

RECORD and Radio MIRROR

AUGUST 17 1974

7D

INSIDE: OLD ROLLERS HIT CHARTS...
THE STONES (an interview with Keith Richard)
ERIC CLAPTON bad guy comes good
PLUS SUZI Q & ALL STAR MOTORSPORT

Gilbert snub to UK fans?



GILBERT O'SULLIVAN is turning his back on his British fans next month when he sets off on a mammoth European concert tour taking in nine countries. But not England.

To make matters worse, RM understands O'Sullivan will be airing a collection of new songs on the European tour which he slipped away to compose in Portugal earlier this year.

For two months, he lived in a tiny fishing village writing material for a special album, A

Stranger In My Own Backyard, which he later recorded in California.

A spokesman for O'Sullivan told RM yesterday: "I wouldn't have thought this was a case of Gilbert ignoring British fans. He's been heavily committed all this year and when the European tour was arranged it wasn't a question of Britain being left out, but he can only fit in so much.

"I've no idea when he'll be touring here again, but it won't be until next year."

THE OSMONDS IN LONDON

...full picture spread inside



RECORD MIRROR

RRM/BBC chart
Supplied by BMRB

U.S. CHARTS

from Billboard

singles

- | | | | | |
|----|----|---------------------------------------|--|----------------|
| 1 | 2 | THE NIGHT (CHICA GO DIED) | Paper Lace | Mercury |
| 2 | 1 | FEEL LIKE MAKIN' LOVE | Roberta Flack | Atlantic |
| 3 | 1 | YOU'RE HAVING MY BABY | Paul Anka | United Artists |
| 4 | 3 | TELL ME SOMETHING GOOD | Rufus | ABC |
| 5 | 5 | PLEASE COME TO BOSTON | Dave Ulinaga | ABC |
| 6 | 7 | CALL ON ME | Chase | Columbia |
| 7 | 7 | WATERLOO | Abba | MGM |
| 8 | 9 | WILDWOOD FLOWERS | Jim Stafford | MGM |
| 9 | 19 | IT'S LEAVING IT ALL UP TO YOU | Dorothy and Mark Dandridge | MGM |
| 10 | 8 | SUNSHINE BLUE MAGIC | Blue Magic | Capitol |
| 11 | 11 | KEEP ON SMILIN' | Wet Willie | Capitol |
| 12 | 12 | TAKING CARE OF BUSINESS | Beckham, Tomi Overstreet, Rickie Lee Jones | Mercury |
| 13 | 22 | SHOT THE SHERIFF | Eric Clapton | RSD |
| 14 | 18 | SHINN' ON Grand Funk | Grand Funk | Capitol |
| 15 | 20 | ROCK ME GENTLY | Judy Kuhl | Capitol |
| 16 | 16 | BUREAU IN STRIPES HERE | Three Dog Night | DUNNE |
| 17 | 21 | YOU AND ME AGAINST THE WORLD | Heaven Riders | Capitol |
| 18 | 3 | ANNIE'S SONG | John Denver | RCA |
| 19 | 4 | DON'T LET THE SUN GO DOWN ON ME | Blondie | MCA |
| 20 | 26 | RUB IT IN | Billy Ocean/ Gladys Knight | ABC |
| 21 | 28 | THEN CAME YOU | Dionne Warwick and Spinners | Atlantic |
| 22 | 24 | HANG ON IN THERE (BABY) | Johnny Bristol | MGM |
| 23 | 24 | ROCK AND ROLL HEAVEN | The Electric Blues Band | Haven |
| 24 | 3 | NOTHING FROM NOTHING | Billy Preston | A & M |
| 25 | 30 | CAN'T GET ENOUGH OF YOUR LOVE, BABE | Billy Preston | 20th Cent. J&C |
| 26 | 15 | RINK, DON'T LOSE THAT NUMBER | Billy Preston | ABC |
| 27 | 22 | MADAR LOVE | Gordon Lightfoot | Powder |
| 28 | 22 | MY THING | James Taylor | MCA |
| 29 | 35 | CLAP FOR THE WOLFMAN | Guess Who | RCA |
| 30 | 17 | THE ARTIST | The Hollies | ABC |
| 31 | 25 | YOU HAVEN'T DONE NOTHING | Steve Wonder | Tamla |
| 32 | 33 | ROVER'S ROCKY | Edgar Winter | Elektra |
| 33 | 29 | IT'S ONLY YOU | Rolling Stones | Rolling Stones |
| 34 | 29 | HAPPINESS IS JUST AROUND THE BEND | Rolling Stones | RCA |
| 35 | 28 | ROCK YOUR BABY | George McCrae | RCA |
| 36 | 27 | ROCK THE BOAT | The Heats Corporation | RCA |
| 37 | 47 | LET'S PUT IT ALL TOGETHER | Let's Put It All Together | ABC |
| 38 | 44 | TIME FOR LIVING | The Heats Corporation | ABC |
| 39 | 44 | REACH BABY FIRST CLASS | Donny and Marie Osmond | EPIC |
| 40 | 52 | DON'T CHANGE (I'VE GOT) THE MIDDLE OF | The Sweeties, Tower Of Power | Warner Bros |
| 41 | 42 | ANOTHER SATURDAY NIGHT | Carl Stevens | A & M |
| 42 | 38 | ON AND ON | Clay A. Lippé & The Pips | Buddah |
| 43 | 44 | SWEET | Johnnie M. Taylor | MCA |
| 44 | 45 | DON'T YOU THINK YOU'RE | Bea Doolittle and The Honeydolls | ABO |
| 45 | 49 | ROCK YOUR MY LOVE | Diana Ross & Marvin Gaye | Motown |
| 46 | 58 | THE MAN IN PARIS | Sam Mitchell | J. Mitchell |
| 47 | 68 | I LOVE MY FRIEND | Charles Rice | EPIC |
| 48 | 38 | ONE HALF OF A WOMAN | Wendy & Lisa | Columbia |
| 49 | 38 | MACHINE GUN | The Commodores | Motown |

This week
Last week

SINGLES

- | | | | | |
|----|----|---------------------------------------|------------------------------|-------------------|
| 1 | 2 | WHEN WILL I SEE YOU AGAIN | Three Degrees | Philadelphia |
| 2 | 1 | ROCK YOUR BABY | George McCrae | Jayboy |
| 3 | 4 | YOU MAKE ME FEEL BRAND NEW | Stylistics | Avco |
| 4 | 5 | SUMMERLOVE SENSATION | Bay City Rollers | Bell |
| 5 | 3 | BORN WITH A SMILE ON MY FACE | Stephanie De Sykes & Rain | Bradleys |
| 6 | 10 | ROCK THE BOAT | Hues Corporation | RCA |
| 7 | 6 | ROCKET MUD | Donny & Marie Osmond | RAK |
| 8 | 11 | WHAT BECOMES OF THE BROKEN HEARTED | Jimmy Ruffin | Tamla Motown |
| 9 | 15 | I SHOT THE SHERIFF | Eric Clapton | RSO |
| 10 | 13 | IT'S ONLY ROCK AND ROLL | Rolling Stones | Rolling Stones |
| 11 | 7 | AMATEUR HOUR | Sparks | Island |
| 12 | 8 | BAND ON THE RUN | Paul McCartney & Wings | Apple |
| 13 | 12 | TONIGHT | Rubettes | Polydor |
| 14 | 21 | I'M LEAVING IT ALL UP TO YOU | Donny & Marie Osmond | MGM |
| 15 | 22 | JUST FOR YOU | Glitter Band | Bell |
| 16 | 16 | PLEASE PLEASE ME | David Cassidy | Bell |
| 17 | 27 | HELLO SUMMERTIME | Bobby Goldsboro | United Artists |
| 18 | 18 | SHE'S A WINNER | Intruders | Philadelphia |
| 19 | 29 | HONEY HONEY | Sweet Dreams | Bradleys |
| 20 | 23 | YOUR BABY AIN'T YOUR BABY ANYMORE | Paul Da Vinci | Penny Farthing |
| 21 | 9 | KISSIN' IN THE BACK ROW OF THE MOVIES | Drifter | Bell |
| 22 | 14 | YOUNG GIRL | Gary Puckett & The Union Gap | CBS |
| 23 | 19 | MR. SOFT | Cockney Rebel | EMI |
| 24 | 17 | SHE CHARLES AZNAVOUR | SHE CHARLES AZNAVOUR | Barclay |
| 25 | 26 | STOP LOOK LISTEN | Diana Ross / Marvin Gaye | Tamla Motown |
| 26 | 32 | MISS HIT AND RUN | Barry Blue | Bell |
| 27 | 30 | IT'S ALL UP TO YOU | Jim Capaldi | Island |
| 28 | 46 | Y VIVA ESPANA | Sylvia | Sonet |
| 29 | 48 | NA NA NA | Cozy Powell | RAK |
| 30 | 20 | MY GIRL BILL | Jim Stafford | MGM |
| 31 | 24 | IF YOU GO AWAY | Terry Jacks | Bell |
| 32 | - | ROCK 'N' ROLL LADY | SHOWADDY WADDY | Bell |
| 33 | 34 | SUNDOWN | Gordon Lightfoot | Reprise |
| 34 | 37 | THIS IS THE STORY OF MY LOVE (BABY) | WIZZARD | Warner Bros. |
| 35 | - | RAINBOW | Peters and Lee | Philips |
| 36 | 19 | THE SIX TEENS | Sweet | RCA |
| 37 | - | ANNIE'S SONG | John Denver | RCA |
| 38 | 25 | BANANA ROCK | Wombles | CBS |
| 39 | 40 | I FOUND SUNSHINE | Chi-Lites | Brunswick |
| 40 | 28 | BANGIN' MAN | Slade | Polydor |
| 41 | - | QUEEN OF CLUBS | K. C. & The Sunshine Band | Jay Boy |
| 42 | - | KUNG FU FIGHTING | Carl Douglas | Pye |
| 43 | 31 | MIDNIGHT AT THE OASIS | Maria Muldaur | Reprise |
| 44 | 33 | I'D LOVE YOU TO WANT ME | Lobo | UK |
| 45 | 38 | LAUGHTER IN THE RAIN | Neil Sedaka | Polydor |
| 46 | 43 | HEY ROCK AND ROLL | Showaddywaddy | Bell |
| 47 | 41 | MIKE OLDFIELD'S SINGLE | Mike Oldfield | Virgin |
| 48 | - | CAN'T GET ENOUGH OF YOUR LOVE | BABE | Barry White (Pye) |
| 49 | 36 | BEACH BABY | First Class | RAK |
| 50 | 38 | WALL STREET | SHUFFLE 10CC | UK |

This week
Last week

ALBUMS

- | | | | | |
|----|----|-------------------------------------|----------------------------|-----------------|
| 1 | 1 | BAND ON THE RUN | Paul McCartney and Wings | Apple |
| 2 | 2 | TUBULAR BELLS | Mike Oldfield | Virgin |
| 3 | 3 | THE SINGLES 1969-1973 | Carpenters | A & M |
| 4 | 5 | KIMONO MY HOUSE | Sparks | Island |
| 5 | 4 | FULFILLINGNESS' FIRST FINALE | Stevie Wonder | Tamla Motown |
| 6 | 4 | ANOTHER TIME, ANOTHER PLACE | Bryan Ferry | Island |
| 7 | 8 | THE DARK SIDE OF THE MOON | Pink Floyd | Harvest |
| 8 | 21 | SOLO CONCERT | Billy Connolly | Transatlantic |
| 9 | 11 | JOURNEY TO THE CENTRE OF THE EARTH | Rick Wakeman | A & M |
| 10 | 6 | CARIBOU | Elton John | DJM |
| 11 | 7 | AND I LOVE YOU SO | Perry Como | RCA |
| 12 | 15 | REMEMBER ME THIS WAY | Gary Glitter | Bell |
| 13 | 9 | LISTEN TO THE MUSIC | 20 SMASH HITS | Various Artists |
| 14 | 16 | GOODYEAR YELLOW BRICK ROAD | Eton John | DJM |
| 15 | 18 | INTERVIEWS | Stevie Wonder | Tamla Motown |
| 16 | 19 | ROCK YOUR BABY | George McCrae | Jayboy |
| 17 | 10 | CASSIDY LIVE | David Cassidy | Bell |
| 18 | 12 | DIAMOND DOGS | Bowie | RCA |
| 19 | 12 | HIS 12 GREATEST HITS | Neil Diamond | MCA |
| 20 | 13 | SIMON & GARFUNKEL'S GREATEST HITS | Simon & Garfunkel | CBS |
| 21 | 28 | BAD COMPANY | Bad Company | Island |
| 22 | 24 | DIANA AND MARVIN | Diana Ross and Marvin Gaye | Tamla Motown |
| 23 | - | WIZZARD | WIZZARD | Warner Bros |
| 24 | 22 | BEHIND CLOSED DOORS | Charlie Rich | EPIC |
| 25 | 33 | THE STING | Original Sound Track | MCA |
| 26 | 40 | LIVE AT DRURY LANE | Monty Python | Charisma |
| 27 | 20 | SHEET MUSIC 10CC | 10CC | Harvest |
| 28 | 35 | EDDIE PINK FLOYD | Eddie Pink Floyd | Harvest |
| 29 | 45 | THE PSYCHOMODO | Cockney Rebel | EMI |
| 30 | 34 | LAUGHTER IN THE RAIN | Neil Sedaka | Polydor |
| 31 | 32 | REMEMBER YOU'RE A WOMBLE | Wombles | CBS |
| 32 | 17 | THE BEATLES 1967-1970 | The Beatles | Apple |
| 33 | 29 | THE BEATLES 1962-1966 | The Beatles | Apple |
| 34 | - | TOUCH ME IN THE MORNING | Diana Ross | Tamla Motown |
| 35 | - | ON STAGE | Neil Sedaka | RCA |
| 36 | 36 | NOW AND THEN | Carpenters | A & M |
| 37 | 31 | CAMEMBERT ELECTRIQUE | Gong | Virgin |
| 38 | - | SOME NICE THINGS I'VE MISSED | Frank Sinatra | Reprise |
| 39 | - | SILVERBIRD | Leo Sayer | Chrysalis |
| 40 | - | WORDS OF YOUR HUNDRED | Various Artists | Decca |
| 41 | 41 | THE WAY WE WERE | Andy Williams | CBS |
| 42 | 37 | BY YOUR SIDE | Peters and Lee | Philips |
| 43 | 27 | GLEN CAMPBELL'S GREATEST HITS | Glen Campbell | Capitol |
| 44 | 44 | THE BEST OF BREAD | Bread | Elektra |
| 45 | 46 | SGT PEPPER'S SLOVELY HEARTS | CLUB BAND | Parlophone |
| 46 | 25 | BRIDGE OVER TROUBLED WATER | Simon and Garfunkel | CBS |
| 47 | 41 | QUO STATUS QUO | Simon and Garfunkel | Vertigo |
| 48 | - | THE RISE AND FALL OF ZIGGY STARDUST | David Bowie | RCA |
| 49 | - | SUNDOWN | Gordon Lightfoot | Reprise |
| 50 | - | THE THREE DEGREES | Three Degrees | Philadelphia |

albums

- | | | | | |
|----|----|----------------------------|------------------------------------|---------------------------|
| 1 | 4 | ERIC CLAPTON | All Stars Band | RSO |
| 2 | 1 | JOHN DENVER | Back Home Again | RCA |
| 3 | 2 | ELTON JOHN | Caribou | MCA |
| 4 | 3 | BOB DYLAN | THE BAND | Capitol |
| 5 | 5 | LOGGINS & MESSINA | On Stage | Columbia |
| 6 | 7 | WIZZARD | WIZZARD | Tamla |
| 7 | 6 | BEHIND CLOSED DOORS | Charlie Rich | EPIC |
| 8 | 9 | STEELY DAN | Pretext Logic | Mercy |
| 9 | 13 | ROBERT THOMAS | Stage Of Six | ABC |
| 10 | 10 | PAUL McCARTNEY & WINGS | Band On The Run | Chrysalis |
| 11 | 17 | ROCK WAKEMAN | Journey To The Centre Of The Earth | Apple |
| 12 | 12 | GOLDEN BARRING | Mountain | MCA/Track |
| 13 | 15 | EDGAR WINTER | Group | EPIC |
| 14 | 14 | QUINCY JONES | Body Heat | A & M |
| 15 | 17 | WALKING MAN | Johnnie M. Taylor | Warner Bros |
| 16 | 18 | CHICAGO | Chicago VII | Columbia |
| 17 | 17 | GARTELS, USA! | From The Mars Hotel | Careful/David Swan Song |
| 18 | 23 | WIZARD | WIZZARD | Capitol |
| 19 | 24 | BEACH BOYS | Endless Summer | Tamla |
| 20 | 24 | MARVIN GAYE | Live | London |
| 21 | 8 | Z. Z. TOP | Top Positions | ABC |
| 22 | 23 | THE SOUTHERN | HILLMAN, FURRY BAND | Mercury |
| 23 | 24 | JOHN DENVER | Greatest Hits | RCA |
| 24 | 27 | CHIC PLAYERS | Sam Taylor | Aquarius |
| 25 | 11 | OLIVIA NEWMAN | Johnnie M. Taylor | Mercury |
| 26 | 20 | IF YOU LOVE ME LET ME KNOW | Let Me Know | MCA |
| 27 | 20 | HUES CORPORATION | Freedom For The Stallion | RCA |
| 28 | 23 | THE HOLLIES | The Hollies | EPIC |
| 29 | 26 | HELEN REDDY | Love Song For Jeffrey | Capitol |
| 30 | 36 | MALDEN | Malden | Columbia |
| 31 | 38 | NEIL YOUNG | On The Beach | Reprise |
| 32 | 37 | THE O'JAYS | The O'Jays | Capitol |
| 33 | 27 | DAVID BOWIE | Diamond Dogs | Philadelphi International |
| 34 | 33 | GRAND FUNK SUPERSOUP | Grand Funk Supersoup | RCA |
| 35 | 34 | ZAZZOU | Lightfoot | Capitol |
| 36 | 40 | BLVIS PRESLEY | Recorded Live On Stage In Memphis | Reprise |
| 37 | 32 | CAT STIVERS | Budgie & The Chippies Box | RCA |
| 38 | 42 | REINHARD | Reinhard | A & M |
| 39 | 49 | SILV & THE FAMELESS | Stone | Phonix |
| 40 | 40 | ANNE MURRAY | Love Song | EPIC |
| 41 | 45 | AMERICAN | Open Arms | Capitol |
| 42 | 41 | SOUTH WIND & FIRE | Open Arms | Warner Bros. |
| 43 | 48 | NEIL CLAUDIO | Neil Claudio | MCA |
| 44 | 54 | URBAN HERB | Herb | Warner Bros. |
| 45 | 48 | SANTANA | Greatest Hits | Columbia |
| 46 | 48 | STEVIE NICKERSON | Stevie Nickerson | Tamla |
| 47 | 41 | EAGLES | The Band | A & M |
| 48 | 40 | WET WILLY | Wet Willie | Capitol |
| 49 | 44 | JESSE COLIN YOUNG | Let's Put It All Together | Warner Bros. |
| 50 | 46 | STYLISTICS | Let's Put It All Together | A & M |

Charting USA

THE big UK single happenings are there in the Top 10. Outside the 40 and going up is Beach Baby from First Class, 85 to 50, good going, people! The Rabetttes jump from 71 to 53 and look well on the way to the Top 10. It's a 37 place jumper from Cat Stevens, 106 to 43 with another Saturday Night, the Stones are a climbing, now 79 from 94 with It's Only Rock 'N' Roll. Ze Wombles are happening, it's fun, fun, fun on the Californian beaches as they make 81 from 95 with Wombling Summer Party, there's no TV show backing them! So, it's UK momentum in the Hot 100 singles and now the Album 200 and the UK movers. Sheet Music is going to make it, in at 104 for 100CC. That disc, Layala is back from Derek and The Dominos, at 192. Nazareth still climbing and slowly, 108 to 163. Brain Salad surgery from ELP is trundling up along, once more, now 76, last week 81. Climax Blues Band and Sense of Direction still making tracks, 58 from 67 and even if we don't dig them too much, Uriah Heep are having a ball, now 54 from 77. Now check the just before print, Top 40 for ze latest. By.

FIRST SOLO album from Bert Jansch since his departure from Pentama due to autumn release. The album called LA Run Down was recorded in Paris, London and LA, and produced by ex-Monkee Mike Nesmith.

OSMONDS ROLLERS contest

YEP, THE US crack team and our current teen ravers, group are coming together, just for the purposes of this week's competition!

First, we are offering 30 Osmond pics covering the last three years. Second, we offer you the chance of having your name written by each of the Bay City Rollers on one of their posters. In other words, if you're called Susan, then each of the group will personally write a message to you on one of their posters! Got it?

So, there's something for the many fans of these two chart-parading teams!

The questions are general ones, just make sure your card or letter has the right competition written on the outside of the envelope or face of the card. Write either, Osmonds' Comp or Bay City Rollers' Comp. Send to Chart Parade, Record Mirror, Box 185, Spotlight Publications, 1 Benwell Road, London N7. There are 30 Osmond pics for the first 50 people out of the box with correct answers on Tuesday, August 27. The BCRs will personally sign six copies of their 20 x 30 poster and these six will go to the first six correct answers from our bin.

Name.....
Address.....
Tel. No.....

- Name the number one single on the issue of August 3.
- Name last week's (Aug. 10) top US single
- Which album has stayed the longest in the chart?

CHART PARADE

COMPILED BY TONY JASPER

AUGUST ALBUMS

Here are the major pop albums this month:

Billy Preston: Live European Tour. A&M.
Straws: Choice A&M

Mike D'Addo: Straws. A&M
Andy Fairweather Low Spider Jiving A&M
Jimmy Webb: Land's End. EMI

Paper Lace: Paper Lace... And Other Bits of Material. EMI

Helen Shapiro: The Best Of Columbia
Scott Walker: We Had It All. CBS

Bread: Best Of Bread. Elektra
Alan Clarke: Alan Clarke. EMI

Charlie Rich: The Greatest Pickwick
The Platters: The Platters. Pickwick

Bo Diddley: Axe Victim. Harvest
George McCrae: Rock Me Baby. Jay Boy

E.L.P.: Welcome Back My Friends, etc. Manticore
Ian Matthews: Journeys From Gospel Oak. Mooncrest

Brona Lee: The Brenda Lee Story. WEA
Cher: Dark Lady. MCA

Martha Reeves: Martha Reeves. MCA
Daniel Boone: Beautiful Sunday. Penny Farthing

John Mayall: Empty Rooms / The Turning Point. Decca.
Hot Chocolate: Cleopatra. RAK

Charles Amour: Tapestry Of Dreams. Barclay
Elvis Presley: Elvis Recorded Live. RCA

Perry Como: Perry. RCA
Guess Who: Road Food. RCA

The New Seekers: The New Seekers Album. Polydor
Family: The Best Of Family. WEA

Raymond Froggatt Band: Rogues & Thieves. Reprise
Eric Clapton: 461 Ocean Boulevard. BSO

Diana Ross: Live. Tamla Motown
Various: Save The Children. Tamla Motown

Bob Marley & The Wailers: Rasta Revolution. Trojan
Tim Hardin: I/Tim Hardin 2. Verse

Wizzard: Wizzard Introducing Eddy, etc. Warner
Tony Ashton/Jon Lord: First Of The Big Bands. Purple

US Soul Chart

- (1) Feel Like Making Love - Roberta Flack (Atlantic)
- (2) My Thing - James Brown (Polydor)
- (3) Rock The Boat - Hues Corporation (RCA)
- (4) Hung Fu - Curtis Mayfield (Curton)
- (4) Rock Your Baby - George McCrae (T.K.)
- (7) Tell Me Something - Rufus (ABC)
- (12) Hang On In There Baby - Johnny Bristol (MGM)
- (10) Happiness Is Just Around The Bend - Main Ingredient (RCA)
- (5) You're Welcome, Stop On By - Bobby Womack (UA)
- (16) Kalimba Story - Earth, Wind & Fire (Columbia)

From Billboard's Specialist Soul Survey.

OSMONDS MADNESS

THE OSMONDS are poised and ready for their biggest chart action for some time. This week sees release of their single, Love Me For A Reason.

The family could not have chosen a better time for their BBC TV extravaganza. This new single heralds the new style. As exclusively revealed some weeks back in the RRM news pages, the Osmonds are chasing the soul kick. Their newie is written by Johnny Bristol, writer of many hits for the Supremes, Junior Walker and other Motown artists.

Since this week sees that recent chart excitement at an end, the time is opportune for an Osmond big chart splash. The big selling section, the twenty, merely welcomes Sweet Dreams and Bobby Goldsboro. High chart positions can, however, be expected from the old Cockney Rebel. Showaddywaddy and even it seems Sylvia, for so long waiting in the breakers section.

Top Of The Pops, now it's back, should make a

difference to next week's 50. That means, assuming they're on tonight, expected progress for Barry Blue, Paul Da Vinci and Wizzard. The one disc which deserves limelight is Who from Odyssey. Phonogram say the Press have ignored this one. They would do well to read RRM. We've been plugging it for weeks. It's a goodie and who knows, the next 50 could bring the excitement back again, at least for Osmond fans!

THE SOUTHER, Hillman, Furay Band released their first album over here on August 9, with a single, Fallin' In Love, due out on August 30. The line-up is completed by Al Perkins on guitar, Jim Gordon on drums and Paul Harris on keyboards.



Yesterplays

OH, DEAR, as the man said falling down a 2,000 foot drop, I really did think the 1969 volume (which also gives 1964) of RRM copies was being bound. When RRM moved owners in recent weeks, the fact hit me. Many copies from 1969 have been lost, in fact several months at a time. If there is any reader from 1969 who has every copy for that year, please write to me and it might help, save nervous tension from all the people around 70, who have written and asked where have the 5 and 10 year ago charts disappeared.

Breakers

- UP IN A BUFF OF SMOKE - Polly Brown. GTO
- DON'T YOU WORRY 'BOUT A THING - Stevie Wonder. Tamla Motown
- ROCK ME GENTLY - Andy Kim. Capitol
- WINDOW SHOPPING - R. Dean Taylor. Polydor
- SAIL THE SUMMER WINDS - Lyn Paul. Polydor
- LIVE IT UP - Isley Brothers. Epic
- MACHINE GUN - Commodores. Tamla Motown
- BABY LOVE - Diana Ross & The Supremes. Tamla Motown
- WHERE DO YOU GO TO MY LOVELY - Peter Sarstedt. Uniqwest Artists
- MAKING LOVE - Roberta Flack. Atlantic

STAR PICK

Kiki Dee

KIKI DEE and band member, Boz (current tasty disc, I've Got The Music In Me on Rocket) sat down, scanned the major pop chart from RRM and then gave their 50 rundown.

"Rock Me Baby is nice, good boogie feel. Stylistics sound lovely," and on this Kiki says: "I'm basically a romantic and the song has that feel." Boz on She, "I like Amour but in French, you don't get so much feeling in English. Hues Corporation, love it. We heard this in the US, always being played, great. 100C are lovely. Not headbanger's disc. Mud, we met at Top Of The Pops and their live piece was so good. The single is OK. The Clapton disc is great. And the Jimmy Cliffin review, very good, indeed." Thanks Kiki and Boz and thanks for news of your album out end of September. See ya.



Cliff: One more chance

CLIFF RICHARD COMPETITION

AS WE said last week, here's a further entry coupon for our fabulous Cliff competition in which we are offering 50 Cliff and The Shadows tracks and valued in a 6 LP set, £9.88. The set of Cliff's hits is not on general shop sale.

Send to Cliff Competition, Tony Jasper, Chart Parade, Box 145, Record & Radio Mirror, Spotlight Publications, Spotlight House, 1 Benwell Road, London, N7.

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

- Name Cliff's second hit.....
- What year did Cliff have his first two hits.....
- Name the film from which came the songs, A Voice In The Wilderness, The Shrine On The Second Floor by deleting the wrong one, Expresso Bongo, Serious Charge.

SEND ENTRIES TO RRM, Cliff Comp, Tony Jasper, Spotlight House, 1 Benwell Road, London, N7 7AS.

The coupon must be enclosed. All entries to be in by next Wednesday.

New look Rebel live-up set to go

STEVE HARLEY and a new Cockney Rebel make their only British appearance this year at Reading Festival next Sunday, August 25.

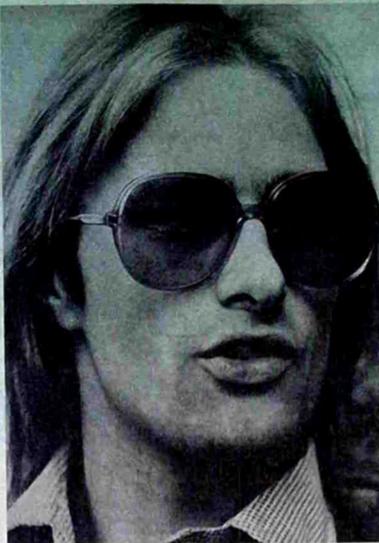
Billed as special guest star, Harley will appear with ex-Family man Jim Kregan (guitar), Medicine Head's George Ford (bass), ex-Curved Air keys player Francis Monkman, and Stuart Elliott on drums.

The new band is being labelled "temporary" for the time being. "Whether any or all of them become permanent members of Steve's band, no one can say," a spokesman told RM.

"Steve is not even sure whether he wants to call his new band Cockney Rebel or not," he went on. "There are arguments both ways but nothing will be settled until a permanent band is formed. Auditions for permanent members are still going on."

Harley's projected British tour has now been dropped in favour of a visit to America where he is already considered an underground cult figure. There is also possibility of a Japanese visit before the end of the year.

Meanwhile he has been busy recording his Dutch-born girlfriend, Yvonne Keeley, whose version of Harley's Tumbling Down crew Loretta's Tale is rush released by EMI on August 23 in time for the Reading Festival.



STEVE HARLEY: back with some new faces

SFA Gold Disc for Sweet

AFTER trials and tribulations earlier this year, things seem to have improved for Sweet. Their album Sweet Fanny Adams is due to receive a Gold Disc, and their current hit single "The Six Teens" is to be re-released in the States, although it will be titled "Life Ain't Easy" instead.

This will also be the title track for their American album release.

Meanwhile, they're embarking on an extensive European tour early autumn, and on



their return start a 20 gig tour of Britain either late October or November. The gigs will include university venues as well as concert halls, but definite dates haven't been finalised yet.

GEORDIE BACK WITH SINGLE

GEORDIE HAVE a new single out - their first in nine

First solo album from Ron Wood

RONNIE WOOD'S first solo album should be out less than three weeks after a single is released on September 6.

Warner Brothers denied rumours that they were experiencing difficulties over sleeve printing for the album, I've Got My Own Album To Do. A spokesman for the company said that the album had been finished and everything else to do with its production was prepared.



FERRY

The spokesman added that they were experiencing difficulties over sleeve printing for the album, I've Got My Own Album To Do. A spokesman for the company said that the album had been finished and everything else to do with its production was prepared.

Ferry and the group are

probably putting the finishing touches to the fourth Roxy Music album at Air Studios, London. The album is likely to be released to coincide with the tour.

Live... live... live... live... live

MUD at the seaside tread a delicate line between the ultimate fantasy of the PUNCH and JUDY shows, an exaggeration and titillation - and a sort of rock cabaret.

Their first house audience wriggles in the front seats, fingers anxiously holding teeth in awe, while Mummy shuffles in enjoyment thinking: "Well this is just like the old days." And it is. Mud are an anachronism. Listening to them sing tight harmonies on You Really Got A Hold On Me, with its stripped-down chorched back, they sound just like the Beatles did in 1963 - except maybe there's more fun there.

Les Gray, a superb parody of the early rock 'n' roll star, has exactly that bounce which makes people laugh at comedians before they even open their mouths. He dares you to enjoy yourself and the chances are you will.

Dave Mount bubbles away, call it knowing patter, culled from years of being the man hid behind the drums who wants to make contact, and on bass is a one-man show on his own at the side of the stage.

Away from the stage he's mostly quiet but out there he's positively charged with "I'm only the bass player" rock 'n' roll charisma.

Mud are good fun and quite a revelation to the rock business: they've learnt how to deliver the goods in a highly

SEASIDE MUD DELIVER ROCKING FUN

professional way and still cause scream-scenes at the well balanced end of the show. PETER HARVEY.

RUBETTES

A RAINY night in Purley and it was all down to white cloth and the big build-up for the Rubettes at Tiffany's became instantly anti-climatic when the band spent a few amateurish minutes tuning up, leaving the ardour to cool down somewhat rapidly. Tek Tak lads, not good enough - go back to Old Kent Road.

Fortunately this was readily amended by the bursting forth of a Zappy rock 'n' roll number, Saturday Night with guitarist Alan Williams taking over lead vocals as with most of their material. It became apparent however that rock 'n' roll was what we were about to receive for the rest of

the evening and with one number sounding very much like another the only thing keeping boredom at bay were a few stringent oldies.

Credit must be given to the band's splendid block harmonies, something which they've gotten down to a fine art. But too many obscure numbers left the puzzled kids playing a game of "spot the tune".

Naturally, their two hit singles Sugar Baby Love and Tonight received the most favourable reaction, but then what appears to be versatile, exciting and full of promise for a three minute Top Of The Pops spot, is far less scintillating when endured over a period of an hour. - GENEVIEVE HALL

TRIGGS

GOING TO see the Trogs at Biba's just didn't seem right somehow. Putting Reg Presley in the Rainbow Room was like putting a gorilla in a white suit and calling him the Great

Gatsby.

Could the king of teenage whine take on the Thrifts at on his home ground and win? Sure he could!

It wasn't all plain sailing however. First the audience was assailed with what seemed like hours of mind numbing tedium from a band with a fifty line in white jackets and boring instrumentals called Be-Bop De Luxe.

Then it was the Trogs. Blam! Blam! Straight into good old rock 'n' roll. Peggy Sue, Satisfaction, Give It To Me. Real neat, two and a half minute numbers that owe nothing to the avant garde music on the one hand or to the glitter bands on the other.

It's as if the Trogs' dusty old Transit had been on the road for the last six years and it was just another 1968 gig complete with dumb bunny guitar licks and a certain reluctance to finish the songs together.

Reg held them together. Casting his eyes lasciviously around during the slow numbers, scratching his crotch during I Can't Control Myself and A Girl Like You.

The punters were up and dancing, and calling for Wild Thing, but Reg knows how to tease. We had to wait almost to the end of the set before the band ploughed into the Trogs' greatest hit, and it still sounded as raucously as ever. -

months. Titled She's a Teaser it is a new track released on August 16 and their first single since Black Cat Woman.

Geordie, four Tyneside lads rose suddenly to fame last year when Can You Do It reached Number one. They followed that up with All Because of You, Electric Lady and Black Cat Woman.

They have two albums. Hope You Like It and Don't Be Fooled By The Name, released last April.

Meanwhile Geordie marked their come-back with an appearance at Brands Hatch at the weekend where group member Brian Gibson showed himself more than a capable driver.

Stackridge

COUPLE OF Stackridge dates coming up soon.

One is at the Liverpool Stadium on August 17 with Sasafraz and Renegade. Tickets are only 44 pence.

The other date, London's Roundhouse, on August 18, with Kevin Coyne, Sasafraz and Barry Eyed and Laughing.

Passing Show is set for Reading

RONNIE LANE, with the old Passing Show behind him, is well on the way to making the Reading Festival with his new one.

Additional for the band are currently being held at the ex-Faces' Shepperton Film Studio base, with the aim of forming a eight-piece to play the date with a scratch band -

probably with ex-Small Face Steve Marriott on lead guitar. The date will all be indoors but using comedian Bill Barclay and chorus girls in a similar format to the show under canvas.

Following the festival, a UK tour is being planned, details of which are not yet available. A new lead guitarist, from Detroit has now been found however.

Lane will definitely be taking the show back on the road under canvas in the new year, and preparations for that are already under way.

SAYER OFF ON UK TOUR

LEO Sayer embarks on a major British tour at the beginning of next month which is climaxed by a performance at London's New Victoria Theatre on September 22.

Supporting band is Wally whose debut album is released by Atlantic this week and a single, I Just Wanna Be A Cowboy, is due out on August 23.

Tour dates: Hippodrome, Birmingham (Sep. 5), Palace Theatre, Manchester (6), Liverpool Empire Theatre (7), Usher Hall, Edinburgh (9), Apollo, Glasgow (10), City Hall, Newcastle (11), Bristol Hippodrome (13), Coventry Theatre (14), Guildhall, Preston (15), De Montfort Hall, Leicester (17), St. George's Hall, Bradford (18), Brighton Dome (20), Gaiety, Southampton (21), London (22).

Extra Lyn

LYN Paul has an extra date added to her current cabaret tour.

The week commencing September 8 the ex-New Seeker is at the Camberley Lakeside Club, Surrey.



SAYER

Argent bridge gap with live tour LP

ARGENT, with a new album out in the New Year, are bridging the gap till then by the release of a live compilation recorded off their recent tour.

Titled Encore, it will be a double album package released in September, and features for the last time the guitar playing of Russ Ballard, who recently departed the band.

His replacement, 19 year old John Grimaldi is currently working with the band on new material for the album due out next year.

"We have about 14 minutes of the new album laid down already and things with John are going extremely well. He has given the band a much richer sound and personality wise the band now has none of the inhibitions I had."

Added John: "I have a large responsibility replacing Russ, but his style is being lost, the band has a more definite direction now, it's more mature."

Beginning November 20 the band embark on 2½ weeks off UK touring before moving off to the US in the New Year — the new album which as yet has no name will coincide with this.

PAT'S JOB BREAKS UP REFUGEE HOPES

REFUGEE have been forced to disband following keyboard player Patrick Moraz joining Yes as Rick Wakeman's replacement.

The band were due to start work on their second album and had built up a strong following when Moraz accepted the Yes offer.

"It's all a bit sad that the band's collapsed as things

H-F single

THE NEW Hudson-Ford single is the title track of their forthcoming A&M album, Free Spirit.

The single is released on August 22 and the album is due out on September 6.

Hudson-Ford are currently touring America and but for a brief trip to Britain next month will be in the States till Christmas.

Pips off

GLADYS KNIGHT and the Pips' British tour has been postponed till the New Year due to heavy commitments in America.

we're just starting to move but you can't blame Pat going to Yes." Refugee's Lee Jackson told RM.

"Brian Davison and myself are not carrying on with the band because a musician of Pat's calibre doesn't grow on trees and it would be hard finding another like him.

Jackson and drummer Davison were both members of the Nice and asked Moraz to

Free gig

A FREE afternoon of music is being presented by the Leamington Area Group Action on August 31.

The bill, going out between 1.30 pm and 8 pm, includes Sandance, Judas Priest, Daddy Longlegs and Mhads. As well as a number of fund-raising stalls there will also be a continuous Street Theatre during the afternoon.



"Now that is a nicely dressed young man, George."

"Yes dear."

"That's how all these beatniks should look you know, well groomed, short hair, collar and tie."

"Yes dear."

"Nothing like those long haired hippies one sees

What a nice young man!

Mersey Beat LP for October release

A DOUBLE album featuring over 20 Liverpool groups who helped to make the Merseybeat sound popular in the early Sixties is being released by United Artists in October.

Original tapes and records of names like Rory Storm and the Hurricanes, Big Three, Kingsize Taylor and the Dominos, Farn's Flamings, Undertakers and Lee Curtis have been tracked down and compiled to make this a 34-track package.

Former editor of the Merseybeat paper, Bill Harry, and UA's Andrew Lauder have been working on this double album which is titled Merseybeat '63 / '64 for two years.

Mr. Harry told RM: "The true history of Merseybeat groups is undocumented. It's been clouded over by the Beatles success and the album will give you the hard core of those who provided the backbone to it all."

Meanwhile, that Liverpool Beatles nostalgia hits London this week with the opening of John, Paul, George, Ringo and Bert at the Lyric theatre.

The musical was originally performed in Liverpool earlier this year, but has been brought to the capital by impresario Robert Stigwood.

Joining Ray

JOINING Ray Dorset and Mungo Jerry are three members of Crow — Jimmy Jewell on drums, John Brunning on guitar and Chris Wames on Bass.

The band are currently working on the Continent but have three dates in Britain in the near future — Brighton Poly (Sept. 28), Edinburgh University (Oct. 4), Glasgow University (5).

Glitter LP

THE GLITTER Band's debut album which features both their hit singles, is being released by Bell on August 23.

Laine not leaving Wings — official

THERE IS no truth in the rumour that Denny Laine has split from Wings, a spokesman

for the band told RM this week.

Paul McCartney and his group are going into the studios next month to record tracks for a new album and it is unlikely they will do any dates this year.

Wizzard UK tour

ROY Wood and Wizzard undertake a short British tour this month before they leave for their first American dates at the end of September.

Dates are: Leas Cliffes, Folkestone (Aug. 17), Mayfair Ballroom, Newcastle (30), Caird Hall, Dundee (Sept. 1), Apollo, Glasgow (2), Steam Machine, Hanley (6), Liverpool Empire (8), Sheffield City Hall (8), Leeds Town Hall (8), Capital, Cardiff (12).



CAT CUTS SAM COOKE SINGLE

THE NEW Cat Stevens single, released by Island on August 9 is called Another Saturday Night — a Sam Cooke number which Cat recorded in Tokyo

during his four month worldwide tour.

The flip side is a track from his Buddha and the Chocolate Box album, Home in The Sky.

American News . . . American News . . . American News

concert of the year set for September

LOS ANGELES — The Crosby, Stills, Nash & Young concert at Southern California Ontario Motor Speedway, postponed from August 3 to September 21, will now feature Santana, plus the Beach Boys remaining from the previous lineup.

The Band remains uncertain of their availability. Joe Walsh & Barnstorm and Jesse Colin Young are definitely not available for the new date because of other commitments.

June Pointer, youngest of the singing sisters, hospitalized for undiagnosed ailment again and ordered to a month of complete rest. The three other Pointers carry on with four dates. June has been losing weight and is unable to retain nutrients.

not only has a new production company deal with Warner Bros, he is creator of a new barbecue "sauce" being distributed by Best Foods. Womack created the recipe after several years of gourmet kitchen experimenting.

Eltan John's three Los Angeles Forum concerts for Oct. 3-5 sold out in eight hours after becoming available for a gross \$20,000. Concert Assoc. is seeking to add a fourth show. Kids camped out at the Forum starting Friday night for a ticket sale opening Monday.

Eltan also has a new US publicist, Hollywood's 21-year-old Peter Simone, who also produces Rich and Doble Gray. Sharon Lawrence and Regine Shatz have left Elton's Rocket Records West Coast office.

Stymied

An ambitious series of benefits for African drought victims has been cancelled by co-producers Bill Graham and Michael Viner and organizer Harry Chapin. A number of artists believed to be committed to autumn dates in New York, Los Angeles and Houston turned out to have previous concert dates.

Lou Adler of Ode and Gil Friesen of A&M are board of director members of the Souville Foundation, which is staging a 1,500-seat benefit at \$0 per chair for a pregame picnic and game featuring top UCLA alumni, opposed by an all-pro cage squad, headed by Jerry West and Julius Erving at Pauley Pavilion Aug. 9. Sha-Na-Na's Bower is in the hospital. Bobby Womack

Movie-ing

Earth, Wind & Fire act and soundtrack in film "Way of the World" for "Superfly" producer Sig Shore. ABC Records announced 10 new Impulse Jazz releases, 21 gospel LPs and 17 soul, 20 pop albums. Also 38 new pop albums will be out on ABC by September.

His heart may be elsewhere, but Tony Bennett and family bought a Beverly Hills mansion last week and will make their permanent residence there. Johnny



Beach Boys . . . giggling again.

Merere due home in LA momentarily after long residence in London writing lyrics to 22 tunes by Andre Previn for their "Good Companions" musical which opened mid-July at Her Majesty's Theater.

Dylan book

"Bob Dylan Approximately" is labbed by McKay Publishers as a full-scale portrait of the singer-composer. The Stephen Pickering book will be issued at \$9.95 in October. Former Las Vegas production singer Pat Antonazzo became an evangelist and now makes road trips with the Boston Red Sox as a sort of spiritual coach. A major celebrity turnout attended the marriage gala involving actress Deb Ruffin and Mike Viner, Pride Records' president.

Jay Lasker at recent ABC-Dunhill convention exited a session to learn his Rolls-Royce had been stolen. Frankie Laine's still swinging. Abba staid at in Oct. tour. Jules Stein, MCA's founder, in UCLA Medical Center for an operation. John Cacavas to compose, arrange and conduct the score for "Airport" sequel.

Modern Jazz Quartet vibrant in discs. Still, the single's at 32 Pop, 51 RAB.

Mill Jackson makes debut as group leader at Philadelphia's Just Jazz Monday (12). Hatimark Music and Chapel Music published a Johnny Rodriguez song folio. Perry Como will host his next TV special Sept. 12. The drummer with Chicago, Danny Seraphine, is opening a club in Chicago called "Beginnings".

Bad Company debut tour extended through Sept. 10 due to early success of their latest album "Black Sabbath" and the Double

Brothers' "Toulouse Street" both went platinum for Warner Bros with one million units apiece.

Speed gigs

Fast Flights: Locomotive GT split from Hollywood studio session to Finland's Turku Festival to Mike Douglas TV show in Philadelphia on successive days. And Jose Feliciano had five hours to catch his plane for a St

Louis Symphony date after headlining Monte Carlo opening of new Sporting Club casino. Feliciano headlines New York blind benefit Sept. 22 in Central Park.

Paul Williams "Phantom" rock film soundtrack goes to A&M although movie and publishing are with 20th Century. Emerson, Lake & Palmer's Atlantic-distributed Manticore label reports gross of over \$1 million its first year, largely due to EKP's own "Brain Saind Surgery" album.

American live

IAN MATTHEWS

MARTHA VELEZ Bottom Line, New York Ian Matthews, whose four day stand here ended July 28, is an Englishman who has mastered the style of rough-hewn American country-folk rock. After proving himself as a songwriter and singer in his career, which has seen him perform with groups like Fairport Convention, Southern Comfort, and later Plainsong, he is now appearing as a solo artist backed by a capable quartet.



Ian Matthews

Matthews has struck a harmonious accord with his musicians who in turn reflect his material with clean-cut ecumenism. His material is highly emotive and textured by his expressive slide guitar, harmonica, and clarinet which lends a distinct American feel to his self-penned compositions like "Keep On Sailing" and "Streets of Baltimore." His non-original material is mostly uptempo, but similarly performed with a sense of conviction and perspective. Frankie Miller's tune "Anna Liza Jane" is given an energetic New Orleans type treatment while Steely Dan's bitter "Dirty Work" from his latest Elektra album was convincingly performed with dual lead guitars and acrid vocal harmonies.

If criticism is to be made with Matthews' presenta-

tion, it is that he suffers from a feeling of rigidity, while the arrangements to most of his emotion laden original material are dry and lack a sense of dynamics.

Martha Velez is an energetic singer, but the review she fronted (sight pieces in all lacked polish and the ability to create excitement). The Sire recording artist shone on a reading of a Jimmy Cliff ballad, "Many Rivers to Cross," and a spirited "Aggravation," but her band seemed to be pulling punches.

BARRY TAYLOR

THE MIRACLES

Disneyland, Anaheim It was a revised Miracles we saw Aug. 4, now that Smokey Robinson has gone into retirement. But there remains, however, the spirit of its former leader both in sound and in sight. Oddly enough, it's not

disturbing that new lead singer and Robinson's replacement, Bill Griffin, reminds us so much of his predecessor. As most of us recall, it was a unique sound made possible by not only Robinson's vocalizing, but the songs he composed.

Those songs were presented sporadically throughout a very uptempo set that included some interesting choreography. For instance, on the familiar "Second Thought Emotion" and "Tears Of A Clown" the pacing of the Miracles was new, and for this reviewer an improvement for the group as a whole. Robinson, albeit a magnificent voice, left little for his stabilizers to get into.

Now, and as was evident at this performance, maintains Pete Moore, Bobby Rogers and Ron White have become an integral part of the Miracles. True, Griffin has not yet learned the vocal chorea, but you never feel he is more indispensable than any other member of The Miracles. They have a rich, rocking musical rapport.

Much of this richness came out in "Don't Let It Be" and "I'll Be Back." "I Don't Need No Reason," and "Ooh Baby Baby." The highlight of the evening was the finale, a crowd stirring "Going To a Go-Go" which had the large audience in the small, but extremely adequate Tamorowland Theater up on their feet cheering for more.

LERROY ROBINSON

James Hamilton's Staeside newies

THE STYLISTICS: Let's Put It All Together (Avo 4640). Following the monstrous success of their "Easy Brand New," now being repeated here, Russell Thompkins and the guys stay in their tender sweet dead slow mood, but the newies are a big know what's happened, as, instead of Thom Bell being at the creative helm, they are produced by Hugo and Luigi, Messrs. Perotti and Creatore, heads of the Avo label and industry veterans from way back. Where's Thom, and his co-composer, Linda Creed? There is some consolation for the freethinker, in that the arranging chores are now handled by Van McCoy, who has a legion of fans himself (and who, coincidentally, is appearing along above him) up the Easy Listening Chart with an instrumental called "Love Is The Answer," as by Van McCoy and The Soul City

Symphony on Avo 4639). It must be said that without the "superstition" formula, on which the Jackson 5 are reputed to help sing the "doo doo wop" chorus — not that they're audible (except possibly to dogs with sharp hearing). Quelle drag, and it really does drag leadenly, especially when there's an overpoweringly good funk dancer elsewhere on the album called "Boogie On Reggae Woman" which simply shows us to be played

in discs. Still, the single's at 32 Pop, 51 RAB. NILSSON: Many Rivers To Cross (RCA PB 10001). Virtually unheralded on its release, and just bobbing under the Chart for one week only, Harry's version of this Jimmy Cliff oldie is — wait for it, Beatles fans! — arranged and produced by no less a celebrity than John Winston Lennon. From an album called "Pussy Cats" (if you suppose they wear diamond collars), it's very, very much in the old Lennon "Imagine" style — slow, anguished, lurching along like a drunkard bouncing from wall to wall down a corridor. Oh yeah, Lennon seems to do a fair bit of singing too, in behind Harry and alternating the lines towards the end, all the while creating a Liverpoolian aura. How come this hasn't attracted more attention? It's only high class pop, but I like it.

BILLY – THE GOD CHILD TURNS THE OTHER CHEEK

SO YOU'RE casually letting fly when... what? Hey, what's goin' on here? See, there's this washbasin filled with all them short black curls...

by
Peter Dignam

What in the hell these boxes bin gettin' up to here? I can just see it... "Billy Preston a front for Ritual killings at Mayfair Hotel"... Humm, better take a sneak peek in the cistern case it's filled with blood...

TRUTH

Course, nothing could be further from the truth. It's only those black locks that have been takin' a clipplin', along with Mr. Preston's words. Now don't get me wrong – Billy is a real nice guy. I not TOO nice.

Like, er, tell him that you thought he injected some \$7 proof spirit into Shine A Light off Exile On Main Street and he'll smile and agree. Tell him his last album wasn't up to much and – yeah, that's right – he'll smile and agree. Real turns the other cheek stuff, huh?

Just the stuff you'd expect from someone who was

brought up in the Baptist Church and started playing them keys at the age of three. But maybe you wouldn't expect him to team up with Lucifer's own leather boys, dem Rolling Stones.

"Well to me, on a personal level, they're not evil people at all. Maybe they get that image because if people don't understand something at first, they tend to label it as wicked because it's mysterious. I don't know why it is exactly, it's strange."

And that other Stone, Sly, just who did originate that chunkafunk organ sound?

"Well, I think he nicked it off me. Like I used to go up to 'Frisco years ago and hang out with him an' I'd be playin' the organ and he'd say 'Hey man, how d'you get that sound?' cos like, he was a guitarist primarily. But he just got over with it first."

Is Billy still so enamoured

with his one-time idol Ray Charles, after all the managerial hassles they went through?

"I still love him. I still think he's the most soulful man I ever met in my life. The troubles can't destroy the feeling that we've had. We're still very close, we even embraced each other after the hearings."

How does Ray view Billy's success, with him starting out as a carbon copy Ray Charles and now doing better business?

HAPPY

"He's very happy for me, cos I've always been his protege. But I'm sure he's also a little envious of it. Ray once told me if he was a younger artist he'd probably feel very bitter about so many people stealing his style while he's never really profited by it. I mean, I used to worship him. I used to spend 15 minutes a day with my eyes closed an' my shades on!"

Are things still going the way God planned it? "Oh yeah. I still believe. I hope I

never leave it, cos it's worked for me. Everytime I play that's God right there, cos it sure ain't me.

"I always just play exactly what I feel – that's why it's so hard to plan a show, its such a spontaneous thing."

After working with Little Richard, how did Billy see his on-the-bus off-the-bus religious trips?

"I think he was very serious about it. He even still preaches to you sometimes if you give him the chance. Well, you don't really have to give him a chance – he'll take it!"

Do you ever discuss the Krishna vs God match with George?

"We talk at great length about it. Actually it's almost the same, just different names. I think George has adapted now to applying it to himself. Like my faith is my own personal thing. I just don't have time to belong to one particular religion. There's too many different rules and teachings. I just believe in God. And anything good is God. Makes things much simpler."



BILLY PRESTON – "Ray Charles? I still love him."

SCOTT ENGLISH

SOMETHING'S MISSIN'
IN MY LIFE

WWS 014



WWA SINGLES WWA SINGLES WWA SINGLES WWA SINGLES WWA SINGLES

BILLY LIVSEY

'LET'S
GET DRUNK
AND RIDE ON
THE DODGEMS'

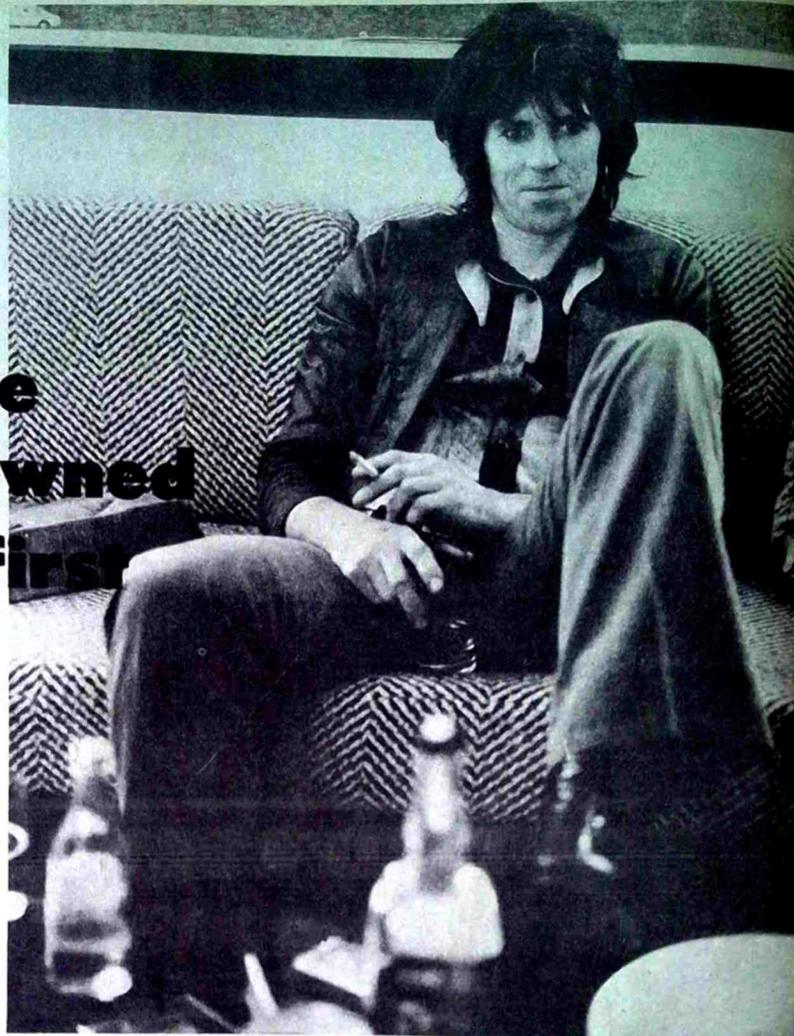
WWS 013



WWS 013

marketed by
phonogram





'Old Charlie nearly drowned — he was first to get it'!

"THAT'S why I drink whiskey, 'cos I'm a cowboy."
If you thought that was Keith Richard being acedious, you're wrong; it was his son Marlon saving his Coke given some poke by the addition of Jack Daniels 78 proof Sour Mash whiskey, which Keith has adopted in favour of the notorious Tequila Sunrise — much to the chagrin of the Mexican government.

"Bobby Keyes (Stone's touring party cocktail mixer and occasional sax player) and I started the whole Tequila Sunrise bit, but we like to have a different drink for every tour. We started off on Rusty nails, that's Drambuie and colch, then it was Tequila and the last one was champagne and Orange Juice which was a nice drink to sit down before the eggs arrived in the morning after a tour."

The last show Keith did, in fact, was with Ronnie Wood at the Kilburn State, which received the proverbial mixed views.
"I enjoyed it, it was something different, something to get me chops together considering we did one and a half hours of music nobody'd ever heard before. Even though the Stones we get the errors of doing more than one unknown songs. As it is, Ronnie's got a shit-hot live cording which should lay the rest to those reviewers when it comes out."
Studio settings seem to impart their own atmosphere to Stones' albums; witness the References of Keith's basement in France for Exile and Rnamic Studios in Jamaica's Goat's Head. In this new album 'burn'n'frayed or can you hear the music?"

Keith Richard talks to Peter Dignam

THE STONES' BEST IS YET TO COME

BARBARIC
It's not entirely barbaric, but was done in a basement tho', the Sheraton Hotel, Munich, cause we can't record in England. Me and Mick joyed producing, I think it me to the point where it came just like a job for my. (Miller) we got used each other, to seeing his behind the window all the way.
"A band like The Stones aren't really need a producer, you just get

accustomed to one being there."
Keith seemed confident of the Glimmer Twins first venture into production.
"The reason I think it's one of the better albums is because we did it just as we came off the road and we were all really into playing together. You see, me and Mick are into being Rolling Stones at least 11 months of the year, whereas with Bill, Charlie and Mick, it's only when they are on the road or when we record, and it's hard to get everyone together when we're so dispersed."
"There's no brass or strings on this one, it's just us and either Billy (Freston) or

Nicky Hopkins on keyboards. If we'd made a single album out of Exile this'd one coming up."
Which is welcome news to those who thought Goats Head a trifle sterile. Can modern studio techniques cut yer balls off yer Stones?
"Yeh, like most of the magic moments of rock'n'roll have come about through sheer overloading of the meters. And that gets harder and harder each year with all the sophisticated equipment."
Apparently the Stones combatted these 'clean-up' cassette machines.
"Yeh, the thing about

numbers like Street Fighting Man is that it's all acoustic guitars completely overloaded through a cassette machine. I haven't done that for a while, mainly because these days it's so hard to get a cassette player that overloads — they've all got built-in limiters so that you can't distort. The whole point of doing it like that is to overload them to the point where it becomes another sound altogether."
Since they've been rolling for 11 years now, it's quite possible that teenagers can view the Stones as being establishment, (ironically, considering their continual two-fingered stance) to the extent where they'd rather

buy a record by The Sweet, because they represent something new.
"Right, but that's The Sweet's problem in two years. If they can handle it as well as we have — good luck to 'em."
Yet they still have a hit single and appear on TOPP's in sailor suits.
"Oh, those suits, they came up right at the last moment, simply because nobody wanted to get their own clothes messed up in all that foam. Poor ol' Charlie nearly drowned — he was the first to get it because we forgot he was sitting down, so naturally he went under straight away."
Keith, reminiscent of nothing if not one of those ravens

outside The Tower of London, characteristically rakes a bony hand through his old crew thatch, as if he's worried that someone, given him a quick wash 'n' set while he was pouring another drink.
He's rather evasive about whether they're still the greatest rock'n'roll band in the world, but reckons that they ain't too pooped to pop if they can still come off stage and say "Yeh, that was the best."
And just before Keith left to buy Marlon ("he's my PR man") a present, I asked him what he thought was the definitive Stone's album.
"We haven't made it yet, it's definitely still to come."

'ME AND MICK ARE INTO BEING ROLLING STONES'

STYLIZED LETTERS

SHE LAZES in an armchair, feet up on the table, cigarette holder in her mouth.

This is the umpteenth interview of the day and any enthusiasm to hold meaningful conversation with the interviewer has long since been swamped under a shower of identical questions and inane remarks.

But Suzi Quatro's been in the business long enough to accept interviews as part of the job and doesn't replace lack of enthusiasm with total disinterest — her answers are satisfyingly adequate.

Reason for the chat with Miss Q is primarily that she ain't gonna be around until September and that's a long time to go without hearing a few words from the lady. The long leave of absence away from our shores is due to taking on the US as support to the Uriah Heep tour. Then it's a quick hop back over the Atlantic for a continental tour before returning to these shores again. For the RAK package tour.

STATE OF PLAY

So Suzi ain't got nothing specific to talk about, she's really giving more of a state of play report. Well, ground conditions are very good, a liberal sprinkling of Quatro on US audiences earlier this year, via a number of dates back home softened the going there ready, for this more adventurous venture. A good performance last time round should give crowd figures a healthy boost.

Was she surprised at the reception she got on her recent US dates?

"No I wasn't surprised, I'm an American," she explained. "If you are good in the US like you, if you aren't they don't. Before I came to England I wasn't in any big bands but people knew the name as a family."

"I mean, I was 14 when I first started — doing Stones' numbers like *Off The Hook*.

I don't sound English and I don't play English!



MISS QUATRO TALKS TO MARTIN THORPE

It's nice to see them back in the charts again, it makes me feel young!

And it's her real name as

well, not a manufactured appendage thought up for the glitter age, it's Italian for four.

Actually the name was Quatrochio but my parents shortened it when they came to the States so people could understand it.

So does the call from home mean we are going to see less of Miss Q in this country, especially after the *Too Big* single didn't do as well as expected.



"Yes, I think so. Even if I don't make it in the US I will be spending a lot of time in other places, but I think I will make it there. People like Sweet and Giltner haven't made it here because they sound English, it's manufactured music rather than for the feel. I don't sound English and don't play English."

"I'd definitely like to work in the US as much as I can, but I'd like to live in the UK — it's more down to earth. When Mickey (Mott) first brought me over from Detroit I found the people weren't too friendly and a bit cold. But I had to get used to their way — and they mine, my big mouth."

"The only things I really miss from home are the swimming pools, the hamburger drives and a real milk shake."

Okay, so what's wrong with our milk shakes?

REAL MILK SHAKE

"No, a real milk shake is when you can hold the glass upside down and it won't fall out. I stuck up on those when I go home."

And what about the last single?

"Yeah you're always disappointed if you don't get to the top. But it was a listening record and needed TV. Top of the Pops being off was a major factor."

The next single, *Wild One*, is a bit different. It's done similar to the B-side of *Too Big*. It's just a progression, y'know, widening appeal."

And is this a definite trend.

"Well, we've got a second album out in September and



it is, before we did straight rock and roll, but now we've got a bluesy sound. *Catface*, which we wrote, a slow boogie. *Crocodile Kate*, and a funky track *Hill The Road Jack*. This is part of a definite change, but nothing too drastic because I'll still sound like Suzi Quatro."

After leaving San Francisco she moves on to Finland, Sweden and Denmark.

GO DOWN WELL

"Lenny's been there before, but I haven't even though I go down well there. One writer in a Swedish paper said I was the first girl that Swedish girls had taken a liking to for a long time without being jealous."

"And in Australia, our first album was at number one for two and a half months."

"In foreign countries, does she find it difficult to generate the same excitement without speaking the language?"

SPEAK TO THEM

"It is difficult to communicate, but you get across in the eye and movements. You can get them generated up because they know they are listening to an English speaking act."

"But you still want to speak to them. I learned some Spanish in school and when I went there I spoke it so well they thought I was Spanish, but I'd like to learn other languages. Japanese I shall learn German phrases for the act when we go there."

BLUESY SOUND

There are four tracks Lenny and I wrote which we felt were too difficult to include and would confuse the public too much, so we left them off.

"Lenny and I really got carried away with our writing on our Year public only hears an album and singles, but life on the road is so fast that it's not fair to shove those songs on the public. We'll use them on future albums."

"It's more *Abbey Road* than *Revolver* material, but the Beatles wouldn't have put the *Abbey Road* tracks on *Revolver* even though they wrote them at the time of *Revolver* because the market's not right."

"There are quite a few changes on the new album as

ARIEL BENDER, sitting precariously on a chair slugging down the vino is wondering where he is, what he's doing and why his eye shadow is running. It's the golden age of rock 'n' roll for this character and his rather suave looking playmate, Morgan Fisher, as we lay limp wondering whether to chat about *Mott The Hoople*, *Great Gatsby* or the end of the world.

Bender, his hands fidgeting like some cat in season is the real interest and Fisher? Well, he's got a better Zapata moustache than I could ever grow, so forget him.

Jealousy is non-existent in *Mott* or is it? Ian Hunter may treasure the day savings, or seven months ago when one Loui Grosvenor joined the



ARIEL hand replacing Mick Ralphs, but could he have foreseen

WHY ARIEL'S EYE SHADOW IS RUNNING

what is happening in the band today.

A mad, outrageous, skinny guy, Ariel, Luther, call him what you like, is causing a revolution from within. Hunter may still have the ultimate power, but he certainly hasn't got all the glory.

"Everybody wants to be a star, people just won't own up to these days and me? I ain't a star

struck man, but I sure do wanna make a name for myself."

Supreme confidence, that's Bender's name of the game. A little while ago, this bloke was just an ordinary guy but wow, the trims of the rock 'n' roll have sure tuned him up with comments like: "Mott are great but remember I'm good enough to be there with them and I need the limelight."

OK, you greasy son of a

skunk thought I, gimme the lowdown. Some tell me your faster than *Quick Draw McGraw* on those guitar strings. Now, Mick, whose gotten in *Bad Company*, *Ralphs*, is tasty, fluent, he makes no excuses.

"But... but," he's weakening and are we about to hear from a punk hiding behind that image?

"Yeah, I'm fast but I'm learning to slow down pretty quickly. *Blimey*, I was really nervous on the last *Mott* album and it affected my play."

Yeah, we know, the reviewers sussed out that little problem pretty quickly and it didn't exactly help Bender's image.

The rivalry between Hunter and Bender was obviously something the two some

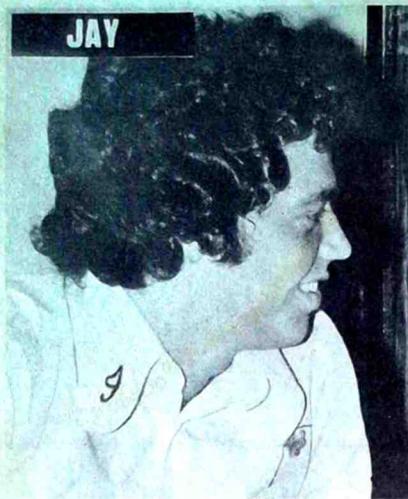
worked out in order to gain the necessary publicity.

"I'm sure Hunter hasn't got a gammy leg and Bender ain't a pervert. OK, forget the leathers he wears, 'cause he's as straight as the Magnit Line. There's more to it than just playin' with people, you've got to get on with them," he adds, the wine obviously affecting effect.

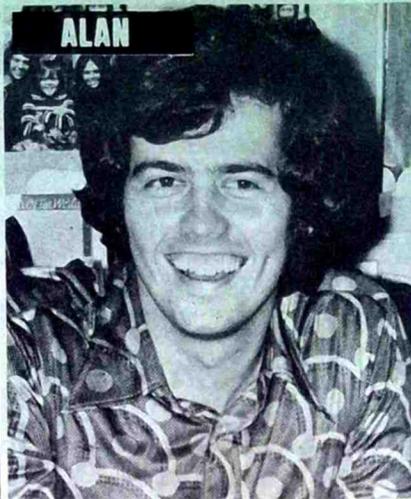
"You know, I can't relax onstage anymore. I could never be the laid back groovy type 'cause it just wouldn't work. I used to watch other people and try and learn from them but now I'm tryin' to get into my own bag which is difficult," he admits.

John Beattie

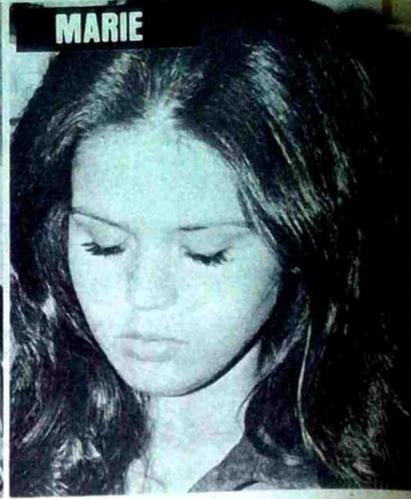
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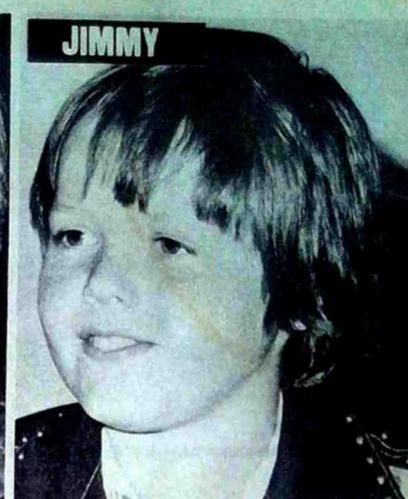
WAYNE



MERRILL



JIMMY



OSMONDS

EACH TIME the Osmonds arrive in this country, the security arrangements seem to get more and more lavish. This time it was telegrams running to two pages that gave one the necessary entree into the appointed conference room.

There, in order to help those of us poor journalists with failing memories, were neat little placards set out like meal places, with the name of the appropriate Osmond that the chair belonged to.

After a short wait, the Osmonds filed in, smiling broadly and glad to be back in this country.

WORDS: SUE BYROM
PIX: IAN A. DICKSON

For a press conference, it was all a little strange

For a press conference, it was all a little strange. There didn't really seem to be that much to talk about, which, as this was the only opportunity we were going to have to talk to the Osmonds this year, didn't seem quite right.

Poor Jay nearly dozed off at one point, but a quick question directed at him, woke him up with a start!

So, all that aside, the first question was "why no live concerts?"

REACTION

"Well, we really decided to do the TV shows so more of our fans could see us," Alan explained with a smile, "and from the reaction we've had from the fan club, it seems that a lot of fans agree with us."

Wasn't there any question of worries about crowd control, especially after the death of Bernadette Whelan at the Cassidy concert?

Donny decided to answer this by saying that they always checked out their venues thoroughly before they did any concerts, and they took a lot of trouble to make sure the fans were as safe as they could be.

"We use professionals to do a professional job," was Alan's comment.

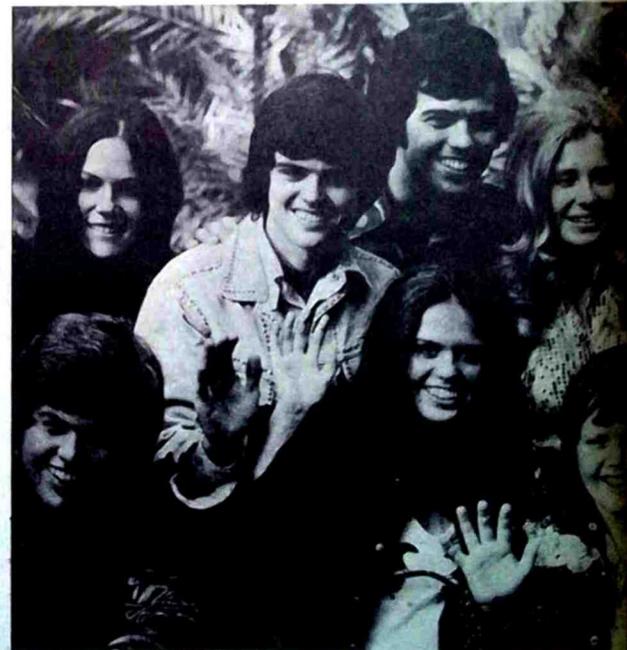
'WE DECIDED TO DO TELEVISION SHOWS SO MORE OF OUR FANS COULD SEE US' - ALAN OSMOND

After that, the atmosphere lightened a bit, and talk turned to nicer things like Alan's recent marriage. Both Alan's and Merrill's wives were sitting behind them on the platform, and Alan introduced Suzanne, who shyly admitted that she found the life style she'd been so quickly introduced to a bit difficult, and that she was home-sick for Utah already.

Surprisingly enough, Donny wasn't asked as many questions as he usually is. But he did admit that his first date

had actually been on the evening of his 16th birthday - 16 being the age a Mormon must attain before he or she can go out on dates.

Although Donny wouldn't name the lady who was lucky enough to attract his attentions, he told us that he'd gone on a double-date with Alan and Jay... and Jay, who up until this moment hadn't cracked one of his notorious jokes, interrupted quickly to add that he and Alan had had dates too! Howls of



OSMONDS TOGETHER: A formidable family of talent.

laughter all round! Their new album should be out in the not-too-distant future, and the Osmonds feel very excited about it, as it represents very much where they are NOW musically.

The other news is their film. Right now, they're in final drafts of the script, and they'll be starting the filming as soon as they get back. Although the film is



based around the Osmonds, it's being done in a dramatic way - although no one could really explain what they meant by that. There will be music in the film, but not presented in a

concert-type setting; it'll be more along the lines of a documentary style.

Helping them with the scripts and the whole film is one of the biggest

names in the film industry, so the result should be pretty interesting.

MEANWHILE, the reason for the Osmonds' visit, those six live TV shows, is on your screens every night this week, including Thursday, when the family will be hosting Top Of The Pops.

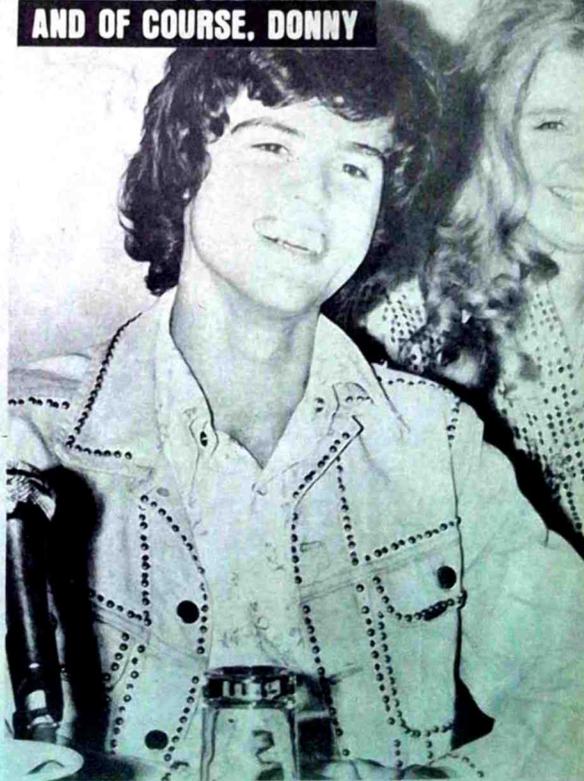
It's going to be interesting, because it'll be the first time for years that TOTP will go out live!

The other first is that until this present TV series, the Osmonds have never done any live TV work - and word has it that they were all pretty nervous at the prospect!

Nobody counted on having much time to do anything but work, but Marie and Mary will be taking Suzanne round the shops, as she's never been here before. High on the list are Harrods and Biba - the latter being their favourite store!

And that, really, was that. One of the gentlemen of the press was in mid-question when the Osmonds were ushered out onto the patio of the hotel for a few group photos and then they were off to rehearse for their TV concerts.

Oh well, maybe next time... or the one after that!



AND OF COURSE, DONNY



RACING AND ROCK

SUNDAY'S big star race at Brands Hatch developed into hairy battle of the drummers with Geordie's Brian Gibson finally winning the day.

He led from the start after arch rival Cozy Powell failed to take advantage of pole position, then just when it looked like Cozy would battle back, the RAK star spun off the track.

Gibson thrashed on, making it look easy, but like he said afterwards: "I was really trying. It's terrific pressure at the front of the pack. You're pushing harder and harder to make sure no-one catches up."

Cozy — who finished seventh after spinning again — had the moral victory of claiming fastest lap and said afterwards: "I love having a go. That's what it's all about."

Slinger Tony Burrows took second place, the mysterious Angela was third and Tony Prince kept the flag flying for Radio Luxembourg by taking fourth position.

Also in the race were DJ Peter Powell, who had a bit of a dice with Tony Prince, New World's John Lee, Roger Taylor and John Deacon of Queen, and Dean Ford.

Most of the action though was off the track and inside the exclusive Grovewood Suite where co-hosts Radio Luxembourg and EMI Records threw a day-long party for the visiting stars. Crowds of fans surrounded the building. They were rewarded with some amazingly casual autograph-signing sessions by Mud, Suzie Quatro, and Arrows, the RAK trio who'd done most to draw them.

It was quite obvious that the fans were not interested in the racing. They came prepared to lay siege to their idols and made the most of a very

relaxed atmosphere. Perhaps it was the size of the crowd? No-one seemed afraid of a riot — it was more like a spiritual gathering. Les Gray wandering towards his followers like the happy guru, waving and gratefully meeting his congregation.

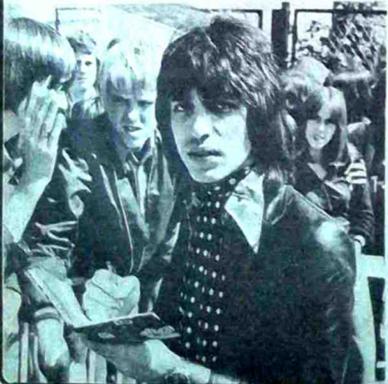
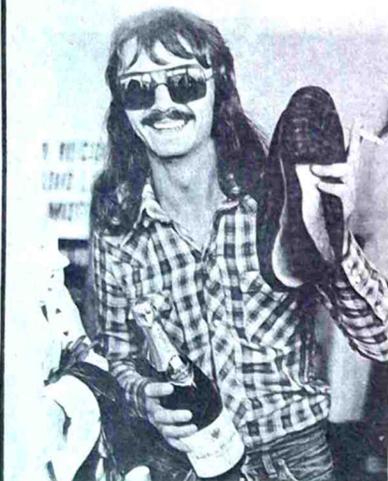
It was a low attendance. It was a quiet day. Someone said that the pop stars and racing didn't mix, but Radio Luxembourg and EMI were happy. The 208 people are old hands at this sort of promotion, while EMI are raw beginners.

Their press officer — who spun off too in the big race — felt the company would continue their involvement in racing next year — probably earlier or later.

He pointed out that racing and rock do go together and that record buyers might stop thinking of EMI as a huge monolithic structure and more as an exciting company through their interest in the sport.

So despite the poor crowd — maybe only a third the size of Luxembourg's big Slade racing day last year — motor sport with the stars is here to stay.

Brian Gibson, by the way, won a bottle of champagne and a car cassette player for his efforts. The win was also by way of a celebration — Geordie have a new single out titled She's A Teaser.



Les Gray (above) gets among the fans... as do Arrows' Jake Hooker (below left) and Suzi meanwhile Geordie's Brian Gibson holds off the challengers to win a bottle of champers. "It was all done with these slippers," he says.



TWO TAKES

WORLD HIT ANATOMY OF A NUMBER ONE

This week
LAST WEEK

SINGLES

1	1	ROCK YOUR BABY	George McCrae	Jaybol
2	4	WHEN WILL I SEE YOU AGAIN	Three Degrees	Philadelphi
3	2	BORN WITH A SMILE ON MY FACE	Stephanie De Sykes & Rain	P
		YOU MAKE ME FEEL BRAND NEW		

PUT together a singer looking for a comeback after a two-year layoff and a young writer/producer team, one who can't read or write music and the other a self-taught drummer, and what do you have?

Just one of the biggest selling single records in recent years — "Rock Your Baby" by George McCrae. H.W. Casey and Rick Finch, producers and writers of the disc.

Late in the spring of this year, Casey and Finch laid the tracks on Rock Your Baby. It took us about 45 minutes to get the keyboard, bass and drum track down," the duo explains. They had no lyrics, but they did have a title.

APPROVAL

The next step, they say, was to get approval from Henry Stone, president of TK Productions and Tone Distributors, and Steve Alaimo,

A&R executive for the complex.

"We went down to Henry's office and put the tape on and he and Steve flipped over it and I said not to change a single thing," claims Casey.

Next came the task of finding one of Stone's artists whose voice would fit the music. "We just didn't know where we would find the right singer," Finch states.

But, purely by chance, George McCrae walked into Stone's offices the next afternoon and the rest is history now — a single which captured top position on all the national charts, and which is rapidly approaching 2 million in units.

As much as "Rock Your Baby" is a success story for Casey and Finch, it's also a dream come true for 29-year-old singer George McCrae, who in 1972 changed professional directions to enroll in college and to help manage wife Gwen's singing career.

"I decided to study criminal justice, and concentrate on Gwen's career," McCrae says. "The important thing at



George McCrae

the time was that I had the responsibility of rearing a family and it wasn't happening for me in the music business. It wasn't an easy decision," he continues.

"After two years, I finally

'Steve flipped over it and said not to change a thing'

decided that I had to give it one more try. So I went to Steve Alaimo and asked him if he had any material that I could record."

Now in position to reflect on his recent success, McCrae says that "it's all happened so fast that I haven't had time to sit down and think about it."

As in many other artist success stories, recognition didn't come overnight to McCrae, who describes himself as "someone who always loved to sing."

He and Gwen worked the West Palm Beach circuit for a number of years, during which time they were recording on Stone's Alamo label. Before that, McCrae spent four years in the Navy, but not without forming the Atargi Express soul group. At one time McCrae was also part of the Living Jets, another combo he formed in Florida.

It was nearly five years ago that McCrae and Gwen came to Stone. They recorded several numbers as a duo, and

eventually split up as a professional act, with Gwen going to Columbia Records where she cut 11 singles. She, too, is now back with Stone, this time on his Glades label. Her latest single, "Move Me Baby," is about to be released.

Plans call for the two of them to return to the studio this September for a new album. They will also be performing live as a team again. "If you book George McCrae you're also booking Gwen from here on out," snorts McCrae.



RUSS MOVES TO A SOLO CAREER

INVOLVEMENT and complexity are dirty words as far as former Argent guitarist and songwriter Russ Ballard is concerned. He quit the group three months ago because of circumstances relating to the above.

And now Russ, who is probably best known for Argent's God Gave Rock 'n' Roll To You hit some years back, is quietly working towards launching himself in a solo career.

It all happened so quickly that Russ has hardly had time to ponder on the situation. He officially left the band following their last American tour in May but he'd been thinking about pastures new long before that.

Now he's currently engaged in putting the final mixes in his first solo album solo — in the truest sense of the word considering he's done it all himself apart from the brass section, which was completed with the help of a few friends.

The album, still to be titled, is not due out until the end of September — October, but is already. Ballard is emphasizing its qualities and direction.

"It's completely different to the Argent product," he says happily. "It's no way as near 'involved' as they are — that's why I left. I couldn't take all that."

Seriously, I reckon one could do more with three-chord stuff than the 29-chord bit (he's getting ever so complex ain't he) and I'm really happy and pleased with this album."

That last comment can only be justified when we hear the

BY JOHN BEATTIE

album but it's obvious that Ballard is producing something which he always has wanted to do, something which he felt Argent should have done.

"There's about seven rockers and four slow ballads on the album. I don't really want to get into the slow-bag type of thing, I'd rather release a rocker as a single first and then later do a ballad single."

There's been conflicting reasons circulating why Ballard left the band after a long and friendly relationship but it's a safe bet to say that both Ballard and Rod Argent were poles apart when it came to writing and arranging the group's material.

The crunch no doubt came after the release of Nexus, the last Argent album which incorporated long and (here it is again) 'involved' pieces. Nexus was a let-down to the guitarist — it didn't contain the material he believed in — his departure was only a matter of time.

His future plans? "Apart from this album, explains Russ, "I'm hoping to

get a band on the road pretty soon, a few name people have already offered their services but I haven't decided yet."

"My first gig, mind you, is only a month away. I'm supposed to be doing the CBS convention at Eastbourne. I'll probably get a few session men together for that although Rob Herri (the Argent drummer) has agreed to play."

Ballard's original intention was to form a band of up 'n' coming youngsters as he calls it — he had this idea before Argent recently announced that a nubile 19-year-old was to be Russ's replacement.

"That idea has fallen through a bit," he says, "but I can't just aim for enough available young talent around. All the people I'm thinking of at the moment are in their mid-twenties."

In a somewhat reflective mood, Ballard sits back and thinks about his days with Argent and compares it with his present position.

"I think I left at the right time," he adds. "I miss the company more than anything else 'cause we were all good friends — if the music had been simpler, I would have been so much happier."

He has always preferred the smaller venues so Ballard is excited about getting back on the road again — apart from which he's currently involved producing the New World pop group.

Russ just wants the simple things in life — three million-seller singles and two platinum albums will do," he adds positively.

NATIONAL

Coming up for the duo are a number of national television show appearances, including the Dick Clark Show, "Soul Train" and "In Concert." They are also scheduled to appear in Las Vegas and Miami with a European tour in the wings.

As for Casey and Finch, they're back at work again, writing and producing for a number of artists on Stone's roster.

Both came to Stone about five years ago expressing an interest in the music industry. And, as he does with all new employees, Stone put them to work in his warehouse. Soon they began to display writing ability, and Stone let them do more and more writing and producing.

To date they have written some 250 songs. Casey is also an artist at Stone's studio, heading Casey and the Sunshine Band.

VALUE

Basic record production costs for "Rock Your Baby" were unbelievably low, according to Casey. "We used scrap tape and only had to pay Jerome Smith, the guitarist, 1 day keyboard and Rick was on bass and drums. When George got the tune, it only took two takes for him to get it down."

"Wait a minute," states Stone. "You have to place some kind of monetary value on the sweat they've spent here. Rick and Casey aren't pure musicians, but they've got their act together and have worked; sometimes seven days a week, and many nights writing material."

"So, when you say that the record costs were unbelievably low, you have to consider the years they've spent together in the studio, here getting ready for a big hit. Rock your baby singles are also published by Stone's Shertyn Music."

'I left at the right time'

THE OSMONDS BACK IN TOWN!

SEE THEM LIVE ON BBC 1

MONDAY 6.20

TUESDAY 6.20

WEDNESDAY 6.20

THURSDAY 7.25

(TOP OF THE POPS)

FRIDAY 6.25

SATURDAY 6.15

**SINGLES
OUT NOW!**

DONNY & MARIE

'I'm Leaving It All Up To You'

2006 446

OSMONDS

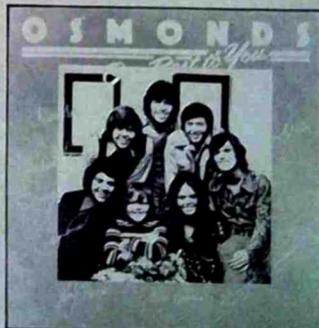
'Love Must Be The Reason'

2006 458

FANFAYRE

'Donny's Girl'

2058 506



OUR BEST TO YOU 2315 300

CRAZY HORSES · WHY · PUPPY LOVE
DOWN BY THE LAZY RIVER · THE TWELFTH OF NEVER
LET ME IN · LONG HAIREED LOVER FROM LIVERPOOL
YOUNG LOVE · GOIN' HOME · WHEN I FALL IN LOVE
ONE BAD APPLE · PAPER ROSES · TOO YOUNG · HOLD HER TIGHT



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**Reviews
Peter Jones**



SHOWADYWADDY: Rock 'n' Roll Lady (Bell 1374). Nothing, it seems, will part this band from their rock and roll theme... absolutely integrated with the scene, it seems. And this is a thinner version of the one that roared, rocked and rolled them into the upper part of the charts. Hey Rock And Roll Presumably gave birth to Rock 'n' Roll Lady... the vocal pretensions are much in the expected style. But also there is a helluva lot of tight, controlled excitement. — **CHART CERT.**

THE FIRST CLASS: Bobby Dazzler (UK 73). Here am I follow up to Beach Baby, and here am a record that isn't so good as that past hit. Doesn't mean the band is a one-hit wonder scene, just that this is in the same sort of mood and therefore a mite too familiar for the moment. But one has to admire their tight-knit harmonies and their essential sense of style. But it doesn't just quite add up to a giant. — **CHART CHANCE.**

HAWKWIND: The Psychedelic Warriors (Disappearing In Smoke) (United Artists UP 25715). Gaud knows how long it is since this band had a single... two years? This is a Dave Brock composition, and there's Simon House there on drums, and it's commercial enough to reflect chart action on a band that deserves well of us all. Anyway it's a band I missed for a while back in Gaud, it's 1972 again! — **CHART CHANCE.**

FANFARE: Donny's Girl (Polytone 2058 506). Team of boys, young or youngish, who sing their praises of Donny Osmond, and sing them to the tune of Bobby's Girl, which was a 1-year back for Susan Maughan. It's the kind of hymn of praise which could make the grade, given the plugs, because probably a million other Donny fans would have liked to sing how they'd like to be Donny's girl. — **CHART CHANCE.**

PETER SHELLEY: Gee Baby (Magnat 12). This is the guy who found, created, produced, and generally administered the career that we call Alvin Stardust. But he's also a singer in his own right. He has a lightweight voice, but a lot of charm, and he clearly knows what is commercial. It's no great disc, or anything, but it does have appeal. Would it not be strange if Shelley emulated Stardust? Yes, it would. — **CHART CHANCE.**



PAPER LACE: The Black Eyed Boys (Bus Stop 1109). Both sides written and produced by Mitch Murray and Peter Callender, but let's not forget the band itself. They are now nearly into the "veteran" stage as far as churning out hits is concerned. This is another storyline piece, not as strong as "Chicago" for my taste, but it's got a pop group slant in the lyrics and so could be even bigger in general approval. Group is now something important, not just something hopeful. — **CHART CERT.**

THE PEARLS: Wizard Of Love (Bell 1372). The two ladies of exquiste, excellent, exuberant, teen... charm! This is another straightforward commercial song, with the two girls handling it with economy. Fact is that they don't really have a distinctive sound, vocally, but if you look at a picture of them, they're distinctive for sure! This is merely an okay song, but the reputation from Gully will do it for sure. — **CHART CERT.**

TOM JONES: Something 'Bout You Baby I Like (Decca 3355). What I like about Tom is that he sells so hard that he clearly thinks there's no tomorrow. This has him in up-tempo good spirits in which he wishes to know the lady and keeps smiling at her, no luck alas! Lack to grass roots in some ways, though it's a rather repetitive song. Tom has to force himself to get the best out of it. But better, more saleable, than last two. — **CHART CERT.**

LEE GRANT: Makin' Whoopee (Columbia). The iddle, indeed VERY old iddle — as sung by the likes of Eddie Cantor. This is a big Hollywood-style sort of production to go with it, conjuring up hordes of chorus ladies, moving through dry-ice fog.

HENSON: God Only Knows (United Artists). The great Beach Boy standard, dressed up very well, with electronic atmosphere. Well worth a try in a haunting, laid-back sort of way. Brings back memories, does this. Nostalgia indeed.

THE YAMASUKI'S: Yamasuk (UK). Some Oriental inscrutability, just to mention a few ingredients. It's chant form pop, pretty enough, what with the muck-taking karate-yelling grunter out front, and the hefty back-beat. Then those inscrutable little ladies return to add prettiness. Strange.

Pick of the week



ALVIN STARDUST: You You You (Magnat 13). Written by Peter Shelley, produced by Peter Shelley and this week Peter Shelley strikes out on his own with a single called Gee Baby. Enough of the plug for the man behind Stardust. Alvin is a self-conscious rocker who likes to lay it down more than most... and this is a natural-born hit, because of the simplicity and the sheer sense of style... and he still switches from falsetto flourishes to deep-down Presley patches. Nice one, Alvin. Very nice. — **CHART CERT.**

GORDON BENNETT: You And Me (Decca). Bouncy little thing, veering towards a Discland jazz feel and a foot-tapper of the old school. Hard to see it as a chart contender, but it's okay. — **CHART CERT.**

HORIZON: Summer Love (Decca). Could be raining in September... so hay-make while the going's good... that's the theme, roughly. Sunny sounds, with a nice vocal arrangement.

GRAHAM NASH: Grave Concern. Another Sleep Song (Atlantic K 10470). Not to be outdone by Terry Sylvester, the solo Hollie uses an indistinct radio newscast as the pivot of his ruminating and singing slow whiner, which has some really nice biting guitar. Studio chat intrudes the slow sleep fly.

FOX: Only You (GTO). Four girls who allegedly recorded this one in the nude. Or something. Helps them lose any inhibitions, it lays in this hand-out. Well, there you are. Kenny Young is behind it, so it could even be true. Great it ain't.

GERRY LOCKRAN: Can't Get The Fingerpickin' (Goodgear). Nice one. Amiable voice, bouncy little melody words that just kinda flow. Don't knock it... it's got that surefire sense of style which could make it a hit.

THE YETTS: Dorset Is Beautiful (Argo). Accommodation and hop-step-and-jump tempo from 189 should be given folk type song, full of regional accents and bonhomie.

PETER SARSTIED: Where Do You Go To My Lovely (UA). It's only right and proper that this great oldie from 189 should be given another hearing. It's a beat of a song, written by Peter and was a number one smash and the guy has just not found anything as good since. An empty Zappa-ish flip.

Pick of the week



THE OSMONDS: Love Me For A Reason - Fever (MGM Special). Just So Proud To Be (2004458). Oh yes, the new Stylics. I was thinking until I saw the name on the label! For their first "Soul" single the new sound Osmond have taken a Johnny Bristol slowie of nagging familiarity and imbued it with B. B. Barnum arrangement with accurate Sweet Soul singing. Only trouble is, it's a bit plodding and lugubrious, and could do with some added sparkle or lift. Not Little Willie John's classic, the flippide funk's more in the... I have to say it. Jackson 5 groove. **PICK OF THE WEEK.**

FRANK ZAPPA: Cosmik Debris, Uncle Remus (Discreet 1201). Hell, are you sitting comfortably? Here's the Uncle Frank to scare the love daylight out of all you good little children as he conducts one of his staler little intimate conversations. While not another "Din-a-Moe-Humm", it's still kinda neat. Messier flip. **MUTH-APICKA.**

PEOPLE'S CHOICE: Love Shop. The Big Hurt (Philadelphia Int PR 2564) "Hello ladies, welcome to my love shop" grows a gruff-voiced gent, and this outstandingly good rhythm dancer is off to a fine start. Judged from an edited DJ copy there's no knowing what's missing, but it can't be bad. Ooh, that beat get down, y'all! Great soulful slow flip. Unreservedly recommended. **SOU L PICK OF THE MONTH.**

R.C. & THE SUNSHINE BAND: Queen Of Clubs; Do It Good (Jay Boy 88). From the same people who brought you "Rock Your Baby" but not in that, or their own old style, here Mr. Casey and his Junkanoo folks get into a frantically pounding "Funky Nassau" bag as they wall and stomp about the queen of the disco dancers. Exciting stuff, aimed at the Charts and your hearts. Equally good jittery ultra-funk flip. **DISCO PICK.**

THE EDGAR WINTER GROUP: River's Risin'. Animal (Epic EPC 2537). To something tempo and runaway rhythm. Edgar Winter and the boys romp along about something being "just around the bend." They take time out for a slower, ethereal harmony bit, and then stomp on towards a bashing guitar finale. Fun to write about it's actually not more than yer usual sick US rhythm fodder, but a curious and empty Zappa-ish flip.



RAY STEVENS: Moonlight Special. Just So Proud To Be Here (Janus 0140202). Fully described last week, Ray's newie is an hilarious send-up of the late 1960s US telly rock show, "Midnight Special"... and thus maybe a bit obscure for this country. However, his fun-filled impersonations of Walfredo Jack (The Sheppard), Gladys Knight and the Pips (Midred Queen and the Dips) and Jerry Lee Lewis (Jerry Joe Harry Lee Jimmy Baby) and the overall "Bridget The Midget" feel should be enough to get some of ya copping. **JANUARY flip, FUN PICK.**

B.B. KING: Who Are You; Oh To Me (ABC 4066). Jangling piano and a bouncy beat set the scene for B.B.'s somewhat untypical semi-smooth Soul singing on this effective effort by producer Dave Crawford. The guitar King earns his nickname more on the tender undercut. **SOU L PICK.**

BLACK OAK ARKANSAS: Dancing In The Streets; Dixie (Atlantic 1048). Jim Dandy — he of the skintight lambs pants — ain't no Martha and the Vandellas. 'Nuff said? Tongue-in-cheek if sincerely hoped cotton plantation singing song.

KEN LYON & TOMBRISTE: Sing Song City; Lorraine (CBS 237). Rubba-dubba rhythms, plangent Johnny Winter-style guitar and hoarsely holed lyrics all add up to make an unexpectedly OK stab of noise, totally unheralded and unheeded in the States. More Pop'n'Rock, but basically Strange's Chunky piano on the slower flip.

101 STRINGS: Tubular Bells; Torna Surton (Fye TN 2566). A complete cartoon of Mike Oldfield's "unauthorized" US single — but surely the point gets lost with 101 doing what just one had achieved before? Interesting at least, to hear the same result with less synthetics in evidence. Cornily lush bossa nova musak flip.

EAGLES: Already Gone; In (Aylum AFM 539). Slick production values cannot dilute the drive of this expertly blended smooth harmony jammer, even if all the rough edges are already gone. What? Oh, y'know, it's nice and tequila-sipping California cowboys will dig. There's some wild acid guitar too slow flip with pedal steel **MUSIC PICK.**

**Reviews
James Hamilton**



BILLY "CRASH" GRAD: BOCK; Robo-11; It's Hard To Love A Hungry, Worried Man (ABC 4010). Successfully reviving Layng Martine's minor hit from the Fall of '71, Crash suggests all sorts of places for his feminine helpers to rub it in... like his left shoulder, his sacroiliac, and, put a little right here, yeah! Er, that's sultan lotion he wants rubbed in, y'know! It's all so catchy, sly, and snappy that it should hit here, easily, and anyway it's bound to be a radio promifer's pick if nothing else. Presley-ish slow flip. **MOT PICK.**

THE (DETROIT) SPIN NERS: I'm Coming Home; Hell; Never Love You Like I Do (Atlantic K 10480). Hampered by an ambiguous rhythm that I still find unsettling, this cleverly contrived medium thumper will be awkward for dancers unless they set a new step to it. Jazzy David T. Walker type guitar on the creamy flip.

RUFUS: Tell Me Something Good; Smokin' Room (ABC 4008). ABC in America have just bought the De La Paramount Neighborhood Blue Thumb and Ember labels. Meanwhile, they're scoring top and R&B with this starkly angular (re)invention of Stevie Wonder song by the multi-racial Chaka Khan (a lady-led Family Stone-type blues group). It's oddly hypnotic, but I don't like it, unlike the wailing slow flip, which is beautiful. **B-SIDE PICK.**

CHARLIE THOMAS & THE DRIFTERS: A Midsummer Night In Harlem; Lonely Drifter; Don't Cry (EMI Int INT 502). Roy Tompsett, where are you! Up it's the "fabulous" Drifters — NOT the current hit-parade line-up — but in fairness they do happen to be three of the ex-Four Crowns who were official Drifters in the Ben E. King era. Considered? While plain and enough, their unadorned fashioned beat ballad is less than some kind of wonderful, mainly due to Charlie's croaking voice. Merxial flip.

BOB SEGER: Get Out Of Denver; Long Song Contin (Mercury 16 1444). Not a hundred miles removed from Chuck Berry's basic hit, heavy rocker Bob tells us little queenie to go, go on the little film, your superline blood. It's a good one, with a real old rock WOOO! Nicey nasty distorted guitar on the slow chugging flip. **ROCK PICK.**

COLD BLOOD/LYDIA

(Warner Bros., BS 2804)

Lydia Pense sings front vocals for Cold Blood, a combination, I am reliably informed, that originated on the West Coast when all male groups had female vocalists. The band has had its troubles, mainly centred around a bad car smash that laid Lydia up for nearly a year. Now, however, they're back again and all is well, except that the album isn't really. Basic criticism is a slight oddness — the band behind the vocals sounds nice when you hear it, but the vocals lend a bit more note and hold it with minor variations for the rest of the track. Not a bad album, just nothing really there to make it stand out. S.B.

RAY DAVIES AND THE

DRAGON DOWN THE

THAMES FROM THE EXORCIST

(Phillips 6382103)

No, this isn't Kink Ray, doing something different. This Ray Davies has been knocking around for years and here he's knocking out film themes. A touch of the Herb Alpert's given to The French Connection, Klute, The Entertainer, Bullitt, Enter The Dragon and a whole lot more. Okay if you like the sort of thing. Says Eric featuring the "funky" trumpet of Ray Davies... squawk R.H.

MICHAEL D'ABO

(Broken Rainbows (AMLS 6343))

Before we start put D'Abbo, he's a time, lead singer with Manfred Mann, right out of your minds. Sure it's the same guy, but this is no rights kind of thing. His The Clown send up, D'Abbo really shows his potential as a singer-songwriter with this album. This is obviously a very sensitive and personal collection of songs full of sentiment and sincerity. Now and again it has a Dylan flavour but it's the lyrics that dig track one, Fuel To Burn, sees such notables as Graham Nash, Denny Seiwell and Rab Noakes providing the backing. The singer and musicians appear regularly on the album. Handbags and Gladrags might have been written by him in 1962 but take a listen if it's an epithet. R.H.

"LORRAINE ELLISON"

(Warner Bros., K4296, Import)

Owing up to my ignorance, Lorraine Ellison's name means a fan of a single called Stay With Me, released way back when '68, and not much else. After listening to his latest album, I think I might have been wrong on something. Ted Templeman, producer, has apparently been able to persuade Mr. Ellison to record some of his own compositions for the first time, and four of them are included here — highlighting the wonderfully latent he has for writing. The tracks are a mixture of stowish and more tempo numbers, sometimes allowing some of those "With Me" vocals from "Stay With Me" to filter through. Sometimes some of the songs influence that's so much a part of her life and music. Could See Him, one of the best compositions, but the rest of the album's pretty nice too.

THE MIGHTY SPARROW

(Hat and 34 weeks) (Warner Brothers K86053)

Funky regional reggae with track Hello People and of her own very noisy and effective Cock. One of our good stuff if you like that sort of thing.



Go with God

BILLY PRESTON

Live European Tour (ABM AMLH 68265). This album was recorded when Billy supported on the Stones tour, it was put together in the Stones' mobile truck and Stones' guitarist Mick Taylor played on the album — yet after all that ABM gave the tenacity to say that Mr Preston "blew the Stones' off-stage" in their press handout! Not to mention the fact that the success of Billy's tour might have something to do with the fact that he includes three Beatles oldies in his set. I'm sure what the company meant to say, but explained it rather strangely, was that Billy created a fun atmosphere as a prelude to the Stones concert — something no other support artists (Groundhogs for example) had managed to do on previous Stones' tours. The excellence of Billy's keyboard playing, particularly in Billy's Beg for example, is never in doubt, just as the fluent touches of Taylor and the funkiness of the God Squad at full steam is pleasurable to the ear. But to say Preston "blew" Mick and Co. off stage, it's like saying "I'm the worst rock 'n' roll writer around" — that's right — Ed. J.B.

TIM HARDIN

1/2 (Verve select double 2083 048). Here's a chance to catch up with a very important singer/songwriter. The double set includes 11 of his best-known early songs. Carpenter, Lady Came From Baltimore, Misty Roses, Reason To Believe — all of Tim's best-known early songs. It's his first two albums at the special cheapo price, so make the most of it. P.H.

is the sweetness and purity of guitar they both play. It is prevalent throughout the album but taken to purest extremes on Samba Pa Ti (a simple form but moving by its clarity) and Black Magic Woman. Other tracks which make up the album are: Everything's Coming Our Way, Persuasion, Everybody's Every Day; Sea Cabo, Hope You're Feeling Better; Jingo; and Evil Ways.

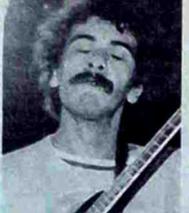
THE GUESS WHO

Road Food (RCA APL1 0463). As the boogie bands are kings of the road in America, so are this lot in Canada: total rock-a-boogie lifestyle. Everything about being what they are — and you can't get more incestuous than that. Still, keep it in the family, and all it gets as well oiled as a piston and just as steady. Guess Who boogie on through in time honoured tradition with just a hint of that 'ole Dan Hicks type harmonica. "Raid the Peppin" through the chuggin' riffs. They're funny too. Just good listing — say a cowboy version of the Pointer Sisters? P.H.

LORETTA LYNN

Love Is The Foundation (MCF 2563). Can't say I'm into C&W music so I can't pass much comment on this. Gave it a spin, a quick one at that. A piece of paper inside the sleeve says this gal's one of the most respected and talented female singers. I've never heard who has over the years built up a vast following.

So no doubt her followers will need no further words. One of the 11 tracks are Kris Kristofferson's Why Me and Marty Robbins' I Gave Everything. And now folks for Victor Sylvester plays rock R.H.



The Guitar God's on the throne

ASK anyone involved with the tour how it's going and the answer will be "Great. He's made (I mean) me!" Yes, he's even a top twenty star.

The "he" referred to is Eric Clapton, the single I Shot The Sheriff and the relief which accompanies it come to the end of the man's five-week US tour and underlines just how concerned was everyone that Clapton should make it.

Take something people want away and they will crave for it even more, so when a superstar is absent for three years he comes back as God. It's a pity really because Clapton is the last man in the world who needs that sort of adulation to chase him and he runs, praise him and unless it's justified he'll shun the lot.

From the beginning, Clapton knew what he wanted but didn't bargain for what he got. In the early days, he pulled out of Casey Jones and the Engineers and the Yardbirds because of a gaggle of musicians with their commercial direction. At heart he's a blues man, he lives for the blues and this is on it.

He joined up with John Mayall's Blues Breakers for a bit before suddenly splitting for Greece with a gaggle of musicians to make music in the sun. But that was short-lived and he returned to the Blues Breakers. While also recording a number of tracks for Elektra as Eric Clapton and The Powerhouse.

Up to that time, everything was okay. Clapton was playing his music and the praise though deserved was not obsessive. But then came Cream, and as their name suggested, they were. As a three-piece musical showcase pioneering the powerful electric blues-rock which fills the contemporary songbooks today, their death was inevitable. But during their two-year life, they re-educated a whole audience wallowing in post-Beatle symmetric anthems, their influence was incalculable.

It followed then that the perpetrators of this doctrine should be lauded and loved. Their end when it did come left a vacuum and a large air of expectancy. What could they do to follow that? Clapton was okay. Clapton was playing his music and the praise though deserved was not obsessive. But then came Cream, and as their name suggested, they were. As a three-piece musical showcase pioneering the powerful electric blues-rock which fills the contemporary songbooks today, their death was inevitable. But during their two-year life, they re-educated a whole audience wallowing in post-Beatle symmetric anthems, their influence was incalculable.

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Spent Force

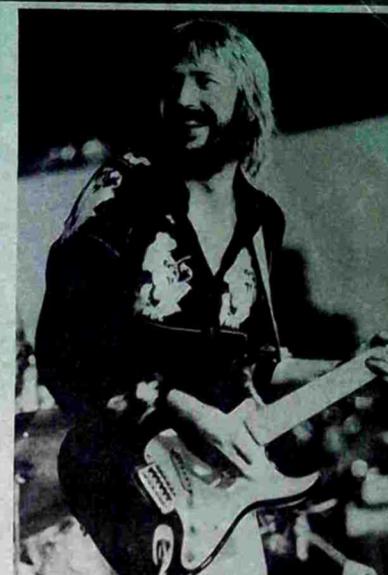
When he got fed up with that — and he's not long — the guise of Derek and the Dominos was enough to hide the identity of not only Clapton but the "hallowed" company with which he played — Eric Burdon, Whitlock, Gordon and the late Duane Allman.

But Clapton, still feeling the effects of disillusion couldn't take it.

He explained in a recent interview: "Music is really escapism. It's shutting yourself off from everything but the music. That's what drugs do and that's what music does. They go hand in hand."

The emotion and feeling that went into producing the Layla album and the subsequent tours had drained him physically. Eric Clapton was a spent force.

The three years that he spent in exile was a period of total isolation, no phone calls, few outside contacts, a desperate period of self-



CLAPTON: "Music is really escapism..."

KING CLAPTON IS BACK

by **Martin Thorpe**

examination, broken only by the Bangladee and Rainbow concerts. Loyalty, people, all the old hallmarks were back on stage again.

That's why the relief was so great when he made the end of the US tour. He had shown the fingers were back and blazing the frets again. His comeback was a sudden move. Townshend and Sigword, who had stayed with him all the way through the hard times persuaded him the time was right.

From the start Clapton was clear what he wanted to do. Perhaps he thought the cause of all the sorrowing was his role in the band. That would change, no more would it be Eric Clapton and a Backing Band, he'd just be the lead guitarist with the lads.

So it was first come first served on the sessions. comparative unknowns appeared on the album and later the tour. The album was a surprise, no extended guitar jams; just one of those pretty little packages that would probably fall to the bottom of the collection had it not been Clapton.

The tour started well — and it showed that Eric was back for the music, to play his beloved blues. The extended breaks were gone, but the

lightning fingers were still there, the much improved voice was used more.

He opened at the Yale Bowl in New Haven under a steady drizzle and a plastic mat. Let It Rain, Give Me Strength, the back turned on the audience, all the old hallmarks were back on stage again.

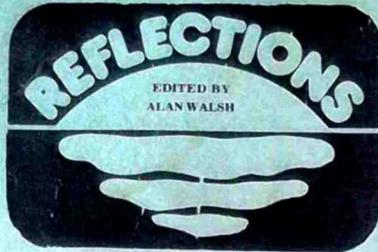
Magic Fingers

And when he launched into Layla the piece erupted. Impulsively there was a mad charge to the stage to get a closer glimpse of those magic fingers. Clapton stayed cool, slipped off his guitar and implored the kids: "Be cool I'll play you something to calm you down. God bless ya, let every body stand back". They did. He played Presence of the Lord.

He no longer plays No-body Knows You When You're Down and Out. "I've really been down and out and there has always been someone who helped" he says. He restricts his interviews — he still hides, he's affected nervous, he's still emotional. The death of Duane Allman effected him deeply. When Hendrix died Clapton went into his gash and cried all day — Jim had left him alone.

The stained-glass window designer became a godfather of the world's attention. He built up a cult following greater ever than Allman or Hendrix — and the brightening thing is that Clapton is still alive.

Perhaps even more frightening is that for all the money, record companies, press promoting hands Clapton beats them all. There he is trying to get rid of it because it's one thing to have fame, it's another thing to live with it.



WIZZARD'S PARTY OF THE YEAR!

Elmer who stole the limelight?

AN UNKNOWN singer looking more like Gene Vincent than Gene Vincent OR Alvin Stardust stole the show at London's biggest gathering of rock 'n' roll talent since Two 1's coffee bar days.

They were all there: Heinz, Jess Conrad, Reg Presley, John Baldry, Dave Dee, Raymond Froggatt, Junior Campbell — all on the same stage at once, each grabbing for the microphone like it was a passport to instant fame.

Truth is, this was Wizzard's "ace party" to launch their new Eddy and the Falcons parody album. And it was one of the best parties this year (thank you Warners).

But even though the Move was reconstituted to play a few numbers, even though Roy Wood left some raving rockers, it was ELMER GOODBODY who turned the heads.

Word has it that he and his band only got together a few hours before the gig. Still, it's amazing what a little black leather and echo will do.

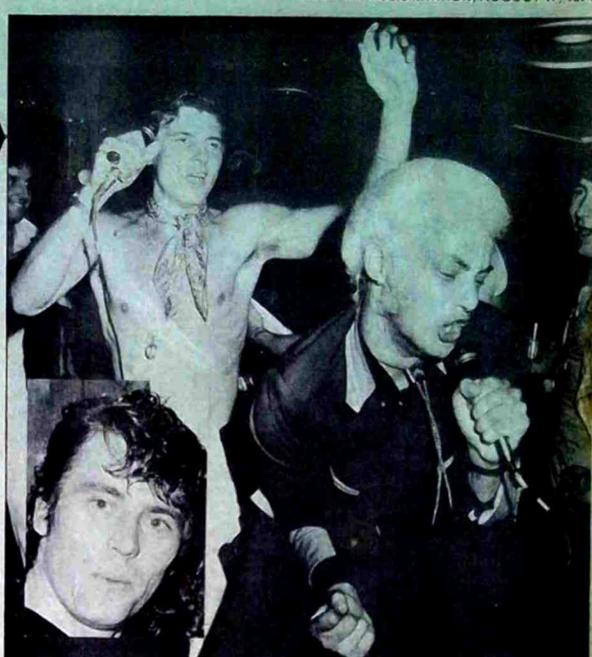
This was the real thing — Twenty Flight Rock and a few more ancient anthems — all trotted out with remarkable aplomb. Meanwhile on the dance floor drapes and drains were living in what looked like a re-make of That'll Be The Day.

Afterwards, the geezer was

surrounded by cigar toting promoters ready to make the boy into an instant millionaire but Elmer is keeping cool.

He told Record Mirror this week: "I've nearly finished my album and there'll be a single taken from it. I'll have to see what happens, but I hope to go out on the road."

He added: "After that little gig, I feel really confident."



PARTY TIME: Heinz sings as Jess Conrad strips — with Reg Presley looking on.

ROYAL ROCK FROM NEW BOY JOHN

ROYAL ROCK — that's next.

Argent's new guitarist, 19-year-old John Grimaldi is not only related to the

EHI

AN IRISH guitarist on tour woke up in a hotel one morning with a painful boil on his bum. He stuck the plaster on the mirror!

famous clown but 14th in line to the throne of Monaco.

John was picked for the band after about 150 others were auditioned and is rehearsing with the rest of the group ready for a new album and a UK and US tour.

Wonder if Rod Argent bows every time John takes a solo?

IT'S AROUND mid-day in the American state of Ohio. The locals are anxiously awaiting news about Nixon's resignation and Babe Ruth's vocalists, Jenny Haas is sounding rather hoarse on the transatlantic blower.

"Sorry about my voice," she explains, "I'm drinking plenty of this awful American tea trying to soothe my throat but it isn't doing much good, is it?"

This raunchy little vocalist is probably entitled to a bit of relapse from time to time because the band, as she so vividly explains, are going

down a "storm" on this, their second American tour.

"I really can't believe it," she croaks, "the audiences have been absolutely fantastic and so warm — in fact they're nearly as hot as the temperature and that's around 100 degrees at the moment."

The month-long tour is the first one that Ruth has headlined. Their first appearance was at a mini-Woodstock festival which attracted around 150,000 fans — a somewhat larger audience than what they're used to in this country.

"We've gone down really well in the mid-west which is, I've told the hardest part of America to break," Jenny says proudly, "and in places like Louisville, they were tearing the place down for us."

Jenny is well aware of the pressure that surrounds girl singers. "There aren't many bands with chicks fronting them and I think some people still see it as rather gimmicky."

"Over here though, we're gaining a lot of respect and we're all looking forward to going to Canada where we're really gettin' big."



Fancy a hit

FANCY A HIT? Yes, they are — in America, Fancy's version of Wild Thing, a sexy driving rocker. Its number 16 in the American hit hundred, with a bullet (which means it'll shoot up further).

And contrary to popular belief, Fancy are a British band.

"Yet when we released the record here last year it didn't do anything," said Ray Foywick, ex-Spencer Davis Group, one of the guys and one gal who cut the record.

The others are Mo Foster, Leslie Binks — and Helen, who was on the record but has been replaced in the group by Sharon. No surnames, no pack drill for the gals, I suppose.

"The record was released by a small label called Big Tree in the States — it's part of Atlantic," said Ray. "The radio stations picked it up and when it went into the charts

And now for a little protest . . .

THE AGE of protest will return according to Arlo Guthrie — America's most famous heir to the folk-singer's crown.

This guy — who's father, Woody, inspired Bob Dylan's career — is in Britain right now, spreading the word. Just before playing Cambridge folk festival he told us: "I don't think my time has come. I don't think I've been very important, but I want to be."

"Dylan re-kindled the old flames on his recent tour. He showed that nothing had been lost in ten years and that's amazing. He let us know it was still there. I don't think he has even shown it all yet."

Guthrie, who wrote Alice's Restaurant and starred in the film of the same name, says he has his own "weird things" to work on. He reckons he's one step behind at the moment though he believes there will be a time when he can say something important in his songs.

The departure of Nixon should have pleased him more than most since he has an acute political awareness — enough at least to have justified having his phone tapped for the past two years.

On the subject of his famous father, Arlo says: "If the world convinces itself that there is a need to live together he will have been ahead of his time. If it's necessary to blow itself up, he will have been a fool."

Arlo, who spends much of his time working the land on his Massachusetts farm and with his wife raising his two children, will do another film along. He also wants to develop ragtime music. And if it all falls "I'll be a bar tender," he says.



DUSTER'S BACK

WELL RESPECTED one-man blues machine Duster Bennett has his first new release in four years called Comin' Home. But Duster he took the name because another singer was using his real name, Tony! — hasn't been idle.

He's guested on B.B. King and Alexis Korner albums, toured Britain and the States and appeared at the London Palladium.

Said DB: "I took a traditional Scottish folk song, used a sequence of chords from it and wrote another song based on the feelings I had for the first song."

Duster, who lives in a farmworker's cottage in Surrey, drives a tractor in his spare time and is interested in vegetable gardening.

Yep, man o' the soil is Duster.

RECORD & Radio MARKET PLACE

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