

**BARRY BLUE on GARY: "I'm no Glitter rip off!"**

# **RECORD & Radio MIRROR**

A BILLBOARD PUBLICATION

APRIL 20, 1974

7p

**A new  
'GREAT ONES'  
series  
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**RECORD & RADIO  
MIRROR**



**THE  
GREAT ONES**

**Inside:**

**MOTT:  
Now  
Britain's  
looniest  
band?**

**RICKY  
WILDE  
on growing  
up in rock.**

**IS ELTON  
putting the  
boot in?**

**PLUS:  
MARC  
BOLAN'S  
Superfan!**



# RECORD MIRROR

## RRM/BBC chart

Supplied by BMRB

# TOP FIFTY

## SINGLES

This week	Last week	Weeks in chart	Title	Label
1	1	4	SEASONS IN THE SUN Terry Jacks	Bell 1344
2	2	8	BILLY, DON'T BE A HERO Paper Lace	Bus Stop BUS1014
3	4	3	REMEMBER ME THIS WAY Gary Glitter	Bell 1349
4	6	2	EVERYDAY Slade	Polydor 2058 453
5	4	ANGEL FACE Glitter Band	Bell 1348	
6	3	EMMA Hoi Chocolate	RAK 168	
7	9	4	YOU ARE EVERYTHING Diana Ross & Marvin Gaye/Tamia Motown	TMG 890
8	—	—	THE CAT CREPT IN Mud	RAK 170
9	8	7	THE MOST BEAUTIFUL GIRL Charlie Rich	Epic 1897
10	11	6	SEVEN SEAS OF RHYE Queen	EMI 2121
11	16	5	LONG LIVE LOVE Olivia Newton-John	Pye 7N25638
12	7	6	I GOT A LITTLE SENTIMENTAL OVER YOU New Seekers	Polydor 2058 439
13	14	7	JAMBALAYA/MR. GUDER Carpenters	A&M AMS 7098
14	23	3	DOCTOR'S ORDERS Sunny	CBS 2068
15	25	4	I'M GONNA KNOCK ON YOUR DOOR Jimmy Osmond	MGM 2006 389
16	13	7	SCHOOL LOVE Barry Blue	Bell 1345
17	20	5	ROCK AROUND THE CLOCK Bill Haley & The Comets	MCA 128
18	21	3	GOLDEN AGE OF ROCK & ROLL MCA The Hoopie	CBS 2177
19	17	7	CANDLE IN THE WIND Elton John	DJM DJ5 297
20	36	2	REMEMBER YOU'RE A WOMBLE Wombles	CBS 2241
21	19	6	EVERLASTING LOVE Robert Knight	Monument MNT 2106
22	28	4	HOMELY GIRL Chi-Lites	Brunswick BR9
23	38	2	A WAKIN' MIRACLE Limmie & The Family Cookin'/Auco	6105 027
24	10	10	THE AIR THAT I BREATHE Hollies	Polydor 2058 435
25	12	8	YOU'RE SIXTEEN Ringo Starr	Apple R5995
26	12	WOMBLING SONG Wombles	CBS 1784	
27	7	1	JET Paul McCartney & Wings	Apple R5996
28	18	8	IT'S YOU Freddie Starr	Tiffany 6121 501
29	44	2	I KNOW WHAT I LIKE Genesis	Charisma CB 224
30	22	6	MA-MA-MA-BELLE Electric Light Orchestra	Warner Bros 7045323
31	42	3	THE STING Ragtime	Pye 7N25638
32	32	3	THE WAY WE WERE Barbra Streisand	Philips 6006 367
33	24	10	REMEMBER (SHA-LA-LA-LA) Bay City Rollers	Bell 1338
34	29	6	LISTEN TO THE MUSIC Doobie Brothers	Warner Bros K 16208
35	35	3	THE ENTERAINER Marvin Hamlisch	MCA 121
36	43	2	LONG LEGGED WOMAN DRESSED IN BLACK Mungo Jerry	Dawn
37	27	9	JEALOUS MIND Alvin Stardust	Magnet
38	32	10	MA HE'S MAKING EYES AT ME Lena Zavaroni	Philips 6006 367
39	—	—	YEAR OF DECISION Three Degrees	Philadelphia PIR 2073
40	—	—	HE'S MISSING A KNOE IT ALL Stevie Wonder	Tamia Motown TMG 892
41	30	9	BURN BABY BURN Hudson Ford	ABM AMS 7096
42	37	5	MOCKINGBIRD Carly Simon	Elektra
43	—	—	SATISFACTION GUARANTEED Harold Melvin & The BlueNotes	Philadelphia PIR 2187
44	41	4	SHANGHAI'D IN SHANGHAI Nazareth	Mooncrest Moon 22
45	34	10	DEVIL GATE DRIVE Suzi Quatro	RAK 167
46	33	5	I'VE GOT A THING ABOUT YOU BABY Elvis Presley	RCA APB0 0196
47	—	—	I'LL ALWAYS LOVE MY MAMA Intenders	Philadelphia PIR 2147
48	40	8	WHO DO YOU THINK YOU ARE Candlewick Green	Decca F13480
49	—	—	SOIN LOVE WITH YOU Freddie Breck	Decca F13481
50	—	—	BEHIND CLOSED DOORS Charlie Rich	Epic 1539

## ALBUMS

This week	Last week	Weeks in chart	Title	Label
1	1	13	THE SINGLES 1969-1973 Carpenters A&M	AMS 7098
2	2	24	GOODBYE YELLOW BRICK ROAD Elton John	DJM DJLPD 1007
3	4	3	BUDDHA & THE CHOCOLATE BOX Cat Stevens	Island ILPS 9274
4	5	18	BAND ON THE RUN Paul McCartney & Wings	Apple PAS 10007
5	3	5	MILLICAN & NESBITT Diana Ross & Marvin Gaye/Tamia Motown	TMG 890
6	12	4	DIANA AND MARVIN Diana Ross & Marvin Gaye/Tamia Motown	TMG 890
7	6	9	OLD NEW BORROWED AND BLUE Slade	Polydor 2383 261
8	10	5	QUEEN 2 Queen EMI EMA 767	EMI EMA 767
9	7	5	THE STING Soundtrack MCA MCF 2537	MCA MCF 2537
10	9	15	TUBULAR BELLS Mike Oldfield Virgin	2001
11	11	41	NOW AND THEN Carpenters A&M	AMS 7098
12	23	5	BEHIND CLOSED DOORS Charlie Rich	Epic 1539
13	8	5	GLEN CAMPBELLS GREATEST HITS Capitol ST 21885	Capitol ST 21885
14	13	5	NOW WE ARE SIX Steeleye Span	Chrysalis CHR 1053
15	22	7	THE DARK SIDE OF THE MOON Pink Floyd	Harvest SHVL 804
16	14	38	AND I LOVE YOU SO Perry Como	RCA Victor SF 8360
17	37	3	INNERVISIONS Stevie Wonder Tamia Motown	STMA A 8011
18	15	2	THE HOOPLE Mott The Hoopie	CBS 69062
19	16	6	THE UNTOUCHABLE Alvin Stardust	Magnet MAG 5001
20	21	8	BURN Deep Purple Purple	TPS 3505
21	26	4	TOGETHER New Seekers Polydor	2383 264
22	17	90	SIAMOND AND GARFUNKEL'S GREATEST HITS CBS	69003
23	30	4	SELLING ENGLAND BY THE POUND Genesis	Charisma CAS 1074
24	38	4	THESE FOOLISH THINGS Bryan Ferry	Island ILPS 9249
25	18	6	COURT AND SPARK Joni Mitchell A&M	ASylum
26	31	32	THE BEATLES 1967-1970 Apple	PCSF 718
27	27	12	SOLITAIRE Andy Williams CBS	65638
28	34	17	BY YOUR SIDE Peters & Lee Philips	6308
29	20	118	BRIDGE OVER TROUBLED WATER Simon & Garfunkel	CBS 63699
30	19	6	HOT CAKES Carly Simon Elektra	K 52005
31	28	2	STARLESS AND BIBLE BALK King Crimson	Island ILPS 9275
32	42	2	THE BEST OF JOHN DENVER John Denver	RCA Victor OPL 0374
33	—	—	CLOSE TO YOU Carpenters A&M AMS	AMS 7098
34	33	5	THE BEST OF BREAD Elektra	K 42115
35	24	5	MA Lena Zavaroni Philips	6308 201
36	49	9	RINGO RINGO Starr Apple	PCTC 252
37	—	—	MUSIC MAKES MY DAY Olivia Newton-John	Pye NSPL 28185
38	40	2	THE RISE AND FALL OF ZIGGY STARDUST David Bowie	RCA Victor SF 8287
39	—	—	PHAEDRA Tangerine Dream Virgin	V 2010
40	43	13	TOUCH ME IN THE MORNING Diana Ross	Tamia Motown STML 11239
41	36	11	A NICE PAR Pink Floyd Harvest	SHDW 403
42	25	6	WE CAN MAKE IT Peters & Lee Philips	6308 165
43	—	—	NON-STOP DANCING 16 James Last	Polydor 2371 444
44	35	4	WHAT WERE ONCE VICES ARE NOW HABS	Warner Bros. K 56026
45	—	—	QUEEN Queen EMI	EMC 3006
46	—	—	PLANET WAVES Bob Dylan Island	ILPS 9261
47	29	6	THE FREE STORY Island	ISLD 4
48	41	3	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER Elton John	DJM DJLPH 427
49	32	32	THE BEATLES 1962-1966 Apple	PCSF 717
50	—	—	TEASER AND THE FRECAT Cat Stevens	Island ILPS 9154

## World charts America

**Sweden:**  
 1 Waterloo - Abba (LP)  
 2 Waterloo - Abba (Single)  
 3 Burn - Deep Purple (LP)  
 4 Pinewood Rally - Blue Swede (LP)  
 5 Live And Let Die - Paul McCartney (Single)

**Mexico:**  
 3 Let Me Get To Know You - Paul Anka  
 10 Seasons In The Sun - Terry Jacks

**New Zealand:**  
 2 The Air That I Breathe - Hollies  
 3 You're Sixteen - Ringo Starr  
 4 Yellow Brick Road - Elton John  
 5 Skydiver - Daniel Boone  
 7 Teenage Rampage - Sweet  
 8 Be - Neil Diamond

**Denmark:**  
 2 My Only Fascination - Demis Roumos  
 3 Old, New, Borrowed Blue - Slade (LP)  
 4 Nuthush City Limits (LP) - Ike & Tina Turner  
 7 You're Sixteen - Ringo Starr  
 12 I Love You Love Me Love - Gary Glitter

**Brazil:**  
 1 Me And You - Don McLean  
 2 Goodbye Yellow Brick Road - Elton John  
 5 You Make Me Feel Brand New - Stylistics  
 6 Gaye - Clifford T Ward  
 8 All In Love Is Fair - Stevie Wonder

**Argentina:**  
 2 Standing On The Inside - Neil Sedaka  
 6 Goodbye Yellow Brick Road - Elton John  
 9 Stuck In The Middle With You - Stealer's Wheel  
 10 The Most Beautiful Girl - Charlie Rich

**Competitions**  
 Mott: Neil Wilson  
 Ayrshire: A. Howkins  
 Guildford: M. E. Owen  
 Chester: Moira Daly  
 Almondshury: Michael Day  
 Carshalton: Tony Doyle  
 West Lothian: William Condon  
 Peterborough: Robert Byrne  
 Cowley: Michael Herd  
 Slough: Perry Ogden  
 London W1: Hollies and DJM single bonanzas winning names have gone to the record companies. Stupid me and off the names without copying them down. They have them, however records should be received soon.

## Apology

Sorry everybody about there being no new singles chart. It's not our fault, blame the Bank Holiday! RRM has to go to print on a Tuesday and with no postal delivery until today Tuesday it means all the chart returns cannot be fed in time into the computer plus making all the checks on any possible meddling with the chart logs.

Next week we're back to normal and for chart compilers details of the records to drop out before the next published chart. We have reprinted last week's singles charts for you.

# THE CHARTS

COMPILED BY TONY JASPER

## PLAYLIST

## C.B.S. grand slam

SO what are people spinning on their record decks? Check out the lovely people below and who knows your taste might be the same. Well, it could be, couldn't it?

Bob Harris: (Radio One. Old Grey Whistle Test).  
Joni Mitchell - Court And Spark (Asylum).  
Sleazy Dan - Pretzel Logic (Probe).  
Jesse Collin Young - Light Shine (Warners) Import.  
Fig Star - No One Record (Ardent) Import.

Roy Hill:  
Mike Oldfield - Tubular Bells (Virgin).  
Carly Simon - Hotcakes (Elektra).  
Lesley Duncan - Every-thing Changes (GM).  
Holeeye Span - Now We Are (Chrystals).

Andrew Bailey: (Rolling Stone, London Evening Standard).  
Steve Wonder - Talking Book (Motown).  
Snafu - Snafu (WWA).  
Wombles - Wombing Song (CBS).  
Tom T Hall - I Loved (Mercury).

Rob Townshend: (Medicine Head).  
Paul McCartney - Band On The Run (Apple).  
King Curtis - King Curtis Live At The Fillmore (Atlantic).  
Sutherland Brothers & Quivvers - Dream Kid (Island).  
Alan Freeman - History Of Pop (Arcade).

John Beatle:  
Sha Na Na - From The Back Streets Of New York (Kama Sutra).  
Steve Miller - The Joker (Capitol).  
Medicine Head - Thru A Five (Polydor).  
Lou Reed - Rock 'N' Roll Animal (RCA).

ALISTAIR FERRIE (BBC 1, See You Sunday).  
Cat Stevens - Oh Very Young (Island) single.  
Mike Oldfield - Tubular Bells (Virgin).  
Mott The Hoople - Mott (CBS).  
Emo - Here Come The Warm Jets (Island).

TONY JASPER:  
Melanie - Madrigala (Neighbourhood).  
Sleazy Dan - Pretzel Logic (Probe).  
Joni Mitchell - Court And Spark (Asylum).  
Duke Ellington - Duke's Big Four (Pablo).

FENNY VALENTINE: (Lafayette Manager, ROCKET Records).  
Love Unlimited - Rhapsody In White (20th Century).  
Joni Mitchell - Court And Spark (Asylum).  
Marvin Gaye - What's Goin' On (Motown).  
Sleazy Dan - Can't Buy A Thrill (Probe).

COULD IT BE A CHART TAKE-OVER? One record company is poised to take over the charts. The company is CBS, who distribute among labels other than their own, Epic and Philadelphia. On April 13 they had entries from Charlie Rich (2 discs), Sunny, Mott The Hoople, Wombles, Barbra Streisand, Three Degrees, Harold Melvin and the Intruders. Just outside the 50 came two more discs, Garfunkel and the O'Jays.

CBS announced last year they were determined to make a big impact on the singles chart. Though the company has had great success since announcing their drive on the 50 nothing has compared with their present grand slam.

Their singles drive meant courting British chart names like David Essex and Mott The Hoople. Both have had tremendous success. There have been several failures to date, notably the promising Liverpool group, Brotherhood Love.



DAVID ESSEX

Their singles drive has meant pushing hard in the Philadelphia catalogue and many of these artists are now arriving in the charts. Certainly CBS pose threat to the traditional singles leaders, EMI, Decca and Polydor. Just how many chart entries will they have in our issue dated April 27?

## Win David Essex's single

CALLING ALL DAVID ESSEX FANS and who knows you may love Donny as well. David has a new single out in May. You can be one of 25 people to receive it we hope on the day of release! So you'll almost beat everyone! It's bound to be a massive hit. The title seems uncertain at the moment according to the record company. We were told by David's manager it would be a fantastic song called America. Perhaps he, David and everyone has agreed on a change. Whatever, it will be good! So send in your entry and don't forget the square box DE must be enclosed with your competition sheet. Any number of entries providing each has a different box. Right, send in entries by Tuesday, April 30 to DAVID ESSEX Comp. Chart Parade, Record and Radio Mirror, 7 Carnaby Street, London W1V 1PG. Postcards please.

Name .....  
(use Christian and surname)  
Address .....  
Age .....  
(to help our reader research)  
Do you always buy RRM: Yes / No (if new, smashing; regular, great!)  
1 Which single of David's has just sold 1 million in America? ...  
2 What film is David making at the present? .....  
3 Did David play Jesus in Jesus Christ Superstar? .....

## Win a Donny album

CALLING OSMOND FANS. Have you every record Donny has ever made? Do you have every single, every album? Did you know one Donny Osmond album has never been released over here? JUST READ THIS! RRM has bought 12 copies of this album straight from the States. It means twelve lucky winners from our competition can have copies of this fantastic record, it's called To You With Love. The tracks are I Know You Who, Go Away Little Girl, Little Bit, Hey Little Johnny, Sit Down I Think I Love You, Little Bit Me Little Bit You, Do You Want Me?, Bye Bye Love, I'm Into Something Good, Standin' In The Need Of Love. Just one track has been released in Britain, Go Away Little Girl. So fill in the entry form, any number of entries but each must have a separate box marked send on a postcard to Donny Competition, Tony Jasper, Chart Parade, Record and Radio Mirror, 7 Carnaby Street, London W1V 1PG, and do so by Tuesday, April 30.

Name .....  
(use Christian and surname)  
Address .....  
Age .....  
(to help our reader research project)  
Do you always buy RRM? Yes / No (if you're new, great! old, great!)  
1 What was Donny's latest big single hit? .....  
2 When was Donny 18? .....  
3 How many brothers and sisters has Donny? .....

PLEASE SEND ANSWERS SEPARATELY SHOULD YOU ENTER BOTH COMPETITIONS. We cannot sort out or cut cards for respective comps. Good luck though!

# TAMLA MOTOWN

on tour

DANNY O'DONOVAN PRESENTS

## JR WALKER & THE ALL STARS EDWIN STARR



## IN CONCERT AT

- April 19th Rainbow, Finsbury Park, LONDON
- April 20th California Ballroom, DUNSTABLE
- April 22nd City Hall, SHEFFIELD
- April 24th Apollo, GLASGOW
- April 25th Usher Hall, EDINBURGH
- April 26th Town Hall, BIRMINGHAM
- April 27th New Theatre, SOUTHPORT
- April 29th Free Trade Hall, MANCHESTER
- May 1st Heavy Steam Machine, HANLEY
- May 3rd Queens Hall, LEEDS
- May 4th Central Hall, CHATHAM

## singles

Jr Walker & The All Stars  
new single  
"Gotta Hold On To This Feeling"  
TMG 894

Edwin Starr new single  
"You've Got My Soul On Fire"  
TMG 875



# Rebel for the Royals



**COCKNEY REBEL**, who appeared last weekend at an international Charity Gala Concert before the Dutch Royal Family in Amsterdam, return to the Continent this weekend for a schedule of live and TV appearances in Germa-

ny, Belgium and Holland.

The tour coincides with the entry into the German and Dutch charts of their new EMI single, "Judy Teen".

The band have now completed work on their second album, provisionally titled

"The Psychomodo Record". The album is set for release towards the end of May to coincide with a new single and an extensive British tour culminating with an appearance at the Victoria Palace Theatre in London. A full itinerary is yet to be confirmed.

# Spinners cancel Extra Joni

THE Detroit Spinners have had to cancel their tour of Britain due to lead singer, Phillippe Wynne, taking ill during a recording session in America.

The group were to play Troydon's Fairfield Halls on April 28. The Stylistics have been booked as replacements along with Jimmy James and the Vagabonds and Jimmy Ruffin.

Plans are already in hand for the Spinners 12-week British tour to be re-scheduled for early September.

## Hawkwind line-up change

HAWKWIND have added violin and mellotron player Simon House to their line-up and at the same time announced the departure of Del Dettmar from the stage act.

Dettmar will continue to play synthesizer with the band but will operate from the group's mixing platform of stage. "This is what he wants to do," a spokesman said.

New man House was formerly with High Tide - making two albums on Liberty - and the Third Ear Band. He joins Hawkwind on their return from America where he jammed a couple of times with them. He will also be on the band's new album which is now half complete.

## Mutter re-joins Stack- ridge

MUTTER SLATER, who quit Stackridge six months ago, has rejoined the band in a major shake-up which introduces another two new members.

Andy Davies will now be concentrating on singing and writing, paving the way for Alan Powell on drums and Paul Karis on bass.

The band play Leeds Cats Whiskers on April 23, followed by Aston University (May 3) and Sheffield University (4).

## Arrows debut

ARROWS, a new trio discovered by Mickie Most, have their debut single released on April 19.

It's a Nicky Chinn / Mike Chapman composition called Touch Too Much and is out on the RAK label.

The group consists of Jake Hooker on lead guitar and vocals, Alan Merrill on bass guitar and vocals and Paul Varley on drums.

## Joni Mitchell

JONI MITCHELL is set to play an extra concert at London's Victoria Palace Theatre following the sell-out in just three hours of the theatre box office at 9.30 am. Tickets will be £1, £1.50, £2 and £2.50. Joni will not make any provincial appearance and she has also cancelled her television special for BBC-2's In Concert series.

## Raft sunk

WEA have announced the temporary suspension of the Raft label started by Family a few years back.

The company aims to concentrate its efforts in Britain on the promotion of Warner Brothers and Atlantic and to this end will be inviting Raft artists to join their labels.

Among the artists affected are Linda Lewis, Beckett, Chapman and Whitney and Kilburn and the Highroads.

# The SCOTCH CASSETTE ROAD SHOW



Have yourself a real live handclappin', foot stampin' funky time at your local Top Rank Suite - with the fabulous Scotch Cassette Road Show!

Top Radio Luxembourg DJs will be playing your favourite sounds - and they're giving away free posters, records, cassettes, badges and tee-shirts! Out of sight.

### The Dates

Saturday April 20th  
Saturday April 27th  
Saturday May 4th  
Saturday May 18th

### The Destinations

Plymouth  
Cardiff  
Swansea  
Leicester

### The DJs

Dave Christian  
Kid Jensen  
Tony Prince  
Bob Stewart

**Keep an airdate with the Scotch Cassette Show** Twice a week, every week, the Scotch Cassette Show brings you the greatest sounds on 208 - the rock of Europe. Make sure you tune in to the action.

**Enter the Dee Jay Derby Competition** How would you introduce a top ten disc on 208? If you think you could match a Radio Luxembourg DJ, then enter the fantastic Dee Jay Derby Competition. Entry forms in your favourite music paper.

# Wembley - truly international

ONCE again the festival has proved to be the focal point of the country music year and Wembley the venue where around two dozen acts lay down their individual sounds and prove that the music knows very few boundaries.

Headlining the list of entertainers - as compere and making two appearances with his outfit the Po' Boys and Mary Lou Turner, the second being on Sunday as replacement for George Jones & Tammy Wynette who had returned to the States upon receiving news of a family death - was Bill Anderson, an entertainer who has completely mastered the art of slick presentation and uses it to compliment his soft, vocal work.

Johnny Rodriguez currently, in the States, rates up a following that's almost an equivalent to pop hysteria and, with his assortment of old standards, current titles and original numbers - and a driving five piece outfit named Music City Band - drew lengthy applause, although a little less demonstrative than witnessed at a pop concert!

The strains of bluegrass made firm stands - and very strong - with the appearances of two of the music's legends, Bill Monroe and Mac Wiseman.

Then there were the variants of contemporary country music. Tompall Glaser and The Band placed themselves more towards the progressive end of the scale with Glaser's husky vocal work meeting with an incredibly tight, full sound

from the three piece outfit. Bob Dylan's audience response displayed signs of confusion.

Jimmy Payne - a last minute addition, and worthwhile and Narvel Felts - verged more towards rock, and musical ingredient directly linked to country. The night piece Oak Ridge Boys proved themselves the complete musical unit with their highly original updating of the gospel sounds, and made choreography a vital aspect of a visually exciting stage routine.

Among the other US entertainers were the legendary Kitty Wells, who headlined a self-contained show which also spotlighted the talents of husband Johnny Wright and son Bobby Wright. Atlantic's Terry Stafford and David Rogers - neither of whom really struck home with the audience - and a strong representation of the fair sex with Wanda Jackson, Jeanne Pruett and Patsy Slett.

Making Wembley a truly international affair were the Czech Country Beat, featuring Jiri Brabc and Nada Urbankova, and Norway's Rankama and Mats Radberg. Ireland's Ray Lynnham and Phlomena Beg drew highly enthusiastic response as they laid down some of the straight country sounds of the complete weekend and the Jenny Young Four, the Hillside's, Larry Cunningham and Mike and Griff proved the other strong members of the home contingent.

TONY BYWORTH

## Winners

THE winners of the 1974 Billboard / Record & Radio Mirror Country Music Awards were revealed during the course of the Saturday evening concert at Wembley's sixth international Festival of Country Music.

The awards were presented by Jimmy Savile and announced by Billboard's country music editor Bill Williams.

The list of the award winners are as follows: Top US Male Artist - Slim Whitman; Top US Female Artist - Dottie West; Top US Group - Country Gazette; Top Song - "The Most Beautiful Girl (writers - Wilson / Sheriff - Bourke); publishers - KPM Music); Top UK Solo Performer - Larry Cunningham; Top UK Group - Jenny Young Four; Record of the Year - RCA; Country Music Media Award - Radio 2's Country Club (presenter - Wally Whiston; producer - Colin Chandler). In addition two Country Music Ambassador Awards were presented to Kitty Wells and the late Tex Ritter for their outstanding contributions to the music.

On Sunday evening the winners of the British Country Music Festival, sponsored by Record & Radio Mirror in conjunction with the British Country Music Association, were presented their prizes by Mazy Beves Davis, the widow of Jim Reeves. The winners were: Modern Groups - The West Radio Mirror; Solo - John Aston; Duo - Rick and Pam Maskell; Bluegrass / Oldtime Group - Fost Stanley and Roger Knowles.

# Stewart for Watford

BOD STEWART has now been added to the Elton John open air concert at Watford Stadium on May 5. He will not appear with the Faces and is expected to do "just a couple of numbers" with Elton and his band.

A support band for the concert, in aid of Watford Football Club, has still to be booked.

Tickets are now on sale through Harlequin and the Marquee at £2 and £1.

## Ronson single

MICK Ronson's new single is Slaughter On Tenth Avenue, the title track of his debut album, on the RCA label.

## Wishbone cancel tour

WISHBONE ASH have cancelled their U.K. tour scheduled for late May and June in favour of a trip to America to record their next album at L.A.'s Record Plant.

The group leave for the States on June 12 and will be produced by Bill Szymczyk

## Quo single

STATUS QUO have a new single released by Vertigo on April 26 to coincide with their sell-out British tour next month.

It's called, Break The Rules, a track from their next album, Quo, which comes out on May 3.

Due to the fantastic demand for tickets, several additional shows have been arranged.

They are — Bristol Colston Hall (May 7); Glasgow Apollo (May 15-16) and Newcastle City Hall (May 20).

Supporting Status Quo on the tour will be American band, Montrose, which was formed by Ronnie Montrose formerly of the Edgar Winter group.

Status Quo are currently touring Europe and return to Britain on May 1.

## Hollies debut

It was confirmed this week that the Hollies will perform at the Fairfield Halls, Croydon on Sunday, May 12 as part of their forthcoming Nationwide tour — the dates of which are still to be announced.

The tour may include another London date but a spokesman for the group said that "details would not be announced until the Hollies' manager returns from America later this month."

Tickets for the Croydon concert have already gone on sale at the halls priced at 75p to £2 per head.

A spokesman for Fairfield said that the tickets would be sold on a "first come, first served" basis. The concert will mark the first live appearance of the Hollies with Alan Clarke since his return. In the band recently after spending 18 months as a solo artist.



RON and Russell Mael, brothers and co-leaders of Sparks whose first Island single "This Town Ain't Big Enough for the Both of Us" is poised to enter the charts, arrive at the Empire Cinema Leicester Square for last Wednesday's premiere of "The Great Gatsby."

## Nazareth for Dunfermline

SCOTTISH band, Nazareth, are to play two dates at Dunfermline's Carnegie Hall as part of a move to popularise the venue with the youth in the area.

The concerts are on April 23 and 24 and coincide with the release of the new Nazareth album, Rampant, on the Mooncrest label.

## SSS SH!

OUR congrats to MICK (bleach-boy) RONSON who seems to be completing his first UK tour with an ever-increasing amount of success... SIMON TURNER, would you believe who is reported to be having a different kind of success with RONSON's sister, Maggie! (ah, but finally to Malcolm (Mick's management) who are revealing all at last including the grotesque sight of one of their employees who was last seen running naked, yes NAKED through the corridors of a New York hotel... some new-ble is pretty strong stuff over there... BAD COMPANY at the Rainbow... I.D.D. ZEPHYRUS... main one is JIMMY PAGE and ROBERT PLANT were backstage... a riotous WAR party in London... more disgusting nakedness, yes NAKEDNESS but this time in the swimming pool... quoted... GRAHAM NASH looking like Rip Van Winkle was in town last week doing his short-fork Holmes bit when he tracked down the HOLLIES hide-out posing as a photographer... seems the HOLLIES were "framed" although they were undoubtedly pleased to see their old mate... quoted... we've just heard that BOWIE's latest venture is going to be OCTOBERNA... the war is the heroine of the Russian underground once upon a time... to wear for the cinema part is Amanda Lear who composed David's Midnight Special... our Marquee correspondent quoted... BOTT'S Ian Hunter and Morgan Fisher making one of their least personal appearances... quoted... week to see the WINKLES (so what)... so CLAPTON is back but we're his... his voice judging by his mood at a press reception held for him... maybe it's the shock of being back in the limelight that's done it, who knows? That's done it, who knows! LYNSEY DE PAUL's new single is going to be Oak I Do written by BARRY BLUE... ERIC BURDON is about to make a big announcement, the ANIMALS to reform? or is he retiring... our news agent says... has SUZI QUATRO kicked the can or is her new album going to be a dud... I'm afraid to mention something she's doing... he's been chosen as the pop world's top dresser by the International Male Elegance Team... how's about that then for a closing line... it's enough to make a GARY HERSHBY GLITTER SH!

# Clapton's back



"ROBERT STIGWOOD announced today that Eric Clapton is leaving for the U.S. on April 13 to start work on a new album. Carl Radle who worked with Eric in Derek and the Dominoes will be playing with him and other friends. The album will be produced by Tom Dowd and is scheduled for late summer release on RSO records. No tour plans have yet been finalised."

There, starkly simple, is the press release which announced to the world last Wednesday that Eric Clapton is back in business. After months of speculation and rumour this sudden announcement came as a bit of a shock to the business, who managed to drag themselves to a reception held at eight hour's notice in London's China Grove restaurant. Eric apparently spent most of the day phoning round friends to invite them to the celebration and among those who turned up were Pete Townshend,

Ronnie Wood, Elton John, Long John Baldry, Alexis Korner and most of the staff of Radio 1.

The affair was a bit subdued and Eric spent most of the evening in a corner quietly chatting to friends. The fireworks came later at a private party thrown by his manager Robert Stigwood at his home. Your RRM special superstar correspondent arrived just in time to hear Robert Stigwood expounding the virtues of Uri Geller who's

life story the impresario is shortly to film. Stigwood brushed a heavy poker which Geller had "broken in half."

Stigwood, upon the arrival of Clapton at the mansion, proceeded to make a speech welcoming Clapton back. He was interrupted by Clapton and Ronnie Wood who grasped either side of his suit jacket and ripped it in half. To quote Stigwood "Stowhand's back in business." Pic by Neil Jones.

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# Shane's secret sound

SHANE FENTON has a secret. It concerns his future "sound" in the pop business. A different "sound" — but he wouldn't share the secret with me.

"I haven't tell anybody," said Shane. "All I can say is that we would have to change the sound of the group, the Fentones, and change the style of my singing. It'd still be me, of course."

The above is an exact quote from an article I wrote about Shane Fenton, now better known as Alvin Stardust, before his new "sound" was unveiled via hit singles My Coo Ca Choo and Jealous Mind. It was, er um, about ELEVEN YEARS before that article appeared in New Record Mirror of August 4, 1962.



THIS is a picture of a young man who is going somewhere in international pop — and armed with a guitar and a bottle he should reach his destination, which is stardom. The guy is Chris Neal, and he writes excellent songs and he sings them pretty well, too.

"Don't Go Daddy" is his current one in Britain, via the Sunlight label, which was set up by Jimmy Duncan, Lesley's brother. But American producer Denny Marchant, now domiciled in London, has ensured that Chris's voice and songs are being heard all over the globe. In Germany, Austria, Switzerland, Holland, Scandinavia, the States, Spain and with umpteen others, including Italy and Japan on the way.

It's a really big operation. Different countries take different "A" sides from Chris's vast collection of songs — but the interest is high everywhere. Says Denny: "I have absolute faith in his talents. So, now, have a lot of people."

"I'd be writing more in depth about Chris later on. For the moment, let's have YOU, sitting up and taking notice

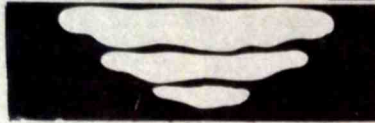
THIS is Su Cheyenne. She's been picked to sing the theme song for the sex comedy Confessions Of A Window Cleaner, which Columbia are making right now at Borehamwood studios. Song is by the Greenaway-Cook team, which means it's commercially slanted and could be a hit.

So Su could be . . . a star. In fact she's been living in England since leaving university in Florida four years back — and she has a writing-singing contract with Screen Gems, and had been responsible for hit records by Nancy Wilson, the New Seekers and Cilla Black.

You might think eleven years is a long time to keep a secret!

## REFLECTIONS

Edited by Peter Jones



## Hasn't she done well ...

Your average pop superstar turns out maybe a couple of albums a year, and perhaps four singles — and in between times gripes about how difficult it is to find (a) the right material; (b) the right studios; (c) the right back-up musicians.

I went along with the moans and rignours of the top pop life. Until, that is, I met an Indian lady named Lata Mangeshkar, top recording artist in her own country . . . and who filled the Royal Albert Hall three nights in succession not so long ago.

Listen to these statistics. Between 1948 and 1971 this lady has made more than 20,000 records. And loaned her voice to more than 1,800 films. And she sings in twenty different languages. Says Lata: "I never seem to find any difficulty in finding songs to record." Obviously . . .

Incidentally her most pop-type favourites are Nat King Cole and Bing Crosby. Mention of Alice Cooper and Rod Stewart brought no flicker of recognition.

**YOU'LL be glad to know that Denny Osmond has finally finished playing with his Christmas present. He was given a colour television set . . . un-assembled! He very soon, electronics, is Denny, and he really enjoyed building the set. Came the great day when he was to switch on for the first time. The rest of the family cleared out into the garden, for fear of being blown to smithereens. When they heard the audio part going with no explosive sound-effects, they came back in and found everything was working, in perfect living colour.**

## Yesstreak

**NOW** Yes have been streaked. They were as amazed as a 15,000 crowd at the Long Beach Arena in the States when a young chick dashed across during the Yes encore. Nobody knows how she got stripped off, or how she got backstage.

But Yes are a manly lot. Lead singer Jon Anderson said: "My back was to the stroker, so I missed the whole thing. I wish I'd seen it. But I was obviously in appalling luck."

Chris Squires stated he'd rather not comment — his wife might see the quote. Steve Howe asked: "What's a stroker?" Alan White commented: "I've seen it all before." And deadpan Rick Wakeman said thoughtfully: "What a funny place to keep a hair brush."

## Gaily churning out hits

**ALLAN CLARKE**, lead singer of the Hollies and solo star on a very fine EMI single called Sideshow, admits he has a "thing" going for Roger Cook. And Roger Cook, hit-maker and Blue Mink man, admits to a similar "thing" for Clarke, who he says is "incredible."

But have no fear. We're not gaily suggesting anything but a remarkable musical partnership. Roger wrote Allan's new single with Blue Mink colleague Herbie Flowers. And Roger now produces Allan's solo singles. In 1970, Allan wrote Hey Wilby, a Hollies' hit, with Roger . . . and together they wrote Long Cool Woman in A Black Dress.

Because of their "good vibes", they are now making an album together. Says Roger: "As we explore the potential of Allan's voice, we are pulling out some incredible things."



## A load of bull

**TAKE** two rams and two bulls and a lion and what have you GOT? If you have any interest in astrology, you'd have the Detroit Spinners. For the star-gazing hit has now got onto album sleeves. The Spinners' Mighty Love album reveals that Bobby Smith and Phillippe Wynne are Aries rams, which means they sing beautifully together. Henry Fambrough and Pervis Jackson are Taurus-type bulls, which means they are always in close harmony; and Leo-the-lion Billy Henderson is the type of character whose soul will blend well with others.

Which just goes to show you can make astrology mean just about everything!

## Sharing her pleasure

**REMEMBER** our knock-out contest built round a rare in-Swedish Osmonds record . . . the lads chanting Five Little Dirty Fingers from way back in the 1960's? Well, one of the winners was Julia Daniell, of Pinner, Middlesex.

She writes to tell me that she's sending the copy she won to Radio Luxembourg so that it can be played over the air — and so give pleasure to a great many Osmond fans who didn't win the competition.

Nice thought. Nice gesture.

## Haley & Comets: From another world

**BILL HALEY**, on the way certain pop fans seem to stare curiously at him: "They look at me kinda funny. Like I'm some kind of prehistoric monster out of a history book. Something from another world. But I should care . . . your rock fans really lined up to see our shows on the recent tour, and they put Rock Around The Clock in the charts for the sixth time."

Bill gets the occasional odd look even at home with his family. "I bought a set of encyclopaedias for my little daughter. And there, under letter H was Haley, Bill, and his Comets. My daughter was delighted, but I felt my age a bit."

In fact Bill Haley is just a mere 46 years old.



**THE** picture, a certificate, shows part of Kees, Kees is a New York rock group who encourage their legions of fans to send them word gifts. Like one gift was a bull horse made of a processed tarantula.

Most of the items are in the shape and form of Kees' rock-up and costumes, including replicas of their facial make-up designs. Bizarre is the word that springs instantly to mind — even a hardened mind such as mine. Fan turnover is rapid. A new Kees fan club is putting out a Kees calendar.

Shades of Wonder Woman.

**STRANGE** as it might seem, the New Seekers are all looking forward to next month when the group disbands.

Although Marty Kristian, Paul Layton, Peter Oliver, Eve Graham and Lyn Paul are touring the country together for the last time, so far there's been no emotional hang ups. But no doubt that time will come at their very last performance on May 13 at Liverpool's Shakespeare Cabaret Club.

"We're all waiting to get involved in our individual careers," says 25-year-old Lyn who is hotly tipped by many in the music business as being the one who will succeed solo.

"I'm glad this tour is the last, I couldn't put up with another like it. It's much, much too hard as we've got 56 shows during which

historical books, take my brothers and sisters out and do the shopping for my Mum as I still live at home," says Lyn.

"Although the New Seekers have helped very much to make the name Lyn Paul well-known in every house in Britain, it has affected my personal interests like boyfriends and friends generally.

"I don't have a steady boyfriend, in fact I don't have any friends as such. My only friends are my parents, Tony and Bess, and the group. I don't know anybody outside the business.

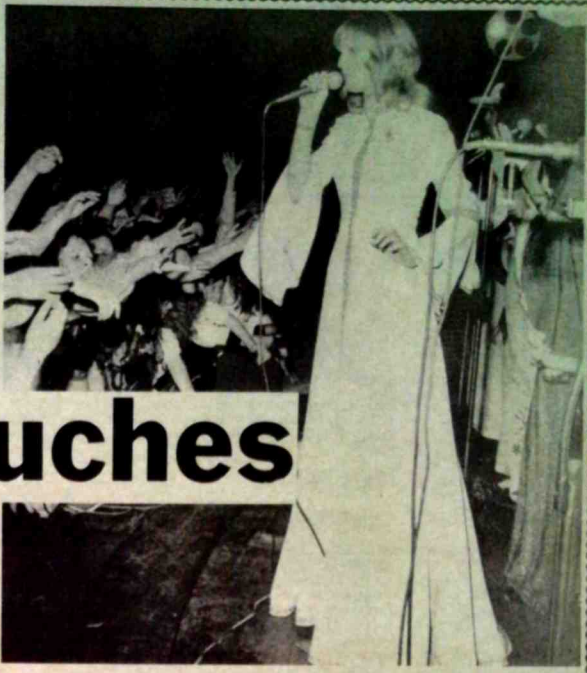
"I've always wanted to be successful, reasonably well-known and solo. But it would be nice though it's odd time I came home I could ring somebody up to go out with me... there's absolutely none, not even one girlfriend.

don't understand how involved the business side is. I can only talk about showbiz. I'm not interested in anything else. Anyway, I don't want to get too heavily involved with a guy right now."

Since the New Seekers announced they were breaking up, their fans in particular have said it's a great shame. Lyn's home just outside Reading is frequently having fans either calling at the door or ringing up.

"One Sunday night recently two young ladies rang non-stop for four hours," said Lyn with a look of annoyance.

"They were from Brighton and called themselves either Sandra and Lisa, or Sarah and Lorraine. They'd only call when their parents were out and if they wanted to be nice they talk to my 14-year-



# Nobody touches my family

there's a lot of clothes changes and so on. In a way the tour is holding us back.

So far it's been going very, very well. The audiences are incredible, the kids are still screaming. In fact at one place I got dragged off stage which was the first time it had ever happened. Big roadies were pulling me back on and was really upset about it at the time.

"We're all getting on better together than we've ever got on. None of us has been good friends and at the brother and sister stage. If anybody says a word against any one of us, we all jump on whoever said it, we're very defensive about each other. It's going to be a big wrench when we split.

As far as Lyn's plans for after the split go, it's a pretty full programme.

After a three week holiday in June she has a regular spot on a major television series which runs for 13 weeks. Before the end of the year she will be supporting a top American act on a tour of this country and at Christmas plans are in hand for her to have a 'Lyn Paul Spectacular' Christmas stage show.

On top of all this she'll be doing some cabaret dates and next month she'll see the release of Gregory Peck's new film, The Dove, which features Lyn singing a number on the soundtrack called, Sail The Summer Winds. An ideal situation for publicising her name worldwide.

## Acting

"Actually I'd love to go into acting," beams Lyn as we plunk ourselves in the office of the New Seekers publicist, Tony Barrow, who along with his assistant, Bess Coleman, will take over as Lyn's personal manager.

"I'm not really interested in doing a West End show unless it was something I'd only have to be in for two months. I'd like to star in a musical film of the Henry Wood type because once it's finished, it's forgotten. I have to be on the move all the time otherwise I get fed up." Lyn has been very rewarding in many ways for Lyn. It has meant very little spare time to do those things

**It's tough at the top - corny but true. Roy Hill discovered that Lyn Paul of the New Seekers and her family have been plagued by obscene phone calls from fans upset by the recent announcement that the group are shortly to split...**

she enjoys outside the music business.

"If and when I get the chance, I love to read. Sometimes I feel lonely. I'm not allowed to at home 'cos I've got the family and relatives. I talk to Eve about everything, but I'd love to have a girlfriend who I could chat to and tell all my problems and a boyfriend who'd take me out for a drink without any ties. There was a guy once, but he's since got himself a girlfriend who didn't like the idea of him seeing me, so that put a stop on it."

Lyn is still being dated by fellow New Seeker, Peter Oliver, but she emphasises to me that it's not serious as she's got too much to think about career wise. But all in good time she would like to get married.

"I would have to be someone in the business. Management would make it very simple 'cos he could manage me," laughs Lyn looking rather delectable in a peach coloured trouser suit.

the business because they don't understand half of what you're on about.

"A lot of ordinary people old sister, Mandy. When I picked up the phone they used the names Sandra and Lisa, and came out with obscene things about Peter Doyle, Peter Oliver and me, and the fact the group's breaking up. It was ringing every three minutes and my mum was upset out of her mind, so I had the number changed."

We called the police but they said there wasn't much they could do about it. I've got their home addresses as they rang our fan club and our secretary recognised who they were. My mum's going to write to their mothers. They used some obscene words which I'd never even heard of and sounded very naive for their age. They even rang my 12-year-old sister, Cathy, at school, which got her into trouble.

"My mum is great when fans ring up, she chats away to them. But she's not there to be sworn at and insulted which is also what happened. People can do anything they like to anybody else, but the minute they lay a finger on my Mum and Dad, I could kill them. Nobody does anything to my family."

## Token

Lyn's parents, Dennis and Doreen Fletcher, have played a great part in her career and as a token of appreciation their daughter bought them a house two years ago which today would fetch £26,000.

"I always promised them a house as they looked after me for years when I had no money coming in. My mum always got me the best clothes because I was in showbusiness," says the girl who started out at the tender age of 13.

"Even now every time I go away, I know when I open my case at the other end there'll always be a motto which my Dad has stuck on the inside of the lid like: your business is showbusiness. It's your business to show you're in showbusiness. My Mum and Dad have made me a nice person and I love them both very much which is why

I still live at home.

"They wanted me to go solo when I was 21, a time when I was just about joining the New Seekers. No doubt after the split I'll turn to my Mum and Dad a bit more and the family because of not having any friends. Eve is

the only close friend I've ever had and she's going to America to work and record.

"My brothers and sisters haven't taken the split too badly as they've grown up with the New Seekers and the group are all friends and not idols.

"After the split, Marty and Paul plan to stay together and bring in another boy although I don't know if they'll keep the name, New Seekers. Peter is going solo, so it should be quite interesting to watch each other's progression."

*well I wish...*

*Timothy Allen*

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# RADIO ONE

## Cassidy crazy on Radi One

RADIO ONE makes its first positive move towards a new sparkling teeny image next week when David Cassidy, is to be heavily featured during his British visit.

### Lux set for specials

R A D I O LUXEMBOURG have a world exclusive first broadcast of Alvin Stardust's new single in their special programme on him next Saturday (27).

During the programme there will be an interview with Alvin and the people responsible for promoting his change of image. The show will also trace his progress from the days when he was known as Shane Fenon.

Luxembourg follows up with two more Saturday specials, the first on May 4, on the Teen Superstars, featuring Donny, David Jackson, FIVE, Gary Giltner, and Gilbert O'Sullivan. The last show in this small series is on May 11, featuring The programme will include interviews and music from Slade, Sweet, Mud, Wizard, F.Rex, Queen, Nazareth, Ibc and Geordie.

## Lovely Louise

RPM proudly presents the very mysterious Louise, host of Radio Northern International's Skyline programme which goes out between the unearthy hours of 4.00 and 6.00 am each night, morning. Ever since she first popped up on the airwaves a few months back, listeners have bombarded the station with requests for information. So here goes: Louise Quire became the youngest female disc jockey in Britain when she joined her local station, Manx Radio, at the age of 16. She's now in semi retirement but still does the odd programme for Manx, though despite many offers she refuses to leave the Isle of Man. Apart from taping her programmes for RNI, the lady spends most of her time horse riding and living the country life.

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airplay for Cassidy records and a number of studio visits.

A spokesman for Radio One said, "One of the guest appearances on programmes had so far been confirmed but Cassidy would make more than one visit to the studio. Cassidy arrives in Britain next week as his scheduled concerts at Glasgow (24), White City (26) and possibly a third at Manchester (28).

This is followed up during his stay in Britain with heavy

## Beeb bulletin

THAT WELL known purveyor of good taste, Byron Ferrari, otherwise known as Brian Ferry, is the Radio One My Top 12 guest this Sunday (5.00 pm).

Apart from this solid certainty, the week looks pretty lean though there's always Straws for the In Concert show on Saturday.

Ralph McTell takes the Sounds On Sunday slot and so

breaks the tradition for rock acts which the spot was building up. But, he always makes a welcome change.

In the week the new boys have to go. Paul Gambaccini steps in to John Peel's shoes tonight (Thursday) to present Buddy Knox and John Armatrading. On Monday Bob Harris has Sassafras, then on Tuesday Steve Bradshaw introduces Procol Harum, Eno & The Winkles and Roy Harper.

## Alternative voice

World Service) where he worked several years ago after the close down of the English pirate stations.

I know that Mark Lett and all his buddies are anti-Beeb, but surely even they can't miss listening to the admirable Radio One show, Radio Five. Radio Five takes in the air on Saturday afternoons.

Ian Anderson, who many of us know and love from RNI of old is now working and relaxing in Shetland. He spent a while at the end of last year working as a porter in a London Hospital, but has now returned north of the border to carry out such past-times as skunk baling, rat hunting and getting drunk!

Doubl was cast in last week's column, referring to the paint lines on Atlantis. Due to rumours about drug taking on the ships, the Dutch Government were very worried to hear that on Atlantis even the paint lines are "spaced out".

On a pilgrimage to Caroline last week was Tony Atlas, who went out to have a look-see. Apparently, in his estimations the ship is looking better, with paint being poured into the various cracks and crevices. The Mi Amigo has been troubled by a leak in the boxes of the ship, and it is expected that before long divers will have to make some sort of repairs.

## Manchester music fest.

BBC Radio Manchester will stage its own Music Festival next month following the success of the City's music festival last year.

From May 6 to 11 there will be an assortment of acts at the Royal Northern College of Music before an audience and also broadcast live. These include pianist John Ogden, Annie Ross, the King Sisters, and the Scaffold.

Programme organiser De-

rel Woodcock said: "Manchester is not having a music festival this year, so we have decided to stage our own. It's a financial success, we've made it an annual event."

To attract more teenage listeners to the station, a recording of Prelude in concert goes out at 8 pm on Friday night and on April 28 Ralph McTell's recent Manchester concert will be broadcast also at 8 pm.

## Simmons classic

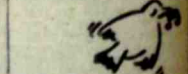
DAVE SIMMONS, presenter of Radio One's Saturday 'n' b show was cast in a classical mould when he appeared with the Royal Philharmonic at the Royal Albert Hall last night (Wednesday) for an evening with Gilbert and Sullivan.

Dave told his audience about the work of G & S and compered the white programme.

An unusual gig for a blues and soul man? "Not really," Dave explains. "I come from a musical family. My brother-in-law plays double bass with the Royal Philharmonic and my sister teaches piano."

## BRMB figures

AN NOP poll in Birmingham shows that after only five weeks on the air, BRMB has already passed the half million mark in cumulative audience. The figures relate to the Birmingham VIIF area alone.



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JAZZ ENTHUSIASTS are in for a feast this Saturday night - Sunday morning when Gyroscop, a crowd of star blowers, line up for an all-night session on Sarah Ward's Night Flight (1.30 am).

In the studio will be Gordon Fleck, Ron Matheson, Stan Stalzman, Terry Levin, and Frank Rocetti. They will be playing a spontaneous set and also discussing jazz with Sarah and listeners who phone in.

Earlier on Saturday Colin Blunstone features in Capital Rap (6.00 pm-7.00 pm) and Casablanca guest in Capital Night Out at the Global Village discotheque (10.00 midnight).

For those who get up early, Kerry Ruby grants special requests at 7.00 pm on Sunday morning - this week from Queen Mary's hospital.

Later in Alternatives (Sunday 7.30 pm) Humphrey Burton reviews the arts. This week his guest is M. La Grange, author of Mabler.

Throughout the week listeners can phone in requests to win their favourite golden discs. These will be played on the air and finally awarded to the lucky listener. Golden discs top 100 which will be played at Whitson in a one-off six-hour show.

Finally Allan Head, graveyard plays back to one of his most beautiful witches, Helen Hodge, on his show on Wednesday night (12.1).

DAVE JOHNS / MARK LETT



# RADIO WAVES

## Billy: too many ads

PICCADILLY RADIO has had a mixed response in Manchester from the out-and-out pop fans the station's format is geared to.

Although the first days have shown the jocks to be personalised and capable and the majority of daytime programming has top 40 predominating, initial dissatisfaction has centred on the number of ads.

Perhaps the novelty of hearing local ads will eventually lend character but several pure pop listeners admitted to me that they had re-tuned to Radio One to get non-stop music. It's a pity the station could not have kept the ad content down in the first few weeks to prevent this sort of reaction. Still that's what it's all about ultimately and the number of ads especially between 8 am and 2 pm must augur well for the station's future.

Radio nostalgia fanatics must have been warned to hear Roger "Twiggy" Day introducing the breakfast show. Still the same style... good to hear you back!

This show set the trend for the first day, top forty, oldies and chat - sometimes too much of it - but generally a warm sounding station. At 5.30 pm the mood switches to local affairs - news, phone-ins, sport, minority interest material, then at 7 pm more music easing the change around to MOR material in the 10.30 pm to 2.05 am Nightbeat spot.

News is another sore point. A three or four minute summary on the hour and one minute on the half hour is too much. If you consider that one eight hour stretch on the station could contain 72 minutes of advertising and over 30 minutes of news the hot music image begins to pale. Of course the ads are inevitable and vital but the news could be sharper and faster.

That apart, Piccadilly is a hit and deserves to win an audience. Let's hope it does.  
Geoff Collins.

## Piracy on the high trees

THEY SENT for me with an unmarked car and un-named driver who immediately demanded water to fill his mysterious plastic container. This could be bad, I thought, and showed him to the tap.

I said goodbye affectionately to my home and followed silently as the man carried his water back to the car. No, the radiator wasn't leaking, the water was needed for... his voice trailed off.

We made the first stage of the journey uneventfully. No blindfold was used, not even when we abandoned the car to continue of foot, through thicket, thorn and brambles. He warned me to watch for a sign, I foolishly remembered playing cowboys and indians as a child. The undergrowth became tangled and suddenly there was another of them. He carried a radio and gestured with his hand. On the radio aerial, horrors, was a flag bearing the skull and crossbones.

The radio crackled and spewed its message into the still woods and as we followed the sound was repeated ahead as if in answer.

"Here we are," said one of them pointing towards a noisy enclave. Sure enough, we'd arrived. Two people idly watching a metal object on the ground turned to greet us. This was Radio Sutch, the first offshore pirate station to continue on land.

Black Prints, a veteran from Radio City days, is the guy in charge. He grins a lot and explains how this small piece of electronic equipment - a fully transistorised transmitter - is belting out a 200 watt signal of 200 metres medium wave. There's a single wire running from it to a point where it shoots off at a tangent up into the trees. "That's the hardest job," he says, "getting the aerial up."

A compass has been used to make sure the signal is beamed where it will reach the biggest audience, in this case towards the West. This means Radio Sutch is booming into the densest population area in the

country - the South and West of London. The water is ceremoniously poured over the too dry ground where two copper earths have been driven in.

Feeding the mini-marvel transmitter is a solitary cassette tape recorder that tends to bring the image of land-based pirate radio crashing down, but when you consider all the problems, it's the only way. Imagine, I expected to find someone with at least a microphone;

essentially record shows. During my visit Chris Elliot's tape was ploughing out up-to-date rock music interspersed with commonplace but professional sounding links. Then came the switch to the next tape; moment to savour.

A cassette with Radio Sutch theme music cued at the ready is swiftly plugged into the transmitter while the tape is changed on the other machine then a fast switch back and the next hour is

is a rock 'n' roll special featuring Eddie Cochran. Among their old tapes Chris and Prints have unearthed a recording of an Eddie Cochran interview which falls in well with the programming. Indeed all the links between records were interesting or funny. This is part of their philosophy.

"We believe anything that goes between records should be entertaining," says Prints, "not just someone

Also on this particular show, there are bits of old radio shows like Listen with Mother (remember?) and also snippets from American radio shows. It's all very effective and proves the point they are trying to make: you don't need huge organisations to make a professional sounding radio programme.

What they want is freedom to broadcast in the same way as the Americans where anyone can apply for a licence to run a radio station.

Prints says: "I wouldn't work for Radio One if they gave me a job because I wouldn't have the freedom to say and do as I want. That's not to say I want to offend anyone, far from it. I just work well knowing it's my responsibility to make it a good entertaining show."

He's a full-time jock earning most of his year's income in the summer months when he works on the continent. This summer, he promises, he has something "very special" for home consumption - something that will re-awaken the old pirate radio spirit, and it's NOT another offshore station!

Chris, who is a civil servant in the daytime and disc-jockey at night, says he would accept a job on a regular radio station for the professional experience, but like Prints he believes in the cause.

Both agree it's really a rather grand hobby. They seem unwary of the legality of it all. "If we did get caught we would fight the case and it would be very interesting," says Prints.

They say their regular Saturday broadcasts (12 noon to 5 pm) are really just test runs for the big summer operation they have planned. Then they are sure they will get arrested but for the time being it's all down to a Philips cassette and a 150 transmitter, plus a lot of dedication AND a very good style. Peter Harvey

RADIO SUTCH will accept both tapes and items for inclusion on their events programme, at 60 Redcliffe Square, London SW19.



THIS is the loony crew responsible for Radio Sutch (from left) Roscoe Blue; "Cosmic" Paul-Nebula, Brigadier Walt Wirble (top), Black Prints (with cap over face), Vin Dylan and Chris Elliot.

tape-recorders yes but at least a microphone!

The answer is, as many of you may know, that these illicit broadcasts are prepared in the comfort of the pirate's own home.

Prints and Chris Elliot, the sort of Kenny & Cash of land-based pirates, admit to having a huge collection of records and taped oddities.

Between them they can muster hours and hours of fill-in material for what are

rolling on.

Around the site three portable radios monitor the output. The sound is distorted because of the close proximity of the transmitter, but it is an effective method of listening in. While we are talking the single radio left tuned in falls silent and for a moment no-one notices. Abruptly Chris cries "leave the tape running," Chris explains: "That way we can pick out the best bits and edit them into a show."

saying this is so-and-so white so-and-so. Most people recognise the records anyway, so we give them something else."

The rock 'n' roll show is a joint effort and has both of them acting out little loony sketches that DO sound amusing.

"We just get together and leave the tape running," Chris explains: "That way we can pick out the best bits and edit them into a show."

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# 'I'm on a different trip from Glitter'

his pelvic thrusts and his dance routines look virginal because he doesn't seem to get into the feel of the music at all.

Take Na Na Na Na, the old Steam hit for instance. He manages to jump around out of time improvising Shirley Bassey's hand movements and then he goes straight into the Presley trip during One Night With You.

He plans his own downfall — in many ways because on one song, he goes all 'butch' and

Blue and the Blue Men or was it Blue Band?

Your first reaction on the name might be, "Aha, Barry and the Blue Men, Gary and the Glitter Men. What a big rip-off", but if I see that, Mr. Blue certainly doesn't!

In fact, putting aside comparisons for a moment, his new stage show with a nine-piece band behind him looked rather promising if you look at it from a kindergarten point-of-view.

They do a set which is truly acceptable to the kids, that includes Barry's three hits, Dancin', Do You Wanna Dance and School Love and the show ain't hindered by long and boring guitar riffs although it's pretty loud.

Blue is a stage extrovert but

nasty and yet two minutes later we see him down on his knees blowing kisses and looking about as appealing as a rotten egg.

And despite looking like Glitter, singing like Presley, Cassidy, etc., and moving like Donny Osmond, this guy has a certain amount of talent which seems to be hidden under the facade and momentarily pushes its way through in numbers like Mr. Blue, an autobiography and Hard Road



REALLY, to laugh or cry was the question. There's Barry Blue leaping through the air in his 'glitter' suit and the audience? — well let's just say that you could have quite easily accommodate the lot of them in one of your actual public conveniences.

For a guy who was only fronting a band for the second time in his entire life it must have been rather disheartening to say the least.

However, to get the facts right first the gig was being held in Nottingham Palais, the admission price was a quid per head, it was Sunday and no alcoholic refreshment was available in the building.

Not that Barry Blue's fans should be allowed to booze anyway, but at least it would have been another incentive to add to the bill besides hearing

**John Beattie visits Nottingham to see Gary . . . er . . . David . . . er . . . Donny . . . get this right . . . Barry Blue.**

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Allowing for the fact that he's young and very much a learner, Barry's act should improve as he ploughs his way through his present British tour and then to places further afield. Being slightly arrogant, he doesn't take too kindly to suggestions that he's following the trail of other established 'teen' acts such as Glitter or Stardust.

"Well Alvin came out after me, dear", he says brushing the sweat off his forehead after the gig. "and I've only seen Gary on stage once. I think it's because we've got the same manager, people tend to think I'm rippin' him off."

"I really am on a completely different trip from Mr Glitter because I was a songwriter and producer and the singing came last whereas Gary started as an artist."

"Also Gary has done his rounds and I mean, he's much older than me," says Blue abruptly. "I've still got a lot to learn about it all."

The Glitter comparison obviously came after the release of Barry's second single Do You Wanna Dance, although the man himself puts down anybody who suggests there was any big musical similarities between it and Gary's records.

"The Press slated me for that one because the drum intro was like one on a particular Glitter record. I had strings, horns and seven part harmonies on that number, nothing like Gary's."

"In do worry about the

Press reviews — that is, until I hear that my single is selling something like 20,000 copies a day! I would say though that Do You Wanna Dance was a sort of rebound from Dancin' On A Saturday Night but nobody can say I'm rippin' anyone off in School Love."

"Hate to disappoint you Barry but there's always a first time — it sounds as if you've done it again only this time it's David Cassidy you're copying."

"No, School Love — well, I took a chance. I just loved the song so I went and recorded it. I originally put it down for the album but I enjoyed doing it so much I just said that it was going to be my next single."

Talking about albums, the first Barry Blue LP is due out next month and like a true musician, he says, "Well the album is different from the stage act and the singles are different from the album," work that one out!

"When people hear it they won't believe it's Barry Blue really," he adds casually. "I suppose it's a selection of my personal favourites."

His attitude interests baffles one in a way Barry Blue, songwriter, producer and a bloke who has had a foot in just about every job inside the music industry.

Yet how come he's doing such a completely different and commercial trip now, thus abandoning any hopes he has of being taken seriously?

"I just reckon I've stopped being self-indulgent any more like I was five years ago. At that time I was gonna write what I liked, produce who I

wanted and I nearly starved because of it."

"At one stage I wasn't even gonna do any more records and I never intended to release any singles. I was a writer and even when Dancin' became a hit I still didn't intend going out on the road or anything like that."

So how come the change of mind then?

"It was Dick Leahy at Bell records who was responsible for persuading me. He suggested the release of Dancin' — I didn't even have a manager until Do You Wanna Dance was released 'cause frankly, I didn't want one."

The possibility of becoming rich and gaining some sort of star-status was a comforting thought when Barry decided to go on the road.

"There's a wide field between my production, the writing side and the performing. I take heart from the fact that people like Sud Quatro, Mud and Alvin Stardust all get tremendous advance orders on their singles since they decided to do it the hard way and get out on the road."

"It's obvious that in a year's time, if things go the way we hope, we'll get the same advance because the kids will know who I am rather than some guy who they see on Top Of The Pops occasionally."

"I do know that before my first gig in Bolton, I was terrified 'cause I had no idea who my audience was — like a mass who had bought something like 800,000 records of mine."

JOHN BEATTIE

HE might be a club director, a superstar in his own right, but it's still a rather tedious task for Elton John to arrange an open-air concert at Watford Football ground.

For those who haven't heard already, Elton plans to do the show on Sunday, May 5, the day after FA cup final with all the proceeds, "hopefully," he says around 30,000 quid, going straight into the club funds.

It's some gesture really from the club's newest and certainly most famous director who, apart from his musical side, thinks, breathes and talks about football.

I mean, why should some bloke like Elton John waste his time with some non-entity bash street kids who are regarded as a mediocre side in the third division?

It certainly would be more glamorous I'm sure if he was involved with a club who really needed help such as Chelsea, Manchester United or Brentford although the latter are reported to be receiving enough help from Yes, thank-you very much!

There's an old London saying that there's no life north of Watford but on entering the town you would think that life ends there full-stop.

It's suburbia itself and The Vicarage, that's the name of the football ground incidentally, sticks out like a sore thumb amid the elegant villas.

So Elton decided to hold a Press conference at the Watford club to discuss his plans for the concert, one of two special shows that he'll be doing in May the other being a charity gig at the Festival Hall, London on May 18 in aid of the Invalidd Childrens' Society.

"Surprisingly there hasn't been much opposition at all from the local authority," says Elton standing dressed in 'The Wasps' strip, his waistline looking rather outrageous,



"we're hoping for about 35,000 fans."

A club official had earlier started the conference by saying that the show would run from 2 till 5.30 pm, by the permitted hours as approved by the local officialdom and the tickets would be priced £2 and £1 for the stand and ground respectively.

He added: "Everybody has been very helpful although we were a bit worried about the hospital which is

next to the ground. Apparently the geriatric ward directly faces us but we had a meeting about it and some guy said not to worry because most of them were dead anyway!"

Elton likes to show he has a keen interest in club affairs, "our gates are up 3.4 per cent this season," he says proudly but he hardly looks the footballer despite the outfit.

He might even decide to make it a yearly fund-raising event for

Watford if the British weather and organisation pans OK.

"The only one I've attempted like this was at Crystal Palace which I regarded as a bit of a disaster and knowing my luck I'll turn out pouring with rain and about three people will turn up."

"I suppose the next one I'll do for Watford will be in aid of the chairman's pension fund," he adds heartily.

"At the moment we're negotiating for another top British band to appear with us and the concert will also give the fans an opportunity to hear our new material for the next album. The Festival Hall gig though will entirely different. It'll be something like the history of Elton John and we'll go through from beginning to end, sorry, to where we are now."

His last comment aroused questions on why he cancelled the proposed British tour on such short notice in preference for a couple of charity-type gigs.

"For a start I promised that I'd do these two shows anyway - the decision to cancel the tour was taken in New Zealand and it was an automatic choice."

"It was a decision to either break up or rest for six months," he adds, "we were becoming like robots on the road and the band haven't really had a rest in three or four years - they have got wives and children ya know."

Not that Elton intends to become a pop hermit in any way, it's just after extensive tours of Japan, Australia, New Zealand he felt that a well-deserved break was needed.

In fact it seems he's not the only one needing a break because Watford haven't been the most exciting team in the league this season.

"Ah ha," says Elton, abruptly, "everyone thought they would be relegated and look now, they're seventh in the table and as for next season..."

Strange as it may seem Elton is really taking his directorship seriously. As a director in-charge he travels to watch the team at every opportunity.

Perhaps he'll turn out to be the Brian Clough of Watford or he even might turn into the Bobby Moore of the team but his main ambition is obviously to put Watford F.C. back in the limelight - they certainly need a Rocket Man behind them!

JOHN BEATTIE

# OL' PINK EYES PUTS A ROCKET UP WATFORD



Meet  
Christine Mann,  
the lucky girl  
that we have  
chosen  
to be  
Marc Bolan's  
SUPERFAN



IT ALL started, for Christine Mann, of Romford, Essex, with just one record of T. Rex, and one pin-up picture of Marc Bolan. But the whole thing was to grow into stark, staring fanaticism that wins her our award as Bolan Superfan number one.

She saw him on stage at the Weeley pop festival, but it was a brief appearance as the crowd expected to see an acoustic T. Rex and got a highly electric one instead.

She tried once more, at Wembley, but got there too late to get a ticket. But . . . the worshipful and she was spending a pound a week on magazines . . . '67 by the end of the year, all to get all the latest on Marc.

Now she lists her superfan qualifications: 4,757 pictures; 27 full-size posters; 17 badges, and stickers, and lyric books, and glossy photographs; eight cassette-tapes, including Bolan radio interviews; satin jackets, shirts, skirts, bracelets, Bolan-type shoes; plus virtually all his records; and seven

full-up scrapbooks; and even a packet of imitation snow lifted from a T. Rex concert at Brixton.

We've said earlier in the series that mere

material possessions don't NECESSARILY make a superfan something special, but it's something that obviously has to be taken into consideration.

But Christine had other qualifications which impressed our panel: Marty Kristian (New Seekers), Dave

Mount (Mud), Brian Connolly (Sweet) and the Record and Radio Mirror contingent of Genevieve Hall, Peter Jones and Mike Hennessey.

For a start, Christine had amassed all her Bolan souvenirs and things at the age of fifteen and while still at school. "I also lost five

transistor radios late on in that year, through listening to the T. Rex interviews in school hours. "Greater love hath no fan who lays down her trannie for her hero . . . lays down FIVE times!"

"By the summer holidays I was in a full-scale fantasy about the group - it lasted about

ten weeks. Every week I would send out letters to people who criticised T. Rex.

"But I think the funniest time of all was when I passed out after hearing a rumour that T. Rex had been killed in a car crash.

"Still, eventually my dream came true and I saw T. Rex at the Brixton Sundown on December 23, 1972, and when Born To Boogie came to Romford, I saw it no less than seven times . . . and most of the time I was standing at the back, dancing, screaming and crying, with everyone looking at me. But I just didn't care.

"Maybe now I've quietened down considerably and instead of wasting my money on silly things, I make cards like the one I have sent to you, in the hope that you will pass it on to Marc and the others when you next see them."

the front. Some of Christine's poetry is very good indeed; and all of it is interesting.

In terms of the hours and thought needed to produce such a "card", Christine is obviously real superfan material. As she writes herself: "Love is true, and counted by the hours not; Love is lonely, a one-sided thought; Love is for an eternity, a paragon of reality; Love is beautiful, and Love is you."

And she winds up the card with a pencil drawing of M. Bolan - who else!

Christine Mann is the fifth in our series of Superfan searches. Next Week, we'll be spotlighting the Sweet's superfan for that week we'll replace Brian Connolly on the judging panel with another big pop name - a person well-versed in the deeds and needs of superfanship.

But the Bolan contest was by no means a walk-over for Christine, so here is a list of the main contenders (in no sort of order):

G. Robinson, Oakham, Rutland; Janet White, Wrotham, Dorset; Gillian Moss, Blackpool, Lancs; Albert Dugate, West Drayton, Middlesex; Janette Fenton, Peter Street, Manchester.

Carole Clark, Forest Hill, Newcastle-upon-Tyne; Elaine Rimmer, North Wigton, Lancs; Louise Wileman, Groby, Leicestershire; Michelle Moss, Widnes, Lancashire; Carol Field, Billingham, Teeside.

## 'Love is for eternity'

## All mouth and mouse

THEY don't call him "Mouth" for nothing. That beard-fringed, moustache-topped mouth never stops going - even if he's got nothing to say, he keeps on talking so as not to lose his nerve.

And they should call her "Mouse" instead of just MacNeal, because she's shy and tiny and only infrequently says boo to a mouse. But she is MacNeal, maybe because nobody can pronounce her real name, which happens to be Sjoukje Van't Spijker.

But these appetites who obviously DO attract look like being big stars. As a result of their bouncy

performance on the Eurovision Song Contest - they didn't win, but were well-placed with their 'See A Star' - they could take off in Britain as they have in Europe.

### Lamentably poorly

Mouth and MacNeal had a tremendous single 'How Do You Do?', which was a top-tenner in the States, and notched up total sales over the world - though did lamentably poorly in Britain.

MacNeal and Mouth (his real name is Willem Duyn) have been together since June 1971. Mouth had loaned his vocally incessant touches



to many top Dutch groups, and MacNeal had trained as a classical singer, but preferred singing pop.

Says MacNeal, forcing a word in sideways: "I was in the Phonogram Studios in Amsterdam and heard a tape of an artist. Immediately I thought what a fantastic voice he had. That sparked off an idea from a nearby producer and the next thing I knew was that the owner of that voice was my partner on stage."

The first record was Hey You Love, then came the smash 'How Do You Do'.

Now it's no surprise to me that Mouth was originally known as the Dutch Joe Cocker, because he has the same sort of style - bluesy, gusty, soul-filled. But both he and MacNeal (call her Maggie) tried very hard on solo careers, but the big time eluded them.

Says Mouth now: "Once we got together it all happened so quickly. With the release of our second single, we were an international name, without really working all that hard to get it. What was particularly funny was that we had both tried before to achieve success, had failed, and then it all happened so quickly."

### Visual appeal

New proud moment follows proud moment for the duo, which I believe to be truly world class vocally - and in the best traditions of show-

business when it comes to visual appeal. One proud moment was getting a Platinum Disc for How Do You Do, another Platinum for a single in Belgium, and a Gold from Austria.

Another proud moment was getting a Gold Disc for sales in the States - they picked up the award from the US Ambassador in Holland, and they tour and tour Sweden, Switzerland, the San Remo Festival in Italy.

### Extrovert guy

This man Mouth is some extrovert kind of guy. His fooling dominated the Eurovision scene in Brighton, and he really has a great sense of humour. This girl MacNeal proved one of the most photogenic of the ladies present.

I was turned on to their sound more than a year ago, but it seemed that the British record-buyers were taking no notice. Now I'm convinced the Dutch duo will cap previous achievements and really hit the charts in a big way.

Which will really give old Mouth something to talk about . . .

### Peter Jones



# GILBERT

# O'SULLIVAN

NUMBER ONE

## Gilbert O'Sullivan

AT first, he was just a joke ... a sickly joke! The name, just a harmless joke. But the appearance — flat cap, ex-Army boots, ludicrous short-trousered schoolboy suit — was regarded as a sickly joke.

Gilbert O'Sullivan. Whisked apparently out of the blue and foisted on an unsuspecting public. By Gordon Mills, one-time harmonica-playing champion who had previously enjoyed an impeccable management reputation by discovering chart-toppers Tom Jones and Engelbert Humperdinck.



But ... Gilbert O'Sullivan. Shades of comic opera, by the sound of his name. Shades of an erratic Charlie Chapin or a sniffing Bisto Boy by the look of him...

They all laughed when Gilbert sat down to play. But those who mocked, derided, even despised, the genuinely shy-guy from Ireland are now converted.

His songs have been covered by hundreds of top artists. He gets real satisfaction from that. But he still goes back to his home in Weybridge and mentally conjures up pin-up pictures of Cole Porter, who he regards as the greatest composer of them all.

He says: "At the same time I think I am a good songwriter, and I'm flattered when things happen to support that view."

Things happen, for Gilbert's professional status, just about every day....



When I called at the MAM offices to chat Gilbert up for this feature, I took along an embossed and framed award from Billboard magazine in the States — commemorating the fact that he was top singles artist there for 1973. And then came the news that he was voted top TV male singer for 1973 by readers of TV Times.

Add in the popularity awards, and the Gold and Silver Discs; mix in some of the outstanding critical reviews of his work on stages, cabaret club platforms — just about everywhere. They may all have laughed when Gilbert O'Sullivan first sat down to play, but by God they stayed on to register wide-eyed, open-eyed admiration.

Even those who hadn't laughed early on, but instead hailed Gilbert as The Working Class Hero... even they were won over despite having been fooled a little.

Let's re-cap on the O'Sullivan story. His real name is Raymond O'Sullivan, and he was born in Waterford, Southern Ireland, in 1946. The son of a butcher. Therefore, playing Chop-sticks on piano at an early age had special significance. Gilbert moved to England with his family when still at school and, through all the riots and hysteria of the Beatle era, he developed an urge to write songs.

Now you may say that if WE now accept the lyrical genius of Gilbert O'Sullivan, then people whose jobs depended on nurturing talent certainly should have done just that. In fact, he



humped his songs round a thousand publishers' offices and nobody really wanted to know.

Gilbert says: "I was always the odd one out, in my art school days. The arch-type art student with painted jeans and long hair. My mum didn't much like my image. I was really the black sheep... in a family as big as ours, with six children (two sisters and three brothers and the black sheep), you've got to have a wrong 'un."

He learned piano. Why? Because, like the men who climb Everest, it was there. One of his sisters was supposed to learn the instrument, an old upright, but she wouldn't. So in an effort to whiten up the image of the black sheep, give him a little culture, Gilbert was told to learn. He thumped away, letting his hate of the instrument show in the way he thumped.

He was banished to the shed, he and his piano, to eliminate much of his noise nuisance value. Gilbert and pianos have been virtually inseparable ever since.

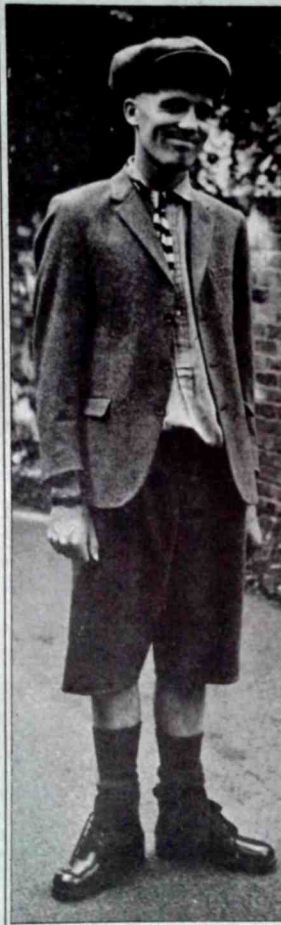
From Swindon, Wiltshire, where he lived for six years and did his art work, he arrived in London in 1967, and London snubbed his arrival. He was postal clerk, salesman, anything that paid the rent. He wrote his songs. He landed a contract with CBS, but nothing much happened to further his career. He got another with the old Major Minor label, but roughly the same amount of

nothingness happened.

So he made out a list of all the managers in the business, then put them in some kind of order. At the top was... Gordon Mills. So it was that on a wet Sunday afternoon in Weybridge, Surrey, Mr Mills opened a package from Mr O'Sullivan.

He liked (a) the catchy little melodies; and (b) the clever but not over-clever lyrics. So from his palatial mansion, Gordon summoned the elfin Gilbert from HIS pad, which happened to be a London bed-sit, with few mod cons.

Gordon Mills is a patient man. His nursing of Tom and Engel had proved that. He worked with Gilbert for a year before deciding that his new boy was ready to go with Nothing Rhymed. Much of that year was spent trying to



persuade him that the O'Sullivan planned image of flat cap, large boots, pudding - basin haircut and bare knees was not a good one.

Gilbert won that battle. He believed that if he was there to be laughed at, then he'd certainly be noticed and that having been noticed people should stop and listen to his music.

He says: "In any case I was to find that I got plenty of fan-mail from ladies who were real kinky for bare knees."

But that image sure backed fire with some of the newspaper boys, specially in the music press. The theory was that if he was a serious musician, then he had no right to dress up like that. He'd

alienated their sombre seriousness. And therefore didn't rate.

Gilbert still gets that kind of opposition. So much so that he's scrubbed off his visiting list many of the pop journalists. I'm just pleased that I'm still on it....

Just a last word on that early image. "I was going to call myself Just Gilbert, as in Just William, the books about a school kid. People would have accepted Gilbert O'Sullivan as a screen character much easier than the way I did it. You see, when you're singing on stage, people can actually TOUCH you. But they couldn't TOUCH a screen character, like Charlie Chaplin. So in the end I suppose I realised that the early image didn't really work. But I'd got it out of my system."



didn't recognise him. Anyway from the school-kid image he turned to the T-shirt with the letter "G" emblazoned, leaving off the boots and the flat cap. This was his Gene Kelly era, or possibly his Jerry Lewis - as - The - Kid era, depending on taste.

And now, you can take my word for it, he is smoothly and expensively dressed... immaculately hair-cut, fresh-faced, perfectly normal... and at times ridiculously shy for a guy who has learned to live in the pop superstar strata.

Gordon Mills has been on hand to guide him through the mine-fields marked "pop pitfall" and "musical madness". Says Gilbert: "He's really made a great impression on me. I respect him. After all, he's got my life in his hands. And he doesn't manipulate me, no matter what people might think. He's able to protect me. Able to cope with things I hate doing... for instance, I don't like dealing with money, though I appreciate how important for the future it is that I have money."

No, what moves Gilbert isn't loot, it's lyrics. When Nothing Rhymed moved rhythmically to the top of the charts, the mail started. Some girls wrote that they were moved to tears by the lyrics. And thousands were moved by his wistful appearance — that is once the patient Gordon Mills had decided that it was the right time for Gilbert to expose himself in public, if you'll pardon the expression.

Here he was, a singer - composer



pianist, and he was getting... screams! That didn't happen very often. The singles poured out. Alone Again (Naturally) which is one of the most-covered songs in history; Underneath The Blanket Go; No Matter How I Try; Clear. Incidentally, not each topped the charts. But each, to my mind, showed a different facet of Gilbert's simple genius.

The first album Himself was good. I'm dealing principally with the writing side of Himself here. Performing really DID come second. His records had topped most of the world's charts before Gilbert embarked on his first concert tour. A sell-out, naturally. And an end to his earlier comments, like "I'm essentially a songwriter who happens to record his own work — not a pop star".

That first tour — ridiculous! Sold-out so fast that Gordon Mills had to promise a carbon-copy tour to satisfy the thousands who couldn't get in. And Alone Again, during that tour, hit the number one spot in America AND Japan. The song was honoured by the British Songwriters' Guild, and Gilbert picked up the Songwriter Of The Year award and the Ivor Novello award for that outstanding song.

He sold out, by the way, in the States — not morally, but where it really counts... at the box-office!

Listen to Gilbert on his song writing: "Writing music is all I live for, an everything else comes a poor second. My composing is spontaneous and I

He went off on holiday, grew his hair and bought some up-to-date clothes. He went through a period when the headlines read: "So who's a big boy then...?" or "How The Basto Kid Changed Into Prince Charming."

Much of it left Gilbert cold. His point was still: "Listen, you could look like Frankenstein, but somebody somewhere would still fancy you."

Though the image thing had inspired him early on, he came to realise that his really important asset was his composing ability. Image wasn't much. Though he did find it a bit off-putting when he returned from that hair-growing holiday only to find that his own brother

think it would put me off if I had to put the notes down. The music is inspirational and the lyrics perspirational."

I wish I'd said that. But he adds:

"I'm the only contemporary writer listening to Cole Porter and Rodgers and Hart, whose work I love although I hope nobody hears them in my songs."

He digs back into the history of popular song. Says that so often, even with the greats, the lyrics were banal, even if the song was terrific on the melody side. "A good lyric ... well, it's more important to me than the melody. But what do I need most right now? It's just longer time to write. More time to really polish up ideas. And to make myself lyrically stronger. I'm as serious a writer as anybody. Know something? Our meeting here today — it's the first time I've been out in three weeks. I've given myself time, at home, to really get on with the writing ..."

He settles back in the armchair, toys

ideas, have some tea and toast. I never go out when I'm in a writing scene. I cook for myself, no interruption ... I get more work done that way. First the melody line, then start on the lyrics. They depend on the melody.

"Which songs do I like? — Again it varies. Alone Again, Clair, which was about Gordon's daughter, Out Of The Question. But then Get Down was a kind of answer to Slade, the first really big disco record for me, and that sold a million. Ooh Baby sold half a million."

"And Permissive Twit will be regarded as a song of the Sixties. Politically I'm not going to say where I stand. But there are different ways of saying something. For example Paul McCartney's Give Ireland Back To The Irish. Now if I were writing a song about that subject, and remember I AM Irish, then I'd switch it round to 'Wouldn't it be nice if Ireland was United.' And then a new song A Woman's Place Is In The Home. Now that does mark me out as

gradually the whole thing is polished, almost without exception, into a pop-music masterpiece.

In one interview, Gilbert said of his "words": "I write the occasional lyric when I'm away from the quiet of my own home. I'll come across something in a newspaper which will suggest a song title, and I imagine that's what a lot of other songwriters do. Just odd little lines, or somebody might say something which would come in useful in a song."

At one period, Gilbert spent months listening to Sinatra singing Cole Porter, or Ella Fitzgerald singing Cole Porter. Not for the singer or the backing, but for the song. In the end, he found he was hearing ONLY the song. Perseverance, as they say, paid off.

Now for the performing side of Great One Gilbert. Despite the initial reluctance to put himself on show in front of the Great British Public, fact is that he's a natural on stage. When he was doing a recent London Palladium season it was noted that he was pulling in ALL age groups. There were those who came to scream and scream; those who clearly wished to mother him; those who liked his shy-guy appeal as a sort of antidote to the flash big-star ego-trips; and there were those queuing twice-nightly just for the music.

In super-clubs Gilbert is not always happy. The atmosphere is not always, he feels, conducive to doing his thing ... and he feels a bit uneasy about the

whoop he gives now and then could have come from anywhere — whoops and yips have long been a part of pop vocals.

He works his audience well. They respond to him, whether he be coaxing or demanding. Not quite a Great One yet, perhaps, as a performer, but he's for sure on the way.

That stage show has been seen in many different parts of the world. He has graced the most graceless of milk- and - champagne supper - clubs ... "trouble is that you play to only one section of my audience — those with enough money to come in." He says that the sweat on his brow when on stage is caused by ... stark, staring fear!

Now his whole family is starstruck, registering numb delight when meeting some of the big names who work with Gilbert. Guys like Cat Stevens and Rod Stewart call to see Gilbert backstage on friendly calls ... "my mum points to Rod and says how HE has been on television."



amazingly high prices of admission to a noth and a show.

He's genuinely shy — that's been said a million times. But part of his into - a - shell reclusivity is more because he dreads, really dreads, the inane questions which are put to him. For him, his private life is private. His friends say he's becoming an ulcer case because he worries about his job; then worries about whether his private life is becoming public. And then worries some more about the still-remote possibility of his songwriting ideas drying up ...

But on stage Gilbert is gaining confidence and style. His boyish grin, boyish good looks all over come to that, win audiences over. But, again, he's never been quite the newcomer that Gilbert fans might have thought. Before he was Gilbert, when he was Raymond, he was with bands ... semi-pro outfits like The Doodies, and the Prefects, and later Rick's Blues, which was led by Rick Davis, who was to go to Supertramps.

He went through his Paul McCartney - idolising era, and he has a lot of the Beatle-man charm. Some Beatle fans thought that Paul looked too shy to chat up a bird; same with Gilbert. Except that Gilbert has found that he really is shy on chatting-up, and his old strip-knees image didn't help his confidence.

His piano-playing is bouncy, forcing, generally non-frilly. He has learned to use the piano as a prop. That little

with his coffee spoon: "I haven't done a greatest-hits album, because who is to know what are the greatest hits. But the nice thing about going abroad for me is to hear my songs being done by foreign artists. It's got to be the highest tribute you can be paid; somebody else doing your songs. And you hear about a Peruvian version of this, or whatever."

"But I'll not get drawn into taking about which cover version is best. Each one has something different to offer. But it really gets home when people like Sarah Vaughan or Esther Phillips tackle your lyrics. And sometimes they make little changes, and they are changes for the better. For instance, I wrote 'I remember I cried when Father died' ... and Esther Phillips changed it to 'when daddy died', and it was great."

"You realise you never stop learning. There's always some way to improve. At home, I just ... work. Usually late at night, I write some lyrics, work on an

anti-Women's Lib, I realise that.

"But what I'm saying is that I am old-fashioned enough to believe their place is at home. Not saying they MUST stay there, but just giving a view. There are all kind of things they can do making their home the real base. If they don't stay there ... well, the next war could very easily be between men and women, not nation and nation!"

"I make comments in song, sure."

As for Press criticism of his new singles, Gilbert long ago learned that some critics really had it in for him and others liked him. But success he knows depends on how the public take his songs. He recalls with a wry smile a criticism of Paul Simon's song Bridge Over Troubled Waters ... "fair little song" ... and that has been one of the great songs in recent pop history.

So he sits at his piano and he writes his little melodies, and the words at that stage are just "mumbo-jumbo" and

## What they say about GILBERT

**Top Impresario HAROLD DAVISON:** "He has a freshness there, a naive immature approach, which is totally honest — and that is why audiences love him. I think he makes them feel that he is one of them — and at heart he is."

**MOHAMMED ALI (alias Cassius Clay):** "He once got in the same ring as me, wearing boxing shorts — for publicity pictures. Looking at him, all I can say is it's lucky for him he can sing for a living!"

**LYN PAUL, of the New Seekers:** "I had a very great crush on Gilbert O'Sullivan about two years ago. As far as his music is concerned, it's fantastic. I think it's musical, natural and I love his talent. There's nothing false or facetious about him. And I've got all his singles and albums."

**RAY DORSET, of Mungo Jerry:** "To be honest, I'm not really into his type of music, but I do know that he's very talented in that field and is really good with audiences. His music apart, when I worked with him I thought — what a helluva nice guy."

**JUNIOR CAMPBELL:** "Eighty to ninety of the records that are made rely on production more than melody. Gilbert O'Sullivan is one of the few artists who has a talent for melody. I feel sure that he must have been influenced by Paul McCartney, especially on his earlier records."

And since he broke big, he's changed little. Doesn't much like drinking, doesn't drive a car (in fact, CAN'T drive a car), for a long time insisted that Gordon Mills paid him only a tenner a week despite being top of the charts . . . because he'd been able to live, via eggs and cornflakes, on a tenner in days gone by.

I've a feeling he's got a bit of a complex about his REAL self. Feels, wrongly in my case certainly, that people are interested in him only as long as his RECORDS hit the charts. Feels, again wrongly, that critics just don't like his songs. He digs the Staple Singers and Elton John, though he also feels that he's going further and further back in time over his song favourites.

His plans for the next album sound really exciting. Like two different versions of the same Gilbert O'Sullivan!

I believe Gilbert O'Sullivan has proved his staying power in pop music. Has defeated the knockers who said first that he wouldn't and couldn't and shouldn't make it; and then bashed them a bit more after they felt he'd be a



one-hit wonder.

He's a giant in the business now, and he wants to be taken seriously and there are no regrets except that he's taken a lot of criticism which has upset his sensitivity even though he's been told to take no notice and it'll probably go away.

He's beginning to take the point that those who can, write songs; that often those who can't become critics. But he's had insults as well as criticism. And, in the words of one of his stand-out albums: "I'm A Writer — Not A Fighter" . . . so insults remain unanswered.

He likes being "alone again", naturally . . . and fends off the personal questions. But my belief is that not only he is now a true GREAT ONE, but that he'll not only maintain standards but improve on them.

As a parting query, I asked what his ambition for the future was. He said: "The important thing, whether a song is a hit or not, is that I tried as hard as I could. But my main ambition lies in the statement that I hope the best is yet to come."

PETER JONES

# Discography

## The Singles

Nothing Rhymed / Everybody Knows  
MAM 3 (October, 1970):

Underneath The Blanket Go / Doing  
The Best I Can MAM 13 (February,  
1971):

We Will / I Didn't Know What To Do  
MAM 30 (July, 1971):

No Matter How I Try / If I Don't Get  
You MAM 53 (November, 1971):

Alone Again (Naturally) / Save It  
MAM 66 (February, 1972):

Ooh-Wakka-Doo-Wakka-Day / But  
I'm Not MAM 78 (May, 1972):

Clair / What Could Be Nicer MAM 84  
(October, 1972):

Get Down / Extraordinary Sort Of  
Girl MAM 96 (March, 1973):

Ooh Baby / Good Company MAM  
107 (August, 1973):

Why Oh Why Oh Why / You Don't  
Have To Tell Me MAM 111  
(November, 1973):

Happiness Is Me And You /  
Breakfast Dinner and Tea MAM 114  
(February, 1974).

## The Albums

GILBERT O'SULLIVAN HIMSELF:  
Side One: January GIt; Bye-Bye;  
Permissive Twit; Matrimony;  
Independent Air; Nothing Rhymed.  
Side Two: Too Much Attention;  
Susan Van Heusen; If I Don't Get  
You (Back Again); Thunder And  
Lightning; Houdini Said; Doing The  
Best I Can; Outro. — MAM SS 501  
(1971).

BACK TO FRONT: Side One: Intro; I  
Hope You'll Stay; In My Hole; Clair;  
That's Love; Can I Go With You; But  
I'm Not; Outro. Side Two: I'm In Love  
With You; Who Was It; What Could  
Be Nicer (Mum, the Kettle's Boiling);  
Out Of The Question; The Golden  
Rule; I'm Leaving; Outro. — MAM SS  
502 (1972).

I'M A WRITER, NOT A FIGHTER:  
Side One: I'm A Writer, Not A  
Fighter; A Friend Of Mine; They've  
Only Themselves To Blame; Who  
Knows Perhaps Maybe; Where  
Peaceful Waters Flow. Side Two:  
Ooh Baby; I Have Never Loved You  
As Much As I Love You Today; Not  
In A Million Years; If You Love Me  
Like You Love Me; Get Down. —  
MAM SS 505 (1973).



## Gilbert's Albums

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Gilbert O'Sullivan Himself

MAM SS 501

Back To Front

MAM SS 502

I'm A Writer, Not A Fighter

MAM SS 505

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# LOOK OUT! THERE'S A LOONY ABOUT

TIME was, Ian Hunter told me recently, that Mott The Hoople were getting very middle class.

Strange words from a man who has always struck me as being one of rock's James Dean figures.

"Trouble was" he said, "we were getting set in our ways. When we were on tour, we would sit in our hotel rooms, bored. When we got home we would sit in front of the fire with the missus and just watch t.v."

Things have changed recently though. During the last American tour reports filtered in of hotel rooms being smashed up and wild scenes being perpetrated by various members of the band.

The instrument of change in Mott has been one Ariel Bender or to be more accurate Ariel and new pianist Morgan Fisher.

They could be described as the looniest band in the land, an image borne out by their latest album The Hoople.

A couple of weeks ago I was somewhat harsh about the album in the pages of this very periodical and though I haven't changed my opinion, I feel that my views bear a little elaboration.

The album is obviously a very personal statement from Ian Hunter and a very stark one at that. It is the first time that he has been able to express himself fully as there have always been other members pulling against him.

I find the album more than a little schizophrenic and very uncomfortable along the lines of Lou Reed's Berlin. I just think that Ian has gone a little far for what is essentially a rock and roll band.

Taken individually most of the tracks are very good, but the overall feel of the album isn't cohesive and it certainly isn't enjoyable.

Mr Bender would beg to differ however — "The whole band thinks that this album is much better than Mott. We think it is much classier, definitely a development."

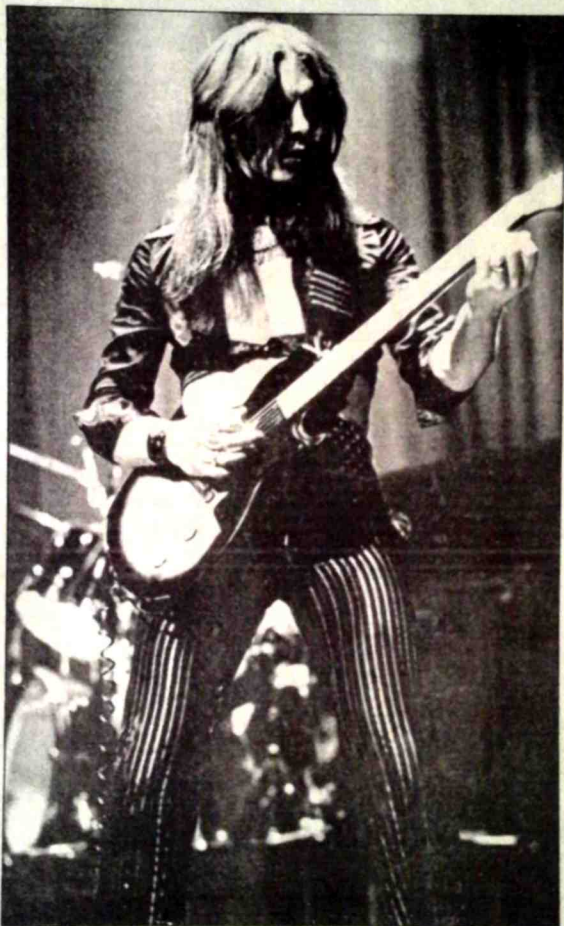
What about the loony guitar playing? How did that style develop?

"I'm really happy with what I did on the album. I don't think that I have changed the sound at all. I am just a different player to Mick that's all. I think that it will take people a while to get used to."

"The main thing is that we are happy with it, at the moment anyway. We think that it's an LP album all the tracks are really strong. That track of Pete's is the first one that he ever wrote and it's the first time that he has sung lead."

What about the fact that there are two singles on the album Roll Away The Stone and Golden Age of Rock And Roll? Did he think that this was fair?

"Yeah I think it's valid, there are a lot of kids that will buy the album that



don't buy singles. Roll Away The Stone is different to the single because Mick played on the single and we took the guitar off and re-did it — that wasn't released in the States either, so we have put it on for them."

At this point Ariel grinned at me "Warra Bloke he said slushing more wine into my glass. It's easy to see how he got his loony image — it would be very easy to write him off as a thicke — but he's far from that."

He's one of the sharpest guys I have ever met. I read an interview recently with Ian Hunter who was quoted as saying that Ariel "would give you anything." I think the journalist concerned either misheard or Ian was having him on — what he must have meant was he'll sell you anything.

He put his arm round my shoulder — "Wanna buy a car Chris," he started. To you mate (150) — as it happened I didn't have £150 on me, but as I later learned, he had only paid £170 for it a good few months previously. He'd sell you the clothes off his back if he thought he'd get away with it.

"Tell you what mate" he said, "This is the best band that I have ever been in." No mean feat for one who has been in the front line of bands like Spooky Tooth and Stealers Wheel.

For my style of playing, Mott is just ideal. It suits me down to the ground, it was just really lucky that I fitted in. Everybody is really great. I think that I have settled in really well on stage, but recording in a different time.

"I haven't done any of my songs on this album because I wanted to see how they worked in the studio. I'm going to leave my material until the next one."

And what about that loony image? How much of it is justified?

Well we did go a bit mad on that first tour. It was me and Morg really. The others were so quiet you know, we just went mad when we got together. I didn't like Morgan at first, but we soon got to be mates. I don't think that I could have found a nicer bunch of guys — they're just amazing.

"We are toning down a bit next time though. It's a bit of a drag when you get really up because you've made a bonus when the gigs gone well and then you loose it all paying damages for wrecking hotel rooms."

We went a bit mad last time — Ian and I used to have a really good time going out to the gay bars. It didn't get heavy because we just pretended we were together.

As you read this feature Mr Bender will once again be hanging round in bars on the side of the pond. It will be the first time that Mott have left this country as a consolidated unit since first success, their single is shooting up the charts and The Hoople was certified silver before it was even released.

In the States this should be the laser that establishes them in the top league. This year looks like being the golden age of Mott.

CHRIS POOLE



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# Would be pop star

SO you wanna be a rock 'n' roll star ? It ain't all groupies and goldmines. RRM's Roy Hall Hill talked to Ricky Wilde who's total earnings so far have been £60, and Dennis King. Dennis used to be a King Brother - remember them ? He found out that being a child star had it's problems.

WHEN many youngsters hear a record or read about a child pop star, they immediately wish they could be in his or her place.

They dream about making a bonfire out of their school uniform and books, being famous and making pots of money so they can buy lots of toys and sweets.

It's what they seem to overlook as they get involved and demanded of them in the music business. They fail to realise that while leading a funlife during their early teens, they could also be missing out on a lot which children go through in the course of growing up.

Ricky Wilde, 12 year-old son of rock 'n' roll star of the late fifties, Marty Wilde, is already experiencing fame, although he has yet to have his first hit record.

## Full-time

Some 22 years ago songwriter Dennis King at the age of 13 said goodbye to his schoolchums to become a full-time member of the King Brothers trio. The brothers, Mike, Tony and Dennis were to have several hit records in the next 10 years and became a top of the bill act.

It's then just what it's like to be a child pop star from someone who's been one and someone who's just starting to become one.

"It all started when I was 9," explained a mischievous looking Ricky when I went out to see him at his parents' home out in the country.

"Dad played a tape of a song he'd written after hearing me singing around the house. He said my voice would sound good for this particular song.

"But before he went any further he told me all the things I'd have to go through in the pop business and the pressures there'd be when I got older.

"Then he said it was completely my choice as far as doing the record. I said I wanted to."

## Copying

Ricky has since made five records, the most successful being "I'm An Astronaut" which was a hit in Sweden. His latest record, Teen Wavs, has been criticised by some for copying Suzie Quatro's style, so how does the lad react to such criticism?

"I just ignore those people," he says confidently.

"I don't see it as being of any consequence. I'd sound like Suzie Quatro then I take it as a compliment."

Like Dennis King, Ricky

doesn't profess to be dead keen on school.

"School's okay, but I don't think anybody really likes it. I've just moved into a new school locally which is for boys only - worst luck. Of course you've got some who are jealous of me, but most of my friends take it very well. Some pull my leg, but I just ignore them.

"It's a long time till I leave school, but I'll probably go into the pop business.

"I think I know about 25 per cent of the business so far. I'm only young. I've only just started so there's plenty of time to learn the rest."

At that I asked Ricky if he didn't find being a pop star caused him to be a little big-headed.

"My old headmaster who passed away about four months ago, I loved him as much as my Dad and Mum. He was one of the family, and he kept warning me not to get big-headed. I've tried to take his advice," said Ricky pointing to a painting on the wall of the man in question.

So far Master Wilde has appeared on television four times in such programmes as Crackerjack, Nationwide and Man Alive. Understandably he's made sure he's watched himself and admits to embarrassing himself in the process.

Even without a hit record Ricky's receiving 60 fan letters a week which his mother deals with.

## Writing

"She's my fan club secretary as it were," he says.

"I read most of them and have written replies to a couple. I hate letter writing. You get some girls who write to me millions of times like Helen Smith and Anita Cox. They write very nice letters. I've not met any of them but I'd like to meet Helen Smith just to see what she's like."

Ricky's Dad, Marty, is also making records and it's when there's a flop that Ricky gets depressed.

"I couldn't care a damn if mine are a flop," he says sitting at a piano and plonking on the keyboard.

"By the way I'm having lessons every week and am also learning the guitar."

Ricky records on Jonathan King's label and so far his efforts have made him £60.

"That's a very lot," he says getting his grammar a bit mixed up somewhere along the line.

"I'm not going to spend it at 12, I will when I'm 21. I asked Mum and Dad to put it in the bank 'till I was 16."

"I don't see it as being of any consequence. I'd sound like Suzie Quatro then I take it as a compliment."



Donny's got nothing on this kid.

# meets has been



Ex-King Brother Dennis.

Ricky, a fanatic at golf and snooker, has quite a progressive taste in music for a lad of his age.

"I like heavy beat things like Gary Glitter but my favourite is Alvin Stardust. I like ballads also and think Carly Simon, Olivia Newton-John and Carole King are fabulous," he says unable to sit still.

"I'm always fiddling. That's my trouble." How does Ricky rate some of the other youngsters in the pop world?

## Pushed

"For her age I think Lena Zavaroni has got a fabulous voice, but without being rude or anything, she's been pushed too much. I'm one of the Osmonds greatest fans, they're really knock-out and have a fabulous act."

Ricky who admits he hasn't got a particularly good voice, is hoping for a hit with Teen Wavs which would help him to fulfill his ambition to do a concert.

Dennis King on the other hand was playing the banjo at kids' Saturday morning matinees when he was six. Today he is an accomplished pianist and a successful writer of television themes and film scores.

He penned the Black Beauty tune which recently made the charts as Calling Home and wrote all the incidental music for the 52 part series.

He is also a talented arranger and producer.

"We turned professional after appearing on a T.V. show similar to Opportunity Knocks back in 1952," recalls Dennis relaxing at his London flat.

"My parents pushed us a bit, especially my Dad as he was musical. He more or less pushed me into playing the piano when I was 9. Mike who was four years older was interested in the guitar and as a duo we played at local hops. Then Tony, two years older than me, took up the double bass and we formed up as the King Brothers."

## Variety

After their television success the brothers found the offers coming in and so they began touring the country.

"Although I packed up school, I had to have a special license. It meant that when we were touring in variety in those days, I'd arrive at a town, go to hand call in the morning and then check in at the local school." Dennis went on.

"It was obviously a total waste of time. Our parents didn't come with us, Mike being the oldest would look after Tony and I. We didn't have a personal manager."

Dennis and his brothers became a comparatively big name, not in terms of prestige or making money, they never attained any great heights.

"The reason being was that in those days with the advent of a hit record, it didn't mean much apart from elevate you in terms of your name being bigger on the bill. Nobody was prepared to offer you any more money whereas today you add a couple of nights on to your salary," he explained.

"We were earning about £300 a week between us as top of the bill. After paying our overheads we were lucky if we'd made a few quid each. Before we packed up in 1968 we were earning more than when we had hit records."

Although the King Brothers' music was very middle of the road, they did have kids screaming at them and a fan club which Dennis says didn't mean very much to him.

"My big regret is that after I left school I lost out with education," he says.

## Broader

"For a kid of 13 it wasn't a bad life being on the road. It gave you a broader outlook. But I didn't really have any formal education and if I'd have stayed on at school, in terms of literature I might be a bit more brighter today. I would have liked to have gone to university and learned a language. I don't have any qualifications other than music."

With so many family groups on the scene today, I asked Dennis if it was an advantage with the pressures surrounding being in each others company all the time.

"By and large as brothers who were living together, working together and spending every minute of every day with each other, we got on pretty well. I would say that the only reason we survived as long as we did in terms of keeping together was because we were brothers," answered the man who in 1958 at the age of 19 found himself taking part in a Royal Command Performance.

"We got on a lot better though since we split which was due to a lack of enthusiasm and incentive coupled with growing scarcity of work. We were working about one week in four and although we were still classed as a group with a name, we hadn't got a hit record. We were playing without particularly enjoying it, it was just a job."

Today Tony King works for a central heating firm while Mike is surviving the music scene in America. For Dennis who experienced a few lean times after the split, everything seems to be going for him.

Just how things will go for Ricky Wilde and all the other child pop stars, is anybody's guess. Whether they care for school or not, I suggest they follow Dennis King's advice and stick at it.



## Mungo: samey but successful

IT'S four years now since "In The Summertime" hit the charts and brought the name of Mungo Jerry to the headlines. The man in front of Mungo, Ray Dorset, is also the man behind them. Ray is not only a talented visual performer but also an excellent commercial song writer, as proved by the numerous chart successes.

The band has changed since Summertime, leaning more to rock 'n' roll and not to the jug-band sound with which they are connected. The men behind Ray are Dick Middleton on lead guitar, Dave Bidwell on drums, who came to Mungo from Savoy Brown, Bob Daisley on bass from Ian Chiken Shack and Ian Milne on piano.

It has been said that most of your songs sound alike. "There may be some similarity, but you will find that with a lot of song writers. When you're writing you find that you are following the same sort of pattern, it's unavoidable." said Ray. "Last year I put out a solo album, it was just a means of recording a few songs which I couldn't do with the band. I was with at the time. The original band was limited in its musical capabilities."

It seems that rock 'n' roll is trying very hard to make another comeback, did he find that he was prone to writing in a rock 'n' roll and jug-band vein?

"Rock 'n' roll is a very difficult thing, there haven't been many good writers of today. Little Richard, Jerry Lee Lewis, writers of that era, they are the greats of rock 'n' roll. I do find that I am inclined to drift more to rock than to jug."

It was the Hollywood Festival that first brought you into the public eye, would you like to do any more festivals?

"I enjoyed doing festivals, but now I find that they have become a very messy affair. That easy going atmosphere that you could find there has

now become very tense. It's now got to the stage where there's too much money involved."

What did you think of the

fact that Mungo Jerry are one of the few bands who don't seem to rely on the charts, and can space out their records with as much

as a year in between releases, but still manage to enter the charts?

"Timing, material and people," he answered simply. "We have a great company behind us. It's very important to have good management and good agency, and of course a good band."

Being such a commercial writer do you find that you are in demand by other groups asking for your material?

"Yes, I have given a few bands some of my songs, and they should be coming out in the near future," he smiled. "Things are going very well for us at the moment, especially with Long Legged Women in the charts. I think that this will be our year."

What can we expect this year from Mungo Jerry? "We have a world tour which should start sometime in June, then when we get back we start an English concert tour. We are at the moment getting an album ready for autumn release."

After talking to Ray, I could only agree with him, this looks like Mungo Jerry's year.

**Louise Fares**



The new Mungo Jerry line-up: l/r Dick Middleton, Bob Daisley, Jan Milne and Dave Bidwell.

## Buddy Holly comp: full results

IN THE opinion of Record and Radio Mirror readers, Elvis Presley is the man who has exerted the greatest influence on pop music as it is today.

That's the first fact which emerges from an analysis of the entries for our great "WIN A BUDY HOLLY'S Records" contest.

First, though, an apology. We know it's taken a helluva long time to sort this contest out. But that's not our fault - it's yours. You sent in hundreds and hundreds of postcards, and it's taken a lot of time sorting through them.

And it took time for our distinguished judging panel to organise their own thoughts. So first a re-cap. We offered six sets of The Buddy Holly Story - a nine-album box-set from MCA's German outlet, Teldec, as prizes. The set contains 102 titles, eleven of them in two different versions, dating right back to Buddy's 1954 sessions with Bob Montgomery, when both singers were 15.

All we asked was this: We know Buddy Holly is one of the most influential artists in the history of pop. But who would you add to make up a list of five, in order, and giving

reasons why you so rated them.

Sounds easy? Sure, until you try to sort out a veritable mountain of postcards. Anyway, here is the verdict of the judges: 1 Elvis Presley; 2 Buddy Holly; 3 Chuck Berry; 4 The Beatles; 5 Bob Dylan. No point going into their reasons... there were many.

Now we took all the entries and awarded marks - five for first place; one for fifth place - and our analysis shows that our readers agreed with the judges over the top five - but one change in order was that the readers put The Beatles in third place over Chuck Berry.

Answer from the judges: "Fair enough - but in fairness the Beatles ADMIT they were influenced by Berry, so he had to come above them."

Anyway, the actual breakdown with points in the reader entry was: 1, Elvis (292); 2, Buddy Holly (276); 3, Beatles (80); 4, Chuck (78); 5, Dylan (63). And Bob beat Bill Haley by only four points!

Running on down the list: 7, Little Richard; 8, Cliff Richard; 9, Eddie Cochran; 10, Rolling Stones; 11, Elvis; 12, Paul McCartney; 13, Jerry Lee Lewis; 14, John Lennon; 15, David Bowie; 16, Ray Charles; 17, Frank

Sinatra; 18, Gene Vincent; 19, Johnny Cash; 20, Otis Redding.

Interest note: See how two individual Beatles got ratings? Shows the great influence the team really did have.

Second interest note: Yep, no girls listed. In fact, only Diana Ross got any votes, and she only got three.

Now for the winners: Tony Hesford, of 3 Woodrow Crescent, Knowle, Southill, Warwickshire; R. H. Philip, of 1 Emerson Road West, Bishopcleeve, Glasgow G64 1QA; David Burrows, of 62 Portland Road, Eccles, Manchester, M30 6HJ; G. A. C. Halliwell, of 1a Todder Way, Cambridge, CB4 3HL; John McCutcheon, of 40 Dickson Drive, Irvine, Ayrshire, Scotland; Jay Jones, of 42 Rythe St., Thames Ditton, Surrey.

In fairness, there were variations in placings amongst the winners, but they got the names right, and they gave good reasons.

Best reasons from Tony Hesford: Elvis for fusing together the black R and B and the white C and W and bringing the result, rock and roll, to the masses, but they gave ever-pop idol, Buddy Holly - quite simply the most original and most copied artist in the pop field - and all in

eighteen months.

Chuck Berry: rock and roll's poet laureate - the guitar-jangling duck-walker whose schoolyard immortalising songs were in every rock group's repertoire. The Beatles: the greatest and most influential group in the history of pop and instrumental in taking the pop song to its widest ever audience.

Bob Dylan: the prototype singer - songwriter and the man who first put thought and conscience into pop lyrics.

Unluckiest and youngest entrant: Shaun Mothershead, of 174 Colley Lane, Williston, near Nantwich, Cheshire - he's only eleven, chose Beatles, Presley, Holly, Haley, Rolling Stones, but said he was too young to remember the start of their careers but "just listening to their records makes me think all of them are just that bit more influential."

Nearest and best thought-out - from Eddie Muir, of the highly-commended Rockpile Magazine, of 13 Hornsey Close, Brighton, Sussex, BN1 7SQ, but he included Eddie Cochran and Gene Vincent and our judges didn't.

Thanks to all of you who entered. Congratulations to those who won. Your quite fantastic Teldec Story Of Buddy Holly packages will be off to you in a few days.



**ARE GONNA CRUSH YA!**

# MISERLY STEELEYE

IT'S a really hot day for the time of the year, too nice to be sitting in the office behind my typewriter. So a trip out to London's Belsize Park to see Steeleye Span's Maddy Prior was timed nicely for getting out of work.

Maddy doesn't live in any flash apartment, as you might expect with being in a successful group. She has a rented two-room first-floor flat in a road of terraced houses where she's lived for the past couple of years. The walls of her bedsit are covered with posters and one corner houses masses of clothes many of which she makes herself.

"You're honoured, I've put a summer mini-dress on for the first time in ages," she beams after the formal introductions.

"I'll take you round my local for a pint and a pie."

I jump at the offer of an alcoholic beverage. Two hours later after talking about everything under the sun except Steeleye Span, I find myself swaying in a rocking chair back at Maddy's flat drinking coffee and munching cake which Mrs. Prior sent to her daughter in a Red Cross parcel.

Getting down to the job in hand, I asked Maddy if history was her first love at school seeing the subject is very much part of Steeleye Span's concept.

"When I was in the sixth form I couldn't understand what anyone could see in the remotest part interesting in the Tudor and Stuart periods especially," she answers as an ancient clock on the mantelpiece showing two o'clock strikes home.

"That's what comes of shopping in the Oxfam shop. Anyway, I wanted to do American history at school although now I can't think of anything more boring."

"When I left I was doing my own thing in folk clubs for a year and also driving around an American folk couple who said I should do English folk songs instead of the American ones I was doing. It was through those songs that my interest in history really developed."

Today Maddy fronts one of the country's top electric folk bands. Their latest album, *New We Are Six*, the title of an A. A. Milne Christopher

Robin, novel, is in the charts and they've had their own three-part series on BBC-2.

But that climb to the top has been a long hike for Maddy. She teamed up with Steeleye's Tim Hart and for four years the two strived to establish themselves on the folk club circuit.

At the beginning of 1970 they got together with Terry Woods, Gay Woods, Martin Carthy, and Ashley Hutchings who'd just left Fairport Convention and Steeleye Span was formed.

"Tim and I wanted to do something different from folk clubs, but we didn't quite know what," she recalls after enlightening me that the band's name came about through a character in a book called *John Span*. He was a miser and Steeleye was his nickname.

"We made a record, but never went on the road. The band broke up and another was formed. It was one of those situations where we all lived together in a country cottage. It sounds an idyllic

**Maddy Prior — singer  
with Steeleye Span —  
splits her Red Cross  
parcel with RRM's  
Roy Hill and talks  
about Steeleye past,  
present and future.**

situation, but it was an incredible strain.

"There's a definite art about being in a band of which Tim and I knew nothing. You've got to learn to live with other people and there the demands were too high.

"Basically it worked out at us getting on each other's nerves and the whole thing but Maddy and Tim were not out of it for long. Three months later another Steeleye Span was formed again with Carthy and Hutchings and Peter Knight. Alas, after 18 months, the mark two band disbanded, with Carthy and Hutchings breaking away. But Steeleye immediately reformed with today's line-up of Peter Maddy, Tim, Robert Johnson and Rick Kemp.

"We brought Nigel Pegrum, our drummer, in at the end of last year because Rick was being led down to playing basic rhythm on guitar," explained Maddy.

"We're very much more commercial now, it's much more rock oriented. Now we

come to get the songs we do is a bit biggedly piggedly, many are traditionally based.

"Everybody has some attempts at finding songs and they all have different tastes. I go to my local library or British Museum and see what I can dig up from the archives. After I've got something I sing it to the band and see what they come out with.

"Bob for instance is very much into elfin and supernatural ballads, hence *Thomas The Rhymer*."

Steeleye Span really came into the public eye when they made the charts last year with *Gaudette*.

"I was a little surprised at its success," admits the girl who inspired Ralph McTell to write a song about her on his new album, *Easy*, aptly titled *Maddy Dances*. She says she loves looting about on stage in long flowing dresses.

"We'd released *Gaudette* a year before it was a hit, and nothing happened. So its chart entry was a bit unexpected. Its Latin-ness came from Bob who heard it in his father-in-law's church."

Steeleye's latest album which yields the expected quota of maidens, elves and magic, was produced by Jethro Tull's Ian Anderson.

"We'd toured with Ian and it was tremendous to have him do the album 'cos he gave it a depth we would never have got," said Maddy.

"It was really nice to have David Bowie playing on one number. Someone in the band said we could do with a sax on *To Know Him Is To Love Him*. How about Bowie, somebody suggested. So we rang him and much to our amazement he said sure."

A tour of America was scheduled for Steeleye last month, but it fell through. So the band have plenty of time on their hands to get it together for their British tour next month.

"I'm really looking forward to it," says Maddy enthusiastically.

"We're doing a new stage act which includes a momentary play written by Tim. News has been arranged, and there'll be special lighting. The States tour in June so I suppose should be grateful at having some time off now."

Talking about time, it was time to get back to the RRM factory where Maddy decided to take advantage of the weather and go for a walk.





## Reviews Peter Jones



**THIS LIZZY:** Little Darling (Decca 13007). Already much worked on the right kind of telly-exposure spots, this fiery bit of rampaging from the lads. They get a big hit sound, helping the shortage of personnel, and rasp on amiably and urgently. All pretty much on the same level, but that's fair enough. All together now... little darling, grunt: little darling, ugh. — **CHART CHANGE.**

**GENE YOUNG:** Halfway To Paradise (Carousel). Nice new reading of the old Billy Fury hit. Seventeen-year-old singer, discovery of ex-Honeycomb guitarist Martin Murray and backed by, wait for it, the Honeycomb! Atmospheric production.

**STREAKERS:** Turn Me Down (Dawn). Had to happen, didn't it? These streakers turn in a well-covered version of a mid-tempo burner. Repetitive, definitely; gimmicky, certainly; hitworthy, possibly.

**STEVE ALLEN:** Villa Katrina (M and M). Balladeer in the Tony Christie mould on a continental-styled song, with lots of labia, and well-filled orchestral backing.

**RIVALS:** Speedway (Decca). Choral job, by a massed drone of speedway riders. I think — singing of the joys and hazards of their life among the cinder-tracks.

**THE HEARNS AND THE DREAMBOATS:** The Shang-A-Lang Song (Magnet). Very nearly cops a "chart change" tag, and it would surprise me if it makes it anyway. It's the old 1950's vocal-group sounds recaptured and developed, with the bass voice, and the shal-la-las, and the off-beat, and the girlie leads. Of course there is always the real thing.

**LEICESTER CITY FOOTBALL CLUB:** The Tank. This Is The Season For Us (Decca). Led by Alan Birchall, that well-known ex-Chelsea player... pity is that Leicester didn't make

Wembley and earn me a few bob. But on this single, they sound in stout-hearted mood.

**BRENDAN QUINN:** Behind Closed Doors (Hawk). Gentle country ballad which underlines the charm of a guy who first nicked my attention with his version of the Faron Young Biggie Four In The Morning. **ANN MARIE DAVID:** Hey Papa (Epic). Former winner of the Eurovision Song Contest, she represented Luxembourg. This is a well-sung little song, not short on plaintive appeal, but may be a little too despicably throbbing emotion in the chorus.

**DAVID BOWIE:** Rock 'n' Roll Suicide (RCA Victor 3021). A couple of album tracks — top side from the Rise And Fall Of Ziggy Stardust and the Flip, Dory, Dory, and from Hunksy Dory. But "Suicide" is the main one, the closing track from the second Bowie album for RCA and the one which includes the immortal line "gimme your hands". This will, in any case, be a huge single. Bowie himself has got for a long working holiday in the States. But even without his presence, we can still do our... "gimme your hands". — **CHART CERT.**

**GUY DARRELL:** Suzie (Santa Ponsa 16). Ten years of struggling around, vocally, have left a mark of in-charge professionalism on Guy's tonils. This follow up to I've Been Hurt and Hard Road is a hard-pounding piece which retains a basic simplicity but keeps a teeth-hold on the beat. Lags a bit when Guy is not operating his voice, but the overall impression is that it is a strong CHART CHANGE.

**THE DAMNED:** Morning Bird (Young Blood Int). Almost without comment, I quote the record company hand-out on this. "There are sounds and feelings on this record that were not played by anyone on the session. If you are basically a good person you will feel either indifference or pleasure when listening to this. If you have any deeply ingrained Evil, whether conscious or unconscious in you, then the experience may not be a pleasant one."

There is evidence to suggest that this record has been effective protection against Evil. Group wishes to keep their identity secret as they feel they have already strayed too far from the Occult. In which case, I have to say that I must be a very, very good person, for indifference fairly poured from my within.

**STRAWBS:** Hero and Heroine (A and M 716). This is from the album of the same name, so addicts will get it one way, and casual adherents this way. Or possibly not. A single with a very strong sense of occasion. Big orchestral blasts early on, then usual story-telling voice, and some hoe-down louches. That's three changes of mood already, and we've barely started. It's very off-beat. Very strong. It may be me. — **CHART CHANGE.**

**GOLDEN EARRING:** In Saint Poetry (Track 2094 211). Nice one. Becomes almost a great effort after a few plays. The lyrics are good, and well set in some strident guitar work. The format is stylish, and the lyrics gimmicky but with a curious sort of logic about them. Maybe it's not quite instant, but it certainly confirms that Earring are here to stay. Great spasms of jerky sounds, which high-flying vocal phrases — they go for filled-out production, with many a gap, and it works. I've no doubt at all that it will fast climb the Twenty to the Ten. — **CHART CERT.**

**MOUTH AND MACNEAL:** I See A Star (1304). I wish to restate my position on this. Which is that, after a review I did a week or so ago. In fact, I now believe this will be a hit, and I regarded M and M as the stars of the Eurovision Song Contest, and I now realise I was being meanly-mouthed in suggesting it was a good single but not for the charts. Mouth's mouth matches magically Macneal's mannerisms. Nice bouncy song. — **CHART CERT.**

**BRIAN KEITH:** Smokey Mountain Boogie (Pye 4535). Now let me tell you about Brian. Former lead singer of Plastic Penny, and he WAS that group, with his excellent smokey voice and Scottish style. Now his smokey voice moves through a brisk beller and he really drives along well. I can't quite make it on the charts, but I'd like you to try it. Nice arrangements, too. — **CHART CHANGE.**

**CHRISTIE:** Alabama (Epic 30064). Let Christie write this, as indeed he did the hits Yellow River, San Bernardino and Iron Horse. This is already a big hit in South America, where the boys are extremely good news at the box-office, and my hope is that this one will register big here, not one of those instant ear-stormers, but it's impact comes through after a couple of plays. — **CHART CHANGE.**

**PETERS AND LEE:** Don't Stay Away (Two Lonely People) (Philips 4006 288). Big advance on this one, which is sort of relaxed soul in a way — the basic chorus is good and it's got a brassy touch. I really do rate Lennie and Di in this field of soft harmonies and good melodies. Country-style and through the quieter passages, and that in-control feel from the duo. Not everybody's cuppa, maybe. But surely a CHART CERT.

## Record of the week



**KATHY McDONALD:** Freak Love (Capitol CL 13778). Bettie Midler, Janis Joplin and the Pointer Sisters meet Ma Rainey, Stephen Grappelli and Mae West on the dusty road of hits — which means that while the ex-Mad Dog's voice may be kinda derivative in this setting, it's gotta be bloody good to cope so convincingly with the sneering squawling and hollering that this electric fiddle-backed goodtime jazz blues calls for. And "diddle-doo, diddley-wah" to you, too, dear!

**GAMBLE:** Party Doll: Tell Me Your Name (London HLI 10454). Her group who are enthusiastic and refreshingly amateurish (in the spirit of Buddy Knox's great 1957 original) as they give this old rocker a totally original treatment that does indeed owe much to Rock 'n' Roll yet apex nobody else's style — a timeless minor masterpiece. On the air-orienting differences they also amalgamate organ and brass into an original sound that stands apart from its influences. This has to be my second-string PICK OF THE WEEK.

**BACHMAN & TURNER OVERDRIVE:** Let It Ride, Blue Collar (Mercury 6026905). Do yourselves a favour, and turn over the competently churning medium-heavy chander on top so that you can hear the stone gas bitch of a beaut that's hidden on the flip (it was in fact the first US hit A-side anyway). Better still, buy their first album for the full unedited version! It's an extremely lovely lightly Latin-cum-Jazzy pulsator with lotsa open spaces behind a yawling guitar and mysterious vocals, and is hanging in the Steely Dan groove. **RED ALERT!** This IS the full 6.06 version... **STOP PRESS,** make it the number one PICK OF THE WEEK! Damn, too late. Why the hell couldn't Phonogram have put it on top instead of hiding it away! **GREEN ALERT!** Here's their own fault. **MUSIC PICK.**

**NARVEL FELTS:** Drift Away (In The Name Of Love) (Nashville International NS 108). For once, a version of this tedious anthem that's easy on the ears. Narvel's a breezy-lidded Country singer with, I think, Eastern Mediterranean ethnic origins, which proved successful on just about all his hits in the late 60s, and which — allied as it is here to a sprightly rhythm than of late — should give him a shot at the Charts. Narvel's with an old-fashioned wide appeal.

**JR. WALKER & THE ALL STARS:** Gotta Hold On To This Feeling; I Ain't Going Nowhere (Tama Motown TMG 404). That imitable spine-tingling sax duets with itself on the piercing intro and away we go into the usual chix-backed tooting and rasping noises that have made Astry DeWalt a household name. In fact, it's like Edwin Starr's newie too, is a re-issue of an oddie to greet JR, on his Starr-coupled UK tour. From the great jumping intro to the flip you might expect more than the raucous heavy rock-ness stomping he comes, but it's an exciting disco winner even so. **R&B PICK.**

**AL GREEN:** Let's Get Married; So Good To Be Here (London HLI 10452). First, the professional bachelor has got so tired of being alone that he's finally come out and said "I, the get married today", he stutters and yelps amongst the sweetly chugging backing. "I want to stop fooling around. While it starts out in his usual groove, this does in fact develop most interestingly and becomes his strongest single in some time. One of his romantically silbering slowies grades the flip. **SOUL pick.**

**REBPHONE:** Come And Get Your Love (Epic EPC 1194). Originally out here a while ago under the name of "Hail", this jerky popper is now a huge US hit for the redskin group. It's an insistent little nagger of a tune which I find very attractive, mainly due to its marked similarity to Brenton Wood's "Ogum Boogie" (UK for which I've always been a sucker. **TOMAHAWK PICK.**

**NEIL SEDAKA:** going Nowhere (Brighton Polydor 205487). An apt title, I fear, for Neil's latest mournful dead slowie which builds to a operatic pitch in turgid fashion, hammering few more nails into the Tra-La Days' coffin. "Walking alone along the boardwalk in Brighton" he sings in an acoustic piano on the flip, flashing back the while to the beaches of his childhood. — where a boardwalk is called boardwalk, unlike in Brighton.

**NEIL DIAMOND:** skybird (CBS 219). Old hairy chest reverts to his patented "bang-bong, bing-be-bong" vocal cluster formula which proved successful on just about all his hits in the late 60s, and which — allied as it is here to a sprightly rhythm than of late — should give him a shot at the Charts. — who do I keep on singing "Solomon" to? **R&B PICK.**



## Reviews James Hamilton



**EDWIN STARR:** You've Got My Soul On Fire; Love (The Lonely People's Prayer) (Tama Motown TMG 875). "Hell Up In Harlem" was to wait while we get a re-service of Edwin's near-miss from last year to greet the Souther's UK visit. It's that powerful Timmy Thomas-inspired choppy rhythm surging screamer with the funky gaps where the back-up chix go "ooh — ah! ah! ah! ah!" in "Chain Gang" style — and it's certainly strong enough to make it this time around. Norman Whitfield's most positive production of recent years. The Sam Cooke tinge to Edwin's gospel voice show through on the smoothly churning slick flip. **R&B PICK.**

**THE MAIN INGREDIENT:** Just Don't Want To Be Lonely (RCA APBIO 9205). The Ronnie Dyson slowie in a big US hit treatment by these sweet soulsters, it now gets a bass-heavy throbbing rhythm, stringently buzzing electric guitar, knocking and tapping drumming, lota noise and much creamy wop wooing behind the progressively more fraught wailing cool lead singer. **POP PICK.**

**BILLY PAUL:** The Whole Town's Talking; I Wasn't Born To Be Lonely (RCA APBIO 9205). Billy Paul sure does get some great backings — this time it's a romping full orchestra — so that it really is a shame that his vocal pitching is so suspect. As an instrumental, this would rival MFSB's "TPO6". At least the flipside slowie finds him more at home.

**LYN ROMAN:** Stop. I Don't Need No Sympathy; Where Do You Go? (Brunswick BPS 11). Produced by Carl Davis & Sonny Sanders with lota tempo going "springing". Lyn's massive going gets a bit lost amidst all the imaginative arrangements of this bouncey banging buoyant thumper, which should do well in America.

**PHILADELPHIA FLYERS:** hot Line (GM GMS 026). Presumably the Philly Flyers are American despite their unifying label, they whip up some slightly opportunistic frenzy on this hand-clap rhythm dancer that's armed bang at the disco, with a catchy synthetic riff weaving in and out of the emphatic clapping, suitably effete call — and steady unifying label — they all — a thoroughly trendy telephone ringing tone near the end. My cynicism apart, it's pretty catchy and the cheery beat could do it to a U.K. hit. I'm hooked! Can I start again? No, your eye's late already. — **R&B PICK.**

# Albums Jangly

**LEUTENANT PIGEON**  
Pigeon Pie (Decca SKL 5174). This jangly-wangly group is always likely to get into the charts. Here are a large number of Woodward and Fletcher songs and pieces and bits, and there's a total aura of un-sophisticated, no trouble, about it all.

## Decadent touch

**MARIA MULDUAR**  
(Reprise MS 2148). Sounds a bit close to Melanie's wistful warble but comparisons end there. Maria's got a real lazy vibrato that suggests just the right amount of decadence for her yankee doodle tunes. Like Midnight At The Oasis, she sounds like she's lying down and can hardly raise the breath; it's so sleazy. The music's good,

ton. You get Ry Cooder, Jim Keltner, Mac Rebennack, Klaus Voorman, and all that crowd. There's a country/rock influence running through giving an easy feel to the whole collection, but that bitter sweet croak from Miss Mulduar gives it all a sparkling edge. Another female contender for your shekels.

P.H.

## First lady of jazz



**ELLA FITZGERALD**  
Live At Carnegie Hall (CBS 85279). Recorded at part of the Newport Jazz Festival, on July 5, 1973, and the first lady of jazz operating with the Chick Webb orchestra, and with some first rate piano from Ellis Larkins. Guest appearances from the likes of Eddie Lockjaw Davis and Roy Eldridge, and an alter improvisational job on C Jam Blues with the Jazz at Carnegie All-Stars. P.J.

## Free thinkers

**MIKE GIBBS AND GARY RUTON**  
In The Public Interest (Polydor 28S 252). Vibes star Gary and a big, improvisational orchestra conducted by Mike Gibbs. It's progressive jazz, free-thinking stuff, with plenty of solo space. Material

from various sources — there's Blue and Dance, written for the ballet Totems, and To Lady Mac: In Memory — which is a piece by Gibbs commemorating the mental anguish Shakespeare caused him while at school. P.J.



## Twice removed from Hendrix

**ROBIN TROWER**  
Bridge Of Sighs (Chrysalis CHR 1807). So you think you're into the heavy stuff huh? Well forget Sabbath and Quo 'cause this is where it's at babes. This is the best rock and roll album in a long time — streets ahead of yer straight riff merchants. Though Trower is obviously heavily influenced by Hendrix, he seems to be building on his influences now and he's really coming up with de goods. Good strong black sounding voice, great guitar with very able support from Jimmy Dewar on bass and Reg Isadore on drums.

C.F.



**SHANA NA**  
From The Streets Of New York (Kama Sutra 25318 - 038). Push aside any 'rock 'n' roll revival which may be happening in this country and give me Sha Na Na any day! These rockin' freaks recorded this particular album in New York's Central Park last summer and it has turned out to be around 45 minutes of non-stop authentic rock 'n' roll which makes you want to get up and jive no matter where

## Magic

**BLUE MAGIC**  
Blue Magic (Atlantic 40332). Five guys who wear moustaches and sing very well indeed. Rumour has it that they were banned from a tour with Ike and Tina and were regarded as doing better than the Turners, so were banned. Fact is that they are a very show-bizzy, snazzy sort of band, and most of their material is very original. Three songs were written by Ted Mills, who plays piano on the set. They are slick rather than soulful. But they do well.

P.H.

## Inventive

**THE TRUE COLLECTION**  
Where I'm Coming From (Atlantic 7051). It's a good and black and inventive and impressive group — line-up comprises Bobby Cox, Glenn Leonard, Joe Hunt and Joey Coleman. They all have a big history of working with top groups, so basically the feel is there. Some nice arrangements, but also the vocal sound itself just doesn't lift itself out of the norm.

P.H.

## Journey in a rockier direction

**COLIN BLUNSTONE**  
Journey (Epic 45866). This album seems to carry on where Enismore left off then moves into a much rockier direction. Pity that the up tempo songs lack any real impact and also force Blunstone's beautiful delicate tones into a reedy yawl. It's on the slow ones that his charm shows through. Keep The Curtains Closed Today and Beginning stand out as perfect examples of Blunstone, the crushed velvet crooner and if all the rock songs on this album were as good as Weak For You, the change of gear might be worthwhile. It's a really good album for all that, one that establishes Blunstone as rock's major crooner.



**BRINSLEY SCHWARTZ**  
Original Golden Greats (USP 301). Hello, this is a bit of a wheeze, well, now only 99p it see and why not. You get 12 tracks by the traditionally British bogey men (country boogie) dating from '70 through '74. Very interesting to note babes that the bogey boys sounded much better in their Crosby Pills and Hash period ('70), Shining Brightly being easily the best track here. Those galloping tom toms and acoustic guitars sound

really refreshing compared with the Brinsley's current stodgy approach.

P.H.

## Moody

**CHARLEY PRIDE**  
Amazing Love (RCA 0397). There seems to be a new country Pride album every month, but that's probably more a reflection of his popularity in the field than over-exposure. Some fair old up-tempo finger-clickers in this one. And the odd slab of moody emotion.

## Well-rounded

**JACKIE MOORE**  
Sweet Charlie Babe (Atlantic K 40544). This chubby young lady has had a hit-streak career in the States... Precious Precious was the biggest. It's a well-rounded voice, as indeed is Miss Moore. It's Philly-sound in style, with some outstanding string and horn arrangements, and often the backings have greater distinction and class than the lady out front. It's a so-so set. Just so-so. P.J.



## Head's Funky five

**MEDICINE HEAD**  
Thru A Five (Polydor 288372 B). I've always wondered if Med Head, now that they seem to have a settled formation, could produce the same funky, laid-back sound which comes out on their singles, an album. Obviously they

can and they do it really well judging by Thru A Five. John Fiddler is also a very tasteful guitarist as well as being a competent songwriter and it's his influence which really makes tracks like Cajun Kick, Epiphany Blues and White Dove outstanding.

Med Head also have a very fine producer in ex-Family man Tony Ashwin who also helps out on keyboards in a couple of tracks. Oh, by the way the album also includes two of Med Head's singles, Being Sun and Slip and Slide — nice for relaxation purposes. P.H.

## It's live time

you are. Although just about every major rock 'n' roll influence of the fifties is included here from Presley to Chuck Berry Sha Na Na write some pretty nifty material of their own. All the rich and romantic Sax undertones come from the amazing Leonnard J. Baker and there is Johnny Contardo fronting the vocal harmony trio which includes Bowzer would you believe and Dennis Greene. The group are as flexible as rubber and judging by the background cheers, everyone had a good time. I fell good listening to it as well. J.B.

Well . . .

Well . . .

Well . . .

ISAAC GUILORY (Atlantic K40521) Pity this guy

sounds so much like James Taylor, he's bound to be compared and that will do him no good at all. Still, that's the price of writing songs about being on the road, and using similar chording and treatments. At times his voice sounds similar too. So what's new? Isaac knows how to trade words and folksy guitar riffs and gives a fresh vision of the young loner's life, well sung, well played, and well put together.

P.H.

## Gentle Jim

material but for those who already enjoy his sensitive style this set will be ample sustenance. There are eleven love songs, eight written by Croce, all of them well produced and well put together.

P.H.







## Bad Company triumph

THOSE who doubted that Bad Company are going to be THE band of '74 should have been at London's Rainbow Theatre last Thursday.

The reception for the band was heart-warming, the audience went crazy and the stage was constantly under assault from zealous fans.

There were problems, the set got off to a slow start reaction wise and the mix was at times diabolical. The bass and drums were mixed well to the fore at the

expense of Mick Ralphs' guitar.

Ralphs is a great guitarist and deserves to be heard, but I suspect that the fault can be partly laid at his own door, he needs to come up front a bit. Rodgers' guitar was far louder than his.

The band ran through most of their first album including the great Rock Steady and Bad Company. Rodgers was in great voice, the guy could sing the telephone directory and carry it off.

They weren't firing on all cylinders however, they didn't knit as they should have done, I know it could have sounded better, though at times it was truly amazing. They only played for 55 minutes and then came back out for two encores before retiring.

The audience stood cheering and screaming for a good ten minutes before reluctantly going home. Seems a pity that they didn't play for longer but no doubt they'll be back.

CHRIS POOLE

## War: a dud bomb

THIS was to have been a launching pad to the summer of rock euphoria.

It should have been a celebration. The atmosphere was as potent as a whiff of amonnia and the energy level supercharged. A bunch of East End dockers could've walked on playing skiffle and the bomb would have exploded, but not War.

War entered the cauldron with enough goodwill going for them to hit the audience with the first number and just to put the lid on it, we got Eric Burdon introducing the group.

You could feel the swell of emotion for at least ten minutes after his brief appearance. In truth it was probably the vague notion Burdon might return which kept us interested, because with all that they had going for them, War still managed to blow it. They were wrong from the start, opting for a moody atmospheric beginning when all anyone wanted was funk, and when they did open up as on

Cisco Kid and World Is A Ghetto it was plainly obvious that there is no great level of musicianship in the band.

How do they make those incredibly tight studio albums? Your guess, on this gig, the same as on their live album just released, they sounded flat and loose, like a bald punctured tyre flapping along haphazardly, hoping to get you there somehow. They got nobody anywhere at the Rainbow and left the audience half-heartedly rising for a stumpled boogie at the end because they knew that was all they had got. Give 'em an encore, let's try and lift it, it was the feeling, and though War kept it up you just knew that incessant mandraxed harmonica, the dull rhythm of static bass and drums, the sticky fingered licks from the ego tripping guitar, were just not enough. We've come to expect more than that. Oh, and shit to all that politico rubbish too.

PETER HARVEY

## Ronson makes it with music

SLAUGHTER on Tenth Avenue had nothing on the way Mick (Ronno) Ronson played 'em at the City Hall in Newcastle on Saturday.

The audience — a varying collection of Bowie replicas, Ronson fans mingled with a few inquisitive minds, were driven to the height of anticipation by the feverish strains from the original soundtrack of Slaughter, while the musicians assembled in total darkness.

The sight of Ronson grinning his way through his first number 'In The One, brought strangled screams from all corners of the hall. It was unfortunate that during his second number Louie My Heart Alone, Ronson's would be distinctive voice was drowned by the over enthusiastic yet brilliant brass section. Nevertheless it was after Only After Dark, a track taken from his album, that the cries of "Bowie, Bowie," changed to "Ronno, Ronno," and from then on Ronson could do no wrong.

With suitable vocal backing from the three gartered chick singers and solid grounding from bassist Trevor Rolder and percussionists Kitechi Dharma, Ronson weaved a magical musical spell along with Mike Garson's keyboard finesse.

The first half reached its peak and closed down with Music Is Lethal, after which the interval was announced bringing noisy cries of protest.

The second half opened with Green Power and then straight onto a Donovan number Music Maker. The



gala-muzang change in tempo brought us onto the over drawn version of Love Me Tender, which for me was and always will be instant cringe; but for everyone else it could have been the highlight of the show were it not for the impressive Slaughter On Tenth Avenue instrumental. Ronson magnificent guitar can only be compared to Hendrix — true he lacks ostentation and showmanship and his vocal capacity has yet to reach its peak, but the guy only in his early stages of his solo career can knock spots off any one outside anyone by just being himself.

As expected the house was

brought down by Monique Daydream and it was everyone for themselves. Stevie and his gentle heavies had no chance. There was an immediate rush for the front of the stage while everyone was screaming, choking and crying out his lyrics, right the way through The Girl Can't Help It and the two new songs, Something To Say and White Light, White Heat.

You left the place completely drained with one thought in mind that Mick Ronson was going to become phenomenal and just by being himself — a superb musician. GENEVIEVE HALL.

## around the country

## tony byworth

# Louisiana woman — Mississippi man

MOST British enthusiasts will agree that it's been too long since we've had new album releases from Conway Twitty and Loretta Lynn but dissatisfaction should be cast to one side as the couple join forces for their latest duet album Louisiana Woman, Mississippi Man (MCA MCF 253).

Both Conway and Loretta, on their own counts, have been notching up the credits recently.

Conway, the tail end of last year, struck home in both the U.S. country and pop charts with 'You've Never Been This Far Before' — and found that he had his strongest selling single since those million sellers of the late fifties and early sixties. In addition, at the Country Music Association's annual awards presentation held in Nashville last October, he and Loretta wound up as Top Vocal Duo whilst Loretta collected the Female Vocalist of the Year award.

Their individual vocal work meets up to fine effort on this, their third album together, and the eleven tracks include their best selling single titled — naturally enough — Louisiana Woman, Mississippi

Man as well as their version the Bobby G Rice success You Lay So Easy On My Mind and revivals of Release Me and Bye Bye Love.

And, if duet recordings are your country music forte, then Top Country Duets — on the budget priced Embassy label (EMB 31044) — is an album well worth seeking out.

On hand there's twelve tracks and a teaming of eighteen different artists which include Johnny Cash & June Carter, George Jones & Tammy Wynette, Jod Miller & Johnny Paycheck and Davy Houston & Barbara Mandrell. Although the majority of the numbers were recorded within the last four years, the album clearly shows the wide musical range that falls under the general term of country and includes such items as Tim Hardin's If I Were A Carpenter, the Nashville version of the Sinatra's Somethin' Stupid and the gospel flavoured Let's All Go Down To The River.

April proves to be an extremely good month for the numerous fans of that popular entertainer, and occasional British visitor,

Bobby Bare with two new albums appearing to his credit.

For The Good Times (Ember CW143) is the first release following Jeffrey Kruger's recent distribution deal with Rice Records of Nashville, and

the pen of Tom T. Hall and fork from Kris Kristofferson.

The second Bare offering — Lullabies, Legends And Lies (RCA AFL 02090) — spels especially good value as originally, in the United States, it was



features tracks that were recorded prior to Bobby returning to RCA Records in the early months of last year. On hand a generous selection of material from a few of Music City's contemporary writers including six numbers from

the pen of Tom T. Hall and fork from Kris Kristofferson.

The second Bare offering — Lullabies, Legends And Lies (RCA AFL 02090) — spels especially good value as originally, in the United States, it was

Shel Silverstein's considerable talents as a songwriter as all fourteen tracks are his originals. The album's title gives it all away — some tall stories, some more truthful but all told with a great deal of imagination. The songs are intertwined with the artist's comments and an atmosphere gained through the presence of a studio audience who were there to witness the happening.

And Lullabies, Legends and Lies also introduces Nashville's newest — and youngest? — recording artist Bobby Bare Jr. He's there following in the family footsteps as he joins his famous father on Daddy, What If? And the duo are fast making a name for themselves. The song has also been released as a single and, at press date, it holds position 43 after 16 weeks in Billboard's Country Charts.

Album releases from new artists are always welcomed and, making their debut on this side of the Atlantic, are Johnny Russell and Ronnie Milsap.

If you've been following your composers' credits carefully, though, Johnny Russell needs no in-

roductions. Among other items, he was the man who laid down Act Naturally and found that he had a hit on his hands via the recordings by Buck Owens and the Beatles. More recently Johnny's moved away from the songwriting side of the business and has been turning his attention to stage appearances and recording.

Rednecks, White Socks And Blue Ribbon Beer (RCA AFL 0346) is the ear catching title of the album that makes his acquaintanceship with the British record buyers — and the title track is another cry on behalf of the silent majority. I wonder whether it'll find as much acceptance around the U.K. country music clubs as did Okie From Muskogee?

Finally, I'll make no apology for again mentioning Ronnie Milsap's debut release Where My Heart Is (RCA AFL 0338). Ronnie was the subject of this column a few weeks back, but due to pressing problems, the album has only just made its appearance. Well worth seeking out to hear his highly stylistic approach to some basic country material.

# Queen



Peter Dignam answers your letters. Write to RRM, 7 Carnaby Street, London W1V 1PG

## Queen itton

THANKS very much. After going into fits of hysteria after reading the David Bowie was to appear on the Russell Harty show. (You surely know the rest!) I, of course, told other Queen freaks of this grand occasion on T.V.

Well I watched Mr Harty's show and I must own up I didn't spot him. Well let me tell you, baby, that I know my friends cancelled their engagements to see the man. (Bop in thanks to your stupidity they wasted their evening. I had no engagements.)

P.S. I know I will probably get a very silly reply.

Raymond Martin XXXX  
Greenford

Yep read Record and Radio Mirror, the paper that LIES to you. FIRST! Our own newscaster ext.Ordinary and radio ham Peter Harvey comments: "dunno, man."

Thank you Pete, that was very informative. Over for a quick analysis from our man in Suffragette City: "No Comment."

In other words Ray, baby, we don't know, and it doesn't look like anyone's going to tell us. And while we're on the subject of lies, can't you big queer males, anybody who can decipher this one can have my old feather box. (Answers to be written in lipstick, please):

HAVING read your letter reply, I'm totally sure your ya... now where did I put that carrot? Oh, you're gay, and not too bad looking though older than me of course. I don't mind you... Oh damn the phone "Yes!" (It's that blasted boy from Molown again) "No I can't make it to the audition tonight I'm tied up. (Seeing my leather friend you know - wonder if he likes carrots?) O.K. Bye." (Silly queen).

Now I don't mind you being a fool. I mean there are thousands of us, I mean you, well you know what I mean. So I was thinking that... Oh dear, that's the fool, please excuse me.

"No I haven't got any jumble. I gave it to the Boy Scouts. You can have my... Oh dear, that's the biggest load of rubbish I've ever seen. What do you mean you only want saleable goods, piss off! An yes, I was thinking you might want to come round and see my etching or my ichings or carrots or whatever I've got you might want to see (If that sounds rude, its meant to).

You may be wondering who I am. As I've left no

WHO'S that stupid git who signed off 'James Osmond'? Who ever you are, thanks for makin me feel like smashing your face in. As for Donny can't sing, just shut your gob up. You couldn't show him how to do it anyway Donny's got as much as you, you stupid twit.

Oh and Pete, I hope by this week you have also

"Pat... hey... pat... What?"

"You got the wrong reply, that one's up there. This is the Gary GBMer Paternity Case."

Oh... I think this is where we came in Mand.

There will now be a short intermission while Mr Dignam has a bag of popcorn and a brain transfusion."

enough times to know he's a great guy.

Now for the Glitter Band. A collection of gargoyle, eh? I'd like to see her bloody face - I bet she's no oil painting. There's not one of the band who aren't nice-looking, but what have looks got to do with their music - I mean, you only have to look at Queen.

The remark about finding a band smaller and less pretty than Gary, well, the band's heights range from five-foot four to six-foot two, and I think Gary is beautiful.

The Rain as the best yet. It has received rave reviews from everyone, its a pity that Roy Hill isn't of the same opinion.

Maybe he's been listening to all the rubbish in the album and singles charts at the moment, and he's forgotten what real melody sounds like. I'm sure the album will be a huge seller, with or without Hill's approval. Its a shame he writes for RRM. I always thought you had more taste.

### Portrait of the artist as a young man (well almost)



"N" here she is, the girl who started the whole stuffed carrot plague in stupely stereo (well almost). Yes, Penny G., it's you for a moment!

"Just to think that cute little two-year-old grew into an eighteen-year-old offensive letter-writer. It's only since I've been reading RRM you know.

P.S. Did I see Peter smoking a carrot???? What have I started?"

cleaned your gums, or should I say wash mouth out with soap, Leave Donny alone.

An Osmond Lover  
Plumstead.

I've just read your page in RRM, and I'm happy to say I'm well on the way to recovery. What were the angels thinking about when they created a loony like you? You're even funnier than Ted Heath making a party political broadcast. So there.

P.S. When are you forming an appreciation society for pen-brained stuffed carrots? A.F.D. Pae Scotland.

You should think yourself bloody lucky you had the chance to talk to Gary and the band - I only wish I could, Miss Hall. I've travelled in the ends of the earth to see Gary, seen nine of his gigs and kissed him six times.

I love them all, and Miss Hall is nothing, but Pussilanimous Pustule who make me puke. So there.

See  
79 Inkerman St.,  
Heath Town,  
Wolverhampton,  
Staffs.

Miss Hall is at present fulfilling her engagements at a local burlesque show so there, so what, soles, so-so, so I kiss my teddy bear every night an' I bet you haven't kissed him once.

P.S. My teddy's name is Emma, so there's no necessity for MNACSJEIK (see above) to write in about that one. Right! Attention! more into the breach dear staff! Roy (I'm not really over the) Hill, our resident dwarf, has slipped down yet another drain grille and desperately needs our help!

("Don't leave 'm" - Julia from Poldy).  
No laughter in the drain.

P.S. Have you got any hair, Peter?

Osmond Paternity Case, Scene Two, Take 73: "Liber", what puzzles me about this case, Holmes, is if this person is an Osmond lover, then how come she doesn't know who James Osmond is?"

"There now follows a partly feble broadcast on behalf of Mr Dignam's big head".  
(Dead silence).  
"P... past!"  
I wish you'd stop putting about, what's up now?  
"Aren't you going to introduce the next letter?"  
"Oh, are we still on the air?"  
"Yes"  
"Oh."  
"Well go on then."  
"Oh alright. Here is the next letter. Was that good enough?"



Well here she is folks - judge for yourselves.

"Elementary my dear Watson, its obviously an impostor."  
"You mean it wasn't really James Osmond?"  
"No, I mean it wasn't really an Osmond lover."  
(The defect is shattering).

"After reading that stupid girl saying that Alvin Stardust was Gary Glitter's son, I think she needs a pair of glasses and also a brain transfusion. I have only seen Alvin on Top of the Pops and never saw him talking on TV. Gary is not old enough to have a son like Alvin."  
Gary Glitter Fan.  
(No Address Supplied)

Who is James Osmond, who was the Walrus, who were the ogres, what DID the Butler see, what's gung on, what was the question?  
Whispering sabotage (Kicks)

HONESTLY, its really sickening. Just because Genevieve Hall does not like Gary and the GBMer band (RRM 30.3.74) she has to write disgusting things about them.

For a start, Gary is not huge as she implies and does not usually "snap" at ladies - that's if you describe G.H. as one. O.K., so I don't know him that well, but I've met him

And here is still another due for you all, I am not the Walrus, and if you'd remembered last week's clue you wouldn't have to ask silly questions like that. You'd probably ask silly questions like this:

6 Fawcett Road,  
Southsea,  
Portsmouth,  
Hants.

We do, try sucking the corner of page fifteen. Then try putting the whole paper in a hot oven and climbing in after it. Do send us a sample. Or not. As you please. Now then young Hill, just what's the meaning of this, eh, boy? Speak up, lad!

"Well... I er... I... you know I... um... er..."

Well there's your answer Miss Smith, 'no he's not lame' deaf, he's just a steaming great brack. Simple isn't? Now for the next item on the menu:

I WOULD like to get hold of the flea-bitten carrot who dared to call Mick Hanson one of a "motley group". This moron could not possibly have heard Mick's slaughter on Tenth Avenue album. Its fantastic and brilliant so go out now and buy it, then you might keep your big gob shut Mr Gambli.

P Marston  
Chorlton,  
Manchester.

P.S. Have you got any hair, Peter?

MY brother and I had a two-pound bat that Mud came off Opportunist Knocks. Can you answer this?

Melvin  
214 Prince Charles Ave.,  
Derby.

Well, for the small fee of a couple quid I'd now I might consider it. And remember, its your notes that count friends. Well, the claqueter says I've run out of wall again, so I shall have to depart from your vision for another week, so don't forget to powder your nose. NEXT WEEK What even the Butler didn't see!

# On the straight and Arrow

I WAS sipping what tasted like a mixture of lemon barley and distilled witch hazel when Terry Walker from Rak Records suddenly asked us what we thought of the Arrows' first single, Touch Too Much.

Brian Connolly broke from his intriguing discussion, "That title sounds familiar," says he instantly breaking forth into the very same song. "Hey, that's one of the songs Mike and Nicky wrote for our rock and roll album 'flippin' cheek'" he feigns indignation and carries on with his conversation.

Arrows are three attractive guys who have been signed to Rak and are being projected by Mickie Most as his fave band of 74.

Two of the lads Jake Hooker, 22, and Alan Merrill, 23, come from New York, which leaves us with the only British member of the group, Paul Varley from Preston in Lancashire.

The meeting up of these musketeers is a long and complicated story, so to make it longer and even more complicated — here goes!

Jake and Alan have known each other and have been making music together since their high school days. And although born and bred in the heart of Manhattan, it has always been one of their desires to leave the paranoid city of New York.

Alan's mother was a famous jazz singer of the '50s and was living in Japan with his step-father.

"My first musical memory was sleeping round in jazz clubs at the age of four or five," says Alan. His father, also a musician, spends his spare time putting on shows for Broadway. While his cousin is the very talented singer-songwriter Laura Nyro, whom he played harmonica for on her very first demo record. So as far as this guy was concerned, music was definitely the food of his life.

Jake's mother on the other hand, wasn't a jazz singer, neither was his cousin, Laura Nyro, but nevertheless he decided that the UK was the only place in the world where one could really get a band off the ground. And so one early spring he

bade farewell to his bosom buddy and made his way towards our shores.

Why didn't Alan come over with him?

"I couldn't see the point of coming to England at that time," he said. "Besides I wanted to go to Japan and work as a solo performer."

This he did and eventually ended up being one of Japan's top solo artists. It was in Tokyo that he met and played with Tetsu on a number of "supergroup" sessions.

What about Paul? Paul their drummer came to London just over two years ago with his band Little Free Rock. When they disbanded he joined up with Jake's group.

"I don't know what it was," says Jake, "but every band I've joined, it's always been with people who weren't quite there. Paul was the only sane guy, so we decided to stick together and get Alan to join us."

Says Alan, "I heard a record that Paul and Jake had made and thought that these guys were excellent

and Rak records? It was Jake who explained.

"We were rehearsing at the Lyceum when Rak's publisher David Most heard us and decided that he liked our material. We told him we had a single which we'd written ourselves and he suggested us dropping by at Rak.

"When we called round, Dave wasn't there only Mickie, so we sung our song to him. He told us straight away that it wasn't a hit, but thought we had something to offer.

"He then invited us to listen to a demo which was a Touch Too Much written by Mike Chapman and Nicky Chinn, and asked us what we thought of it. We thought he was playing us an actual record and told him that we thought it great. So he asked us if we'd like to record it. Naturally, we said yes, and two weeks later we were recording. Since then all we've been doing is recording and rehearsing."

Their single is an out and out rock and roll number,

a say as to who sings the numbers. Jake also sings so we alternate on stage.

"It's good 'cos Mickie really is sort of shaping our sound, he's trying to mould the group and give us some sort of identity which is a producer's job. It's all been agreed in the band that Mickie knows what he's doing."

Would they be relying on Mike Chapman and Nicky Chinn for future singles?

"No, I don't think so," says Paul, "if they come up with one that's suitable for us then we'll probably record it. But it's really all down to what the people at Rak think is more commercial."

"We like what we do anyway. This single is our style, our version of it is totally different from the demo we got from Mike Chapman and it took Mike a while to get used to the arrangement we put to the music. It's our own sound which Mickie is helping to shape."

How would they define their music?

"Melodic rock and roll," he replies, "fun music, teen music, teen rock and roll, which is what rock and roll is all about. Singles 45s — it's all for the kids. We don't have any pretensions to being Beethoven or Bach. We want to have fun with rock and on stage."

Alan looks thoughtful, "I think Arrows would make an excellent album group though, 'cos we've got such musical versatility, but I think we're a much better singles band." He pauses then carries on, "I want this band to have class and not just be another band — another Walker Brothers, perhaps."

But the Walkers weren't rockers.

"Well actually," he confesses, "we don't really know which direction we're going to evolve in, we're just going to see what happens 'cos we have the capabilities of going in any direction."

So there you have it — Arrows are going in all directions. A Touch Too Much stands as much chance of making it as any other record, but it's pity they've got no intentions of hitting the road for yet awhile, as a lot of their success will depend on the kids being able to see them live. Meanwhile Jake your parents advice and follow the straight and Arrow road, OK.

**Pretty aint they? Genevieve Hall thought so. She's strung her bow and is convinced that Arrows will soon be shooting to the top.**

and that I should risk leaving Japan and my popularity?"

You mean to say you left all your fame, money, glory, Japanese income tax and women behind — all that for a nonentity? It was mildly staggering. Did he have no regrets?

"No because no one would promote me outside Japan. I had this idea of making it in Japan to a certain level and then having the Japanese export the acts, but no one was making any moves to do this."

"I knew that I had gone as far as I could go, and if I had stayed there, the next logical step was down. I didn't want to stick around to see that happen. You see in that country they're very fickle and it's very hard to maintain your popularity when you're a foreigner, you're like a fad and I didn't want to be just a fad, so I left at the top."

How did they become involved with Mickie Most

was that the way they intended going?

"Yeah," says Alan, "we're a rock and roll band, but we can do ballads as well. That's the good thing about this band — vocally we're very versatile. Jake is a very aggressive rock and roll-type singer, he's got a gritty hard hitting voice, whereas I'm into a lot of melody. I'm not as hard hitting a rocker as Jake or as raw. I've got a melodic type voice and can sing a good range. You could call me a musical perfectionist — I go crazy if I hear something which is wrong. I'm very linear and I like to see things clearly defined musically, whereas Jake is completely unpredictable which is why our group has such a perfect balance."

Who sings the lead vocals? "For this single I sing," says Alan, "but there's no lead singer as such because I think that creates a monotony. We don't fight about it 'cos Mickie Most has

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