferential respect to the lyric quality of ballads. Here he includes medleys paying tribute to Nat King Cole and to Neil Sedaka. Spot-on balladeering, specially the title track.

**VINCE HILL** The Other Side Of Me. — (EMI 3014). The title track is actually a Sedaka-Greenfield ballad composition, and does not relate to Vince having changed shape, colour or whatever. There are many sides to him, in fact... compere, singer, impressionist, comedian. But as a singer he is instantly recognisable and, hitsingle or no, he works consistently at top level. Best tracks here are, apart from the title song, Sad and Lonely Man, Bridge Over Troubled Water (tremendous) and a couple of Stevie Wonder epics. A very good album; perhaps Vince's best yet, which is really saying something.

**PEGGY LEE** The Very Best Of... (Capitol 23168). Interesting selection. It includes the very best of the earlier,

1960-ish Peggy Lee, with Fever, and Could Have Danced All Night. And on to the very best of the 1970's Miss Lee, with material from the Beatles, Kris Kristofferson and Paul Simon. The most plaintive track: What Are You Doing The Rest Of Your Life. The most off-beat: Superstar, the Leon Russell-Bonnie Bramletopus.

**NAT KING COLE** The Very Best Of... (Capitol 23165). Recordings which Recordings right back to the 1957 days of Autumn Leaves, and Love Letters, and on through to the last from the magnificent artist... An Affair To Remember in 1966, having moving mould the classic When My Sugar Walks Down The Street.

**BURT BACHARACH** Living Together. — (A and M 63527). Arranged, conducted, written and produced by Mr. Bacharach, though with a little help from his friends. He plays piano, lifts his voice in song... and on one track, I Come To You, there's a guest duo comprising Cissy Houston and Tony Middleton. Very smooth instrumental stuff, melodic and commercially slanted. Like always, with Mr. Bacharach.

**THE SANDPIPERS** Portrait Of... (A and M 4004). They've been going a long while now, and they were originally the Grads when they turned up for a Herb Alpert audition. They sing in eleven different languages, have a distinguished track record for hit singles... and there are 27 songs on display in this two-record album collection.

**PETE WINSLOW AND KING SIZE BRASS** Girl On The Test Card. — (BBC T 103). It's not actually the music that goes with the girl on the telly test card, but it's the sort of Latin-inspired and brassy and interesting music that could easily catch on. It's certainly very brisk stuff.

**PERCY FAITH** My Love. — (CBS 65629). The strength here is in the melodic content of the themes... some lovely string-blessed areas, and songs like The Twelfth Of Never, and Pillow Talk, and Killing Me Softly With His Song, which just has to be one of the most-performed songs of the year. The arrangements are what makes it go, though. Even the hideously over-exposed material comes through well.

**HENRY MANCINI** Visions of Eight. — (RCA 8379). Movie sound-track and Henry, alias Hank, composed it, conducted it, and here and there plays solo piano on it. This is the movie which has eight different directors, including John Schlesinger and Mai Zetterling, and there's a sporting interest in it, which pleases Hank very much indeed.

**BOBBY LAMB AND THE KEYMEN**

Roundabout. — (BBC 101). This is one in the best of Radio and TV via BBC recordings, and the band fits neatly into the mixture of sweet and swing which has proved so popular over the past few years. Bobby is an Irish trombonist, of substantial personality, and he has some first-rate musicians with him on works by Gilbert O'Sullivan and Michel Legrand... it's also his first as musician, composer, arranger, musical director. He also posed for pictures!

**RAMSEY LEWIS** Non-Stop Golden Hits. — (CBS 65759). All newly-recorded and still coming up fresh as paint... the hits like Hang On Sloopy, Hi-Heel Sneakers and The In Crowd. Some had earlier been hits for other artists, some are pure Lewis originals. But pianist Ramsey along with Cleveland Eaton, Morris Jennings and some fast-fingered ideas is a real musician.

**JOHNNY CASH/JUNE CARTER**

Johnny Cash And His Woman. — (CBS 3444+). Husband-and-wife team of extreme togetherness, but they manage to avoid the maudlin sentimentality that grips so many musical married couples. June Carter Cash has long been a star, long before she married the legend. The outstanding tracks here, for simplicity and sheer style, are The Colour Of Love, Life Has It's Little Ups And Downs and Godshine.

**PETER USTINOV**

The Many Voices Of... (BBC 102). This classic, only 95p, includes the Ustinov phone call to John Huston, his chat about the making of The True Glory movie, and lots of fascinating reminiscence about American police and Customs men and other subjects.

**MANITAS DE PLATA**

Et Ses Guitaries Gitanes. — (CBS 65020). The little man with the huge guitar technical skill. As a typical sampler try track two on the 'B' side... a seven-minute spell of improvisation of breathtaking skill.

**SHRYA KUMARI**

The Songs Of India. — (Polydor 2382 250). One-time child prodigy, then film actress, now teacher of Indian arts in London. Tabla, flute, tambura and other exotic instruments added to her voice.

**BIG BEN BANJO BAND**

Vocal In The Local. (Polydor 2344 041). Simply a long list of familiar tunes and melodies, and they run one into the other, and it's mostly up-tempo toe-tapping stuff and which party could ask for more?



In our picture, Lisa (second left) shares her delight with sisters Kim and Jane and her benefactor, Jane Murphy.

## Why Lisa deserved that 'once in a lifetime' chance

WE OFFERED Osmond fanatics a once-in-a-lifetime chance to win a very special souvenir of the group . . . a single, sung in Swedish, called Five Dirty Little Fingers, and released only on the Continent eight years ago.

Predictably we had a fantastic response. We invited fans to say, briefly: "Why I'm the one who most deserves that rare and sensational single".

Overwhelmed by the number of entries, we were hugely impressed by the generosity and essential NICENESS of Osmond supporters. Many wanted to win the single only to give it away to "a more deserving person".

And our outright winner was specially generous and kindly. She is Jane Murphy, of West Drayton, Middlesex, and she wants to give the record to Lisa Bickell.

Remember Lisa? She is the girl who was badly injured when a wall collapsed at London

Airport as she stood in a crowd of fellow-fans, hoping for a glimpse of the in-flying Osmonds. They rushed Lisa to hospital and removed one of her kidneys in an emergency operation.

Jane remembered the courage of Lisa. And asked that if she DID win the record, that it should go to Lisa.

RRM's Mike Beatty took the good news to Lisa at her parents' home in Sydenham Hill, South London. And Lisa's eyes lit up with gratitude and happiness. "I honestly couldn't believe such a thing could happen", she stammered.

"The thing is — I've never even met Jane. That she should forfeit her prize for me is wonderful, just wonderful. Now I've got her address I can't wait to write and thank her."

And Lisa's dad broke in to say: "It really does restore your faith in human nature. I know — I've asked quite a few

girls of Lisa's age already . . . once you phoned me with the news . . . and asked if they'd have done the same thing. And they all said no. Honestly, I don't really understand it myself.

"But I do know how much winning a record like this means to Osmond fans like Lisa. The fact that someone who Lisa doesn't even know should voluntarily sacrifice their prize is just . . . well, it's wonderful. A true act of kindness. In fact, the whole family is very touched by the gesture."

Lisa says that she has been an Osmond fan for just over two years now.

"I used to have their pictures all over the walls of my bedroom," she said. "Recently though, Daddy decided that the room was to be redecorated so I've got them all inside a picture album now."

A large proportion of the pictures arrived for Lisa when she was in hospital after the acci-

"Although Donny didn't come to see me personally, he did send some pictures and records, together with a 'Get Well' note," she said.

"To be quiet honest, even if he could have come I doubt if he could have seen Lisa," said Mr. Bickell. "You see Lisa was dangerously ill at the time and I don't think the excitement would have been good for her. Apart from that, there were the other patients to consider. The hospital could have had a mini riot on their hands and that would have been terrible. Some of the kids would have found out that the group was there and the hospital would have been completely disrupted. I think the Osmonds probably realised this themselves.

"Incidentally I'd like to use your paper to thank everyone at the Hillingdon Hospital. Lisa received the finest treatment during her three weeks there and all

the staff were wonderful."

Ever since she came out of hospital Lisa has been recuperating at home. Undoubtedly the family are attempting to put the accident behind them, but let's face it, it's not something one can easily forget.

"The doctors say that it may be quiet a while before Lisa is able to live a completely normal life" said Mr. Bickell. "However it now looks likely that she'll be able to go back to school next term although it could be a long time before she is able to play games again. Eventually though, there's a good possibility that she'll be able to participate in most sports."

But like any self respecting ten year old Lisa herself is not overjoyed about going back to school!

"I've just got so much to catch up on," she said grinning. "You see I may have to be downgraded for a while next term to give me a chance to learn

all the things I missed out on. What I'm really dreading is all the homework. I admit there were a few times that I got bored but those were more than made up for by winning this competition through Jane's kindness. Once again I'd like to say thank you to her."

And we'd like to say thank you to all the Osmond fans who took part in our competition . . . and now we give some VERY IMPORTANT NEWS.

Your entries were of such a high standard, ranging from the frankly emotional to the highly amusing, that we did everything we could to find some EXTRA copies of this record. Result: We now have another twelve copies to give out . . . discovered after a very long search.

We'll be sending out the extra dozen very soon . . . and we'll also be running a feature on why the twelve just people won their copies . . . in our January 5 issue.

# GLADYS KNIGHT AND THE PIPS

NEW ALBUM

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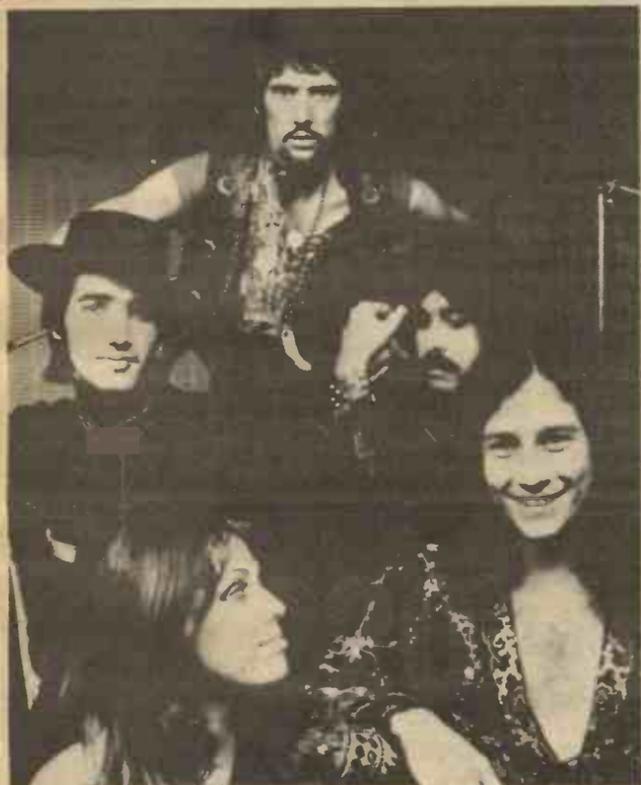
# Record Mirror Review Section

# DISCORAMA

## ALBUMS



### UK



**CARMEN**  
Fandangos In Space — (Regal Zonophone 8518). Unusual things in the rock world . . . a blending of orthodox rock with the flamenco style of music. Titles in Spanish and in English, and (visually speaking, as it were) a really curvey chick out front . . . actually VERY out in front. But this is vibrant music, a worthy debut album, and it is interesting picking out castanets and flamenco guitar from synthesiser and other modernistic items. Some fiery percussion, and even footwork recorded over a rock beat. David Bowie picked a neat band to sponsor.

**VARIOUS ARTISTS**  
Trojans Greatest Hits (volume 3) — (Trojan TBL 208). There's Judge Dread with his Big One, and Bob and Marcia, and the always consistent Nicky Hopkins (on New Morning). Others involved include: John Holt, Dandy Livingstone, Pioneers and Tito Simon.

**NICKY THOMAS**  
Images Of You — (Horse 701). One of the most polished and smooth of all the reggae performers. Love Of The Common People established Nicky in Britain, and his easy style has won him a big following . . . a sort of scream-age reggae man. Some pleasant, undemanding, arrangements on this album. Gently danceable.

**VARIOUS ARTISTS**  
Gold Soul — (Stax 2362 034). The artists involved are William Bell, Rufus Thomas, Booker T, Judy Clay, Albert King, Eddie Floyd, Johnnie Taylor, the Staple Singers, the Bar-Kays and Isaac Hayes. A good representative collection from the famed Stax studios.

**THE MIGHTY SPARROW**  
Hotter Than Ever — (Trojan TRL 49). Mr Sparrow — just call me Mighty — is one of the most interesting characters in the West Indian music scene. His songs are naughty and nice. His style is eloquent. And this album stands out wondrously among the massive batch of reggae stuff recently received.

**NEW WORLD**  
Believe In Music — (RAK 506). The three Aussies came to London and found, via Opportunity Knocks, that the streets really were paved with gold. A series of hit records, produced by mastermind Mickie Most. And this latest album is meaty-beaty middle-of-the-road stuff which ranges from the simple sincerity of Morning Has Broken, through to their own Sally's A Lady, on to the old rock standard Do You Wanna Dance. Rooftop Singing, by the gold-dust duo Chapman and Chinn . . . another highlight, and certainly no problems with their reading of the much-recorded Killing Me Softly With His Song.

#### SOUNDTRACK

**Colditz — breakpoint —** (EMI Purple 2001). Devised by Major P. R. Reid, who wrote The Colditz Story for television. The album is a fascinating exercise in sounds and atmosphere with various artists like Alvar Lidell, the announcing voice of Britain during the war, and Max Wall, and others who broadcast regularly during those war years. The atmosphere, the dank atmosphere, is there in YOUR mind. But even the unimaginative among us will feel the aura of prison life.

**BLACK VELVET**  
Can You Feel It? — (Seven Sun 1). Four-strong team into a variety of musical styles . . . but the accent is on percussive excitement, and some good vocal arrangements and harmonies. Afro-rhythmic moments are matched by the sudden addition of strings, or back-up singers. Into soul numbers like What Am I To Do, and pop-political segments like Freedom Freedom. Nice one.

**MONTY PYTHON**  
Matching Tie And Handkerchief — (Charisma 1080). Nothing need be said about this album . . . except you should instantly rush out and buy it. Possibly two copies, lest the first one should be worn out. One cannot be too prudent or careful when dealing with comedy deluxe. Topics and subjects are switched at the drop of a giggle, and the comedy is never less than brilliant. There is, therefore, no need to say more.

**GEORGE MELLY**  
Son Of Nuts — (Warner Brothers K 46269). The first album by the highly-revived Mr Melly was a big-seller. This is a shade stronger all round . . . includes songs like Heebie Jeebies, highly energetic; and Old-Fashioned Love, highly sentimental; and Young Woman's Blues, highly adapted. Mr Melly enthusiastically supported by John Chilton's Feetwarmers and, doubtless, a gallon or two of good wine.



**MADLINE BELL**  
Comin' Atcha — (RCA 8383). Rumblyings galore about this one when it was merely in production stages . . . that it really did show off Madeline's great vocal talents, that she and Led Zep's John Paul Jones were really writing first-rate songs. The finished product lives up to the ballyhoo. It's a high faultless showcase for Madeline in a variety of moods, and there's a lot of style in John Paul's arrangements. From the wistfulness of Without You to the rampaging robustness of Make A Move etc, it's a real step forward for the Blue Mink Lady to find solo stardom and recognition.

## ALBUMS



### AMERICAN



**DIANA ROSS AND MARVIN GAYE**  
Diana and Marvin — (Tamla Motown 8015). Technically it's an historic bit of Tamla togetherness, but it's a patchy sort of production . . . some highlight moments but some with nothing much happening. Some old songs, some new — Diana's smoothness complementing Marvin's semi-rawness. Commercial power, plus soul-selling . . . You Are Everything opens the proceedings and isn't bettered anywhere else on the album. But it doesn't come alive quite as well as one might expect from the marriage of two such enormous talents. Yet it's hard to put the finger on exactly why.

**VERNON OXFORD**  
Famous Country-Music Makers — (RCA 2045). One of the most authentic voices on the country-music scene — one of those sincerity-sellers, and he operates in a pure-country setting.

**ASHA PUTHLI**  
Asha Puthli — (CBS 65804). A first solo album from the lady who starts under the handicap of having a whole ballyhoo promotion built round her. That her voice lives up to the promises of artistic richness is good . . . it'll make her task that bit easier! This Indian-based lady went to America and found initial fame as a jazz-cum-commercial singer. She has a breathless, but forcing style. She phrases deliciously, with the skill of a jazz improviser. She's a striking looker, too. First-rate first album.

**IKE TURNER**  
Bad Dreams — (United Artists 29549). Long before a lady named Annie Bullock went to worship at local dance-halls, then changed her name to Tina Turner . . . Ike Turner was leading his own Kings Of Rhythm in Mississippi-basin clubs. In some ways this is a harkback album, but recently recorded . . . and there's none more exciting than the brilliance of Ike's work on the Elmore James' classic Dust My Broom, though his own compositions are generally perkily strong.

**VARIOUS ARTISTS**  
Soul To Soul — (Trojan TRLS 74). Dennis Alcapone, or Dennis with Lizzie, and also introduced: Natural Youth with a very good track, Jungle Skank. It's sub-titled D.J.'s Choice . . . meaning most of it would make easy a dee-jay's party job.



**GLADYS KNIGHT AND THE PIPS**  
Imagination — (Buddah 2318 083). Such a polished act, so much precision . . . and yet there is the feeling that they're completely relaxed, vocally. Gladys singing better now than even in her hey-day with Tamla Motown, and some splendid arrangements coming from the Kenny Kerner-Richie Wise team, or from Tony Camillo. Storms Of Troubled Times is simply superlative soul. Gladys leans heavily on Jim Weatherly for material, but sometimes comes up with a good one from the group itself . . . Window Raisin' Granny is a good closer this time. Another high point is Paul Williams' Perfect Love, which suits Gladys down to the ground. An album of high-gloss soul-bearing.

**ERIC WEISSBERG AND DELIVERANCE**  
Rural Free Delivery (Warners K 46240). Some more of your genuine country music played on 500 quid guitars and with the aid of all sorts of electronic chicanery. Actually, it's quite neat, especially the instrumental Concrete Canyon Boogie played by the smoothest set of country honksters since Area Code. R. G.

**BILLY COBHAM**  
Spectrum (Atlantic K 40506). Reports from our man in the New World, Barry Taylor, suggest that the Mahavishnu Orchestra is about to break up and that drummer Cobham is to form his own jazz orientated band. Mmm . . . could be. And if so, it wouldn't be the breathtaking Cobham who would be the loser. He more than proves his qualities as a drum technician in the first thirty seconds of the opener. The rest is a bonus. Most musicians would pick Cobham out as the best drummer They're right. R. G.

**HANK WILSON**  
Hank Wilson's Back Vol. 1 (A&M AMLS 68923). And on the front cover is a picture of the above mentioned Hank Wilson's back. On the back cover he faces the camera and you wouldn't believe it . . . our old friend Leon Russell. Maybe this whole album is the worst kept secret of the year but it does give Leon the chance to play some terrible rubbish without having to put his name to it. Truck Drivin' Man is done quite well but does Mr. Russell need money so bad he has to record Goodnight Irene? R. G.

# EASY LISTENING



**DEAN MARTIN**  
The Very Best Of . . . (Capitol 23166). Tracks go back to 1958, but it's hard to pick the VERY best of Dino, because he treats most songs in the same languid, relaxed style. But it includes That's Amore, Volare, and Goodnight Sweetheart.

**SIMON PARK ORCH**  
Eye Level. — (EMI 1009). The Jack Trombey telly theme was one of the big hit compositions of the year . . . and Matt Monro later got a lyric-added version into the charts. Now Simon Park's orchestra move on to a series of other themes . . . two of them by Simon himself.

**HERB ALPERT**  
Portrait of . . . (A and M 4001). A very worthy series — a penny under two quid for two records and 31 tracks with compositions from the Beatles, James Taylor,

Mancini, Bacharach, Bernstein. Mexican-styled music, Mariachi to be technical, and dating back to 1962 when Herb first hit on his instrumental idea.

**WALDO DE LOS RIOS**  
Christmas With . . . (A and M 68195). It just has to be predictable in terms of content, but the Latin-ish and clever arrangements lift the likes of White Christmas, Hark The Herald Angels and Jingle Bells.



**SERGIO MENDES**  
Portrait Of . . . (AMLC 4002). Sergio has fronted several different combos over the years . . . Brasil '65 gave way to Brasil '66 and ever onwards. This two-album set portrays his development. More width of style and arrangement than one might guess from the Mendes singles output



**MANITAS DE PLATA**  
Manitas De Plata. — (RCA 1460). Self-penned compositions mostly in the flamenco style, and designed to show off the brilliant fingering of the little Spaniard. Electrifying and extrovert performances, mostly — as on the lengthy Theme Gitan.

**GLEN DALY**  
Mr. Glasgow. — (Pye PKL 5510) Glen is one of those happy Scottish entertainers who sings and talks and grins and sort of show-bizzes his way round the world. It's sing-along stuff.

**JOHN SCOTT ORCH**  
Film Blockbusters. — (Polydor Circle of Sound 2310 290). One of the top jazz-orientated flautists, John Scott's orchestra here tackle a varied set of movie scores, from The Godfather right on to Dulin' Banjos, from Deliverance.

**MICHAEL RAVEN**  
Gypsy. — (Cambrian 610). A wide variety of guitar music from a skilled technician Music from America, the classics, Flamenco stylings, Gypsy traditional music Michael used to work with Mary Hopkins.

**RAYMOND LEFEVRE**  
Raymond Lefevre. — (Barclay 521 201). Smooth orchestral music with material culled mostly from continental sources, though Peter Skellern's still-loved You're A Lady is included, as is a slab right out of Mozart, cunningly rearranged.



**BING CROSBY**  
A Time To Be Jolly. — (Daybreak 2007). Les Brown conducts the orchestra, and Jack Halloran and the Voices of Christmas provide vocal moral support, but it's all down to the old groaner himself. It's Christmas fare; background music, wallpaper music . . . but Bing is a master of this craft.

**ORIGINAL CAST**  
'S Wonderful, 'S Marvellous, 'S Gershwin. — (Pye 2006). Stars are Jack Lemmon, Fred Astaire, Leslie Uggams (a lady, by the way, and a gracious singing lady at that), and Peter Nero who plays piano while other things burn. From a television spectacular directed at the vast output of George and Ira Gershwin, and Lemmon provides the spoken obituary.

**VARIOUS ARTISTS**  
Command Performance. — (Ronco 2005). Twenty tracks, twenty artists, on contributions to the Ed Sullivan TV show in the States Judy Garland, Nat King Cole, Louis Armstrong are herein — all now dead. And many others: Lena Horne, Sammy Davis, Connie Francis, Belafonte, Peggy Lee. Value for money.

**NINA BADEN-SEMPER**  
Songs For My Neighbours. — (Golden Guinea 10500). Barbie from Love Thy Neighbour — the curvey chick now on record, and the debut album is a real old sing-along party spirit thing . . . neighbourly indeed.

**LOS ZAFIROS**  
Music Of South America. — (Golden Hour 567). The Trio Los Zafiros are Spanish and play Latin music; Felix De Ypacarai and His Paraguayan are . . . Paraguayan. Sixty minutes of music from South America.

**JOHN AND THELMA KEATING**  
Songs Of Love. — (EMI 3012). He is one of the top conductor-arrangers in Britain; she is a girl from Ireland, a soprano of immaculate clarity. Together they take romantic songs from a wide variety of sources . . . Joni Mitchell, traditional airs, Carole King, and some classical adaptations. With the London Symphony Orchestra.



**MAX BYGRAVES**  
Singalongaparty Song. — (Pye NSPL 18419). According to the sleeve notes, whenever a Max record is played in the presence of more than one person, a party is certain to develop. Formula as before — 54 songs leaping in one after the other, and all of them from the singalong archives.

"GIVE YOUR LOVE FOR CHRISTMAS"

from

ROY WOOD & WIZZARD

THE ELECTRIC LIGHT ORCHESTRA

WISH ALL THEIR FRIENDS A VERY

MERRY CHRISTMAS AND A HAPPY

NEW YEAR

# EASY LISTENING



**MICHAEL WARD**  
Introducing . . . (Philips 6308 189). Via Hughie Green's Opportunity Knockshop came Michael, and his first single was Let There Be Peace On Earth . . . a hit. This introductory album has him on The Holy City, and Amazing Grace, and I'll Walk With God, and his soprano voice stretches out easily enough. Four separate arrangers ensure basic variety.

**APOLLO 100**  
Melodies On My Mind (Young Blood Int. SSBY 3006). Melodies With A Beat (Young Blood Int. SSBY 3007). Master Pieces (Young Blood Int. SSBY 3005). In terms of orchestral output, this line-up has to be one of the most attractive . . . the blend of chamber music along with contemporary rock - Joy, alias Jesu Joy of Man's Desiring, was the first breakthrough. Tom Parker was the man behind it, and the sounds are produced by Miki Dallon. These three albums show the width of range . . . familiar beaters, the classics and some right old smoothies. Easy listening, but with something for everybody in fact.

**MICHAEL'S MUSIC**  
Hits A Party (Polydor Circle Of Sound 2383 249). Arthur Greenslade is the arranger. The songs include Tie A Yellow Ribbon, to Can The Can to Give Me Love to Skweeze Me. Non-stop party-dancing action.



**JIM ED BROWN**  
Best Of . . . (RCA 0324). Dark-haired, dark-voiced, country-singing gent. He sings as well as most, better than some, and he's a bit of a prolific hit-making figure in the country scene, but the essential talent can easily be a bit lost on non-specialist ears. To those cloth-ears he can be sentimentally tedious.

**JOE HENDERSON**  
Sing-a-long With Joe (Spark 106). It's smiler Joe with a backing rhythm section, and a stack of songs that are instantly familiar, and he'll get parties galore going over this coming Yule-tide. Newly-recorded, and relaxing, and sing-along stuff indeed.

**BARBARA MULLANEY**  
On The Street Where I Live (Philips 6382 078). She had to use the title track, because Barbara made a big name as Rita Littlewood of television's C-r-n-a-t-on Strasse. She sings in a pleasant enough way, and the titles are all standard-type songs, and Barbara Moore directed the accompaniment.

**ARCHIE McCULLOCH**  
Party (Philips Sampler 6830 152). Otherwise called Drop In For A Dram At The Silver Sporan, and there are a lot of guest artists, not least being the great comedian Chick Murray. It's a sampler of various talents from north of the border. Kathie Kay is on it. She happens to be missus Archie McCulloch.



**RAY CONNIFF**  
Harmony (CBS 65792). The old maestro dusts off his trombone for a solo passage herein, on Say Has Anybody Seen My Sweet Gypsy Rose - along with trumpeter John Best and clarinetist John Brambridge. And he includes one of his own songs, Here Today And Gone Tomorrow. And other items include Paul and Linda's Live And Let Die, and the excellent Delta Dawn. As usual it's spot-on musicianship. One tends to think that if he chose to orchestrate and conduct the A to E section of the London telephone directory then it would sound smoothly good.

**UP WITH PEOPLE**  
With Everything Changing (Polydor 2383 225). They include a song-sheet with this one, which is fair enough. The group comprises bouncy young voices, male and female, and they play various instruments, and they really enjoy living. It's clean-cut, boy / girl-next-door music, full of vitality and good intentions.



**JACQUES LOUSSIER TRIO**  
J. S. Bach Masterpieces (Philips 6308 177). Amazing how this idea of jazzing-up the classics doesn't pall - the Loussier originator is certainly very much allright Jacques. There are six masterpieces included here, and recorded in Monte Carlo - they include a minuet, a gavotte, a prelude and a concerto. Very nimble, this.



**FARON YOUNG**  
Just What I Had In Mind (Mercury 6338 238). One of those custom-built country albums that fairly stream from the Nashville, Tennessee, area, though Faron Young has his excursions into the general top ten, too. His first hit, Shrine Of St. Cecilia, was back in 1957, so nobody can doubt his staying power. Includes: What Good Would It Do, Let's Be Alone Together and She's Too Good To Be True.

**VICLEWIS ORCH**  
In A Classical Mood (DJM Silverline 033). Vic now a top agent as well as conductor, used to be into the jazz field - guitarist, singer and so on. But he has also been into the classics - and his skill as a composer can be heard through his Prelude Beverley Hills section here, which lies side by side with Mahler, Prokofiev and Shostakovich. An eighty-piece orchestra responds to his baton.



**NEIL REID**  
I'll Walk With God (Decca SKL 5145). The one-time chart-topper on a collection of religious songs - Old Rugged Cross, Jerusalem, Just A Closer Walk With Thee, and it's not half as maudlin as you might think. Neil is currently studying drama, and singing as well as ever. Could be a Christmas biggie.

**LARRY PAGE**  
Their Melodies Together Again (Penny Farthing LARS 001). With chorus and orchestra and some excellent arrangements, this collection revives the work of the Beatles - the up-to-date works of Paul and John, George and Ringo. It includes Paul's Live And Let Die, Ringo's It Don't Come Easy, George's My Sweet Lord and John's Instant Karma. The Liverpool laddies may be apart, but they're together again on this album, if you get the gist.

**TONY HANCOCK**  
Unique Hancock (BBC REB 150). Highlights from the late great Tone's half-hour programmes - he died in 1968, but left behind a rich vein of recordings of his Galton and Simpson-inspired comedy. Sid James, Kenneth Williams and Hattie Jacques are among the supporting players. Extremely, brilliantly, unforgettably funny.

**BAND OF THE WELSH GUARDS**  
March Of The Champions (BBC REB 154). Title track is dedicated to Olga Korbut, and many other telly themes from the band so closely associated with Friday Night Is Music Night.

**CATHEDRAL STRINGS**  
The Romantic Chopin (Circle Of Sound 2383 236). Chopinesque compositions, with Frank Wibaut on piano. Plus a lot of well-integrated strings. Easy listening of a more serious type. But Chopin is fast becoming an "in" oldie, and following in the Strauss Family footsteps, as it were.



**HENRY MANCINI**  
The Latin Sound (RCA INTS 1442). The master of orchestral ingenuity and style comes up with a series of Latin-tinged pieces . . . Peter Gunn, for instance, become Senior Peter Gunn. Tico-Tico, The Breeze And I are super samples.

**THE KAYE SISTERS**  
Gilly Carol and Shan (Pye NSPL 18418). Produced by Max Bygraves, and the first album from the established trio . . . that is, with Gilly in the line-up. Oldies like Heartbreaker, Near You and Sentimental Journey. Virtually a sing-along, yet of high vocal professional blend.

**SHEP'S BANJO BOYS**  
Golden Hour Of . . . (Pye GH 568). Shep on lead banjo, trombone and sousaphone involved, and some swing-along items . . . the group first became known nationally through the TV series The Comedians. Twenty-five titles for a plink-plonk party.

**VARIOUS ARTISTS**  
Owl And Pussycat Went To See . . . (Philips Int 6382 068). Adapted from a musical play for children, and with a cast which includes Harry Secombe, Roy Castle, Hattie Jacques; all arranged by Roland Shaw. And, naturally enough, it all stems from the verse and stories of the great Edward Lear.



**JIM DALE**  
Meet Jim Dale (Pye Golden Guinea 10503). First out four years back, and it underlines the essential versatility and niceness of Gentleman Jim . . . one-time teeny-bop singer, actor, comedian, Shakespearean addict. His own songs, too, though he wrote Georgy Girl with Tom Springfield - and it won awards galore. Add class song-writing to the long list of Jim Dale accomplishments.



**HARRY SECOMBE**  
Live Love And Laugh (Philips 6308 172). Tracks sometimes going back a few years but all stressing the romantic tenorisms of Handsome Harold. Life Is Nothing Without Music, sings he, and you get the feeling he really believes it. Spike Milligan gets in with his My Waltz For You ballad.

**NELSON RIDDLE**  
Vive Legrand (Pye DAL 2004). Michel Legrand was reportedly knocked-out when Grand Master Riddle decided to feature his material for this album. The salute takes in What Are You Doing The Rest Of Your Life, Windmills Of Your Mind and Summer of '42.

**LOS INDIOS TABAJAROS**  
The Bitter-Sweet Mood Of Brazil (RCA INTS 1446). Natalicio and Antenor Lima came from the primeval rain forests of Brazil, became top guitarists and had a worldwide hit ten years ago with Maria Elena. This is their ninth album, and it is sentimental music all the way.

**DICK EMERY**  
Sings (Pye NSPL 18411). Actually he sings rather well. Completely competent, and with a balladeering knack that comes over well. But this is a mixed bag of material - The Vicar Of Belching-By-The-Sea is one . . . and Dick wrote most of them with Jackie Rae. Good Christmas-gift idea, this one.



**CHARLEY PRIDE**  
Christmas In My Home Town (RCA Victor LSA 3185). The black country superstar - drolled up as Santa Claus on the front of this timely album. And his voice takes us on a tour of Little Drummer Boy, Holy Night, Silent Night, and They Stood In Silent Prayer. Highly sentimental in arrangement and presentation.

**VARIOUS ARTISTS**  
A Sprig Of White Heather (Philips 6382 074). Robin Hall and Jimmie MacGregor, Moira Anderson, Ian Powrie's band, and others . . . including the not-so-famed Scottish Junior Voices. A lengthy list of Scottish songs including a Harry Lauder medley.

**VARIOUS ARTISTS**  
The Look Of Love (Philips Sampler 6830 146). The various artists include Stuart Gillies, Petula Clark, Moira Anderson, Harry Secombe, Des O'Connor and Shirley Bassey, which is one heck of a cast-list, and the proceeds from sales go to the National Kidney Research Fund.

**VIENNESE WALTZ ORCH**  
Favourite Viennese Waltzes (Philips 6436 505). Wine Women And Song - the old Johann Strauss waltz - about sums up what people think of the old Vienna. Various extremely well-viewed television series have added to the popularity of the music of those days. Herewith, then, a potential big-seller at this coming Yuletide.

**LOS PARAGUAYOS**  
Bell Bird (Volume Two). (Philips Int. 6436 502). Luis Alberto del Parana and the original trio Los Paraguayos first arrived in Britain in 1954, and they've been building a handsome reputation for Latin American folk music ever since. Fiery stuff for the specialist fan.



**LIBERACE**  
Candlelight Classics (Ember 3420). Old Nimble Fingers in typically flamboyant mood . . . there's a Burt Bacharach Medley, Claire de Lune, and moments of musical amiability as via Waltzing Matilda and When Irish Eyes Are Smiling.

**MIKI AND GRIFF**  
Let The Rest Of The World Go By (Pye Golden Guinea GSGL 10499). Basically country music-slanted, but very much into the easy listening area of music. Miki and Griff have a gentle way with ballads like Let The Rest Of The World Go By and Abide With Me . . . no forcing the issue, just a dependability on the melody lines.

**JOEL GREY**  
Live (CBS 65785). Live this guy most certainly is - and he's no personality-drooper on disc, either. He won an award for his performance in Cabaret, and is a sell-out attraction on cabaret or stage. He does a Tony Newley medley herein, and a George M. Cohan medley, and - would you believe? - a Cabaret medley. Quite briefly: he's a real professional performer, steeped and wallowing in show-biz artistry.



**LENA MARTELL**  
This Is Lena. . . (Pye NSPL 18414). Clever mimic, instrumentalist, very popular presenter of TV and radio series . . . Scots-born Lena has built her reputation by consistency. This is a typically well-varied set of ballads . . . Amazing Grace, Love This Is My Song, If. The voice is flexible, strong, accurate.

## SINGLES



## UK

THIS is the time of the year when a kind of truce is called over the release of singles — it's a barren, arid, let's-rest-up time of the year. Except that the reggae folk don't recognise the truce, and seem to be stepping up the attack.

However it's a fair old batch this week. Especially Pussy Cat, by LLOYDIE AND THE LOWBITES (Harry J), a cheeky little song, delivered purringly — I think that's the word — and with moments of rare subtlety. Listen carefully to it, or don't bother. No in between scene.

There is Bedroom Mazurka, by PABLO AND FAY (Randy's), which opens with a husky-voiced lady clearly planning naughties with a gentleman named Max, and who judging by his deep-breathing is probably Max Needham, alias Waxie Maxie. Rude well, rudish! . . . reggae strikes again. Or is it all in the mind of the beholder.

From the NOW GENERATION: Baby Don't Do It (Pyramid), with a

big-band type of opening, before jogging into a basic reggae beat. It's okay, without producing anything remotely startling. Try THE JAMAICAN EAGLES on Country Living (Harry J), if you like la-lahing and not much more . . . it's innocuous stuff.

**ROCKING HORSE** opine I'm So Fed Up (Randy's) and sound as if they really are — to the back teeth. It's quite well-done on the vocal side, with some delicate little harmonies.

From DOROTHY RUSSELL: You're The One I Love (Duke Reid), a self-penned opus, and over her own rather high-set voice are even more higher-set voices, creating a sort of rambling situation which failed to register. JUDY MOWAT, with Emergency Call (Gayfeet) is more my style, because she makes her point without going all stupid and wailing — and it's a pleasant little pleading song.

Then there is CORNELL CAMPBELL, with The Very Best I Can (Duke), and he sings simply and straight to



**HOTSHOTS:** Yesterday Man (Mooncrest 20). Chris Andrews wrote this, and originally sang it into the charts in his ebullient, somewhat erratic vocal style. I used to rate his records very highly, back in the good old days. Now his song is re-jigged into a reggae

routine, and it takes the transitional arrangement very well indeed. It's a bit over-jerky, and disconnected, but you can't keep a good song down, can you? But the vocal line is a bit samey. Oh for the fireworks of a . . . Chris Andrews. — CHART CHANCE.

the point, but the song is built round a limited melodic line, and so hits to targets, pulls up no trees.

I support DENNIS AL-CAPONE through most of his singles and Musical Liquidator (Bread) is nostalgic stuff, from the first roar of See You Later Alligator . . . and there's a lot more roaring afterwards.

ED PERKINS, on It Comes and Goes (Ashanti), gets a nice atmosphere going — it's a pacey little piece, simple and probably commercial, and is built on joy not doom . . . which makes a change as far as I can see.

Finally there is I Can't Get Enough Of That Reggae Stuff (Horse), by MATUMBI . . . I have

nothing against him, her or them, but I can get more than enough of that reggae stuff, especially in a crowded week such as this . . . and I'm even beginning to look forward to Paul Trevillion making another record. Of course I'll sober up again in the morning . . .

**ATLAS:** Rock And Roll Wizards (Reprise). Four blokes with a wide-ranging set of backgrounds . . . Terry Slade from Del Shannon and Gene Pitney; Ron Charles Boroomeo, from The Groop; Glen Turner, song-writing wanderer; Les Gough, Aussie 12-piecer Heart And Soul. Kim Fowley gave their Atlas chances a world-wide boost by getting them together with Warner Bros. This single could do well at disco level, and it's good, rolling rock. Good production.

**NIYAH AND THE SUN-FLAKES:** White Christmas (Sonet). This was first out in 1969, but is worth the revival at this time o' year. The Irving Berlin old evergreen standard etc. now given a reggae treatment, which makes it catchily dancey, even if not adding much to its prestige.

**BECKETT:** Little Girl (Raft 18506). Even if this single doesn't make it, Beckett as a performing group undoubtedly will. They are all-ways strong — good lead voice belonging to Terry Wilson-Slessor, spasmodic greatness from guitarist Robert Barton. They're from the North-East and they've been storing at concerts up and down the country. This is a slowish sort of debut single, but play it more than

A very Happy Christmas to one and all. And let's look for a 1974 in which quality on the singles scene gets at least equal billing with quantity.

once and I guarantee the sheer distinction of the sound will get through. Melodic and rhythmic. And atmospheric. — CHART CHANCE.

**R O N N I E HAZLEHURST:** Last Of The Summer Wine (CBS 1999). Gentle, lilting and out-of-season stuff, with various orchestral patterns tracing a commercial little melodic theme. Woodwindy, nostalgic somehow . . . and it does get into the mind and stay there.

**PAUL TREVILLION:** Bad Vibrations (Decca). There are two parts to this. Both bad, unlike the curate's egg. It's the devastating Paul on a series of self-boosting ego trips — impressions, apparently casual chat and he's enlisted a pianist to compound the felony, which is smash-and-grab of musical standards. Seriously, try it!

**FIVE MILES OUT:** Super Sweet Girl Of Mine (Action). Some strong rhythmic influences veering towards jazz on this — it's a repetitive sort of number, Afro-ish, but not overdone, and the vocal tongue-twisting moments are well handled. Not really a hit; but there's no shortage of happenings.

## LIVE



## Black Sabbath

THE SCENE is Bristol's Colston Hall. The place is packed to capacity, and the only people seemingly unaffected by the exciting atmosphere of expectancy are a bunch of affable, dress-suited 'heavies' positioned at the front of the stage. The house lights dim and four shadowy figures amble on stage. Before a note has been played, the entire audience is on its feet — and they stay that way throughout a 70-minute set. Black Sabbath have done it again!

A Sabbath performance isn't so much a show — more an experience. Via a combination of slick, vital presentation and wave after wave of tough, aggressive, uncompromising music in the so-called 'heavy metal' vein, they whip their audience into a frenzy of hysteria. And how that

audience worked last Tuesday night — at the end of the show, they were as physically drained (perhaps moreso!) than the musicians themselves.

Analysing Sabbath's music is a waste of time. Suffice to say that in terms of heavy music, they are streaks ahead of any other band in the world. There's not a lot of apparent subtlety — it's all raw power, gut-wrenching riffs and carefully controlled dynamics — but if you listen carefully, you begin to realise that they are much more accomplished musicians than their particular style of music allows them to demonstrate.

Bill Ward — looking like 'Supertramp '73' in a motheaten black tail coat, baggy smock, tight red trousers bound at the ankles

with what looked like strips of old dishcloth and ancient plimsols — is a driving, flexible drummer who achieves a remarkable rapport with bass guitarist Geezer Butler, a flamboyant character who really enjoys every minute on stage.

Lead guitarist Tony Iommi is the quiet man of the band. One long solo held the audience totally spellbound, and offered conclusive proof that he's one of the most underrated guitarists in Britain today. Finally, there's Ozzy Osborne — leaping around stage, singing himself hoarse and continually goading the audience to the brink of mass hysteria. At times, you feel certain he's gone over the top and that the audience will start ripping the theatre to shreds. But Osborne, the master pop psychologist, holds them in check . . . it really is amazing the control he exercises over the audience.

Tuesday's programme was a well-balanced mixture of established favourites — "Snowblind", "Cornucopia" and the like — and tracks from the band's current hit album "Sabbath Bloody Sabbath". I thought we might have a riot on our hands during the finale when the road crew started throwing T-shirts and stickers into the audience while the band blazed away on stage. But there wasn't any trouble. There never is at a Black Sabbath show. Basically because the audience enjoy themselves far too much to want to screw it up for themselves the next time around.

STEPHEN RYDER



## Mott

WHEN THE "superstars" of Mott The Hoople look back on 1973 for recollections they are sure to turn to the States and get a creditable sense of achievement out of it.

America has been damn good to Mott and I'm sure it's vice versa as well. However Britain has never been forgotten. As Mott's new guitarist Aerial Bender told me: "Mott are an ENGLISH band throughout and they will never forget their home territory."

A lot of credit must obviously go to the band's management who have timed Mott's appearances and album releases to perfection.

And who could wish for a better ending than Mott had when they rounded up their British tour with two full house performances at London's Hammersmith Odeon. It was an outstanding finish to a superb tour.

From the moment Ian Hunter and company set foot onstage the acclaim they received would do justice to an international football match at Wembley.

I'd seen the band at the start of their British dates at Oxford and the Hammersmith gig did nothing to alter my claim that Mott are the best rock 'n' roll band around.

The replacement of Mick Ralphs with Aerial Bender definitely influenced my decision for the ex-Stealers man has given Mott more in three months than Mick ever could, or would give.

Aerial not only plays the Mott hits perfectly, he plays to the audience in such a

way that even mainman Hunter is left in the shadows. Not that Ian complains too much, he's probably glad that some of the visual weight has been lifted off his shoulders and he can creep out of the limelight for once and snatch a quick drink!

The set comprised all the favs, All The Young Dudes, All The Way From Memphis, Rose, Violence and Sweet Jane. Ian Hunter doesn't change his lines much in between songs which is rather offputting if you've watched the band three weeks previously.

But the music speaks for itself. Mott can create an atmosphere which, I'm sure is untouched by any other band in today's rock circuit—the happenings at the end of the gig proved that point when the audience almost took over the stage in hysteria.

A rock 'n' roll melody lasting around half-an-hour climaxed the evening because Mott's second-house set was cut short due to starting an hour late because of fan congestion.

The only thing which 'peev'd' me slightly was the Christmas party held upstairs afterwards which looked like a Covent Garden market gathering (never realised the band had so many acquaintances).

Standing there in the corner with a glass of champers in my hand I just wondered if Mott can continue in this successful trend in 1974. . . ?

Ian Hunter likes to blag out to audiences that Mott weren't always superstars. It's true Ian, you weren't always, but now that you are, don't let the starshine dazzle you.

JOHN BEATTIE.

# yankee doodles

IF YOU'VE seen anything in the American rock press in the last couple of months, chances are that you've run across the name Elliott Murphy . . . some people have ventured so far as to call him The Next Big Thing. All of this has come about after the release of his first album, Elliott Murphy's Aqua Show. The title has nothing to do with the album, it's just the name of his father's business — a bit of free advertising. He says that his father also owns a restaurant, so the title of the next one may very well be, Elliott Murphy's Sky Club Restaurant.

Murphy is the product of suburbia New York, a place called Garden City, Long Island. Among other things he's a former surfer and a bit player in a Fellini movie. Until his father died eight years ago, he used to be rich. As he says, "I was surfing every day and not thinking about much else. And then one day it was all gone." His High School yearbook called him the "pioneer surfer of Garden City," and in 1966 he won the New York State Battle Of The Bands Contest with a group called the Rapsallions. "We sort of played surf music," which is all very plausible until you realize that there can't be more than a half dozen surfers on the entire East Coast.

After school, he fled to the Virgin Islands, and later Europe, before returning home to New York City and Greenwich Village. The album is partly about his European adventures and romantic fantasies, and partly about the Long Island suburban life from which he escaped. His sound is a hybrid of Bob Dylan's Highway 61 and Lou Reed (another Long Island escapee), and his songs are sincere and painfully direct. You'll find tunes about Marilyn



Monroe, F. Scott Fitzgerald's character, The Great Gatsby, and Jimi Hendrix. He sings about a rock star's life ("Max's Kansas City and the Hard Rock Cafe/It's all the same"), about the power that the myths presume over their audiences but never use, and from out of a purple haze asks, "who's the last of the rock stars?" but he also strikes closer to home, singing about the girl who's home late on Friday night, the boy who's out on the town, and those in search of making the scene.

These keen perceptions of his environs are summed up in the titles of his songs like, White Middle Class Blues, How's the Family, Hanging Out, and Hometown, which speak for themselves.

Murphy emits an arrogance

that's honest and embracing (much like Dylan did ten years ago) as opposed to being manipulated (Bowie, Cooper, et al) and it's this refreshing honesty which is what makes Murphy a name to check out.

LIVE: From the Continental Baths (Manhattan's gayly outrageous West Side establishment) to the Johnny Carson late night talk show to a record contract with Atlantic and then three sold out weeks at the Palace Theatre on Broadway (with the highest priced tickets for a rock concert . . . ever) in only two years, BETTE MIDLER has become a mythic cult figure before her time.

"My GAWWWD!" she says in a painfully honest voice while surveying her motley audience of scenemakers, cult

of Music later in the day. New York openings are always pretty important. Personally, he's looking forward to the celebration afterwards at the Hayden Planetarium.

Hawkwind have long since established their reputation back home for being the front runners of the space rock movement, but here not much is known of them besides what little has leaked over from the other side of the Atlantic. The trip to America is something that the group has been looking forward to for a long time, and in expectation of something big coming from the Academy's hallowed halls, the show is nearly a sell out — quite good considering that it's a Sunday night and Hawkwind is the only group on the bill.

The purpose of Hawkwind's trip this time is to promote something which they've since gotten bored and sick of doing, their Space Ritual.

"The reason we're so pissed off with doing it is because we've done it for over a year already. We've just stopped doing it in England as a matter of fact. In the past year, the whole presentation has gotten very slick," he admits. "It was written as a special story with each song done as a part of the story, but now it doesn't have a plot anymore. The songs used to be in chronological order, but now it's just a concept. There are only two inevitable things in it — the beginning and the end.

"When we originally needed the money to put the thing together, the record company refused to help us. The original

concept called for the use of a dome, and a 360 degree light and sound system. The stage was going to look like the cross section of a star ship and we were going to look like the crew members."

At that point, the group recorded "Silver Machine," a single that has since been called the first space-age car song. The group doesn't like it, but considered it necessary at the time. "We were really desperate to get the bread to put the Space Ritual together. 'Silver Machine' is very boring to play, so we don't do it very often. We did it the other night and it was really disastrous."

At the Academy later that night, they played it when they were urged to do an encore and it turned out to be the highlight of the evening, the only time the group displayed a sense of humour. Unfortunately, the rest of the show didn't go over well at all, as many were seen heading for the exits or milling around at the back of the theatre early in the set. The general consensus was that Hawkwind's journey was nothing but a rehashing of 60's psychedelia.

Anyway, after the tour they will begin work on a new project, a fantasy written expressly for them by noted science fiction author Malcolm Moorcock. It's to be staged with dancers, actors, and a new light show. This time, they don't foresee any financial clashes with their record company, but just in case, they'll be releasing Urban Guerrilla here.

# barry taylor in new york

worshippers, reporters, gays, and plain ole curious onlookers. If there's a fault to be found with Bette, it's that she appeals to too broad an audience. With her first four numbers, she covers material from four decades. There's Buzzy Linhart's Friends, which she has adopted as her theme song, Lullaby Of Broadway, Glenn Miller's In The Mood, the Andrew Sisters' Boogie Woogie Bugle Boy, and Bobby Freeman's Do You Wanna Dance?, her first hit single.

She also covers an array of material which reaches from the moody, low-keyed Drinking Again and the sombre Am I Blue to contemporary things like I Shall Be Released and Delta Dawn, back to a rock medley of Leader Of The Pack and Da Doo Ron Ron.

Another problem is that you really can't fault her for covering such a wide spectrum of material because for the most part, she does it well. Credit for this must go to musical director and pianist Barry Manilow, who opened the second half of the program with a couple of numbers from his new album. He's been with Bette since the very beginning and is sensitive to her capabilities as an

interpreter of other people's material.

Bette seemed completely at ease on stage, lacing her performance with jokes ("I hear President Nixon went to see Deep Throat to learn a couple of things and now he's got it down Pat"), and elaborate gestures which would have made Mae West proud.

She's a combination of Streisand, the Andrew Sisters, Joplin, and Boop (Betty), and that covers a lot of ground. She's backed by a very capable singing group known as the Harlettes (Melissa Manchester being a recent graduate) who were an eyeful in matching pink maid uniforms which they opened to reveal . . . American flag linings. The staging was elaborate and more befitting to a Broadway show than a concert, but since Bette is the self proclaimed, "last of the truly tacky women," when she entered during the second half of the performance by sashaying down a stairway moulded like a silver sequined platform shoe, decked out in a pink sequined gown and feathered boa, it seemed just right.

Bette first stepped upon the Broadway stage as a chorus

girl in Fiddler On The Roof. It's good to see that when she returned, it was as a star. Her performance does nothing but confirm it.

BREAKING UP AIN'T THAT HARD TO DO: After two years and three albums, FLASH have thrown in the towel this week in the midst of their American tour . . .

Jean Terrell has left the SUPREMES and will be replaced with Sherry Payne, Freda's sister . . . and rumours are in the air that the MAHAVISHNU ORCHESTRA will call it quits at the end of this tour. Drummer Billy Cobham will probably form his own jazz band, and the Mahavishnu himself will undoubtedly form a new group. In the meantime, he can always pick up a few bucks waiting tables at his wife's health food restaurant in Queens.

BITS AND PIECES: Speaking of the SUPREMES, Cindy Birdsong will rejoin the group while Lynda Laurence has her baby . . .

DIANA ROSS has a new album titled, Last Time I Saw Him. She'll probably do a big New York concert at the Metropolitan Opera House sometime early in the new year.

## U.S. CHARTS

singles      albums

| Singles |  | Albums |  |
|---------|--|--------|--|
| 1       | 3 THE MOST BEAUTIFUL GIRL<br>Charlie Rich<br>Epic  | 1      | 1 ELTON JOHN<br>& Goodbye Yellow Brick Road<br>MCA                 |
| 2       | 2 GOODBYE YELLOW BRICK ROAD<br>Elton John<br>MCA   | 2      | 3 NEIL DIAMOND<br>Jonathan Livingston Seagull<br>Columbia          |
| 3       | 1 TOP OF THE WORLD<br>Carpenters<br>A&M  | 3      | 4 STEVE MILLER BAND The Joker<br>Capitol                           |
| 4       | 4 JUST YOU 'N' ME<br>Chicago<br>Columbia   | 4      | 2 RINGO STARR Ringo<br>Apple                                       |
| 5       | 13 TIME IN A BOTTLE<br>Jim Croce<br>ABC  | 5      | 5 JIM CROCE<br>You Don't Mess Around With Jim<br>ABC               |
| 6       | 8 HELLO IT'S ME<br>Todd Rundgren<br>Bearsville   | 6      | 6 THE WHO Quadrophenia<br>MCA                                      |
| 7       | 10 LEAVE ME ALONE (Ruby Red Dress)<br>Helen Reddy<br>Capitol                               | 7      | 7 JIM CROCE Life & Times<br>ABC                                    |
| 8       | 5 PHOTOGRAPH<br>Ringo Starr<br>Apple   | 8      | 30 CARPENTERS<br>The Singles, 1969-1973<br>A&M                     |
| 9       | 15 THE JOKER<br>Steve Miller Band<br>Capitol   | 9      | 9 JOHN LENNON Mind Games<br>Apple                                  |
| 10      | 12 IF YOU'RE READY COME GO<br>WITH ME<br>Stax  | 10     | 8 ROLLING STONES<br>Goats Head Soup<br>Rolling Stones              |
| 11      | 6 SPACE RACE<br>Billy Preston<br>A&M   | 11     | 12 GLADYS KNIGHT & THE PIPS<br>Imagination<br>Buddah               |
| 12      | 7 THE LOVE I LOST (Part 1)<br>Harold Melvin & The Blue Notes<br>Philadelphia International | 12     | 10 ALLMAN BROTHERS BAND<br>Brothers & Sisters<br>Capricorn         |
| 13      | 9 KEEP ON TRUCKIN'<br>Eddie Kendricks<br>Tamla   | 13     | 11 CHEECH & CHONG Los Cochinos<br>Ode                              |
| 14      | 16 NEVER, NEVER GONNA GIVE YA UP<br>Barry White<br>20th Century                            | 14     | 14 FRANK SINATRA<br>O' Blue Eyes Is Back<br>Reprise                |
| 15      | 11 MIDNIGHT TRAIN TO GEORGIA<br>Gladys Knight & the Pips<br>Buddah                         | 15     | 13 MARVIN GAYE<br>Let's Get It On<br>Tamla                         |
| 16      | 27 SHOW AND TELL<br>Al Wilson<br>Rocky Road  | 16     | 16 STEVIE WONDER Innervisions<br>TAMLA                             |
| 17      | 20 ROCKIN' ROLL BABY<br>Stylistics<br>Avco   | 17     | 20 LOGGINS & MESSINA<br>Full Sail<br>Columbia                      |
| 18      | 19 MY MUSIC<br>Loggins & Messina<br>Columbia   | 18     | 19 ISAAC HAYES Joy<br>Enterprise                                   |
| 19      | 23 LIVING FOR THE CITY<br>Stevie Wonder<br>Tamla   | 19     | 15 GARFUNKEL Angel Clare<br>Columbia                               |
| 20      | 24 MIND GAMES<br>John Lennon<br>Apple  | 20     | 18 GRATEFUL DEAD<br>Wake Of The Flood<br>Grateful Dead             |
| 21      | 22 COME GET TO THIS<br>Marvin Gaye<br>Tamla  | 21     | 22 PINK FLOYD<br>The Dark Side of the Moon<br>Harvest              |
| 22      | 33 SMOKIN' IN THE BOYS' ROOM<br>Brownsville Station<br>Big Tree                            | 22     | 23 AMERICAN GRAFFITI Soundtrack<br>MCA                             |
| 23      | 14 HEARTBEAT-IT'S A LOVEBEAT<br>DeFranco Family<br>20th Century                            | 23     | 36 CHARLIE RICH<br>Behind Closed Doors<br>Epic                     |
| 24      | 31 HELEN WHEELS<br>Paul McCartney & Wings<br>Apple   | 24     | 25 DAVID BOWIE Pin Ups<br>RCA                                      |
| 25      | 21 I GOT A NAME<br>Jim Croce<br>ABC  | 25     | 27 RICHARD HARRIS<br>Jonathan Livingston Seagull<br>Dunhill        |
| 26      | 35 I'VE GOT TO USE MY IMAGINATION<br>Gladys Knight & the Pips<br>Buddah                    | 26     | 31 DIANA ROSS & MARVIN GAYE<br>Together At Last<br>Motown          |
| 27      | 29 WHO'S IN THE STRAWBERRY PATCH<br>WITH SALLY<br>Tony Orlando and Dawn<br>Bell            | 27     | 17 JOE WALSH The Smoker You Drink<br>The Player You Get<br>Dunhill |
| 28      | 30 D'YER MAK'ER<br>Led Zeppelin<br>Atlantic  | 28     | 32 BARRY WHITE Stone Gon'<br>20th Century                          |
| 29      | 17 LET ME SERENADE YOU<br>Three Dog Night<br>Dunhill                                       | 29     | 39 GREG ALLMAN Laid Back<br>Capricorn                              |
| 30      | 18 PAPER ROSES<br>Marie Osmond<br>MGM  | 30     | 29 TRAFFIC On The Road<br>Island                                   |
| 31      | 44 LET ME BE THERE<br>Olivia Newton-John<br>MCA  | 31     | 34 LOVE UNLIMITED<br>Under the Influence Of<br>20th Century        |
| 32      | 26 ANGIE<br>Rolling Stones<br>Rolling Stones   | 32     | 28 AMERICAN Hat Trick<br>Warner Brothers                           |
| 33      | 38 ME AND BABY BROTHER<br>War<br>United Artists  | 33     | 76 ALICE COOPER<br>Muscle Of Love<br>Warner Bros.                  |
| 34      | 25 CHEAPER TO KEEP HER<br>Johnnie Taylor<br>Stax   | 34     | 65 SANTANA Welcome<br>Columbia                                     |
| 35      | 45 UNTIL YOU COME BACK TO ME<br>(That's What I'm Gonna Do)<br>Aretha Franklin<br>Atlantic  | 35     | 26 THREE DOG NIGHT<br>Cyan<br>Dunhill                              |
| 36      | 28 YOU'RE A SPECIAL PART OF ME<br>Diana Ross & Marvin Gaye<br>Motown                       | 36     | 35 GEORGE CARLIN<br>Occupation: Foole<br>Little David              |
| 37      | 39 CORAZON<br>Carole King<br>Ode   | 37     | 49 THE BAND Moondog Matinee<br>Capitol                             |
| 38      | 34 WHY ME<br>Kris Kristofferson<br>Monument  | 38     | 40 CHICAGO VI<br>Columbia  |
| 39      | 55 ARE YOU LONESOME TONIGHT/<br>WHEN I FALL IN LOVE<br>Donny Osmond<br>Kolob               | 39     | 21 ISLEY BROTHERS 3 + 3<br>T-Neck                                  |
| 40      | 40 SOME GUYS HAVE ALL THE LUCK<br>The Persuaders<br>Atco                                   | 40     | 48 TODD RUNDGREN<br>Something/Anything?<br>Bearsville              |
| 41      | 36 BE NEIL DIAMOND<br>Columbia   | 41     | — JIM CROCE I Got A Name<br>ABC                                    |
| 42      | 48 I CAN'T STAND THE RAIN<br>Ann Peebles<br>Hi   | 42     | 97 BETTE MIDLER<br>Atlantic  |
| 43      | 37 KNOCKIN' ON HEAVEN'S DOOR<br>Bob Dylan<br>Columbia                                      | 43     | 43 HELEN REDDY<br>Long Hard Climb<br>Capitol                       |
| 44      | 32 ALL I KNOW<br>Garfunkel<br>Columbia   | 44     | 45 JACKSON BROWNE For Everyman<br>Asylum                           |
| 45      | 49 PAINTED LADIES<br>Ian Thomas<br>Janus   | 45     | 44 LED ZEPPELIN<br>Houses of the Holy<br>Atlantic                  |
| 46      | 56 TELL HER SHE'S LOVELY<br>El Chicano<br>MCA  | 46     | 50 LINDA RONSTADT<br>Don't Cry Now<br>Asylum                       |
| 47      | 57 THIS TIME I'M GONE FOR GOOD<br>Bobby Blue Band<br>Dunhill                               | 47     | 84 JOHN DENVER Greatest Hits<br>RCA                                |
| 48      | 41 NUTBUSH CITY LIMITS<br>Ike & Tina Turner<br>United Artists                              | 48     | 46 Z. Z. TOP Tres Hombres<br>London                                |
| 49      | 65 SISTER MARY ELEPHANT<br>Cheech & Chong<br>Ode   | 49     | 24 GRAND FUNK<br>We're An American Band<br>Capitol                 |
| 50      | 79 LOVE'S THEME<br>Love Unlimited Orchestra<br>20th Century                                | 50     | 60 DAVE MASON<br>It's Like You Never Left<br>Columbia              |

# Strong 'Wind over Gotham City

AT TWELVE noon on a sleepy Sunday, Dave Brock yawns his way across the gilted lobby of the posh Warwick Hotel in midtown Manhattan in his faded Hawkwind T-shirt and blue jeans. He falls into a booth at the Warwick's Grill and summons a waiter.

"Irish coffee," he demands. "Orange juice?" the waiter asks.

"No, Irish coffee. Y'know, you take some Scotch . . ."

The waiter nods and returns shortly with Brock's breakfast.

"It's cold!" he yells after him. "You ever drink cold Irish coffee? Take it back!"

Dave Brock, guitarist and composer with Hawkwind will be in New York City for one day, the second stop on the group's first U.S. tour. He says that yes, the Philadelphia show of the previous night went over pretty well, but the big one will be at the Academy

# MIRROR MAIL



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

## Make way for main man Mick

DAVID Bowie, alias Jones, has been very fortunate. Main Man management discovered him; Main Man are a wonderful image-creating set-up. Look who they represent; a load of beautiful weirdos. Something different is what they live on.

They have made Mr. Bowie and themselves a lot of money. He is a good musician, but not as good as Mr Mick Ronson who arranges most of the weird and wonderful and lovely sounds.

Is that a surprise to all you red-head followers? Look out for Mick. He's on his way up with a lot of help from Main Man, not that he needs it. Bow to Ronson, not to Bowie for the great albums. Image is what. Bowie is all about; he's a man that HAS to be successful — and it didn't matter how he did it. He

doesn't give that much for music (neither does a certain Mr. Ferry) — he's just concerned with being famous.

He lives on a tight-rope, needing to do that to reach an ego peak. Being controversial is what living is all about for him.

Now he's done it all. He is fed up with the music world. I'm not saying he's no good, because he is good, but he is also surrounded by competent acquaintances.

Mr. Bowie has to be the best whatever he does. He has to be different. He looks at a situation and takes from it the important facts and details — like a precis. And puts them into a song or statement. facts and details — like a precis. And puts them into a He's great at it . . . but I'm better! KIM ELLISON.

Weald Lodge, horam, Sussex.



## Sladest — what an album should be

I MUST congratulate Slade — and Polydor Records. No, this isn't just another boring congrats letter, because for a start I'm not a Slade fan. But the way their new album Sladest is planned is just superb.

An album that contains

every one of their hit singles, plus a super eight-page booklet that contains pics and info on the group and a summary of the singles . . . what more could any Slade fan want?

Every artist should take note of the group's example and follow suit with an

album of their own hit singles. It would enable new fans who couldn't or didn't buy the artist's early singles to complete their sets.

Slade proved the idea was a winner for just remember how high the album got in the charts,

## break out!

WHY was there no warning note on the cover of the new Jackson Five album Get It Together? This album is not only pounding with aggression and energy — it's downright WILD!

I've always believed that the J5 were kept on a leash, but now the boys have been let off it and all the confidence and funk that was previously held in reserve has exploded in one great big mass of power-driven soul music that grabs you about the waist and compels you to hum along and dance.

This is Tamla's album of the year. Gone are the days of sweet harmonies . . . now it's hard mean soul. —

INSATIABLE J5 FAN,  
25, Long Acre House,  
Snow Hill,  
Bath, Somerset.

first week of release. Let everybody follow Slade's superb example of how an album should be . . . it's an easy way to a million-seller!

— Paul Bibb,  
7, Inman's Road,  
Hedon, near Hull,  
East Yorkshire.

## around the country

tony byworth

FIFTEEN years is a hell of a time for a group to work together. That's the track record of Tompall and the Glaser Brothers who, last September, shocked the country music world by announcing that they were splitting.

It all boiled down to a case of too much togetherness. Besides working the road together — and notching up around a dozen albums as well as innumerable singles — the Brothers had shared their "out-of-public" hours by running a highly successful studio and publishing business.

"Quite frankly, it had become too much," was Tompall's straight explanation. "We never lost sight of each other and that can quickly lead to irritation."

Tompall Glaser had found a quiet corner in the lounge of his Kensington hotel, and, armed with a glass of Southern Comfort, talked about his new role as solo entertainer which had led, with only four appearances behind him in the United States, to the recent nationwide British tour in the company of Hank Snow.

His main objective is to concentrate on projecting his image as an individual, a feat that wasn't possible for him — or for his brothers Chuck and Jim — whilst working as one-third of a vocal group.

"The immediate reaction will be a case of make-or-break because I've got to work on the act as an individual," he declared.

"For fifteen years we've been a pretty non-offensive

# Tompall goes it all alone

group. Our shows, I believe, have been entertaining but I've never had the chance to become heavy with a ballad. An hour has never passed so fast for me as it has done on the recent tour.

"In the past, even though I could rely on six or seven minutes from Chuck and Jim each when I could be off the stage, it still seemed like a half-hour to eternity. "The show pace was so fast and everything had to be so visually amusing as well as vocally that I never felt I did anything to reach anyone deeply — I think I only entertained the surface emotions. I also think for years that our record sales were affected by that.

"On the current tour I intentionally did three ballads in a row so that I could project that mood of the intensity of the lyrics, to let people know that I was serious about them and let them get serious about them too. With the group, it was impossible to do that because, if you weren't doing the singing yourself — and I was as guilty as the other two — it would take nine minutes to do three ballads and that's an awful long time for

somebody not to get their own act going."

Besides the tour, Tompall has his first solo album "Charlie" (Polydor 2460 216) battling for him although, originally, it wasn't planned as a solo release.

"It was originally recorded as just another dimension of the group. I hadn't planned on it being my first solo album, it just turned out that way. The idea was to show off ourselves as soloists which would create a situation where we could each individually release records as well as releasing records as the group."

With Charlie, though, Tompall has managed to achieve a depth rarely achieved in past recordings and has added a realistic perceptiveness not found too often in country material. In addition, the album marks a more noticeable return to more basic country musicianship — an aspect, sadly, upon which not all his American critics agree.

"The album, really, is a lot about me and a lot about the life that I've witnessed. It's not easy to do a concept album and have it come out that intimate.

"Charlie" is a composite:

it's a little bit of me and a little bit of a lot of other guys. I did once meet a guy called Charlie up in Ohio and he inspired me to finish the song. He was a millionaire and owned seven coal mines and used to come slumming at all the country shows. I wrote 'Charlie' first as a novel and I intend to finish it someday."

The album was a mammoth task, took three months to lay down in the recording studios — "not continuous work," Tompall adds quickly — uses six of his own compositions and has a host of producers, including Waylon Jennings and Kinky Freidman, adding their own personal touches. The haunting, conscience-ridden Gideon Bible, the shattering of the idealistic dream in Sold American and the barroom-based Ode To My Notorious Youth are just a few of the items that provide more than passing compensation for the Glaser Brothers' breakup.

"The album presents the style that I'm going to project now," Tompall adds thoughtfully. "I'm creating a sound of my own rather than a group sound. In some ways 'Charlie' is like someone putting their first album together. The past is forgotten."



TOMPALL GLASER

IT ALL began when four Newcastle lads who called themselves Geordie travelled down the M1 to hit London's music scene with their own brand of raw rock . . .

They wanted to release some of the venom which they had been storing up whilst gigging around in the smaller venues of the bleak North East. The lingo didn't quite fit in but perseverance told and Geordie hit the pop-scene on the button with a succession of singles which shot up the charts.

It has always amazed me how they made it, particularly at that time when another Northern band Slade had certainly tied up the stompin' market. Slade from Wolverhampton, Geordie from Newcastle, it added up to a lot of noise but not much music.

With that in mind you can imagine the shock on my face the other day when Geordie's lead vocalist Brian Johnson said that the band's long term plans include a possible single with a full orchestra.

Geordie are beginning to find themselves once again now that the initial "Invasion" has been completed with a varying amount of success. The band now find themselves in a decisive situation - either stick with stompin' or switch to a heavier mood.

It's easy to suss which way the band favour if you've heard their latest single, Black Cat Woman which has been bubbling under in recent weeks. It was written about four years ago by the group's lyricist Vic Malcolm.

As Vic says: "I'm sick of people sayin' that it's a Led Zep rip-off or something like that because I wrote it and material like it years ago."

Vic and Brian are hoping that the single and the new album which is due out in the New Year, will lead the way for people to hear the real Geordie.

It's only now that I've discovered Can You Do It, All Because Of You and others like Electric Lady were just breakthrough numbers to get the band national recognition. The band have put a lot of work into this truly representative album and if it doesn't sell, "I'll go out and kick the f . . . heads in," says Brian wishfully.

On listening to a few tracks off the new album it certainly made me think that there might be something in what Brian says. The album includes a stomper, some meaningful songs and some really heavy material.

"The songs change all the time," says Vic, "there's one track called Little Boy which is a real tear-jerker and it's so beautiful.

"Our first album sold consistently without get-



# The Tynes they are a changin'

by John Beattie

ting into the charts and it's extraordinary but the fans on the continent seem to buy our albums more than the singles. I can remember on our recent tour in Scandinavia the kids were shoutin' for material off our first album which we don't even perform on stage."

It's the young audiences which Geordie attract that give the band its image. The kids with the bowler hats and striped woolly stockings are the bulk of their supporters.

Brian gives the impression that he's a little tired of the boppy image: "I've made up me mind on this that our best audiences are sitting down audiences without a doubt. They watch what's happening and we're entertaining them properly and we don't fool around.

"Sometimes when I go on stage and there's a standing audience I don't feel like entertaining 'cause I'm expected to jive about and all of that.

"The sittin' down people buy the albums whereas the others just come for the booze and the birds and that's no fun for any band."

It may surprise people to know the extent of the band's popularity in such

places like Japan where they have been termed as the re-incarnation of The Animals!

One of the reasons for that is surely Brian's version of The House Of The Rising Sun, the old Animals' hit which has apparently been released in Japan as Geordie's single.

Vic remembers recent gigs where Brian has performed the song and the look on the audience's faces, "they were spellbound but I honestly believe Brian sings it better, especially during the high bits."

It takes the band back to the early days when they packed out the local clubs and halls in the Newcastle area. The days when they entertained the 16 to 60-year-old age group.

"The kids used to queue up 'cause we were the heavy band in the area," remarks Brian, "now look what has happened to us."

Geordie have come out of the unknown. The problems as with any

band in their position is to convince the public that they are just not a pop band who make regular appearances on Top Of The Pops.

"If we had been a couple of years on the road before the hits we would have had time to gather a following but we've been pushed along so fast we haven't had time to gather the fans.

"The lads will never change though," adds Brian, "I don't whoop it up in the West End, Vic still writes songs in the old school and we still travel in buses."

Somehow I can't help feeling that Geordie's next album will be a bit of a gamble. They are getting away from the bop stuff but still being commercial. The boys know that they have followed Slade to a certain point with the stompin' stuff and now it must be a different path if they are to satisfy themselves.

As Brian so thoughtfully put it: "We don't want to rely on our tee-shirts and badges to retain our popularity."

So let the mass-produced image fall and get ready for the real Geordie image to take over!

## NEXT WEEK IN RECORD & RADIO MIRROR



## POP POLL SPECIAL

A super supplement full of surprises and outrages in our pop popularity poll featuring DONNY, ELVIS, ELTON and the two DAVIDS

## CARPENTERS

Richard: I had to force Karen into music - now she's the star of the act



PLUS - full colour poster of chartbusting SLADE

So look out for our full colour front featuring BOWIE



RPM gallery



Mud