

51 Rockli Plc

Ringo Starr tells just why he hates The Osmonds PAGE THREE

RECORD MIRROR

A BILLBOARD PUBLICATION

JANUARY 6, 1973

STILL ONLY 6p

DAVID'S DATES

The last chance to see David Cassidy live on stage in Britain in 1973 will be at the Empire Pool Wembley on March 17. This is one of four extra Cassidy dates announced for his March tour this week.

The extra dates include an appearance at the Pool on March 16 at 8 pm, bringing the total he is to give at this venue to six in three days. This breaks the record of five, Empire Pool shows given there by the Monkees.

Other additional Cassidy dates are at Manchester Belle Vue King's Hall on Tuesday March 13 and Wednesday March 14, both at 5.30 pm.

David is expected to arrive in Europe from America on March 4.

All tickets have been sold for previously announced concert dates. Tickets for the new dates are priced at £2, £1.50, £1 and 50p. They are available only upon postal application with self-addressed envelope and cheque/PO. To Wembley Stadium Ltd. And Belle Vue.



Inside

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WHO were the best performing bands of 1972? SEE CENTRE SPREAD

The NEW SEEKERS meet their fans PICTURE FEATURE

Meet the **FATHER FIGURE** of today's pop! PAGE 14



MARC BOLAN

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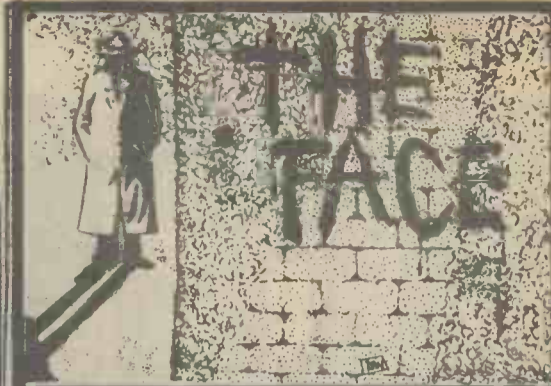
THE NEW STRAWBS SINGLE PART OF THE UNION

AMS 7047



This week's

Top Sounds



All-star cast at WEA's Christmas party included all of THE FACES, playing football with their characteristic dignity and reserve in a spare room, and — surprise, surprise, RAY DAVIES, who didn't play football . . . A prophet has no airplay in his own land Dept. . . JUDGE DREAD has a fan postcard from Czechoslovakia . . . HAWKWIND playing at Wandsworth Prison on February 7, presumably minus STACIA . . . ATOMIC ROOSTER's VINCENT CRANE got a Sony stereo cassette player from Elektra's JAC HOLZMAN in the States . . . TERRY KNIGHT saw out the old year in customary fashion, by issuing lawsuits on 11 of the concert halls on GRAND FUNK RAILROAD's current tour — perhaps he was getting it over with before turning over a new leaf in '73? . . . In addition to our "best live bands" picks inside, The Face selects FANNY for what trade fairs call audiovisual excellence. They've got nearly as much hair as STATUS QUO too! . . . Final final awards of the year — debut album of the year — MICHAEL MURPHEY for Geronimo's Cadillac . . . LESLIE WELCH award to reader PAUL BARBER who has astounded feeble-minded RM staff members by getting full marks on our difficult Quotes Quiz. Which album did you want, PAUL? we've had plenty of good replies, but there are still prizes to be won, so keep 'em coming to reach us by next Friday (12th) . . . BOB DYLAN joins KRIS KRISTOFFERSON's band — but only in the film being shot by Straw Dogs man SAM PECKINPAH, wherein KRIS is Billy The Kid, and DYLAN's one of the gang . . . MITCH MITCHELL left RAMATAM already . . . MARVIN GAYE's soundtrack, Trouble Man, now out in the States . . . tomorrow (Friday), THE FORTUNES begin their Asian tour in Singapore. . . MUHAMMAD ALI in a live talk-in at the New Victoria Theatre on Sunday week (14th) . . . Billboard's UK talent listing for 73 includes Leeds United FC as a vocal group, and DON REVIE under both "Booking agents" and Personal Managers and Contacts" — will JACKIE CHARLTON land a season at Las Vegas in 73? . . . Should BOB HARRIS get a daily radio show? . . .

Singles

Now
Last week
Weeks in
chart

Owing to seasonal difficulty in collecting returns, the RM and singles chart is this week reduced to 30 records.

| | | | | | |
|----|----|----|-----------------------------------|--|------------------------|
| 1 | 1 | 6 | LONG HAIRE | Little Jimmy Osmond | MGM 2006109 |
| 2 | 3 | 4 | SOLID GOLD | T. Rex | EMI MARC 3 |
| 3 | 5 | 8 | Crazy Horses | Crazy Horses Osmonds | MEM 2006 142 |
| 4 | 16 | 4 | THE JEAN GENIE | David Bowie | RCA 2302 |
| 5 | 6 | 6 | GUDBUY T'JANE | Slade | Polydor 2058 312 |
| 6 | 4 | 4 | HAPPY CHRISTMAS, WAR IS OVER | John & Yoko/P. O. B. /Harlem Community Choir | Apple R5970 |
| 7 | 2 | 10 | MY DING-A-LING | Chuck Berry | Chess 6145019 |
| 8 | 11 | 6 | SHOTGUN WEDDING | Roy C. | VK 19 |
| 9 | 10 | 5 | NIGHTS IN WHITE SATIN | Moody Blues | Deram DM 161 |
| 10 | 22 | 4 | HI HI HI/C. MOON | Wings | Apple R 5973 |
| 11 | 18 | 4 | BIG SEVEN | Judge Dread | Bigshot B1613 |
| 12 | 8 | 6 | BEN | Michael Jackson | Tamla Motown TMG 834 |
| 13 | 24 | 3 | ALWAYS ON MY MIND | Elvis Presley | RCA 2304 |
| 14 | 14 | 6 | HELP ME MAKE IT THROUGH THE NIGHT | Gladys Knight & the Pips | Tamla Motown TMG 830 |
| 15 | 29 | 4 | BALL PARK INCIDENT | Wizzard | Harvest HAR 5062 |
| 16 | 9 | 8 | WHY | Donny Osmond | MGM 2006 119 |
| 17 | 7 | 9 | CROCODILE ROCK | Elton John | DYM DYS 271 |
| 18 | 19 | 5 | GETTING A DRAG | Lynsey De Paul | MAM 88 |
| 19 | 13 | 5 | LITTLE DRUMMER BOY | Royal Scots Dragoon Guards Band | RCA 2301 |
| 20 | 27 | 3 | YOU'RE SO VAIN | Carly Simon | Elektra K 12077 |
| 21 | 17 | 6 | ROCK ME BABY | David Cassidy | Bell BELL 1268 |
| 22 | 34 | 3 | DESPERATE DAN | Lieutenant Pigeon | Decca F 13365 |
| 23 | 12 | 7 | ANGEL/WHAT MADE MILKWAUKEE FAMOUS | Rod Stewart | Mercury 6052 198 |
| 24 | 20 | 8 | LOOKIN' THROUGH THE WINDOWS | Jackson Five | Tamla Motown TMG 833 |
| 25 | 25 | 11 | CLAIR | Gilbert O'Sullivan | mam 84 |
| 26 | 15 | 8 | STAY WITH ME | Blue Mink | Regal Zonophone R23064 |
| 27 | 39 | 5 | COME SOFTLY TO ME | New Seekers | Polydor 2058315 |
| 28 | 33 | 4 | CAN'T KEEP IT IN | Cat Stevens | Island WIP 6152 |
| 29 | 23 | 7 | KEEPER OF THE CASTLE | Four Tops | Probe PRO 575 |
| 30 | 38 | 9 | I'M STONE IN LOVE WITH YOU | Stylistics | Avco 6105 015 |

Albums

Now
Last week
Weeks in
Chart

| | | | | | |
|----|----|----|--------------------------------------|--|--------------------------|
| 1 | 1 | 13 | 20 ALL TIME HITS OF THE 50s | Various | K-TEL NE 490 |
| 2 | 3 | 5 | ROCKIN' & ROLLIN' GREATS | Various | K-TEL NE 493 |
| 3 | 2 | 6 | 22 DYNAMIC HITS Vol. 2 | Various | K-TEL TE 291 |
| 4 | 4 | 6 | 20 FANTASTIC HITS Vol. 2 | Various | Arcade 2891 002 |
| 5 | 5 | 4 | SLAYED? | Slade | Polydor 2383 163 |
| 6 | 6 | 7 | BACK TO FRONT | Gilbert O'Sullivan | MAM 502 |
| 7 | 7 | 3 | TOO YOUNG | Donny Osmond | MGM 2315 113 |
| 8 | 9 | 15 | PORTRAIT OF DONNY | Donny Osmond | MGM 2315 108 |
| 9 | 12 | 24 | SIMON AND GARFUNKEL'S GREATEST HITS | | CBS 69003 |
| 10 | 19 | 3 | CRAZY HORSES | Osmonds | MGM 2315 123 |
| 11 | 17 | 5 | SING ALONG WITH MAX Vol. II | | Pye NSPL 18283 |
| 12 | 8 | 22 | NEVER A DULL MOMENT | Rod Stewart | Mercury 6499 153 |
| 13 | 33 | 5 | THE OSMONDS LIVE | | MGM 2315 117 |
| 14 | 16 | 11 | 20 STAR TRACKS | Various | Ronco PP 2001 |
| 15 | 10 | 32 | CHERISH | David Cassidy | Bell BELLS 210 |
| 16 | - | - | DEEP PURPLE (Made in Japan) | Deep Purple | Purple TPSP 351 |
| 17 | 11 | 14 | SING ALONG WITH MAX | | Pye NSPL 18361 |
| 18 | 14 | 2 | DOREMI FASOL LATIDO | Hawkwind | United Artists UAS 29364 |
| 19 | 20 | 52 | BRIDGE OVER TROUBLED WATER | Simon & Garfunkel | CBS 63699 |
| 20 | 13 | 5 | SEVENTH SOJOURN | Moody Blues | Threshold THS 7 |
| 21 | 21 | 2 | PHIL SPECTOR'S CHRISTMAS ALBUM | | Apple SAPCOR 24 |
| 22 | 18 | 6 | MOTOWN CHARTBUSTERS Vol. 7 | Various | Tamla Motown STML 11215 |
| 23 | 15 | 13 | CATCH BULL AT FOUR | Cat Stevens | Island ILPS 9206 |
| 24 | 47 | 2 | 20 FANTASTIC HITS | Various | Arcade 2891 001 |
| 25 | 34 | 5 | 20 DYNAMIC HITS | Various | K-TEL |
| 26 | 31 | 20 | EVERY PICTURE TELLS A STORY | Rod Stewart | Mercury 6338 063 |
| 27 | 39 | 6 | GREATEST HITS | Jackson Five | Tamla Motown STML 11212 |
| 28 | 26 | 9 | LAST GOON SHOW OF ALL | The Goons | BBC Radio Ent. REB 142 |
| 29 | 40 | 11 | GILBERT O'SULLIVAN HIMSELF | | MAM 501 |
| 30 | 30 | 4 | HOME COMING | America | Warner Bros. K 46180 |
| 31 | 27 | 3 | ANDY WILLIAMS' GREATEST HITS Vol. II | | CBS 65151 |
| 32 | 29 | 6 | BOBBY CRUSH | | Philips 6308 135 |
| 33 | 48 | 7 | SOUND OF MUSIC | Soundtrack | RCA Victor SB/RB 6616 |
| 34 | 25 | 3 | THE STRAUSS FAMILY | Cyril Ornadel / London Symphony Orch. | Polydor 2659 014 |
| 35 | 22 | 39 | SLADE ALIVE | Slade | Polydor 2383 101 |
| 36 | 44 | 5 | SING A FAVOURITE SONG | Des O'Connor | Pye NSPL 18390 |
| 37 | 42 | 15 | A SONG FOR YOU | Carpenters | A&M AMLS 63511 |
| 38 | 46 | 3 | SPARTACUS | Aram Khatchaturian / Vienna Philharmonic Orch. | Decca SXL 6000 |
| 39 | 28 | 6 | CARAVANSERAI | Santana | CBS 65299 |
| 40 | 38 | 11 | GLITTER | Gary Glitter | Bell BELLS 216 |
| 41 | 45 | 2 | BREAD WINNERS | Jack Jones | RCA Victor SF 8280 |
| 42 | - | 1 | GOLDEN HITS OF SHIRLEY BASSEY | | Columbia SCX/SX 6294 |
| 43 | 37 | 10 | THE BEST OF BREAD | Bread | Elektra K42115 |
| 44 | 24 | 6 | AND I LOVE YOU SO | Shirley Bassey | United Artists UAS 29385 |
| 45 | - | - | MONTY PYTHON'S PREVIOUS ALBUM | | Charisma CAS 1063 |
| 46 | 35 | 4 | ONE MAN DOG | James Taylor | Warner Bros. K 46185 |
| 47 | 36 | 6 | SPACE ODDITY | David Bowie | RCA Victor LSP 4813 |
| 48 | - | 1 | JOHNNY CASH AT SAN QUENTIN | | CBS 63629 |
| 49 | 43 | 3 | CLOSE TO YOU | Carpenters | A&M AMLS 998 |
| 50 | 23 | 7 | LOOKIN' THROUGH THE WINDOWS | Jackson Five | Tamla Motown STML 11214 |

THE TOP 50 CHARTS ARE COMPILED FOR RECORD MIRROR, MUSIC WEEK AND THE BBC BY THE BRITISH MARKET RESEARCH BUREAU FROM RETURNS SUPPLIED BY 300 RECORD SHOPS.

James Hamilton's
Discotheque Picks
and his review
of US releases
will be back
in RM
next week

RINGO STARR: 'I JUST WANT A DAY OFF'

WITH the opening of Ringo Starr's production, *Born To Boogie*, at a fairly unknown cinema in London's Soho, the almost inevitable crowds of girls were there. Apparently — unlike the scene at Wembley Empire Pool when all eyes, were focussed on Marc Bolan, except one person's who talked a little to Ringo — Mr. Starr also came in for his share of mobbing. And after all, it was Ringo who developed the idea of filming one of Marc and T. Rex's live concerts to be encapsulated for teatime everywhere.

Ringo believed his film production is as competently produced as the Beatles' own films were, but adds that there is really no comparison to be drawn between Bolan Boogie and *Hard Day's Night*.

"In *Hard Day's Night* what they were doing was trying to capture a year of our life in a couple of days, showing just what we went through. This film is one day and few bits, and it's not like *Hard Day's Night* at all. This took three days to make and *Hard Day's Night* took 10 weeks!"

So Ringo makes no great claims for *Born To Boogie*. He has used his own approach and film techniques to produce the finished product — a product aimed entirely at the hard core Bolan fans.

Different

Ringo, the actor, is also involved in a film of a different nature. That'll Be The Day, the film documenting happenings in the early fifties and featuring Madeline Bell, Keith Moon, David Essex and more, and which was recently attacked in Mailbag for featuring non-rockers.

"I had nothing to do with the casting of that film," Ringo told me. "I'm just an actor in it. All that sort of comment is a load of crap. We had Chuck Berry and the Everly Brothers featured, and all of the band, Stormy Tempest and the Temptresses, play out-and-out rock."

Talk of the fifties has Ringo harking back to the days when he used to listen to half and hour of rock 'n' roll presented by Alan Freed on Radio Luxembourg. Currently he nurtures a great admiration for Led Zeppelin, J J Cale, Bill Withers, and



of course Marc Bolan and T Rex.

Harry Nilsson is also Ringo's good friend, and after our talk he was meeting up with Harry to discuss the promotion of the *Born to Boogie* film, and to visit George Harrison in the recording studio.

Fatalist

Ringo says he is a fatalist, and believes that your end is pre-ordained, but that the paths you take to reach the end are of your own choosing. Somehow,

though, it seems pretty much like fate that Harry Nilsson and Ringo joined forces for a new film, *Count Downe*.

"It's, 'now the son of Drac . . .'" says Ringo menacingly. "I asked Harry Nilsson to play the vampire."

As I mutter "Nilsson Schmilsson," Ringo bursts with enthusiasm. "Yes, I didn't even see that album cover before I asked him. He was in Hawaii and I phoned him up and said did he want to be in a film."

"He said, 'er, well . . .'" So I said, 'It's a vampire movie', and he was knocked out and asked if I'd seen the album cover (on which Harry appears as Count Dracula), but it wasn't out here then. So I flew him a script over because we just had to do it after that."

Serious

Ringo spent 12 hours with writer Jenny Fairbanks and the film's director working out the final script.

"It's a very serious movie," he told me, grinning. "He keeps biting the chicks on the neck, but in this one they all dig it . . . cos they do don't they! Eh, I bet you do . . ."

That's Ringo, very natural. The kind of person it can be a real pleasure to talk to. His main ambition at that moment was to take some time off for Christmas: "I haven't had a day off this year. Once you say 'go' and you're the producer you're first in and last out."

Being a producer and director is something that

Ringo takes seriously "With Count Downe I was there for the auditions for people who were doing small parts I was checking it out all the time. I realised the hassles that go on, but as an actor they tend to keep things away from you. They don't let you know someone's having a tantrum, they try and keep it really cool for you to do your part, but a lot of wierd things go on!"

Fewer "wierd" things are apparently happening at the Apple Corporation now, and Ringo describes it as running "as smoothly as many companies can."

In fact, he seems delighted with the personal progress he has made with both his films and life in general. He says he's going to die when he's 78 and refuses to go any time before that. In the meantime he believes every step he has taken has been a movement forward, and says he was not in the least bit nostalgic when surrounded by Marc Bolan's screaming fans at Wembley.

Incidentally, he doesn't like the Osmonds one bit, and believes that they haven't added anything to the music scene, or put in the amount of work that Marc has.

"Ok, so they were on the Andy Williams show, but Marc's been doing gigs for years, and he's created new things."

"Born to Boogie, Ringo?"

"Yeh, that's right. Have you got your badge . . .?"

Val Mabbs

ANY band that starts life with a name like Le Gay has got problems right from the start.

"We changed it to Gypsy for obvious reasons," guitarist John Knapp told me.

Like Family, Gypsy hail from Leicester and are still based there, missing out on many of the hassles of living in London. "We tried twice to live in London but when we tried to find somewhere to stay the landlords always used to tell us they wouldn't take coloureds or kids," joked John.

Gypsy are a bunch of jokers and don't let up for a minute, making it difficult to tell when they are being serious.

They are currently on the road promoting their new album, *Brenda And The Rattlesnake*, the backing tracks of which were recorded in seven days in homely Rockfield. "Really Brenda's our third album, but the second one wasn't released because of management hassles," said Tom "Moth" Smith, the group's drummer.

"Some of the songs on Brenda were on the unreleased album, but they were so good we didn't want them to be lost forever."

"We like Rockfield and we like Wales. The people down there are very nice and when you play for them they are very responsive and warm. We work a lot in Wales and have done a fair bit of work with Man."

In fact the group toured Switzerland with the Man men and have done quite a lot of work on the continent although, quite rightly, they put Britain top of their list as far as "a place where it's important to be accepted" goes.

"We were working abroad and we thought why not go and bore all the people in bangland for a change. And that's what we're doing — if you know what I mean."

Original

Gypsy's line-up of Moth, John, David McCarthy (bass), Ray Martinez (guitar and keyboards) and Blob Pizer (guitar) has only been together for a few months, but the original band was a five-piece. "That was the original idea," said David. "But for a while we went down to being a four-piece and then Ray joined. We went to see him in a pop band called Mint and we thought he'd fit in."

"We offered him £50 a week and a crate of ale

The band of Gypsies

by Charles Webster

at each gig and he jumped at the chance."

For some reason, probably because they have been known to use steel guitar on the odd occasion, Gypsy have been put into a countryish sort of bag. How did the band describe their music.

"Oh, it's wonderful," came back the united cry. "We try and get across a feeling of sex, drugs, women and whipping in our sound," said Blob who went on to

*'If
you're
good
you'll
make
it'*

say: "We don't base our sound on the steel guitar, but we do try to be earthy and honest."

From the Brenda album comes *Brand New Car* a brand new single. "Nowadays you can put anything out and it stands a chance of being a hit," said Blob. "Anyway, why not get into the singles market? Anything to get money to by me mum a bungalow and a Jensen for myself. If we have hit singles we don't mind not having hit LP's — one or the other."

Gypsy have been around a little while now without actually setting the music scene on fire, although I'm sure if somebody gave them a box of matches they would.

"We're just serving our apprenticeship

now," said Ray. "We'll keep going all the time we've got the enthusiasm for what we're doing. We won't shoot to stardom overnight — few people who have anything to offer ever do — but we'll make it in the end. If you're good, you'll make it."

"There's a lot of people who take time to get through. Look at Slade, Bolan, Harry H Corbett, Donald Peers, Sex, Drugs, Women."

Although Gypsy have done a fair hit of work abroad, it's good ole Blighty that still holds the major attraction. "We're too fond of home to go far away for long," said John. "Ten-day tours are OK, but that's about all."

Dangerous

For some inexplicable reason we got on to talking about Northern Ireland. "Ooh, I don't think we'll go there. It might be a bit dangerous. We did have a tour booked out there, but it's not really economically viable to go there. They keep blowing up the ballrooms."

"But we've got to go out and play virtually anywhere if we are going to be recognised," said Moth.

"Yeah, and you've got to play to all sorts of people," said John. "Sometimes you can get a really hard audience. You, can either keep at it and get through to them in the end by a bit of coming, or you can just give up and play to yourselves all night."

What plans did Gypsy have for the future?

"Well, for a start, we have plenty of whores with us at gigs — male and female — and the van is stacked to the roof with whips and washable sex aids, so we feel we'd like to go into blue movies, featuring drugs, sex, whipping . . ."

They were only joking of course. Or were they?



Caroline shut down mystery

WILLRADIO Caroline go back on the air? After only a few days of broadcasts from the Mi Amigo stationed off the Dutch coast, the station closed down at the weekend when the ship was towed into IJmuiden harbour.

Mystery surrounds the activities which have been going on aboard the Mi Amigo, but reports have been reaching London of "mutinies" by the Dutch crew and of the ship's Captain Will Van Der Camp sleeping with a shotgun by his side.

On Tuesday the 247-ton ship was towed from IJmuiden to her old moorings off Scheveningen near the Hague by a Dutch fishing vessel. The ship had earlier been seized by Dutch authorities, but the seizure was lifted on Monday following talks lasting several hours at the Dutch Lawyers office, after which the ship's owner, Mr. Ronan O'Rahilly, said a satisfactory financial settlement had been agreed.

The future of Caroline, which was broadcasting on 199 metres with Crispian St John and Andy Archer among the presenters, was, at press-time, unknown.

Strawbs single

THE STRAWBS follow up their recent hit Lay Down with a John Ford/Richard Hudson song released on Friday.

The song is Part Of The Union and is the first Strawbs 'A' side not to have been written by Dave Cousins. Ford takes lead vocals on the number and the flip, You Will Go, is a traditional song which the group have arranged.

Next Friday Elton John releases Daniel, a new song on the 'A' side of his follow-up single to Crocodile Rock. The song, which Elton featured on his last British tour, has been taken from his new album, Don't Shoot Me I'm Only The Piano Player. The flip is Skyline Pigeon, from his Empty Sky album.



Clapton and Superband

ERIC Clapton fronts an all-star band for one night at a special concert at London's Rainbow Theatre next week.

Eric, who last fronted Derek and the Dominoes, is being joined by the Who's Pete Townshend on guitar, the Faces' Ronnie Wood on bass and, if other commitments can be postponed, Stevie Winwood on keyboards and US session drummer Jim Keltner.

A few days after the concert Winwood leaves with Traffic for an extensive tour

of America, where the group won a gold album last year for their The Low Spark Of High Heeled Boys album on Island.

It was reported this week that Winwood's former band, the Spencer Davis Group, were reforming - but without Winwood.

Meanwhile producer Lou Reizner is planning to take Townshend's Tommy to America and negotiations are currently in progress.

Great Western sue for £220,000

ACTOR Stanley Baker and Lord Harlech, directors of Great Western Festivals who promoted the four-day rock festival at Bardney in Lincolnshire last spring, are

claiming £220,000 in the High Court.

The suit involves a company called Norwich Enterprises who agreed to act as Great Western's agent for the collection of money at the festival.

A writ issued by Great Western says that Norwich agreed to pay all costs of the festival in return for a share of the profits. They advanced only £101,818 but total costs were £322,642.

Dog split denial

RUMOURS of a split in Three Dog Night were denied by their manager Bill Utley in Los Angeles this week. The group recently completed a highly successful tour of Japan and Australia and are going into the studios shortly to record tracks for a new album. Says Utley: "The group have never been more together. To suggest a split is absolute nonsense."

Judee Sill on tour

AMERICAN songstress, Judee Sill, who recently figured in an In Concert appearance for BBC-2, has been added to the Roy Harper tour of Britain which opens at Birmingham Town Hall on January 23.

Other dates include Liverpool Philharmonic (24); City Hall, Newcastle (February 4); Usher Hall, Edinburgh (5); Colston Hall, Bristol (11); Royal Albert Hall, London (12); Palace Theatre, Manchester (18); Town Hall, Leeds (20); and the New Theatre, Oxford (23).

Judee has a new single, The Kiss, released by Asylum to tie in with the tour, and a new album in

March. Roy Harper has a new album, Life Mask, released by Harvest in late January.



Roy Harper

on the boxes

ARGENT are featured in Radio One's In Concert programme on Saturday.

The same day Bob Baker begins his stint as presenter of the afternoon show for the month, following Daye Gregory. February sees the Baron in the chair and Steve Jones will be the DJ for March in the same time slot.

Sunday's Sounds showcases Southern Comfort and Steeleye Span with a guest appearance from Tucker Zimmerman. Guests on Sounds of the Seventies next week are Steelers Wheel with Bob Harris on Monday, Nucleus and Finbar and Eddie Furoy with John Peel on Tuesday and Mike Cooper's Machine Gun Company on the Sequence programme on Friday.

Guests on the daytime shows are as follows:

JIMMY YOUNG: Cat Stevens, and Gilbert O'Sullivan

DAVE LEE TRAVIS: The Strawbs and Atomic Rooster

JOHNNIE WALKER: Ben E King, Wizzard and Don McLean in a session recorded last year

ALAN FREEMAN: Cat Stevens, Cliff Richard and Edwin Starr

Programme details for Radio Luxembourg for the forthcoming week are:

SATURDAY: 6.45 Tony Prince. 8.30 Mark Wesley. 10.00 Dave Christian. 11.30 Bob Stewart. 1.00 Kid Jensen.

SUNDAY: 6.15 Tony Prince. 8.30 Mark Wesley. 10.30 Paul Burnett. 12.00 Dave Christian. 1.00 Kid Jensen.

MONDAY: 6.45 Dave Christian. 9.00 Paul Burnett. 11.00 Bob Stewart. 1.00 Kid Jensen.

TUESDAY: 6.45 Tony Prince. 8.30 Dave Christian. 9.30 Paul Burnett. 11.00 Bob Stewart. 1.00 Kid Jensen.

WEDNESDAY: 6.45 Tony Prince. 9.00 Mark Wesley. 11.00 Paul Burnett. 12.00 Bob Stewart. 1.00 Kid Jensen.

THURSDAY: 6.45 Tony Prince. 8.00 Dave Christian. 10.00 Paul Burnett. 11.30 Bob Stewart. 1.00 Kid Jensen.

FRIDAY: 6.45 Tony Prince. 9.00 Mark Wesley. 10.30 Dave Christian. 12.00 Bob Stewart. 1.00 Rock Present, Roll Past.

Free tour EURO TOUR FOR KINGDOM COME

FREE'S 13-date British tour opens at Plymouth Guildhall on February 26 and goes through to Liverpool Stadium on March 11.

Other dates already set are at the Colston Hall, Bristol (February 27); City Hall, Newcastle (March 5); Usher Hall, Edinburgh (6); and the Free Trade Hall, Manchester (9).

Of the six other dates yet to be confirmed, three will be at venues in London.

The tour follows the release of Free's new album, Heartbreaker, on January 19. Re-mixing for the album has just been completed in Kingston, Jamaica, and the band are currently engaged in a four week coast to coast American tour, taking in 30 cities.

KINGDOM Come, featuring Arthur Brown, Andy Dalby, Phil Shutt and Victor Paraino, have just completed work on their forthcoming Polydor album which has been produced by Dave Edmunds. Entitled Journey, it is released on April 6.

The group will be touring British colleges and concert venues to promote the album in March and April, but in the meantime have a new single, Spirit of Joy, released on January 26.

Dates for the band include: Red Lion, Leytonstone (January 5); Bletchley Youth Centre (7); St Albans, Civic Hall (13); Barbarella's, Birmingham (14); Norwich University (19); Bolton Institute of Technology (20); Black Prince, Bexley (21); Leeds University (24); Woolwich Polytechnic (26); Kingston Polytechnic (27); Wake Arms, Epping (28); Holloway College (February 3) and Brunel University, Uxbridge (9).

From February 15 to March 18 the group tour France, Italy, Switzerland, Germany and Holland where they will debut a new stage act.

Claire concert

CLAIRE Hammill has a new Island single, Speedbreaker, released on January 19. The song comes from Claire's forthcoming album, Out To Play, which is released on February 9, and which had been produced by Paul Samwell-Smith.

She spends February and March on her biggest ever tour of Britain, when the supporting artist will be Raymond Tossier. On February 2 she makes her first headlining London concert appearance at the Queen Elizabeth Hall.

For the concert Claire is gathering a special backing group of musicians who include Jerry Conway (drums) and Jean Russell (piano) from Cat Stevens' band, Pat Donaldson (bass) and Albert Lee (guitar).

At the end of the tour Claire rehearses for her four week American tour which is in April, to tie in with the release of her new album on Stateside.

Dusty dates

DUSTY Springfield does two shows at the London Palladium on January 28. Other dates for her include the Broadway Club, Farnworth, Manchester (7-11); Copperfields Club, Bolton (12-13); and Batley Variety Club (14-20).



Chuck Berry tour dates

CHUCK Berry begins his upcoming British tour at Green's Playhouse, Glasgow, on January 15. Other dates set include the Hardrock, Bournemouth (16); Barbarella's, Birmingham (17); Hardrock, Manchester (18); and the Rainbow Theatre, London (19). More dates are to be added to the tour and venues are currently being selected.

If you don't know me by now'

Harold Melvin and the Bluenotes

No 1 hit single in the USA on CBS 8496



The Music People

Jerry Lee arrives in London

JERRY Lee Lewis arrives in London tomorrow (Friday) morning on a chartered plane with his entourage to record a London sessions album with some of the world's top musicians.



Fairport to tour UK

FAIRPORT Convention are to embark on their first major British tour since guitarists Trevor Lucas and Jerry Donahue joined them last September. The tour begins on January 18 after the band returns from a promotional visit to Australia and New Zealand.

The tour begins at the Sundown, Mile End, and will take in 27 other venues. It coincides with the release of their new album, *Rosie*, produced by Trevor Lucas at Sound Technique Studios in London.

This is the first album by the group in its current format and is scheduled for release by Island on February 9. The title track, *Rosie*, will be released as a single on January 18.

Tour dates include: January 18, Sundown; 19, Leeds University; 20, Loughborough College; 22, Grimsby College; 25, Dublin University; 27, Southampton University; 28, York College; 30, Watford Town Hall.

February 1, Bolton Town Hall; 2, Birmingham University; 3, Hull University; 4, Barnsley; 8, Warwick University; 9, Bradford University; 10, Essex University; 16, Oxford University; 17, Imperial College; 21, Liverpool; 22, Manchester Hardrock; 23, Sunderland; 24, Glasgow; 25, Redcar; 26 St. Andrews University.

March 3, Luton Tech; 9, Trent University; 10, Lancaster; 16, Brighton; 17, Exeter; 23, Portsmouth.

Springfield cuts

RICK SPRINGFIELD, the Australian singing sensation being tipped to follow in the steps of David Cassidy, arrived in London at the weekend to spend a month recording.

For the next four weeks he will be laying down tracks for his next album at Trident Studios in London and may make one or two TV appearances to

promote his new single, *What Would The Children Think*, which is released by Capitol on Friday.

The material recorded while he is in London will feature on Springfield's next album which will be released in America and Britain in June.

A single from the album will be released in the spring.

Complete Bessie Smith

The long awaited *Nobody's Blues But Mine* album, by Bessie Smith, is released by CBS on January 12. The two-record set is the last in a series of five double albums containing the entire recorded work of this great blues singer. Altogether they include 160 recordings made between 1923 and 1933.

Bessie Smith died in 1937 of injuries suffered in an automobile accident near Clarksdale, Mississippi. The complete Bessie Smith catalogue reads: *The World's Greatest Blues Singer*, *Any Woman's Blues*, *Empty Bed Blues*, *The Empress and Nobody's Blues But Mine*.



New Jackson Five TV series for Britain?

THE Jackson Five have a new single released next month and plans are already being made to bring their new TV series to Britain.

The new single is *Doctor My Eyes*, a Jackson Browne composition, and is the group's follow up to *Looking Through The Windows*. It is released on February 2. The J5 are currently resting before beginning work on a 13-week TV series for the CBS TV network in America for broadcasting later this year, which will make them the first group to have series running on rival networks simultaneously, as their J5 cartoon show is being screened by the ABC network in the US.

The format for the new show is unknown as yet, although a pilot film for the series was shown on US television on November 5 and featured the group in clips from their stage shows as well as performing with guests in the studio.

Last week Michael Jackson was voted America's Top Male Vocalist in the singles field along with soul singer Al Green, in a poll conducted by RM's parent paper, *Billboard*, and based on chart entries and positions for the past year.

Jermaine Jackson has his first solo album released by Tamla Motown on January 12, the same day as Tamla release albums by Stevie Wonder, Thelma Houston, the San Remo Strings and Valerie Simpson.

Moodies to set up tour

THE Moody Blues are to tour Britain later this year.

The group's tour manager, Pete Jackson, is currently seeking out suitable venues for the group to undertake a proposed 10-day tour in late spring after they have

recorded their next album in February.

Justin Hayward told RM this week that the Moodies will embark on two American tours this year and that their British agents are currently looking for venues with a capacity of between 5,000 and 10,000.

Last year the group played five British dates including an appearance at the Empire Pool Wembley, which is likely to be included in the itinerary for the upcoming gigs. For the tour — if suitable venues are found — the Moodies will bring over the sound system and engineers which they use on their American concert appearances.

For the new album, which follows *Seventh Sojourn* which was certified gold before it was released, the band will be "getting back to a concept approach" said Justin, and more details of the album will be revealed in next week's *Record Mirror*.

A new single, *I'm Just A Singer In A Rock And Roll Band*, written by John Lodge is released on January 19. The flip, also from *Seventh Sojourn*, is *For My Lady* by Roy Thomas.

Wishbone rehearsing

WISHBONE ASH are spending this month rehearsing prior to recording their next album and single in February at Olympic and Air London Studios.

During March they will be making a promotional film to tie in with their next single, as yet untitled. At the end of March, Wishbone fly to the States to begin a headlining tour.

The Group's next British dates are January 10 at the Rainbow and then nothing until June when they will make a short tour to be recorded for a double live album.



Alex Harvey injured

ALEX Harvey, seen above at Glasgow Art College, is now performing on crutches after severely bruising his knee while leaving his car to go to a gig. The bruise has affected the joint of his knee by causing blood to get between the cartilage.

LIVE!

DAVID BOWIE

DAVID BOWIE comes on like a regular superstar. The all black stage of the Manchester Hardrock suddenly glares red, the whistles from the audience turn into cheers and the Spiders are already pounding out *Let's Spend the Night Together*. By the time he opens his mouth there are 3,000 people on David Bowie's side. He can't lose and every inch of his red jump-suited self knows it.

After the Stones number its all down to songs from *Hunky Dory* and *Ziggy Stardust*. Bowie pouts and struts around the stage for *Changes*. He's no Mick Jagger, he prowls but he doesn't dance. The girls at the front almost reach him during *Hang Onto Yourself* but Bowie leaps backwards and he's a million light years away.

It's all part of the act, Mr. Showbusiness, talking to the people tempting them. They are harmless, removed. In *Suffragette City* he really means "Don't lean on me man."

Mick Ronson's excellent guitar playing gives Bowie the confidence he used to lack sometimes and the recent addition of Mike Garson on piano provides the extra depth to a number like *Life On Mars* that used to be missing from live performances of the number. And every girl with mousy hair in the audience wished it was their god awful small affair.

If it's true that a star's popularity can be judged

by the number of people who try and dress like him, then David Bowie is very popular. Eye shadow, lures and ear-rings were out in force but the audience couldn't change half-way through like Bowie. While Mick Ronson and the Spiders tore through *The Width Of The Circle* Bowie changed, Ziggy Stardust had almost gone, it was time to become the hit machine — *Starman*, *John I'm Only Dancing*, *Jean Genie*. Then the mandatory tribute to *Lou Reed* with a passable imitation of the man himself on *I'm Waiting for the Man*.

The reaching out to and recoiling from the audience almost shattered my impression of Bowie the Superstar — the encore blew it.

After the usual 10 minutes clamouring we were given a short, sharp and uninspired version of *Chuck Berry's Reeling And Rocking*. That was Bowie. He was good, every number was controlled, planned to carry the maximum effect, but somehow you expect every night to be more than just good, more than just satisfying.

Perhaps it was the audience not being allowed to move but then that's something the Hardrock will have to iron out with its bouncers. Perhaps it was the predictability of the numbers. Ziggy could do to write some more songs. Or perhaps we are just ready to be taken one step further.



FUMBLE

THE BASS guitarist looks like he is here fresh from serving coffee in some run down cafe, the lead is the kind of bloke who pulled pigtailed in high school, the pianist and drummer are like grease monkeys from a second-rate American hot rod film. That's *Fumble*, a four-piece rock revival group from Bristol recently seen on "The Old Grey Whistle Test."

Seeing them at the Hardrock, Manchester, they only did one original number in their act, *Get Up*, and that sounded like a 1959 "B" side. The rest of their act is founded on age old winners like *Hello Mary Lou*, *The Girl Can't Help It*, and *Teddy Bear*. Their act at Hardrock was more varied than many similar bands. The

humour of the alma mater song *Farewell Royal High School* contrasting neatly to the sympathetic rendering of the Everly's oldie *Ebony Eyes*.

The largely progressive audience were not the easiest nut to crack but once won over they responded well to the like of *Nut Rocker* which was faithfully recreated by the band. The lead singer has got one of those voices that gives you a sore throat just listening to him and the finale of *Good Golly Miss Molly* and *Let It Rock* proved that *Fumble* are what they claimed to be at the beginning of their set.

"We are here to play music, we're a sweat band, there's no message in the music. We just want you to enjoy yourselves and sweat." If we really need another rock revival band in 1973 *Fumble* could hit lucky.

INTERVIEWING the Crickets is a bit like starting a history of the Tower of London. Which of the many phases of their amazing career do you pursue first? At various times in their hot-ch-potch existence with Buddy Holly, the Everly Brothers, Bobby Vee and Elvis Presley... which makes them a writer's dream.

But they had only a few minutes to spare between a double club booking, so I had to throw out a lot of questions and play the rest by ear, starting with guitarist and lead singer Sonny Curtis.

How did you become involved with the Crickets?

SC: "In high school. I was in Buddy's group at school. I played fiddle on the Buddy and Bob tracks on the album *Holly In The Hills*. I was in the *Three Tunes*, too."

So what came after Buddy and Bob?

SC: "Buddy, Bob and Larry - Larry Welburn. I don't know what became of him, but I think he went to Nashville."

What then? You weren't in the Crickets when Buddy got his first hit.

SC: "We were all growing up and had to make a living. I played guitar on the Phillip Marsh Show in Nashville - a country show with people like Carl Smith and Red Sovine. I

Too busy to accept a job with Elvis

played guitar for Slim Whitman - do you know him?"

(Sonny was surprised to hear that Slim had recently toured here and was a big favourite in Liverpool).

So when did you meet up with Holly again?

SC: "I moved to New York and we reformed after Buddy split with Jerry Allison and Joe Mauldin. And then later... well, when Buddy got killed, we weren't sure what to do. Jerry knew the Everly Brothers and Don Everly suggested we go on the road with them. And we played on quite a few Everly sessions."

(I moved on to the bearded Jerry Allison, drummer on all the Holly-Crickets' classics).

We've read a lot about Holly's music but what kind of a person was he?

JA: "Very confident. A bit of a smart-aleck. By this, I mean he was sure of himself. He knew what he was doing and where he was going. Very meticulous, too. When he wrote something down, he did it just so... very neat."

(At this point, I showed Jerry Record Mirror's Immortals' spread on Buddy - and he was fascinated by it).

Did Buddy have a hobby?

JA: "His music was his main interest. All the time, music. He did do leatherwork - he made a wallet for Elvis once. Pink and black - really fancy. We were passing through Memphis and Buddy left it at Elvis' office. I don't know if he ever got it!"

What kind of music did he like?

JA: "All kinds - Buddy Knox, the Everlys, Eddie Cochran, Little Richard and Elvis. Buddy really liked Elvis. One record Buddy loved was *Love Is Strange*, by Mickey and Sylvia."

(On to Glen D. Hardin, pianist).

How did you get the job in Elvis' touring band?

GH: "They called me... and I refused!"

Why?

GH: "I was awful busy at the time. I was arranging for sessions. Anyhow they called me again six months later, and I accepted."

(I should add here that Glen has a smile that makes the Mona Lisa look as though she'd just sucked a lemon and he turns it on when he doesn't want to say too much).

What's Elvis like to work for?

GH: "Just great. A lot of fun. A lot of people say that he should do a rockabilly album - make a return to his roots. But... well, he doesn't need the money. He's rich, so he does what he wants. In fact, he doesn't like some of the old things. He does them but he doesn't like them. I think he has a better voice now."



The Crickets as they were, top: Glen D Hardin; left: Sonny Curtis; right: Jerry Allison

Jim Newcombe talks to The Crickets

That was Glen D. Hardin of the Crickets and as the harkback trend to the great days of rock and roll goes on the spotlight has fallen once again on that legendary group - for so long associated with the immortal Buddy Holly. The reformed team - recently touring in Britain - have also put down a series of tracks at the Phonogram studios for release as a album later in the year. Now read on...



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TROJAN THE REGGAE PEOPLE

I notice that James Burton uses a lot of his Rick Nelson licks with Elvis - the 'Live' *Mystery Train*, for example.

GH: "They're good, so why change them?"

Back to Sonny Curtis.

I notice you do another verse on *Walk Right Back* that isn't on the Everly Brothers' record. Why is this?

SC: "I wrote another verse after they said they wanted to cut it. I sang it to them, then I went home and finished it, but they'd already cut it."

So their number one hit was a half-finished song?

SC: "That's right. Actually I'd say that of all my songs, my favourite is *I Like Your Music*, and the Anne Murray version. I think the most



Buddy Holly: 'He liked flash things, like any average rock and roller.'

recent song on record is *Love Is All Around* by Sammy Davis Junior - but my first was *Someday* by Webb Pierce, back in 1957."

What was Buddy like as a boy?

JA came in here: "He just liked his music. He was in the choir and that kind of thing. Not sports or anything like that. Incidentally, he met Elvis before he played on his show - they used to hang out together. When they met, Elvis was having hits around Texas - so he was a big star to us, then."

What was Elvis like in those days?

JA: "More natural, I guess. He didn't have a piano or anything, just Scotty and Bill. He sang

his records, *That's All Right* and *Blue Moon Of Kentucky*. On the sessions, we'd just go in there until we'd cut it right. We didn't have any set times. Buddy was easy to work with. He had such good ideas and was so good on guitar."

Did he have any special plans or ambitions?

JA: "Certainly he was planning to cut a Gospel album. He was fixing maybe to get some Ray Charles-type arrangements. By the way, it was me who named the Crickets."

How did Peggy Sue come about - was it your wife's name?

JA: "Well, Buddy had this song called *Cindy Lou*, and we just changed it a bit. It was mostly Buddy's song."

And did Buddy go for flash cars - that kind of thing?

JA: "Yeah - he had red shoes and a pink Cadillac. He liked flash things, like any average rock and roller."

What is Norman Petty, his manager, doing now?

JA: "He's got his studios in Clovis - by the way, his wife Vi played piano on Buddy's album, the one with *Look At Me* on it."

And what about the Crickets' own plans?

JA: "We're fixing to cut this new album, which will include new, original songs... that's if we can get round to writing some! And on a personal note, there'll be a new single from me out this month - on the A and M label."

With which Jerry, Sonny and Glen were off for another gig. Another two or three weeks of non-stop interviews would just about have satisfied me!

JIM NEW COMBE



The Crickets as they are: l to r: Glen D Hardin, Sonny Curtis, Jerry Allison



New Seekers: Left to right, Paul Layton, Eve Graham, Lyn Paul, Marty Kristian and Peter Doyle. Inset shows the concert.

FANTASTIC!

ROBIN MACKIE reports on the first NEW SEEKERS Fan Club Convention

A REALLY special day out for New Seekers fans all over the country came last Sunday when the group held their very first New Seekers Fan Club Convention.

The group flew in specially from Los Angeles for the day, and with 7,500 double invitations issued to all the fan club members, a total of 8,000 turned up. As this was 2,000 over the maximum capacity of the Hammersmith Palais, it meant a problem — one which

was neatly solved when the group hired the nearby Hammersmith Odeon, where the overflow were treated to a showing of the film *Oliver*, at the group's expense. In addition, the group made an appearance to apologise to the ones who couldn't get in to the main event.

This consisted primarily of a concert by the group, which was supposed to have lasted for at least three-quarters of an hour, but had to be stopped short after half an hour,

by which time more than 50 girls had already been carried fainting from the front of the crowd, because it was felt to be too dangerous to carry on.

The concert was compered by Ed Stewart, and was a wild success.

It is strongly expected that the New Seekers will be doing further Fan Club Conventions, there may even be more than one this year, to take in the full regional support by using a northern venue as well.



Fifty girls were carried from the crush.



Peter Doyle



Above: The unlucky ones outside Hammersmith Palais, below, the crowd inside at the concert.



If you don't know me by now'

Harold Melvin and the Bluenotes

No 1 hit single in the USA on CBS 8496



The Music People



Keeping up with JONES

Your chance to get Elvis here!

ACTING purely as an intermediary, I have to invite you to contribute to the Elvis Presley Fan Club National Think-Tank appeal. But first I promise not to start one of those "Elvis-to-visit-Britain" rumours, because he ruddy well ain't. Not this year, anyway. And that's official, as from Colonel Tom Parker

his very self! But... the Colonel says: "Maybe in 1974 - you give me the plan and I'll give you Elvis." Which means that if the fans can come up with a suitable scheme, not to

mention suitable money, then Elvis may yet come face to face with that most loyal of breeds, the British Presley Person.

Some facts and figures. The Elvis show consists of an orchestra of 37 musicians, a band of six rock musicians, five male and four female singers, and an arranger. To charter fly the whole crowd to Britain would cost around £25,000. Double that figure for accommodation and expenses, then double it again for salaries without Elvis' whack, or the Colonel's share.

We're talking, folks, about a £300,000 operation. The Colonel has said that nobody should pay more than 10 dollars (four quid) to see Elvis perform. So the King would have to do 12 shows to an average audience of about 6,000 fans. Total audience: 72,000.

Feasible? Maybe. But where does he play - 'cos he won't touch football grounds.

Drop me a line if you wish to dive in the Think Tank - I'll pass suggestions on.

Going to the zoo

IF asked to pick out the most-travelled pop singer, I think I'd go for Roger Whittaker. He spends only three months a year in Britain - the rest of the time he's steaming around, changing his act like the clappers to please different audiences in different countries.

Pretty versatile chap, too. You'll soon be hearing him answering questions on animal life in a programme called The Animal Game. For Roger is also a fully-qualified, degree-holding zoologist.

+ + +

ANOTHER quote from pop's Mr Shorthous, Paul Willaims: "I'm looking forward to touring Japan... it'll be the first time I've ever seen eye-to-eye with an audience!"



TAKING a right royal, not to mention majestic, look at the state of the world and how it can be

improved during 1973, Jonathan King opined: "Long hair is ghastly. Short hair is in for the year ahead. Just look at the newly-shorn me..."

You heard him - look! Never one to miss the chance of a plug, the King added: "And watch out for Tina Harvey's new single, Nowhere To Run... out this week." You heard him - watch out!

+ + +

THEY told me Three Dog Night were splitting. Hard to believe - for they're reportedly the biggest-earning band in the world, even if they failed to buy me a drink, or a public-house, when they were last over. Talked to manager Bill Utley. "No split - absolute rubbish - they've never been more together." Next round on you, lads!

Rock satire

INTO rock, and satire and pure theatre, Wilderness Road are reportedly the big new in-person band in the States - and even came near to blowing David Bowie off the stage when he starred with them in the States. So I look forward to their debut album... called Sold For Prevention Of Disease Only!

+ + +

WHO would you say is the world's leading percussionist? Well, lots of worldly-wise folk would plump for one Stomu Yamashta - not only a performer, but a writer, producer and director of his own theatre, the Red Buddha Theatre. He's been in London's Advision Studios, working on an upcoming album, Man From The East.



GIRL-of-the-week: Melanie, of course... and actually she emerges as a leading contender for the Girl of 1973 title. In next week's bumper Record Mirror, we're including an astonishing breakdown of the main successes among artists and records for the past 12 months. And Melanie, both at album and single level, does very well indeed. But then she's now a predictable hit-maker. Some of the other results are far from predictable, believe you me.

'Live' shows on tape

WHILE British pop singers have a helluva fight to be allowed to use backing tapes for TV and radio shows, seems that they get complete freedom if working in Germany.

Not only are tapes allowed on radio and goggle-box, but an artist is allowed to sing to a pre-recorded backing tape during live shows!

"Doesn't sound very nice" - so said Paul Ryan, just back from watching brother Barry work in this way in Germany. "In fact, very

weird. It would take time to get everyone here used to it, but it's a logical thing to do. You can have a 65-piece orchestra behind you at any time you want... and the finished sound isn't at all cold."

Well, they've been doing it in Germany for five or 10 years. But would we welcome it? After all, some groups are already developing such complex productions in the studio that the only time you get to hear them "in the raw" is at a live concert.



Andy takes tee with fans

WHILE Elvis pilgrims have usually had trouble meeting up with Presley in the States, because he's so elusive, Andy Williams' fans get it more organised. They're laying on a trans-Atlantic trip in February, 1974. So how do they know they'll be able to pin down the balladeer? Simply because he has his own golf tournament in San Diego every February, that's how!

THE David Bowie STORY

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STEPPING OUT FRONT

Jeff Lynne talks to Robin Mackie

JEFF LYNNE, of The Electric Light Orchestra, is stepping out a bit these days. And he's thoroughly enjoying it. "It's the first time I've really stood up in front of people and done the introducing side of it. Even with the Idle Race, I used to hide behind the amps. I've been really liking it — we're getting the audience involved and getting some nice receptions."

As the main songwriter and the man in front, you might reasonably assume that Jeff is now the E.L.O.'s official leader, and he will just about admit to it: "I never really think of it that way — most of the time, it's down to joint decisions. I do bring a lot of songs along." But who has the final say? "Well, yes. I suppose that is down to me. But everyone in the band is really involved — if the songs are mine, it still ends up as the group's interpretation."

"It is amazing how things have worked out between us in the group — beforehand, two of them had only ever played classical music, and now they're buying practically every pop record that comes out. They've changed so much — they were really straight when they joined us."

The initially encouraging reactions to the new, Wood-less E.L.O. seems to have gone a long

way towards giving Jeff the confidence he needs to step out of the role he's played for so many years, as an appreciated but not often mentioned part of the Idle Race, Move and E.L.O. Another good ego boost, prior to the E.L.O.'s American tour, came when California Man was flipped in America, and the B side, Jeff's own song Do Ya, did better than any previous American Move records.

So now, Jeff's full of optimism and plans for the band, both on record and onstage.

There will soon be on the market, an E.L.O. album, and a single not included on the LP. "There wasn't room for it." The album? "There will be more 'production numbers' — we've had more time to plan this one. With the last album, we didn't really know the songs when we went into the studio, and although I was pleased with it at the time, I think it came over as slightly rushed."

Really, it was mostly just Roy and me messing about in a studio — the group hadn't properly been formed at the time, whereas this time, there's a genuine band, and the numbers have been done on stage, so it will be a case of just recording them with just the odd overdub.

"I think the lyrics are the best I've done —

there's one that's 11 minutes long, about a little orphan girl in a war. She's being spoken to by a soldier who has killed her mother and father. There are only five songs on the album, but there's a lot in them. We practised the numbers for weeks before going into the studio."

Also going down on wax is the E.L.O.'s very popular version of Roll Over Beethoven, which has replaced Great Balls Of Fire as the familiar but very different highlight. It's been much requested, and the Electric Light Orchestra are always liable to accede to requests — at Essex University, someone laughingly asked for Apache, and got it — strings and all.

The new album, tentatively titled E.L.O. 2 was made in two months, and will be out before the band tours the States for the first time. With a certain amount of confusion among the home fans about The Move and E.L.O., marks one and two, I wondered what Jeff thought the Americans would be expecting.

"I don't know what they're expecting, but they're not going to get it," he replied crisply. "At least, they will have had a chance to hear the album, before we go in March. The main difference in the band these days is that we have a much tighter rhythm sec-

tion; we've really worked at it. Before we were relying on the strings to carry it. Now the strings just colour it. We're down to three — two cellos and a violin. There's been much more thinking behind the arrangements, and the vocals are heavier. They used to be very sweet in the early days."

The sound isn't the only thing that's going to be different for the American trip: "There's going to be a completely different stage act. I've got a lot of ideas for using taped effects, a light show. And eventually, there's going to be a 45-minute number with millions of different movements, which will be one-half of the next (double-) album. I haven't really got the theme I want yet."

All is still not quiet on the Move front. By the time you read this, you will no doubt have seen the group resurrected for the Christmas special Top Of The Pops, and according to Jeff, there "probably will be a new Move record."

Jeff's other musical occupation lately has been the production of a group called The Thrills. "I wrote a little silly pop song for them. It's the worst thing you ever heard. I'm really pleased with it. Jonathan King watch out," he said happily.

Speaking of thrills, Jeff's biggest one lately came when his idol Del Shannon came to Birmingham and made a couple of records on Jeff's own studio equipment. Jeff may be the leader of an Orchestra nowadays, but he's anything but big time.



The Move: Back together for a single



The tattifalicious hit maker from Nobby Ash

TALKING to Ken Dodd in between rehearsal run-throughs for his radio show isn't easy, but it's certainly hilarious. Dodd was recording a New Year edition of the programme centred on our Common Market entry, and was rowing the Channel with Teddy Johnson amongst other things, waving his snorkel at everybody and suffering from frozen rowlocks.

Doddy is chuffed and feeling very tattifalicious about his current hit Just Out Of Reach (Of My Two Empty Arms) which is selling well enough to give him a very Happy New Year. Like most funny men who also sing, he takes his warbling very seriously, both in respect of what he sings and also how he sings it.

"I listen to other people a lot," he said. "Not to copy them, but to find out what's happening now and in terms of 1973. I'm learning all the time where singing's con-

cerned, and when I'm as old as Sinatra, I might be able to phrase like him — I hope."

Just Out Of Reach was one of those sudden things involving instant decisions and last-minute changes in recording plans.

"I was all set to record an Italian song, but a music publisher sent me Just Out Of Reach, and I liked it so much right away that I had to do it."

Doddy reckons that this kind of ballad may be due for more hit parade action in 1973 on the grounds that it's time for a change again.

"The top 20 has become too predictable like it was at the time I recorded Tears. The public deserve some change and difference, and I can't wait for the next big trend — whatever it happens to be. There's always something new on the way, and it's just a question of who spots it coming first."

"Pop music has become

very volatile — how's that for a plumptious word then? It's got looser and looser, freer and freer in its framework, and I think it's so abstract now in some ways that it's time for a tightening up in the framework and formula so that it gets more positive again."

Doddy's been a fairly regular tenant in the charts ever since his first success When Love Comes Round Again, and is pleased because he's discovered that his discs enjoy a pretty wide appeal from teenagers to "swinging grannies". He wants to do some singing in Europe, and isn't a bit worried about language difficulties with regard to the rest of his act because "clowning is an international visual language". And mentioning Europe brought him back to the other job in hand that afternoon — his radio show.

"I'm very discomknockerated and Record Mirrored to be in the hit parade with Just Out Of Reach," he declared with a typically toothy Doddy grin before joining the rest of the cast to wave his snorkel about some more and solve the problem of his frozen rowlocks.



The J5 Page

Let's hear you get poetic, J5 fans!

Dear J5 people,

Thanks a million for all your Christmas cards, I really do appreciate it. The mailbag is expanding, folks, and since you get enough of my attempts at being witty every week, I am giving the extra space to you to express yourselves in poetry and art.

The idea came from Elaine Warrell, whose sketches have already appeared, and to Barbara Sutherland, who originally wanted this poem to be forwarded to America. No reason a fan from Brixton can't see her

THE JACKSON 5 AND RANDY BY BARBARA SUTHERLAND

I love Jackie
He's so sweet
When I look at his eyes,
It makes me feel as if I am under his spell.
For him I would climb the highest mountain.

When Tito plucks his guitar strings,
I want to cry.
This guy can really show style.
The real reason why I like him...
He's gotta a whole lotta soul

Jermaine is the king of soul
and that's why all the girls go mad.
If he sees me he would say
"Don't go away."
I am going to tell mama I found that girl."

Oh Marlon, dear Marlon
why are you so sweet
you are the one who can't be beat.
Everytime I see you dance onstage,
I want to go real wild.

Michael, oh Michael you are so cute.
I always wish that I could see you.
The way you sing makes me feel
Like you are king.

Ah there Randy, the youngest of them all.
This guy can surely bang
On those bongoes
For Randy he's the smallest, but surely the fastest."

I love the Jacksons,
You know why because
Papa and Mama Jackson called them the Jackson Five!

work printed here, I say. Anyhow, if you feel like extending your lively arts in the J5's direction send me your black and white sketches and poetry - TYPED ONLY.

Sorry, but once you send it to me, it's in my claws for life (namely I can't return it). If you feel like taking a chance, send your goodies to me c/o RM. Also, if you send me a letter, please don't send an SAE for personal reply. I'm afraid I can't answer personally. Sorry.

Love, Robin.

J5 Mailbag

Dear Robin,

Can you please tell me what Randy's middle name is because my little sister is dying to know.

Valerie Findley
Winchelsea Rd.
Tottenham, London.

Would you believe that Randy's middle name IS Randy. The full name of the J5's newest addition is Steven Randall Jackson. For those of you who asked, his birthday is October 29, 1962, making him 10 years old the day the group arrived in London.

Dear Robin,
Please tell the J5 that I was knocked out by their dancing.

Sue Irwin
North Harrow
Middx.

Dear Robin,
What kind of food do the J5 like?

Elizabeth Essliffe,
de Walden St.
London.

Jackie will eat anything, Jermaine likes Spanish food, Tito likes Tacos which are Mexican, Marlon prefers steak, Michael also likes Mexican food and Randy is a gourmet of enchiladas, which are Mexican. However, don't despair; on tour they did a grand job going through fish and chips. Blimey!

Dear Robin,

PLEASE, PLEASE, PLEASE try to answer this letter on the J5. I have heard that the J5 don't like their white fans. I am white and I really love them. Is this true?

"Distressed"
Essex.

NO, NO, NO, the J5 love all their fans; even if you had four heads, seven eyes, and 12 legs. Michael would still love you if you had all that, plus nine ears. He told me so himself.



Dear Mailbag Readers,

Hi, this is Michael Jackson writing to you. I think this is going to be harder than I thought. I mean, you already know about me, but I know nothing about you. Oh well, here goes. My full name is Michael Joseph Jackson. My favourite hobbies are painting, swimming and tennis. My favourite colour is red, and my favourite sport is basketball. The best movies I've seen lately are "The Other" and "Lady Sings The Blues" starring Diana Ross, who is also my favourite actress.

My favourite TV shows are The Brady Bunch, which is a comedy show about a family with six kids, and I also like Sanford and Son which is the American version of your Steptoe and Son (at least that's what they tell me!). My favourite groups are Three Dog Night, The Temptations, The Supremes and Bread. I like modern clothing and if I could meet anyone it would be Fred Astaire, Jerry Lewis and some of my fans. My favourite drink is punch and my favourite book right now is Ernest Hemingway's The Old Man and the Sea.

Well, that's about all for now. Please keep writing. We get RM sent to us in America and all of us like to keep up with what's new in Britain.

Love, Michael.

BEST LIVE

Record Mirror tours the world searching out new talent to bring you the world's top acts in action. As we kick off this exciting New Year, Charles Webster (bottom) take a peek over their shoulders



Jethro Tull

ON COLD, windy evenings wrapped snugly round pints of bitter in pubs with olde-tyme hearths, or sitting blankly round a TV set offering a choice of programmes between which only exceptionally discerning housewives can tell the difference, I have often been known to bore friends and foes alike with my firmly held opinion that while America wins hands down when it comes to producing the best singer-songwriters and solo performers on earth, the best rock bands, particularly in recent years, have had a strong tendency to be British.

I think it's partly down to an inane shared sense of humour, the British ability to withstand being the underdog through long, patient years in debt, and — one more sweeping generality — slightly less delicate egos. British bands, moreover, tend to be less prone to setting out on a tour already wrecked.

JETHRO TULL: The usual complaint levelled against Jethro Tull is that if you go and see them a few times, the little casual asides and spontaneous gestures turn out to be exactly the same from one show to another. I can't comment on that, as a long-time fan of the group who somehow always seemed to miss their live appearances for one reason after another, I finally got around to seeing them in March, and I think I enjoyed it more than any other concert of '72.

Ian Anderson's mastery of the dual role of Aqualung, the ageing, scruffy tramp and J Tull himself, using superb balance to time sudden dramatic leaps across the stage. He's also schizoid as an instrumentalist — bringing off the quiet passages as effectively as the fast, fluent basis to most numbers. And his flute technique may not be the best in the world, but he uses it brilliantly — one particular solo fluttered round the

WHEN YOU see most of the world's top acts in the course of your duty (my, it's a hard life, writes Charles Webster) it's difficult to pick just three names as the best performing artists of the year. But anyway, after much brain wracking, here's my selection.

My first choice as best live band of the year is the OSMOND BROTHERS. No, I am not a weenybopper bopper and I do not have a fixation about Donny, but I did catch the Osmonds' show at the Rainbow last month.

Until that wet evening in Finsbury Park I was one of the Ossies' greatest cynics. I used to whine and pull chunks of hair from my head whenever they came on the box or the radio but I volunteered for the Rainbow show so that my young sister could see her idols in the flesh.

Outside it was like Dunkirk beach. Policemen were hoisting kids over the heads of the crowds waiting to go in and I felt totally exhausted when we got to the foyer. It didn't do my soul or my pocket any good to buy a programme for 75p, but I did refrain from purchasing a poster of our heroes for the same amount.

That really put me in a nasty mood and as we sat down, in front of a crowd of knicker wetters who were already talking about David Cassidy's visit in March, I had one of those "I knew it would be like this" smirks on my boat race.

Springfield Revival came and went in the support spot and did quite well under the circumstances, and Europe's answer to Ed Stewart, Tony Prince, did a fair job as compere, but it was the Osmonds who got the screams.

I was slightly embarrassed when, during the



The Osmonds

group's first song, the PA packed up. Deep down inside I had a little laugh to myself because I thought they would have to stop. Alas, no, sitting there with my mouth wide open, I saw them carry on unshaken, and unmoved by the equipment failure.

Even without the sound of their voices, the Osmonds were still amazing. They carried on as though nothing was

wrong, with the sound engineers darting unobtrusively around the stage trying to find the fault. The O's choreography carried them through the drama and when the sound was restored the show exploded into life.

Soon there wasn't a dry eye in the house and the security staff were having a hard time keeping adoring fans off the stage. And so it went on,

for over an hour until the lights went up and the crush began all over again as kiddies ran to catch a bus home.

So much for the Osmonds. Who else impressed this year?

I spent October in America, working a little, relaxing a little and building up the energy cells.

One evening of that trip will stay in my mind for ever. It was the night the MOODY BLUES played Madison Square Garden. Already, that afternoon, the band had played to a capacity audience at the Garden and tickets for either show were at a premium, so it was with a feeling of much one upmanship that I went along to the evening concert with a photographer who had accompanied me to a meeting with Alice Cooper earlier in the day.

Because of the scarcity of the tickets and a sincere "I'm sorry they're not better" message from the Moodies' American press office when I picked them up, I figured we would be stuck at the back of the hall, and the photographer had taken along lenses to cope with the great expanses expected to appear between our seats and the stage.

On our tickets were our seat numbers. I forgot the exact details but I remember we were in block

J5 Penpals



Alfred Ladniak
Warsaw 22
Poste 22 Restante
Poland
age: 22
favourite brother: no favourite
Penpal: Alfred is eager to write to either a guy or girl close to his own age who likes soul music, especially the J5.



Valerie Findley
28 Winchelsea Rd.
Tottenham London
N176XH.
age: 15
favourite brother: Jermaine
would like to write to someone 16-19 who likes the J5, Johnny Nash and reggae music.



Lorna Coley
2 Eskdale Villas
Mostyn Road
Brixton London SW9.
age: 13½
favourite brother: Michael
penpal preferred: a guy about 15-16 if possible.



Susan Nicholou
55 Lewis Dr.
Churchill Park
Caerphilly
Glamorgan
S. Wales
age: 15
favourite brother: Michael
would like a male pen pal about the same age

BANDS OF 72

bring to you every week and the RM writers get to see the New Year in Record Mirror Rob Mackie (top) and at the best live acts they have seen in the past 12 months



The Who

hall like a great bird.

Nor are Tull nearly as much of a one-man band as tradition has it — all of them are capable of good solos as well as contributing strongly to the general sound. **THE WHO:** What more can you say about The Who, who remain as our most coherent, integrated unit of people currently performing and at the same time remain as four totally different, very strong personalities. As their technical ability and confidence have grown, the four have somehow retained the direction and simplicity that first made them loved. They are the archetypal rock band; their rocking ability has never been questioned, and unlike Jethro Tull, it is almost impossible to imagine The Who without any of the members — it simply wouldn't be The Who anymore. All those old words like verve, vitality, vigour, energy, etc, don't really go far enough to describe The Who on

stage — they're that unique. Long may they reign.

THE FACES: Having eulogised over The Faces at Brixton in the last issue, I won't bore you with a repeat. They are our best "pop group" in a totally non-derogatory use of the words — always commercial and flashy, but always possessing that certain flair, due mainly to Rod Stewart, which puts the whole above being just another saleable package.

Those, then, are my three performing bands of the year. I should also mention Family, who miss out primarily because I've not seen them without attendant sound problems this year and Joe Cocker's band, who can be brilliant, but are too unpredictable to qualify. And, not to be totally parochial — two great American bands, with a lovely, different feeling to any of those mentioned here — Dr John's troupe, and the Johnny Otis Show.

R, which one would imagine to be at least 18 blocks from the front. Well, fortunately for us, the Yanks don't do things the same way as the British, and block R at Madison Square Gardens happens to be at the front, and you can imagine my surprise and delight to find out we were in the third row. Te he, chortle, chortle.

Anyway, we came in as the support act — a solo artiste, frumpy and sex unknown — was leaving the stage to polite applause.

The lights went up for a few minutes then dimmed after a quick monologue from the compere about this being the greatest show on earth. He was right. I sat through something like 75 minutes of the most amazing music I have ever heard. Yoiks, it wasn't flash, it wasn't dramatic, yet it was so extraordinary that it was unbelievable.

There are very few occasions when one actually goes numb because a concert is so good, but that's what happened to me. The magnificent Moodies, the marvellous Moodies — how do you describe them? When they left the stage for the second time after an encore, many members of the audience just stood around for a while gasping for air and trying to get back to a less cosmic level of existence. Hardened New York campaigners claimed the show was better than the Bangla Desh event or the Stones circus, making it the best show ever at the 23,000-seater hall.

As you may have gathered, I was very pleased to be there.

Act Number Three in my pick of the year's live performances happened in much less exotic surroundings, and with a very different act. The venue was the Queen's Hotel, Southend, a few weeks ago on a night



The Faces

when it wasn't fit for rats to be out. Even though it was a dirty night, a few hundred people still went along to the Queen's to see one of Britain's hardest grafting bands — **STAT-US QUO.**

To those who read the drivel I come out with regularly, then you'll know that along with Genesis, Gentle Giant and Man, Quo are one of my tips for the top in this New Year.

Being a very self-critical lot, the Quo weren't too happy about the gig but the yelling mob who got an encore out of them were very happy about the set. On the stage there was just about enough room to swing a cat — which didn't please the fast moving Quo — and it was one of those places where the sweat drips down the walls.

A handful of loonies utilised the seats in front of the stage, but the greater part of the audience spent the night bopping around the hall to the strains of Railroad and other well known and loved Quo ditties.

Why was this performance special? Mainly because it was an off-duty visit and I had the chance of a quiet bop and a few beers without anybody getting particularly embarrassed.

I know the energy that the band gave off on this particular occasion was not just a freak occurrence as I've seen the band a few times in recent months and it's always the same — and they always get the same reaction. I wouldn't call it frenzy, but it certainly is heartwarming.

There is always a party

atmosphere and the audiences are made to feel as important as the band. Quo are always a lot of fun and leader France Rossi is like the Max Miller of rock music.

Another larger than life character is Noddy Holder, leader of that band of wandering minstrels, Slade, who are one of the acts that I want to give a special mention. Their set at the Rainbow during their British tour was a triumph for entertainment and I think maybe showed Slade at their peak.

David Bowie has also had a very special year. His show at the Royal Festival Hall in London in the summer showed that even rock music can produce world class stars who would grace the stages of any concert hall on earth.



The Moody Blues

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SATISFACTION GUARANTEED

RM TALKS TO HOOKFOOT'S CALEB QUAYE

'Football, rock or politics — it's all showbiz'

CALEB QUAYE may not be a name that springs immediately to mind when one thinks of superstars — but without him a lot of superstars wouldn't be so super. He is the leader of Hookfoot and at 24 one of the most experienced session guitarists in Britain. He was born in Edmonton, within the shadow of White Hart Lane and says he once supported Chelsea, but "doesn't really follow anybody any more."

"You know, there's a great parallel between football and music," he told me "There's a lot of little superstars running round in both fields. Like rock musicians, footballers have long hair and are much younger than the stars of old."

"And their managers have suddenly become important, too. They are just as much a public figure as the musician or the footballer."

But could we expect to see Stockport County turning out in gold lame

shorts and sequined shirts. "Maybe, but I don't think football will ever go to the extremes music has gone to, but it's that sort of presentation — like Leeds giving away their sock tabs — which is so important. Football and music can learn from each other."

Charisma

What about the personalities?

"Well, Rodney Marsh could quite easily get up on stage. He's got chari-

isma. And there's a lot of musicians who would like to do what he's doing. I would for one. I was in my school team but that's about as far as I got."

Caleb feels that it's not only football which is benefiting from glam rock and the current trends in popular music. "There's a strong showbiz thing in politics, too. They've all got images and they foster them, too. Take Harold Wilson. If he's speaking at a meeting, he's got to gear himself in such a way to get himself across to the people who are listening. That's just the same as having a stage act."

"I think he might have been cut out for showbusiness. Heath's into showbiz, but I can't imagine Heath, Lake, and Palmer. When he was younger, though, he might have got into the more popular side of organ playing."

The Quayes are a musical family — "our musical heritage dates back four generations" — and Caleb's father was a jazz musician. His mother sang in the same band, and naturally enough, by the time he was four, he was playing the piano.

"I wasn't forced into playing at all. I honestly feel that I was always destined to be a musician. I feel like that's what I'm here for — to express myself through music. I never wanted to do anything else."

"When I was at school I never took any exams, and I left when I was 15. I may have been young, but I was mature enough to know in my own mind that music was more important to me than taking GCEs."

"I had already had a band for two years and we were playing at donkey derbies and hospital fetes. We even played at Saturday morning pictures before the films came on. There's a lot of guys in the business now have never done that sort of stuff. We did it because we loved playing, not to make money. There are too many people around now who don't know what it's like to do that scene."

Caleb certainly has been around in his time.

"I've been a mate of Elton John's for years. We were in Bluesology together. It's through him that Hookfoot came together. I was playing on the session that Lady Samantha came out of, and so were Roger Pope and Dave Glover. In between takes we were jamming around and it sounded good, so we just stuck together."

Sessions

Since then, Ian Duck has joined the band, and Fred Gandy came in a few months ago on bass.

Although Hookfoot is the first love of his life, Caleb is probably better known for his session work, which he has been doing since he was 16.

"I did my first session when I was an office boy at DJM. I must have done alright, because I was offered more session work. I know I have never turned in a bad session and that's probably why I'm still doing it."

"Fortunately I can be a bit choosy about the people I work for now. It's a handy little number to have on the side. When I started I was about the



youngest session guitarist around. I can remember doing a session and a guy would come up and ask me if I was in the musicians' union. He'd tell me to watch out or a guy in the string section would have me thrown out because he was a strong union man."

"I only do sessions now when Hookfoot aren't working, so we live on gig money and endless enthusiasm."

Of all the people he has worked with on sessions, Caleb thinks that Elton John, P. P. Arnold, Mick Jagger (who produced P P's Immediate album) and an American by the name of Bill Quateman made for the most enjoyable sessions.

His personal favourite, as far as guitarists go is Eric Gale, another American, whom he describes as "a veteran funk soul jazz guitarist."

Others who are held in high regard include, almost inevitably, Hendrix, Frank Zappa, Phil Upchurch, and Ry Cooder —

"One of the best bottleneck guitarists I've ever heard."

The other members of Hookfoot are also session men, so why is it that the band hasn't taken off in a big way.

"I don't think our music is palatable to the average British audience. I think we are going to have to go to America to get a good listening. The way things are going now with all the glitter and that stuff, it's not giving bands like us, who go out to play music, much of a chance."

"We are very old fashioned in our outlook. We're all mates and it's down to the music for us, we're not held together because it's a business commitment, otherwise we wouldn't have stuck together for five years."

"The new generation of audiences must have trouble identifying with us because we don't fool about on stage and dress up and say outrageous things. We've had a lot of pressure to go more commercial and do stuff like

that, but we can't get into it. We would be kidding ourselves. We can only play the way we feel and hope people like it. I feel sorry for these bands who are just doing it for the bread, and to see how much glitter they can slap on their faces."

"There are only three bands in Britain who've got any balls — the Who, Humble Pie and the Stones. The rest of it's all pretty anaemic and I can't associate with it. I'm all prepared to get a bit cosmic as long as there's something in it."

Well if they can all make a living out of session work, why do the Hookfooters keep the band together?

"It's just gotta break. We don't want to be an example to anybody, but we do believe in what we are doing. I suppose if you believe in something, you've got to see it through."

Charles Webster



Folk

More fans for McTell . . .

"STREETS Of London" McTell has been chart-riding. This popular singer said by many to be the best contemporary folk song writer with Harvey Andrews on the current scene bounced into RM's album chart last month. The album, his first for Reprise, is called Not Till Tomorrow.

Ralph was pretty happy about the album when I talked to him. You may say an artist is bound to put on an enthusiastic face when confronted by a music paper reporter. That may be so but with McTell there's a basic honesty.

He has never assumed a big-star image even though he has filled London's Royal Festival Hall, appeared at the 1970 Isle of Wight Festival and now this winter been packing them in on a major British tour.

Not Till Tomorrow he assured me did not come out in a rush, as some people have remarked. It involved lots of time and thought. For one thing, he kept insisting, his writing comes out of personal experience both of people and situations.

There to me is McTell's strength and the same was of course so for Lennon and McCartney with songs like Eleanor Rigby and Strawberry Fields.

He's come a long way since singing on the Paris streets, being in the army, at teacher-training college. He's sung his way round the folk club scene. Now his audience may include not just folkies, but also Slade disciples and those into Airplane and Grateful Dead.

Not Till Tomorrow should increase his number of fans — from all quarters.

MAGNIFICENT is my word to describe Carly Simon's crashing into RM's single record chart over the Christmas period. Magnificent too is the album from whence comes the hit song, You're So Vain and titled No Secrets (K42127) and indeed the word is true about Carly herself. Recently she of course became Mrs James Taylor.

Eight years ago she sang here as part of a folk act called The Sisters. Somehow no one paid much attention and it wasn't until 1968 that the music world showed rightfist interest. Her backers tried to land her into stardom with a Dylan song, Baby Let Me Follow You Down but little success came. April 6, 1971 Carly played The Troubadour in Los Angeles and soon New York's famed Carnegie Hall, a first album came and eventually landed in the major American chart compiled by Billboard, up in the top ten.

Thanks mainly to Noel

No secret — Carly is magnificent

Edmonds and Tim Blackmore with their Radio One Sunday morning show Carly is obviously now reaching a wide audience in this country. Her No Secrets album is the third released here. The other two are Carly Simon (EKS 74082) and Anticipation (K42101).

Both are exceptionally good and well worthy of chart placing themselves but to the new one — magnificent I said and it bears saying again and again!

You're So Vain may make a chart single but there's a host of competitors for any further releasing. Carly has an

incredibly powerful voice.

She really zonks out her songs and certainly no better than say Night Owl which boasts quite a lineup on backing with people like Nicky Hopkins, Klaus Voorman, Jimmy Ryan and believe it or not Paul and Linda McCartney!

She can also do the slow ones and for an expressive track to add something to the mystery and problems of living with someone take in We Have No Secrets.

You can't really spend 1973 a moment longer without getting into Carly Simon. So do something about it!



Carly Simon

by Tony Jasper

around the country

tony byworth

TWENTY years is no mean testing ground for an artist's popularity. It's been that time since Hank Williams, the father figure of modern country music, died en route from Knoxville, Tennessee, to a New Year's Day booking in Canton, Ohio.

He was a mere 29-years-old, yet, in the eyes of both enthusiasts and historians, he was possibly the greatest genius to enter the realms of the music. On a commercial level he was the music's most successful songwriter and his influence crossed over many musical boundaries.

Like other geniuses that have existed in numerous art forms Williams' contribution to his own particular art was never fully realised during his own lifetime. Many of his songs have now been immortalised as world standards — and continue to live anew. On many occasions an artist, failing to find satisfaction with contemporary material, has turned to this man's repertoire in order to seek out fresh chart impetus.

Pop music had, though, already taken notice of him before his death. His own singles, many of which accounted for sales surpassing the million mark, indicated that more people than country fans were aware of his talents. And country music — in the early fifties — possessed a far smaller following than commanded by today's multi-million dollar industry.

His songs began to reach the ears of the pop artist. While the composer collected a million

His songs go marching on



Hank Williams

sales with Cold Cold Heart, Tony Bennett in 1951 took that same song, added a lush orchestral backing, and gathered over two million buyers in the process. Around the same time gold discs were also being awarded to Jo Stafford (Jambalaya) and Joni James (Your Cheating Heart).

And that was only the beginning. The fifties saw Hank Williams' material furthering the career of Frankie Laine, finding fresh dimensions for Ray Charles and receiving attention by everyone from Jerry Lee Lewis and Del Shannon to Dean Martin and Buddy Greco.

The spirit lives on and traditions are carried proudly forward by his son Hank Williams Jr. He'll account the success simply in another way. "He was a legend in his own time but, in fact, he's more of a legend today than he ever was when he lived."

Hank Jr falls into a similar pattern as with other new country entertainers. He began his own recording career, at the age of 14, with a substantial hit originally written and recorded by his father. It was titled Long Gone Lonesome Blues.

"The people still want

to hear Daddy's songs," he comments. "I've been playing roadshows since I was eight and right from the start they came to see me because I was the son of Hank Williams. I've now managed to establish my own act: we've got Daddy's fans and I've also got some of my own."

"But people still compare me. They come up to me and say 'your father would be so proud of you if he were alive today...' or 'you'll never be as great as your father...' or 'why do you do these new songs — you've only got to sing your father's songs.' I guess that's expected all the time."

Hank Williams' death, on January 1, 1953, brought to the end a career which, in the words of many observers, saw the artist living his songs to the hilt. He was the victim of chronic alcoholism, barbiturates and months of sleepless nights. He went through a broken marriage and lost his son to his ex-wife Audrey. His continual drinking led to non appearances and, eventually, very few bookings.

He was a man doomed to die before his natural time. He saw his fate looming and wrote his epitaph in such songs as I'll Never Get Out Of This World Alive. A coroner's jury gave their verdict as "a severe heart attack with hemorrhage." Even



Hank Williams Jr

today, 20 years later, many people are prepared to give their own explanations for Williams' death.

Peter Bogdanovich's "The Last Picture Show" presents just one insight into his popularity. In a faithful, loving recreation of the early fifties — the old movies, magazines, television programmes — music figures as an important factor in the inhabitant's lives. Hank Williams' songs are blared from juke boxes and radios alike: he was one of the few positive forces in the small Texas town's dying days.

Hank Williams once stated that he put his success down to sincerity. He said that the country singer sang about the

common people. They were, to him, the best people because they were the ones who made the world tick.

The years have not diminished the appeal. His son draws upon an example. "His records still sell in millions throughout the world. In Japan alone Daddy has sold over two million albums in two years. He's got Nipponese awards — but he's never sung anything in Japanese. I don't think a song has to relate to a particular audience, it just has to be a good song."

"He never had a brilliant voice but he possessed that essential ingredient known as soul that brings true expression to the words that he's singing."

Besides providing the

plaintive and meaningful lyrics Hank Williams' recordings also laid a foundation stone for the new commercialism of country music. To the basic instrumental accompaniment he introduced the deep sounding electric bass and made strong use of heavy rhythmic sound through additional rhythm guitars and, on occasion, a piano. He also prepared the way for the use of drums which, until that time, were not used.

Hank Williams left the world a heritage of around 160 recordings and one of the music's strongest catalogues. They've never been forgotten. During the past 20 years his material has been made available time and time again and has never lacked an enthusiastic market.

To commemorate the twentieth anniversary of Hank Williams' passing a new double album has just been issued.

Hank Williams has been dead for 20 years but his recordings survive — although dated by technical advances and musical developments. His songs are still being recorded by old and new artists alike. To some people, though, there'll never be anyone to equal the man.

Hank Williams Jr, in his song Standing In The Shadows summed up many people's attitude when he wrote "I smile and say 'They'll never be another Hank Williams friends...' that's the part that always makes them sad."



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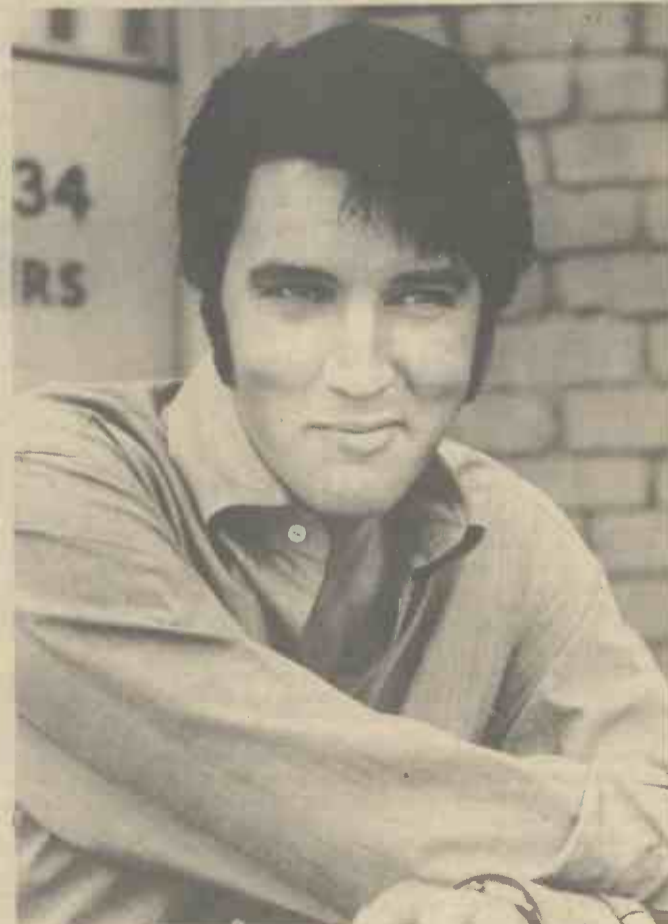
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ROCK PRESENT —
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The Giant: quietly out to make it big

Charles Webster talks to Gentle Giant founder Derek Shulman

THE last time I spoke to Gentle Giant was in the summer, and there was a fair bit of discontent in the Giant's lair.

Everything was cool for the band in Europe it seemed, but all was not well in Britain. While they could command large crowds on the Continent, the popularity of Gentle Giant in their own country was disputable. Now, some six months and an American and British tour later, the Giant at long last appear to be getting the recognition they have deserved for a long time.

Why now? Derek Shulman, founder-member of the band who is still singing and playing sax with them, tried to give some answers.

"I think the most important things for us have been the tours. We did very well out in America, and over here the tour with the Groundhogs has done exceptionally well. For a long time it's been a vicious circle for us in Britain. There's been no real demand, and honestly not a lot of interest.

"Consequently, we wouldn't play here because we could do better abroad. Out in America we got standing ovations wherever we went and everybody seemed to know our material. I didn't think people did in Britain, but on the tour they've been calling out for numbers from the audience."

Derek said that the American trek, however, was "a great experience" not only in a musical sense, but it also expanded the band's outlook

start of a very important year for us. We're doing our next album in the summer and there's talk of us headlining two British tours which'd be more work in this country than we've ever done. We have worked a certain number of venues here but we haven't found that many where we can work. But that's changed now and after the last tour we can play the bigger venues and attract larger audiences."

Derek feels that time has caught up with Gentle

'It's all happened in six months'

been equipped with today's equipment, and electricity, then this is the sort of thing they would have been doing.

One of the main points about the new album is that the band have used their voices in much the same way as their instruments. With all due respect to the Emerson Lake, and Palmers and King Crimson in the business, their vocal harmony lines leave a lot to be desired when compared to those of Gentle Giant. The best way to

phrase of a song we get together and try and associate it with something and then write the song around it, but I can't say that's how we write all our songs. There are so many different ways that you can do it."

What amazed me when I first saw the band was how they all play a string of instruments on stage. It's a bit like a scene from a Marx Brothers film in between numbers as the lads whizz around the stage swapping guitars for horns and the like.



Giant, in much the same way as many people feel it has for David Bowie. "We are right for now," he said, "perhaps when we started 22 months ago, our material was ahead of it's time. Some people thought that what we were doing was outrageous at the time — and that hurt us. If we hadn't been getting a good reaction abroad then we would have got despondant."

"There were some places in this country that were really good to us and we're not going to forget them. They supported us when a lot of people didn't want to know, so we are going to go back to them no matter how big we get."

If the band's current rate of progress continues then they would seem to be well on the way to being a big-league band who can work where and when they want to.

"It's all sort of happened in the last six months," said Derek. "We spent a year rehearsing before we went on the road, so we had the chance to get ourselves together and find a direction. I think now, we've got a pretty unique sound

and a good stage act.

"Just because we seem to be making it now, I hope people don't think that we're a fad band. As far as we're concerned, we've worked our apprenticeships and we're just beginning to reap the rewards."

It's not only Gentle Giant who are reaping rewards. The public, too, are benefitting from the coming of age of the band. Their new album, Octopus, is to my mind the best thing they've done and is a great showcase for the group to display their many talents. Regular readers of RM will probably remember that I included Octopus in my Top Ten of '72, mainly because of its ingenuity, subtlety, and most of all class.

There are many ways to describe the Giant's music as it is very much a personal thing and touches on different nerves in different people. Where one may find it neo-classical, others will put it straight into a rock bag.

Personally I find difficulty in describing it — all I can do is to say that it prompts me to think that if medieval minstrels had

'I think we've got a unique sound'

pinpoint it is to try and imagine the sort of vocal sound the Beach Boys used to get, crossed with Gothic church choir singing, and seasoned with a dash of jazz and all channelled into an experimental direction. It really is most unique.

"We spent 24 hours laying down the vocals on Octopus," said Derek. "I suppose we get this sound because we all write, and we all write individually, but we get together to work ideas out. We base our lyrics on things we have read or seen — like a newspaper headline — then we précis it."

"If we get an idea for a

"We don't just use these instruments so that audiences think we're clever we do it to expand the scope of the band. The dynamic range of the band through doing this is really wide and that's why we like playing in big venues. In the larger halls the dynamics are heightened and you can play loud or soft and they come over equally effectively."

The instrument swapping which to anybody who loves his instrument like the men of Gentle Giant do, is comparable to wife swapping — serves another purpose.

"It keeps the act busy," said Derek. "There's something going on all the time. We're very conscious of how we move on stage, either during or between numbers."

"The way you move accentuates what you are playing. It's not quite the same as what you see on Top of the Pops, though. I watched that the other day and it was all glittering kids and wiggling bums. Really wierd that."

All those in favour say

STRICTLY INSTRUMENTAL

Search for superstars

by Rex Anderson

INSTRUMENTALLY, this has been a year for diversification. Bands have expanded their instrumentation; record companies have looked for new instruments and sounds for Top 10 entry, and the instrument companies themselves have diversified. Selmer has even gone into the funeral business.

Things tend to happen in cycles. Ten years ago, the Beatles (who?) were just on the point of making an impact that would change the whole musical scene. Ten years before that saw the dawn of the birth of Rock. For the past few years we have been waiting for a new revolution in pop, but it never came.

The year of '72 has seen the search for the new sound attain ludicrous proportions. First Chicory Tip and then other groups including Roxy Music have introduced the synthesiser into the charts. There have been bagpipes, penny whistles, kazoos, drums, choirs, football teams, throaty sax, even the good-old-fashioned accordion and a lagaphone (an Australian instrument consisting of a pole with bottle tops nailed to it, as used by Terry Dactyl).

In a desperate effort to find a new supergroup or a new supersound that will fill the gap left by the Beatles (who?), 1972 has been the year in which T Rex, Slade, Rod Stewart, Elton John, Jackson Five, The Osmonds, David Cassidy, Gilbert O'Sullivan, David Bowie and several others have all established themselves as contenders to the throne.

All have fallen sadly short. None of them have that gift to appeal to all ages and all tastes. Record companies, perhaps exhausted by the amount of new talent there is to be given exposure, have, in response to public demand, re-issued numerous splendid oldies.

Despite the fact that this is still the dawn of the age of electronic and synthesised music, the charts have looked surprisingly archaic with hymns and shuffles and blasts-from-the-past. But compare 1972 with 1962. Was the situation not much the same?

There were all those updated versions of oldies and far too many ballads. Towards the end of '62 a lot of people had heard of the Beatles (who?), but it

was to be a few months yet before it was generally realised just how important an influence they were destined to be.

So if we are to be prepared we should be looking for a band who have perhaps just released their first single and maybe it didn't even make the charts. The band may have been touring or perhaps they have two or three regular weekly gigs in Bournemouth or Edinburgh. They are gathering a very strong following.

They are the band of the future. The instrumental line-up will include a fair amount of synthesised music, probably on home-made apparatus because the band is not earning the bread to buy decent equipment yet. There is a drummer with a heavy but distinctive style, perhaps a little intricate.

The lead guitarist is the most devastating member of the group. He has had a classical and blues training. He's got all the technique of John Williams together with a real feeling for rock. He sounds like a funky Chet Atkins. He can play a really sock-it-to-me version of Bach's Toccata and Fugue in D Minor using a ring modulator.

There are probably a couple of other members in the group, too. A bass player perhaps with a voice like Otis Redding would have had it he'd lived to today. There may be a girl with a voice that's a cross between Maggie Bell and Buffy Sainte Marie.

Probably one of the band doubles on a couple of really way-out instruments. Perhaps he's a brass player who has an electrified serpent or trombone. Maybe he plays a variety of woodwind instruments, or how about a cellist?

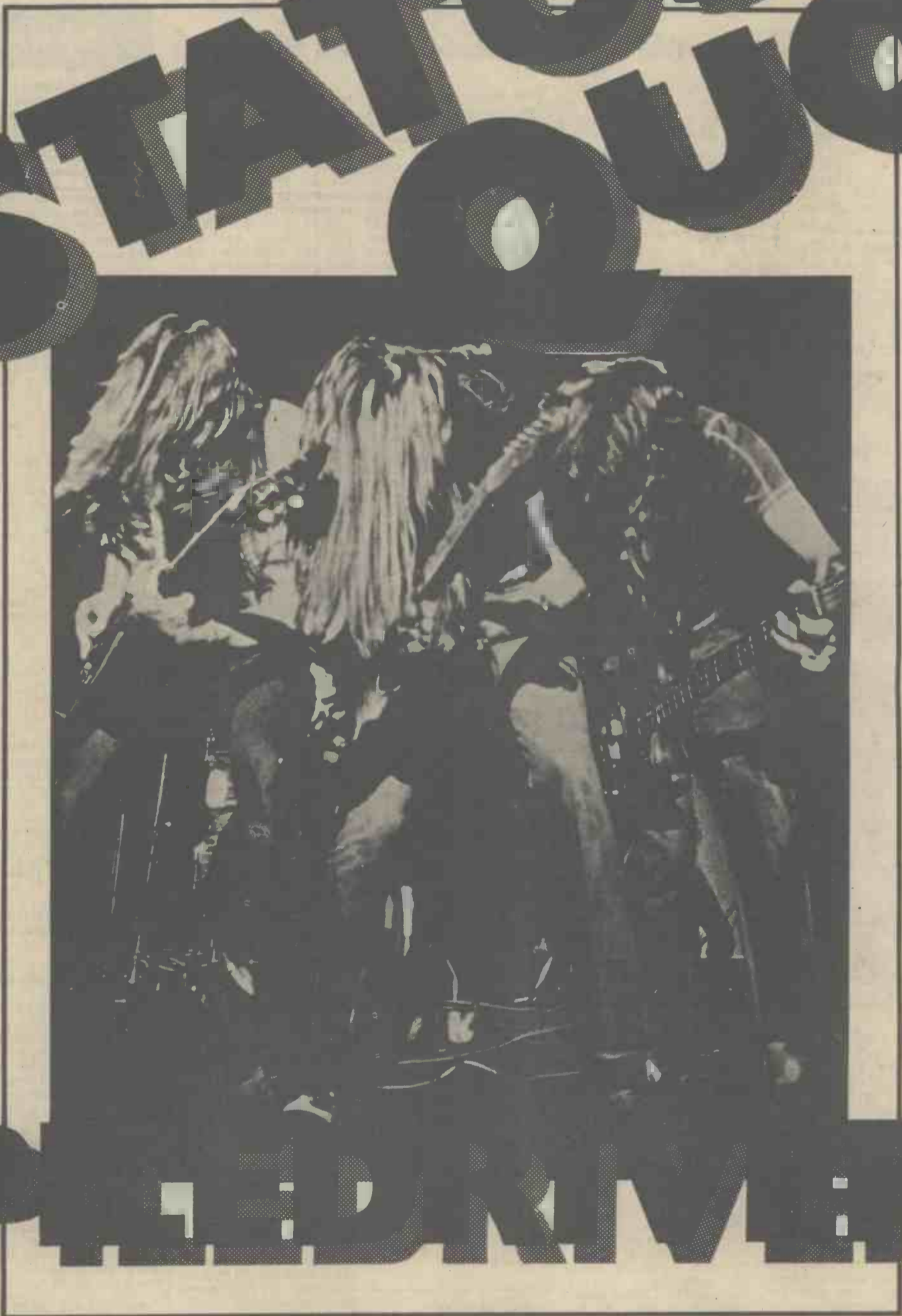
The time is ripe. Record Mirror was the first paper to recognise the talent of the Beatles (who?). We want to be the first to recognise their true successors. If you think you know of the band, write and let me know. Let's make '73 their year. Let's force Radio One and all the commercial stations that will spring up next September to play good music.

It's up to you, the Record Mirror reader, the record buying public, the pop concert goer, the semi-pro musician. There's a lot of good music in the charts now, but we want more.



Lindisfarne: Seventies supergroup?

STATUS



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Mirrorpick



PETER JONES
ON THE
NEW
SINGLES

Is this really The Who's best?



THE WHO: Relay; Waspman (Track 2094-106). Funky, boppy, but a bit of a doubt about the melody. Could come through, though, after a few plays — and you'll already have heard it many times because we were beaten by 10 minutes in getting this review in our last issue. Should put The Who back where they belong — ie, at the top of the charts for 1973, but . . . are they absolutely sure this is the best single they could have produced for the Very Important Part of their career. What's more, Keith Moon wrote the flip. **CHART CERT.**

RAD BRYAN: Standing In The Rain (Attack). Stuttering drum intro, then a mournful touch of instrumentals . . . on to Rad's voice. He's got an earnest style, has Rad, sort of sad, which can't be bad. But not a smash.

ERIC DONALDSON: Little Did You Know (Dynamic). A higher-pitched voice than most — it soars away up there, often trying a bit too hard for my taste. Neat rhythmic approach, though.

RUPIE EDWARDS ALL STARS: Jimmy As Job Card (Big). Organ pushes the theme through here — an instrumental with a fair- enough melodic line, but nothing all that special. But the dancers will dig.

TONY OSBORNE SOUND: The Shepherd's Song (Phillips). Smoothly presented church-y item, fronted by a soprano slab of style by Joanne Brown. Plenty of strings invested in the arrangement.

SYD LAWRENCE ORCH: White Christmas (Phillips). Never mind that it's all over — it's a good arrangement of the oldie, with those swirling Miller-type saxes, and featuring singer Roy Marsden.

LOS BRAVOS: Black Is Black (Decca). One of the big chart-busters of 1966 re-visited — and it's worth the bother. This Spanish team, with an ultra-vibrant lead voice got fair old excitement going.

VIC LEWIS: Sailing Homeward (DJM). Vic conducting the Royal Philharmonic Orchestra — and this is the theme from the Donovan movie The Pied Piper. Ken Thorne production, and plenty of swirling strings.

SHAY HEALY: Kill-mockridge Hunt (Solo). Shay is a really popular character over in Ireland, and this is a maxi-single — four well-varied tracks and comedy ranging from the giggle to the guffaw. Like on the Duodenal Waltz.

COLIN AREETY: Holy Cow (Deram). No doubting the ability of this lad — and this is a razzamatazz sort of single which is infectious because of the basic simplicity. Nice brash and confident backing helps it along well. Given a semblance of plug support, this could make it.

DERRICK HARRIOTT: Don't Rock The Boat (Songbird). Swinger of a reggae production, moving briskly along . . . Derrick's voice is, as usual clear and definite. He doesn't shamble along as do so many of his ilk.

HONEY BOY MARTIN: Have You Ever Seen The Rain (Harry J). Loudish reggae voice here, on a questioning sort of song. But it drags because of lack of adventure behind.

DUNJA RAJTER: Cup Of Tea (Mama Sag, Was Soll Ich Tun) (CBS). A German production, with Dunja singing out with plenty vocal body, as it were — a sort of Germanic sing-along, one presumes.

Sacha goes pretty

SACHA DISTEL: The People Tree; 'Go Away Little Girl (Polydor 2058-321). Very catchy, directly commercial piece — Sacha doesn't really sing all that well, but he does his French-accented thing, and there's a girlie chorus behind which probably clicks with the instant buyer. It's a mixture of all things, this single. A bit of the nursery rhyme, a little sing-along, and a fair old direct commercial scene. Nothing ambitious, but it makes pretty sounds. **CHART CHANCE.**

AL GREEN: I'M STILL IN LOVE WITH YOU (London SHU 8443). Willie Mitchell-produced offering from Al, who really does seem to improve with each release. Not just a single-chart wonder now, but a very mature soul-seller who can do remarkable things with a song much-handled, as Oh Pretty Woman, the Orbison biggie. But he's writing some good stuff for himself, too, as evidenced on Simply Beautiful and One Of These Good Old Days. Strings, a powerful horn section and a really

TEDDY MAGNUS: Beautiful Sunday (Blue Mountain). Something inexorably predictable about this, with a gentle reggae rhythm fronted by a hefty-ish voice. Just keeps chugging along.

JIM NELSON: Traces (Columbia). Nice restful introduction to this one. The voice is restfully swinging (but gently), and it builds into a blend of pop pleasantry, but not in a chart idiom. Alas.

THE CLEVES SCHOOL CHOIR: Children of the World Unite (Bell). Kiddies singing a suitably slanted song — all fresh-faced stuff.

MONTY PYHON: Eric The Half A Bee (Charisma). Fabulous, funny, rush out and buy it, counting your bawbees. Great. Fantastic.

APOLLO 100: Joy (Young Blood Int). Worthily reactivated — this blending of the old and the new was a stand-out sound. Still is.

BARNEY: Honeybunch (Phillips). Bouncy little song, with easy on the ear melody line.

punchy rhythm group, featuring drummer Al Jackson. But in the end it's all down to the voice, and Al has never sung better — never more relaxed but very much in control.

CALUM KENNEDY: LIVE AT THE RANGERS SOCIAL CLUB (Golden Guinea GSGL 10494). If you care for traditional Scottish music, then there's almost a surfeit of it here — twenty-seven titles, all told, delivered crisply in a lively atmosphere at the famous soccer club.

VARIOUS ARTISTS

16 DYNAMIC REGGAE HITS (Trojan TBL 191). Artists involved include the Maytals, Hugh Roy, Bryon Lee, Eric Donaldson and the Dragonaires. Good one to keep the party spirit moving; specifically aimed at those with dance energy to unleash.

VARIOUS

TROJAN'S GREATEST HITS VOLUME 2 (Trojan TBL 190). Sweet Inspiration, But I Do, Down In The Boondocks, Song We Used To Sing — and the artists include the excellently consistent Desmond Dekker, the Bob and Marcia team and Laurel Aitken.

THE FOLEY GANG

SONGS YOU KNOW SO WELL (Coral CPS 87). Just that, songs you know so well always assuming you have a long memory and are into the knees-up and sing-along scene. Altogether now: On Top Of Old Smoky, then quickly into Pack Up Your Troubles.

BING CROSBY

AND THE ANDREWS SISTERS (Coral CPS 91). Volume two in the series — a partnership which was originally described as "a seemingly most unlikely combination of talents." Includes the famed session with Joe Venuti's orchestra in 1939 which produced yodelin' Jive and Ciriibirbin.

BING CROSBY

I'LL SING YOU A SONG OF THE ISLANDS (Coral CPS 90). Nostalgic moments over the oleander trees, the grass-skirt scene and the golden sands. Bing on a collection of Sweet Hawaiian Chimes, Palace In Paradise, Aloha Kuu Ipo Aloha material . . . and this type of sound is gaining popularity right now.

JOHN BARRY

THE CONCERT JOHN BARRY (Polydor 2383 156). Material, much of it already very familiar, but now dressed up in the context of the Royal Philharmonic Orchestra — so giving a new lease of life to such as Diamonds Are Forever, From Russia With Love and Thunderball. A tribute to one of the world's great movie-score composers.



DORIS TROY

The Rainbow Testament (Mojo 2056 001). Recorded live at London's Rainbow Theatre, and a brilliantly sustained performance of Gospel-cum-Soul from the still-underrated American star. Doris Troy exudes a kind of natural warmth that builds up emotional tension in audiences . . . Put Your Hand In The Hand is a particularly good example, with a lengthy version of the Gene McLellan song. She includes three of her own songs, with My Father's House the most outstanding, but a beaut of an opener remains I Wanna Testify, which really moves along. A first-class slice of artistry.

Mirrorpick/LPs

Reviewers: Mike Hennessey, Mitch Howard, Peter Jones, Val Mabbs, Rob Mackie, Charles Webster

On the spot Captain

CAPTAIN BEEFHEART AND HIS MAGICBAND: Clear Spot (Reprise K 54007). Ted Templeman production, and everything written by Don Van Vliet, as ever — in particularly good vocal nick on this one. There's the usual close attention given to splashes of horn arrangements, the backing voices come through well and incisively — and stand-out tracks include Nowadays A Woman's Gotta Hit A Man, Big-Eyed Beans From Venus and My Head Is My Only House Unless It Rains. What pervades the whole thing is a sort of surrealistic shout-up, with ideas flowing freely and an aura that it's all being made up on the spot, there in the studio. Not the best of Beefheart, but way in front in terms of energy and dynamics.

DAVID ROSE AND ORCH

PORTRAIT (Polydor 2383 178). In the excellent Circle of Sound series, this includes some splendid arrangements of romantic themes . . . the Onedin Line theme, O'Sullivan's Alone Again Naturally, the old chart-topping First Time Ever I Saw Your Face. Lavishly presented; orchestral sounds superbly polished.

JACK JONES

SINCERELY (Coral CPS 89). Tracks going back to 1964 — and the first time they've appeared on an album in Britain. Mr. Jones rides high now in public esteem, though he had to wait an unconscionable time to get the recognition he deserved. It includes You Make Me Feel So Young, My Romance, and the excellent The Gypsies The Jugglers And The Clowns, and some oldies like All The Things You Are and True Love.



VARIOUS ARTISTS

ROCK AND ROLL SURVIVAL (Coral CPS 88). Shake Rattle and Roll by the Haley Comets; Buddy Holly's magnificent Peggy Sue; Len Barry's Like A Baby — and other classics from Dave Gardner, The Shirelles, Owen Bradley Combo and the Flamingoes. Also: The Kalin Twins who had a giant smash with When, and then promptly faded from view!

GERRY MUNROE

BRING BACK THE GOOD OLD TIMES (Chapter 1 LRS 5011). Les Reed produced this one, and it features Gerry on his third album — a familiar mixture of swinging evergreens, ranging from the old Girl Of My Dreams, through Hank Williams' Cold Cold Heart up to the standard You Always Hurt The One You Love. Gerry's high-flying style has built him a big following.

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Anne jumps out of that Country bag

ANNE Murray is out to change her image as a country singer. "I'm trying to get out of that country bag," she admits. "I don't want to be just considered a country singer in the U.S. because I'm not." What is she? The answer: a total singer.

She has been classified a country gal because her single hit of two years ago, "Snow Bird," was high on the country charts. "In Canada (her native country) they consider me a total singer and the same is true of England. At first I was pegged a country singer in England and I'm not sure that I've totally broken away from that image there," she laments in the warmth of a sunny Los Angeles afternoon.

Not only was "Snow Bird" her first commercial single on Capitol, but it was a giant hit and she has been searching for a follow-up ever since — and not with any major success. "You sell over a million copies of your first release and where do you go from there?"

Still, she keeps on singing before the public and will be in England on a tour with Glen Campbell next April. She's been working concerts with Glen since last year.

When she started out the Capitol and EMI people selected her repertoire she says. Gene MacLellan, the Canadian author of Snow Bird, had written the song she felt should be the follow-up and it was called Put Your Hand In The Hand, and it was in her first album. But "the powers that be" said "no", so a group called Ocean recorded it as their first single. Anne's follow-up single was Sing High Sing Low. And it didn't swing very high.

"It was then that I realized I was going to have to have a say in what happens to me," she adds. "The Capitol people said Put Your Hand In The Hand didn't sound like me. I don't think they really knew what I sounded like at all."

Her new single in the U.S. is Danny's Song, a Kenny Loggins composition which is in the Loggins-Messina album. "But it won't be released in England," Anne claims, because EMI officials say "it's not for the English market."

The British market is different from America, Anne says, so she lets EMI choose the material for her singles and albums. Anne has a lot of pride in her work, but she admits that singing "good" songs "isn't always the kind of material the public wants."

In an effort to move away from a pure country mould, Anne now includes rockish or contemporary tunes in her LP's like Night Owl by James Taylor.

There are instances, ac-

ording to Anne, in which disc jockeys have not listened to her pop attempts. "One disc jockey at home stopped one of my albums and said, 'That's not the Anne Murray I know.'"

On her last US tour she played "hippie dippie" clubs to prove the point that she wasn't purely country. Ironically she finds Nashville, the centre of country music, is the city she most enjoys playing in because the people there just want to be entertained. "They don't care what you're wearing." On the matter of clothes, she does all her engagements without shoes and that quirk goes back to her first club bookings in Eastern Canada where she was doing four shows a night and her feet just downright hurt. "So I kicked them off and said the heck with it!"

Anne says she would never turn her back on her country fans because they DO buy her records and she loves to perform for them. "But my roots aren't there at all." She freely admits there's no insult implied in being called a country singer. She does feel she has made her point about being a broader type of vocalist.

She travels seven



months of the year and is Spring Hill's best-known celebrity. Spring Hill is a small community 120 miles from Halifax, Nova Scotia.

During the recent Maple Music Junket concerts in Canada for European journalists, she appeared last on one of the programmes. And the power went out right in the middle of her show and only her mike worked. So she ad libbed for five minutes and made some good points with the English critics who came away impressed.

Once when she was doing a charity concert before 1,200 people in Nova Scotia in a high school, the fire alarm went off and she had to bound back from that unsettling incident.

Now she is on the campaign trail all over the world to assert her ability as a well-rounded singer.

ELIOT TIEGEL

U.S. charts

from Billboard

singles

| | | | | |
|----|----|---|--------------------------------|----------------------------|
| 1 | 4 | YOU'RE SO VAIN | Carly Simon | Elektra |
| 2 | 2 | CLAIR | Gilbert O'Sullivan | MAM |
| 3 | 1 | ME & MRS. JONES | Billy Paul | Philadelphia International |
| 4 | 16 | SUPERSTITIION | Stevie Wonder | Tamla |
| 5 | 6 | FUNNY FACE | Donna Fargo | Dot |
| 6 | 5 | IT NEVER RAINS IN SOUTHERN CALIFORNIA | Albert Hammond | Mums |
| 7 | 8 | ROCKIN' PNEUMONIA-BOOGIE | WOGGIE FLU Johnny Rivers | United Artists |
| 8 | 10 | YOUR MAMA DON'T DANCE | Ken Loggins with Jim Messina | Columbia |
| 9 | 9 | SWEET SURRENDER | Bread | Curtom |
| 10 | 3 | YOU OUGHT TO BE WITH ME | AI Green | Hi |
| 11 | 11 | KEEPER OF THE CASTLE | Four Tops | Dunhill |
| 12 | 13 | LIVING IN THE PAST | Jethro Tull | Chrysalis |
| 13 | 20 | CROCODILE ROCK | Elton John | MCA |
| 14 | 7 | I AM WOMAN | Helen Reddy | Capitol |
| 15 | 21 | DON'T LET ME BE LONELY TONIGHT | James Taylor | Warner Bros. |
| 16 | 12 | SOMETHING'S WRONG WITH ME | Austin Roberts | Chelsea |
| 17 | 17 | WALK ON WATER | Neil Diamond | Uni |
| 18 | 18 | SITTING CAT | Stevens | A&M |
| 19 | 24 | WHY CAN'T WE LIVE TOGETHER | Timmy Thomas | Glades |
| 20 | 15 | SWEET SURRENDER | Bread | Elektra |
| 21 | 23 | PIECES OF APRIL | Three Dog Night | Dunhill |
| 22 | 27 | HI HI HI | Wings | Apple |
| 23 | 28 | I WANNA BE WITH YOU | Raspberries | Capitol |
| 24 | 26 | BEEHIVE | Carole King | Ode |
| 25 | 30 | OH BABE, WHAT WOULD YOU SAY | Hurricane Smith | Capitol |
| 26 | 33 | TROUBLE MAN | Marvin Gaye | Tamla |
| 27 | 14 | PAPA WAS A ROLLING STONE | Temptations | Gordy |
| 28 | 34 | SEPARATE WAYS | Elvis Presley | RCA |
| 29 | 31 | SMOKE GETS IN YOUR EYES | Blue Haze | A&M |
| 30 | 35 | THE WORLD IS A GHETTO | War | United Artists |
| 31 | 37 | DO IT AGAIN | Steely Dan | ABC |
| 32 | 46 | LOVE JONES | Brighter Side of Darkness | 20th Century |
| 33 | 22 | I CAN SEE CLEARLY NOW | Johnny Nash | Epic |
| 34 | 43 | DANCING IN THE MOONLIGHT | King | Harvest Perception |
| 35 | 41 | ROCKY MOUNTAIN HIGH | John Denver | RCA |
| 36 | 19 | IF YOU DON'T KNOW ME BY NOW | Harold Melvin & the Blue Notes | Philadelphia International |
| 37 | 49 | JAMBALAYA (On the Bayou) | Blue Ridge Rangers | Fantasy |
| 38 | 40 | YOU TURN ME ON, I'M A RADIO | Joni Mitchell | Asylum |
| 39 | 25 | CORNER OF THE SKY | Jackson 5 | Motown |
| 40 | 55 | REELIN' AND ROCKIN' | Chuck Berry | Chess |
| 41 | 54 | DADDY'S HOME | Jermaine Jackson | Motown |
| 42 | 45 | HARRY HIPPIE | Bobby Womack & Peace | United |
| 43 | 47 | THE RELAY | The Who | Track |
| 44 | 29 | SUMMER BREEZE | Seals & Crofts | Warner Bros. |
| 45 | 32 | LONG DARK ROAD | Hollies | Epic |
| 46 | 60 | I'LL BE YOUR SHELTER (In Time of Storm) | Luther Ingram | Koko |
| 47 | 44 | NO BULLDOG | Bill Withers | Decca |
| 48 | 52 | LET US LOVE | Bill Withers | Sussex |
| 49 | 72 | DO YOU WANT TO DANCE | Bette Midler | Atlantic |
| 50 | 53 | YOU'RE ALADY | Peter Skellern | London |

albums

| | | | | |
|----|----|--|-------------------------------------|-------------------|
| 1 | 1 | MOODY BLUES | Seventh Sojourn | Threshold |
| 2 | 2 | CAROLE KING | Rhymes & Reasons | Ode |
| 3 | 3 | JETHRO TULL | Living in the Past | Chrysalis |
| 4 | 4 | AL GREEN | I'm Still in Love With You | Hi |
| 5 | 5 | JAMES TAYLOR | One Man Dog | Warner Bros |
| 6 | 12 | CARLY SIMON | No Secrets | Elektra |
| 7 | 7 | SEALS & CROFTS | Summer Breeze | Warner Bros |
| 8 | 6 | CAT STEVENS | Catch Bull at Four | A&M |
| 9 | 11 | AMERICA | Homecoming | Warner Bros |
| 10 | 10 | JOHN DENVER | Rocky Mountain High | RCA |
| 11 | 16 | WAR | The World is a Ghetto | United Artists |
| 12 | 9 | SANTANA | Caravanserai | Columbia |
| 13 | 21 | LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS | Tommy | Ode |
| 14 | 8 | TEMPTATIONS | All Directions | Gordy |
| 15 | 18 | NEIL DIAMOND | Hot August Night | MCA |
| 16 | 26 | STEVIE WONDER | Talking Book | Tamla |
| 17 | 13 | CURTIS MAYFIELD/SOUNDTRACK | Superfly | Curtom |
| 18 | 23 | DIANA ROSS/SOUNDTRACK | Lady Sings the Blues | Motown |
| 19 | 20 | BARBRA STREISAND | Live in Concert at the Forum | Columbia |
| 20 | 19 | BREAD | Guitar Man | Elektra |
| 21 | 14 | BLACK SABBATH | Black Sabbath, Vol. 4 | Warner Bros |
| 22 | 24 | ELVIS PRESLEY | Burning Love & Hits From His Movies | RCA |
| 23 | 29 | LOGGINS & MESSINA | | Columbia |
| 24 | 33 | JONI MITCHELL | For the Roses | Asylum |
| 25 | 22 | MOODY BLUES | Days of Future Passed | Deram |
| 26 | 28 | WEST, BRUCE & LAING | Why Dontcha Columbia/Windfall | Atlantic |
| 27 | 15 | YES | Close to the Edge | |
| 28 | 45 | BILLY PAUL | 360 Degrees of Billy Paul | Philadelphia Int. |
| 29 | 17 | OSMONDS | Crazy Horses | MGM |
| 30 | 43 | HELEN REDDY | I Am Woman | Capitol |
| 31 | 35 | JOE COCKER | | A&M |
| 32 | 25 | GRAND FUNK RAILROAD | Phoenix | Capitol |
| 33 | 49 | CREEDENCE CLEARWATER REVIVAL | Creedence Gold | Fantasy |
| 34 | 32 | BLOOD, SWEAT & TEARS | New Blood | Columbia |
| 35 | 41 | GRATEFUL DEAD | Europe '72 | Warner Bros |
| 36 | 38 | FOUR TOPS | Keeper of the Castle | |
| 37 | 39 | LOBO | Of a Simple Man | Dunhill |
| 38 | 51 | DONNY OSMOND | My Best to You | Big Tree |
| 39 | 30 | JOHNNY NASH | I Can See Clearly Now | MGM |
| 40 | 63 | URIAH HEPP | The Magician's Birthday | Epic |
| 41 | 27 | MICHAEL JACKSON | Ben | Mercury |
| 42 | 36 | BEE GEES | To Whom It May Concern | Motown |
| 43 | 62 | BETTE MIDLER | The Divine Miss M | Atco |
| 44 | 34 | GEORGE CARLIN | Class Clown | Atlantic |
| 45 | 54 | RICK NELSON & THE STONE CANYON BAND | Garden Party | Little David |
| 46 | 46 | TEN YEARS AFTER | Rock & Roll Music to the World | Decca |
| 47 | 31 | ROD STEWART | Never a Dull Moment | Columbia |
| 48 | 42 | DAVID CASSIDY | Rock Me Baby | Mercury |
| 49 | 47 | THREE DOG NIGHT | Seven Separate Fools | Bell |
| 50 | 48 | STYLISTICS | Round 2 | ABC/Dunhill |
| | | | | Avco |

NEWS

BRIAN Cadd is a 26-year-old Australian singer who spent one year in England "starving consistently" and is now about to be discovered in America. He has just signed a deal with the Chelsea label to have his records distributed in the States and subsequently around the world in places where his Australian label, Bootleg, is not yet handled.

Bootleg? Yes, that's the name of his Australian label, but it's all very legitimate, explains his manager Ron Tudor who owns that label and another, Fable, which isn't in the rock bag, so that Bootleg can become the contemporary label.

Now if things are a bit cloudy, don't fret. They will all work out because Cadd's first LP on Bootleg is being picked up by Wes Farrell, the sharp American producer-owner of Chelsea.

Brian's first LP is a first class production fea-

turing very tastefully done arrangements by Peter Jones. Brian's voice is misleading because he has a nasal tenor quality, but when he gets down to shouting, he has all the power and breadth he needs.

Brian has been a professional musician since 1966 and has been writing songs the same length of time. He has only been playing as a solo attraction since early 1972, having worked in rock bands and in studio sessions in Melbourne. He's now also in record production for several of the other acts on Bootleg.

Australian musicians, he says are now caught between being influenced by England and America. "We have a lot of country rock players," he

says, "and we also play loud, hard rock like the British."

How have the Aussies become squeezed between England and America? "It just happened," is Brian's answer as he rubs his beard in his hotel room in Los Angeles on his first trip to America and it's a trip he says he'll never forget because he's seeing sights in four fast days that he never expected to see in his life.

The Beatles influenced Australian musicians, but in the last few years the sounds of acoustic folk-rock-pop coming from America, have also turned numbers of young Australian players on. "Crosby, Stills, Nash and Young had an enormous influence on the way a lot of our writers approach

things," Brian says. "We've become very country rockish."

Because Australia is so far away from America and other parts of the world, the Australian musicians don't have as many chances to hear the top new acts and compare styles.

While he was in England with the group Axion which recorded one LP, Brian says he and his chaps got starving consistently "down to a fine art." He did concert gigs with that band while living in England for one year in 1970. His first trip to England was in 1968 with The Groop which spent seven months touring the country. Neither act made any big impressions on pop fans.

Since he comes to performing from being a piano player, Brian is most concerned with the melodic content of his songs. He wanders around the piano, he says, with a tape recorder running. Then he sings along with whatever melodies he happens to wander upon and then he starts putting his words together. "If I get a nice melodic phrase, it suggests a nice set of words."

There are many references to places in the U.S. in Brian's songs — places he's never been to. He included them he says to get a feeling of space. But then a song like Tell Me About Freedom doesn't need any space and is understandable to people all over the world.

eliot tiegal

MirrorMail



Write to: Val, Record Mirror, 7 Carnaby Street, London W1V 1PG

Let's have a bit of leg!

A FEW weeks back someone wrote to you concerning today's fashions and the fact that entertainers like Lulu no longer wear mini-skirts. I would like to remind him that the erogenous zone has now shifted and he should note the



low necked dress that Lulu wore on a Saturday Secombe Show.

If minis turn you on you should see the Ike and Tina Turner review. If Tina and the Ikettes can generate such tremendous excitement and many girls in the street, shops and offices still wear short skirts, why don't more TV entertainers dress to look good?

The Turners are never on TV, and Top Of The Pops is now like a girl viewers only show, with the teenybopper Osmonds, Cassidy and T Rex. It never shows the once familiar low camera-angled shots or the dollies' legs. It must be losing millions of male viewers.

Singers like Cilla are wasting their time recording average material, wearing ugly trouser suits. You can't beat a chick belting out a beauty number, moving well in a revealing outfit. Bring back excitement for the men - it'll pay!

Andy Benson, 284 Count Alan Road, Skegness, Lincs.

Sales

READERS have probably come across items in such journals as the Daily Express and TV Times to the effect that in the last year The Osmonds have outsold the Beatles and Elvis Presley at their peaks.

The Osmonds are said to have sold 10 million records in the last year. That seems a reasonable figure, hardly outlandish. But Elvis Presley has sold about 300 million in 18 years (about 17 million a year) and the Beatles a few million more in 10 years (just over 30 million a year). Both probably sold more like 50 million a year at their peak.

John Hancock, 92 Turners Mill Road, Haywards Heath, Sussex RH16 1NJ.

Pull the other one...

AFTER reading the letters printed in the RM regarding Chuck Berry's My Ding-A-Ling, please may we add our thoughts on the subject:

If Mrs. Whitehouse is correct, and My Ding-A-Ling does encourage masturbation, then after selling around eight million copies there must be an awful lot of wankers around!

A. Griffiths, Louis XVI Record Entertainments, 15 Popular Road, Canvey Island, Essex SS8 7BA.

Opinions about teenies

IN REPLY to Annette Carlidge's letter (December 16), David Cassidy and the Osmonds, have every right to be in the charts as well as Slade, T Rex and soon. People pay 50p for the single they like, and if enough people buy it, it gets to number one, don't (Readers!) be so bigoted.

Annette Tyler, South Lodge, Goodrich, Ross-on-Wye, Herefordshire.

CONGRATULATIONS to Annette Carlidge for her letter condemning the teenyboppers. Too much emphasis is placed on the Osmonds in this country, and their image is bigger than they are. Just recently they had three records in the top ten at the same time which certifies this country insane!

Little Jimmy Osmond's act is more for a circus, as I believe it is a load of bilge! Looking in on Top of the Pops recently I noticed the Osmonds' lead singer looks like a poor man's Mick Jagger.

JOHN NELSON, 25 Narbonne Ave., Ellesmere Park, Eccles, Manchester.

Why did Puppy Love (not Puffy Love) get to number one? Because it's a damn sight better than Metal Guru, or come to that anything T. Rex can turn out. But then again, everyone to his own.

Two Osmonds fans, 100 Withcote Avenue, Goodwood Estate, Leicester.

I WOULD have thought Miss Carlidge would have the intelligence to know that other people have their own opinions.

KERRY WARMAN, 2 Coastguards, Kirkwall, Orkney.

I happen to have seen T. Rex live, and the only one with "go" in him was Marc Bolan. But look at the Jacksons and the Osmonds. They all have a bash at dancing.

Lynne Meek, 20 Bevan's Way, Maesteg, Glamorgan, S. Wales.



Thanks for David Bowie Book!

MANY thanks for a superb book on David Bowie (The Jean Genie), packed with info, pix and a very good poster. It's the bargain of the year at 25 pence. One doubt in our minds though, will you be able to cope with the fantastic demand there's sure to be; for it's a must for all Bowie freaks.

Anyway, best of luck to both RM and Bowie for the future. MICK AND JOOLS, 37 Clanricarde Gardens, Bayswater, London W2.

I think the Beatles...

HAVING read Andrew Davies' two-part Beatles article, I fail to see what useful purpose they serve. Not one original opinion is expressed because Mr. Davies simply repeats wholesale all the criticism levelled at the ex-Beatles since 1970, and leaves one wondering whose side he is on.

I'm sure I'm not the only one who finds Elephant's Memory the most exciting rock band since Creedence, or discovers new complexities in McCartney's melodies every time I play the albums.

Nor can I be the only one glad of the contributions by Yoko and Linda. And surely Ringo deserves credit

for his Nashville album. It is very easy on the ear, and as good as most by established C&W names.

Finally, for the record, the seeds of Harrison's recent melodic inventions were planted in 1968 with the Wonderwall film music.

Rick Winkley, Terry Street, Nelson, Lancs.

ANDREW Davies wrote a very good essay on the solo careers of the ex-Beatles, but I think it was a bit unfair of him to criticise George Harrison for not having made a new album to follow up All Things Must Pass.

During the middle of 1971 Harrison was busy organising the concert

for Bangla Desh, and the remainder of that year was spent producing the records and the film of the concert with Phil Spector and Allen Klein respectively.

Then he was involved in arguments with various record companies and with the government trying to put out the Concert For Bangla Desh triple LP, set at the lowest possible price.

In the middle of 1972 Harrison started work on a new LP, due for release in January or February 1973. So he has not been entirely dormant these past two years.

A Harrison Fan, 54a Chapel Street, Marlow, Bucks.

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RM PREDICTS

THE NEW YEAR HONOURS

WHILE most of us have been getting over our post-Christmas blues, a lot of people have been thinking about who the big names are going to be in 1973. It's easy to say that the Osmonds, Jacksons, and David Cassidy will be the year's stars, but what of the acts still to reach stardom? Record Mirror put the question to the people who know — the people who have enjoyed success in the past and know what it takes to get to the top.

JUSTIN HAYWARD of the Moody Blues thinks that American acts like Seals and Crofts and the Eagles will break through in Britain this year, although there seem to be a few doubts in his mind.

"It looks like it's getting back to the days of conveyor belt pop," he says. "A lot of kids are missing out on something somewhere. I get upset when all these hype bands make it. In the future I hope that only real talent, like David Bowie, will become prominent."

"I think Slade will keep doing well, too. After all as long as we've got rock and roll we'll be OK."

FRANCE ROSSI of Status Quo, a band that RM and a lot of other people have a lot of faith in for this year, is pinning most of his hopes on Climax Chicago. "I tell ya, that band are SO good they have got to make it."

"I think the Sutherland Brothers have got a lot going for them and it could be their year, too."

"The Osmonds will have another good year but they'll die off eventually, although I think they will be successful in other fields. They've got so much talent they must be good whatever they do. It's not that they are going to go bad as they are now, it's just that their audience will move on to something else, and so will they."

"Bowie's got it all sussed. He's such a weird human being, but he looks so good. These other glam freaks look stupid. I mean guys like Sweet don't look natural."

NICK TURNER of Hawkwind wants it to be a good year for "nice people who deserve to do well instead of the hype bands." Magic Muscle, the Pink Fairies, Twink's Magic Band and Roy Wood's Wizzard are Nick's picks for the top in '73. "The cosmic thing will get bigger and we want to take our show on the road in the form of a circus."

GLADYS KNIGHT, a lady who provided both visual and musical pleasure in 1972, says that the past year has proved to her that you can take a song like Make It Through The Night, give it a slow treatment, and make it more popular than the original version. "I hope 1973 will bring a much bigger return to these kind of songs with beautiful melodies and more meaningful lyrics."

Sweet's BRIAN CONNOLLY is banking his hopes on Junior Campbell, who he believes has just cracked the market for himself. He also feels that Slade have a lot more still to offer. Apart from that he doesn't believe any immediate changes will happen, and that the Bowies and Glitters of the world will continue to be successful. "I personally can't foresee the Osmonds happening for much longer, though."

PAUL LAYTON of the New Seekers, thinks that the public have learnt to accept a wide variety of music and that this will



Slade seem well set to keep up their success in the coming year.

continue. "The kind of visual performance combined with well played music will be the accepted thing. The days of the heavy group who played

For teenyboppers the words of New World's JOHN KANE could be a little doomy. "The trend will move away from the concentration on teeny-

"I hope that there's going to be a greater breaking down of musical barriers so that heavy rock fans would buy a record by someone like me or the Osmond Brothers if it was good. At the moment that's not happening."

From what I've seen in the clubs, entertainment must move into the areas that are being exploited by people like the Jackson Five and the Osmonds. I think cabaret will come back and I think that possibly, future generations will rue the fact that we have pulled down the great variety theatres because the kind of entertainment which appears to be on the way would have been ideally suited to the old music hall theatres."

From an old face to a newcomer, who emerged in 1972 as one of Britain's best young producers — PETER SAMES, who gave us Peter Skellern, and the year's best ballad, You're a Lady.

"I'm not positive what the trends are going to be, but I've got a good idea of what they won't be. I don't think T. Rex and Slade will enjoy the same success they have had. I think people will be going for songs with more melody and they will listen to the music more instead of

leaving it to be a background noise."

"As more people get better stereo systems they are becoming increasingly aware of a record's production, and what must happen is the quali-

ARGENT erupted as one of the big hit groups of '72, when their Hold Your Head Up hit the charts early in the year. Reflecting now on other people's chances for 1973, Rod Argent expressed the thought that we will see John Lennon and Paul McCartney working together once more — particularly in view of the phone calls the two shared when John was in New York.

Rod also feels that the big new names for '73 are currently well hidden and haven't been picked out by anyone. "It will either be someone completely new, or at least someone unexpected," says Rod.

ty of record manufacture, because the better your stereo gets, the more records you find that you can't play on your equipment because they're warped or something."

Peter's tip for greater things is America's Carly Simon, who has already made a few fine albums. "The day of better music, quality music is coming back. You listen to the records made by the Jacksons, Osmonds and Cassidy. Musically they're all great and they can reproduce the sound live, too."

"And Peter Skellern will be just as big, I hope."

One of the shock chart names of 1972 has been JUDGE DREAD, who has overcome a lack of radio plays to have one of the longest stayers in the charts in Big Six and a smash follow-up in Big Seven. He popped into the RM offices to pass judgement on the changes we're likely to see in 1973.

"First of all, how about Dreadmania for '73? Everyone else has had a turn



Opinions vary, but is Marc on the way out?

and I sell to everyone, not just the kiddies, 'cos I make them laugh. I think Slade and T Rex are going to die out in about six months — they just turn out the same rhythm, and Alice Cooper's just about had it, and David Cassidy."

"But 1973's going to be a big year for reggae — no more gay rock and transvestites leaping about. One guy that is definitely going to make it is Peter Skellern, and I reckon it will be a big year for The Stones — they'll be moving into reggae, too. Gilbert O'Sullivan will last and I think Carly Simon and Wizzard will do well."

Curved Air's SONJA KRISTINA, who became well established as one of Britain's top girl singers during '72, was a little less certain of the general trends, but did pick a couple of names: "The whole music scene is so pliable, it's difficult to get any clear picture. I think it'll be an important year for us, and I think Uriah Heep and Genesis are the bands to watch this year."

AL STEWART, one of our premier singer-song-

writers and acoustic guitarists, picks three other names from the gentler, folk-based end of the scale: "In '73, I would like to see success for Bruce Cockburn, Tir Na Nog and Gerry Rafferty."

STEVE ELLIS, who



This year could belong to Peter Skellern.

for themselves are over and people will now expect a complete show with music rather than a sound they could have had on record."

CILLA BACK, who has always worked as a solo artist, naturally enough hopes that 1973 will bring some more solo artists on to the scene. "We've had this enormous wave of groups," she says. "But I think it's going to be all down to individuals again for 1973."

bopper groups," he predicts. "Groups like the Osmonds and Jackson 5 won't be lesser, but the hysteria will fade a bit and they will find a proper level."

"I would like to think," says HURRICANE SMITH, "that people will carry on in much the same way as they have been, whereby they have been buying records on their merit and not because the artist happens to be popular."



Is this the end for Alice Cooper?



Hurricane Smith

has been riding on the crest of a slump during the recent months of 1972, did a little crystal ball-gazing without sticking his neck out too far: "Keith Moon will become a film star and take part in a comedy. Bob Dylan will make a new album, and The Faces are going to bring out a nice one."



Judge Dread tips himself for '73.