

EXCLUSIVE~CLIFF RICHARD: 'I'll never be the same again'

RECORD & Radio MIRROR

A BILLBOARD PUBLICATION

DECEMBER 15, 1973

7p

**ELTON
JOHN**



Taking Christmas
to the people

NEW SEEKER LYN: 'I hate men
who wear make-up!'

FACES' IAN: 'We really formed
our band for America!'

COCKNEY REBEL: 'We're the
new leaders!'

**ONLY
R&RM HAS
THE BBC
POP
CHARTS**

RECORD MIRROR

TOP FIFTY

SINGLES

This week	Last week	Weeks in chart	Artist	Label
1	-	-	MERRY XMAS EVERYBODY Slade (Polydor 2058 422)	
2	1	X	I LOVE YOU LOVE ME LOVE Gary Glitter BELL 1337	
3	4	X	MY COO-CA-CHOO Alvin Stardust Magnet MAG 1	
4	3	4	YOU WON'T FIND ANOTHER FOOL LIKE ME New Seekers Polydor 2058 421	
5	2	X	PAPER ROSES Marie Osmond MGM 2006 315	
6	19	X	I WISH IT COULD BE CHRISTMAS EVERYDAY Wizzard Harvest HAR 5079	
7	7	X	LAMPLIGHT David Essex CBS 1902	
8	8	X	ROLL AWAY THE STONE Mott The Hoople CBS 1895	
9	11	X	STREET LIFE Roxy Music Island WIP 6173	
10	9	X	WHY OH WHY OH WHY Gilbert O'Sullivan MAM 111	
11	6	X	DYNA-MITE Mud RAK 159	
12	12	6	WHEN I FALL IN LOVE Donny Osmond MGM 2006 365	
13	16	X	AMOUREUSE Kiki Dee Rocket PIG 4	
14	13	4	TRUCK ON (Tyke) T. Rex EMI MARC 6	
15	15	7	HELEN WHEELS Paul McCartney & Wings Apple R 5993	
16	5	8	LET ME IN Osmonds MGM 2006 321	
17	22	X	LOVE ON A MOUNTAIN TOP Robert Knight Monument MNT 1875	
18	24	7	KEEP ON TRUCKIN' Eddie Kendricks Tamla Motown TMG 873	
19	10	X	DO YOU WANNA DANCE Barry Blue BELL 1336	
20	17	9	TOP OF THE WORLD Carpenters A&M AMS 7086	
21	21	16	FOR THE GOOD TIMES Perry Como RCA 2402	
22	39	X	VADO VIA Drupi A&M AMS 7083	
23	35	3	VAYA CON DOIS Millican & Nesbitt Pye 7N 45310	
24	-	X	THE SHOW MUST GO ON Leo Sayer (Chrysalis CHS 2023)	
25	42	X	STEP INTO CHRISTMAS Elton John DJM DJS 290	
26	38	X	POOL HALL RICHARD / I WISH IT WOULD RAIN Faces Warner Brothers K 16341	
27	48	9	GAUDETE Steeleye Span Chrysalis CHS 2007	
28	20	X	SORROW David Bowie RCA 2424	
29	25	10	EYE LEVEL Simon Park Orchestra Columbia DB 8946	
30	23	X	DAYDREAMER / PUPPY SONG David Cassidy BELL 1334	
31	32	X	FOREVER Roy Wood Harvest HAR 5078	
32	28	4	AND YOU SMILED Matt Monro EMI 2091	
33	26	X	MIND GAMES John Lennon Apple R 5994	
34	29	6	SWEET UNDERSTANDING LOVE Four Tops Probe PRO 604	
35	14	X	PHOTOGRAPH Ringo Starr Apple R 5992	
36	33	6	LONELY DAYS LONELY NIGHTS Don Downing People PEO 102	
37	44	X	RADAR LOVE Golden Earring Track 2094 116	
38	46	X	DANCE WITH THE DEVIL Cozy Powell RAK 164	
39	40	3	TAKE ME HIGH Cliff Richard EMI 2088	
40	47	2	WALK RIGHT BACK Perry Como RCA 2432	
41	27	X	THIS FLIGHT TONIGHT Nazareth Mooncrest MOON 14	
42	43	X	GOODBYE YELLOW BRICK ROAD Elton John DJM DJS 285	
43	31	9	DECK OF CARDS Wink Martindale DOT 109	
44	50	8	THE OLD FASHIONED WAY Charles Aznavour Barclay BAR 20	
45	18	X	DAYTONA DEMON Suzi Quatro RAK 161	
46	49	2	SOLITAIRE Andy Williams CBS 1824	
47	34	11	DECK OF CARDS Max Bygraves Pye 7N 45276	
48	36	4	RAISED ON ROCK Elvis Presley RCA 2435	
49	-	-	GALLOPING HOME London String Chorale (Polydor 2058 280)	
50	-	-	LET THERE BE PEACE ON EARTH Michael Ward (Philips 6006 340)	

ALBUMS

This week	Last week	Weeks in chart	Artist	Label
1	3	4	DREAMS ARE NUTHIN' MORE THAN WISHES David Cassidy Bell BELLS 231	
2	1	3	STRANDED Roxy Music Island ILPS 9252	
3	2	X	PIN UPS David Bowie RCA Victor RS 1003	
4	4	X	SABBATH BLOODY SABBATH Black Sabbath WWA 005	
5	6	11	I'M A WRITER, NOT A FIGHTER Gilbert O'Sullivan MAMS 505	
6	5	21	AND I LOVE YOU SO Perry Como RCA Victor SF 8360	
7	14	2	MUSIC FOR A ROYAL WEDDING BBC REW 163	
8	27	2	WELCOME Santana CBS 69040	
9	7	3	ROCK ON David Essex CBS 65823	
10	8	5	QUADROPHENIA Who Track 2657 013	
11	13	7	GOODBYE YELLOW BRICK ROAD Elton John DJM DJLPD 1001	
12	16	24	NOW AND THEN Carpenters A&M AMLH 63519	
13	44	2	MIND GAMES John Lennon Apple PCS 7165	
14	11	11	SLADEST Slade Polydor 2442 119	
15	-	-	SINGALONG A PARTY SONG Max Bygraves Pye NSPL 18419	
16	9	3	RINGO Ringo Starr Apple PCTC 252	
17	42	2	GLITTER Gary Glitter Bell BELLS 216	
18	17	X	THE DARK SIDE OF THE MOON Pink Floyd Harvest SHVL 804	
19	22	4	TOUCH ME Gary Glitter Bell BELLS 222	
20	-	-	A TIME FOR US Donny Osmond MGM 2315 273	
21	41	3	ALONE TOGETHER Donny Osmond MGM 2315 210	
22	36	X	THE BEATLES 1967/1970 Apple PCSP 718	
23	23	73	SIMON & GARFUNKEL'S GREATEST HITS CBS 69003	
24	32	X	THE BEATLES 1962/1966 Apple PCSP 717	
25	40	23	TUBULAR BELLS Mike Oldfield Virgin V 2001	
26	30	101	BRIDGE OVER TROUBLED WATER Simon & Garfunkel CBS 63699	
27	21	7	MOTOWN CHARTBUSTERS VOL. 8 Tamla Motown STML 11246	
28	28	17	SING IT AGAIN ROD Rod Stewart Mercury 6499 484	
29	18	3	OL' BLUE EYES IS BACK Frank Sinatra Reprise K 44249	
30	12	11	HELLO Status Quo Vertigo 6360 098	
31	24	7	A SONG FOR YOU Carpenters A&M AMLS 63511	
32	31	30	CLOSE TO YOU Carpenters A&M AMLS 998	
33	20	17	THE PLAN Osmonds MGM 2315 251	
34	19	7	THESE FOOLISH THINGS Brian Ferry Island ILPS 9249	
35	15	X	ALADDIN SANE David Bowie RCA Victor RS 1001	
36	33	12	SINGALONG MAX VOL. 4 Max Bygraves Pye NSPL 18410	
37	37	4	BACK TO FRONT Gilbert O'Sullivan MAM 502	
38	25	X	HUNKY DORY David Bowie RCA Victor SF 8244	
39	-	1	WE CAN MAKE IT Peters & Lee Philips 6308 165	
40	39	2	SING ALONG WITH MAX Max Bygraves Pye NSPL 18361	
41	26	9	SELLING ENGLAND BY THE POUND Genesis Charisma CAS 1074	
42	35	13	JESUS CHRIST SUPERSTAR Soundtrack MCA MDKS 8012/3	
43	50	2	FOUR TOPS STORY Four Tops Tamla Motown TMSP 1124	
44	-	1	GILBERT O'SULLIVAN HIMSELF MAM 501	
45	-	1	BAND ON THE RUN Paul McCartney & Wings Apple PAS 10007	
46	38	2	TOUCH ME IN THE MORNING Diana Ross Tamla Motown STML 11239	
47	10	4	LOUD 'N' PROUD Nazareth Mooncrest CREST 4	
48	29	13	SINGALONGA MAX Max Bygraves Pye NSPL 18401	
49	-	1	PAT GARRETT & BILLY THE KID Bob Dylan CBS 69042	
50	-	1	PORTRAIT OF DONNY Donny Osmond MGM 2315 108	

chart chatter

AH, 'aint that nice, Merry Xmas Everybody and Slade at one causing our Sue to suffer violent pain and agony as her rave and hoped love Gary moves down to two. Wizzard move into ten and now only Elton outside the first division with his wishes. Personally the sooner the three discs get buried the better. Yes, there's a good Christmas spirit here but anyway our friend Donny has a birthday this week.

So he can be away and have as he put it to me "My first date". His When I Fall In Love is static at 12 with Kiki one step behind. Robert Knight is in the '20 but is it that strong a disc? Reader Gerry Ivey from Slough enquired some weeks back about Drupi. Slight confusion here before the facts were revealed and when people bother to ring there must be a hit in the making. Drupi is at 22.

The underground people, Millican & Nesbitt are making good clearance of everybody as they hit 23. What say ye about the incredible, superstar Leo Sayer entry at 24? The Faces move 12 the right way but expected faster progress from this fine double sided disc. Pool Hall Richard seems a right up-tempo rocker for the party scene and Rod's grit and gravel voice is on form. Good old Steeleye. Yes, indeed.

The folk-rock group make 21 lovely places the right way. Funny though how some discs take two years to break. They go up and Ringo goes down, 19 places. Also down is Nazareth and Max only dealing bad hands has a 13 drop. Elvis after one spurt gasps the wrong way and a twelve downer makes him 48. Not a good one Elvis. Golden Earring are though heading right, even if slowly but why a J. Lennon fall?

The London String Chorale have made it with a topical title number, Galloping Home, might be the only way soon, even bicycles are in short supply. To the rescue comes Michael Ward so we can wipe away the sweat and frustration with Let There Be Peace On Earth, back in again at 50. So only four new entries and what is keeping Thin Lizzy out? Suzi seems certain to make space, a sudden 27 fall. Perry up seven and Cliff one, the film could help Cliff.

Cozy Powell makes good tracks, now eight from the 30. Not a bad number is it? No smiles this week for Mott after such speedy upward haste. Don Downing still around and apologies to one and all for no mention last week of the final eventual dropping out of Tie A Yellow Ribbon but then it could be back! Have the feeling Dawn could have turned up with a Top 10 Christmas word song disc. Simon Park is still drifting around and nearly overlooked, pause from Forever. Roy goes from 32 to 31. There's something tiring about this week's 50, ah well to next week.

u.s. soul chart

- (1) If You're Ready Come Go With Me - Staple Singers (Stax).
- (5) Never, Never Gonna Give You Up - Barry White (20th Century).
- (4) Rockin' Roll Baby - Stylistics (Avco).
- (2) Cheaper To Keep Her - Johnny Taylor (Stax).
- (8) Come Get To This - Marvin Gaye (Tamla).
- (3) The Live I Lost (Part 1) - Harold Melvin & The Blue Notes (Phile).
- (15) Living For The City - Stevie Wonder (Tamla).
- (6) You're A Special Part Of Me - Diana Ross & Marvin Gaye (Tamla).
- (9) I Wanna Know Your Name - Intruders (Phile).
- (7) Some Guys Have All The Luck - Persuaders (Acto).

(From Billboards Specialist Soul Survey)

Breaker's

PURE vocal version of Neil Young's, After The Gold Rush showing well but about time Geordie broke through. Tom Jones with TV and live appearances a good bet for the 50 and how about Stevie? Billy Paul is chart threatening and Fancy might make it with Wild Thing. Jerusalem still just outside and Ronnie; How Come, you're not in the 50? Hot tips: 1 Living For The City - Stevie Wonder (Tamla); 2 Black Cat Woman - Geordie (EMI); 3 The Rocker - Thin Lizzy (Decca).

AFTER THE GOLD RUSH, Prelude, Dawn DNS 1052.
ALL OF MY LIFE, Diana Ross, Tamla Motown TMG 880.
BLACK CAT WOMAN, Geordie, EMI 2100.
GET IT TOGETHER, Jackson Five, Tamla Motown TMG 878.
GOLDEN DAYS, Tom Jones, Decca F 13471.
HOW COME, Ronnie Lane, GM GMS 011.
JERUSALEM, Emerson, Lake and Palmer, Manticore K 1303.
LEST WE FORGET, Les Reed Orchestra, Chapter One SCH 109.
LET ME TRY AGAIN, Frank Sinatra, Reprise K 14304.
LIVING FOR THE CITY, Stevie Wonder, Tamla Motown TMG 881.
LOVE IS ALL, Englebert Humperdink, Decca F 13443.
OUR HOUSE IS ROCKIN', Marmalade, EMI 2071.
REMEMBER, Des O'Connor, Pye 7N 45301.
SLOOP JOHN B, The London Welsh Male Voice Choir, Philips 6006 347.
STAR, Stealers Wheel, A&M AMS 7094.
STONED OUT OF MY MIND, Chi-Lites, Brunswick BR 7.
THANKS FOR SAVING MY LIFE, Billy Paul, Philadelphia International PIR 1928.
THE LOVE I LOST, Harold Melvin and The Bluenotes, Philadelphia International PIR 1879.
THE ROCKER, Thin Lizzy, Decca F 13467.
WILD THING, Fancy Atlantic K 10383.
YOU'LL NEVER WALK ALONE, Gerry & The Pacemakers, EMI 2086.
YOU'RE A STAR, Carl Wayne, Pye 7N 45290.

CHART PARADE

Compiled by **TONY JASPER**

books

COUPLE of paperbacks with chart names have recently come on the stands. One is *Out Loud* edited by Steve Turner and published by Out Loud Publications and selling at 50p. Interesting stuff with some good depth interviews with Alice Cooper, Tim Rice and Mick Abrahams ex-Jethro Tull to name three of them. There's some fiction and nostalgia and it's worth a check.

Ed Stewart has put together his *Book Of Pop* and published by Piccolo at 25p. Ed takes us through just about every big name of the moment like Marc Bolan, Slade, Rod Stewart, David Cassidy and the Osmonds. Only Sweet and Cliff seem to have been forgotten. Ed gives brief bios, some anecdotes and facts and figures on the people chosen. Could well be useful for quick check-ups on those stars.

your choice

ANTHONY Madge from Launceston sent this as his choice for an album of sounds old and new: *It Don't Come Easy* - Ringo Starr; *I'm Still Waiting* - Diana Ross; *Hot Love* - T-Rex; *Randy* - Blue Mink; *Help Me Make It Through The Night* - Gladys Knight & The Pips; *Hello Hello* - Gary Glitter; *Bad Weather* - Supremes; *I Want You Back* - The Jackson Five; *The First Time* - Roberta Flack; *Power To The People* - John Lennon. Side two: *Another Day* - Paul McCartney; *War* - Edwin Starr; *Close To You* - Carpenters; *A Day Without Love* - Love Affair; *Without You* - Nilsson; *Have You Seen Her* - Chi-Lites; *United We Stand* - Brotherhood Of Man; *Drive In Saturday (Night)* - David Bowie; *Pictures Of Matchstick Men* - Status Quo; *My Sweet Lord* - George Harrison. Thanks Anthony!

top 10 '73

A NICE little bundle of replies to last week's suggestion of your naming the year's Top 10 singles. A Thomas of Peverell,

YESTERPLAYS

5 years ago

- December 14, 1968
- (2) Lily The Pink - The Scaffold (Columbia).
 - (1) The Good, The Bad, And The Ugly - Hugo Montenegro (RCA).
 - (7) Ain't Got No - I Got Life/Do What You Gotta Do - Nina Simone (RCA).
 - (6) One Two Three O'Leary - Des O'Connor (Columbia).
 - (14) Build Me Up Buttercup - The Foundations (Pye).
 - (13) The Urban Spaceman - Bonzo Dog Doo Dah Band (Liberty).
 - (4) This Old Heart Of Mine - Isley Brothers (Tamla).
 - (3) Eloise - Barry Ryan (MGM).
 - (8) May I Have The Next Dream With You - Malcolm Roberts (Major Minor).
 - (5) Braking Down The Walls Of Heartache - Bandwagon (Direction).

10 years ago

- December 14, 1963
- (10) I Want To Hold Your Hand - Beatles (Parlophone).
 - (1) She Loves You - The Beatles (Parlophone).
 - (3) You Were Made For Me - Freddie & The Dreamers (Columbia).
 - (5) Secret Love - Kathy Kirby (Decca).
 - (7) Maria Elena - Los Indios Tabajaras (RCA).
 - (2) Don't Talk To Him - Cliff Richard (Columbia).
 - (9) I Only Want To Be With You - Dusty Springfield (Philips).
 - (4) You'll Never Walk Alone - Gerry & The Pacemakers (Columbia).
 - (8) Glad All Over - Dave Clark Five (Columbia).
 - (-) Dominique - The Singing Nun (Philips).



SLADE hit the top once more - first time in the 50. Only the amazing success of *Eye Level* from Simon Park Orchestra has stopped them having a year of four

Plymouth suggests *See My Baby Jive*, *Killing Me Softly With His Song*, *Angel Fingers*, *Heart Of Stone*, *Amoureuse*, *Showdown*, *Peek-a-Boo*, 5.15, *Dear Elaine*, *Dreamboat* and he's got two at 10 and so adds, 48 *Crash*.

winners

ONLY P. Hewitt from Nottingham guessed correctly the Guess Who photograph, namely Jeff Beck.

Ed Stewart Book winners: Carole Arnold, Anne Keen, Alex Spowart, Mary Jones, Eluned Williams, Angela Williams, Idit Luba, Tracey Stringer, Richard Allnatt, Terry Pratt, Joanne Reed, Mary Evans, Yvette Holder, Brenda Allott, Steven Farmery, D West, J. R. Miles, Shirley Cooper, Rachel Knight, Linda Odell, Miss D. Mothersill, Glen Langridge, Andrew Davis, Faye Edwards.

Marie Osmond winners: Jacqueline Johnson, Kevin Webb, Mark Reader, Angela Topham, Christine Crowhurst, Faye Edwards. There were only unfortunately six albums to be given away. This fact by some strange quirk was missed out of our copy. Apologies.

discs straight to where it matters.

This year we've seen them sell thousands of records. *Squeeze Me Pleeze Me*, *My Friend Stan*, *Cum Feel The Noize* and the current *Merry Xmas Everybody* have been the four. David Hughes, Polydor Press Officer tells us, "Slade have sold over 2 million singles in 1973. Such is the demand for their latest that we have had to make special arrangements. 250,000 discs are being sent from Los Angeles to arrive this Thursday. 30,000 copies a day are being received from Germany.

In view of mutterings this Christmas of difficulty in buying certain records the good news for anyone finding a shop out of the Slade single is, "there should only be a delay of 24 hours at the most."

SLADE are obviously the most successful singles group of 1973. We congratulate them.

philly

THE O'JAYS: The group has been on the record scene for some time and enjoyed past success with recordings such as *Lonely Drifters*, *Lipstick Traces*, *Stand In For Love*, *One Night Affair* and *Deeper In Love*. Since their emergence on the Philadelphia label their fame has spread with two major smash hits, *Back Stabbers* and *Love Train*. The O'Jays personnel is Eddie Levert, Walter Williams and William Powell. They've been together for 14 years, though the original O'Jays was composed of five members and their first group name was the Mascots. Their latest album is *Ship Ahoy* and continues their sophisticated funk and sensitive vocal work.

THE INTRUDERS: The group grew up in the streets of Philadelphia. They have had a long association with Gamble and Huff, two of the most creative and talented songwriters and producers in the business. In the States they've been consistent hit-makers with songs like *Sad Girl*, *I Bet He Don't Love You* and their latest single, *I'll Always Love My Mama*.

BILLY PAUL: Born and raised in Philadelphia, Billy Paul began his singing career at the age of 12. He soon found himself in the recording studio and though at one time a rock singer switched, with great success, to singing pop ballads. His career advanced when he found himself associated with Gamble and Huff and with television appearances behind him, some high selling singles, he finally broke gold with the album *360 Degrees* of Billy Paul. The single *Me & Mrs Jones* was taken from the album and has sold over two million copies in America alone. His latest album is *War Of The Gods*.

Win Isleys new single

THE ISLEY Brothers have been around for some time making some of the best soul sounds. Now they've got a brand new CBS record out in the shops called *Highways of My Life* (Epic) and we're offering as this week's competition 25 copies of this knock-out single. All you have to do is answer our usual heavy, mind-tiring questions and if you come out of the bin with the right answers and one of the first 25 then you've got yourself one of the hottest sounds around! So get penning! right now! And note the shortened entry time so as to possibly get you your single before Christmas. Nothing like hoping anyway! Send to Isley Brothers Comp, Chart Parade, Record & Radio Mirror, 7 Carnaby St., London W1V 1PG and by WEDNESDAY December 19.

Name.....

Address.....

.....

.....

1 Name a 1973 Isley Brothers hit.....

.....

.....

2 Did they come together as a recording act in 1968?.....

.....

.....

Next week: a double comp! Cliff plus Bobby Pickett albums to be won. Nice one that!

MAX WALL face to face with the
FIDDLEY FOODLE BIM BAM BOODELOO
DIDDLEY DOODLE OODLE BIRD



The Fiddlely Foodle Bird
by
MAX WALL
YR 203

The value of gold has just doubled



DIANA ROSS & MARVIN GAYE

Combine the artistry and talent of the world's greatest female vocalist with the sensitivity and emotion of one of the world's best soul singers and the result has to be remarkable.

"Diana & Marvin" is just that. It is a flawless execution of a sensational concept. Featuring both standards and original material, the album includes the work of some of Motown's top writers and producers.

Two superstars together on one album—the value of gold has most certainly doubled!

*You Are Everything . Love Twins Don't Knock My Love . You're A Special Part Of Me
Pledging My Love . Just Say, Just Say Stop, Look, Listen (To Your Heart)
I'm Falling In Love With You . My Mistake (Was To Love You) . Include Me In Your Life.*



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Mott the Hoople to record live

MOTT THE HOOPLE climax their most successful British tour to date this Friday at the Hammersmith Odeon when their performance will be recorded by the Rolling Stones mobile recording unit for release as a live album early next year on CBS.

There are two performances at Hammersmith, and a few tickets still available for the 6 p.m. first house. This was added when the 8.30 show sold out within three days the 18th sell-out on Mott's 22-date tour.

The group is also scoring heavily in the disc stakes.

Their LP Mott, released in July, has sold 65,000 in Britain so far, and is still averaging 3,000 each week. Their current single Roll Away The Stone has sold 175,000 since its November 9 release, putting it only 8,000 behind Mott's previous best selling single All The Young

Dudes. The live LP will be released before the group's next studio album, which they begin recording next month.

Mott's managers, Bob Hirschman and Fred Heller, flew to Germany on Tuesday to finalise dates for the group's tour there in February. Mel Bush, promoter of their British tour, told RRM that it had established Mott "in the top league."

Mott's Ian Hunter has written his first book — Diary Of A Rock Star — to be published next March.



THE SWEET have renewed their RCA recording contract for a further three years. The group pioneered the British teeny-bop sound during 1971 and 1972 with hits such as Funny Funny, Co-Co, Poppa Joe and Wig Wam Bam, and more recently have gone heavier with chart successes like Blockbuster, Hellraiser and Ballroom Blitz.

All the Sweet hits have been penned by Nicky Chinn and Mike Chapman, seen at right in this champagne celebration of the signing. RCA's British boss Ken Glancy (left) and Sweet producer Phil Wainman (third from left) were also there as was RCA A&R manager Mike Everett (fourth from left).

The first single under the new deal will be released in January. Its title is Teenage Rampage, another Chinn-Chapman composition, and the flip, Own Up, Take A Look At Yourself, was written by the Sweet.

They will make their second appearance this year at London's Rainbow Theatre on December 21.

Groundhogs' Rainbow date

THE GROUNDHOGS will make their final British appearance this year at the Rainbow Theatre on December 22 in a Christmas show with special guests Stray and also Jonesy, who toured with the Hogs on their recent British dates.

The Groundhogs are interrupting their recording for their first WWA album to play the Rainbow date. The

LP will be completed immediately after Christmas for a mid-February release here and in the States.

Hogs lead guitarist Tony McPhee is set to debut his one-man synthesizer show in New York on February 24, the first of six American dates. The whole group will begin their second extensive stint of American dates early in May.



Deep Purple in court

NICHOLAS SIMPER, formerly bass guitarist with Deep Purple, is suing the group and their management, HEC Enterprises, claiming breach of contract damages for alleged wrongful dismissal.

Simper alleges that the group did not tell him rehearsal times, and secretly allowed Roger Glover, his successor with Deep Purple, to play instead. He is suing for loss of earnings and the return of musical equipment worth £1,200. The group and their company are defending the action.

Earthband cancel gig

MANFRED MANN'S Earthband had to cancel gigs at Canterbury and Kingston last Friday and Saturday when guitarist Nick Rodgers fell victim to a throat infection caused by a troublesome wisdom tooth.

Nick is now in hospital for the removal of the tooth, and the band will be back in action in time for their Christmas Party appearance at London's Marquee Club on December 18.

Earthband begin a three-week tour of America's West Coast with Uriah Heep on January 25, and will then play further dates in the States prior to returning for a tour of the Continent.



The Wizzard and the Doc

ROY WOOD gets some medical support from Jon Pertwee, BBC TV's Dr. Who, prior to both of them joining the other Who on Friday and Saturday this week in Tommy at the Rainbow Theatre. Jon will be playing the Doctor role in Pete Townshend's rock opera.

If man to solo

GEOFF WHITEHORN, lead guitarist with If since August, has been signed to a solo recording deal for five years by Marquee Record Productions.

Before joining the jazz-rock group, Geoff worked as a session guitarist, and played over 100 sessions for Marquee producer Tony Atkins. Plans are already in hand for recording tracks for his debut album and single.

Atkins told RRM: "This is a very important signing for us. Geoff is our first album-orientated artist, and I think we have a very good set-up to exploit his talent."

Since joining If, Geoff has toured the States twice and Canada once, and made his British debut with the group at the Marquee Club on November 29. His solo disc contract will not affect his If activities.

"I love playing with If, and there's plenty of time also for my work with Tony," he said.

Denny debut

WIZARD RECORDS released a solo album by Denny Laine last Friday entitled Ah Laine. It was recorded in Los Angeles and London earlier this year, and features Denny with the old Stone The Crows rhythm section of drummer Colin Allen, now with Focus, and bassist Steve Thompson.



GLADYS KNIGHT and the Pips will be touring Britain and Europe again in the spring. A three-week itinerary is being planned beginning on March 23, and

No London gig but...

Bolan show trucks on

T REX will be making their first tour of Britain for two years next month under the production title of Truck Off, and two American girl singers, Gloria Jones and Pat Hall, are flying over to participate.

Marc Bolan and the package will be nine strong in all, and the tour programme will feature numbers from T Rex's new LP A Creamed Cage In August By Zinc Alloy And The Hidden Riders Of Tomorrow, due for

release on February 1.

The itinerary is Newcastle City Hall (January 21); Glasgow Apollo (22); Sheffield City Hall (24); Manchester City Hall (26); Leicester De Montfort Hall (27), and Birmingham Odeon (28).



Tickets will be on sale at the box offices of the various venues from January 2 with the exception of Birmingham, where they will become available from January 6.

Donny discs 'in poor taste'

TWO CURRENT singles share the same notation and the same tune, and may well get up the noses of many Osmond fans. The motivation is Donny Osmond, and the tune is the old traditional folk melody My Bonnie Lies Over The Ocean.

The records are The Donny Song by the Mayer Sisters released by Dart Records on November 30 and My Donny by the Donettes, issued last Friday on the Jam label. Apparently the similarity of inspiration is coincidental, and the Jam single stemmed from an idea first suggested by DJM Records area representative John Holman, who was horrified to hear the Dart disc being



played before the release of the Donettes record.

A spokesman for Polydor, which releases the Osmond discs here, told RRM: "We're not complaining about all this, but we think it's in rather poor taste."

Cilla back on singles scene

THE FIRST single by Cilla Black since she signed a five-year renewal of her contract with EMI is scheduled for January 4 release. The titles are Baby We Can't Go Wrong and Someone and the disc was produced by New Seekers producer Dave Mackay.

Cilla, who is expecting her second baby in May, has withdrawn from BBC TV's Morecambe and Wise Christmas Day show to avoid overstrain. Her husband and manager Bobby Willis told



RRM that in view of her own nine-week series beginning in January it was decided not to undertake any additional TV work.

Cilla will rest when the series ends in March, and her next engagement after the arrival of the baby will be a six-week summer season in Scarborough opening on August 12.

Their debut single
Coast To Coast

RCA 2438

Currently on tour

December
15 Selkirk, Scotland
17 Free Trade Hall, Manchester
19 Latimer School, Hammersmith
21 Sundown, Edmonton
22 Friars Club, Aylesbury
26 Scunthorpe Baths
31 Kensington Hotel, Holland Road

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RCA Records and Tapes

East Wind blows in

ACE JAPANESE percussionist Stomu Yamash'ta starts a British tour with his new band East Wind at London's Roundhouse on December 30. And during a two-week break in the itinerary he will record the music for a film entitled One By One about motor racing, which features Jackie Stewart, Mike Halewood and Peter Redson.

Stomu's East Wind line-up is completed by former Soft Machine man Hugh Hopper (bass), Gary Boyle (guitar), Stomu's wife Hisako (violin), and Brian Gascoigne (keyboards).

East Wind will be supported on the tour by the Suntreader band, and the dates are Manchester Free Trade Hall (January 7); Walthamstow

Polytechnic (12); Strathclyde University (19); Brunel University (25); Exeter University (26); Nottingham University (February 1); Oxford New Theatre (3); Lanchester Polytechnic (9); Harrogate Royal Baths (10), and Bangor University (17).

The first LP by Stomu and East Wind called Freedom Is Frightening will be released by Island on January 18.

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Leo hits the chart

LEO SAYER, protege of Adam Faith, enters the RRM chart this week at 24 with his Chrysalis single *The Show Must Go On*. The number is a cut from his first album *Silverbird*, which Adam produced.

Coinciding with this success, a British tour has been arranged for Leo, beginning on January 12 at the Leicester Polytechnic. Subsequent dates are Plymouth Guildhall (17); Manchester Stoneground (19); Hull University (23); Reading Town Hall (24); Oxford Polytechnic (28); Southampton Guildhall (29); Sussex University (February 1); London School

of Economics (2), and Croydon Greyhound (10).

Leo is recording an In Concert show for BBC 2 produced by Stanley Dorfman, and he is due to spend a week in the States from February 8.



Strawbs' biggest

THE NEXT American concert tour by the Strawbs will be their longest yet – an eight-week itinerary starting in New York on January 25. It will coincide with the transatlantic release of the band's new album *Hero And Heroine*, which they are currently mixing in London after three weeks of recording in Denmark.

The LP will be released here in late March, preceded by the reorganised Strawbs line-up's first British dates which will be three weeks of concert and college gigs.

Man's Lyceum panto

MAN with Viv Morris, compere and presenter of their recent *Up For The Day* tour are to stage a special Christmas Pantomime show at London's Lyceum Theatre on December 20.

The show, entitled *Almost Jack And The Beanstalk* will include *Undermine* – a cast of 12 who will play the contemporary version of the old pantomime. The show has been written and produced by Morris, and will last around 30 minutes in an evening of musical and dramatic entertainment.

Man will be featured in an extended set joined by former group members, Martin Ace and Clive John. Mason and Wild Turkey are supporting.

The *Undermine* cast who have all been drawn in from the Swansea/Cardiff areas, are to present a special show at the Swansea Top Rank on December 17.

Meanwhile Man continue to play a number of extra dates following their recent tour. They are: Bristol Colston (14); Hemel Hempstead (15); Manchester Stoneground (21).

ELP tv

EMERSON, LAKE & PALMER will be featured in a special Boxing Day edition of BBC-2's *Old Grey Whistle Test*. It takes the form of a documentary filmed during ELP's recent European tour.

They are seen on stage at some of the 30 concerts they played within a month, and also relaxing off stage fishing, flying and playing percussion at the Guildhall School of Music.

Starbuck expand

STARBUCK, the Bradley Records duo act comprising Brian Engel and Martin Briley, is expanding to a quartet to become a working band.

The new boys are Chris Demetrious (bass) and Lee Baxter-Hayes (drums), and the enlarged line-up make their debut this Thursday in Granada TV's *Lift Off With Ayshea*. The band is also set for a German tour early in the New Year.

John Cale signs

WELSH-BORN John Cale, co-founder with Lou Reed of the New York group the Velvet Underground in 1966, has been signed by Island Records for six albums over three years.

The first will be recorded early next year in London with Chris Thomas as producer. John has never appeared in concerts under his own name, but now intends to work with other musicians in extensive tours of the States and Europe. He is also expected to produce and arrange for other artists on Island's roster.

Heavy Metal

NEW ATLANTIC signing, the Heavy Metal Kids, play gigs at High Wycombe Tech. this Saturday and London's Marquee Club on December 29 following their November tour with Uriah Heep.

The band is also recording some titles for consideration for their first single, including *Rock And Roll Man* and *Run Run Run*, both written by the group.

Shelter single

BELL IS releasing a single on January 4 entitled *Clock On The Wall* written and recorded by Peter Barnfather.

The project is connected with Shelter, the organisation which helps the homeless. Peter was the professional manager of Shelter Music, the publishing company whose profits are devoted to the Shelter funds and *Clock On The Wall* is one of its copyrights.

PE album due soon

PRINCIPAL EDWARDS are recording their first album for the Deram label with Nick Mason of Pink Floyd. The LP will be called *Round One*, and will be released to coincide with the group's New Year tour which is currently being

arranged.

The band's two major visual stage pieces called *Tales Of The Glass White Gangster* and *The Whizzmore Kid* have been adapted for inclusion in the album.

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Roger
Greenaway
joins
Elton's
fan
club



GLAM ROCK may have died that warm spring evening when David Bowie wet a hundred eyes, and umpteen thousands of knickers, with his farewell scene. Maybe he hasn't been as removed from the business as some of us thought, but his 'quit' night left pop without a totally demanding stage personality.

Marc Bolan, despite his denials, had patently failed to take the States by storm with his manic bopper image and had moved into self-imposed exile. Slade, despite their huge record sales, missed out on a lot of '73 because of Don Powell's tragic accident and the scene was left wide open for Gary Glitter's successful take-over.

And as eye catching as Gary is on stage he still lacks that unknown factor that makes you sit up, stare and say: "Now that guy's got stage presence."

Yes folks, as 1973 drew to a close your scribe drew in breath to exclaim: "The scene's dead."

But one name was missing. Yes, you guessed it, Elton John, the Home Counties' very own Laughing Gnome. And where was Elton while we were despairing for a showman. Over in the States that's where getting those screwball Yanks high on his show.

Now I've nothing against Americans that I couldn't say in a thousand words, but the thought of Elton being stolen from us in our hour of need is more than I could bear.

But now he's back and touring the country

with his potent little band of fellow extravagants — and what a glorious return it is. Packed houses everywhere, party time in Holiday Inns up and down the land and each night two hours of ENTERTAINMENT.

He knows what business he's in does Mr Dwight. The house lights dim, the band quietly take up their

positions and as the cheering reaches its natural crescendo on leaps our Elton in a blue and white romper suit in which he cheerfully emphasises his podginess. Dispensing with his outer garments, he's off. One song after another tumbles from his lips, the band pugging away behind, tight fine musicians all.

Each song was played to perfection.

Rarely was there even the trace of a bum note or a misunderstood arrangement. Once more, the EJ pro approach showed through. There were highlights, of course, but never a failure. Your Song, the beautiful Lesley Duncan song that Elton recorded on Tumbleweed Connection was poignant to an extreme, especially as it qui-

vered to life from the final dying chord of one rock number and faded out gently into another.

Rocket Man blasted us of our seats. Nigel Olsson's drumming has improved amazingly during the States tour and on this one he hit overdrive starting into it like the Englishman's Billy Cobham. Even Elton seemed slightly shaken by his drummer's energy.

Honky Cat, Elderberry Wine, Crocodile Rock, Goodbye Yellow Brick Road, all the old and new favourites, poured from Elton as Davey Johnstone, surely one of Britain's most underrated guitarists, proved just how capable an instrumentalist he is. Caressing the neck of his guitar like a lover's body he proved his mastery of the art of "fills" slotting the pauses while the Guv. gets his breath back.

And suddenly it's all over. Encore and all, the band are done. Astonished you glance at your watch and find two hours, right enough, have passed and the show is finished, despite the layers of tinsel and glitter still covering the stage.

Elton's Christmas box of delights

An Elton John concert has to be seen to be believed. I know that's a tired old cliché put to much misuse, especially in the rock 'n' roll business but take my word for it. If anyone offers you a ticket to see the new king of rock, snap it up.

America beckons to Elton once again, and with his dollar spinning capacity being what it is, our chances of seeing the man will get fewer and fewer. That's not to suggest that this is Elton's last tour — the man loves the stage far too much to ever consider doing a Bowie — but one a year may well turn out to be our ration.

RADIO WAVES

Beeb bulletin

TONY JOE WHITE, darling of smooth countrysounds, is the In Concert guest on Saturday.

Also on the show is Manfred Mann's Earthband - who are veritably good if their last single is anything to go by.

Story of Pop on Saturday features British blues bands who influenced rock music throughout the world. This week's episode is titled: "Bring It On Home."

Sunday's My Top 12 should be hilarious with Bill Oddie providing the laughs worth tuning to?

Sounds on Sunday has Pete Atkin. And in the regular SOS nightly spot there is (tonight): Alvin Lee and friends, Glencoe and PFM.

Monday: Sandy Denny, Back Door, Country Gazette, and Sasanfras.

Tuesday: Eno and Fripp, Bridget St. John, and Jack The Lad.

Wednesday: as I'm tired of repeating, is review night. Merry Christmas.

'Listen Your Majesty...'

Lux campaign for Lennon's pardon

RADIO LUXEMBOURG is mounting a massive campaign to get John Lennon a Queen's pardon for his drug conviction in November 1968.

Lennon made a direct request for a pardon in his telephone interview with Luxi's Tony Prince on Sunday (December 9).

Answering questions about Britain's Monarchy he said: "I think it's about time the Queen gave me a pardon for being busted in England."

"So listen Your Majesty, I think I have done more good for Britain than harm, so give me a nice pardon, then I can travel around again."

Lennon will not leave America because he believes his re-entry would be barred because of the offence. He is currently involved in extensive legal wrangles to try to get the position rectified.

In a statement, Tony Prince said he would broadcast an appeal for petition signatures three or four times a night

until enough names were collected. He hoped to present the appeal to the Queen before Christmas.

"I believe this is a terrible injustice," he said. "He continues to pay for this crime in a professionally crippling way."

Colour Radio

THE FIRST hospital radio programme to be broadcast in colour went out on BBC Two television on Monday, December 10 at 11.30 am. The programme called Down Your Door was included in the Open Door series from the BBC's Community Programmes Unit.

While neither Luxembourg, Tony Prince, or RRM condone Lennon's offence, Prince believes John has been made a scapegoat.

Tony said that "everyone loves John and would like to see him able to re-visit his own country." Readers' letters will be forwarded to Luxembourg to add weight to the appeal.

Noddy joins the Capital crew

NODDY HOLDER is the latest pop personality to step into Euston Tower to entertain Capital listeners. He joined Nicky Horne's Mother Wouldn't Like It Show and later talked to Dave Symonds for a profile in Capital Rap on Saturday.



was taken out by the Federal Communication Commission who supervise nearly 7,000 legal local commercial stations in the USA as the IBA do here.

And on slightly less thrilling things, we all know that Capital is nothing like a "pirate" station. But nonetheless, they are offering stickers and a programme guide for just an S.A.E. From Capital Radio, P.O. Box 539, London NW13DL.

The Campaign for Independent Broadcasting soon have their next newsletter out for members. For 38p per year CIB will keep you informed on all the events in commercial radio. Send S.A.E. for full details to CIB, 13 Ashwood House, Victoria Road, London NW4.

As you can see we have started an information centre in Nottingham. Once again, the number is 0602266856 between 7.00 p.m. and 10.30 p.m.

Volunteers for inland stations are still needed, especially in London and Oxford. If you would like to help in Oxford but don't live nearby, they can offer a free stay over the weekend. Drop a line to the FRIS and we will put you in contact. Engineers

The Brighton Independent Radio Movement has now decided to close Newswave magazine after internal editorial disagreement. Editor Terry Sibley will produce the final issue this week and will then open a new magazine, Transwave, in the new year.

This will cover all forms of radio with features based on the major news stories. The cost will be 18 pence. We would welcome the plans of inland stations for their Christmas broadcasts to give full details in our Christmas issue. Please write to the FRIS direct.

This column is prepared every week by Free Radio Information Service. We would like to thank Newscaster and FRC Central, Monitor and the East Anglian Free Radio Campaign for their help with this issue. Free Radio Information Services can be contacted every Sunday at 051 608 3735 between 10.00 a.m. and 8.00 p.m. 01 670 9328 between 7.00 p.m. and 10.30 p.m. Our mailing address is 40 Ivor Court, London NW1 60L but this is only a mailing address and no-one concerned with FRIS can be contacted there in person.

MARK LETT

From Glyn Poole



milly molly Mandy

new album

On York Records YR501

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RUMOURS have been going around that Radio Mi Amigo is not going to start. Strange then that several DJ's and technicians from Caroline and Mi Amigo have been in London over the past few weeks buying some very expensive equipment for the studios in the Hague, and aboard the ship. If the reported financial position of the Caroline organisation is correct, then Mi Amigo must be paying for most of it. Very strange if they are not planning to start. They have also had whole sets of jingles professionally made. The new 199 foot aerial mast is nearly completed and has been professionally put up this time; not the mark of the Caroline organisation.

Last time, Norman Barrington and Dick Palmer put up the mast as best they could. Unfortunately, it was not quite good enough. It was only a force four wind which brought the old mast down and it wasn't really the wind which was responsible. The Belgian mast had been constructed in such a way that it rested upon three relatively small insulators on the deck.

This not only meant that the mast was live right down to the deck, but also that at sea a tremendous amount of pressure was put on the insulators. The guy ropes were also misplaced and every time they were strengthened, more and more pressure was put on the insulators. They cracked and the mast fell. Or that's the way the story goes (pop goes the weasel?).

This time the mast is six foot higher, a different construction, and being put up by professional aerial erectors, (yes they are really called that).

Radio Mi Amigo is still a big mystery but is run by a Belgian business man who has gone to great pains not to have his name revealed, and this column is to serve Free Radio, not to work against it, so although we have a fair idea of who he is, we will not publish it (unlike less responsible journals).

Now to the rivals. Nothing has been heard recently of the

Zondaxonagon, Radio Atlantis, or Radio Condor. And this supports present rumours that the ship is a long, long way from where it should be, three miles off Zandvoort or Vlissingen. But Atlantis is small and mysterious and although our source is reliable, who can be sure?

On to Caroline itself (in the nicest possible way) (burp!) and more apologies from yours truly. This time the Caroline club. They are rumoured to be in the process of sending out badges and a letter (just to be generous) with a promise of the Caroline Book in the New Year to all club members. I've got a proof of one of the badges (or I did have until the dog chewed it) and it's really beautiful. A deep blue with the little girl symbol in the middle. Around the edges are printed the words "Radio Caroline" and on each side you have 259m and 390m printed.

At Caroline, things seem to be flying forward under the very capable supervision of 18-year-old station manager, Charlotte.

As we told you (so there!) five of the eight sections of the mast are up and the other three will be put up as soon as the weather allows. Then Radios Mi Amigo and Caroline will start shortly after on 259m and 389m respectively - look out for tests (and divers).

All is ready to go and we are promised a fresh new format for Caroline with music to suit the time of day and a fair sprinkling of top-forty along the way - said our poet laureate.

News casts will be plentiful, as will the jingles. Maybe a break from the strict top forty format is needed - after all, theoretically, Radio One is top forty, and who doesn't need a break from that.

Caroline should have two 10 k.w. transmitters coupled together (nicely!) and Mi Amigo will have the big 50 k.w. with an output of 40 k.w.

A temporary injunction is now out against the Rev. Carl McIntyre and his political offshore station, the Voice of Free America. The injunction

RADIO WAVES

Radio Xmas

RADIO LONDON are to stage several Christmas 'specials' over the holiday period including an exclusive in-depth interview with Neil Sedaka.

Radios Brighton and Medway will also be carrying the programme in which Sedaka will be talking to David Carter and singing several of his multi-million selling discs. The interview can be heard on Christmas day between 1.30 and 2.30.

On December 28 Radio London devote their entire Pop Shop programme to golden oldies and rock 'n' roll gems from the fifties and sixties. David Carter hosts the four-hour show which includes phoned-in dedications.

Finally Mike Sparrow hosts Radio London into 1974 with a special New Year's eve rock-chat show. Included will be a personal selection of what he and the Breakthrough team consider some of the best albums of '73.

"EEYUP! In't that Johnnie Walker?" screams a young fan, covered from head to toe with Donny Osmond badges, as Johnnie and I speed away from Broadcasting House in hired battered old blue Jensen.

"You're not going to make this interview sound too dramatic are you?" enquired Mr. Walker.

We arrived at the mansion he calls home, and what a mansion it was - just like Buckingham Palace without the Corgis.

"I like cats better, you'd better watch that one because he hasn't been . . . too . . . well . . . oh, you've found out. We'll clear it up afterwards!"

Johnnie Walker is one of those people that you just can't help liking, either at home or on the radio.

"Would you believe it, but when I started off my disc jockey career I went alone to Radio Luxembourg for an audition. They told me to come along with four copies of a script and half a dozen records. So I spent two weeks writing, re-writing and writing the script until it had lost any spontaneity. No club dee jay ever has a script, so they were asking me to do something that I wouldn't do anyway. Anyway, the guy told me afterwards, 'Look son, you'll never be a disc jockey as long as you live, so off you go home, and stop wasting time.'"

Johnnie is another in the long line of ex-Public school disc jockeys, who include John Peel, Noel Edmonds and Tony Blackburn.

"I joined the school at eight, and no matter how oddly shaped a peg you were when you arrived, by the time you left you were going to fit in the round hole if you liked it or not. The whole time the school was trying to take away your identity by putting you in awful drab uniforms and giving you numbers. I couldn't see how bits of paper could be so important, so I rebelled, and there was no finer way of doing that than to become a d.j."

So young Walker was off to challenge the world in his khaki shorts, with his satchel thrown over one shoulder. We next meet our young hero when he joins one of those 'naughty pirate ships,' and really does most frightfully well, what what!!

"Radio England was the first station I joined, and it was terrible. The American backers had given the workmen two weeks to get the ship ready, and all they succeeded in doing in that time was to put up six masts which fell down

DJ PROFILE



The day Johnnie Walker was told:

'You'll never be a dj'

one after another, build studios and transmitters. They forgot about where everyone would sleep, and so when I went out to the ship we were kipping on the floor. Eventually they did build some bunks up in the bows of the ship, but not enough, so it meant that as soon as you got out of bed someone else got in."

In the war, the ship had been used for carrying the bodies of the dead American troops back to America, and everyone who worked on the ship in the pirate days will well remember the smell on warm days of the rotting flesh. Not surprisingly the ship was haunted."

The history books all tell of how successful Johnnie was on Radio Caroline, but now he has reached a pinnacle in his career, what are his feelings when he looks back at the slopes behind him?

"Good question that - what does it mean? . . . Well, really, I owe a great deal to Ronan and Radio Caroline. Really Caroline was the inspiration behind the new commercial stations, and it gave the kids a great deal to live for. Of course on the Mi-Amigo it wasn't all plain sailing, and you tended to lead a very cabbage like life, because

apart from sleeping and eating there was nothing else to do except your show, which is why they were so bloody good."

So what of the future for Mr. Walker?

"Well, I'm a terrible coward. People keep asking me why I don't do 'Top of the Pops,' and really it is because I couldn't face standing up before such a tremendous audience. I'd like to do some sort of telly show, but not at such a high level. If anybody comes up with an idea that isn't corny, please let me know. It is so difficult to


do a new style show, but Alan Freeman recently did it very successfully with 'All Systems Freeman,' which was a fantastic show.

"I don't think that the BBC were being very fair in taking the show off so soon, because even 'Top of the Pops' took nearly a year to get established."

"Excuse me interrupting, but what do you want for tea Johnnie?" enquired his lady wife.

Beans on toast, thanks love."

Yes folks, Johnnie Walker sure does live in style!



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A Ward on the Mantle Piece

NEARLY missed Clifford T Ward's new house. The instructions said it was next door to the Post Office. The Post Office was spotted but the trouble was the car's speedometer said 50! So a quick foot down on the brakes, a screech to wake the field inhabitants, quick look in the mirror, and a little reverse back and up the drive and hey, the door of The Spinney is already beginning to open.

Set out from London a little after 5.30 in the morning, no kiddin'! Anyone feel like being a pop writer. No? You're probably sensible, stay underneath those bedclothes. Arrival time was around ten minutes past nine. Clifford T Ward and family live in Worcestershire and the location, well, you need very precise instructions to get to it, the back of nowhere but attractive, indeed all very pleasant.

So the first step across the door, nearly four hours after setting out from a rather cold, frosted feeling London. Here we are folks, the Wards — off the record!

Cliff had a welcome smile but looked rather tired. He hadn't really been long back from London himself. He had been down to appear on The Old Grey Whistle Test. "Did you see it?" he asked. "Not got tele," was my reply "went to bed early to get here feeling vaguely alive. Trouble was I couldn't sleep anyway, so I should have gone and found someone with a set."

Anyway, in we go and there's Pat, Cliff's wife. He's made a good choice there. She's very slim. I'd better not continue but I did attempt to get Cliff out of the way! Pat got busy making some welcome coffee and cutting thick slices of bread for some toast. She looked so

good for half-past nine that I cheekily asked, "Do you not get many pop writers up here?" "No," was the reply, "Well, you know it's quite a way and some people think London's much the easiest place to talk to Cliff."

Clifford T. Ward is now 26. He got married when he was around 18. It happened before he went to Worcester College of Education to train as a teacher. The Wards have three children, two boys and a girl. The boys are Martin who wears an Aston Villa track-suit and Sam who's also in a track-suit, only his colours are different. His team are West Bromwich Albion. Fortunately I recognise the colours otherwise I might have thought to my horror I was supposed to join in some early-morning family run!

Debbie is their daughter, more about her later. The boys go to an incredible old-fashioned, in a nice sort way of way mind-you, school

called Pensax Church of England Junior & Infant School. Later I met the Headmistress Mrs. Ball and her deputy Mrs. Nixon. They seemed to be enjoying having a parent appearing on the tele and the schoolchildren? They just came out to the playground and shouted, "Cliff."

Still, all that came later, coffee and toast, make first claim and a flick through Cliff's scrap-book. I confess I did not realise there had been so much written about the singer-writer of the hit Gaye and almost Where-withal, that one was a breaker for many, many weeks. Good to see in the cuttings RRM and indeed to see it amongst the earliest ones.

Mantle Piece, Cliff's new album, is out on December 7. So not surprisingly we did talk about it. We got into it by my asking Cliff the songs he sang on the Whistle Test. Much better than words is of

course to listen and so on the turntable went a white-label record copy. It's hard in this context to seem totally honest and objective. I mean you would expect me having been given hospitality for a day to say some pleasant things. Anyway have some trust in this, the album is a good one. Only one song seemed to carry something over from the first, or to be precise Cliff's second, Home Thoughts. (The first was released on Dandelion, the label run by John Peel and Clive Selwood. When the label ceased the album rights passed to Polydor and after Cliff's successes on Charisma they've recently re-released the disc).

There's plenty of sparkle and freshness. Scullery looks like being the single, it needs hearing a few times. Screen Test hit me hard, maybe because it's one of the most commercial tracks with a line "I Want to be a Star" which keeps revolving

around your head. And for good interesting lyrics, hear Are You Really Interested or Modern Conveniences. The most memorable track is Debbie And Her Friends.

So, now we've come to Debbie, the young lady has always been handicapped for she has no use of her legs. She seems so happy, well, listen to the track and it could have been rather sickly but Cliff hits the right note. He aims to raise money to help the Spastic Society.

More coffee and tea flowed whilst we listened and reclined on comfortable sofas. The Wards have three in one room, the main room which overlooks fields and their own roomy garden.

Cliff has a very child-like reaction to his songs and records. He looks almost anxious as he asks, "Is it OK? I mean don't say it's good if you feel otherwise." No need, with plays to make people aware of it, the future of Mantle Piece seems a good one.

proposed visit to the States at the end of January. Gaye has just been released there and Home Thoughts is scheduled as well.

Another thing on Cliff's mind was an operation which should be over by the time you read this. He's had throat trouble and has been advised to have the old tonsils out. "The funny thing is everything has been clear and it almost makes me want to change my mind!"

Pat was particularly interested in the American references. "I'd love to go to the States and if he can take anyone then I'm going," she said with a winning smile directed at both of us.

Cliff seems very much into his writing-singing career these days. The school-days seem to have become very past, even if the calendar suggest different. The furthest thing from his way of approaching this new phase of his life is to think of creating very instant pop material. I don't think it means a total getting away from at least some songs in flippant vein but he does want to write material which will have lasting musical value and often at the same time pin-point some aspect of our society, as indeed he does on the new album.

Funny, really, you talk and talk and then someone says the time and it's mid-afternoon. Back to the house for another half-an-hour or so before setting off. More tea and Mrs. Ward in action once more!

We swop a few stories, anecdotes and then it's the goodbyes.

Nearly forget to mention, we did journey down to the school but then you doubtless got that from the school staff allusions. Martin and Sam hadn't come back when I departed. Pat was getting ready to go and collect them and Clifford was suddenly besieged by phone-calls, including several interviewers.

"Tell them, to get off their asses and come up," I shouted. The journey back and the arrival time around seven o'clock, a quick pick up of RRM from the newstand, for it's Wednesday, a read when back in the flat and then a long, long sleep!

Tony
Jasper
visits
Cliff
and
family

We went out for lunch, "a somewhat middle-class pub but the food is good and I and the group have rehearsal rooms there." Well, we did look rather show-biz amongst a somewhat elderly clientele before the business men arrived in their suits. Over lunch Cliff told of his

REFLECTIONS

Edited by Peter Jones

COAL-MINERS are leaving the pits at the rate of 600 a week, according to the latest figures. Most leave because they want more money in a more congenial job. But Millican and Nesbitt are leaving because they have made a hit record.

As Vaya Con Dios got

Now — a real hit from the pit

into the charts, the couple decided to make singing a full-time career after TWENTY-FIVE years singing together for local charities and in clubs.

I discovered the duo don't sing except on stage work. 'Not even in the bath after a shift underground. Down the pits the lads used to wonder why we weren't

always singing. But we keep that for our off-work stints."

Next step for the lads: an album of oldies but goldies. And a vote of thanks for Hughie Green introducing them to Opportunity Knocks, where they had eight weeks of success on the trot.

Drinking it in

THE BROTHER LEES, vocalist-impersonators, put out a single called Remember The Night That The Orchestra Sang? — with top politicians entering with comments from the audience... one was Mr. Harold Wilson, who was made to say he was only there for the beer.

Now a letter from Mrs. Marcia Williams, Harold's personal secretary, to DJM's Sue Dunkley saying that Mr. Wilson did very much enjoy the record... "though he did feel that he would probably have wanted to join in rather than just enjoy the beer!"

Sweet saki

ANOTHER important award for the Sweet: the 1973 Hitachi Sound Award for "popularity in the field of light entertainment." That popularity which, during the year, led to hit records like Blockbuster, Hell Raiser and Ballroom Blitz.

I quote the Hitachi boss: "Every year we'll look into the field of popular music and select the individual who has made the greatest contribution in the previous twelve months... and these four musicians, Brian Connolly, Mick Tucker, Andy Scott and Steve Priest, must surely have made the biggest impact in 1973."



Paul's the world's worst

THERE'S so much super-hype and ballyhoo in the pop business. New names come on the scene and are hailed as the biggest and best. None really justify the publicity right from the off...

Except Paul Trevillion. He's been hailed as the best WORST singer in the world. He is all of that and more. His first atrocity committed to record is Bad Vibrations, which comes in two parts... and least you'd have thought they would omit the "B" side.

With the aid of a pianist and a few lines delivered with the skill of an ace confidence trickster, our hero perpetrates via Decca some impersonations of Dean Martin, Buddy Holly, Elvis Presley and others who, so far as I know, have never done HIM any harm at all.

Paul admits his Dean Martin bit took fifty takes before they found one bad enough to use. He says with a sigh: "It's hard work producing rubbish."

He is working full-speed and flat-out to produce a follow-up even more excruciatingly bad. His excuse seems to be: "Picasso was the best WORST artist in the world and he gave pleasure to everybody... the world discovered it could paint. I am doing the same in the music business."

Lest Paul Trevillion should accost you in the street and



sing at you, I append a picture of the man, so helping make early recognition easy.

Still looking for a room

HOTEL MANAGERMENTS just don't want to take in the Rolling Stones... quite unjustifiably. So says Peter Rudge, the man who master-minds Stone-rolling tours round the world.

So it's a real problem for the boys to find a decent meal or hotel room. Says Peter: "In Manchester, we ended up in a hotel at the end of the airport runway. None of the good hotels would take them. Why? I don't know. They really are very quiet."

"Sometimes we find we can book them in individually under their own names. Sometimes we have to use pseudonyms, and it's okay... but the minute you say Rolling Stones to some hotel management, they remember the Press from ten years ago and freak."

The Stones were booked into one Newcastle hotel just so the five-tet could have a bath and a meal between shows. "When we got there, we found fifty policemen posted outside. So we told them to go home because there'd be nothing for them to do. And there wasn't."

As for meals, the group goes separate ways most of the time to avoid problems, but if they do eat in a group then they try to find somewhere with a private room.

"The group themselves keep strange hours", confides Peter. "They never actually go to bed before 10 am."

British is best

THE YEAR-END international winners for the singles and albums scene, as analysed by Billboard in the States, show strong British representation.

Like Gilbert O'Sullivan is top singles easy-listening artist. Paul McCartney and Wings come second in the top pop groups department. Elton John is top male vocalist (singles), with Gilbert fourth.

Deep Purple are top album artists of 1973 — and in the top singles list, Paul and Wings

come fourth with My Love. Nice going, gentlemen... oh, and Linda!

Amazing fans

A QUOTE from Mott the Hoople's Overend Watts: "When we first went to America, we were amazed at the way the fans were. They were ready to accept a new group, which in England is very difficult. If you're a new group in England, nobody wants to sit and listen to you. They just wait for the headliner..."



HERE'S a new studio portrait of Olivia Newton-John, who is now big — and good — news in America, as well as being our top-voted girl singer. Let Me Be There is the country-flavoured song which is getting rave reviews even down in country-saturated Nashville, Tennessee. By the time Olivia emerges from the Eurovision Song Contest in April next year, representing the United Kingdom, chances are she'll be a real international superstar.

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(BLOCK CAPITALS)



High revving Harleys

*Tony
Jasper
meets a
couple of
Quinnes*

I MEAN Harley Quinne haven't any doubts. Doubts about what? Such A Night is the answer. Two of the trio were in London town to tell the world another hit is coming their way.

They said, "Johnny Ray had a hit with this a long time ago. The song is a good one and we're into it but it's no copy of the oldie. The club response has been great. That alone helps us to feel very, very confident. Rosko likes it and he knows the hits and that's a great bonus to put with the club reaction."

"We also know Elvis did a version some years back. What we didn't do was to play over their versions. Someone suggested the song to us. We played it over and then played round with it. We also went through some of our stuff, tried some other oldies and back we went to Such A Night and stayed with it."

"I don't think there is a conflict between our love for oldies and home-grown material. I mean live our material is very much in the rock 'n' roll bag whereas the stuff we get down and write has more shape to it, album tracking substance rather than being out and out commercial and aiming for in the case of a single the Top 50. Turn Such A Night over and you'll get what we mean."

They said, "We don't need a Chinn or Chapman. We've nothing against what they're doing for Sweet, Suzi and Mud. Nothing offensive really, just that we find our material more beneficial. I mean Suzi's good, no question there."

"Our burning ambition is to write good material. We've no wish to make a few hits and then disappear. Music is us. Sure the money is important and we would

like it to roll in but there's more to us!

"We're not a copy of anyone, though if you ask us for our beginnings, then the Beatles all the way. In our own musical seekings it's very much the way of melody."

"In terms of projecting ourselves as a group and not just the music, we think creating the right image is important. As yet we haven't really got stage garb as such. Well, we wouldn't dress up like Gary and no make-up thank you. And we're not like Fumble. We're not glittery. I dunno, we're just us."

They said, "It's not easy getting there — to the top in pop. We're slightly worried over the petrol situation for it will hit people who like us do plenty of one night stands and make long journeys to the extreme ends of the country. We did Glasgow the other day and then we've been down to the Garden, Penzance."

"You have to be careful the cheques come through, sometimes it's ages and ages, RAF clubs are some of the worst in that. By and large the scene has been good to us though there have been some nasty or rather off-putting moments. Once we were asked to change in a cow shed full of water and straw."

"There was another occasion when this guy said that when we finished the set we could get our gear and so forth out through a door to the side of the stage. We did this or rather we pushed the door and then all hell broke loose with alarms going all over the place!"

"Naturally some places stand out. I mentioned the gig at Penzance, there was another good one at the Blue

Lagoon, Newquay but I think the club in Andover really comes back to mind. It's a fantastic place, so warm and alive. Oh, we remember Clacton for when we finished gawd there were fights all over the place, some guy had his arm hanging off and another bloke seemed to be in danger of losing an eye. I think bouncers are sometimes to blame, they seem to want a fight."

"I'll give you an example of bouncer in action. There was a group on with us. One of them wore a funny hat. Well, when he turned up this bouncer helped himself to it. OK, fun for a bit. The guy in the group just before they were due on wanted it back for it was part of their stage get-up. So he goes up to this bouncer and asks for it. The guy just goes berserk and lays into the group's member."

Harley Quinne have plenty to say about themselves but some nasty things were mentioned about others.

They said: "The New York Dolls are so awful, so bad. I've heard better on Opportunity Knocks. People go round today saying the Stones are now this and that. We went to see them and the Dolls don't get near them. They are still fantastic."

"Suzi we've said is good. Elkie is great. I mean you wouldn't think she's a woman Well she is but she's got the power of a guy. Maggie Bell is another knock-out and so too was Janis Joplin."

"Tony Blackburn isn't going to play our disc. Of course if it's a hit, he will. Draw your own conclusions!"

Confident — that's Harley Quinne, positive Such A Night is going to be big. And they don't talk like a group with just one hit so far...



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Beating from the heart



BY his own admission, Alan White is a heart drummer and not a head drummer, which is difficult to believe when you sit there and watch him in the middle of Yes under that canopy thing that he uses to project the sound forward.

Watching the band the other day I got the impression that Alan was in reality the most important member of the group. Their highly complex compositions seem to rely upon him for cues and no matter what anybody else on the stage is doing, Alan is right there driving everything all the time.

Sitting on the floor surrounded by little black fluffy things the other day I asked him if it wasn't difficult to remember everything.

"We have been creating the new album for four months now so we have lived with it for four months and it's become second nature. I know all the sections by heart. There's quite a few things you have to remember that have to be spot on or you ruin it for the

band but most things just follow into one another."

He has had his present drum kit for seven years and it's only his second kit ever. On stage he appears to be surrounded by the most complicated kit, but he says that underneath it all it is a Ludwig Classic with a 22in bass drum, a 13in and 16in tom tom. "And I usually tune it pretty low so it's fairly hard to play. You have to use a lot of strength to play so I'm not a technical drummer, more of a feel drummer."

Alan is a Ludwig man. He's not saying they are the best, just that they are the best for him. That kit is the only kit he ever wants to play. "I feel so at home with my drums I never use anything else. It's just another extension of my body. I think old Ludwig kits, seven or eight years old, have a much better sound. They've changed a lot now."

He uses a number of snares. At present he has a 400. He used a Concert for a while but says he had trouble miking it on stage. He also has

a wooden Gretsch that he uses for a warmer sound. Keith Moon gave it to him some years ago.

All his cymbals are Avedis Zildjian with the exceptional of one Paiste that he sticks over on the left and bangs quite a lot. It's a Chinese that has a good crash sound that cuts through everything and dies off very quickly.

Believe it or not, Alan is a properly trained pianist. He studied piano from the age of seven. "My uncle was a drummer. I came from a pretty musical family. He was listening to me one day, and said I had a pretty percussive way of playing piano. Next Christmas he bought me a kit."

That was an Ajax. Three months later the young Alan was playing it on stage. "It just felt natural to me. I left school straight away and I was in a group that was famous in the area. Then I joined another band and another band."

He had two lessons. He couldn't relate to what he was being taught. He can read music, because of the years spent studying piano, but he doesn't like to. "I much prefer to feel it as it goes along." All that stuff he has up on stage to hit now he does use at some time during a performance. None of it is just for show.

"Basically I just need the normal set but couldn't see any reason for not having some extra sounds up there." He also plays vibes now. There is a section at the end of the new album and he uses them on stage too - except the night that I went when he'd broken them the day before. "I do play tuned percussion quite a bit. I played vibes on a couple of Lennon albums."

Was there any advice he had for drummers just starting out? He gave himself a piece of advice when he started and this is what he passes on:

"I don't have too many influences. If you do you pretty soon start to develop the style of the person you like the most. Don't think you are the best because there are plenty of good drummers, but don't think anybody else is best. I don't have any

influences: I've done it from the heart. It means my greatest influence is the musicians I am working with at the time.

"I spend a little time I get into things myself. They are usually pretty bizarre. The things I practise are usually for the piece of music I am working with at the time and I do most of my practising on stage. I don't sit down and practise rolls and paradiddles.

The only way to practise is playing with other musicians.

I did practise for a while, rolls and things, but there are much more important things to do like playing with different musicians. I do what I think is right at the time. I play for the moment as it were."

Alan's attitude is that once you have learned the basics there is little point trying to improve your speed and regularity or stroke if you are

not actually playing music. He puts the accent on learning to improvise along with a tune and speeding up the time it takes you to work out a satisfactory accompaniment to a new song and then embellish on it.

Rex Anderson

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Make or break for Blackfoot Sue

"THIS SINGLE is really us. It's the best thing we've put out for ages. We've got this feeling that we're going to be right up there once more in the charts. Here have a listen, it's called Get It All To Me."

Tom and Eddie are talking. They're part of Blackfoot Sue. Hey, what happened to their last single, particularly since so many people said, hit.

"Gawd, that must be one of the biggest hang-ups we've ever had. It was commercial and I don't think it made even the breakers. The trouble lay in CBS re-releasing Albatross by Fleetwood Mac and of course too many people said our Summer disc was a bit similar. It wasn't that much in our view but we got labelled and everyone went out to buy Albatross and that was that."

Summer was from Blackfoot Sue's 'Seasonal Suite. There were plans to put it on an album.

"Yea, it was the idea to do this but for the moment we appear to have gone cold on it. Actually we have around five albums of material just waiting to be put on wax.

"We play it sometimes during our live gigs. We've had an amazing last few months by the way in our travels. There have been some great receptions. Funny thing is people always want to bracket us. We don't mind the American impression. They put us with groups like Led Zeppelin and that can't be bad. Over here people get suprised by the variety of our material.

"Do you know we've been playing now for ten years. We doubt if many people realise this fact. And today is the first occasion we've been out of debt.

"Well, we haven't been poor. I mean our credit from say a week of gigs comes after we've taken a weekly cut each and paid all expenses. We

reckon it costs us £900 a week to keep on the road. We've all got good homes and haven't lacked too much. We've had to work pretty hard for it.

"Can't see us changing, breaking-up. You can see how happy we are. We're just going to keep playing, entertaining and keep our fingers crossed for THE CHART ENTRY!

"We would love to break big in Europe and you know we've done well in Israel, South America and Australia. The trouble with the pop stakes is the fact of people forgetting everything so easily. You can't keep travelling and yet you would like to.

"Anyway, over here we would love to get Top Of The Pops, a spin on Rosko's Roundtable and someone's record of the week. Get It All To Me has just got to break BIG."

Tony Jasper



Saving the children

From the top - J5, Gladys Knight, Isaac Hayes, Bill Withers - all helping.

AS I mentioned last week, the Jackson Five are currently appearing in a movie in the States. They're not the stars, and the film is not a story, but it is the result of a very important concert that took place in 1972. To understand why the film was made, or why even that the concert was given, takes a little bit of background reading.

There is a black organization in the USA called P. U. S. H. (People United to Save Humanity). Formed a few years ago, it is a collection of black businessmen who have been successful and like other businessmen, hold an annual convention to educate others to their various businesses, methods etc. The huge convention finds its home in Chicago every September for a week.

What makes it so special is that this convention features a huge musical display of black pride. Artists of every type of background donate their services, and profits from the concert are given to a charity that relates to the theme of each year. For example, this year's theme was "Save The Black Colleges" and all monies made, were turned over to the American Negro College fund, who send thousands of worthy students to university by supplying scholarships.

In 1972 the theme was "Save The Children". And performing at the concert before movie cameras were Marvin Gaye; who's song "Save The Children" was used for the film's title theme, Issac Hayes, Roberta Flack, The Temptations, Nancy Wilson, Bill Withers, Gladys Knight and the Pips, Sammy Davies Jr., Quincy Jones, Curtis Mayfield, The O-Jays, Jerry Butler, Ramsey Lewis, Zulema and singing "I Wanna Be Where You Are" none other than the Jackson Five.

"All of the artists involved in this event donated their time and energy and paid their own expenses. Some of the best people came home that week", explained Reverend Jesse Jackson; the young president of PUSH.

"Some black artists once they've made it big, are depicted as irresponsible and not interested in the black cause. Save the Children should put a stop to that way of thinking."

The film's producer Matt Robinson is a known name in the TV field. Mr Robinson was one of the developers of the well loved Sesame

Street. He wanted to capture the positive affects that a concert of this nature would have on people.

"People rocked together to make a better world. By the time we got to the segment at the end where Marvin Gaye is singing "What's Going On", we turned to various forms of international footage. Using children from all over the world takes it out of a concept concert into a very broad international aspect."

The film belongs to Paramount; the soundtrack is Motown's. The record company is waiting for Paramount's UK release date before they release the album, and all one can do is hope that Paramount doesn't hold the film very long.

The Jacksons were also at this year's PUSH Expo. There were a series of concerts this year. On the first night such luminaries as Al Green, The Fifth Dimension, the Independents and the Tavares Brothers performed plus The New Birth of "I Can Understand It" fame. The second night included the new Miracles, Love Unlimited and their mentor Barry White, Quincy Jones and Roberta Flack.

The third night was a Friday, from what I understand and it featured Jr. Walker and the All Stars, Earth, Wind and Fire, Ahmad Jamal and the Sisters Love. Now Saturday featured two sets of concerts. The afternoon matinee spotlights a full length concert by only one group, and holding fort all by themselves this year were . . . you guessed it, the J5.

Reports from the States say the group caused near riots with the 15,000 seat hall being flooded by several extra thousands of kids. Heaven only knows what they played (as if any one could hear them), but word has it they looked great.

Saturday night featured special guest Millie Jackson, Nancy Wilson and Earth Wind and Fire again. Sunday was a biggie with superstars Issac Hayes, Johnny Taylor and Mandrill. It looks like Chicago will never be the same again . . . not until next year, anyway.

One last note, I still have a few of those exclusive J5 banners. Send me a large SAE and I'll rush one off to you. Fans wishing to send a card or letter to the boys, write who you wish, seal it and clip an 8p stamp to your letter. All mail will be put in a separate envelope for each brother, with the stamps



collected on the outside. Send those cards and letters to me before December 31.

Robin Katz

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LYN PAUL says, "I can't stand those people who wander on stage wearing frayed jeans, dirty plimsolls with one of those dishevelled T-shirts. Too many groups are on ego trips and in dressing rooms are unapproachable. And those funny outfits some of them wear. I do not like men in make-up. I prefer to be kissed by a man, not someone looking like a woman. We do things a different way in The New Seekers."

It was this different way I had gone to find out from Lyn, a girl currently basking in the splendour of seeing The New Seekers high in the charts with *You Won't Find Another Fool Like Me* and knowing she put down the lead vocal.

She first talked background, "We've all been in the business for twelve years. That does make a difference. I learnt the hard way when I was known as Tansy Paul. Do you know Mickey Most turned me down once? (giving one of her infectious giggles). I think it makes us more confident, we know the ropes and then it gives us appreciation of what it must be like for those who are trying to reach the top.

"However, I do not see why there is often enmity between groups and groups and singers with singers. We toured the States with Liza Minnelli. I mean she could have been on an ego trip but instead she messed in with us and we had some marvellous times together. She's a great performer and I've learnt a lot from her.

"My approach to live performances has nothing to do with wanting or desiring to look grubby. I really think I owe it to the audience to look as best as I can. I think they expect someone they've paid money to listen to and see to look great.

"I do not visualise myself wearing a leather suit on stage like Suzi Quatro. I prefer dresses or trouser suits. I'll tell you my ideal ladies of song, Pet Clarke, Julie London and Peggy Lee.

"I admit I have been through a casual stage when I would get ready for the stage in skirts, high boots and if you like some sparkle. Now things are different and I certainly think for cabaret people expect to see a lovely sight and plenty of

colour from the performers. How one dresses I'm sure has a lot to do with one's mental attitude even before one ever gets on stage."

She then talked about belonging to a group like The New Seekers and her feelings on stage, "Obviously I really love it. There is nothing more satisfying than belonging to a singing team all in tune and producing some together harmonies.

"It's a thrill to hear five as one. I do not think I would ever like to front a group and even going solo doesn't excite me. It must be a drag. I think

sometimes, having say ten songs to yourself.

"There's nothing better than facing several thousand people and then to hear their applause at the end. It gives you a marvellous, elated feeling. Certainly relaxing and sitting at home reading one of my favourite historical novels is quite a contrast, I can tell you.

"I don't know about this lead vocal on the group's current single. I mean I thought I could never do it but I could! I suppose one day I would, like Lulu, love to have my own show. She's such a vibrant girl and so good.

And yet could I sing half a dozen songs. Ah well! No, I'm happy there in the group with Eve.

"We do have our worries from time to time and we were worrying a little bit about our singles not making the charts as fast as they did at one time but now *You Won't Find Another Fool Like Me* has put us back on a good road. On stage we

just give our all. We are great believers in giving good entertainment. Our audiences are very, very varied, all ages and we like to see them happy.

"My father is always telling me, 'Your Business

Is Show Business and it's your business to show others you are in show business. He always puts it on a piece of paper and sticks it under the bonnet of my car when I'm leaving for a concert or tour. He's only forgotten it once in ten years to do it and then I was so upset!

"He says another thing like, 'You look nice but make sure you are tomorrow'. And he won't allow me to wander out with curlers in because people he says might recognise me and they don't expect to see that from someone they've seen sparkling on the stage or television.

"I'm sure it must rub off on to our stage performances. It helps to make one that little bit more professional."

And Lyn on stage and some amusing happenings? "Ah, yes, you see I'm short-sighted and I'm also one of those who always seem to have odd things happening to them. It's terrible on the first when the stage and the sloping section off are painted the same colour. I can't find any difference.

"Once I just went over and found myself rolling down to the floor in front of the stage. Somehow I just carried on singing. It happened in Las Vegas.

"Then I used to wear hot pants with a dress over the top. For the life of me I couldn't find them and we were due on stage. I could imagine a ripped dress or something and there's me in tights showing to the top! For some strange reason they had found their home underneath the radiator!

"I can be accident prone on stage as far as the audience is concerned. On one occasion I kicked a bit too much and my shoes went sailing into the audience!"

Since Lyn had made some comments on the clothing scene and general manner of some groups which appeared to relate to the rock scene I asked her whether she ever listened to much of that kind of music in her spare-time, apart from her historical novels.

"I tend to like easy listening music. Peter Doyle used to be the heaviest in the group. He was nuts over Genesis and used to play them all day. We did do *Tommy*, remember. John Entwistle and Keith Moon said they liked our version."

Now that was a single where some people had problems on which side they were on! Lyn, though, in spite of her comments, has no real wish to harbour prejudices on a personal level. As she says, "If people seem approachable, we'll talk to them!"

**Tony
Jasper**

Lyn Paul — the glam scene does not impress

The band which Stateside audiences performed a smart

FOR A BAND originally aimed and formed for the specific purpose of breaking into the American market, The Faces haven't done too badly out of Britain either. It has taken a while to happen though—almost three and a half years in fact, but it's astonishing to remember that it was a purely accidental happening. The early Faces never planned, or wanted to play to British audiences.

The rest of the tale is old meat, few gigs here and there and then it happened. Rod Stewart and his merry men have become as popular as Robin Hood was with the ordinary working class family. Rod carries the mainman banner of the band proudly. Mr Stewart is as flamboyant off stage as on stage and generally the public opinion of the band is carried quite happily on Rod's shoulders. The Faces leader may have the vanity and the flair but let's not forget the contribution Ronnie Wood, Tetsu, Kenny Jones and Ian McLagan offer.

For example who can forget the intuitive stare expressed on Ronnie Wood's face at Reading Festival, the forceful drive of Tetsu on bass almost arrogantly sneering at the critics who were bound to slag him after the departure of the much-loved Ronnie Lane.

Ian McLagan and Kenny Jones make their presence felt totally within the music. Kenny, visually outshone by Rod digs deep into his drums with the ferocity of an injured Lion while Ian, often hidden behind the wooden framework of a grand adds the more tasteful and delicate touches to The Faces' music. Listen to all of the previous singles successes of the band and you realise just how much an influence he is.

However despite it all Ian McLagan IS the quiet Face of the band although he won't be too pleased about me using that much quoted phrase.

The best way I can think of describing Ian in connection with the band is that you know he's there, but he's not instantly recognisable in a crowd as being someone of importance. He looks like a Faces man. His hair is styled in that rough 'n' ready look and his mansion-style house on the outskirts of London reeks of the trimmings of his success.

With the band's latest single, Pool Hall Richard a top chart certainty and the high expectations on a live album about to come out, The Faces are riding high on the crest of a popularity wave.

Ian seemed really pleased about the way the album was turning out when we visited him at his luxury pad. One thing he did want to put straight was the press criticism the band had come under over the release of a "so-called live Reading Festival", album.

Remember how the Reading gig despite all of its emotionalism over the Tetsu affair was put down musically as the worst of The Faces-how Rod Stewart looked completely "out of it" and the

sound came through like some rusty crank shaft.

"We were quoted as saying we were going to put a few tracks that we recorded at Reading onto a GM record but we never said such a thing," says Ian accusingly.

"What actually happened," he added, "was that we had recorded this live album with Ronnie Lane that we were gonna put out and then we decided we'd wait and do it with Tetsu 'cause it would be more representative. There were some new numbers and we also wanted to record it in Los Angeles which we eventually did."

"We recorded Reading for fun and for our own personal use to see if there was anything we could use on our live album in case things didn't work out in LA. I went to the States early and the next thing I heard was that we were supposed to be putting some of the Reading tracks on this GM album."

Bad quality

Ian put the Reading sound down to the engineer who was with the band at the time. "I was a bit annoyed because the quote from the spokesman said that the quality wasn't good enough but we never intended any such thing."

"Reading seemed to be all over too quick for us. Gigs like that are strange in the way that the sound is not always as tight although sometimes it comes out better."

Catching Ian in between tour dates is a dodgy business. His temper isn't usually as mild and he tends to break the conversation every now and again to shout threatening war chants at record companies and how he intends to wreck their offices with his own personal hatchet—a pleasant fellow!

But it's an important time this being the first major tour The Faces have ever attempted in the UK. "I'd be lying if I said it was going bad," says Ian woefully.

In a funny way The Faces

have conquered the world first before turning their attentions to native soil. A wrong decision, a few less gigs and the band's disillusionment with the English audiences in the early days might have been confirmed.

Ian remarks that it wasn't the disillusionment so much but English audiences and England was a waste of time. "Rod and Ronnie Wood knew the States and the audiences over there."

"It was terrible over here at the time, the bands wore regulation knee-length hair and there was no entertainment, no show and none of that suited us so we didn't think we'd make it over here."

"Rod and Ronnie both knew that the audiences in the States were listening audiences and if you was good they'd tell you and the same went for you if you were bad."

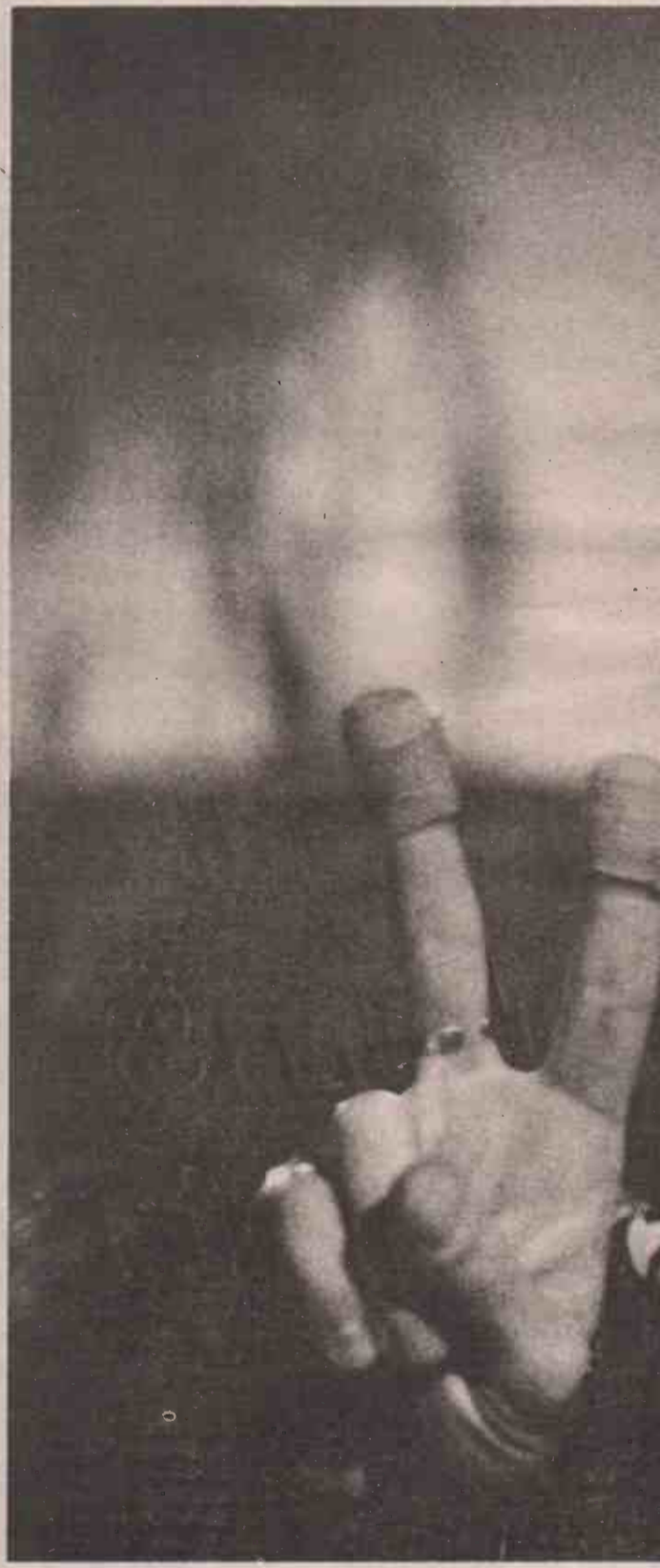
The Faces however never visualised in all their wildest dreams the kind of success which they now hold on both sides of the Atlantic and indeed, to such far-out places like Japan, New Zealand and Hong Kong.

"We never planned anything like what has happened," says Ian unobtrusively, "we never thought that we'd be so successful as we are, particularly in the States. England has always been slow for us, we've always done well with audiences and records but we've never been the number one act."

"We are catchin' up with this country now and that's the reason for our first major tour here. Today Harrowgate, tomorrow the world except it was the other way round for us."

Despite the band's affection for England (Scotland in Rod's case) America still remains the number one breadwinner. Ian openly admits that his mansion house was paid out of the American earnings.

In fact eighty per cent of The Faces income comes from the USA and the band are just managing to cover themselves financially during their



present British tour.

"Even Japan and Germany are bigger money-earners for us than England so I think it's a credit to the people here that so many top bands even play in this country."

Listening to Ian one can't help detecting a split personality in him. We have the serious looking keyboards man on-stage and the almost clowny-type figure when he's relaxing in the comfort of his home.

His attitudes are deep-rooted back to the days when

he was a student at Twickenham Art college and studying Graphic design. Ian's first love was not the piano but playing acoustic and rhythm guitar for a college band called The Muleskinners.

He was undoubtedly influenced by the 'skiffle' era of the fifties with Lonnie Donegan, Tommy Steele and Buddy Holly being the main influences in his life at the time.

"It was guitar, guitar and guitar all the time," he

was built for ces and then t 'about-Face'



recalls, "and I suppose you could call us a R&B ethnic blues band."

Ian had learned piano in his school days but the rigid form of teaching put him right off the instrument although he regrets not sticking it out for a while longer now.

The Muleskinners was a college band formed by Ian and a few friends and Ian still happily looks back on the days when the band were doing quite well. "We earned on average £1 a week and we had a residency spot in South-

ampton every Friday night.

"There was no drive from the music until I went to college although I never intended or wanted to work at the designers bit. I just stopped going after a while—especially after getting a grant and having all that money to booze with. I left and became a professional musician with the band which was a big ego thing really 'cause there was no money in it."

The Faces man can look back on these days now and realise, as he put it, that he

was a "spoilt brat." The Muleskinner thing got to a peak after six months and Ian was left without a future.

"My parents' reaction was funny, they always had a lotta faith in me by letting me go to college yet they'd give me so much rope and let me hang myself on it. They didn't know for a long time that I wasn't at college 'cause I was often gone out of the house by the time that they got in."

Ian's next break came with ex-Free's Paul Rodgers for a six month stint. "That was

really professional," he says, "I was working round the clock and by this time I was back on piano and we were doing a lot of nice gigs."

The Small Faces came next and it's part of Ian's career that he's not too keen to talk about. "Yes, there were the Small Faces," he adds defensively and then it's silence in the matter.

Basically though the Small Faces formed the background of today's Faces. Ronnie Lane, Kenny Jones and Ian had teamed up with Steve

Marriott with a fair amount of success but when Steve left the trio were left to indulge in a few little enterprises of their own.

The present Faces was born when Ronnie Wood, then with Jeff Beck pointed his head round the door and wanted to get a band together for the States.

"The four of us used to get together when Woodie was doing nothing in between tours with Jeff and we just used to play around and see what we had.

"Rod used to come down, sit in the back room and poke his nose round the corner occasionally. We started getting some tunes together at Woodie's place or we used the Stones rehearsal unit."

In a way the band owe a lot to the Stones. As Ian mentioned they used Mick Jagger and Co's recording unit for months on end without payment.

It was this sensible cohesion, in and out of the studio which undoubtedly attracted Rod Stewart's attention. "Woodie left his own thing to put the effort into us and we eventually recorded some stuff, played it to record companies and thus an album. It just went on from there. Our little sidelines before then included doing a couple of gigs under the name Quiet Melon!"

As with any new band which looks like getting a settled formation, the inclusion of another member in this case Rod is always treated with a fair amount of wariness especially Ian who had hated Rod's impurish voice as a teenager.

"Well that wasn't the main reason," he adds, "it was just at the time we were thinking in terms of Ronnie Lane singing with Ronnie Wood. I thought we might end up as Rod's backing group or something."

"I didn't like Rod's voice in the days when he was with Baldry. I don't know why but it used to grate on me and I heard a kid say the same thing on a radio programme the other day and it hit me like a bullet—I knew exactly what he meant."

Fortunately Rod's voice is to Ian's liking nowadays, "he's much better now than he ever was," was his remark to a question.

The rest is "notorious" and after the legal hassles involving management and agency contracts the new Faces began to push their way around the scene and the successful run began. Ian wasn't conscious of any image to put out, "I don't stick daggers in me piano or anything," but his melodic touches on keyboards was a big factor in establishing the early Faces image.

Over the years speculation arose on whether the band had found a permanent formation and the answer came out during The Faces tour of the States earlier this year when Ronnie Lane told the band he was leaving after having connections professionally with Kenny, Ian, and Ronnie for almost ten years.

"We knew there was something going on but he didn't exactly tell us in the beginning and the band had sussed his lack of enthusiasm although I don't think the audiences did. It was still good though because we all bucked up and were compensating for him in a way."

It took four of five gigs like this before Ronnie came out into the open and talked it over. Afterwards with nobody holding anything, the rest of the States tour was "dynamite" according to Ian.

John Beattie talks to Ian McLagan — Scots pianist from Isleworth

"It probably was the best we've ever been then. Things got so good then we recorded two of the States gigs and one in England at Edmonton for our live album."

"We didn't want Ronnie to go but obviously it was a case of following his heart and I couldn't blame him. There was time for Ronnie to change his mind even after he'd told us but he was really set in doing his own thing."

The situation followed with the band phoning home to England looking for a replacement and Ronnie Lane really enjoying himself once again now that the weight was off his mind.

Ian reminds me that there was no hassle or hard feeling at the end and to prove it, he points out a picture on his kitchen wall showing a rather 'happy' or gouty-looking bunch of Faces at Ronnie Lane's party after his farewell gig at London's Edmonton.

Anti-climax

"I couldn't say farewell my friend from the bottom of my heart 'cause he only lives down the road from me and I do still see him you know."

"His last gig was rather strange because it was a bit of an anti-climax. It was really something to celebrate but we all did funnily enough as you can see!"

"There was a bit of tension though 'cause being Ronnie's last gig all the relatives and family were there and so many people."

Ronnie had been quoted in the Press as saying he "was tired of the tours and being away from his family for long spells." Ian agrees to his viewpoint to a certain extent but years of experience in this line has made him become mentally adapted to the hectic way of life.

"With a straight job I'd be doing nothing for my head and earning nothing whereas what I'm doing now is good for my head and it also takes care of the financial side very well."

"It is tiring and boring with all the hotels and things but what I lose from being away from home I gain in other things. An example being I spent two weeks in New York and Florida before the last tour over there just enjoying myself."

Enjoying themselves is

something The Faces have cottoned onto very quickly. Ian enjoys spending money and he's even into the same trip as Mr Stewart so far as finding out his Scottish ancestry!

"I'm not into it as much but I have managed to find out that McLagan is part of the Robertson family, in turn the Clan Donnachadh or was it some other spelling?"

The tartan craze by Rod Stewart has caused a boom within the industry and now a Faces gig is more like a Scottish clan convention.

"Rod's very nationalistic, he's a racist really when it comes to Scotland. I remember we were flying up to Manchester once after Scotland had been beaten by England, or was it Ireland? It was a lousy gig and he was really unhappy. Mind you, when Scotland got through to the World Cup finals earlier this year we were in America and I can tell you that the drinks were on Stewartee that night."

The Faces rely on their very English (or Scottish) approach in America for success and it certainly has paid off for them.

Antics like when Rod hangs a twenty foot by twenty Scottish Lion Rampart out of hotel windows in Miami attract the attention of both public and Press and his colourful stage tartan costumes and teeshirts give the Faces show an almost carnival atmosphere.

Ian's a bit more conventional in style—he only walks about in tartan three-piece suits (the Robertson colour) and he took great pleasure in showing me his tartan socks.

Far gone are the days when he was walking about in tartan suits which he thought belonged to his clan, but in fact was something completely different.

The likeable feature about Ian McLagan's character is his down-to-earth attitude despite the star-like trimmings. He's never really planned his life extensively and the breaks have ran well for him.

"You know something," he says smiling, "I've got a discovery I'm gonna produce one day and he's gonna be bigger than Jerry Munro."

"His music is so bad I don't even listen to it but at this stage I can't reveal his name but I'll tell you he's a country-western artist!"

Although he's not into producing and recording, "it's a bit of a pain in the arse to me," Ian is seriously considering launching his wife into the phoney world of showbiz.

"I've got this song called I'm No Angel, an old Mae West song and I'd like my wife to do that 'cause she's got the right mini-mouse voice. It's a great tune so maybe I'll get round to it one day."

Meanwhile Ian has enough problems keeping up with the day to day runnings with The Faces and it keeps his mind and body occupied.

"As we're more or less our own bosses it gets confusing at times and things take a while to get organised—even photo sessions a month ahead. Sometimes we find ourselves in the States without an album out."

Things seem to be straight right now for the band with Pool Hall Richard and the new live album. Ian's feeling pretty good at the moment and his mood reflects it all.

He's maybe looked upon as the quiet Face, the hidden Face or whatever but I can tell you, he's quite a personality in his own right.



Dear Paul...

DEAR PAUL (Linda and Denny too),

Felt I had to write and tell you how much your new elpee sounds like that old group you used to play with, the Beatles. I know it's all in the past now and perhaps you'd all much rather forget your identity, but honest, there isn't a track that doesn't send me into a shiver of nostalgia for those Fab Four days.

I've got a sneaky feeling that you Paul had an inkling of this when you returned from making the album in Nigeria. You've been popping up all over the place, on the telly, on the radio, and in the music papers. You must have felt pleased with your

work, glad to have something to shout about?

Well as you might say, "there's no sweat" over this one; it just happens to be the best thing you've done. But just how much does this excellence owe to the fact that Wings is no more? I know it's still Paul McCartney And Wings, but after all, it's only your missus and a regular old mate. The other fellers you drafted in were kinda musicians looking for their own expressions, whereas now it's more a family thing saying: "Look what we can do!"

The cover of the album was the first surprise, I mean that must have been an expensive photo

session with all those famous people. Let's see, there's Michael Parkinson, Kenny Lynch, James Coburn (?), Clement Freud, Christopher Lee, and someone I don't recognise (someone said it was a famous boxer). Anyway Kenny Lynch takes the prize for looking most like a frightened prisoner trying to escape.

And Band On The Run is a good title. It seems to be something of a theme, am I right? There's the cover and all those travellers artefacts in the luvly photo on the back, all those coloured pictures taken on your trip to Lagos, and even the progression of songs. Or is that taking it too far. I know it must have become a drag having so many cultists reading meanings into your words, but this one does have a little mystique about it doesn't it?

There's a nice attention to detail too. Like the photos of each of you are in a different order on each side of the record. Paul stays in the same place and Denny and Linda swap positions next to him - just think what that will mean to all the Great Paul McCartney Legend freak who study every fact known about you. Subtle, eh, like to keep them guessing? It was that sort of teaser that started the huge "Paul McCartney is dead" myth.

Still, down to the

music. That was what I really wanted to congratulate you on.

It seems to me that the loss of Denny Seiwell on drums and Henry McCulluch on guitar is an important factor to this album. You've been unable to rely on an injection of varying musical stimulus, so it's back down to what you know best plus some very tidy harmony singing and very tasteful touches on synthesizer. I reckon it's time Linda took some credit for her work on that unwieldy instrument - contrary to popular opinion, it's not the sort of machine anyone can drive.

For the rest it's down to your melodic bass and shall we say uncomplicated drumming, and God knows who plays the guitars, did I hear oboes, and definitely some fine sax solos? That did add to the mystique I suppose... not knowing owing who is playing the Beatlish guitar phrases and rhythms, and the piano. I know you can do it all Paul, but Denny's in there somewhere too.

The songs are as good as anything you have written and much more thoughtful than those on your last album. It's a paradox really; the songs are not as simple as those on Red Rose Speedway but they are played in a simpler more effective manner. 'Course it's all down to your drumming Paul.

It's hardly piledriving, but you've got a luvly sense of rhythm.

It's hard to pick a favourite song. You start off with a very intimate leveller to all the listeners - beaut bit on the synthy - and take us into a rather personal comment and then the title song which has a smashing first verse: (Hope you don't mind me using this?) "Well the rain exploded with a mighty crash as we fell into the sun. And the first one said to the second one there I hope you're having fun."

Jet seems to be a personal look back; it's a good rocker anyway with more nice synthy work. Bluebird is so romantic and smoochy it makes your toes curl, if you know what I mean.

Mrs. Vanderbilt is ever so Beatlish and a bit calypso too - maybe a mark of respect for your location? It's urgent from the bass up but has a lazy sunny feel too.

Let Me Roll It would certainly be a big hit as a single and as such makes a perfect side one closer. It's catchy, has a raunchy guitar, and wuite an echo on the mouthbox. Let Me Roll It is, the chorus line and really hooks.

Mamunia opens side two and again, it's a luvly song. I don't know what it means but it sounds fine. Again the lyrics gently swirl pictures before you.

No Words is the one you wrote with Denny. It sounds almost familiar, Laine and McCartney. It sounds almost George Harrison too. There's a slight edge that almost (almost?) typifies the Lennon and McCartney thing. Well maybe not, but it would be nice to hear what else you can come up with.

I reckon Picasso's Last Words (Drink To Me) will become one of our all-time great pub songs and is sure to win fame with alcoholics from Mile End to Moscow. Presumably it's a tribute to the great painter: "Drink To Me, Drink To My Health, you know I can't drink any more." I love the tempo changes and the French bit and the reprisals for Jet and Mrs. Vanderbilt.

And the last of all Nineteen Hundred and Eighty Five. A joke on David Bowie? It's a happy song musically but just what is the little stuff your lady gets behind? You can't get enough of it but... Oh well, Paul, Linda, and Denny, it's a really good album. Pretty cute of you to drop it on us just before Christmas too.

Thanx for reading the letter, oh and seasonal greetings to y'all.

Peter Harvey

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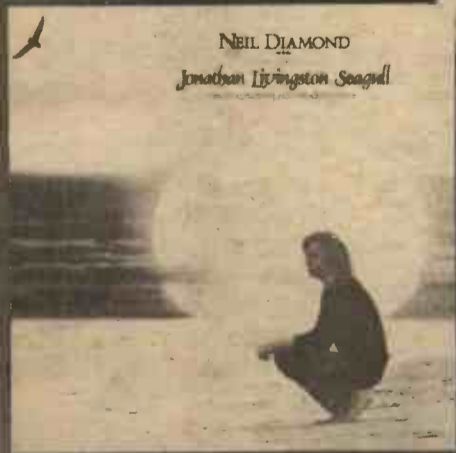
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SPOTLIGHT ON IRELAND

So Irish records are rubbish?

RPM looks at the wild contradictions of Ireland's music scene

A BIG ROW blew up in Ireland a few weeks ago when one of the country's top showbusiness and television celebrities Gay Byrne declared that most Irish records were rubbish. And naturally enough, many industry execs immediately slammed HIS comments as rubbish.

By a strange coincidence a few days later the Recorded Music Industries of Ireland an association of nearly all the local record firms announced a new RMI award to

provide an incentive toward perfecting the standard of artists, songs and recording techniques in Ireland." In short — a move to encourage improved standards.

The move has been welcomed by all sections of the industry because, make no mistake about it, there is a lot of top-quality talent in Ireland and the record companies have finally realised that if real progress is to be made internationally standards will have to improve here.

But the trend is

already there. Acts like Horslips, Thin Lizzy, the Pattersons, Kenny, Joe Dolan and others have already created quite an impression on international markets. Although they don't live here, both Rory Gallagher and Van Morrison, who have made a huge impact on contemporary music, hail from Ireland. And then there's the favourite of them all . . . Gilbert O'Sullivan even if he did go to England before his talent could be discovered here.

Talent scouts from

London record firms are constantly jetting in to Dublin to seek out and sign new acts and not just to sample the Guinness as one pundit put it.

It's a stimulating trend and one that can only bring credit and recognition to the multitude of talent here just waiting for the right break.

Featured in this supplement are some of the better-known local acts even if space only allows a small cross-section to be featured.



Gilbert O'Sullivan's fantastic success — even if it did not begin to show till he came to England — is the living proof that somebody's got it all wrong in the current big Irish row centred on the claim that most Irish records "are rubbish". On the following pages you can read all about why a few Irish eyes are smiling in the studios . . . and why a few more are likely to soon.

HORSLIPS

"Take traditional Irish music and fuse it with ultra modern rock — and you've got Horslips!"

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Their current album

HAPPY TO MEET SORRY TO PART MOO 3



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Something to smile about

Irish Eyes — 1 Brendan Boyer



(not answer) to Elvis Presley.

At the time when rock "n" roll gripped the world (and El became its king) over in Ireland a young man called Boyer was stirring up a storm of his own (partly with an hilarious take-off of the same Mr. P).

Now in 1973 Mr. B is still the biggest name in Irish showbiz — in fact, a legend in his own lifetime.

Boyer was the lead singer with the Royal Showband, an outfit credited with the creation of the showband in Ireland. Under the astute

ALTHOUGH comparisons are never fair, it is inevitable, when talking about Brendan Boyer, to call him Ireland's equivalent

management of a former musical instruments' salesman, T J Byrne, it travelled up and down Ireland playing to capacity crowds at dances (then the only form of relaxation for the young of Ireland).

They broke every possible showbiz record going. They toured the UK for Mecca and they played the Irish ballroom circuit in America. And they had numerous hit records and their own TV spots and so on.

Then they did something no other Irish showband has since done — they broke out from the home circuit and established themselves in, of all places, Las Vegas.

Says Brendan: "At that time we were on the road about ten years and we thought it would be great if

we could get out to Vegas for a couple of months. We never dreamed it would end with a six-month residency each year.

"We tried several hotels and we were refused. We were refused by Caesar's Palace and the Flamingo. We got the break through a friend of ours, Bill Fuller, who knew an agent in Vegas called Rocky Sennett. He gave us an audition and put us into the Stardust.

"I remember the first time when we were going out there somebody told me not to worry and said that a punter is a punter the world over — and it's true really.

"But you get more satisfaction working to a cabaret audience than you do at a dance because they

sit and listen. If you do something — well, then, you'll get more applause. At a dance the fellows are more interested in trying to score with a girl, naturally."

With six months resident in Vegas and the other half of the year in Ireland — as Brendan put it: "The best of both worlds" — life is pretty good but will it go on forever?

"Well, we've got a new three-year contract for Vegas so that's the next three years sown up," answered Brendan.

The original band (the Royal) split two years ago. But Brendan and another member of the band and close friend, Tom Dumphy, went on to front a new outfit which they called the Big 8.

They added a young girl singer who goes under the name Twink, another experienced Irish musician Paddy Cole, who is the band's musical director, and several young but highly-talented musicians and more or less carried on where they had left off as the Royal.

They are now near the end of this summer's sojourn in Ireland before returning to Vegas in January.

But before they go they hope to have one, two or even more discs in the local charts.

Tom Dunphy has a new single out called "Pass Me By". Brendan hopes to have one out shortly.

And there's also the possibility of singles from other members of the band.

Irish Eyes — 2 Danny Doyle



IT'S been a long and winding road for Danny Doyle since the day he sang the Black and Tan Gun at an amateur talent contest in Dublin to his most recent hit A Daisy a Day which zoomed up the Irish charts recently and brought in its wake an even bigger album success.

But Doyle's career in Irish showbiz has taken the exact opposite to that normally achieved with a singer starting his career in a showband and staying there for good or moving out to something different.

Danny Doyle — after a long and very successful career — decided one day to move INTO the showband arena.

Why did he give up a successful career as a solo artist to join the showband?

Comments Danny: "I was going back to the same places all the time and the venues were dwindling because cabaret was not catching on as such.

"The gigs were getting fewer and it looked like the writing was on the wall. I went through my diary one day and discovered that I had been to one place about eleven times. So I said, forget it, that's it. I can't go back another eleven times, no way.

"So I thought I'll have to make a change. And Canada seemed the answer. All this time I was going back and forward to Canada. This is the scene, I thought. I'll go over there. It was the only alternative I saw at the time.

"I went to Canada and I was there a week. But I

didn't like it and I didn't know what to do. I said to myself I'd like to stay in Ireland if I could. And I thought to myself what can I do to stay in Ireland? I worked out the pros and cons and the only thing I could come up with was to try and form a band. It was rather a wild idea."

The wild idea, laughed at by many of his associates on his return, proved to be the right idea. Doyle and his band, the Music Box, are now one of the biggest draws on the Irish dancing scene.

Sharing the spotlight is a young and very attractive girl singer called Maxi who you may remember represented Ireland in this year's Eurovision in Luxembourg.

Having moved successfully from the folk scene into the

world of showbands, where did Danny see himself going in the future.

"Well, I do have other ambitions. I want to have a try at the international market. That's one of my plans for the future. But to make it on the international scene these days you've got to be a pretty good artist."

That one imagines was the professional answer because Danny, in his folk career, had already clocked up quite a bit of international experience. And in fact made one, unsuccessful, attempt at the British charts with Paul McCartney's Long and Winding Road.

Which is where we came in. But not where we go out. Danny Doyle has a long road to wind along yet.



THE BEST OF THE IRISH

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The records shown here have all been issued by Polydor in recent months. All are best sellers in Ireland.

SPORTS ON IRELAND

Irish Eyes — 3 Red Hurley



RED HURLEY is probably the biggest name on the pop showband scene in Ireland at the moment. Yet his quick rise to success was, literally by accident.

"I started out playing the drums seven years ago in several little groups around Dublin," he recalls.

"Then I was in a bit of a car crash — although I wasn't driving — and that laid me up for a while. My shoulders and left ankle were hurt and I couldn't play the drums.

"So I began to concentrate

on singing and I acted as compere in cabaret lounges. Then I got a job in a small band called the Colours. This lasted about six months and I then formed my own band, the Wheels.

"When Roly Daniels left the Nevada I was offered the job as his replacement."

And so as Roly went off to establish his own band, Green County, another of the country's major dancehall attractions, Red set about establishing himself with an already successful band, the Nevada featuring one of the country's best-known female vocalists Kelley.

It didn't take long and now Red Hurley, Kelley and the Nevada are among the country's top five attractions. Both Kelley and Red

have had several chart-topping singles.

Red maintains that showbands are an integral part of the Irish way of life and has some hard criticism for today's "progressive" acts.

"Groups in general tend to break up every few months. Showbands are what I call steady. In a good showband you've got something going for you and you don't want to drop it just because you want to do something different. You're onto a winner and you stay at it."

A case, you might say, of knowing where your bread is buttered. But like most singers, Red still has plenty of ambitions — including the chance to have a crack at the international market.

"But I don't intend to leave

the Irish scene. I will stay at home and work it from here. Believe it or not I've been aiming for this chance for the past three years.

"I have loads of ambition. I do a lot of private rehearsing at home with a view to the future. I always like to think I'm going to get on. I feel I can do it now."

"My idea was to make it in Ireland first. Without wishing to sound arrogant I can't really go much further here. All I can do is try and maintain my success — but having the security of home is a great thing."

"Two years ago I didn't feel I was ready to walk out into a big club in England on my own or with the band. I would do it now and be able to talk to an audience in a

professional way without feeling inadequate.

"But there's no point in my running over to England just for the sake of it. I can have a recording contract with a good few companies in England tomorrow."

"But I don't want to run over there without a proper deal and this takes an awful long time to set up."

The right deal has not come his way yet — but it will. After all, although he's slipped a little from the limelight at the moment due to the need for another hit single, Red is following in a very similar path to one Joe Dolan, a showband star for many years before hitting international fame via his massive UK hit called 'Make Me An Island'.

Irish Eyes — 4 Ray Lynam



IRELAND is often referred to as a place full of second-rate country music singers. It's a tag not altogether untrue but there are a few notable exceptions.

One of these is Ray Lynam who, as lead singer with one of Ireland's best country bands, has been a top idol for several years now.

But one of the more interesting aspects of his career is his own — and his management's — ambition to "take coals to Newcastle" — that is get a footing in Nashville, Tennessee, of all places.

Yet it's not all as unlikely as it sounds. Described by

one writer as 'the great

Irish hope of country music', Ray Lynam has already made a pretty sizeable impression among British country music fans via his much-heralded appearances at the International Festivals of Country Music at Wembley, London. Not only that he has now been to the big country convention in Nashville three years in a row.

This year in addition to appearing on several networked TV shows — including the highly-rated Wilburn Brothers show — and radio programmes as well as a guest appearance at the famed Grand Ole Opry, Lynam broke new ground for an Irish artist. He recorded an album in Nashville.

This was probably the most important step yet in

the already-impressive Lynam career. Many of Nashville's top session musicians were booked for the historic recording — the first ever of its kind — and the motivation behind the move is to show that with the right kind of back-up an Irish artist can equal the best in the world. It was an ambitious step and we'll have to wait until early next year to hear the final result — but it's expected to be a pleasant one.

What would a successful record in Nashville mean to Ray? "I'd like to be accepted over there — that would set the seal on it. Financially, I don't really know. It

wouldn't matter, things are pretty good in Ireland. But I don't think I'd like to live out there," he comments.

Ray doesn't take kindly to people who criticise country music as being corny and over-sentimental. "Sometimes I lose my cool a bit when someone comes up after a gig and says 'Why don't you play pop, I hate that old country'. I have no real answer. Sometimes I feel like saying, well, look, don't come and hear us."

Yet he concedes that country music must progress, like any art form, to survive. "There's a big future for it if bands progress. Irish outfits can

even make it on the international scene if they move with the times.

"It's just spreading its wings, broadening its scope to include artists like Glen Campbell, for example. The country writers are moving away from the traditional roots, their songs are so different from what we used to hear ten years ago. We in Ireland are easing into progressive country sounds and I think this will have more general appeal," he points out.

And one person who is certainly broadening his appeal, as you will discover when his new album is issued in January, is Ray Lynam.

Irish Eyes — 5 Johnny McEvoy



on Thursdays at 1 pm on all ITV channels.

It's probably the biggest break yet in the career of a young man who has been at the top in Ireland now for many years and it is confidently expected that the present TV breakthrough will open up even larger vistas for the one-time 'rebel song' singer.

Seven years ago Johnny McEvoy was the 'angry young man' of Irish showbiz. He had all the trappings of a pre-electric Dylan, guitar and cradle-mounted harmonica which he used to pluck, suck, blow and sing all the way to the top of the charts with the most un-Dylan like ballads such as 'Muirsheen Durkin.'

In those days he never smiled. Now, at the ripe old age of 28, he is going back to where it all started for him musically — singing bal-

lads. But he is no longer angry.

"I don't like being controversial anymore," he admits. When I started I was the original angry young man. It was the time of the outspoken words, the Bob Dylan era of 'we're gonna change the world'. As you get older you start getting wiser. You realise there's no point in going against the current all the time."

Having established himself with Irish ballads like 'Muirsheen Durkin' he dabbled with the songs of Leonard Cohen, got into the poetry of Gordon Lightfoot and it was then a mere step into the world of country music.

The loner got himself a band, landed a TV series on the home network and made a new career for himself in the ballrooms.

The latest, and as mentioned, most important step for the angry young man who has mellowed is, of course, that TV series mentioned at the beginning. Do yourself a favour and try and catch a glimpse of the McEvoy man in action.

Irish Eyes — 6 Jo Cuddy

ONE OF Ireland's top cabaret stars, Jo Cuddy got his biggest career break to date when last month he won this year's Castlebar International Song Contest — with a song written by one of Britain's top cabaret artists — Vince Hill.

It must have been a big ambition of Cuddy's to win the Castlebar event — he has taken part in at least three of the contests and this year was lucky enough to be singing three songs in the event.

The number that clinched

it was, appropriately enough, I'm Gonna Make It, written by Vince and his partner Ernie Dunstall.

By the time you read this the record should be available in Britain on the Decca/Rex label. Whatever its chances in Britain it's expected to be a huge hit in Ireland — a fitting tribute to one of the country's more stylish performers.

And if you'd like to taste further the Cuddy talents take a listen to his recent LP titled simply Jo Cuddy on Decca/Rex RPS 107.

The Winning Song at CASTLEBAR INTERNATIONAL SONG CONTEST

I'M GONNA

MAKE IT

Sung by

JOE CUDDY

composed by

Vince Hill &
Ernie Dunstall

REX..... R.11086

SPOTLIGHT ON IRELAND

Irish Eyes — 7 The Chieftains



THE CHIEFTAINS, Ireland's best-known traditional group, are a phenomena which cannot be explained away very easily, especially to foreigners who see them for the first time.

But once their weird and wonderful sound begins to emanate from their conglomeration of strings, bellows and reeds, all is revealed in the only true international language, the nouns and verbs of music.

Like the time they played at an open-air concert in Cologne, it poured rain but thousands stood, soaked, listened and cheered for

more without knowing the name of one single musical piece.

There was the time they arrived to play for a delegation from Moscow. The visitors expressed the opinion that the show looked like being a drab one with the musicians sitting on ordinary kitchen chairs. By the end of the performance they were talking in terms of cultural tours of Russia for the group.

The Chieftains have appeared at the Cambridge Folk Festival, the Edinburgh Festival, London's Fanfare for Europe

event, and at the Eindhoven Festival in Holland.

Among the band's fans are people like Mick Jagger, Spike Milligan, Peter Sellers, Susannah York and Alun Owen. John Peel once devoted a large slice of one of his shows to their music.

It is difficult to explain the secret of their success. Their music is Irish traditional. It's a very old music — but it's also a very new music, as new as its last performance for the tunes are not played the same way twice. Each performance sees new variations, new improvisations evolving in the harmonies and counter melodies of the pipes, fiddles, whistles and flutes.

It is a living music which has given birth to several other diverging types of music from contemporary Irish orchestral music to the commercial folk music of the Dubliners and Clancy Brothers as well as having influenced the music of electric rock bands such as Steeleye Span and Fairport Convention.

But the written word can never describe the sounds from musical instruments. If you are really into music then take a listen to the Chieftains — we promise you won't be disappointed.

The Chieftains now have four albums on the market (all called The Chieftains and numbered one, two, three and four) and if you have any difficulty getting them to drop a line to R&RM — Claddagh Records, Dublin, Ireland.

Irish Eyes — 8 The Memories

RIDING HIGH on the Irish Pop scene is a group called The Memories. Secret of their success is not just the forceful delivery of their music but the excitement which these boys can conjure up on stage — an excitement which has shot them to the top on the ballroom circuit which they've been playing for just over a year. News of their act has gone before them resulting in huge

crowds at venues all over the country.

Song writing is another facet of The Memories which gives them an edge over most other outfits.

For the recent Castlebar International Song Contest (rated in the world's top ten) Daire Doyle, Bass guitarist, and Mike Swan, organist, did their first competitive writing. Their song Don't Pretend Any More, performed by The Memories,

took two awards and was judged the best Irish entry.

With their position on the Irish scene well established, the group is now being given an opportunity to expand further afield. Offers have been received from Britain and Sweden and as far away as Japan and the U.S.

Talent-wise, the Memories are capable of making the scene away from Ireland. But it is thought, if they did make the move, it would not be a permanent one. Regular visits home would be part of any foreign deal. Their Line-up is: Mike Swan (organ), Ray Crowe (lead guitar), Daire Doyle (bass guitar), Chris Heenan (drums) and Jim Barry and Colm Harpur (lead singers).



And here — last but by no means least — are a couple of Irish eyes with plenty to smile about. They belong to Big Tom and that glint in them may reflect the fact that he's still the biggest thing on the Irish scene — both in size and box-office appeal.

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DO NOT MAKE IT A SHAKER
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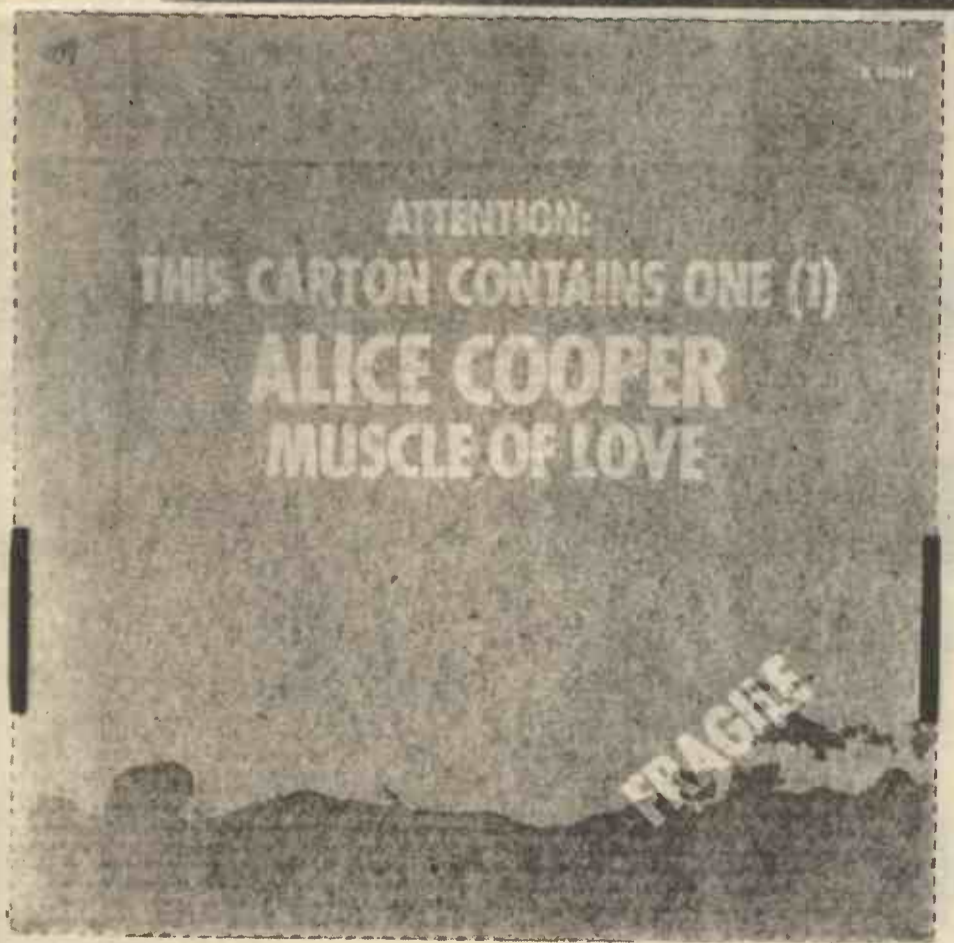
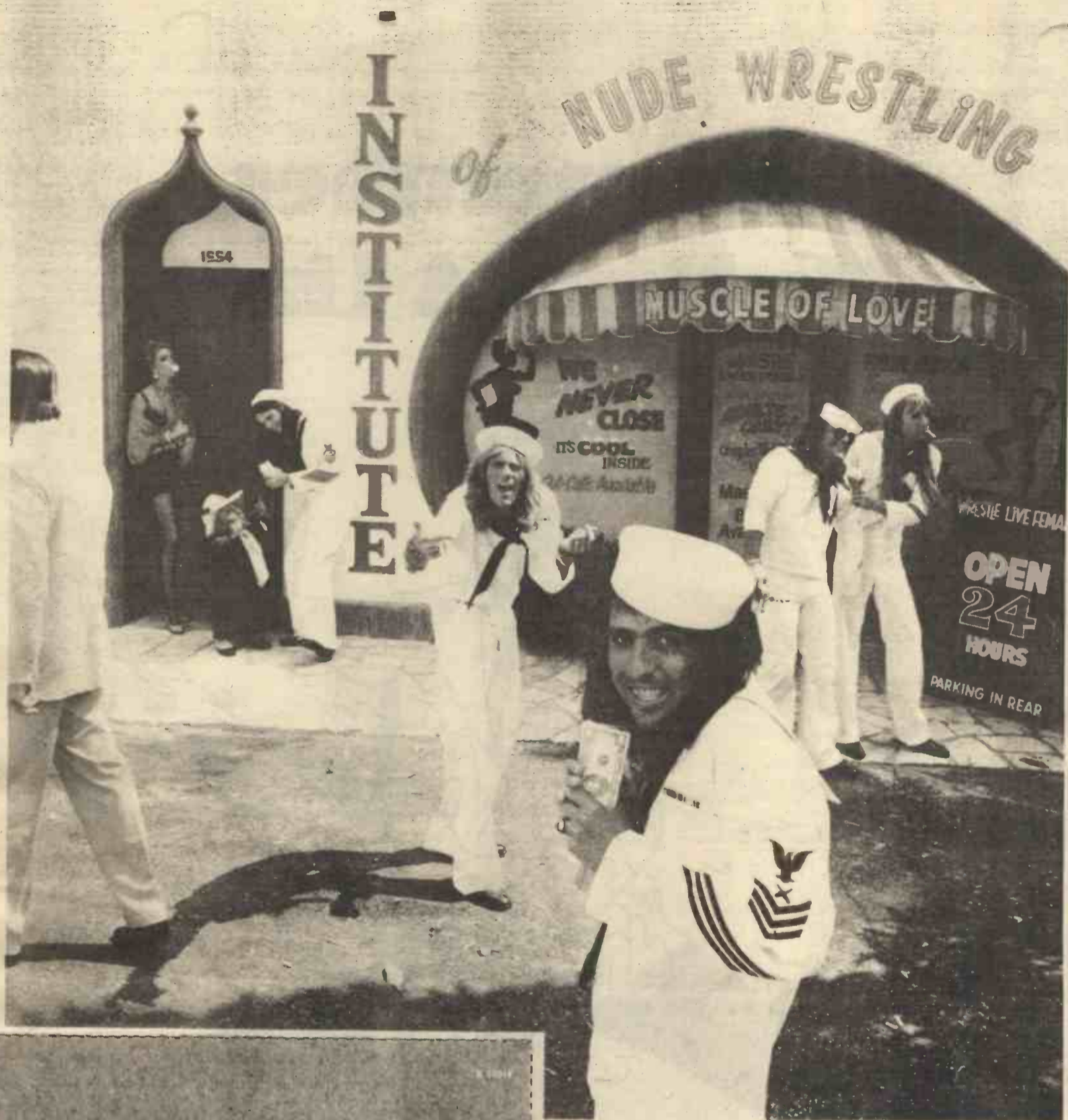
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And for those looking for tomorrow's Irish winners, here are two pictures no punters on the more progressive acts can overlook. Top are those so-individual Horslips and — below — the not-to-be-mistaken Thin Lizzy. So who said Irish records are rubbish?





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Record Mirror Review Section

DISCORAMA

ALBUMS



UK

LONNIE DONEGAN

Golden Hits . . . (Pye 565). Also in the Golden Hour series — the skiffle king of yore, with his Pick A Bale Of Cotton, Takes A Worried Man, Rock O'My Soul, and the quieter, more reflective moments as on A Very Good Year. Lonnie's an all-round entertainer, now. And a lot of the excitement is missing from trad-type pop.

ALBUMS



AMERICAN

LYNN ANDERSON

Top Of The World. — (CBS 65671). While some of the country ladies wallow pathetically in sentiment and nostalgia, Lynn Anderson maintains a cheery front . . . also she's one of the nicest gals in the business. This is an okay album, nothing special, but with some nice songs.

TOM JONES

Greatest Hits. — (Decca SKL 5176). Views vary about Tom's position in pop. He's the darling of the supper-club set, and maybe his grass roots have somewhat been forgotten. His singles don't make it too well now. But it's unfair to forget the soul-style of his reputation-setting singles, unreasonable to forget that he can belt out a beater with the best of 'em. This nostalgic and quite outstanding album offers the reminders. Grass roots return.



LINDA LEWIS

Fathoms Deep (Raft RA48501). Linda recently returned from the States to promote this album which includes her last single Playaround. It's a rather funky album which lacks the bite that should come over. However it's simplicity of content and Linda's incredible nursery rhyme voice range make Fathoms Deep pleasurable to the ear. Produced by ex-Family man Jim Cregan who wrote the title track. JB.

MAN

Golden Hour Of . . . (Pye 569). One hour, alias sixty golden minutes, of the four-strong band . . . strong instrumentally, but also a writing force with which to be reckoned, as they say. The opening twelve minutes — Prelude / The Storm — sets the standards. It's imagination run riot, beautifully executed, full of nuances.

CO-OPERATION

One More Mountain To Climb. — (Argo ZDA 160). A choir of 25 young singers, and this is their first LP. And there's a guest appearance on Long And Winding Road by ex-Minstrel John Bolter. Directed by Jonathan Cohen.

THE BUSKERS

Life Of A Man. — (Rubber 007). Edinburgh-based Irish traditional group who between the three of them vary the mood well by using many different instruments. The material is mostly traditional, and there's a lot of personality on show.

BILL AND TAFFY

Pass It On. — (RCA 8388). The writers of Take Me Home Country Roads, which has done many favours for Olivia Newton-John — their brand of country is rockier than most. They blend, girl with boy, in a vibrant way . . . accent on power, and Taffy has a pleasant style. Didn't I Try shows the ability best.

SPARK

From Spark Records, an energetic independent label, come a good-idea series of albums in which the accent is on nostalgia. As nostalgia is currently big business, this Replay Series should do well.

There is Liverpool Echo (Spark 2007), which harks back to the basic ingredients of the Mersey Sound — recalls the musical images of the Beatles, Billy J. Kramer, Gerry and the Pacemakers, Cilla and the others. Liverpool Echo is a group, as well as a newspaper, and the four-strong team here write and play original songs which still preserve the old earthiness of the Mersey scene.

VARIOUS ARTISTS

Merry Christmas Darling. — (A and M 4005). A showcase of talent from the label . . . Herb Alpert, the Carpenters, Liza Minnelli, Claudine Longet, Shawn Phillips (his Christmas Song is a stand-out and should have been a hit), and a nice Song Of Joy from the London Stereo Orchestra.

And there is more nostalgia in The Art Woods (Spark 2006), recording from 1965 and 1966 when the band may not have ousted the riding-high Beatles but did win a big reputation for themselves. Keef Hartley on drums, Deep Purple's Jon Lord on piano and organ, plus Malcolm Pool, Derek Griffiths and Art Woods himself.

On then to Duffy Power (Spark 2005). Duffy is a useful bluesman, homegrown, and he's had very much an up-and-down career. These 1969 sides stand up well even to today's sounds, and among them are rock and roll standards as well as blues.

THE DUBLINERS

Plain And Simple. — (Polydor 2383 235). Go to a Dubliners' show and you get a mixture of all things . . . humour, pathos, beeriness, jollity, energy. And passion. What's more most of these attributes come over on record. And this is a well-balanced album, produced by Phil Coulter.

IKE & TINA TURNER

Nutbush City Limits (United Artists UAS 29557). When the country girl came to the big city she met her man and this forms the story behind Nutbush . . . Sounds exciting but frankly I was disappointed with this one from the dynamic duo. Sure, the deep soul/blues roots are there and it's as gutsy as ever. It's just after watching them at Hammersmith recently I came to the conclusion that no album they could ever bring out could match the 'live' performance. I was pleasantly surprised to hear River Deep, Mountain High included in the tracks — obviously Ike and Tina still get a kick out of doing their first smash hit for them in this country. Gospel influenced at times with



Tina's versions of Make Me Over and Drift Away but the production side, I felt, fell down on

occasions with too many rough edges left untouched (bad one for Ike). JB.

JOBRIATH

Jobriath. — (EKS 75070). A good deal of hype and mystery surrounds this artist, who visually resembles a cross between David Bowie and Leo Sayer, and looks set to oust Steve Harley and David Jo Hensen from the top of the egomaniac stakes.

Underneath the excessive "superstar" build-up, Jobriath turns out to be a pretty versatile vocalist, despite the Jagger and Bowie influences. He can range from the good, flashy rock 'n' soul of "World Without End", to the more experimental ideas expressed on side two.

Although, with his voice and his "stardust" imagery, he can sound a bit too close to Ziggy and his eight-legged friends, Jobriath and his band, which guests Pete Frampton, can still come over with something to offer. P. D.

EARL SCRUGGS

The Earl Scruggs Revue. — (CBS 65819). Banjo-strumming country star — one of the legendary figures down Nashville, Tennessee, way. His revue features junior members of his family — with young Gary Scruggs doing most of the out-front vocal work.



MELANIE

Please Love Me. — (Buddah 2318 090). Always fancied Melanie although I've never believed her true ability has shone through on previous albums. Vocal versatility has always been her ace card and Please Love Me is no exception with her lyrics, as always, being deep and meaningful. For the record most of the songs written by Melanie with the exception of We Don't Know Where We're Going and funnily enough, my particular favourite, Stop! I Don't Wanna Hear It Anymore where she was aided by Barry De Vorzon and Perry Botkin Jr. JB.

ISAAC HAYES

Joy. — (Stax 2325 III). Each succeeding Hayes album seems to have that bit more to offer — demonstrating the way his ever-alert musical mind is developing. Shaft was good enough, in all conscience, but this album though not so "direct" produces a big quota of surprises, ideas and experiments. The Joy track is splendidly varied, full of tonal colours and breakaway themes. The master groans, grunts, rasps, schemes — and there's Hot Buttered Soul Unlimited along with the various sections of Movement. Class stuff.

SINGLES



UK



Reviews
Pete
Jones



JUDGE DREAD: Molly (Trojan 7905). His Lordship and Honour has decided to give one penny a copy from his royalties to the Ethiopian Disaster Appeal. As for the single, it's a perky one, this. It's still reggae, but non-rude reggae, sung by Judge with a girlie backing chorus . . . and it actually proves his voice is a rather more flexible instrument than one might have previously guessed. It's also a tuneful little ditty slap in a commercial style. It's non-controversial, however, and therefore should hit the charts via radio plays for a change. — **CHART CERT.**



THE PIONEERS: A Little Bit Of Soap (Trojan 7906). An adaptation of an old standard, and it takes well to the reggae idiom. Nice choral arrangement behind the boys gives it the sort of sound that is as much general pop

as basic reggae. It shuffles along, and there's proper value given to the melody, which has figured on a lot of recordings. No guarantee, but given air support: could make it. — **CHART CHANCE.**

CLIVE WESTLAKE: Turn Your Light On Me (RCA Victor 2441). Clive is basically a songwriter, but he sometimes turns his Welsh voice to singing, and this is definitely his best single yet. There's a cathedral-type choir behind, as he finally joins in with a kind of wistful romanticism which really does stick in the mind. It's very slow-moving, but lags not . . . the tempo is

very much a part of the general commercial feel of the record. Could well be that Clive will soon be as much in demand for his voice as for his songs. — **CHART CERT.**

THE ROYAL SCOTS: Little Donkey (RCA). Could this do an Amazing Grace? Actually, the Pipes and Regimental Band of the 1st Btn. The Royal Scots (The Royal Regiment). The Little Donkey has been visiting for Christmases long past, and now the Curson Children's Choir join the soldier-musicians for a sing-along.



THE MARVELS: He's Got The Whole World In His Hands (Trojan

7904). This is a traditional air, and was a big hit one one-hit-wonder Laurie London, then only a nipper, some years back. It fits into the reggae beat well, despite the fact that

basically it's a Gossypily hand-clapper. The Marvels are both experienced and smooth in this field, and this has an insidious quality which deserves to do well. — **CHART CHANCE.**



KIMI AND RITZ: Merry Christmas Baby (Epic). Someone else who obviously has heard Phil Spector's production ideas . . . but over it all the boy-girl team make rocking good Xmas sounds. Slow, deliberate, infectious.

APOLLO 100: Tidal Wave (Young Blood Int. 1062). One of the most exciting instrumental sounds on the scene . . . it's a mixture of the classical with the rock, and there are several albums available which emphasise that it's an experiment which works. With the orchestral fullness and the basic back-beat, this single is a fair old example of how the styles jell . . . and this maxi-single is, as usual in Apollo-land, arranged by Tom Parker and produced by Miki Dalton. — **CHART CHANCE.**

out of the blue to the amazement of one and all. It remains a most commercial and catchy little song, and could hit through all over again.

BERRY CORNISH: Questions (Jam). Berry is a girl. A soft-voiced questioning girl who sings this Ann Odell (Blue Mink) song as a little questioning girl. It's high on sentimentality, but well-worded and could break through into the charts without much trouble.

UNIT FOUR PLUS TWO: Concrete And Clay (Decca). The team has now split up, but in 1965 this single was a chart-topper . . . coming from

JOHN KEATING: Beyond The Universe (EMI). The Bach-Gounod Ave Maria, re-jigged electronically by JK. The high-chorale effect instrumentally is rather moving. Off-beat and well-produced.

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SINGLES



AMERICAN



Reviews
James
Hamilton



DIANA ROSS: All Of My Life; A Simple Thing Like Cry (Tamla Motown TMG 880). Pulled from her "Touch Me In The Morning" epee, this Michael Randall-penned / arranged / produced slowie is saved from being a completely dull dirge by a short recitation of mind-numbing banality half-way. Diana is back in her eardrum-piercing keening shrill vocal form — which may be what's put me off and what'll appeal to all her devoted fans. The Judy Garland of the '70s is in a more relaxing mood on the mellow, jerky though smooth, attractive flip.

PAUL SIMON: American Tune; One Man's Ceiling Is Another Man's Floor (CBS 1979). Patriotism keeps raising its thinly veiled head this week — albeit American patriotism, of which this London-recorded expatriate's bridge over Atlantic water simply reeks. Indeed, simplicity is the keynote here, with Paul eschewing the fullblown extravaganza of the "Garfunkel Sound" and instead singing that same old song himself for a change with a touchingly commercial sincerity. The gently funky flip features some expertly distilled Muscle Shoals playing, Barry Beckett's glissando piano especially being a standout. **PATRIOPICK.**

PHIL HARRIS: The Poney King Of England; **ROGER MILLER:** Not In Nottingham (Disneyland Doubles DD 46). From the new Walt Disney cartoon feature, "Robin Hood" (an essentially English story if ever there was one), come these thoroughly American Coun-



THE ISLEY BROTHERS: Highways Of My Life; Don't Let Me Be Lonely Tonight (Epic EPC 1980). As a complete contrast to "That Lady," the 3 + 3's newie is a delicately pretty slowie which owes more than a nod of recognition in the direction of Stevie Wonder's recent romantic style, both vocally and especially instrumentally. With so much hot product out at the moment, there's no knowing how this will go, although it certainly deserves to do well. As little of the Brothers' Buddah-distributed material came out here, their choice of James Taylor's wee-small-hours slowie as flip may surprise some of you: in fact, they've been consistently scoring Stateside with similar reworkings of such as Carole King and even Bob Dylan ("Lay Lady Lay"). Low-key, and nice. **SMOOCH PICK.**

try & Western songs: however, if American Mountain Music really is a derivation of Olde English Musik, they may not be as anachronistic as they seem. Phil Harris, the voice of Baloo in "The Jungle Book," here plays the same ursine character in the guise of Little John, singing a jolly yih-ditty with Dixie touches about King John, while Roger Miller as Alan-A-Dale strums and croaks an appropriately self-penned slowie. Come back Dick James, we need you now!

TOM CLAY: Tom Clay's What The World Needs Now Is Love / Abraham, Martin and John: The Victors (Mowest MW 3013). When this, possibly the most moving record of all time, became Mowest's first and still biggest hit in America during the summer of '71, only to be issued grudgingly here by Tamla Motown amidst overwhelming apathy nearly six months later, it prompted me to write a blow by blow description of its entire six minutes and ten seconds length. What more can I add now, other than that those few people who did hear it then were united in their praises and emotions? In brief, the record contains a brilliant aural documentary made up of sound effects, singing, radio announcers' "actuality" reports of the assassinations of John and Robert Kennedy (including the latter's last words), the Rev. Martin Luther King's "I have been to the mountain top," and — most disturbing of all — Edward Kennedy's voice-cracking address at the funeral of his brother Robert. This is not a happy record — in fact, it's downright depressing — but it MUST be heard. **PICK OF THE DECADE.**

JUDY MOWATT: Emergency Call (Gayfeet GS 207). Yeah, this is a Reggae record, but I think that all classic girlie group fans will forgive me because it sounds exactly like Mary Wells backed by the Shirelles! I kid you not... it's really worth checking out if that's your bag (and if you're into Reggae there's a nice drily echoing "Version" on the flip, too). '63 in '73 pick.

MEL AND TIM: Backfield In Motion; Do Right Baby (Concord CON 004). Third time around for this '69/'70 football season Soul stomper, produced by Gene Chandler with plenty of crowd noises. Funnily enough, I'd just stopped carrying it to disco gigs a couple of weeks before this re-issue, which fact does not reflect its quality.

SENATOR SAM J. ERVIN, JR.: Bridge Over Troubled Water; Zeke And The Snake (CBS 1954). Senator Sam of Watergate fame is pipped only by Tom Clay this week. His homespun Deep South-accented recitation of Paul Simon's immortal lyrics, set to a simple harmonica accompaniment, is yet another deeply moving experience. The result could have been cloyingly ghastly (doubtless there will be those who think it is), but somehow his voice is so absolutely RIGHT that it works most convincingly. The brief B-side tale is a hoot 'n a holler in shaggy dog's clothes. **PICK OF THE WEEK.**

MICKEY STEVENSON: I Need You So; I'm On My Way Back To You (Ember EMBS 329). Is the slow-starting then chunkily-churning flipside dedicated to Motown, which writer / producer Stevenson left many moons ago? He's

herself, who turns out to be a speedy little party-pleaser. If nothing else, this'll teach you that the New York State city is pronounced "Seeracuse" (as in "Me, j'accuse"). Oh, get thee to a

THE MANHATTANS: You'd Better Believe It; It's So Hard Loving You (CBS 1959). Although they're produced by Bobby Martin outside the folds of Philadelphia International, this superb veteran Soul Vocal Group would have ranked after Harold Melvin & the Blue Notes as the act they'd have liked most to share the bill with on their British tour — or so was the impression that the Intruders and the O'Jays gave me when we talked the other day. Unfortunately, this nice enough wailing lead / smooth harmony back-up slowie pales alongside the guys' last incredible hit-that-should-have-been, "There's No Me Without You."



DON GIBSON: Snap Your Fingers; Love Is A Lonesome Thing (London HLE 10441). Don's country revival of the late Joe Henderson's decade-old R&B / Pop US hit is so infectiously bouncy in its subtly building irresistible good-humoured way that it really does stand a chance of breaking through here. If they can imagine that it's Joe Simon singing, even the disco crowd might go for it! **C&W / POP PICK.**



SLY AND THE FAMILY STONE: Que Sera, Sera (Whatever Will Be, Will Be). (Epic EPC 1981). As many veteran freaks will doubtless concur, the definitive R&B treatment of this philosophical slowie (Originally sung to a perky waltz tempo by Doris Day in Alfred Hitchcock's mid-'50s "The Man Who Knew Too Much") was recorded just over ten years ago by the High Keys, featuring Troy Keyes (uh, do I detect

a pricking of the ears amongst our Northern readers). Sly and de Fambily's drawn-out and slowed all the way right down treatment drags on and on with a few Gospel-ish overtones and rather too many missed notes for listening comfort. My review copy has a 3.23 A and a 5.20 B side: I imagine that you get the latter edition, with the 1.58 bubbly hunky funky "If It Were Left Up To Me" chant as flip.



CHUCK BERRY: South Of The Border; Bio (Chess 6145027). In Don McLean's "Everyday" footsteps, here comes a BBC-TV recording, complete with delighted giggling British audience, of Chuck's tongue-in-cheek rewrite of this hoary old, corny old, and now mildly bawdy old mock Mexican ditty. Hey, La Jaunda — you speaka di Espanol? Although it coincides neatly with the first anniversary of "My Ding-A-Ling" dropping from number one, it's just too late for Xmas. The autobio flip gets dusted down by an overworked broom, and tells the tale of his Maybelline days.

Hamilton's Disco Picks

CRYSTALS, RONETTES: Phil Spector's Christmas Album (Apple APCOR 24). "Santa Claus Is Coming To Town" or, to a lesser degree, "Rudolph The Red Nosed Reindeer" goes great before WIZZARD, while "Sleigh Ride" cuts in beautifully over the end after it.

ELVIS PRESLEY: Blue Christmas; Santa Bring My Baby Back To Me; Santa Claus Is Back In Town; White Christmas (LP "Elvis" Christmas Album, RCA INT 1126).

PADDY ROBERTS: Merry Christmas You Suckers (Decca F 11552), surely deleted?

JOHN & YOKO: Happy Xmas (War Is Over). (Apple R 5970).

LITTLE EVA & BIG DEE IRWIN: I wish You A Merry Christmas (Pye 7N 45201, maybe deleted).

BRENDA LEE: Rockin' Around The Christmas Tree (Brunswick 45-05880, deleted?).

DEAN MARTIN: Jingle Bells (Reprise RS 23476, deleted?).

DANNY DAVIS: Jingling Brass (American RCA 47-9936).

HERB ALPERT: Jingle Bell Rock (A&M AMS 735, deleted?).

BING CROSBY: White Christmas (MCA MU 1107, maybe not deleted).

OTIS REDDING: White Christmas (Atlantic K 10206, deleted?).

THE DECOYS: Christmas Time (Polydor 2058313, deleted).

BOBBY (BORIS) PICKETT: Monster Holiday (London HLU 10436).

CARPENTERS: Merry Christmas Darling (A&M AME 601).

PLUS of course WIZZARD, ELTON JOHN, BEACH BOYS and — did someone yell SLADE? Like cool, y'all.



"Is originality dead? Nay lads, not when there are bold spirits like Steve Harley abroad. Steve is the lyricist, singer and inspiration behind the Rebel, who in turn are one of the most interesting new bands to emerge in recent times. Wild rumours of their presence have filtered back to Command post at the MM for some time. 'I actually sat and watched their set in the Speakeasy,' reported one incredulous night traveller. At first it was believed the band were yet another rock revival combo, adding a touch of East End satin to counter the clamour of Wolverhampton's Slade. But with the arrival of this intriguing debut album, it is evident that the Rebel are perhaps what we have all been awaiting — a powerful new force in music. Whatever their future role and level of acceptance, there are definite signs here of human intelligence at work. The album is, for example, expertly and attractively packaged, which is a sign of confidence somewhere, if not in accounts, certainly in the art department. And the lads of Rebel look — odd. Not camp exactly, but certainly arrogant and bizarre, with a touch of humour. The only Cockney influence that one can detect is in the curious vocal inflexions of Mr. Harley who takes the lion's share of work. His voice inspires instant rejection or else it is greeted with loud huzzahs. At any rate, it should not be heard too early in the morning. Take the final moments of 'Muriel The Actor', just one of the selection of clever, image-laden compositions. His voice wobbles off pitch, hiccups, yowls, yodels and teeters between a kind of Romany wordless slang and showbiz 'vocalese'. Harley's writing wails of women and their outrages. Steve also sings of death and the phenomenon of rock star status, all subjects guaranteed to disturb and excite the imagination. The band, comprising Stuart Elliott (drums), Paul Jeffreys (bass), Milton Reame-James (keyboards), and Jean-Paul Croker (violin, mandolin and guitar), are lightweight, competent and refreshingly musical. Orchestra is occasionally added to dramatise extended works like 'Death Trip', but the main basis of operations is a floating rapport between the lithe violin and brisk rhythm section. The Rebel have a strong image that is not an extension of the Roxy-Bowie syndrome. They have a peculiar potent audacity and a wealth of talent that will doubtless set them among the most talked-about and sought after acts ere 1974 is through."

Chris Welch — Melody Maker 8.12.73

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LIVE



Jimmy Ruffin

A CABARET setting isn't exactly the ideal venue for an artiste to show what he can do but Jimmy Ruffin's performance at Southend's Talk Of The South wasn't the normal cabaret stereo-type show. With visions of him quietly walking onstage and giving a run down of his hits I was pleasantly surprised, for he showed himself to be a first class performer who funks around on stage along with the best of them.

He has the ability to communicate to this type of audience but it's evident that he would have been just as at home at a concert type gig. Admittedly Jimmy did give his audience his hits-songs like What Becomes Of The Broken Hearted and Farewell Is A Lonely Sound, and he has such a good voice that the songs came over a lot better than they do on record.

He can handle other artists' faster numbers just as competently and really got the audience going with his version of Higher And Higher. His fast and funky Gonna Give You All The Love I Got was great.

Judging by the audience response they were completely satisfied. Certainly he's a much stronger and versatile singer than his records suggest. Pity his English backing band Rough And Ready (they were) weren't prepared to give as much as him.

SUE JAMES



O'Jays/Intruders

THE O'JAYS and the Intruders represent the other side of the Soul Vocal Group coin — unlike the music of their Motown counterparts, theirs is uncompromisingly BLACK, still — so that the overwhelming reception under which they reeled at Croydon's Fairfield Halls on the first date of the Philly Sound tour was especially gratifying to see.

The Intruders opened with Cowboys To Cowgirls before their current hit, I Wanna Know Your Name, brought swarms of young girls (plus one bloke!) clambering on stage to kiss them! After She's A Winner, the group managed by way of their "street corner" reminiscing to set the "gang war" scene for their long romping finale, I'll Always Love My Mama, so well that the song really came alive. . . . as did the young audience, who erupted into unexpectedly enthusiastic applause for this (in Britain) lesser-known hitless yet thoroughly deserving vocal group.

Billy Paul, accompanied by some excellent musicians, was himself so embarrassing bad that after three consecutive bum notes he put a percentage of the audience behind bars (where we happily drank until the end of his set).

The O'Jays, in the shape of their Jimmy James-ish leader, Eddie Levert, are far more ebullient on stage than their image suggests. After Put Your Hands Together and Time To Get Down, the trio whipped up a Parrrty, Parrrty, chant on When The World's At Peace before softening for a full-blown tour de force on Skylark's Wildflower. During Back Stabbers, a respectable young couple left their seats and walked soberly to the side where, amidst a seething throng of other dancers, they quietly went spare! Black music reaches the white middle class! The Soulful slow

standout of the show, Sunshine, found the O'Jays in their old style, with Eddie wailing without the mike over a cooing back-up, rapping to the fellas about what they should be saying to their girls (thus getting through to the girls himself), and walking in the aisle. Love Train of course closed the show, with everyone up and dancing and the entire cast on stage.

JAMES HAMILTON

Country Joe

HEMEL HEMPSTEAD fans of American West Coast music were lucky enough last Saturday to have the opportunity of seeing the legendary Country Joe McDonald, currently touring Britain This time, of course, he was without his former band, The Fish, with whom he made those great records, Electric Music For The Mind And Body, and I Feel Like I'm Fixin' To Die.

Instead, he brought with him his new group, The All Star Band, who are featured on the new Joe McDonald album, Paris Sessions. It was good to see two chicks in the group; Ann Rizzo (a quite amazing drummer) and Dorothy Muscovitz on keyboards.

Together with Peter Albin, bass, Country Joe casually eased through his one-and-a-half hour performance which included old favourites, Feel Like 'Im Fixin' To Die, Not So Sweet Martha Lorraine, Janis, Sweet Marie and People's Army. But his new songs, Movieola and especially Coulene Ann were also well received.

When he sings something you know it's of great significance and not just sung for effect. And that's because Joe McDonald is



probably still the most committed rock artist in the business, leaving Lennon trailing in a cloud of bureaucratic dust.

Committed to anti-war, anti-legislation for it's own sake, and a champion of personal freedoms; he fuses the serious with the comically zany in a contrast of powerful and entertaining songs.

Country Joe's an older man now, but still singing about those impassioned beliefs which have earned him a place in the history of rock.

JOHN SIVYER

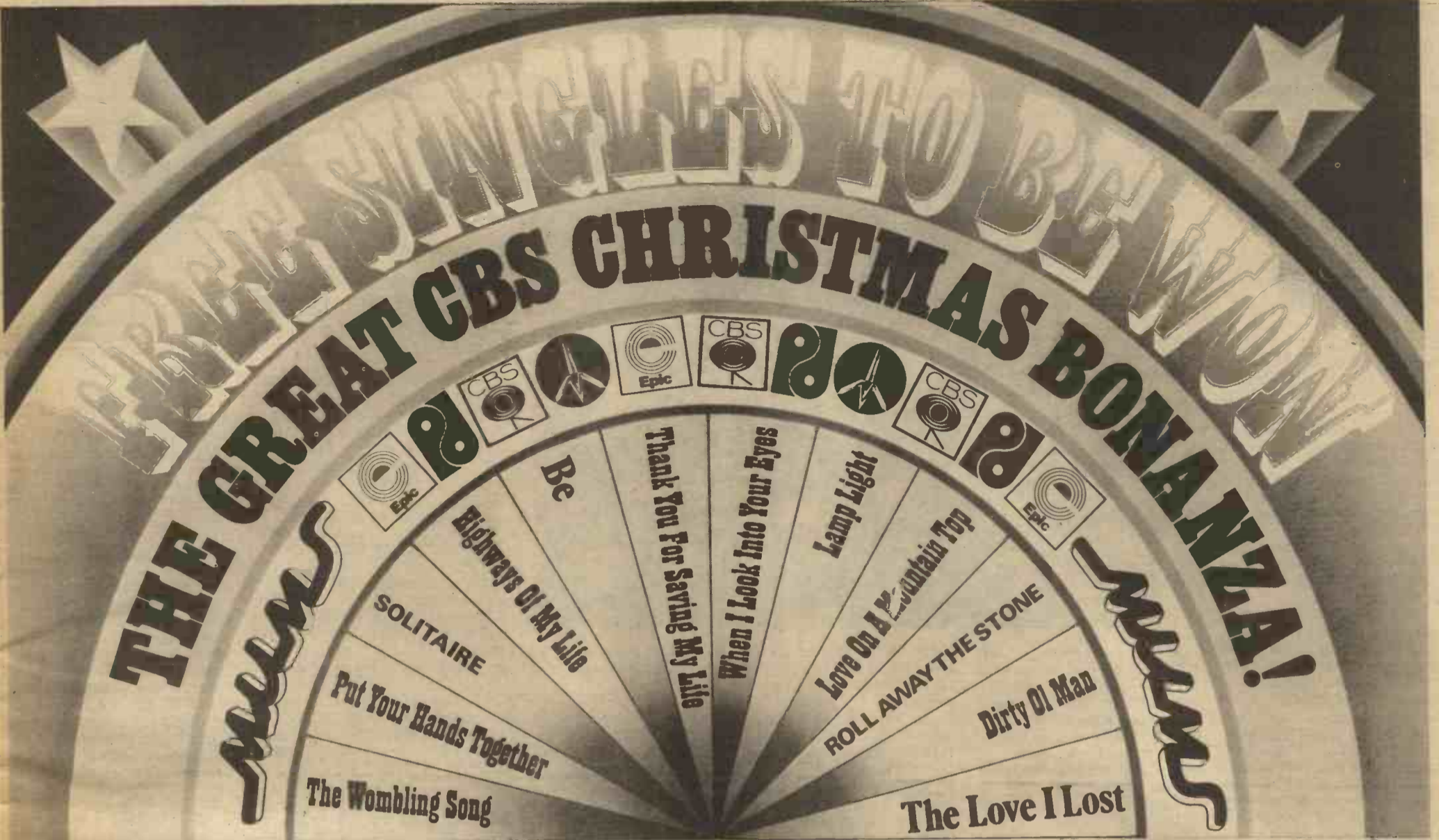
Roy Harper

DESPITE a bad start to the evening, Roy Harper gave a good, if undramatic concert. Due to his lung disease, he could only play for the second half of the concert so we first had to witness the dismal spectacle of three people attempting a mime interpretation of Lord's Prayer Roy's most complex and involved track to date. It's a difficult song to interpret like this, but the attempt was a very poor one.

In the second half, he came on together with a thirty piece orchestra, dressed in dinner jacket, bow ties and party hats. The large hall made him nervous for a few but he soon

improved and with the orchestra he did such numbers as Another Day, Female Lunatic and a new one called Twelve Hours Of Sunset — a song written while flying over Canada. Solo, he did good versions of South Africa, and Me And My Woman, which was probably the best song of the evening. More alert than usual, he kept chat between songs down to a minimum doing about 15 songs in all both from his albums and a few unrecorded numbers.

But despite jokes with the audience and the by now, standard political and dope numbers, he seemed rather unenthusiastic about playing, a feeling which he communicated to the audience, that made the evening less enjoyable than it could have been.



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yankee doodles

barry taylor in new york

Geils storm show

LIVE: The J GEILS BAND concert at Madison Square Garden last week was a fresh relief of sorts — no fancy lighting, no glitter, no dry ice smoke machines, and no magnesium flares; they did have flash though, and plenty of class. It was also good to see people standing on their seats and dancing in the aisles because they enjoyed the music and not just the theatrics of the performance.

The rock world can always use another good, basic rock unit to transmit the pure energy and flow of the music, and this is what the J Geils Band have attempted to do for the past four years, accomplishing it to varying degrees of success.

When the group would fall short, it would be because they suffered from a sameness of material that would eclipse even their best songs when they were performing them in concert for an hour or so.

With the release of their last two albums, Bloodshot and Ladies Invited, the band's sound has branched out and touched upon various other musical forms while never straying far from their original sound, which is deeply rooted in traditional blues forms.

The band's energy is communicated chiefly by



lead singer Peter Wolf, who has a solid command of the blues idiom and jive street lingo which he uses to sell the songs before the group launches into them, like a gospel preacher.

In dark sunglasses, and silver satin suit, he is definitely the focus of attention, accentuating the music with well-timed jumps, crouches, and spasmodic dance steps, while the band lays down a tight rhythm. J. Geils, himself, is not a great guitarist, but he knows his instrument and his limitations as a musician, and uses them both to his best advantage.

Also on the bill was BROWNSVILLE STATION, a GRAND FUNKless-like trio, also from Michigan, who depends solely on audience participation in their act. Luckily for

them, a couple of people responded and urged them on to the misfortune of the rest of the audience.

ON THE WHO FRONT: The first stop on THE WHO'S short tour was at the Cow Palace in San Francisco on November 20. All had gone well for the group until over an hour into the set when during Won't Get Fooled Again, Keith Moon collapsed over his drum kit.

The audience of 14,000 waited patiently while Moon was administered first aid in the backstage dressing room. Fifteen minutes later, Moon reappeared, joked about for a couple of minutes, and collapsed again ten minutes later.

It was at this point that Peter Townshend took the mike and asked the audience, "Hey, can anybody play the drums?"

I mean somebody good. Any takers come up on stage."

It was then that 19-year-old Scott Halpin, who had bought a ticket for the show from a scalper outside the theater for 70

made his way to the stage area and played three songs with the group and then danced off stage with them.

"I really admire their stamina", he later said. "I only played three numbers and I was exhausted."

Halpin hadn't played with a group since Junior High School, and hadn't played drums at all in over a year.

RECORDINGS: The new single from the RINGO STARR album will be You're Sixteen.

STEALERS WHEEL'S new one will be, Star from their new album, Ferguslie Park.

IN THE XMAS SPIRIT: The new single from COMMANDER CODY AND THE LOST PLANET AIRMEN is Daddy's Drinkin' Up Our Christmas Spirit.

LPS: New album releases this week include Jumpin' The Gunne by JO JO GUNNE, Between Nothingness and Eternity (a live album) by the M A H A V I S N U ORCHESTRA, ATOMIC ROOSTER'S IV, and Travelling Underground by STORIES which

includes the follow-up to Brother Louie, Mammy Blue.

A ROCKIN' NEW YEAR'S EVE: Television cameras will be aboard the Queen Mary, anchored at Long Beach, California, on New Year's Eve to broadcast the party to be held in the Grand Ballroom which will be hosted by George Carlin, and will feature the music of the POINTER SISTERS, BILLY PRESTON, JOE WALSH AND BARNSTORM, and the TOWER OF POWER.

In the city, New Year's Eve will be celebrated by concerts at the Academy of Music (IGGY AND THE STOOGES and BLUE OYSTER CULT), the Felt Forum (MOUNTAIN), and at Madison Square Garden, where they are currently considering the idea of removing the seats from the arena's floor in order to convert the place into a giant ballroom where they could have a "glitter hop" starring the NEW YORK DOLLS, who will be back in town, fresh from their European tour to record their second album.

stateside newies james hamilton

BARBARA JEAN ENGLISH: You're Gonna Need Somebody To Love (While You're Looking For Someone To Love) (Alithia AR 6053). This may or may not be the Barbara English who I used to know over nine years ago — if she is, she's as stunning to look at as she is to listen to on this soulfully bitter-sweet slowie, a painfully cynical play on words (note the difference in the title between 'BODY' and 'one') which she co-penned with its producer, the great George Kerr of O'Jays fame.

Bert Keyes did the tinkling, plunking, cooing, sawing and thumping slow arrange-

ment, which makes just the right slightly dragging backing to the hurtlingly self-aware yet tenderly-meant emotions of the beautifully sung

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

and breathily spoken lyrics.

Let me just say that this had all the girls in the office going out of their heads when I was playing it one lunch-break! "Emotion" is a

word that it is easy to bandy about, yet it was never more applicable than in the case of this stunner. Yeah!

LOVE UNLIMITED ORCHESTRA: Love's Theme; Sweet Moments (20th Century TC 2069). Poor Love Unlimited! The gorgeous gals of

'Walking In The Rain With The One I Love' fame have a new hit LP in America called "Under The Influence Of Love Unlimited", but this hit single culled from it doesn't contain even a squeak out of them on either of its instrumental sides!

Not, actually, that that matters, as both sides are gloriously schlock, pretty-pretty melodies by that arch Hayesian copyist, Barry White, who has concocted an eminently listenable mixture of swirling strings, glutinous guitar, sniketty cymbals, wukka-wukking wah-wah, bumping bass and blatant beauty which is both cloyingly sweet and naggingly irresistible at one and the same time.

Mmmm, I can't get enough of this sweet love stuff!

U.S. CHARTS

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

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After six months on their Ass...

WE ALL KNOW how groups survive and make money. It's by making records that sell right? So it's easy to imagine that to spend a long time recording an album and then not have it released is very frustrating. Badfinger are in that position. Regular RRM readers will remember that last time we visited the band, they had just finished recording their fourth album called "Ass", their last for Apple before changing to Warner Bros. Well Apple never did get round to releasing it and now, six months later, Badfinger are back at Olympic Studios recording another album, their first for Warner Bros. entitled "For Lover or Money."

The change of label has produced renewed enthusiasm within the band. They feel really happy to have full support from the label and are looking forward to getting back on the road again. To prove that they mean it, Warners have brought in Richard Duryea to co-manage the group.

Richard, formerly involved with the Beach Boys and more recently Chicago, is bubbling over with plans, centring around the release of the album currently being recorded.

"It's scheduled for release in both Britain and America on Decem-

ber 28 and we're hoping to do gigs in both places soon afterwards." But first dates after the album's completed are likely to be in Germany, with a few days in England, before a States tour in late January, early February. The group also have a good offer to go to Japan in April to coincide with the screening of a T.V. special featuring the band which has already been finished.

Joey Molland, guitarist, was very keen on the idea of the Japanese trip. "When I was there before," he said, "in the band before Badfinger, we were really surprised. They have a

whole separate Japanese folk music scene that's really big as well as western type rock."

At one gig in Japan, Joey ripped his jeans just before the band were due on stage. "You wouldn't believe it, within five minutes, there was a woman sent to sew it, all very organised unlike some European scenes."

Like a lot of bands more successful in America than England, their home appearances here have been pretty sparse.

Joey commented, "Every time we have a single out in England, it's also out in the States and we'd have a tour there to

promote it. We're hoping that with the release of this new album things will change and we'll have a chance to present a stage act in England featuring a lot of our new material."

With every member of the band writing, there's no shortage of material.

As we leave the sunny Barnes afternoon, and enter the electronic workshop of Olympic Studio 2, the mood alters to one of purposeful intensity. Peter Ham, Mike Gibbins and Tommy Evans go into the studio to lay down a backing track. Joey tells us of the sad saga surrounding this number as yet untitled.

"Yesterday, we spent five hours learning and arranging it until two o'clock this morning, then we found that the electric piano had got just one flat note, and it was one that we wanted. So we've had to start all over again. The trouble is that the more times you do a number in the studio, the more it alters from how you imagined it."

Talking about recording and effects achieved, Joey expressed admiration for "unknown" superstar, J. J. Cale. "That guy is so laid back he's almost not there but the part that is there is right, just right, you know."

Joey admits that the change of label has given the band a new impetus. "After spending six months waiting to see if 'Ass' would be released, we were all getting fed up with hanging around. We did not want to go out and do the numbers live until it was released and then it just never came out. But now lots of things are coming together and everyone in the band is really keen on this new album. We've got Chris Thomas as producer as we had on 'Ass' and it's working very well."

So far approximately eight numbers are completed including My Heart Goes Out, Miss You by Peter Ham and the new single Love Is Easy by Joey, which was released last week.

A couple more have just the basic songs laid down.

So, let's hope we hear more from Badfinger in the next six months than we did in the last.

As Richard Duryea said, "We're just building up now. We expect to surprise a lot of people, especially British audiences, when we get out on the board again."

Having heard a brief extract of what the band has lined up, I can only agree.

**Roger
Duncan**

Badfinger are ready — for lover or money

MIRRORMAIL



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



I AM sitting here, listening and absorbing the truly magical sounds of a man of the past, present and future, in musical talents. Superb production, understanding and simply written words, mass vocal backing and the most talented top stars ever combine to make Ringo the album of the year.

I have always thought Ringo has not received the recognition he so rightly deserves. So I hope that now this sensational sound has come about he will stand out top in many other lives as he does in mine.

Teresa Slade

41, Longstone Avenue,
Southway, Plymouth, Devon.

Why no Chaos on Radio One

NIGEL KENNY wrote to ask why our record Down At The Club was being ignored by the BBC (RRM Nov 24). I have written to him and feel that this sort of situation should be explained to your readers.

You see, the BBC have a panel who listen to all the records released and decide (on behalf of the millions of listeners) what should or should not be heard.

If the record goes on this unofficial playlist it is played on almost every programme, sometimes four or five times a day. If, on the other hand, it is not selected, it is never heard at all; in fact there is little point in releasing the record at all unless the BBC approve its playworthiness.

The alarming consequence is, that groups, singers and record companies no longer

make music for people, but for a panel of BBC personnel, hence the abundance of musak and lightweight trivia, we are all used to hearing on Radio One.

I would like to thank the 11,000 people who bought our record after hearing it on Radio Luxembourg. It seems somebody liked it anyway.

Daydo Wilkins.
Guitarist with Chaos.

Gilbert's no lyre

I was annoyed to see the word 'hype' written about Gilbert O'Sullivan in a letter to Mirrormail.

It's hard to understand how anybody so talented can be called such names. He is such a brilliant songwriter, composer and singer, and he has a great future ahead of him.

So I advise that person to listen to his albums Back To Front and I'm A Writer Not A Fighter, and then give her opinion.

Gilbert Fan

Middlesbrough

If only...

IF THE late and great Jim Croce had not been killed so tragically a few weeks ago he would have become one of the greatest singer-songwriters of all time.

Having recently bought his album Life And Times and having heard his new single I Got A Name along with TV appearances I feel that with two American smash hits under his belt, that he could have become the greatest.

James Graham

17, Park Road,
Ormiston,
East Lothian.

David's dream

I'VE just bought a copy of a David Cassidy's new L.P. Dreams Are Nuthin' More Than Wishes, and what a wish this is.

This must be his greatest yet, with excellent versions of Bali Hai, and Peggy Lee's old hit, Fever.

If you've never heard a D.C. LP before, this is the one. David Cassidy at his best and greatest.

This IS the one Dave.

A Loyal DC fan.

79, Stradbroke Grove,
Clayhall,
Ilford.

Where's George?

ISN'T it good to see Messrs Starr, McCartney and Lennon in the Top 50 together?

It's a pity George Harrison doesn't also have a single out at the moment.

With these singles in the chart it shows that none of the "Fab Four" have lost their magic of making hit records since the biggest group split in pop history, and are still a group to be reckoned with for having a record at the top of the hit parade.

Ian McKay.
11, Glenmuir Place,
Ayr, Ayrshire.

Teenies to blame

It amuses me quite considerably to read letters in Mirrormail that such an artiste's record must be good as it has reached the No. 1 position in the charts. Rubbish! It usually means the record has sold a lot of copies, which is not the same thing at all. Records that are absolute rubbish regularly reach the No. 1 spot.

Teenyboppers are I think mainly to blame for purchasing these trashy sounds. The BBC could do a lot to help out here, by refusing to play moronic records

Wayne Gekler

around the country



APPEARANCES can be deceptive. In the case of Dickie Lee, youthful looks cover over some fifteen years' experience in the entertainment business.

The experience engulfs many fields and - among the credits - you can count recording and songwriting as just two of the valuable contributions that he's given to the musical realms.

More recently he's entered into the world of independent production work and, along with his associates Jack Clement and Allen Reynolds, has been responsible for the release of five albums in the

States - the second of which, "Ashes of Love" (RCA LSA 3177), has recently seen the light of day in the British Isles.

"We call our company Rivertown Productions and we put our tapes in the hands of RCA Victor for release" he explained during a recent trans-Atlantic telephone conversation which originated from his Nashville office.

The Dickie Lee career has crossed over many musical pathways but it's only since settling in Nashville, around the beginning of this decade, that he's become firmly reunited with his musical roots. His best-selling version of "Never Ending Song Of Love" positively established him at the forefront of the new breed of country entertainers.

"Although the song was originally a Delaney Bramlett number I first heard it on the New Seekers' album. I thought that it was a tremendous song and reckoned that it would make a great country number. I'm not sure if my record turned out particularly memorable but it did manage to find a few friends with the country record buyers."

But his association with Rivertown - and the release outlet through RCA - only touches upon a career that began in the late fifties with Sun Records, back in his home town of Memphis, Tennessee.

"I was still at high school at the time but we had this small country band and we used to play a few of the local places. Anyway there was this disc jockey who heard our show one evening and he put us in touch with Sam Philips. This led me, eventually, to cut three discs with Sun.

"Then, in the sixties, I moved away from country and into pop when I started recording for Smash, which was a subsidiary of Mercury Records. I managed to collect four Top Ten Records whilst with that organisation. I guess it was 'Patches', though, which first presented me with some sort of national recognition."

Apparently modesty prevented Dickie from commenting upon the full success of 'Patches': according to the facts and figures available, the record finally chalked up over one million sales.

Modesty also prevails when discussing his songwriting success.

"I don't really consider myself a writer," he said. "Allen Reynolds and Jack Clement are both far more experienced - and far more successful."

He fails to mention that, along with Steve Duffy, he provided George Jones with a number one hit with the song 'She Thinks I Still Care' - a song that has since become a country standard, which has been recorded by numerous artists and whose total sales now well surpass the five million mark. His other material, much of it co-written with Allen Reynolds, has found outlets with such artistes as Jerry Lee Lewis, Charley Pride, Connie Francis, Merle Haggard and Gene Simmons.

Right now, though, Dickie Lee is rated as one of the most successful young artists to have emerged - or, should it be, re-emerged - upon the country scene yet, strangely, his music features the "back to the roots" sound very prominently.

"Country music has broadened a lot over the years but I still love the old songs - and the old sounds. The title track on the British album release - 'Ashes of Love' - is, in fact, well over 20 years old. Another song on that album, 'Sparkling Brown Eyes', was originally recorded by Webb Pierce in the early fifties and

we've just released it as my current single. We've just gone back into the studios, remixed the instrumental work and added new vocals.

"I also love playing the Grand Ole Opry and, during the past couple of years, I've guested on it around fifteen times. The reason I love playing the show is because the Opry still features a lot of the artists I used to listen to when I was a youngster - as

well as a lot of the old songs.

"In my stage act, though, I wouldn't tie myself down to one brand of country. I feature both old and new songs - and the greatest range of material as possible."

It's a formula that's rapidly paying dividends. Currently Dickie Lee's earning a reputation as a crowd puller, attracting both old and new audiences!



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'I can never be the same'

HE'S got a big dog has Cliff Richard, almost knocks you flat when his master opens his front door. Friendly is the operative word, I'm sure but a good old hug and he's calmer. Anyway, to Cliff, a gentleman with plenty of vivid experiences coming straight to his mind as soon as you're led through a hallway displaying on its walls and book cases

trophies and awards gained through those fifty hit discs. The lad looking immaculate in dark blue jeans and a lighter shade of the same colour for his shirt, hair in perfect order, takes you through to the lounge of his new house out in Surrey county and having stoked the fire and got some extra warmth to chase away the cold intrusion from

opening that front door gets to those happenings of recent weeks, ones which make him say, "I shall never be the same again."

Cliff has been taking his guitar to Nepal and more so to Bangladesh. He lends his support "right up to here" (putting his arm underneath his neck) to an organisation called Tear Fund. Tear attempts to relieve pain and suffering, to give practical help to the less fortunate, aid in countries often devastated by physical happenings or man's war against his fellow-man.

"Quite honestly I don't think I've seen so many horrific sights. I'll tell you something about my first couple of days. We were invited to go to one of the Bahari camps where there were nurses sponsored by the Tear fund working on a feeding programme. Mothers with starving and diseased babies are brought to them.

"Do you know there are so many and there is such a limit on food and help that decisions have to be made about which children have a chance of survival. You know we arrived there about 8.30 in the morning and when I had been there for what seemed an age was feeling utterly shaken by it all I said to someone with me it must be time for lunch. she said it was only half-past ten! Those two hours were like a life-time.

"I thought about the people who work there, often young girls. They must go through some shattering experiences and get terribly depressed.

"I'll tell you a shattering story. One of the nurses said to me to guess the age of one baby. I thought there must be some kind of catch in it otherwise I suppose she wouldn't have put it the way she did. So I said it must be two weeks old. She then made the alarming statement of the child being 5½ lbs in weight and its age, a year and a half. It died the next day.

"There were countless children in a dreadful state, and yet somehow many of them seemed to smile through it all. I don't think I shall ever forget though that 5½ lb baby. You know in the kind of situation you find out there it almost seems as if humanity stops being human. People are fighting for their survival and have no time for love. Mothers have to choose between babies and there comes the point where she has to say, 'I cannot feed you child.'"

Furthest from the thoughts of everyone there must have been record charts and sale fights between rival singers and groups yet music came through strongly. Cliff said: "I sat down on various occasions and just sang. I'm sure the nurses appreciated it very much as some kind of relief but the children opened up as well and in their way sang and hummed."

Lest anyone thinks it's all a totally desperate fight without

firm positive happening Cliff added, "I went to meet Peter McNee, a Baptist missionary. He's just finished building a thousand homes to re-house Bengali refugees, well that's not strictly true, I mean he organises but the work and planning is also in the hands of Bengali workmen."

So Cliff is back in Britain, "It was strange coming back from this and seeing such poverty and then reading our papers and finding people wanting more money, however much I sympathise with certain groups in relation to their hours and pay in comparison with other people here."

Now he's touring with many dates to be fulfilled before Christmas. His latest disc, Take Me High is fighting for chart survival and in recent weeks the BBC's series, The Story Of Pop devoted a whole programme to him and the Shadows. According to one writer in another pop paper's letter column Cliff is but a British hit-maker and not deserving of a whole programme in a historical series.

The writer would appear to speak more from prejudice or totally unawareness of facts for Cliff, save from America, has had countless hits everywhere where Western music is heard and bought. His appeal is universal and even if it has somewhat diminished in this country of late, due I think to poor material for his records and someone somewhere needs to snap out of making lousy recommendations, it has not shown elsewhere, particularly certain parts of Europe like Holland where his fan club is based.

In the immediate future, "I have a film album being released and then another pretty early in the New Year. I've been writing more of my own songs in recent times and there should be four on the 1974 release. Gospel songs have also been featuring on my agenda. Then again fairly early next year the World Record club are issuing six albums of mine in a special presentation box."

A busy record release future for Cliff, more concerts, "and some of them will be for raising money for Tear fund and you know everyone of your readers could help and I'm sure Tear would welcome donations and enquires from people who can nurse, are secretaries and so forth and could go and help out there."

The dog was allowed in the room, a good hug made him my friend. Cliff said he had to go and make a film for television and so the talk was over, well actually the TV programme was Cliff and myself talking and you can see and hear what went on in February.

Tony Jasper

+ RRM will be running a special competition to win sets of this six-album release of Cliff material.

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