

RECORD & Radio MIRROR

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7p

SUZI QUATRO's
RECORD & RADIO MIRROR

THE GREAT ONES

dramatic rise to fame

-THIS week in the Great Ones series



CASSIDY IN BRITAIN...

a fan's eye view of David

-Plus tour breakdown



Two pages on the big pop festival



The sex life of LYNSEY DE PAUL



The ONLY paper with this week's BBC top 50

RECORD MIRROR

RRM/BBC chart
Supplied by BMRB

TOP FIFTY

SINGLES

This week	Last week	Weeks in chart	Title	Artist	Label
1	1	4	SUGAR BABY LOVE	Rubettes	Polydor
2	4	5	SHANG A LANG	Bay City Rollers	Bell
3	9	4	THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US Sparks		Island
4	3	6	DON'T STAY AWAY TOO LONG	Peters and Lee	Philips
5	7	4	THE NIGHT CHICAGO DIED	Paper Lace	Bus-Stop
6	2	6	WATERLOO	Abba	Epic
7	10	4	RED DRESS	Alvin Stardust	Magnet
8	18	4	BREAK THE RULES	Status Quo	Vertigo
9	24	3	THERE'S A GHOST IN MY HOUSE	R. Dean Taylor	Tamla Motown
10	21	3	IF I DIDN'T CARE	David Cassidy	Bell
11	6	5	ROCK AND ROLL WINTER	Wizard	Warner Bros
12	15	6	I CAN'T STOP	The Osmonds	MCA
13	5	8	REMEMBER YOU'RE A WOMBLE	Wombles	CBS
14	14	5	SPIDERS AND SNAKES	Jim Stafford	MGM
15	8	10	HOMELY GIRL	Chi Lites	Brunswick
16	22	4	GO GiGiola Cinquetti		CBS
17	11	7	HE'S MISTRA KNOW IT ALL	Stevie Wonder	Tamla Motown
18	29	4	I SEE A STAR	Mouth and McNeal	Decca
19	13	7	YEAR OF DECISION	The Three Degrees	Philadelphia
20	19	8	LONG LEGGED WOMAN DRESSED IN BLACK	Mungo Jerry	Dawn
21	34	2	(YOU KEEP ME) HANGING ON	Richard Marx	EMI
22	25	5	TSOP MFSB		Philadelphia
23	44	2	HEY ROCK AND ROLL	Showaddybelly	Bell
24	20	10	SEASONS IN THE SUN	Terry Jacks	Bell
25	16	7	BEHIND CLOSED DOORS	Charlie Rich	Epic
26	—	—	THE "IN" CROWD	Bryan Ferry	Island
27	12	8	A WALKIN' MIRACLE	Limmie and the Family Cookin'	Avco
28	33	3	JUDY TEEN	Cockney Rebel	EMI
29	26	6	ROCK 'N ROLL SUICIDE BOWIE		RCA
30	17	7	THE CAT CREPT IN	Mud	Rak
31	28	9	THE ENTERTAINER	Marvin Hamlisch	MCA
32	23	9	DOCTOR'S ORDERS	Sunny	CBS
33	27	10	YOU ARE EVERYTHING	Diana Ross and Marvin Gaye	Tamla
34	32	3	AMERICA	David Essex	CBS
35	42	3	I W O L D	Harry Chapin	Elektra
36	—	—	WANT TO GIVE	Henry Combs	RCA Victor
37	50	2	GETTING OVER YOU	Andy Williams	CBS
38	31	18	WOMBING SONG	The Wombles	CBS
39	37	4	LAST TIME I SAW HIM	Diana Ross	Tamla
40	—	—	THE STREAK	Ray Stevens	Westbound
41	38	2	FOR OLD TIMES SAKE	Millican and Nesbitt	Pye
42	30	10	ANGEL FACE	The Gitterband	Bell
43	—	—	SUMMER BREEZE	Islaey Brothers	Epic
44	—	—	THE MAN IN BLACK	Coco Powell	Rak
45	—	—	THE JARROW SONG	Alan Price	Warner
46	39	7	I'LL ALWAYS LOVE MY MAMA	Intruders	Philadelphia
47	40	2	TOM THE PEEPER	Act One	Mercury
48	36	10	I'M GONNA KNOCK ON YOUR DOOR	Jimmy Osmond	MGM
49	48	14	BILLY DON'T BE A HERO	Paper Lace	Bus-Stop
50	—	—	A TOUCH TOO MUCH	Arrows	Rak

ALBUMS

This week	Last week	Weeks in chart	Title	Artist	Label
1	14	2	JOURNEY TO THE CENTRE OF THE EARTH	Rick Wakeman	A&M
2	1	18	THE SINGLES 1969-73	The Carpenters	A&M
3	2	2	QUO Status Quo		Vertigo
4	7	10	BEHIND CLOSED DOORS	Charlie Rich	Epic
5	3	23	BAND ON THE RUN	Paul McCartney and Wings	Apple
6	4	20	TUBULAR BELLS	Mike Oldfield	Virgin
7	5	29	GOODBYE YELLOW BRICK ROAD	Elton John	DJM
8	10	10	THE STING / Soundtrack		MGA
9	6	9	DIANA AND MARVIN	Diana Ross and Marvin Gaye	Tamla
10	9	46	NOW AND THEN	The Carpenters	A&M
11	17	32	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest
12	21	22	BY YOUR SIDE	Peters and Lee	Philips
13	—	—	EASY EASY	Scotland World Cup Squad	Polydor
14	15	9	SELLING ENGLAND BY THE POUND	Genesis	Charisma
15	10	14	MILICAN AND NESBITT		Pye
16	20	14	OLD BORN BROWED AND BLUE	Slade	Polydor
17	19	44	AND I LOVE YOU SO	Ferry Como	RCA
18	35	37	THE BEATLES 1967-70		Apple
19	25	5	WOMBLING SONGS	Wombles	CBS
20	24	6	PHAEDRA	Tangerine Dream	Island
21	12	8	INNERVISIONS	Stevie Wonder	Tamla
22	18	17	SOLITAIRE	Andy Williams	CBS
23	34	2	WE CAN MAKE IT	Peters and Lee	Philips
24	—	—	RHINOS WINOS AND LUNATICS	Man	United Artists
25	26	95	SIMON AND GARFUNKEL'S GREATEST HITS		CBS
26	11	8	BUDDHA AND THE CHOCOLATE BOX	Cat Stevens	Island
27	37	2	SWEET FANNY ADAMS	The Sweet	RCA
28	10	4	QUEEN 2 Queen		EMI
29	4	10	PEPPER'S LONELY HEARTS CLUB BAND	Beatles	Parlophone
30	23	123	BRIDGE OVER TROUBLED WATERS	Simon and Garfunkel	CBS
31	30	37	THE BEATLES 1962-66		Apple
32	—	1	THE UNTOUCHABLE	Alvin Stardust	Magnet
33	32	10	THE BEST OF BREAD	Bread	Elektra
34	42	13	BURN	Deep Purple	Purple
35	31	5	HUNKY DORY	David Bowie	RCA
36	33	9	THESE FOOLISH THINGS	Bryan Ferry	Island
37	16	7	THE RISE AND FALL OF ZIGGY	stardust david Bowie	RCA
38	50	10	GLEN CAMPBELLS GREATEST HITS		Capitol
39	41	9	WHAT WERE ONCE VICES ARE NOW HABITS	Doobie Brothers	Warner
40	40	5	TALKING BOOK	Stevie Wonder	Tamla Mowtown
41	—	1	AMERICAN PIE	Don Mclean	United Artists
42	—	—	GOOD TIMES	Elvis Presley	RCA
43	43	5	ON THE BORDER	The Eagles	Asylum
44	—	1	TOGETHER	The New Seekers	Polydor
45	28	3	CLOSE TO YOU	The Carpenters	A&M
46	—	—	THAT WONDERFUL SOUND OF LENA	MARTELL	Pye
47	44	2	TOM JONES GREATEST HITS		Decca
48	39	7	DIAN'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John	Vertigo
49	—	1	HELLO	Status Quo	DJM
50	—	—	HAMBURGER CONCERTO	Focus	Polydor

Chart Chatter

DID YOU expect the Bay City Rollers to have a sudden apurt? They hit two but Sparks are ready for the number one spot. Bet you Brian Ferry will be there pretty soon and how about Island having two top class singles in the charts? That Ferry disc is great, fantastic, superb. I bring out the banners, flag-bands to play him right up to the top. Wonder how Rocky and Brian are getting on in America? Status Quo are moving with the national anthem of schools and R. Dean Taylor is at least finding chart substance. He makes it and that's four more the right way than another mover from Mouth and McNeal.

ALL THIS Ferry excitement makes me forget GiGiola Cinquetti has gone to 16 and David Cassidy has landed at number ten but what's keeping the other David? His America has slipped to 34. Our Genny is going wild, for one, she's a Cliff raver and the other thing is her support for Showaddywaddy. She held the brand new chart aloft and said loudly, "What did I say, my tips are all coming off!" Cockney Rebel are going upwards but not at expected speed. All this excitement and all this chart movement! Yep, the Rubettes have stayed at number one.

DID YOU expect the Alan Price entry? Ferry Como's entry is no surprise. Straight from yer American chart comes The Streak from Ray Stevens and note the change of label for Mr. Turn Your Radio On, Ray. It could be novelty disc of '74, even though I thought the string mania had had its day. I say, I say Brothers are back making us feel all warm and talking about summer, did you hear the lady on a Radio One show who wished she had won Seasons In The Sun so she could play it to her kids on the beach? When will they listen to the lyrics? What's the best way to die on the beach?

ARROWS have made it, even if only brushing the charts. Coxy is around once more and what can we expect from those breakers? Scotland's football boys hovering and waiting to score in the 50. Bad Company are showing up and hey, a Chart Parade tip from the Staples is beginning to move. Great re-release from the Everly's almost there and there must be 50 occupiers from Lena, The Hollies and that thumper from Lynsey de Paul with a great catchy chorus hook. To the chart once more, can the Rubettes cling on at the top?

US Soul Charts

- (1) I'm In Love - Aretha Franklin (Atlantic)
- (4) Be Thankful For What You Got - William de Vaughan (Roxbury)
- (7) For The Love Of Money - O'Jays (Philly)
- (2) Don't You Worry 'Bout A Thing - Stevie Wonder (Tamla)
- (10) Hollywood Swinging - Kool & The Gang (De-Lite)
- (3) Dancing Machine - The Jackson 5 (Motown)
- (5) The Payback - James Brown (Polydor)
- (8) Satisfaction Guaranteed - Harold Melvin & The Blue Notes (Philly)
- (9) Can You Handle It - Graham Central Station (Merger)
- (11) The Same Love That Made Me Laugh - Bill Withers (Sausax) from Billboard's Specialist Soul Survey

Breaker S

STAR BREAKERS

EASY EASY - Scotland World Cup Squad (Polydor)
GOTTA HOLD ON TO THIS FEELING - Jnr. Walker and the Allstars (Tamla)
LIVERPOOL LOU Scaffold (Warner)
CAN'T GET ENOUGH - Bad Company (Island)
GUILTY - The Pearls (Bell)
HONEY PLEASE CAN'T YOU SEE - Barry White (Pye)
LANDSLIDE - Tony Clarke (Chess)
PERSONALITY - Jackson Five (Tamla)
BOOGIE MAN - Jackson Five (Tamla)
ONLY FOR THE CHILDREN - The Stylistics (Avco)
IF YOU'RE READY (Come go with me) - Staple Singers (Stax).

BREAKERS

ALL I HAVE TO DO IS DREAM - Everly Brothers (Westbound)
AMONG MY SOUVENIRS - Vince Hill (EMI)
BETTER GET READY FOR LOVE - Robert Knight (Monument)
BROWN EYED GIRL - Van Morrison (London)
ENTER THE DRAGON (Original Soundtrack) - Warner
HOTLINE Philadelphia Filers (GM)
JUNGLE BOOGIE - Kool and the Gang (Polydor)
DOH I DO - Lynsey de Paul (Warner)
PERSONALITY - Ana Zaveroni (Philips)
PURSUIT ON 34th STREET - Doobie Brothers (Warner)
SON OF A ROTTEN GAMBLER - Hollies (Polydor)
TEEN WAVE - Ricky Wilde (UK)
THE LOTUS EATERS - Stavros Haniakos Orchestra (Columbia)
Y VIVA ESPANIA - Sylvia (Sonet)

Charting MUSIC

STRANDED from Roxy makes 197 in the Album 200 and The Hollies are at 187. Cat Stevens goes into week 44 with Foreigner, now at 184. Suzi Quatro is making more up the chart, even if slowly and she's at 172. Machine Head gives week 104 for Deep Purple with their latest position, 156. Ten Years After have entered at 157 with Positive Vibrations and for Argent week three in the 200 means position 153 for Newca. Dutch group, Golden Earring could be breaking Stateside as their Mountain makes from 151 to 123 and it's only now week three in the chart. Queen are making impact, Queen II is now into the 100 at 90 and a 44 position move this time. Two Led Zeppelin albums are still going strong, Led Zeppelin IV is at 70 and week 120 in albumville with Houses Of The Holy, week 50 at position 73. Not so good in the singles field for only the Hollies seem to be going up with their The Air That I Breathe now 71 from 82. Check the latest chart just before our printing schedule on the US page and they might be in the 50. Nothing else, a pity but it's tough for UK people in the US Hot 100 singles!

Hot singles

WE RESUME our tip of singles which most reach the chart. So take note of them, hear them, buy them!



1 All I Have To Do Is Dream - Everly Brothers (Janus), 2 The 'In' Crowd - Brian Ferry (Island), 3 Beach Baby - The First Class (UK), 4 Love To Lose Again - Melanie (Neighborhood), 5 Haven't Got Time For The Pain - Carly Simon (Elektra).



Warning

SORRY to say this but it has been said before. We have not the staff here to deal with detailed requests for back chart information. We did ask for no more letters on this particular thing but they have been flooding in of late. Let us think we are being awkward we suggest you time yourself looking up ten varied chart statistics from a period covering 15 years and then multiply it by 30 for the number of requests we get weekly. **WE DO LOVE HEARING FROM YOU, YOUR VIEWS** but until we can maybe get or know of a publication giving details then **SORRY**, no more, please!

Carats comp

40 ALBUMS to be WON! Have you heard of the knock-out series of MGM Carats? It brings you some of the big, big US hits (and some British) from over the years. Now volume 4 of 7 have been made available in this country. Just take in some of the hits. On Volume 4 you have Society's Child from Janis Ian, You're My Soul & Inspiration from The Righteous Brothers and Jimmy Jones with Handy Man. Volume 5 means Only You from The Platters, Every Beat Of My Heart by The Royals, Tosca And Turnin' from Bobby Lewis. So the story could go on! What though, you say, is the COMP? 10 sets of the four albums, 4 to 7 will be mailed to you if you get the ten lucky people to be drawn out of our Comp drum on the closing date of Tuesday, June 4. Any number of entries but please on a POSTCARD. You can copy comp details on a postcard if you don't want to tear precious RRM!

COMPETITION FORM

Name
Address
1 Who recorded With All My Heart?
2 Who recorded Teen Angel?
3 Who recorded Take It Back?
4 Who recorded No More Doggie?

I am a new reader of RRM in the last 6 weeks. Yes/No. Good answering!

CHARTS

COMPILED BY TONY JASPER

Cliff's not dead



HE'S NOT had such success for a long time. In two weeks Cliff Richard has jumped to 21 in the charts. We have said in these columns many times that the major reason for Cliff's lack of recent chart form is his recording inferior material.

Now he has a good song and the result is clear, another major chart disc for the star with over 50 British hits to his name. We are not surprised for if there is one pop paper which has continually said Cliff is far from finished, then it has been Record & Radio Mirror. Just take a look at our poll issue of December 29 and note Cliff came third in the British male section. Also remember the number of people

People

ABBA: In case you have just returned from four months of sleeping, the news is of Abba winning the Eurovision Song Contest! More to the point is Abba's remarkable chart performance in Sweden where their album tops the chart, a Swedish and English version of the song, Waterloo occupy the next two places. Their album is now re-released here in the UK by CBS Records.

JOHNNY CASH: For the first time in his life Johnny Cash has written an entire album of songs. The album is Ragged Old Flag and is released on May 31. The title song describes the moving story of the "flag" through all the battles and changes in US history.

LENA ZAVARONI: Lena has found a fan in Frank Sinatra! It seems Sinatra was due to sing at a Hollywood concert but had to cancel owing to a sore throat. Lena bounced on stage and apparently stunned the star-struck audience. Her new single to follow-up, Ma! He's Making Eyes At Me is Personality.

HERB ALPERT: After five years, Herb Alpert has returned to the scene with a single, Fox Hunt on A&M Records. A new album is issued titled, You Smile - The Song Begins. At

who bothered to send in letters and cards when we suggested you chose Cliff's all-time Top 10 discs. We gave EMI your verdict and we received some friendly words from Cliff's fan club. Cliff's great new chart success will annoy some people. Too many have been ready to put Cliff down and refer to him as "old hat." Admittedly Cliff does seem to have got stuck in a slightly unsuccessful groove for too long. Now he's back with a big one. It could be the start all over again!

Postscript: Cliff's new album to be released June 7.

present he is touring America with his famed Tijuana Brass.

NEIL REID: Roy Wood has written the next single for once 14-year old hit wonder, Neil Reid. The song is called Hazel Eyes and is set for May 20 release. Neil, who is now 17, is set for Top Of The Pops. His first single was Mother Of Mine which reached a top three.

MELANIE: Melanie has a strong single issued on her own Neighborhood label titled Love To Lose Again and Fly And Feather. Both try to come from her recent issued album, Mac again. Meanwhile, Melanie is expected in Britain for her series of summer concerts. Now 27, she had her first US chart success with Born To Be. Among her British single successes have been What Have They Done To My Song Ma, and Peace Will Come.



World hits

GREECE
1 Angle - Rolling Stone
4 Can The Can - Suzi Quatro
5 Goodbye My Love, Goodbye - Dennis Ronson
4 Woman From Tokyo - Deep Purple
8 45 Crash - Suzi Quatro
9 Forever and Forever - Dennis Ronson
10 Jet - Paul McCartney & Wings.

NEW ZEALAND
1 The Air That I Breathe - Hollies
2 Seasons In The Sun - Terry Jacks
3... d - Paul McCartney & Wings
5 The Lord's Prayer - Sister Janet Mead
6 Take Me High - Cliff Richard
7 Billy, Don't Be A Hero - Paper Lace

SWEDEN
1 Waterloo - Abba (LP)
2 Waterloo - Abba (single) Swedish version
3 Waterloo - Abba (single) English version
5 Dancin' Lady - Cher
6 T To Hoople - Mott The Hoople (LP)
9 Seasons In The Sun - Terry Jacks
10 I Wanna... - Jazareth (LP)

BELGIUM
1 Waterloo - Abba
2 Seasons In The Sun - Terry Jacks
5 Tiger Feet - Mud
6 I See A Star - Mouth & McNeal
9 I Sing Live Love - Olivia Newton-John

Chart addresses

MARION RAINFORD from Kinks Productions Ltd has written to us saying "I'd be glad if you would pass on the message that Carol Tiffin no longer runs the Official Kinks Fan Club. All current letters should be sent to Gloria C/O 84-86 Tottenham Lane, Hornsey, London N17 7EE." Tim Atkins says he has not received any reply from writing to addresses given for E.L.F., Genesis and Yes. Tim, we'll make contact soon if you have not heard but a month is not very long. Most fan clubs are run by voluntary help and often work several months behind. I know that for myself.

Play list

WE HAVE not talked to managers, PR's for these lists. They come from the artists' mouths! So read on and see if your play list has similarities!

Barry Blue:
Honey Girl - Chi-Lites (London) single. Spiders & Snakes - Jim Stafford (MGM) single. Band On The Run - Paul McCartney & Wings (Apple) album. The Sound of Philadelphia - MFSB (Philly) single.

Bay City Rollers (Alan's choice):
Hand On The Run - McCartney & Wings (Apple) album. Angel Face - The Chiffers Band (Bell) single. Beach Baby - First Class (UK) single. Sugar Baby Love - Rubettes (Polydor).

Ricky Wilt's (Teen Wave):
Waterloo - Abba (CBS) single. A Walkin' Miracle - Hawkins & Family (Cookin') album. Street Cookin' (Aveo) single. Look And Roll Winter - Wizard (Warner). Seven Seas of Rhye - Queen (EMI) single.

TONY JASPER (RRM):
Graham Central Station - Graham Central Station (Warner) album. Streetwalkers - Chapman, Witney (Reprise) album. Be What You Are - The Staple Singers (Stax) album. I Want To See The Bright Lights Tonight - Richard & Linda Thompson (Island) single.

Winners

FIVE winners of our tickets for the Hollies concert were Russell Fry, Hadley Wood; Grace D'Souza, Hansell; Dennis Backler, Orpington; Catherine Brimicombe, Basingslake and Jill Dawson of Hounslow, Middlesex. Hope you have a great time!

TWELVE WINNERS of Terry Jack Competition: Stephen Anthony, Weybridge; David Isaacs, London; Linda Smiles, Cliftonville; Robert Black, Welwyn Garden City; S. Rosney, Dagenham; Robert Hill, Histon, Cambs; Louise Turnbull, Halcote; Tony Hayward, Reigate; Patrick Neville, Co Henry; Rick Davis, Atherley; Julie Clarkson, Draycott; Bugby; Lieve Campbell, Blackpool.

TWENTY FIVE MARIE OSMOND winners: Madhuika Sikka, Margaret Pellapossy, June Cotton, Andy Norton, Susan Howard, Ann Fry, Helen Youngs, Angela Thomas, Robert Cowen, J. D. Harmer, Eastbourne, Andre Lowe, Ann Fry, Helen Youngs, Pete Lennon, Angela Hoyle, John Crawford, Robert Black, Sue Burley, P. Hewitt, Claret Mawdsley, Brenda Kerr, Jill Hall, Ronald Allott, Peter Swestham and Helen Walters.



Seekers cancel shows

OVER 13,000 was paid out to angry New Seekers fans on Friday night after the group failed to turn up for their second to last appearance at a Liverpool club before disbanding.

The group also cancelled their farewell show on Saturday because Eve Graham had been taken ill and the other members, Lyn Paul, Peter Oliver, Marty Kristian and Paul Layton, did not want to appear without her.

Further trouble was averted on Saturday when at the eleventh hour Blue Mink flew up to Liverpool as a replacement act.

Peter Price, emcee at the Shakespeare Cabaret club where the New Seekers had been booked for the week, told RRM that everyone was horrified on Friday night when it was discovered the group would not be appearing.

"The New Seekers had gone to London on Friday to receive a newspaper award and were going to be flown



EVE GRAHAM

back to Liverpool in time for a midnight appearance.

I went on stage and it was a great atmosphere. Everyone was very excited. Then at 11.15 p.m. we got a call to say the group weren't coming because Eve was ill and they didn't want to go on without her as it would be a substandard performance," said Mr. Price.

"It was a riot. We had to give money back totalling about 13,000 because the audience felt they had been cheated into buying drinks and meals.

RRM understands that some members of the New Seekers were booked in at their Liverpool hotel on Saturday night.

A spokesman for the group said they were all very disappointed at having to cancel the two shows.

"Eve went down with gastro-enteritis or gastric flu on Friday and the rest of the group felt that in view of the fact that they had never done such an appearance without the complete line-up, they didn't want to give anything but their best, and so cancelled the shows."



Harrison and Moss celebrate in bed.

Harri's Dark Horse

GEORGE HARRISON is lending his production talents to a new record label - Dark Horse Records - which will launch through A & M in August with a "secret" group still to be announced.

The album, described as "pop/rock" by A & M has been produced by Harrison and will be followed in September by an album by the Shankar Family And Friends.

Harrison said: "I feel very happy with the unlimited potential now available - through a relationship with Mr. A. M. M. and the entire staff of A & M records, not only musically and commercially - but also in areas outside the record industry, and look forward to this association. May the Lord bless us all."

Jerry Moss for A & M called it a "great moment" for the company, adding: "The stimulation of working closely with one of the world's creative and unique personalities is heightened by our involvement and support in his well-known humanitarian interests as well."

George Harrison's next solo release will be for Apple Records in September.

Queen are home

QUEEN'S Brian May has been flown home from the States after becoming seriously ill with hepatitis. Doctors have confined him to bed for at least a month which means that the band had to cut short their American tour with Mott The Hoople.

May was taken ill after a week's engagement on Broadway with a month of dates still to play.

A spokesman for the band said that the Queen had to cancel will be rearranged for when the band return for a heading tour of America in September.

In brief

GERMAN band, Ready Pie, over here to tour in June, have been told to change their name to something "less offensive" for a date at Olympia East Kibritze. The substitute name will be Apple Pie.

BARRY Blue's first hit, "Dancin'" (On A Saturday Night) has been nominated for this year's Ivor Novello Award along with Gary Miller's I Love You Love Me, Slade's Merry Xmas and Roy Wood's See My Baby Joy.

LYN PAUL launches her solo career this week with the Polydor release of her single, Sell The Summer Winds, the theme song on the soundtrack of Gregory Peck's production, The Dove. Lyn's single will be getting an airing on Granada TV's 60' show (May 23), and BBC - 1 Pebble Mill At One (30).

FOLLOWING the departure of Bruce Thomas from the Sutherland Brothers and Quiver, the band is remaining as a five-piece and Gavin Sutherland has moved onto bass guitar. SIB&Q are currently touring America.

ROD MCKUEN has had to postpone his Royal Albert Hall concert on May 8 due to him being taken ill.

DUE TO a sudden interest in Oshiba in the Australian continent following an unprecedented 40,000 sales of "Happy Children" there, the band are breaking off the recording of their sixth album to take on their first tour of Australia and New Zealand during the next three weeks.

BLACK OAK ARKANSAS were out recently on their first tour of this country supporting Black Sabbath, have cancelled the last two dates so that they can play two major festivals in Germany, Stuttgart on June 8 and Frankfurt on June 9. The news that they will now not be appearing at Coventry Theatre and Newcastle Odeon with Sabbath.



BRIAN MAY

"Although Queen's proposed tour of England in the autumn is not affected, Brian's illness means a disruption to the band's recording schedules", said the spokesman.

"As a result of him contracting hepatitis, half the music business over in America had to be inoculated."

Ayers guests

NICO, John Cale, Eno and Mike Oldfield will be the special guests of Kevin Ayers when he appears at the Rainbow Theatre on Saturday, June 1. Nico, Cale, Eno and Ayers will appear in solo spots before coming together in the final set, when they will be joined by Oldfield.

For many of the artists it will be their first time on stage in several years. It will be John Cale's third live appearance since leaving The Velvet Underground in 1967; his two previous appearances were in 1971 with Nico and Lou Reed. Mike Oldfield will be appearing for the second time since leaving Kevin Ayers' Whole World in 1971; his last performance was "Tubular Bells" at The Royal Festival Hall last year.



KEVIN AYERS

Nico, who intends to sing "Deutschland Uber Alles" and the Doors song, "The End", has just completed a French tour of the Maisons de Culture. Eno will be appearing for the first time since collating a lung on his recent tour with the Winkles. Supporting the guest acts will be Ayers' new band, consisting of Gilli Hannall (guitar), Eddie Sparrow (drums), Archie Leggett (bass), and Rabbit (keyboards).

Buxton to be prosecuted?

THE organisers of this year's Buxton Festival - North West Promotions Ltd. - may be prosecuted by the local Police over their refusal to apply for a music licence.

The licence, if granted, would give the Police and local authority at the Booth Farm site, over-riding power on performances, playing times, crowd limitations, suitability and position of site and when and how the festival takes place.

A spokesman said that North West decided "not to make the application on the

advice of their solicitors," and that there was "every likelihood of a prosecution after the festival takes place on July 5/6."

The organisers believe that the effect of having to obtain a licence could be "far-reaching," jeopardising Buxton and any other pop festival from taking place.

"They are obviously treating Buxton as a test case," he added, "to see if this or any other similar events need apply, for a licence in the future."

Chocolate album

HOT CHOCOLATE release their long-awaited debut album on June 7 called Cicero Park. The band who are currently touring Britain have a new single out on May 24 titled Changing World. Both records are on the RAK label.

Tour dates: Central Hall, Grimsby (25), Mayfair, Newcastle (26), Flamingo Ballroom, Hereford (30), Glen Ballroom, Lisanel (31), Mecca, Stevenage (June 3), City Hall, Sheffield (4), Victoria Hall, Hanley (5), Civic Hall, Guildford (6), Gannott, Ipswich (8), Colston Hall, Bristol (8), Free Trade Hall, Manchester (10), Town Hall, Birmingham (11), London's Rainbow (12).

WELL, hello again folks, we've been having a pretty ferret around this week, we felt like I suppose a spin ferret is better than a cat, though there are those that would disagree. How do we like to be known these days (unless he be all the rage to drop your christian name) every Bowie hanger on with sniffing distance seems to be doing it. Has anyone seen that Diamond Dogs still to be released as a single. We also hear that Bowie is to apply for a permit, which will allow him to play in the States to live. His best friend (Nick) Jagger seems to be spending an increasing amount of his time on those distant shores. We are also hear that Jagger is to be heard crooning in the background of Rock and Roll With Me on the Dogs album. Right hand man Rock Minor, sorry Mick Rosson has had the lately commercial for his Slaughter on the stage. He has been banned by British TV. Seen the first version was a bit violent while the re-edited one is a bit "sleazy." I'm trying to arrange to see him live showing. . . Well, Arthur Lee and Love are in the country bringing back memories of the heady days with their music is that the reality - as often seems to be the case - is a bit of a let down. The band's gig at the Polydor was the other night was a bit of a disaster and yours truly was a bit put out to discover that Arthur was starting with the other. It could make your teeth drop - but your hair. . . Well we decided to attend Charlene on Saturday, and spend the whole day being herded about like cattle by what looked like out of work Marines. The music was terrible, it was a drunk Simon Nicks' first time. Company accosted me during the evening and demanded "are you still here - you must have bleeds" can't hear any by now." The party after the gig was a bit fraught - Pete Townshend was not too happy - don't blame him either, the band played badly still I suppose the reputed 50,000 they made for the gig chased him up. Reggae Devo was early, though Eric Clapton was clearly enjoying himself despite encountering difficulty standing up. The whole company downed their Most of Chandon as Clapton cried "Rosie Wood's got a house at Richmond that we can smash up." . . . Our resident group has been very quiet since she got thrown out of the States on the other night. We've been waiting for a story but we're waiting to hear from promoter Mel Bush before we print it. . . Bush's Andy Scott tells us that he's been having a bit of trouble lately, seems the poor dear is having trouble keeping his guests up. Since we've been here I mean he keeps his mind on the music at gigs and away from the birds. . . Sly and Dean slipped into the U.K. recently but not quite as smoothly as they would have us believe. A press reception was arranged at London's Global Village and apparently, our spies tell us, they took one look at the place and refused to play in it. While we're at it, we can't help ourselves how good you are, you don't HAVE to keep ramming it down our throats. . . Gary Hall went for a "drink" with the lovely Harry Blise the other day. She returned in the office fresh faced with a spec in her eye. "You were wrong about Harry," she announced triumphantly. "He doesn't have a spec in his eye, he's a trower." Now we KNOW. . . . Seems Roy Wood isn't too pleased about the recent story about his wife's affair with The World. It seems the revelations about his love life and broken marriage were made in court and he was reported to have retired now and sharpen his claws on the furniture. See you next week.

accessories Full details

THE JACKSON FIVE hit Britain next month and it's going to be interesting to see how the fans react. For in America recently Jackson concerts have ended up with the police being called in to quell rioting fans.

The Jacksons arrive at London Heathrow Airport on Sunday, June 9. If any of you fans feel like getting along to welcome them and on June 14 and 15 the group are appearing at London's Empire Pool, Wembley. Other dates are Belle Vue, Manchester (16), Birmingham Hippodrome (18).

Promoter Danny

O'Donovan told RRM this week that there was still a possibility of further British concerts and TV appearances by the group.

Tickets for the two Wembley shows are priced at £2.20, £1.65, and are available on postal appli-

cation only. Cheques and postal orders should be made out to Jackson 5 Concerts and sent to Jackson 5 Concerts, P.O. Box 28, London, S.W.1.

Tickets for the provincial concerts range from £1 to £2 and are available from the box offices.

Edmunds tour

DAVE EDMUNDS is set to make one of his rare concert tours of Britain next month when he plays a short series of dates with Brinsley Schwartz and Doctor Feelgood.

The Brinsleys will be doing their own act as well as backing Edmunds.

Dates: Civic Centre, Whitchurch (June 15), Top Hat, Spennymoor (17), Barbarella, Birmingham (18), Top Rank, Cardiff (19), Top Rank, Swansea (21), Palais, Hammersmith (24), City Hall, Sheffield (27), Wakefield College, Wakefield (28), Locarno, Bristol (30), Civic Hall, Bristol (30), Civic Hall, Gravesend (7).

Cassidy

DAVID CASSIDY fans will be able to see the superstar in person on Saturday morning (May 25) after he makes an appearance on London Weekend TV's Saturday Scene.

A special platform will be erected outside television centre from which David will address the fans following a national press conference. Security arrangements will be in force.

David's full itinerary during his British visit is as follows: Thursday (23) - Morning interview with Radio Luxembourg jock Tony Prince for broadcast on the Tony Prince show that night at 11 p.m. At 6 p.m. David will be appearing on Thames TV's Today programme. He also flies to Glasgow that day.

Friday (24) - Glasgow concert at Shawfield Stadium. At 3.30 p.m. David will be guest of East Kilmorie, new town (just outside Glasgow) where he will be opening the city to

in with a "Keep Britain Tidy" campaign. He is also doing a phone-in with Radio Clyde.

Saturday (25) - Live appearance on Ed Stewart's Junior Choice on Radio One at 9 a.m. He will go from Broadcasting House to London Weekend TV (Kent House, South Bank) for an interview with Sally James on Saturday Scene. This is followed by a national press conference in the building after which David will meet the fans.

Sunday (26) - Speaking on the Paul Burnett show on Radio One at 11 a.m. Concert that night at London's White City.

Monday (27) - Interview on Capital Radio at 10 a.m. Tuesday (28) - Interview for Pleadilly Radio, Manchester, at 4 p.m. with a concert that night at Manchester City Football Club.

Wednesday (29) - Recording in Capital 20-minute show for BBC television.

The clown is dead

LEO SAYER the clown is dead. The man who took the Show Must Go On to number one returned to England this week saying he would never again dress as the sad and only single in the sad pierrrot clown.

At the same time Sayer has decided to follow up his first and only time with the Man Band, the song he and

pianist Dave Courtney wrote for The Who's Rodger Daltrey.

Adam Faith - his manager - has co-produced the single with Dave Courtney for release next month. Sayer is also due to start work on his second album for Chrysalis.

Leo's clown image made its last appearance at the

Troubadour Club in Los Angeles a couple of weeks ago. He was winding up a very successful debut tour of the States where towards the end he was playing to standing - room - only audiences.

RRM understands Sayer will be playing some British dates but none have been confirmed as yet.

Geordie dates

GEOR DIE play their first London date for nine months on Friday (24) when they gig at Westfield College, Hampstead. The band have several dates lined up before they start an extensive British tour next month.

On June 3 Geordie are appearing at the Leiden

Festival in Holland and during their visit to the country they will be making several radio and TV broadcasts.

This Saturday (25) the band are on London Weekend TV's Saturday Scene.

Geordie dates - London

(24), County Ballroom, Taunton (25), Grey Topper, Jacksdale, Notts (26), Sunderland, Locarno (31), Leigh Rugby Club (June 7), Hinkley Football Club (8), Palace Lido, Isle of Man (9), Tiffany's, Derby (13), Keeven College of Education, Grantham (14)

live live live live live live live live live

Dan slips in

THE ONLY question from now on is how long it is going to take the other new rock bands to catch up with STEELY DAN. This debut concert at Manchester on Friday was so far ahead of anything previously announced under the banner of rock that the shock was like some beautiful cure. All the had heads wadding everyone's ears as the band gig suddenly didn't matter anymore. Faith was restored. The new Steely Dan - now announced to an eight piece - played so extraordinarily good and fine, you genuinely wanted to listen to them for hours but once certainly as many times as possible while they are here making their first trip.

The rumour had been that the Dan couldn't do it on stage like they do on record but even the toughest air of expectancy before they appeared said they just had to be great. They put a dynamic introduction from some authentic American drawer who said the Dan "hope to play their best ever set" then blam, the energetic glide which opens Rhapsodie completely gripped the whole house. Sugar!! The guitar solo coming out from Denny Dia was reminiscent to nothing else later. It's a saxophone blast. The number's a good opener, showcasing the whole of the band, but Dia - for once - get's a chance to exercise his fingers. And when he does . . . It's like he's saying "If the music ain't gotta" to you yet let's give it a kick in the butt," and he takes off in a flowing passage of notes that leave you breathless. At the point of his solos and later a few of Dan Fagan's on the synthesizer, the whole band seems to change gear, producing a dazzling surging drive.

The response from Manchester's Palace Theatre crowd was tremendous and euphoric. This was really very very good. Even so the band proved later that they

opened and the next, Boston Rag, had their still getting off. The guitar playing got better and better, bringing Shamus Baxter out as a truly finest rock guitarist. The whole band is influenced by jazz, from the two fine drummers through Fagan and his bass-playing-writer partner Walter Becker, to Diaz and Skunk. It's a hard, tough, now all the more raunch, he, and very tastefully too. This review could go on and on - there's Fagan's amazingly clear voice and his dramatic gestures. At times he would leap out in front of the band to conduct their intricate steps and endings. That's the great merit of Steely Dan, they are so arranged but the lead instruments have the flair to put a spontaneous cooking edge to it all.

Besides the original five piece they've found a second drummer, second keys man and compa player, who, in just two months and a thirty date tour that stomped America, have integrated perfectly with the rest. The sound is just how Fagan describes it - a thick sonic experience, riddled with harmonies in the singing and playing, and mixed with the sort of precision - including inspired channel switching - that this country has seldom heard.

But it's a pity that all three albums though the songs from the very excellent Countdown To Ecstasy (their second) featured most.

If you can possibly get a chance to see Steely Dan, do it. They are the most exciting and inventive American rock outfit since The Mothers and Steve Miller, and the best performer since The Who.

PETER HARVEY

Slade rip

THE culmination of Slade's British tour at London's Hammersmith Odeon - was a Saturday night out for the kids and the amateur parents who stood by in the foyer.

A night to remember though for

all concerned and Slade? Well, a night to really let slip after a strenuous series of dates.

It all looked good on paper and the band are even getting chummy about their debut date in front of a British audience.

The colorful pop hats, the scarves and the now familiar braces and bows are a sight and the band are even getting chummy about the colour and "one of the numerous pairs of knickers and other garments which seem to find their way on stage."

Perhaps it's time for the boys to change their stage image though into something more fashionable. Noddy is still the dated hoverer boy and the HB dresses like some pouped-up version of Genesis' Peter Gabriel.

Jimmy Lea was a bright yellow jump suit with knee length boots - this guy's got more taste than the others put together and Don Powell adorns himself simply.

But the kids emulate their heroes, dress and worship the music whether it's golden oldies like Get Down and Get With It, Take Me Back 'Ome or newer material from the Borrowed and Blue album.

The boys are rather reluctant to change their set much at this stage. Apart from Everyday and When the Lights Are Out (Jimmy Lea no lead vocals) - both from Borrowed and Blue, the material largely comprised bygone successes.

However the show was done in such a professional manner with the lights being the best I've seen from any British band, that it's easier to compromise oneself rather than criticise.

It just seems a pity though that Britain's foremost "good-time" band is not changing with the times as quickly as maybe one expects them to.

JOHN REATTE

Span's success

HIT SINGLES aren't everything to show a band's popularity, and come in that how many of those successful in the charts or pack London's Royal Albert Hall?

Sleezezy Span are one of those select bands who don't need a string of 45's behind them and it would spoil their whole concept if such a thing were to be. They're superb just as they are - a rock-orientated English folk band which delves into the supernatural, medieval beliefs, songs, dance, maidens and humour of times gone by.

The audience at the Albert Hall on Monday got a rich reward for the shenanigans they'd paid. Noddy Price (the focal point of the act) didn't put a foot wrong either with her sweet singing or "booning" about on stage as the

performance by the band - Rick Kemp, Peter Knight, Tim Hart, Robert Johnson, Civic Hall, Pegrum - which gave them two encores and a standing ovation.

The Mummies Play - the pagan play which represents the triumph of "good" (the new year and fertility) over "evil" (winter and infertility) - was unique and brilliantly executed by Steeleye.

B blended in nicely with Span's music which included favourites like Gandolf, and several tracks from the Now We Are Six album including Thomas The Rhymer, Ten Elves and Two Magicians.

Gryphon I cannot just pass off as the "support act". This instrumental band that shows the potential of several medieval instruments bleeding in with a rock foundation gave the evening that final touch (or a Royal stamp of approval).

ROY HILL

MSFB is what TSOP* is all about.

"The Sound of Philadelphia

Behind every Philly Sound hit is a hard core of talented musicians known as MSFB (Mother, Father, Sister, Brother). The backing band to the hit sounds of the O'Jays, Intruders, Three Degrees, Billy Paul, Harold Melvin and many others. Now the backing group is up front with their second album - and featuring their current chart single known everywhere as TSOP. The Sound of Philadelphia.

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ALBERT HALL

The Battle for Britain

ALL THE BALLYHOO and the razzmatazz of the European Song Contest may be over for another year; but for Anna, Bjorn, Benny and Annifrid collectively known as Abba — the battle for Britain has only just started.

Since they changed the course of the contest's history a month or so back, this vivacious foursome have undertaken a whirlwind of TV promotions, Press conferences, live appearances . . . the usual paraphernalia surrounding this yearly event.

All very well for now, you may say; but as Waterloo sinks into the sunset, will the group be able to sustain their present success?

"Yes," replied the bearded Benny confidently. "We can keep it up. We've already been very big over here in Sweden for a considerable amount of time and now we've gained success all over Europe. I believe we would have broken in Britain, sooner or later — with or without the Eurovision Song Contest."

Five years ago Benny was playing in a hard rock band called the Hepstars where he found success as a rock singer. He then started writing ballads and met up with Bjorn who was in a folk group called the Hootenanny Singers. The two of them started writing together and found tremendous success in Scandinavia. As a duo Benny and Bjorn have made two albums and have a back catalogue of songs, many of which have been sold in America and several countries behind the Iron curtain.



The teaming up with their ladies came about after several years of working together at studio recording sessions. There they provided vocal backing for one another's records, and hit upon the idea of forming Abba.

Their first record People Need Love, became a smash for them. Their follow up did just as well, and soon they were to become Sweden's top recording group.

Mid-June sees the release of their follow up single titled Ring Ring.

it's a track taken from their new album Waterloo.

This tune was number three in last year's Swedish grand prix and was issued over here without success. But watch out for it — it's gonna be a smasher and Abba are convinced that this time around the record will make a terrific impact in Britain.

Says Benny. "It will not be the same Ring Ring as the one released in Sweden last year. We are now going into the studio to remix it. There

will be a new guitar-track added so that it will be more catchy than the 1973 version."

Amongst other things, Benny Andersson and Bjorn Ulvaeus are also record producers and have been working on albums to be released in Sweden this summer, by some of the country's well known artists.

"Last winter," reports Knud Orsted — our correspondent from Copenhagen, "Abba did a tour of the Swedish folk-parks and were asked to do so again this spring. But because of the

Eurovision's success and contractual commitments, they've had to decline the offer."

This has led to a lot of misunderstanding between the angry managing directors of these folk-parks and the group.

As a result numerous articles of Abba's refusal to do the tour have been written by the Swedish Press.

Says Benny: "The papers have written so much rubbish and they simply do not understand that we haven't any time

for rehearsals for a stage show.

"We have to fulfill our contracts with our artists (the one's we have to produce records for) and have to satisfy the demands made upon us when winning the Eurovision.

"The folk-park directors only think about money — and we are only doing what we are supposed to do when we won the contest.

"We also have to make a new album. The Waterloo album has just been released in England and in September / October there must be a new album out. We must have time to write and concentrate on the concept — and also we have to make TV appearances all over Europe."

Because of Abba's huge popularity there will be no holiday for them this year, but they will take a few days off and isolate themselves from the rest of the world, in order to relax and concentrate on writing new material.

The next step now is for a Stateside release of Waterloo, where the band are already set to do a concert tour in the autumn.

"We very much hope it will be a success over there," says Benny, "as we believe the record has so much in common with the trend in America just now."

Whether or not Abba find success in the States, they've at least achieved their main ambition and that is to have a No. 1 hit record in Britain.

Genny Hall

Theme from

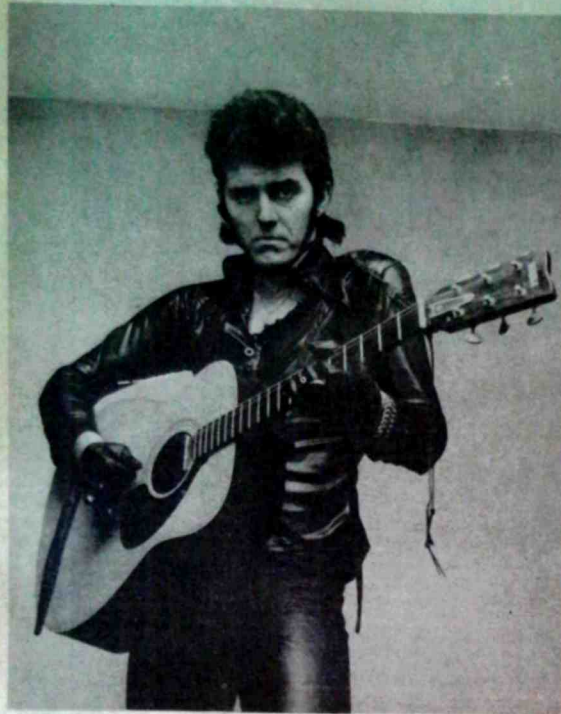
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BRADLEY'S RECORDS



IT'S FRIDAY afternoon and I'm waiting patiently at the luxury offices of Magnet records for the arrival of the company's big money-spinner, Mr. Alvin Stardust.

Some 20 minutes, three cigarettes and a cup of coffee later, Alvin strides in full of apologies for being late. In addition to his present British tour, being interviewed, photograph sessions and recording, he also has engagements on the Continent.

He'd just flown in from a charity concert in Milan and hardly surprisingly, he was looking very tired. We make our way to a basement office and as we go down a flight of stairs I ask Alvin if he didn't find wearing a black leather cat suit a trifle warm in London's clammy atmosphere, now that summer's on its way of course.

"Surprisingly enough, leather is great to wear in this weather," he answers coolly.

The last time we met, Alvin had yet to make his debut appearance on his album, *The Untouchable*, was about to be released. *Jealous Mind* was moving up the charts and he was fed up with sitting around—he was itching to get on the road and work. So what's he got to say about it all now?

"I'm really enjoying the tour but it's hard work," he admits as he sits back on a settee.

"The pressures have been quite considerable and there are times when I'm completely shattered on my feet. But then

there's the brighter moments like good gigs, the fabulous crowds and the satisfaction of being able to meet some of the fans. I think that's the thing that really knocks me out—making contact with the people.

"I also really enjoy reading letters from fans. I read every single one I get and we take a case full of them

wherever we go. I'm a sentimentalist at heart I suppose, I think it's a very personal thing to sit down and write a letter.

"Like the first gig we did on this tour at Chatham I got a card from two girls and they sent me this metal cast of the initial 'A' which I've been wearing round my neck on a chain ever since."

Alvin gives one of his rare smiles.

"I know it's not silver or anything really expensive, but the fact is that those girls sent it. When I'm on stage I don't encourage the fans to throw things because I know it's cost them a lot of money to get to the concert and they've got things they want to buy for themselves without having to spend money on me. I'm really pleased just with the fact that they've turned up."

When I witnessed Alvin's first live performance some months back in Birmingham, he told me afterwards that he was extremely nervous during it. Had he now settled down to the part of Alvin Stardust?

"Have and I haven't," he replies. "I mean this time last year I was doing the clubs with just a drummer and bass player backing me as Shane Fenton. It was always my ambition to be a big star although I never thought for one moment I'd be as big as I am now and only 12 months on."

"But I love what I'm doing and I'm enjoying it. I can't say that I'm really used to what the part entails yet, I still get butterflies before a concert and there's certain restrictions on my life up to a point."

"Now and again I have to phone the office. But right now, daft as it sounds, I don't get the

"At the same time though I've got the snow must go on" attitude which is essential otherwise you might as well not be in the business."

Alvin's biggest complaint right now is that he has too much on his plate. After the British tour he goes to Australia, America and Japan.

"Time is the great thing I'm short of. I mean just how much can you get in?" he asks.

"There's no chance of a holiday. To be quite honest I wish we'd not brought Red Dress out but we had it in the can and had decided on its release. But I could have done with six months putting to one side so I could do what's in the book now and then have a break."

"The family haven't seen much of me since I've been on tour. I phone my wife who lives at our Liverpool home with my two children every night, but so we can all be together as much as possible I'm buying a house in London."

"I couldn't leave Liverpool altogether though, I've got too many friends up there. Once you've lived there for a while it's very hard you know..."

Being a Liverpudlian I know just what he means.

Alvin seems one of those guys you wouldn't like to meet in an alley on a dark night. He strikes

go round trying to be hard. If someone comes up and tries to be funny, I won't try and pick a fight with them.

"But everyone can take so much before they finally deliver a blow. If there's one thing I don't like it's crowds because you always get idiots in you. I like to pick my friends and have a small party. I don't like those idiots who get drunk and act stupid at parties. That really annoys me and so I try to avoid being in such situations."

Although Alvin admits he's not a great musician, I know how he must have felt recently when his very first decent guitar went missing at a gig in Portsmouth.

"I was just pig sick," he mutters. "It was a Gibson which I got about five years ago. It's an old guitar, but that's not the point. It had great sentimental value but no doubt it will crop up again one day and there's only one like it."

Already Alvin and his producer, Peter Shelley, are working on a follow-up album to *The Untouchable*, for which Alvin has been contributing songs. *Red Dress* is moving up the singles charts, but not at a very fast pace.

"To be quite honest the chart positions are alright, but it's the sales which interest me more. I think the charts are

Kung-Fu Alvin? —

No, this

"cat" can

keep cool—OK!

Roy Hill
takes up
the
challenge

really superficial and I'd prefer to count the royalty cheques.

"Coo - Ca - Choo has sold almost a million copies and it's given loads of silver and gold discs, but its success was a flop. I don't expect things like that all the time so the fact that *Red Dress* is only 10 doesn't disappoint me. You always get good and bad periods. I mean blimey, what d'you want from me?"

It could be that the Americans will soon want Alvin as Coo-Ca-Choo has just been released in the States and there's a top promoter ready to launch Stardust all over the country.

"I'm not expecting anything from America because I know from past experience and watching other people that it's a very tough nut to crack. I'd love to crack it sure, but I won't lose sleep over it though."

"Right now is what I'm thinking about. D'you know next week in addition to the tour in Scotland, I've got to go to Amsterdam, Paris and Vienna. My only ambition is to stay in showbusiness. If I can just keep going I'll be quite happy. If I packed up now I'm set up for a while—I know what I mean—but showbiz is my life."

RADIO KAWAII

Invicta on the air

RADIO Invicta 9 the inland pirate station which claims to have a signal as good as Radio One — goes on the air again this Sunday with an eight hour Soul Show (92.4 VHF), between 10.00 a.m. and 6.00 p.m.

The operators, who say they are not "free radio freaks" merely soul music fanatics, claim they have a "fantastic location for their 200 watt transmitter, and should be heard all over London.

During the programme there will be interviews with the Detroit Emeralds and Isaac Hayes and a live recording of the O'Jays.



Happy Birthday

BBC RADIO LONDON jazz presenter Brian Priestly organises a one and a half hour special on Miles Davies on his programme on May 28 — to celebrate Miles' birthday and the third jazz of the jazz programme.

Robbie Vincent also has a special next Saturday — June 2 — on American new wave rock supremes, Steely Dan. The show goes out between 12.30 and 2.00 p.m., and features the band, their music and their choice of music.

Whistle in stereo

BOB HARRIS provides the missing link on Monday night for Britain's first radio television programme.

His Radio One show is to be broadcasted in stereo from the Old Grey Whistle Test studio from 10-11 p.m. and apply titled, The '67 Show, it will feature nothing but records from 1967.

Then at 11 p.m. Harris will move to the screen for the BBC — a one hour recording of Van Morrison's recent concert at London's Rainbow.



CAUGHT in the act! — the Hairly Monster himself, Dave Lee Travis has been found out removing a new Squire Jingle Machine from Roger Squire's Disco Centre in London. The machine offers

the DJ all the advantages of Broadcast jingle machines except that it's priced at £125 plus VAT, almost 140% cheaper . . . no wonder DLT would like to get his hands on one.

Beeb bulletin

THE detestable Mytopy in Paul guests on Lytopy 25 on Sunday introduced by Brian Mathew.

With summer on its way it's nice timing for the Beach Boys Story and on Saturday afternoon (May 28) Bob Harris introduces part two titled, Pet Sounds — A Concept? Jonathan Kelly's Outside Refugee is featured on Saturday's In Concert and in the same spot on Monday will be Van Morrison in his Rainbow concert which is also going on on BBC-1 TV simultaneously. Meanwhile this Thursday (23) John Peel's Top Gear features Japanese drummer, Shunji Yamashita and the Big Top Deluxe. Friday (24) is RockSpeak with Michael Whale.

Alternative voice

STEVE ENGLAND is pleased with the success of "Chicken Man" series on Radio Atlantis (231m) a new series will be starting soon and even when this has finished he has many more series in a similar vein. If you don't know what I am talking about — then clearly you have been missing out on the new "high" in Cultural Radio.

You will have also possibly been missing out on one of the zaniest, craziest shows on radio — Scot Mitchell's "Nightmare Affair" every Saturday night on Atlantis at 11.0 p.m. Scot used to broadcast on Radio 270 in the old days and now tapes these shows at his home in Kidderminster and sends them out to the ship.

In a couple of weeks time Atlantis are having "Solid Gold Weekend" on the international service. Nothing but oldies for three days.

Atlantis' legendary "Linear Amplifier" that we have been talking about in this column for the past few weeks was finally tested last weekend unfortunately it suffered some slight teething troubles so there is still a bit more work to be done before it can be put into permanent use. Perhaps by the time you read this though, Atlantis' signal will be up on high power as this and their "insulator" problems discussed last week, should be sorted out. Reception should then be good over most of the U.K., certainly there has been a marked increase in mail since they moved to their new frequency despite the low power.

There is to be yet another new DJ on Atlantis soon but only for a week or so, they have hired a temporary DJ to allow Andy Anderson some time out to work on the transmitter. Incidentally, I understand Andy has a special surprise in store for us by way of a transmitter — I can say no more at present.

Over to the Caroline ship now and top man Andy Archer was very keen for me to mention that the feature group

on the station next Wednesday between 10 and 11 p.m. will be Aquin, A Dutch group that has recently been on tour over here. They have two LPs released in the U.K. and no doubt Andy will be selecting tracks from these.

Back from the states, Johnny Jason is to return to Caroline after all. So, apparently is Graham Gill when he has finished his present stint on RNI. Who will Brian McKenzie choose as his replacement? Do I hear a faint cry of Arnold Layne?

Yet another new Q.S.L. card from Caroline. Again it's a beautiful colour picture showing the present aerial mast for the first time. If you want a copy, send a detailed reception report to either Peter Chicago or Bob Nankes, (not Bob Noores as it has been mispelt on this Q.S.L. CARD).

An interesting story from Radio MI Amigo which although unconfirmed, I thought worth a mention. Apparently one of the Belgian advertisers and also one of the DJs received a visit from the Belgium Belgian Special Branch with regard to illegal advertising (Belgium has an anti-pirate campaign similar to ours). The station solved the dilemma by devising new tactics, all adverts were classed as information and were preceded by a MI Amigo Information jingle. The advert was then claimed to be simply read out from a newspaper, not a prepared script. No further trouble has been reported so I think things have now returned to normal.

Recent discussions between the Ministry of Post and Telecommunications and the IBA seem to indicate that the number of planned local commercial radio stations is set to double. Whether this is due to political reasons or due to doubts as to the reliability of LCR, I am not sure, possibly a bit of both. Certainly I have yet to be convinced that the public really wants this type of

station, past experience from our own offshore days that there is certainly a demand for regional, national and even international commercial entertainment broadcasting via the VHF and MW bands. There is no conclusive evidence in favour of local commercial radio. (I do not regard Capital Radio as fair evidence — it is a regional station in reality). In any case, there are other methods of local broadcasting that do not use up the valuable VHF and MW channels (e.g. the HFTR system of high quality telephone line radio as used in Switzerland).

Finally, the results of the "poll" that I started a few weeks ago. The worst DJ by an overwhelming majority is — yes — Tony Blackburn. The worst programme is the Tony Blackburn Show and the worst Radio station is — need I go on? — Radio 1.

Clearly the integrity, fair mindedness and judgment of my readers is beyond question so I think some kind of exploration is called for.

Runners up were Noel Edmunds and Tony Prince, with Luxembourg as the second worst station. A heavy note also for the various BBC Local stations (particularly BBC Merseyside!) Naturally very few of you voted for the offshore stations. Next time I shall have a poll for the worst Radio Journalist.

The Free Radio Campaign (address BM — F.R.C. London WC1) now has car stickers etc. for all the offshore stations including MI Amigo and Atlantis. So if you want to show your support for the stations why not send them an SAE.

Final parting word for Tony Blackburn — suggest you contact Radio North Sea (situation vacant), P.O. Box 117, Hiversham, Hants — it may be to your advantage!

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THIS Saturday see Roger Scott and Tim Rice in the studio together for a six hour marathon of 100 favourite hit records between 9.00 a.m. and 3.00 p.m. All the records have been chosen by Capital listeners!

Also on this show will be a few of the artists featured talking about their music.

At 3.00 p.m. Tim Rice continues with the American cap top ball followed at 4.00 p.m. by . . . Bullshit! for the tearaways — this week with Cilla Black.

Capital rap (6.00 - 7.00 p.m.) has that old crooner Irony way back. Gene Finney; then for the rest of the evening it's all down to Greg Edwards' son, Nicky Horse's Capital Night In, and at 1.00 a.m. Sunday-Night Flight.

This week the American Arrivo (Robin Barritt) has a jazz session led by — Richard Sudhalter (cornet); Paul Nussler (clarinet); Keith Nashall (trumpet); Keith Ingham (piano); Peter Ingham (bass); John Cox (drums); Sammie McCorkle (vocals).

Kerry Judy's Person To Person comes from Green Park Hospital, they come later on Sunday Humphrey Burton has Rachel Hilling in the studio to talk about her new book. Liz Cowley hosts the chat show and finally Sarah Ward's highlight of the night is on Thursday when she has Tramp and Mick Flannery plus Brudrick Craven.



RADIO WAVES



Feedback

Not only is he an inane mindless idiot . . .

I READ that utter load of crap printed on page 9 of the May 11th issue; which you described as an interview with Tony Blackburn.

Up until then, I had only regarded Mr. Blackburn as an inane mindless idiot, who drives me up the wall with his idiotic drivelling if I ever have Radio 1 on between 9 and 12 a.m., and who eventually forces me to tune to R.N.I. instead in frustration, when it gets too much, but upon reading that crap, I discovered that that is not the only kind of twat that he is - it appears

that he was also partly responsible for the BBC's utterly senseless decision to cut the playlist as well.

Does he really think that a playlist of 60 records, or even 40 records, which he would like to see it further reduced to, is what the public really want - i.e. nothing but Glitter, Slade, Mud, Sweet, "the Fabulous Osmonds", to quote the great man himself, Wizard, and all the other chart stuff, all day? And does he really think it more important that he should have a programme which he

calls slick and professional, than that artists other than the above mentioned, who otherwise might have received a certain amount of recognition, are now being totally ignored by Radio 1, after one single play as a new-spin? Such an attitude can only be described as selfish in the extreme, Tony. To quote the great man himself again, on the subject of record companies, "they really should stop producing so many bad records. They should limit their records and concentrate on a few" - what he really means is "I would like to see record companies stop putting out records that do not conform to my excellent taste in music, which are generally too much for my tiny mind to cope with, in fact, and only put out records by Diana Ross, Andy Williams, the Carpenters, etc. plus all those super fun thirty records which we all love to hear, to give me a good excuse to play nothing else on my fantastic 9-

12 programme until the end of time, which has always been my ambition anyway . . ." And perhaps dear Tony would like to tell us why it is so much better that some programme director should tell the public what it must listen to over and over again throughout the day, than that the deejay who plays the damn things should be allowed to do so occasionally.

And if he should write back and say that I haven't offered him any constructive criticism - he complained in that load of crap to which I have already referred that his critics never do that - then here, at least, is a piece of constructive advice - move on to Capital or Clyde or somewhere, and take your nasty restricting little ideas with you, where the majority of the populus need not suffer from them, or suffer from seeing you or your pearly gnashers on TOTP, like you say that you'll perhaps do, and make way for someone

who at least has some inkling of what the public really wants to hear - i.e. an extensive and wide variety of new records, and perhaps even an occasional "B" side of a popular record - instead of the present system of playing the same old chart and playlist records day in and day out, until everyone is bored stiff with them.

Thank you for letting me get this off my chest.

Jeremy Caborn
(alias Rudge)

7 Rudge Road,
Oulton Broad,
Lowestoft,
Suffolk.

THANK God for Capital Radio. Especially when you listen to weekday Radio 1, six hours of cobblers (better known as Tony Blackburn and Lady Hamilton) could easily be moved to Radio 2. We only get one and three quarter hours of Johnnie Walker, and Noel Edmonds is on too early!

They should bring Rosko and Alan Free-

man on in the week. For God's sake do something to brighten up the week. "Kurt" (A.G.F.), London.

I FEEL that Radio 1 could do with a good shake up. Blackburn and Hamilton banished (to Lux) as they and Lux D.J.s like their own voices and drag down the tone of radio. The only way to get this is to bring Free Radio, i.e. The Pirates. Surely Noel Edmonds was only toying the "Beeb" line when he said that Marconi would turn in his grave if he could see the way fools like Northsea muck up the waveband, but the Beeb would be short of DJs if it had not been for the Pirates. Tony Blackburn, Ed Stewart (Radio London), Johnnie Walker (Caroline) to name three existing Beeb DJs. R.N.I. is a good radio station without a predominance of Osmonds, Cassidy, Slade, etc.

M. T. King
Badsey,
Nr. Evesham, Worcs.



PHILIPS

You've heard them with LOU REED . . .
They've toured with MAGGIE BELL . . .
You've seen them with
MOTT THE HOOPLE & MICK RONSON . . .
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They're . . .

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REFLECTIONS

Edited by
Peter Jones

Paratrooper Hendrix leaps back to life

THE memory of Jimi Hendrix lives on . . . via records, movies and books. One of his own big memories was how, because he didn't have much education, he joined the US Airborne Paratroopers at the age of seventeen.



Love
letters
from
old
charts

BACK IN 1962, before the Beatles took over, a girl named Kitty Lester came out with one of the great pop records of all time . . . it was Love Letters, a really compelling stab of listening. Deserving a world-wide hit.

Despite being a classy singer who looked great, Kitty couldn't follow it up. A few singles snuggled into the US Top Hundred. That's all. She went the way of lots of pop flesh . . . into obscurity.

And now she doesn't sing at all. She's buried that side of her career and is now an actress. Dreadful waste of vocal talent. But the Contempo label leads are now re-issuing Kitty's Love Letters and really pushing it hard. My hope is that it is a hit all over again.

"Guys in the Army," he said, "were jokingly called the Ground Pounders, because they had to walk most everywhere they went. So I got with the parachutists. It was a ritual after you completed your training that you packed your own parachutes. They let you do that so that if they didn't open when you jumped from the airplane, you had no one to blame but yourself.

"I had a little less than a year of screaming aghhhhhh! and I'm fascinating all the time, so I squeezed my way out by breaking my ankle and hurting my back. Jumping from a parachute is the most alone feeling in the world. Every time you jump, you're scared that maybe this time it won't open. Then you feel the tug on your collar and there's the big beautiful white mushroom above you and the air is going aasshh past your ears.

"That's when you begin talking to yourself again." Just one part from a fascinating book on Jimi+, by his old friend Curtis Knight. From parachuting to pop superstardom, and to his tragic death on September 18, 1970, at the age of 27. A strange, tortured, talented soul with an aura of tragedy never far away. And a good, warm, genuine sort of book. + Jimi, by Curtis Knight, W. H. Allen, £2.50.

HERE'S another view about the shock news that David Cassidy was either quitting or certainly cutting down on work — and it comes from Sharron Pascual, head fan of the Cassidy Correspondence Club, 1974.

"So it's goodbye to David, but WE know it won't be forever. WE are the fans who were mature and sensible enough to see through David's 'Mr All-Pure, Clean and Good, 'PRICE Charming'" image.

"WE are fans who realised that the journalists would say all kinds of things about David which would, one day, get under his skin and in turn make him feel like he like he feels now. WE are the fans who knew that our demands would put too much pressure on David to time.

LISTEN to this, folks — Record and Radio Mirror celebrates its twentieth anniversary at the end of June this year. Listen to those trumpets blowing . . . two decades of providing the best and quickest and brightest material from the pop world.

And we're laying on a positively huge commemorative edition. Nut . . . reader Phil Fox,

of Birky, Huddersfield, was looking back to the issue when we celebrated our tenth anniversary, and when I was a callow youth, more than likely in short trousers, and writing a page in which I introduced worthy new talent.

Phil picked on a piece I wrote which went: "On their uppers, Stoney broke. Not only no money . . . but lousy equipment, too. Which for a beat group is worse than an empty wallet. Life, one might think, couldn't look worse for 17-year-old

David Jones and the King Bees.

"But David, like all the Joneses knew who to keep up with in order to make progress. So he wrote to millionaire John Bloom and said: 'Here's a chance for you to back one of the most talented up-and-coming groups in the country. Just a

few hundred quid and all will be well with us — and you

Mr Bloom, later to have his own troubles, didn't take up the offer. But we Joneses are nothing if not persistent.

So David Jones became David Bowie and hasn't done too badly, has he? As for the King Bees . . . well, I believe they all buzzed off.



Satisfy this lady . . .

THIS is Huski Wells, and I regret to say that the lady is in trouble. She's made a record, and it's a catchy little thing, but nobody will play it over the air.

The title is Can't Be Satisfied, and the lady is singing about her own satisfaction. She's with this chap, you see, and he's very good to her and all that . . . she can't be satisfied with just one man. Two or three or four, or maybe even more . . . but not just one.

The single comes out on the Seven Sun label. Now it's obvious to me that the lady is referring to the fact that she can't get conversational and mental satisfaction from just chatting up one fellow. This is quite understandable. So perhaps now the radio people will unbend a little . . .

★★★★★ great film!

NOW THE film people are making life more difficult for the graffiti gentry — the guys who have a compulsive need to scribble ruderies on advertisements and posters.

There's this film, The Last Detail. Now it's the story of two tough petty officers in the US Navy who are ordered to take a young prisoner to a harsh naval prison to serve eight years for attempting to steal £25.

And there's a line from one of the escorts which they've printed across the top of the advertising. "No Navy's going to give some poor,

!!! + !! kid eight years in the

!!! + !! brig without me taking out for the time of his !!! + !! life!"

Okay, said the poster censora. But make those asterisks bigger so that the army of compulsive scribbleria don't have room to fill in their own versions of the printed blessed-out words.

Just a no! no! no! fun, these days. No fun at all . . .

Don't mess with these guys —

MENTION of a "Rhodesian Revival" in recent publicity about Rocky Rhodes, the hippy rock 'n roller, has brought Rocky an unexpected offer he HAD to refuse . . . yes, it really was for a tour of Rhodesia.

Rocky (below) his piano-swearing soloist Bill Scott, and the rest of the fan-filled Rocky Rhodes Show have also had to turn down

work in Las Vegas, but only because that would have interrupted their recording sessions with producer Pete Sinfield.

"After we've had a hit single, maybe we'll go to Vegas, but first we want to be big in Britain," mumbled patriotic Rocky in imitation Elvis drawl. Be warned! Alvin, Alvin, Showedidweedly and others . . . 'cos the guy Rhodes don't mess around!

CASSIDY — "We understand"

"WE are the fans who realised that we weren't the only people demanding more from him . . . his management wanted their share, too. WE are the fans who felt ashamed when we realised how exhausted and worn out David gets after giving everything he's got to his concert performances. his way of showing he loves us.

"WE are the fans who realise that it's not fair on David for us to hound him at his hotels and scare the life out of him and make him feel he has no freedom.

"WE are the fans who want to see that no harm comes to David, through other fans who only want a bank of his hair.

And WE want him to realise that he does have fans who genuinely love him, and are happy with the decisions he makes.

"WE are the fans who love the way that he speaks up so honestly about things. WE are the fans who love him for the person he is, not the superstar he's become. WE are the fans who realise it is time David really did what he wants to do. WE are the fans determined and faithful enough to remain fans, no matter what. Just because David QUILTS doesn't mean WE quit.

"WE are ready and waiting for our NEW David to emerge, and we're looking forward to it."



RECORD & RADIO
MIRRORTHE
GREAT ONES

Suzi Quatro

SUZI QUATRO — one of The Great Ones? But what the hell has SHE done that's so Great in the pop-music world? Just a handful of hit records which haven't exactly been noted for their range of style or material.

Suzi Quatro was great already after such a short time in the business? Must be a mistake . . . or do we just put it down to gallantry, politeness, plain old gentlemanly conduct on the grounds that she's a chick?

Well, it's understandable that there should be some doubts about whether Suzi is a true-blue Great One. Our judging panel, experienced in making that kind of expert judgment, say she IS. And here's why . . .

She's just five feet tall, weighs around six-and-a-half stone, looks very vulnerable at first sight. At first hearing you realise that the Detroit-born girl is capable of looking after herself, speaking up for herself, in rock's big, tough, male-dominated world.

The hair is brown, the eyes hazel, the boobs small, the honesty unquestioned. Suzi came to Britain on a promise and a prayer — but as the promise was extended by master talent-spotter and producer Mickie Most she didn't have to do too much praying.

Suzi was with a band called Cradle when Mickie watched her work, approved of the rough-and-tough extrovert style — and said why didn't she come to London and become a rock and roll star. Oh yeah, queried Suzi, who had never been propositioned in like terms since she left the cradle, never mind joining a band called Cradle. In Detroit, girl musicians were regarded as an obvious target for rockin' raves.

But Mickie Most doesn't waste his words. He repeated she was star material and he brought her to London, and she hung around our local boozers for months on end . . . exuding confidence that it would work out in the end, while we sniggered and thought that little Suzi was just a no-hoper that even Mickie Most couldn't make "presentable" on records.

Yet Mickie was merely making sure. And Suzi Quatro became the first girl singer to top the charts in near on five years, and she's not had a miss ever since. And when she was called upon to show herself in public, she proved that she had the style and skill to match recorded sounds with in-person performances of wham-bang impact.

Still, Suzi had been performing for years. So she could cope when she was called "the female Bolan", and "The Queen Of Rock". She knew how easily success can turn into rock-bottom failure.

Suzi Quatro was born in Detroit, Michigan, on June 3, 1950, which makes her a Gemini, which is important because what the stars say is important to Suzi. "Being Gemini means I couldn't help coming to the fore — specially as Mickie Most is also a Gemini, which gives me a double boost." Educated? Yes — at a variety of schools, ending with Grosse Point High.

But more important than formal education was that at the age of eight she was out with her musician dad, playing bongos in his band whenever she could. At nine she switched to classical piano lessons. She had a remarkable talent in this area. She could remember, accurately and without strain, five or six pages of Beethoven or Mozart at just one reading. Then she'd sit there and astound her teacher by playing right through the piece without once turning a page of music.

She astounded the teacher still more later on by chucking the classics and turning to rock.

She first rocked, really ROCKED, at fourteen. The Pleasure Seekers was the band — Suzi, sister Patti, and mates. No boys, and Suzi on bass, on the grounds that it seemed big enough an instrument to impress and . . . easier than most to play.

Suzi admits she was the loud-mouth of the





band. She'd got to the local halls and yell that the in-residence bands were crappy, and so the managements would invite her and her group to do better. In fact, they only knew three numbers at the time, so they repeated over and over — Louie, Louie; Twist And Shout; Loop De Loop.

She was Suzi Soul then. Part of the band's four-year gigging around was in Vietnam. "What do you say to a guy who has just had a leg blown off in battle? Sounds so stupid to ask him if there's any request he'd like played."

She and her Pleasure Seeker friends had to fight their own battles — with promoters and bookers who tried to employ the old "casting couch" type of audition. And there were bust-ups with the Mafia . . . once they were invited to a "party", made their excuses and scarpered, then heard the club manager and the premises were given a right going-over. But you learn to cope in Detroit, where violence and riots are rife — Kill City they call it.

Yet for all the gangsterism there was also the music. The Motown music which seeped into Suzi's soul. The one big, lasting influence on her was legendary Tamla bassist Bobby Jameson. Suzi would hang around the studios . . . "pretending I was black" . . . and Mister Jameson told her she played pretty good for a white chick, and it took Suzi months to get over the compliment.

The Pleasure Seekers split after a successful tour in California. Why split on success? Just that Suzi wanted to go a bit heavier, get a new band together.

Cradle did well enough, without really hitting the charts. And then came the meeting with Mickie Most, who happened to be with Jeff Beck. A momentous meeting, because persuasive Mickie got Suzi, solo, to London in 1971, and a year later, after planning and plotting a future career, she was launched.

Can The Can was the breakthrough. Then 48 Crash. She was a gimmick, to begin with. A tiny American chick, a surprise import, making it big. No hype, though. Suzi is a star because she is Suzi. There's nothing manufactured about her . . . and anyway she loathes that superficial kind of commercial pop hype.

Just being Suzi can cause chaos back home. She once told me that she was looking for a tattooist so she could have a "your personal message" inscribed on her bottom — left cheek, as it happens. I reported on this in Record & Radio Mirror . . .

And the cutting reached her Mum, back in Detroit. So our heroine received yet another "Dear Susan" letter . . . "This really isn't the kind of story I can pass on to your grandmother. You know how it upsets her. And anyway there seems to be some rather rude language reported in some of your interviews — and your grandmother really can't accept that. Love, mother."

But news like Can The Can hitting number one spot, and selling a quarter of a million before it hit the Top Ten . . . now that's GOOD news.

Next step was to form the back-up band.

All males this time. That Len Tuckey, guitarist, song-writer, close mate of "the leader"; and Dave Neal, tough-as-nails drummer, and keyboard man Alastair McKenzie.

If her Mum promises not to pass this on, I'll explain why Suzi has always stuck to bass as her main instrument. "The guitar's for the head; the drum's for the ass; the piano's for the hands; but the bass . . . that's right between the hips. It's so horny. Gets you right between the legs. It's big, and it's sexy."

The feeling shows when Suzi is in full spasm on stage. It's just that her grandmother might not understand. She might understand more when Suzi says: "That bass — it's a real phallic."

Her concessions to pop fame have been few. There was the tattoo business, which cost a lot of money — and her father thought they were transfers which could be rubbed off at will. (They can't) . . . over! She once dyed her hair purple, but is back to brown now. No one can say she spends lavishly on clothes, make-up, perfume or other feminine flipperies.

So her real impact is through her music, her shows, her personality and her aura of sexiness. Those added together make her a legitimate Great One . . . that's apart from having made it against all the odds, having made it as a girl in a man's world. Her Greatness has enabled her to win over both male and female fans. And she's done it by just being herself.

No overstated urges that she wants to get married and settle down. "I'd like being a mother and having kids and all that, but ONLY when the time is right for me to do that."

And world-travelling and international hit-making just isn't the right time . . .

Mostly she talks about music. About how much she likes guitarist Roy Buchanan, and Elvis Presley, and Clair Hamill, and Billie Holiday, and the Beatles, and Bill Black, and how Dylan's album *Blonde On Blonde* was the 'nir' of all albums.

She says: "As for my personality, I guess it's because of my size. Small people are the loudest and most aggressive. I'm always screaming and raving about the place. I wear my leather gear because . . . well, it's sexy, and I like it. Makes me laugh like crazy when I think of the days I pranced about the stage in a micro-mini, all sequins, and showing my tits. It just wasn't me."

And her loyalty to Mickie Most shows through. He started with the Animals, and has had many hit productions since. Lulu, Mary Hopkin, Nancy Sinatra among them . . . yet Suzi has become THE biggest chick in the Most coop.

She's been described as "aggressively sexy and bolder than my other girl singer". She says: "I get incredibly worked up on stage, and it's great when the boys start storming the stage, though it can get a little frightening . . . too."

Of working with men, of men generally, she says: "I demand a lot. I must have their respect and not be treated as an inferior. I say a lot, what I like, and I use four-letter words . . . and a lot of men get the needle

at that. And on a personal level I'm attracted to big, masculine guys — once went out with a guy 6ft. 4in. and had to stand on the stairs for him to kiss me.

"I don't ever want to work with girls again. And most of all I don't want people to make concessions about me just 'cos I'm a girl. I'm as good as any of them, and I'll go on proving it. And in my band, they're my boys . . . but I'm the boss. Sure I ain't necessarily no lady, but at least I'm me."

Now another aspect of Suzi's greatness is the way she went back to America only when she was a star. She said: "I was five feet tall when I first left Detroit and I was determined that when I went back I'd at least FEEL ten feet tall."

Her first big barnstorming tour was a great success. Welcomed back after three years by fans some of whom actually recalled her gigging days with the Pleasure Seekers. They gave her a tremendous reception, just as they had in Germany, France, Britain and many other places.

And all the way they're asking her whether it's tougher for a girl to make it in rock, and she says of course it bloody well is. She says: "Parents don't really want their daughters to go into rock — and most daughters obey because they don't want to make enemies of their own folk."

"But you go into rock all the same, and then it's trouble with boy friends. They ask me: 'Which do you love most — me, or that damn bass guitar', and I'm honest and I tell them that it's my bass and my music. And that's another one blown out."

That her musical development in constant and good was shown by the difference between the first two albums. Bits of jazz (mostly from jazz-feeling Alastair, and some bluesy stuff . . . and more and more evidence that the Greatness of Suzi in this field could extend to a top-rated songwriting partnership with Len Tuckey. Suzi and Len could provide a kind of antidote, via album tracks, to the blatant and brilliant commercial efforts of Mike Chapman and Nicky Chinn via singles.

And, as Suzi said: "I'm enjoying getting the chance to sing rather than . . . I screech well . . . must say that, but I'd hate for people to get the impression that I'm ONLY a screecher." In other words, another sign that Suzi is capable of softening up from her hard-core rock.

She told Bob Hart in the Sun, though: "I never had any doubts about the Sun, making it. People call me tough, but that doesn't offend me. You have to be tough in this business to succeed and don't let anybody tell you anything else. Nobody walks all over me. When necessary I do the walking."

And she'd reaffirmed that when she told me: "If I hadn't been in rock, I'd be in prison for sure for running around in Detroit with leather gangs and beating up old ladies." She went back to Detroit and the only thing she beat up was her bass . . .

But what she did do, and do it with Great panache, was reverse the traditional pop sexual roles. Without being there in the spotlight, she reckons she's shrivel up "like an old prune" even when she's NOT working,

she's playing black music at home — specially from the Motown stable, a sound which still gives her a buzz.

Incidentally, there is a story behind the very first bass guitar which Suzi owned. It was a 1952 Precision model, with the original strings. Seems everybody wanted to buy it from Suzi, including Who man Roger Daltrey, but she refused . . . only to have it nicked from her from "awful little punk" she met in Hawaii. Now she's on a Les Paul model, which didn't sell too well on the grounds that it was heavy and cumbersome to cart around.

And so we come to a summing-up of just what IS Great about One Suzi Quatro. It's the way she conquered the charts by being different from any of the other established girl singers of the time. The way she rejected anything false in her build-up to the big time. The way she injected sheer sex into rock and roll — only the other way round, as it were, from the way it had been. The way she boons away on bass, the way she writes her songs, the way she sweats her guts out on stage to ensure that audiences get full value for money. The way she's retained a comparatively modest approach . . .

"When the fans see me up on stage they figure it could easily be them up there before the mike, I'm like one of the audience who got a break and became a star. It's cool."

"And playing is, for me, not unlike making love. Hell, rock and roll music is supposed to be sexy. Everything else in the day is low compared to that."

She waited for fame — was patient, despite having a belief in her own talents. As she said in an interview: "If I'd been an ordinary girl singer who fluttered her eyelashes, and giggles and flashed her bust all over the television screen, I could have had a hit record the moment I arrived in London. But that's not me. I'm glad I made it the right way. But if anybody really wants to insult me, then just say: 'Suzi's a good musician . . . FOR A GIRL'."

"The guys react with me just like the chicks do with their pop stars. For too long girl singers have been untouchable and the boys were afraid to let them know how they felt."

"Which is why the guys in my band don't wear glitter on their cheeks, or stardust in their eyes. My guys are REAL men, in every way — including not having the sort of ego that would stop them taking orders from a girl. That's why we all work together."

"Somebody wrote that Suzi's stage act . . . makes Lulu, Cilla Black, Dusty Springfield and the others seem like elderly choirgirls at a Sunday School theatre. She gets the boys and she gets the girls . . . because I express myself sexually on the stage so why so many girls identify themselves with me."

It all adds up to why Suzi is a Great One, and unique with it. We expect arguments about our assessment. Fair enough. But bear in mind one factor: Suzi has apparently inexhaustible energy — and the best is probably yet to come in her musical career. She has already written her own chapter in pop music history . . . the American in London who made good . . .

That chapter could expand into a whole book.

PETER JONES

Soccer-rocker

**Full match report
from Saturday's
big game at Charlton**

CHARLTON 0, THE WHO (lost)
ONE hour of spectacular attacking play by rank outsiders and underdogs, Humble Pie, left the rest of this festival reeling and unable to draw level.

The game started a little too early for most spectators and though a good score was built up by newly promoted Montrose, few talent scouts were present to mark their progress. Bad Company and Lindisfarne suffered similar fates but left pleasant memories despite being eliminated early on. It was Lou Reed however, in his new strip — orange hair and blue shades — who really incurred the wrath of the crowd. Right from the start of his lengthy ponderous set it was evident that his side were ready to commit gross fouls. They were heavy handed in the extreme and rarely produced any co-ordinated movements. Lou did his best to show his new training schedules had paid off but all the cavorting and nymph-like wriggling failed to impress on its own. What he needed was a good team — a group of talented players who could gently understate his wasted tones. Lou Reed's greatest hits was not good enough. What we wanted was a little more ordered aggression. It was past 3.00 p.m. when he stalked out into the gladiators arena and that's no time for a queen of the night to go foolin' around. Come back Lou with a good band and make sure it's after dark. Whatever happened to the Tots? Whatever happened to the last mob?

THE VACUUM left by lovely Lou's lackluster performance had the sardines

shuffling in the tin. There was a lot of heavy slumping going on around the edges of the ground and by the look of many festival-goers, the shock of sunlight and open-air was too much. There again it could have been the sheer oppression of fighting it out with 20,000 more than the stated 50,000 limit. Whatever, the Capital Radio crew didn't help by playing some of the weakest records I've ever heard at a festival. Poor show Nicky Horne and crew. You better get it right before trying that again!

At about 4.30 p.m. they were still pouring in like flies onto a piece of dung. Believe me, by the end of the night the place closely resembled such a fly haven.

It gave the St John Ambulance people a neat little work out and at one stage the only way to get anything — food, water, toilets — was to pass out and get the treatment. The real festival was for the hardy who could manoeuvre into the 100 yard square vantage point front stage. This was where you jostled for arm space and were ready to rock 'n' roll. This is where Humble Pie set their music to work.

Looking for all the world like a hover boy on holiday, Stevie Marriott led his lot on to a promising but ordinary reception. Then he took the horse by the scruff of the neck and shook them to their feet.



Wonderful Lou Reed — why doesn't he get a good band?

All they did was play the Small Faces' Whatcha Gonna Do Bout It and the crowd erupted. Fair enough, a bit of nostalgia maybe? But it didn't end there. What Marriott had and the rest seemed to lack, was the ability to communicate with the crowd.

Maggie Bell's supposed to have it and might on a better day but the Who are too completely sucked in by their own presence. This was a rock 'n' roll crowd and all they wanted was someone to work and coax them, someone to

take it down low and bring it back solid and crazy. Pie did all that and despite being a very basic band they had the talent to move this multitude. Round about Eddie Cochran's C'mon Everybody the frenzy was complete. They played a lengthy encore set and when it was over the beaming Marriott shook his fist at the standing ovation. It was a complete triumph for him.

Next Maggie Bell, the lady who was causing a deal of anticipation among the priv-

Turn to page 16

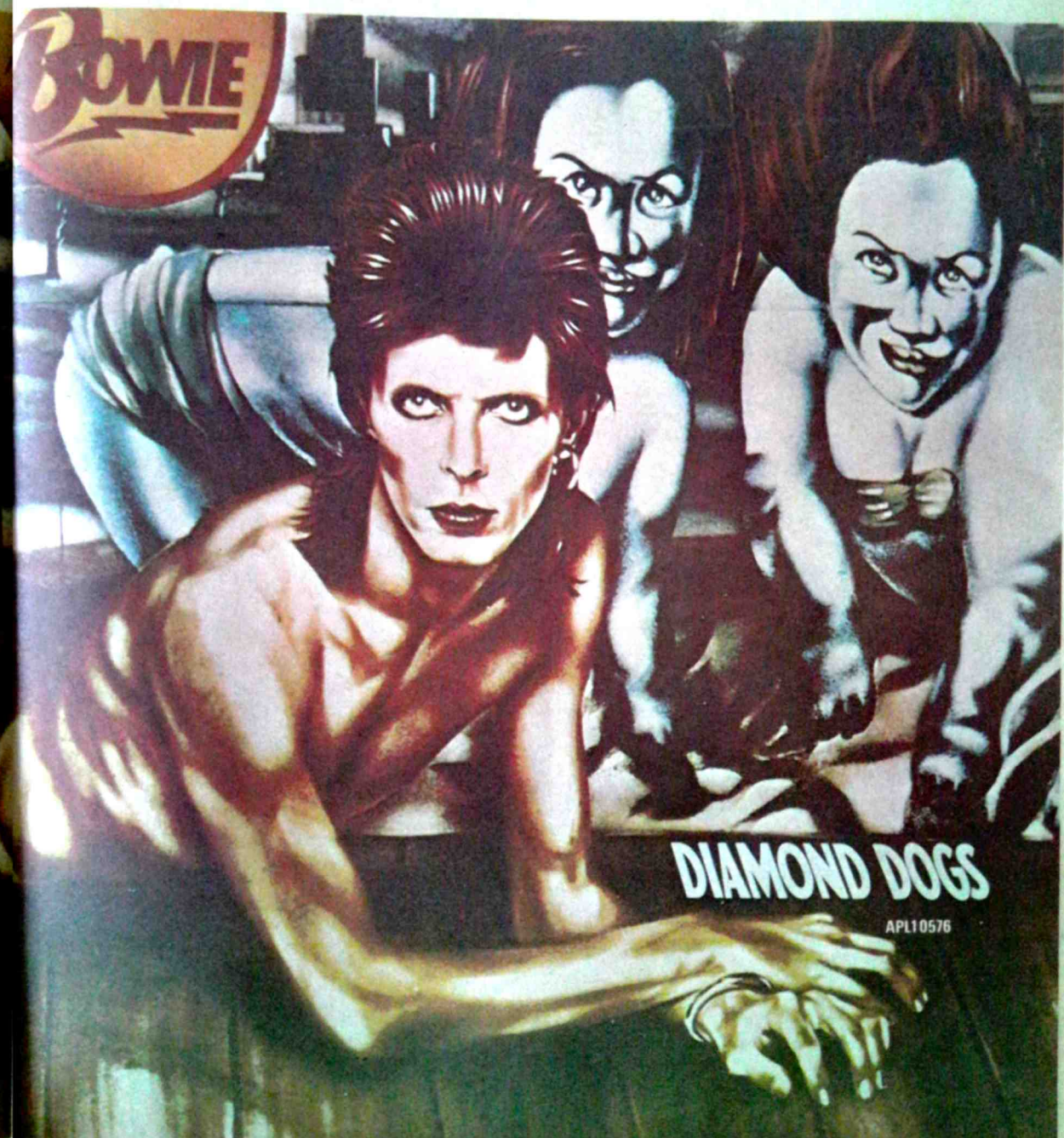


Above, we present cheeky chappie Steve Marriott, who proved to be the day's working class hero with his fun and funk band Humble Pie.

For your pleasure below we show you the full cinematic splendour of THE AUDIENCE, PLUS, a clockwork policeman making his way across the middle of Lindisfarne's set.



THE YEAR OF THE DIAMOND DOGS



From page 13

Les Who blow it

leged posers in the seats back stage? Someone had mentioned that her band was lame yet their opening warm up sounded promising enough. Why it didn't last is not completely a mystery. Just after the lady had bounced through My Oh My — her recent single — the guitarist's amp blew. Maggie flopped on sounding just as good, if not better, but the gremlins remained for a long time and in the end it seemed to unhinge both Maggie and the band. Her voice sounded great most of the time, gutsy and powerful, but near the end of her set the phrasing and measured wailing was completely thrown. She left looking most distressed, to little more than a round of applause.

In the long break that followed you could play spot the famous faces — like Ronnie Wood — and Keith Richards — or ponder the sheer beauty of dusk falling on this huge bowl jammed solid with bodies. The night was coming on as Tommy Vance announced the Who. There was pandemonium and even more when they launched into Can't Explain.

That level of excitement was maintained throughout The Who's set possibly simply because it was The Who. If they had played better God knows what the crowd would

have done; as it was they were never more than the fully packaged article, ready for consumption and guaranteed to please. For me they were totally uninspiring even on their great old numbers which featured heavily in the early part of the set. I hope they were just below par, because it would be dreadful to think of The Who as a bunch of has-beens willingly trading on their former glories and the creative brilliance of Pete Townshend. Sure they leapt around and Daltrey caught his mike every time, but we've seen it all before.

Despite the tremendous ovation at the end of the set, despite some of the great numbers they turned in from *Quadrophenia* — even from *Who's Next* — this band proved that it's not good enough to be recognized as great. You've got to produce that excitement every time, and the Who were never as exciting as *Humble Pie*. They were never as accessible!

There was a can pulling riot when they wouldn't return but that figures too. Even though there were too many packed in and at times it was impossible to move, the sunshine and joy of being out in the open listening to rock 'n' roll was something no one wanted to end. Roll on the next one!

Peter Harvey



JERK OFF BY UGLY DINGBAT

A blimp-eyed journey to the heart of the teenage dream

STREET LIFE
Oh, baby, can this really be the end to the loved circle a crowd torn with that desire (those eyes) let me out of here, almost there! You're sorry, how do you like it? I'll have it found the ground was only around the corner from the jam (that of the moment).
Forget those ideas of doing with that before tonight, just look at that off-the-spot some disaster on the hill, follow the flock around the corner to meet a maiden summoned who is greeted by a unanimous cheering of Reverend Youth's A Woman and opening legs, Oh, far an intimate to grab his expression.

THEY MAN ALLEY
Do we get on here? Yes, have my look, how about a press photo then (that there)? Oh, whatever, mean, me? Oh, I don't understand, I need a park bench, in spot a yellow badge, but Youth of course I understand, it's simple, can you come back next week when I'll bring a bunch of ladies and my passion?

INTO THE PURPLE VALLEY CLAM
Point of departure, just where the hell do I go? Oh, I use the Water Club — it's on page 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

by Club 67. Over there somewhere, we'll thank a lot.
Don't worry about taking half an hour picking your way over the bodies to get there, just think of that one-off lighter waving at the other end. Oh, baby, I can see the spin getting closer at the time, my mouth's starting to water already. Nearly there, they said it months, what is that? This isn't the Valley Club as of itself, it's a massive billboard saying the Valley Club, or the OTHER side of the ground. Yeah, or the other way, do I get a water badge for a consolation prize? Go back to the Kent Road.

ACROSS THE GREAT DIVIDE
Oh, let me give you a hand on the way, and I'll be as you were the uncommitted phlegm. Besides, besides of the Madmen Valley Club for a glass of that of that single glass.
I'D RATHER BE HEAVEN WITH ALL THE SAGES
Right, she's got it on, when do we see? Well, it's this time today, the great one, because, and there's no one better than you being there, it's a great experience, all around there, but your eyes were open, the valley down there, and the ones you see, and you see much.

STAMPING MASSIVE DEVIDER
Yeah, but the... yeah, but the... yeah, but the...

room, from Woodstock to Allman in five easy steps, no thanks, man, I want to get home to one (The audience was a fact over later on).
HERE COMES THE SUN (with absent)
At last we break the pink badge barrier, heading in the lobby and with Bad Company about to blast the blinding lights above all of fading chorales, and by my mistake, A huge moment, seen to be carried by swarms of the Ten Men with pink jackets, when someone you and go outside again.
GIRLS TOGETHER OUTRAGINGLY
You have to pay to get out of going through all these things here, but we make it backstage on the understanding that we'll see all the things that we'll see. Oh, but the line for an interview appears to be outside! Oh, what the hell? It's to know what goes on when the lady disappears for a couple hours, the starting-revelation here. They really DO want those penetrating, they want for all that time, and they don't seem too particular by their presence either.



MONTROSE (above) leapt the highest and looked the best, Maggie Bell (right) looked the most tortured, and Townshend (below) was the "best dressed young guitarist" award, next to 'im you can see the infamous Keith Richard casting a disdainful eye on the proceedings from his back stage perch. Then we saw Daltrey doing his usual, another one of Marriot 'cause he was so good, and up the top left there, young Paul Rodgers of Bad Company who also brought a fair splash of oil to the machine.



but he's real down on stage, and the sounds from the DJ's seat that conclude to any and of comments apart other. So when *Humble Pie* storm the stage with their good-time rock 'n' roll the best, richest crowd goes to their feet and give a real reaction at last.
THE BONE EARLING CONVENTION
Return from what became The Great Southside (back to the DJ's seat) The Superstars have arrived and The Superstars are here, and The Necks are cracking. The Who are playing, and The Pauses are appearing over though Les who isn't playing too well at all and it's getting too much on here so let's forget the pink badge and back into The Club and see what's really happening.
CRASH STREET KIDS
Nothing. Nothing. Nothing. They're market square instead to the lead one member only to discover it's of a bad attitude member than there's The Who there, so when they see that's the man to sit down here, the business really seems to be a moment of magic on the stage as The Who storm the stage for more, there, let me out of here, it can't be this way.

WOULD YOU LET YOUR DAUGHTER
MEANWHILE, BACK AT The Valley, there's a big guy at the door. "Had any trouble today?"
"No, not too much, bit of ego, but you gotta expect that with The Who, they attract a violent bunch. I've done Cassidy and all them lot, but I like it, it's a few quid in your pocket and you get the chance to see a few heads in the crowd."
"Yeah, no great deal, do you want to get it?"
"Oh, I'd know about that. I mean you can't see to smash a cash around a 50 to keep any violence. I mean, we had a couple things, but we had some more bodies."
"Really, or, see you around. Call any weekish."
WHEN THE MUSIC'S OVER
Yeah, when the music's over, I find my blimped start on the way to the open-ended version of our blimped with someone phlegm to be surviving the stage-long after the music, whatever time and you have, around. Fossils and hokey-rock women. The Newswatch Brown begins to flow, and the bottles begin to fly. Please to be seen at almost 50. Spack.
HIGHWAY A2 REVISITED
Well, when's this big white and red list of Jerry pulling out to see, there's a case of being a girl to see on page 24.
"And he's going to see, and we will have to be doing our best."
AFTERSHOES
Yeah, when have you been doing this at the concert?
"Oh, I'm a fan."
"Yeah, and for Queen visiting, well a minute, what goes a few feet, he'll be there."
"I'm in the pocket there, a partner of Queen."
Oh baby, can this really be the end to the loved circle a crowd torn with that desire (those eyes) let me out of here, almost there!

RECORD & RADIO MIRROR: MAY 23, 1976



What they say about Suzy

BARRY BLUE: "She's a little girl in a big man's world."

EMPEROR ROSKO: "Suzy is a leader in choreography — after she appears on Top Of The Pops, everyone copies her. She gets them at it. Hers is the most impact that a girl has made in the scene since Brenda Lee. If she learns to drive a motor-bike right, I would let her use mine!"

RAY DORSET, of Mungo Jerry: "Suzy's got a very powerful voice, moves really well, looks great, makes fine records — oh, she's a really powerful chick."



Discography

THE SINGLES

Rolling Stone / Brain Confusion, RAF 134, July 1972. Can The Can / Ain't You Something Honey RAK, 150 April 1973. 48 Crash / Little Bitch Blue RAK 158, July 1973. Daytona Demon / Roman Fingers, RAF 161, October 1973. Devil Gate Drive / In The Money, RAK 167, February 1974.

Single to be released June 24, Title Too Big.

THE ALBUM

Suzy Quadro: 48 Crash: Glittering Queen; Shine My Machine; Official Suburban Superman; Wanna Be Your Man; Primitive Love; All Shook Up; Sticks And Stones; Skin Tight Skin; Step Back Mama; Rockin' Moon Beam; Shakin' All Over. — FRAK 505, September 1973.

SUZY: Side 1: Too Big; Peter Peter; Savage Silk; Friday, Michael. Side 2: Trouble; Cat Size; Klondyke; Angel Flight.



Barry Blue finishes disaster-prone tour

YOU MAY or may not have been aware of it, but our little blue wonder - Barry Blue has only just recently finished his very first British tour.

From the start the tour seemed fated for disaster. REM went along to check out a few of his gigs and left with a feeling of being in the wrong place at the wrong time!

About your tour then - now where did it go wrong? "Pardon!" Barry looked surprised yet at the same time somewhat amused. But there he's like that, he can take criticism along with the best of us, without any feelings of resentment. As a person he gives the impression of being forthright, honest, down to earth, sincere, unpretentious... "and incredibly BORING!" Adds Barry.

Getting back to the tour... "The gig you came to was in Chatham so I'll just tell you what went wrong with that one as an example.

"For a start it was a Sunday gig, which I think is wrong anyway, 'cos no one wants to go out on a Sunday. Secondly it cost over a quid to go in and most of those kids were 13, 13 - even younger. So if a Mum wanted to bring a couple of her kids along, she would have had to pay out almost four quid - and I wouldn't pay that much to see me. In fact I wouldn't pay four quid to see anyone.

"It was overpriced and underpublicised... there were no drinks - only soft drinks."

But your audience would have been too young to drink anyway. "Well this is it. They should have been young,

but at the Mecca ballrooms they won't let you in unless you're supposedly 14, and my audience is much younger than that. This meant that a lot of them weren't allowed in.

I fell out with Mecca not letting the kids under eighteen in, high prices, lack of publicity. Not forgetting that School Love was coming down the

were the Rabettes - more problems! They had made Sugar Baby Love and were going back to London to have picture sessions and arriving at gigs late, so the whole thing was a bit of a mess.

"I told you everything... in fact you should number all the things wrong with the tour - I'm should be hilarious. I'm

favorite tracks.

"I like Rosetta Stone, 'cos it's the closest I'll ever get to creating a sort of Temptation, black music type of sound. I also like Don't Want To Be Blue. It's my prefer song to my musical critics who think I'm just capable of doing School Love and just bits and pieces like that. It's a song where the lyrics are so important."

On June 21, Barry has a new single released on Bell records. It's titled Miss Hill and Ron, 'miss' as in young lady.

"It's completely different from School Love," says Barry, "more up tempo and sort of surf sounding. I've actually finished it, but

upmost SECRET ambitions.

"I've always wanted to own a steam engine and my very own stretch of railway. About five miles of railway somewhere in Wales perhaps, so that I can take people from A to B - something like the Bluebell railway."

Not as strange as you may think for as long as he can remember, trains have always held a fascination for Barry. In fact he won himself an award for being champion train spotter at one time.

"I also have a great fascination for Greek Mythology and another one of my secret ambitions is to

invent a 'nepenthes'. A similar kind of potion to the one used for banishing grief in the story of Odysseus. Only mine would be to prevent people from getting too hung up on sex. Now wouldn't that be marvellous? It seems that everything is geared toward sex, so it would be nice to prevent some of it's hang-ups."

"Everything about me is genuine," he suddenly comes out with from out of the blue. Now that's something I can well believe, so let's have no more talk of how-pipes and other such long winded tales!

Genevieve Hall

"... one of my secret ambitions is to invent a 'nepenthes'. A similar kind of potion to the one used for banishing grief in the story of Odysseus."

charts during the tour, then there was my LP which hadn't even come out. How about that for perfect timing!" He gave a wry smile. "Anyway I exploded about the whole thing at the end of it. Although the kids who did come to see it enjoyed themselves."

Dare I ask whether or not he had plans for ANOTHER tour.

"If I do another tour it will be in the autumn and with my very own backing band. You see the people who backed me on tour consisted of various session musicians who had never played on stage with me before. We had only four rehearsals beforehand during which I had a different brass section every other night.

"Some of those musicians

sure someone would be in hysterics."

Had he found himself a regular backing band? "No, not yet. We're starting to do additions at the end of June. I've got a few people in mind. Providing they don't go off doing sessions and having hit records it'll be all right." He breaks off with a grin.

"I can see me ending up by playing everything myself!"

Well if his tour wasn't all it should have been, he can console himself with the fact that his first album looks like being a big seller for him.

For those of you who already have his album - a fusion of all the ideas he had around that time - Barry points out his

I've now decided to remix it to give it that little extra something."

RRM readers will have a chance to win this new single from Barry so watch out for our SUPER competition in Tony Jasper's future Chart Parade pages.

Says Barry: "The words are very clever, they refer to a young lady who is a vamp in a certain town, and some of the lyrics go... 'She's going to lead you up a one-way street; if you see her red light you'll know you've got to STOP'... I've compared her to a car," adds Barry, who usually writes his songs from experience!

Experience apart, Barry goes on to reveal two of his



around the country

tony byworth

MERLE HAGGARD: Country music superstar

MERLE HAGGARD has lived his life with experiences, and he's put them into the words of his songs. He's also won out and has become a country music superstar. Many people listen to his music, buy his records and attend capacity filled concert halls - and find that they've got something worthwhile to listen to.

His story is now well familiar. By his own admission, he grew up too fast. At 14 he had run away from his Bakersfield home: at 23 he had spent seven years of his life in reform schools or jail - including a three year stretch in San Quentin for attempted robbery - and decided to change his directions.

"I was a pretty wild kid," he admits. "I loved excitement... I'm not proud of what I did. I

wouldn't recommend it to anyone else, but I do believe I benefited from my experiences."

The experiences brought about the songs, "Mama Tried," "Branded Man" and "Sing Me Back Home" are just three of the titles that have associations with this period of his life. The experiences also brought about his opinions, not always expressed in his songs.

"Nobody in this country is less free than a kid is. He can do something harmless one time, on a lark, and just because it happens to be against some little rule he gets sent away to the first place and then if he runs away from there - which they make it easy to do - then he's got a record. And from then on, he's had it. I just don't like the way they do it - and not just because of me."

Haggard admits to being a country singer and that it was the only kind of singer that he wanted to be. He's also a historian and takes pride in painfully re-searching material. His

tribute albums to Jimmy Rodgers and Bob Wills show the care taken in the choice of material and the sound recreated AND THE FORMER, ESPECIALLY, DRAWS THE parallels with his own career.

"Even though Rodgers' songs are about the Depression era, they still fit now," he comments. "There's no depression, but people still have hard times. I feel more comfortable today with a Jimmy Rodgers song than anybody else's I know."

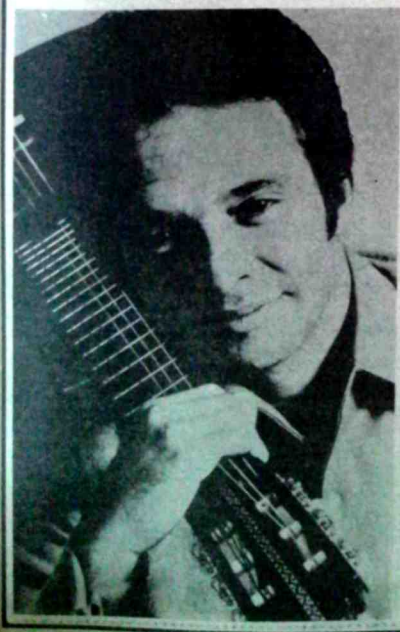
Merle Haggard has also had his hard times, and they're reflected in such songs as Workin' Man Blues and Hungry Eyes. But, just as easily, he can forget about the harshness of life and come up with Today I Started Loving You Again, a love song that has rapidly become a standard in country music. Then there's Haggard the patriot, a side of his character that many people take just a little too seriously and not realise the tongue-in-cheek connotations linked with the

vastly exposed Okie From Muskogee.

A well selected collection of the most famed Haggard recordings - sixteen tracks in all - is now available on the recently released album The Very Best of Merle Haggard (Capitol E-ST 23234), and finally serves as an instant guide to the many facets of the entertainer.

Merle Haggard succeeds because he wins over to his audiences, whether they are country enthusiasts or rock devotees. In the final count it's the material that matters and Haggard is a singer and songwriter who talks about things you already know. He also believes, wherever possible, in making his listeners aware of lyrical contents.

"If I had a choice, I'd rather write a song that people might not agree with than one they might never hear at all. You've got to make people turn their heads and maybe say to themselves 'what the hell' he says."



MARKETPLACE

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Stardust & golden

SO WHAT'S happening in the David Essex world? For one thing, daughter Verity is managing to control the Essex house floor footage. David brought back from America a rather large doll's house for the young lady and the residence seems to have extensive grounds.

Verity has at the same time a passion for filling the airwaves with the result of her own ingenuity. She has a pram filled with rubbish and attached to this she has a small truck affair with wheels. She pushes both and manages to create a sound similar to a mass of free-range chickens squawking when the fox appears.

Her father, a sun-tanned Mr Essex, advises her to drop the truck from the convey, for this appears to be the noisy element of Verity's moving package. Verity understands her dad perfectly, she leaves the pram and pushes the truck and enjoys the noise! Every now and then she treats one and all to her ever-growing vocabulary, a source of amaze-

ment to dad, for after all he's missing some of the most intriguing moments of a child's growth.

David's been taking himself off to Spain and America. "In Spain I've been finishing filming for Stardust. Marvellous sunshine, at least until we filmed in a large Spanish castle. The trouble was its situation, right under a mountain, so we had plenty of mist. The castle was marvellous and I even thought of buying it. I asked the owner for the price. He said £300,000 plus. How many hit records is that?"

"Anyway, it's marvellous to have the filming over. We did some more in America, it included a live beach concert in Florida when J Gells was on the bill. The audience, like the one this year in Manchester, were told to imagine me as Jim and not David Essex. I must say everyone seemed to enjoy it and I did as well, it augers well for my coming British tour next Autumn."

America has been more than Stardust for the first film is still in the process of

conquering America. Each time David goes to the States he seems to find fresh cities showing That'll Be The Day and consequent calls for his presence on television and radio stations. Over there David's song, Rock On, has replaced the Bobby Vee number.

Lamplight has just come out as the follow-up to top three single, Rock On, and David has been filming spots to publicise America, his new smash here, which is for later US consumption.

New York seems to be the oft chosen location, both for filming some material for America **s i n g l e** advertisements and scenes for Stardust. "I find it a very hectic city but at present because people are more familiar with my records rather than face I can move around and see things, something that is not really possible here."

Now he's home and could he at least be finding some time for himself? "I wish I did have absolutely nothing to do. I am trying to get some songs down for my second album due for Autumn issue and then I have to clarify some more ideas for this British tour of mine. I do have a band, half of them are American. And I am really looking forward to the whole thing, if I can get things together! It seems there will be gigs at fifteen British cities and then I do an American tour in November with Christmas free of concerts and spent at home.

"I have to be back in America pretty soon and I aim to do some recording over there. I go around walking up and down looking for melody hooks, or at least praying they are going to come out of my head. I do have a tape machine but in the end after all the wandering I'm basically a sit-down composer."

The wonderment is of course David's ability to keep going and work at such great pressure, though he did find

some relaxation whilst filming. "I'm on the film set and there's a lot of hanging around and I can't do anything else, so I do get some rest from other pressures!"

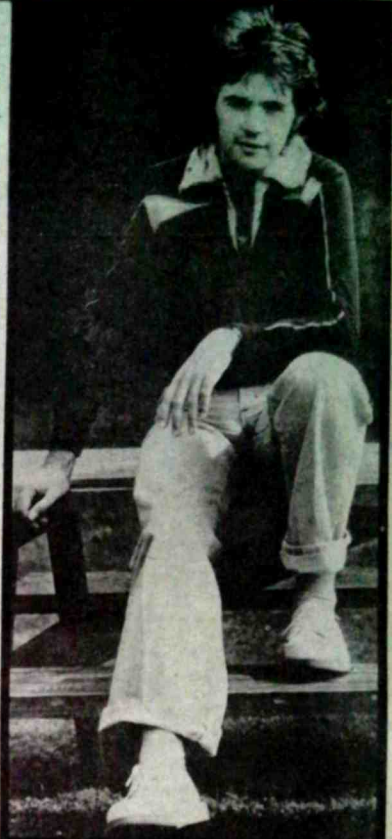
Followers of our British star will no doubt remember the time when he seemed to be running everything imaginable. There was filming for the BBC in London's East End, press interviews, filming for Top of the Pops, rushing back to Godspell, chasing to the recording studio and somehow raising smiles for endless photographs. What has happened now is the reducing of David's world down to general publicity around his two films and the respective discs in Britain and America.

He talked about the pressures and exclaimed: "At one point last year when everything was happening, at the time Rock On made the charts and I had still a fortnight to go in the religious musical Godspell I can tell you one thing. I nearly went bananas. The pace was so hectic and things kept piling up and getting miles behind in a time schedule. I seemed to be scurrying from one thing to another."

"I did at the same time take joy from working in so many areas. I talked about finding endless variety and this was so but at the same time the pressures piled up and I was very near, almost on the edge of some kind of breakdown."

"I have to watch myself now, even though the number of different things I do have got less, for in the few things I concentrate on there is no end of activity."

"I've always wanted what I've got and so long as I'm doing what I want I will be happy. I mean I may be getting all this success and of course it is tremendous but at the same time I do mean it when I say all of it could go, should no-one like it. I am not anybody's puppet. So long as I do what I personally find satisfying and having point, then things are



OK.

"I'm not saying this is easy but it has to be and I don't mind how many times I've said it. You have to repeat things for as when Rock On first hit the record world there are voices saying I am being pushed or manufactured and that is not so."

Verity carried on her various activities whilst Dad talked. It will be a few years yet before she knows her pops early 70's story. Maureen has been accompanying David on some of his travels. She knows well this has been the zenith time in her husband's life, what he has always been looking for, in terms of career, ever since a gentleman called Derek Bowman, now David's manager,

spotted a grinning teenager playing drums in a London pub and learnt about his hopes in music.

Yet there is many a hurdle to come. The recording side looks good for the moment but the hits have to keep coming and there is much work before the Autumn tour can promise success.

The Essex world has plenty happening, things could go sour but as David himself says: "When you've come this far, you ain't going to let it go!" And the current placing of America makes the present Essex world a good one.

**Tony
Jasper**





Reviews Peter Jones



COZY POWELL: The Man In Black (Rak 173). Successful follow-up. In fact, in some ways more satisfying than *Dance With The Devil* - some standard intro-type drumming, neat piano, powerful moods instrumentally created. The hand-clap/drum-beat bit went on a bit too long, I thought, but it soon pulls itself together again and gets on with some melodic atmosphere. It's all unrelentingly laid down. And it fades with pianist hammering away madly. - **CHARTCERT.**

DANIEL BOONE: Beautiful Sunday (Penny Farthing 78). This one is actually a couple of years old and did fairly well at the time. But now, what with summer upon us and so on, and Daniel's wife of Daddy Don't You Walk So Fast - has created some much plugged jingles round the chorus. Add in a lot of publicity and hallyhoo and you must have, this time round, a **CHART CHANCE.**

NEW WORLD: Do It Again (EMI 2158). Long time no hear, but the Australian trio have a big fan following. This is essentially a light, summery song, which fits what should be the mood of the moment. Long solo - voice passages, hummed backing and a general aura of good-time spirits. All about laying in the sun and having some fun - possibly spending the royalties due to come from this record. - **CHARTCERT.**

URIAH HEPP: Something Or Nothing (Bronze 10). Straight in, no messing. Bang into an opening bar of power, or shall we call it Heep big frenzy. High, wide and handsome sounds, which merely underline that I'm one of those for whom Uriah can do no wrong. This is an up-tempo blast, riproaring and rather more than ambitiousness than usual, but mostly that raw-tough instrumental sound forcing its way in. Nice. No, excellent. - **CHARTCERT.**

ALLAN STEWART: Brave New World (Penny Farthing 838). Big things are predicted for Allan. A click on a recent Palladium TV show did him a big favour, and now into singing his own songs for Larry Page's label. This is an up-tempo song of hope and optimism, a bit predictable in the lyric side (to say the least), but a banjo-boostered string-filled sound overall which could make the charts given support. - **CHART CHANCE.**

BLUE: Lonesome (RSO 2009 130). The con in at the start didn't impress me, but it's straight into a folksy - countryish sort of sound, and from then on it's good stuff. The accent this time is on a simple little melody, acoustic guitar sounds, and some vocal touches that really do get into my sound system. It's catchy, but not corny. Driving, but not ponderous. Could be a sizeable one from a fine band. - **CHART CHANCE.**

JIMMY CLIFF: Look What You Done To My Life, Devil Woman (EMI 2160). Gently reggaed up, with the tall talented Jimmy producing some of his usual high-set vocal histrionics. He gets this sense of urgency into his work which breaks through even into non-believing ears. Medically this one is a bit short, though, so I expect no miraculous chart leaps. But blame Jim only - it's his own song. - **CHART CHANCE.**

HILLY NICHOLLS: White Lightning (GM 018). Billy really does sound pretty much an original talent. The voice is strange, very high, accented, lots of strings setting it off. In fact, the whole thing is off-beat. He's far less like the musicians - guys like Pete Townshend, Ronnie Wood, Ian McLagan are on Billy's upcoming album. Think this could well be a breakthrough single, but it for sure deserves a lot of attention. - **CHART CHANCE.**

HOME: Green Eyed Fairy (CBS 2382). Not a lot of variation on this - hefty backing, rather laid-back vocal, and it's somehow nigglingly repetitive. But the band had a following, and there's not let up in the general aura of power, but you couldn't argue with the popularity of Home so it must be at least a **CHART CHANCE.**

TEDDY PALMER'S RUMBLE BAND: Teddy Bear (Polydor). This is the Elvis biggie, put into a sort of Glitter setting, and performed powerfully by an Irish singer. Rumble grumble it goes in the background - hence the band's title. It is for sure a spin-off commercial bit. Produced by Ed Welch. A possible, given plays. **LONGDANCER:** Puppet Man (Rocktel). Still promising more may have actually been achieved, but this is a well-worded song, well sung, a bit over-repetitive, yet well constructed. A miss, but not by much.

LYN PAUL: Sail The Summer Winds (Polydor 241 018). Fire step up Lyn's ladder marked "solo superstar." It's the love theme song from the Gregory Peck movie, *The Dove*. The voice is vibrant, out there on its own for a change; the style is suited to a rippling, yet derivative, melody line. Written by the award-winning team of Don Black and John Barry. It all falls into place. And Lyn is doing so much radio and television on the song that it simply must be a giant. Shall we say top five at least? Yes, we shall. - **CHARTCERT.**

EUGENE WALLACE: Who You Feel It (EMI). Windy, bassy, sort of breathless, and sometimes draggy. Eugene sings out with soulful emotion. A wide-ranged voice which runs from soft and delicate to hoarse and rambling. Nice performance.

CLEM CURTIS: I Don't Care What People Say (EMI). Clem has figured on many a hit, but this one is hard to assess. Good Biddu production, gently building performance - but I've a feeling it's not a strong enough song. Almost but not quite.

NUTZ: As Far As The Eye Can See (A and M). Four-piece band, hardish rock, from that old Tavern Club in Liverpool. Clean - cut vocal harmonics, and instrumentally there's a recommended rawness. Nutz in May?

MICHELLE FISHER: When You Walk In The Room (PVE). Alas, the definitive version of this is by the composer, Jackie de Shannon. And the Searchers had it with it. Still, beauty queen Michelle tackles it confidently.

CHEBBIE VANGELDER SMITH: Silverboy (Antic). Dutch girl, popular on the Continent. Obviously she's a bit of a goer, vocally, but this won't do much for her in Britain.

ANDY TAYLOR: Build Yourself A Long Long Ladder (Ocean). Clapemeter winner in *On Knocks* song-writers' special. It's a building Gospels sort of item carried through at a pretty furious tempo. Good piano feels Rhye's side.

ANDY MACKAY: Ride Of The Valkyries (Island). Honking tenor sax states this updated version of a building galloping air which Wagner himself would probably not now recognise. But this kind of powered instrumental could still put him in the charts.

STEELY DAN: Rikki Don't Lose That Number; Any Major Dude Will Tell You (Probe PRO 62). Lead-off number on their great "Fretzel Logic" album, which is a rare listening pleasure from beginning to end and really should be bought instead. This gradually unfolding mellow Latin lute is too subtle for a single yet makes an ideal introduction to the group for the impecunious. Their harmony sound is just a killer on the slow flip. Dare claim that "Fretzel Logic" is as complete and indefinitely "right" as was "The Band?" **MUSIC PICK.**

LITTLE BOB PETE & THE 1974 ROCK & ROLL JANITORS: Good Golly Miss Molly; Lucille (Surrey International SIT 9008). Get over the jokey group name and you'll find that these two old Little Richard rockers have been given powerhouse treatments about which anyone should feel proud. The beat don't quit, nor does the excitement. Phew, once more round the room, James! **DISCO PICK.**

FLESH GORDON AND THE NUDE HOLLYWOOD A R G Y L E S: Superstreaker; Naked (Paramount PARA 904). With a group name like that you'd be right to expect a revamped version of "Alley Oop" - what you might NOT expect, though, is for it to be as good as it is. With lines like, "Look up in the tree, it's a sugar-cured ham!" - "No, a Superstreaker!" - it's a veritable lafarama. Arranged by White Tornado, the whole thing smacks of Gary Paxton. It certainly cuts the Ray Stevens newie, to my mind. **FUN PICK.**

RAY STEVENS: The Street; You've Got The Money Inside (Mercury 814620). Already with a word-of-mouth reputation amongst the general public here, Ray Stevens' big-time ever US smash is disappointingly lame but is bound to get a lot of exposure (no pun intended), as a result of which it could convince some that it really IS funny. Conceived as a radio news report (set to music after a while), it gives Ray ample opportunity to show off his different funny voices as a canned audience laugh up-roariously at the by now over-tired joke. Dull slow 'straight' flip.

MARIE OSMOND: In My Little Corner Of The World; It's Just The Other Way Around (MGM 2006419). Slurrp, slurrp! Popdom's tastiest nymphet sobs her little heart out on another Anita Bryant oldie, which oddly enough was the 1969 follow-up to her "Paper Roses" too. Full of Country corn and harsh keening, it's again produced by Sonny (the Southern Gentleman) James, with support from other heavy Nashville cats, all of whom come even more into their own on the less strident waltz-tempo flip. **DOM - that's Dirty Old Man! - and MOR PICK.**

ROSHIEL ANDERSON: Kow What You're Doing When You Leave (Contempo CS 2014). Soul pick of the week had William DeVaughn not been such an exceptional rival. Roshiel (a bloke) drags out his soulful notes in a snaky croak over a backing of such classic simplicity that only the complex lyrics prevent this from being another "When A Man Loves A Woman." For some reason on the co-producer gets credited with the satisfyingly deep and old-fashioned flip, as by **DESSIE BOONE AND THE ASTORS:** No Particular One. **SOULPICK.**

WILLIAM DEVAUGHN: Be Thankful For What You Got, Pts 1 and 2 (Chelsea 20082). The fastest rising and most talked about soul smash in America, this ultra cool laid back lazy slow (yet funky) thumper is the long overdue backlash against the damaging Super Fly syndrome. You may not have a fancy automobile or consort with glamorous gangsters, sings William, but be thankful for what you got - your pride.

There are hints of Curtis Mayfield in his voice and of Willie Mitchell in the beat, while overall the beautiful sound is possibly the most distinctive and refreshing since Timmy Thomas's "Why Can't We Live Together." De-jays, get together, and segue the lovely instrumental flip! **SOULPICK.**

K. C. & THE SUNSHINE BAND: Sound Your Funky Horn (J&M Boy BOY 83). I thought that was Sunshine J&M ANDO Band, oh well. After exhorting us all to "Blow Your Whistle", Mr Casey is now adopting another tack on this less interesting Party-type folk low-up.

THE MONKEES: I'm A Believer; Monkey Business (Bell 1354). Now that it's hip to dig the Monkees, this could be a timely revival of their first and still biggest British smash from '67. The Neil Diamond-penned hit side is surely familiar to all but the very youngest, while Boyce & Hart's sassy "Theme" - with its "Hey, hey, we're the Monkees!" - makes a strong and welcome alternative title... no, I'm sorry, I mean alternate A-side. **NOSTALGIA PICK.**

DEODATO/AIRTO: Do It Again (CTI CTS 4008). Funky electric keyboards from Eumir Deodato, rattling percussion from Airto Moreira, and - most important of all - brain-searing guitar from John Tropska, make this "live" instrumental treatment of the first Steely Dan hit an absolute gas. That guitar - phweeee! **MUSIC PICK.**

EARTH, WIND & FIRE: Mighty, Mighty; Drum Song (CBS 2284). Well, did you get their "Head To The Sky" album? They've got a new one now, at last, and while the rest of its contents are unknown to me, these two tracks make my expectations high indeed. The topside tricky brass 'n' chanting funk stamper is probably their most accessible single to date. Sly Stone-hat but better, while the topside instrumental is a thing of rare beauty - percussive, of course, but full of weird noises from African finger pianos or some such exotic devices. Do try them. **MUSIC PICK.**

KETTY LESTER: Love Letters (Contempo-Harris CS 9003). Quite possibly this revival of Kitty's unforgettable 1962 slowie, with its hauntingly distinctive piano, will make it a hit all over again, as it hasn't aged at all. On the flip, there's another effective slowie but in a beautiful style and by Johnny Burnette's brother, country-rocker **DORSEY BURDETTE.** Hey Little One. **NOSTALGIA PICK.**

SHIRLEY ELLIS: The Natives Gave Me; Ever See A Diver Kiss His Wife (Wildcat The Bubbles Bounced About Above The Water) (EMI A 134). One for Northernners, and Alan Freeman listeners, Shirley's 1966 follow-up to "The Clapping Song" is another brilliant/delightful load of glibberies set to a bossily farting baritone sax. It's certainly had its fans since then, so who am I to put it down? **GLIMP PICK.**



Reviews James Hamilton



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Albums

100C Sheet Music (U.K. ARL1007) Well! It's a tellin' you babes this ain't no sheet music - it is quite simply the best and classiest pop album since McCartney's Band On The Run. This oft sneered-at bunch of lads from sunny Manchester have obviously

lavished a lot of time and attention to get this just right. It is an excellently played and stunningly produced delight. Kicking off with the new single Wall Street Shuffle (which is a must for the number one spot) they work effortlessly

through a series of great songs - though at times their humour is a little overstretched. The harmonies are perfect and the playing is so tight. The album also includes The Worst Band In The World which was the last single. Great stuff. C.F.

History

The History Of The Bonzos (UAD 60071). Some of you may remember the Bonzo Dog Doo Dah Band from 1966 when they got to number five in the charts with I'm The Urban Spaceman. Others may recall their brilliant TV series in the sixties. Do Not Adjust Your Set, which was like a forerunner to Monty Python. And then there's those of you who've never heard of the Bonzos. Well now's your chance. . . this is a double album so you get double your money's worth for twice the price. Seriously though with classics like the Intro And The Outro, Canyons of You Mind and 33 other silly pieces of superb music by Means Vix Slanshah, Neil Jones, Roger Ruskin Spear, Legs Larry Smith and Rodney Slater (there were other Bonzo stalwarts before the band became deceased - no more, defunct, in 1970, but none finer than those I've mentioned). I think I'll mention a few more tracks Brian 'cos I want RRM readers to help me with a put the Bonzos in the charts campaign. . . You Done My Brain In, Mr. Slater's Parrot, We Are Normal, I'm The Urban Spaceman. . . If they're all meaningless, then track into your piggy bank and buy a breath of fresh air. R.H.

Ken Whaley in and most important in my mind - the return of Deke Leonard to the line-up, they've found their natural wavelength. There are some really nice tracks throughout from the rocker, Taking The Easy Way Out Again to the delicate touches on California Silks and Satins and Kerose. Man and particularly guitarists Leonard and Micky Jones have learnt to complement each other in their music and the result is rather tasty. Drummer Terry Williams and bass-man Whaley form the basis of an extremely earthy rhythm section and nuff said, they're good - that's all. J.R.

Carrots

POLYDOR's magnificent Carats series is extended the right now by four more volumes, representing fifteen years of records from the heights of the American hit parade - a real slice of pop history and therefore a must for any serious collector. The hits range from 1952, that is Presley, with names like Roscoe Gordon and the chart-topping Have Mercy Baby, by the Dominoes, and go on through to 1969 and I've Been Hurt by Bill Deal and the Rhondels. All the big hits one side of the Atlantic or the other, so let's just list the tracks:

Carats One (Polydor 2312 284): Tosin' And Turnin' (Bobby Lewis); Leave My Kitten Alone (Little Willie John); The Bells (Billy Ward and Dominoes); Think (The 5 Royales); Annie Had A Baby (The Midnighters); Floyd's Guitar Blues (Bill Doggett); Only You (Platters); Hand Jive (Johnny Otis); The Twist (Hank Ballard); Have Mercy Baby (Dominoes); Ivory Tower (Otis Williams and Charms); My Ding-A-Ling (Dave Bartholomew); Two Hearts (Otis Williams); Every Beat Of My Heart (The Royals); Honky Tonk (Bill Doggett).

Winos

MAN Rhinos, Winos and Lunatics (UAG 26681). Take a look at the album cover and sleeve notes and you get this brilliant idea of what this group's all about. They play a bunch of musical recitations who amazingly, have blended together into a tight and solid rock band. Man have got through various formations but now, with ex-Hell Yourself crew, Malibu, Wiley and



Carats Four (MGM 2315 377): Handy Man (Jimmy Jones); Teen Angel (Mark Dinning); It's Only Make Believe (Conway Twitty); Born A Woman (Sandy Posey); I'm Sorry (Impalas); Poetry In Motion (Johnny Tillotson); Every Day I Have To Cry (The Centyrays); Unchained Melody (Righteous Brothers); Soul and Inspiration (Righteous Brothers); I've Been Hurt (Bill Deal); Angela Jones (Johnny Ferguson); Hey Little Lucy (Conway Twitty); I Take It Back (Sandy Posey); Lil' Red Riding Hood (Sam the Sham); Society's Child (Janis); Let It All Hang Out (The Hombres).

Carats Five (Polydor 2312 284): Tosin' And Turnin' (Bobby Lewis); Leave My Kitten Alone (Little Willie John); The Bells (Billy Ward and Dominoes); Think (The 5 Royales); Annie Had A Baby (The Midnighters); Floyd's Guitar Blues (Bill Doggett); Only You (Platters); Hand Jive (Johnny Otis); The Twist (Hank Ballard); Have Mercy Baby (Dominoes); Ivory Tower (Otis Williams and Charms); My Ding-A-Ling (Dave Bartholomew); Two Hearts (Otis Williams); Every Beat Of My Heart (The Royals); Honky Tonk (Bill Doggett).

Carats Six (Polydor 2383 251): Mary Lou (Young Jessie); Love Bandit (The Cadets); Eddie My Love (The Queens); Tramp (Lewell Fulson); Red Hot Rockin' Blues (Jesse James); Goodnight My Love (Jesse Belvin); Key To My Heart (The Robbings); Oophoop (Shirley Gunter); My Happiness (Jimmy Beasley); Hit Gilt Split (Young Jessie); Cherry Pie (Marvin and Johnny); Roll With Me Henry (Etta James); No More Doggin' (Roscoe Gordon); Snake Eyed Mama (Don Cole); Why Don't You Write Me (The Jacks); Reuben (Johnny Guitar Watson).

Carats Seven (MGM 2315 380): I Fought The Law (Bobby Fuller); Why (Frankie Avalon); Hound Dog Man (Fabian); De De Dinah (Frankie Avalon); All My My Heart (Jodie Sands); Tear Drops (Lee Andrews); Turn Me Loose (Fabian); La Bamba (Little Willie John); Tiger (Fabian); Venus (Frankie Avalon); Cindy's Birthday (Johnny Crawford); Reach Out Of The Darkness (Friend and Lover); There's A Moon Out Tonight (Capris); Hobby Sox To Stockings (Frankie Avalon); Fly, Light (Claudine Clark); I'm A Man (Fabian).



Dudes

BLACK OAK ARKANSAS HIGH ON THE HOG (Atlantic 0535). Hold on there you country dudes, I wanna tell ya about six southern boys from good old Arkansas in the US of A. Yea, these lads have got themselves here a mighty fine rock 'n' roll album, capturing the essence of something with ah thought had blown in with the wind. Leadin' this wild pack is Breez Way himself, Jim (Dandy) Mangrum who is a really gutty vocalist. High On The Hog ain't their first album - would ya say it'll be their best either 'cause the material - album it maybe, is a bit repetitive on this particular grab with the exception of Jim Dandy - a single success for Black Oak in their own right. However I'd personally like to hear some more from this group, they've got a richness which is a gem find in many rock bands these days. J.B.

Trad man

STEVE ASHLEY Stroll On (GULP 1003). If you like warm, traditional English folk music, then this debut album from Steve Ashley was made with you in mind. Somewhere within it's framework each of the four seasons of the year is captured in a haunting and prismatic fashion. Don't be fooled by the preliminary chanting on Fire And Wine, (side one, track one) for this "pagan anthem" later gives way to a very rhythmic folksy-blues. Ashley's abilities as a multi-instrumentalist, sensitive writer and singer makes him a true animator in the field of traditional folk music. - G.H.

Remember

MARILYN MONROE Remember (Pye Int. 28500). Very interesting and worthwhile package, featuring film fans, musicians and others. There's a special photo section recalling how well Marilyn shaped up to her career as a dizzy blonde in movies. There are some interesting notes from Lionel Newman, who worked as MD on many of her hit records and songs she sang from films

like River Of No Return, shows like As Thousands Cheer and purring performances of Bye Bye Baby and Diamonds Are A Girl's Best Friend.

Greatest

JIMMY RUFFIN Greatest Hits (Tania Motown STML 11239). Ruffin has been around night on a decade - these hits start back in 1965 when he was on Smokey Robinson's As Long As There Is Love. In 1970 he had a big one with his brother David - That's Stand By Me and that's included. It's one of the most distinctive voices to come out of the Tania team. 'Nuff said.

she Hunt); Don't Be Born At Me (Parliament); If This Is Love (Preston); The Many Days (Labelle); Let Hurt Put You In The Loser's Seat (Parliament).



Allsorts

ANOTHER fine new compilation series, this time under the embracing title Allsorts, from Track Records - and one unusual aspect is that the song titles are also printed in Braille. Really first-rate value this set of four albums, featuring Jimi Hendrix, The Who, The Move, Joe Cocker, Arthur Brown, Procol Harum . . . and many, many more. Labels just list the goodies contained -
Anisled Whiskies (Track 24); Gypsy Eyes (Hendrix); Whiskey Man (Who); Flowers In The Rain (Move); She's So Good 'Til Me (Cocker); Won't Get Fooled Again (Who); Something In The Air (Thunderclap Newman); Pinball Wizard (Who); Conquistador (Harum); 1000 Ft. Below You (Golden Earring); Don't You Know He's Coming (Speedy Keen); Giving It All Away (Roger Daltrey); Voodoo Chile (Hendrix).

Songbird

ANNE MURRAY Love Song (Capitol 6449). The Canadian songbird at her very considerable best. Though she isn't exactly consistent in terms of coming up with hit singles, she is an internationally rated star, with a fat, warm voice which really sells hard on the emotional love ballad. The title track sets the seal on her style. She is country-tinged, yea; but not in a specialist sense. She deals in sentiment, but not schmaltz. She's absolutely Queen of the Canadian pop scene, where fans marvel at her versatility . . . she's into Gospel, folk, even a touch of surprisingly mean blues and most of the way it's very romantic Annie. The sometimes anguished Annie. Very, very good value. - P.J.



Life

Allsorts (2409 208). Fire (Arthur Brown); Fire Brigade (Move); All Day Switcher (Eagles); Purple Haze (Hendrix); Let Us In (Keen); Join Together (Who); Substitute (Who); Keep Your Head Down (Keen); Change In Louise (Cocker); Let's See Action (Who); Wandered Through The Garden Fence (Harum); All Along Watchtower (Hendrix).

Hell

EDWIN STARR Hell Up In Harlem (Tania Motown 11260). In fact this is the soundtrack from the film and most of the way it's very strong and evocative stuff. Some frigate musicians behind, hoping create a wide variety of moods as via titles like Ain't Hell Up In Harlem, Airport Chase, and Don't It Feel Good To Be Free.

Remember

Liquorice Allsorts (2409 208). Love Power Band pebbles in Love Again (Debonaires); You've Got A Friend (Labelle); No Face, No Name, No Number (Marsha Hunt); Wanna Testify (Parliament); Shades Of Difference (Labelle); World Is Empty Without You (Mar-

Life

JOAN BAEZ To Live A Life (A & M 63614). Joan singing in Spanish - the dedication reads: "To my father who gave me my latin name and whatever optimism about life I may claim to have." The language problem makes it something of a specialist release, but there are guest appearances by Joni Mitchell, who contributes some finely improvised sounds on Dida, and Tom Scott. Songs like We Shall Not Be Moved (of course) and Gustanmatters.

Honky

BUCKWHEAT Buckwheat (Decca BRU 2009). No I like music; I like creative sounds and I can take a certain amount of animal noise - had in no way can I take the honky tonk drive churned out by one Buckwheat. No siree, but then the sound of wild noises never did turn me on. - G.H.

American news ... American news ... American news ... American news ...

EGG

is back

NY. Though she'll be the last to think of her act as being a revival, Ronnie Spector, the "Queen" of '60's girl groups is back, and she's singing once again with a group called the Ronettes.

In the early sixties when girl groups like the Chiffons, the Shangri-Las, the Dixie Cups, and the Jelly Beans seemed to dominate the charts, Ronnie, her sister Estelle, and their cousin headed the list, producing hit singles like Be My Baby, Walking In The Rain, and Baby, I Love You. Phil Spector, who later became Ronnie's husband, signed the group to his label, the Phillips, and with top session musicians available at the time for their recordings - people like Barney Kessel, Tony Orlando, Hal Blaine, Leon Russell, and Sonny Bono - along with other notables are all credited on their albums.

The Ronettes had everything going for them at the time. They were good-looking, they were beautiful, and they were just beginning what sounded like the start of a long career. Then, Ronnie married Spector, who was at the time, one of the most successful recording producers in the business. He was in his early twenties, a millionaire a couple of times over, and was very adamant about his wife being a wife and not a performer.

So Ronnie was forced to leave the Ronettes and she concerned herself with domestic life, although it was not as we know it. "We had a 23-room house in Beverly Hills with five people on the household staff, so I

wouldn't have to cook or clean," she says. "I told Phil that I wanted to go home, he'd buy me a bowling alley. That's the way it was.

Ronnie got everything that she wanted except the right to have a career of her own. Finally, she got fed up and filed for a divorce, which was granted to her just recently. "A lot of women tell me that they wish they could have been in my shoes. The first year it was a lot of fun, but I have to be active."

Ronnie attempted a comeback about three years ago against Spector's wishes when she recorded a single titled, Try Some, Buy Some, for Apple Records. Spector would have no part of it, so when it flopped, even with the presence of a couple of Beatles backing her up, she decided that maybe she should give up music for good.



The old Ronettes line-up with Ronnie Spector in the middle.

She made one last attempt, singing with two new Ronettes, Chip Fields and Denise Edwards, at a couple of rock and roll revivals last year which won her favourable reviews for the first time in years. She also sang on one track (Teenage Lament) on Alice Cooper's Muscle Of Love album, and earned more of the same praise, which made her sure that the time was right to have another go

at establishing herself as a recording artist. What's next for the former "Queen of Teen"? She's playing selected clubs like the Continental, Baths on Manhattan's Upper West Side - the place which launched Bette Midler a couple of years back. She frowns on calling it an oldies act, but she does all of the old numbers along with the new. She'll also be on a television show here

called The Blast From The Past, with Murray the K, the "Fifth Beatle," as he has often been called (among other things), and she is gathering material for a new album.

The divorce was a friendly parting she maintains, but her one regret is that Spector still owns the rights to all of her old recordings, and refuses to give them up.

stateside newies James Hamilton

THE INDEPE DENTS: Arise And Shine (Let's Get It On) (Wand WND 11273). Last week I did a run-down on some of the R&B hits currently climbing the charts; this week I will continue further on down the Chart, but without listing the Chart positions as - wouldn't you know! - "Billboard" was late in arriving, and thus I don't know 'em. Chuck, Helen, Eric and Maurice - the Independents - are doubtless still climbing, though, with this somewhat less energetic Detroit Emeraldish screw fast thumper, which starts with an effective brass segue.

THE ESCORTS: Darespect Can Wreck (Albitha AR 602). Producer George Kerr has yet to turn this group of four (or is it ex-come now) into a worthy successor to his O'Jays sides. This old-style Temptations-type lead-singing semi-solo is due for release here soon, and should pick up support for its superimposed arrest, trial, nagging mother and father, and self-regret "scenes" which suddenly appear rather late in the 4:00 proceeding. Pity they don't come in sooner, as even I didn't let it play that long the first few times.

TOMORROW'S PROMISE: That's The Way It Will Stay (Capitol 3835). Arranged by Horace Oul, these smooth 'n

GENERAL CROOK: Tell Me What's Cha Gonna Do (When You Want To Be Loved) (Wand WND 11274). The good General's latest is a slow starting then lurchingly swaying and fully arranged love story backing on his relationships, for Deep Soul folk more than rhythm lovers.

THE ESCORTS: Messing Up A Good Thing (Award AW 637). Slightly slipping, as was the next one, when last we - but so nice that they're still - knew about it, these gentle little soul pulsator, sold with Al Green-ish yelps and whinnies to an otherwise funk rock (as in the early strings and things going "ping").

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CHICKEN OF THE STONE: Life So Good (Mercury 73486). One that's sure to be shooting up, the Players' Mercury is a ponderous slow heavy five rap chant which doesn't get much anyplace but is fine for fans while it coarsens along their "Skin Tight" album.

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OHIO PLAYERS: Five Turkey (Fart) Starts (Check To Check (Mercury 73486). One that's sure to be shooting up, the Players' Mercury is a ponderous slow heavy five rap chant which doesn't get much anyplace but is fine for fans while it coarsens along their "Skin Tight" album.

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U.S. CHARTS

single		album	
1	THE STREAK Ray Stevens	1	THE STING/Soundtrack
2	DANCING MACHINE The Jackson 5	2	CAT STEVENS
3	THE ENTERTAINER Marvin Hamlisch	3	Buddah's The Chocolate Box
4	THE SHOW MUST GO ON	4	MARIA MULDAUR
5	Three Dog Night	5	PAUL McCARTNEY & WINGS
6	BAND ON THE RUN	6	Band On The Run
7	YOU MAKE ME FEEL BRAND NEW	7	JOHN DENVER Greatest Hits
8	The Stylistics	8	GRAND FUNK SHIIIN' On
9	MIDNIGHT AT THE OASIS	9	CHICAGO Chicago VII
10	Maria Muldaur	10	STEVIE WONDER Innervations
11	THE LOCO MOTION Grand Funk	11	Court and Spark
12	If U Been SEARCHIN' SO LONG	12	ELTON JOHN
13	ME! (Me! Joni Mitchell)	13	Goodbye Yellow Brick Road
14	I WON'T LAST A DAY WITHOUT	14	MIKE OLDFIELD Tubular Bells
15	YOU Carpenters	15	BACHMAN-TURNER OVERDRIVE II
16	SUNDOWN Gordon Lightfoot	16	DOE BROTHERS
17	BILLY DON'T BE MEAN	17	Are Now Habits
18	Do Donatation & The Heywoods	18	GORDON LIGHTFOOT Sundown
19	ON VERY YOUNG Cat Stevens	19	STEVIE WONDER Innervations
20	FOR THE LOVE OF MONEY O'Jays	20	EARTH, WIND & FIRE
21	MY GIRL BILL Jim Stafford	21	Open Our Eyes
22	DON'T YOU WORRY 'BOUT A THING	22	THE SPINNERS Mighty Love
23	Stevie Wonder	23	EAGLES On The Border
24	BENNE & THE JETS Elton John	24	FRANK ZAPPA Apogee (P)
25	HOOKED ON A FEELING Blue Swede	25	THREE DOG NIGHT Hard Labor
26	JUST DON'T WANT TO BE LONELY	26	HERBIE HANCOCK Head Hunters
27	The Main Ingredient	27	STEELE Dan Prezel Logic
28	BE THANKFUL FOR WHAT YOU GOT	28	AMERICAN GRIFFITH Closed Doors
29	Do Donatation & The Heywoods	29	ROBIN TROWER
30	TUBULAR BELLS Mike Oldfield	30	Bridge of Sighs
31	BEST THING THAT EVER HAPPENED TO ME	31	SEALS & CROFTS Unborn Child
32	IF YOU LOVE ME (Let Me Know)	32	MISF Loves in the Passage Philadelphia Int'l.
33	Olivia Newton-John	33	LORETTA B. MESSINA On Stage
34	THE PAYBACK Part II James Brown	34	ALTHEA FRANKLIN Let Me Be Your Life
35	COME AND GET YOUR LOVE Redbone	35	JIM CROCE
36	MIGHTY MIGHTY ERIC Wind & Fire	36	You Don't Mess Around With Jim
37	WHILEN BELL'S Mike Oldfield	37	HELEN REDDY Love Songs for Jeffrey
38	BEST THING THAT EVER HAPPENED TO ME	38	LYNYRD SKYNYRD Second Helping
39	IF YOU LOVE ME (Let Me Know)	39	GLADYS KNIGHT & THE PIPS
40	KEEP ON SINGING Helen Reddy	40	CHARLIE CHAPLIN
41	LET ME HAVE TO SAY I LOVE YOU	41	Very Special Love Songs
42	A SONG Jim Croce	42	JIM CROCE I Got A Name
43	KEEP ON SINGING Helen Reddy	43	DEEP PURPLE In Rock 'n' Roll Street Land
44	LET ME HAVE TO SAY I LOVE YOU	44	BILLY COBBHAM Crossroads
45	MY MISTAKE WAS TO LOVE YOU	45	THE Dark Side of the Moon
46	Diane Ross & Marvin Gaye	46	O'JAYS Shoo Ahoy
47	LET ME HAVE TO SAY I LOVE YOU	47	JOHN DENVER
48	THE DEFRANCE Family	48	Phyllis, Prayers & Promises
49	featuring Tony DeFranco	49	JAMES BROWN The Way You Move
50	FRANKIE FORD	50	EMERSON, LAKE & PALMER
51	FRANKIE FORD	51	JESSE COLIEN Young Light
52	FRANKIE FORD	52	BILLY JOEL Piano Man
53	FRANKIE FORD	53	TOWER OF POWER
54	FRANKIE FORD	54	CHARLY SIMON Harcourt

...Something

'We want the kids to get their money's worth'

Nazareth drummer Darrell Sweet breaks down and confesses to John Beattie that he's really a closet Scot. But he's managing to pick up quite a few of their habits . . .

"KEEPING insane in this business is like being natural. We're not overawed by it all 'cause it has taken so long to get success but we always believed in ourselves, it was like a national pride and we had to show these English bastards that we could do it."

No, it isn't the chairman of the Scottish National Party commenting any, it's a prepared speech for Scotland's team manager should his lads pick up the World Cup in Munich.

In fact it's Darrell Sweet of Nazareth sticking his neck out for Scotland - despite the fact that he's English and was born in Bournemouth.

Mind you, Darrell thinks he's as Scottish as anyone in the band and anybody who thinks otherwise is liable to get a bunch of fives put down their throat.

His accent for a start is about as English as porridge cats and he does live with his wife and son in Dumfermline.

In between tours, recordings and trips to London for television appearances of course.

"I'm perfectly capable of being as big a pop star as anybody," says Darrell sitting in the lounge bar of a Glasgow hotel after Nazareth's opening night gig of their British tour, at the Apollo theatre.

The Naz drummer believes the band have a pretty unique bond between them, "but don't get me wrong - we have fights and quarrels as much as anybody," he says, "and it usually starts in the dressing room and centres around politics, sex and religion."

Despite the affectionate and patriotic attitude towards his adopted country, Darrell is a bit concerned

about Scotland's present state and the attitude of hoteliers towards Nazareth.

For example, the establishment in Glasgow where we stayed and where the band were just visiting for interview purposes, did not like the idea of having a rock band in the premises for a few drinks after the show.

"Did you see the two coppers in the lobby," he says shaking his head in disgust, "the next thing they'll be calling up the Church of Scotland to get us out."

"I love the country and the people but Scotland's just a wee bit naive in this day and age and I just don't mean in the 'rocks' in roll field either which is a pity and really."

Darrell and his family are, in fact, thinking of moving to England on a permanent basis to be nearer London and the centre of the music business.

However, Nazareth haven't forgotten their heritage by any means which is particularly noticeable to anyone who is in their company.

"Ya know," adds Darrell, "when Naz go abroad we do the biggest send-up ever of being boozed-up and really drinking Scots and we really do lay it on thick for the foreigners. We'd never admit to being associated with England even although we spend more of our time there than in Scotland."

The band have never looked back since they "broke the ice," as Darrell puts it some time ago with the success of Broken Down Angel in the singles charts.

The fame came at a time when Nazareth might have been forgiven for thinking it was time to be stuck doing the Northern circuits for the rest of their lives.

Now, a few years later with four LPs and a new album, Rampant just out plus four chart singles under

their belt they have good reason to feel pleased but not satisfied.

"We've done three American tours and God knows how many times we've been to Europe and we've done British tours although our last one was almost seven months ago."

"We are all married of course and there is a kind of adjustment period we all have to go through in between tours when you come home it's much slower and you don't lie in bed till 12 and then get up and have a drink. It's back to normal living and it's very much a Jekyll and Hyde sort of existence for any band who have wives and families back home."

Nazareth can afford to take their wives with them on British tours these days - not every gig mind you, but it was a "family" night out in Glasgow for instance.

A source of worry for the rock widows must be the groupie scene - however, Nazareth, Scottish loonies as they are, treat it all as a huge joke.

"And we tell our wives all about the groupies anyway," says Darrell laughing, "it's a regular source of entertainment telling them - particularly about the American ones who have got to be the best comedienne in the world - they are the salt of the earth!"

"It's a bit pathetic really," he adds on a more serious note, "it's so easy to take the piss out of them. They come up all starry-eyed and talk about having met Rod, Elton and Mick, etc."

It's been a long hard slog for the band in the past year and that's one of the reasons why it has taken them all this time to get back in front of British audiences.

The touring commitments could be one reason why their latest single, Shanghai'd in Shanghai, never took off in the way expected, "we've been pioneering all over the bloody globe," was Darrell's comment.

Rampant for instance, recorded in the Stones mobile unit in Switzerland, was written and recorded at the same time and place as Darrell's opinion - it is the most accomplished Nazareth work to date.

The Switzerland operation was so successful, that Naz are aiming to take the unit



with them when they do their mammoth European tour later this year - the end result hopefully will be a live album.

"We're progressing into a different league, in fact we already have with Rampant - I think it's a few steps up the ladder from Loud 'n' Proud and a lot of the credit must go to our producer, Roger Glover."

Nazareth's association with Glover started when the band toured with Deep Purple some years back and it was Glover who was partly responsible for getting the band where they are today because of his production job on Razzamanaz - the group's first really successful album.

"However some knowledgeable have criticised Naz for sounding too Purlish if there's such a term - a critic's incidently, which Darrell strongly resents."

"Purple are a basic riff-type band with a lot of instrumental and as far as I'm concerned, their songs are an afterthought - our ability is in our songs."

"I like them though and they are a great bunch of

lads to get drunk with, but the difference is, that we have songs and they have numbers. A lot of our stuff is written on acoustic guitar."

Nazareth obviously believe in quality rather than quantity so it's a fair bet that we won't see them flooding either the LPs or singles charts.

"We're more into sophistication now," adds Darrell, "and we won't put out anything - we want kids to get their money's worth when they buy our albums."

In fact we won't be seeing Naz much after this tour. They're off to Germany soon for a big festival in June they are off to the States for

Can you spot the star?

another tour which takes them up to their big Euro trip and then maybe, they'll come back and do some British dates.

"No way are we going to be away again for seven months," adds Darrell sipping another drink as he complains about the fact that he ain't a hard whisky drinker any more, "I can't take the stuff now."

All I can say is that he's not doing too bad for second best anyway - blurr! blurr!

John Beattie

A ghosm in the charts

GOT To See Jane, and Indiana Wants Me are the two song titles that instantly come to mind when you think of a gentleman by the name of R. Dean Taylor.

Both of them became massive hits for the guy way back in 1962 and you remember? And now Gentry it's way into our charts (by courtesy of one Noel Edmonds) is There's A Ghost In My House, one of Mr Taylor's compositions written round about the same time, and taken from one of his earlier albums.

Dean was born and raised in Toronto, 170 miles north of Detroit. (The original home of Motown.) He grew up in close contact with country and western music and was

influenced by artists such as Johnny Cash and Jerry Lee Lewis.

As a youngster, Dean began playing the piano and the guitar while at the same time developing his vocal capabilities.

In Toronto, he attended Johnny Junior High, Forest Hill Junior High, St. Bridget College and Pickering College. Encouraged by his mother, who sang in the church choir, Dean made his entry into the world of showbusiness at the age of 13, at an outdoor Country and Western show in Toronto.

He earned himself ten dollars and later formed his own group playing around the local clubs, which exposed him to a much wider musical spectrum than he had known.

As time went by, Dean found himself getting more

and more attracted to the driving rhythm and vitality of Tamla Motown.

Eventually in 1965 out of an intense desire to become a part of this thing that intrigued him so much, Dean made his way to Detroit, at the heart of which was a new sound - Berry Gordy Jr's Supremes, the Motown Record Corporation.

Dean auditioned with Brian Holland, then a member of Motown's song writing trio of Holland, Dossier, Holland.

His creative spirit and potential was recognised and this young man from the North began working in close association with Brian Holland, where Dean claims his real development began.

His first recording as a Motown singer was the aforementioned Got To See

Jane, which became a smash in England and the Continent and established him as a talented performer as well as a record producer and songwriter.

As a songwriter his list of credits is impressive, headed by Love Child, which was a gold record for the Supremes. Dean has worked with 11 not written for all the Motown artists.

Among his compositions are I'll Turn To Stone and I'm In A Different World, for the Four Tops; Just Look What You've Done, for Brenda Holloway; All I Need, for the Temptations to name a few.

Next month Dean will visit Britain (his second time only) and arrange for a possible tour. This at least will enable us to see and hear his more recent work.



Meanwhile Dean would very much like to say a big thank you to Noel Edmonds, through RHM for having faith in his record and following it through.

Genny Hall

Legendary Dingbat devours your letters. Write to: Peter Dignam, 7 Carnaby Street, London, W1V 1PG

CUTTING OFF THE

On page thirty-five you will discover Nirvana and a picture of G. Hall minus her garments (pause). Right, now we've got the attention of the perverts, lets get down on this week's burning issues are cartoons. Pause? Are they last weeks thrill or aren't they? Is this Record Mirror or isn't it?

Enough of these silly crazes, don't you know its National Brass Music Week? Actually I wrote to tell you how impressed the RRM has become, the sash is returned and offensive letters page should please all loonies every-where (so they tell me, but I read the other one).

L. Mac (no relation) (?)

"No relation to who? Who will read us out of the darkness and up the garden path?" — Suzie Creamcheese.

You have won second prize, a beastly contest, advance to Mayfair, do not pass Go, and don't ask me cos I'm going over the road for a sandwich snaky. I'll leave the tapes running and I'll see you in a minute.

Here is an open letter (I hope to open it to read it — MM) to Lady Montague and Lady Capulet (MAILMAN, May 4th). I also tracked 70 miles to see a certain billion dollar baby on March 18, and guess what, not only did I get a sickly smile but also a "could you hold my beer while I sign your autograph book," so there!

Maybe he was in a hurry to leave when he saw you both outside Blacks. Anyway, he promised me he would be here again in October, who knows, he may even track 70 miles to see you, after all he is such a nice guy.

Allice Cooper Freak
(Name and address could be supplied I guess)

Dear Pete, lets forget formalities. Pete, I've read your page, its okay, as pages go, and I saw a letter from an Allice Cooper fan, will you ask him or her, or if its come to my house forget on Sunday, or then they would see a real Allice freak, they must be a great great person. But remember violence on Leo Abse won't stop him bawling Alone, we've just got to have him destroyed outright. Leo Abse that is, no one Cox I've got an awful headache.

Luv, Kathie.
163, Hladstone Gate,
Nr. Bristol.

Ten starts at half past four on Sundays. Oh, here's news flash for the two Osmond fans from London. Today in America pop star Donny Osmond was seriously injured, or he tripped over his teeth.

lets hope he impaled himself on the spiked-railings (he-he). Bye.

For God's sake leave Donny alone!

Why the hell does everyone keep picking on him? He is a clean, healthy-living, 16 year old boy who has a good voice, fantastic looks, and a great personality.

And why does everyone pick on him? I'll tell you why. Quite simply they are jealous of him. Jealous of him and all the things that he has, and everyone thinks they can pick on him, just because he is 16. I bet if he was 24 nobody would pick on him the way they do now.

People who pick on him because of his teeth are just showing their ignorance. If you should see him live and he smiles at you when he is about two foot away from you, then you will notice that they are very good teeth. Now wouldn't it be different if they were all black and rotten?

Then there would be something to shout about. And what about David Bowie and Marc Boland, have you seen them smile? At least Donny's are all straight and white.

As for him having S-X with another girl, I and I am not alone, I think that she, even she instats (sic) either mistook the boy for Donny or she must absolutely hate him.

If he did make her pregnant, which I doubt, then she would have boasted to the whole world! For all we know, RM probably wrote it themselves for a bit of scandal. But, whoever wrote it, is a silly stupid inconsiderate beast. And how would a 16 year old boy feel if he read that someone didn't even think he could "rise" to the occasion, that alone is enough to hurt anyone, let alone Donny.

Now please, stop picking on Donny. Leave Him Alone. He has done nothing to hurt anybody. He is a kind, considerate person, a human being, and he also has feelings, just like any other person.

Donny's No. 1 Fan,
(No Address)

I hope Peters and Lee realise that if they are chosen for the next Euro Song Contest they will have to sing the song chosen by the public. If they get loaded with rubbish like the last one, then it's hard

I bet Olivia would have laid money on herself winning if she could have sang her song she wanted. Carrots and things. Albert
You may fast
honey, but you sure ain't

Just give me a silly caption to this picture and maybe we'll send you Bryan Ferry's overcoat. Maybe. Try it yourself and see.

bulbous. Dictionary says: Having the shape of a bulb. On second thoughts . . .

I shall defy any stupid, idiotic, senseless, music-starved person on this earth, or anywhere else for that matter, to call the brilliant, fantastic Sweet a bubblegum band. Because if they still insist on calling the brilliant, fantastic Sweet a bubblegum band after listening to their new LP Sweet Fanny Adams, then they must be stupid, idiotic, senseless and music-starved. The LP is absolutely fantastic and all tracks ranging from Sweet P. A. to Rebel Rouser are really great!

In fact, Sweet Fanny Adams is sheer perfection. I've been a Sweet fan for over six years and I'm jolly well proud of it. So, as I was saying, I shall I shall defy you on never mind. I think you've got the point.

Jean Gateshead.

I think that Queen are tacky trash and if this letter is printed, I defy Colin Brooks of York to reply to it.

26, Middleton Ave.,
Jan
Nuneaton,
Warwicks.

As much as I like Bowie, as more tracks from his albums will make me throw up.

2 tracks from Space Oddity
2 from Man Who Sold The World.

8 from Hunky Dory.
2 from Ziggy Stardust.
2 from Aladdin Sane.

Instead of B sides such as Quicksand or Queen Bitch, we could have the originals of Holy Holy or Prettiest Star, which are in much in greater demand.

(No Name)
East Dulwich,
London.

I am fed up of people writing in saying I think Donny is Rubbish or Marc Boland etc. (I think they both are) then, two weeks after you get their fans saying how wonderful they are, and what stuffed

carrots anyone who doesn't like them is.

I would also like you praise a group, Slade. Actually, I hate them and think that their records are tripe. I would like to congratulate them on their latest album and single which show some talent with excellent songs.

A Pop Fan (Mot, Elton, Bowie)

Kingshorpe,
Berks.

P. S. You're stupid.

Re your article on the New Seekers. May we say this: You'll never find them. If you think you can give the fans a group to love and follow just because they are like the New Seekers then think again.

We are not stupid, we can see a difference between a group of talented entertainers who had success and another group who are trying to live on this success.

Groups who are trying to fill the gap the New Seekers are leaving are taken up by their image and popularity. Need you lower five grade people who are in their last days wish such an image? We found your article insulting, to Eve, Lyn, Peter, Paul and Marty and to thousand of fans. Now we will sit back and remember the New Seekers, and watch them in their solo careers, and feel hurt and bitter when we see these 'new New Seekers' making fools of themselves.

Signed angrily,
Anne, Denise, Margaret,
Julie, Trish, Hazel,
Lynsey, Lesley, Janice,
Oily and Cindy.

P. S. Many, many thanks and all our love to Eve, Lyn, Peter, Paul and Marty for being such great people. Good luck in your new careers.

No beef, no coleslaw. Huh, its all down to egg mayonnaise. Anyway, I'm back, and yes I do have a headache, no I'm not shaped like a bulb, I can't make it for tea on Sunday, yes I am super trendy, and no I'm not a git, and yes this letter has been highly edited:

Dear Super trendy git,
I am a rubbish . . . yours sickeningly . . .

I reckon the Glitter Band did bloody well with Angel Face considering it was their first single. It should have been No. 1. Hands up to all those creeps who call themselves Glitter fans but

didn't buy it. Not many I bet, but enough to make sure the Glitter Band didn't make it to the top where they belong.

These six lads are on their way to being the best band in the land. They'll be bigger and a bloody sight better than pathetic groups like T. Rex and Slade who ever hope to be.

A Devoted Glitter Band Fan.

Edmonton,
London.

P. S. Print this and I'll send you a walnut whip.

I already have a walnut whip. In fact I have a large selection of walnut, and other, whips. Send for free catalogue under plain brown cover. Also rubber goods, gigs, speciality.

Good evening Miss Dicks, can I interest you in a snorkel used by Moses as he split Egypt?

This letter is for all the people who said Slade always get to No. 1. Well, what happened to them this time? Their record did not get to No. 1 and I am glad it didn't.

Had the good one stay at the bottom (I told you to buy that snorkel didn't I — MM) or they don't get in at all.

Jennifer Dicks
29, North Rd.,
Selly Oak,
Birmingham.

P. S. I am a big T. Rex fan. Yes we believe you, and I'm a big TAT propeller, so what! Don't try and impress me with this trivial poop, why isn't anybody a big 49 bus inlet manifold gasket fan?

Your round and its time for a couple shorts:

I think that it would be more appropriate for Jimmy Osmond to appear in that chicken advert rather than 'Top of the Pops'

Yours Sincerely
Douglas Cullen,

The Laurels
Station Road,
Tring,
Herts.

YOU BITCH! Why didn't you print my last letter?

The World's most boring hype reader
Grimsbey
Lines.

No cause for panic in Detroit! Slade, have some sympathy for the devil and get yer Ya-yas out for next weeks special gumbo size edition: MacMan meets the

MacMan, plus Hot Chocolate and their recessive visions.
Read Radio Mirror, How to Listen to the World, TOKYO, Music Labo.

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Roy and Paul just good lovers

WAS it Lulu? Billie Whitelaw? or Suzi Kendall? people stopped and looked twice every time she walked down the road. Now it's even worse in some respects — no longer is Lynsey De Paul classed as a favourable look-a-like, she's simply "that singer" — which could mean anything from Vera Lynn to Suzi Quatro.

Not very nice for a young lady of 24 whose only ambition it seems, is to be recognised as a worthy songwriter and have a cosy little home of her own.

It's also caused grudges and there's a slight animosity in her attitude. "Quatro?" "She's not feminine is she? She's much more butch — in fact I think she looks like a lesbian and I say that quite candidly."

"That doesn't mean you have to be incipient to be feminine but it doesn't mean you have to dress up in leathers and jump around with a lot of sweaty guys either," snarls Miss De Paul quite clearly speaking her mind.

It has also been a time of change for the sensual lady who seemed to disappear off the music scene after her last single, "Won't Somebody Dance With Me" gracefully waltzed out of the charts some months ago, the reason being that Lynsey has quietly left MAM — her first and only record company to join Warner Bros.

The change has given her new hope. MAM, she says, completely ignored her last single in America, "they are much more appreciative over there about music," she adds. "That was the last straw and I was really despondent 'cause MAM didn't, it seems, believe in my record."

So Lynsey and Don Arden — her new manager, turned to Warners and her new single, "Ooh I Do" written by Barry Blue is one she's happy with and so are Warners apparently.

The last time we met, Lynsey confessed that she was a bit worried about the lack of freedom MAM were giving her. There was a lot of arguing over what should and what shouldn't, have been released. For example All Night was put out as a single and was a complete failure despite the confidence MAM had in it and the company weren't happy with Lynsey demanding her last single to be released and yet it was a hit.

"I'll get more support here," she tells me, "with MAM I used to get bills, hung up in front of me saying that I had committed some sin by spending £1000 on a single."

"It worried me a lot 'cause they wanted a lot of money on other artists and there was only Gilbert and me who were having the hits, their hands were also tied by Decca though — we all know what they are like!"

Still, Lynsey hasn't been totally "unemployed" for the past six months — she wrote Barry Blue's last single, "School Love"

and has also co-written his follow-up Miss Hit and Run. She has also written three TV theme songs — i.e. the new Golden Shot theme titled Golden Day, the tune for television's Pledge series and she has also written a song for actor John Alderton's new comedy TV series which has also co-written his follow-up Miss Hit and Run. She has also written three TV theme songs — i.e. the new Golden Shot theme titled Golden Day, the tune for television's Pledge series and she has also written a song for actor John Alderton's new comedy TV series which has also co-written his follow-up Miss Hit and Run.

Otherwise she has been sitting on a couple of Roy Wood's sessions — yes, she has known Roy or "Woodie" as she prefers since June of last year.

"We're just good lovers," says Lynsey exploring her cheeky grin. "In actuality we're good friends but everybody thinks otherwise and it's no use saying we're not."

Many people — at least some anyway think that Mr Wood produced Lynsey's single and she does admit it's a very "woody" kind of song.

"But it's rubbish to say he produced it — I wish everybody wouldn't say that. If you want to know the truth he didn't even come along to one session. He wasn't around on anything and the only time he was due to come and do a Clarinet bit on it, he collapsed and was taken ill."

"I maybe look dumb but I can do things for myself," she exclaims, obviously slightly annoyed at the accusations.

Lynsey's become a bit of a recluse in an attempt to find the right songs, "I don't get out much these days. All I ever see now is Roy, otherwise I'm sitting at home writing."

Won't Somebody Dance With Me did get to number 14 in the charts, but it wasn't good enough as far as Lynsey is concerned.

"I can't afford that position — the song was good musically but it has to be something a lot more commercial and which satisfies me as well. That song wasn't good enough for me, not when Sweet, Quatro and Mud get the number ones and they're crap — musically it's crap."

"Sure, it's pleasing a lot of people," adds Lynsey. "But I couldn't turn out something like that — only if I was starving, but I hate it and I'd hate to be involved doing it."

Her new single and her ideas to capture the Ronettes and Shangri-la type of sound might totally change Miss De Paul's stage appearance in the future. The pouting lips, the sexy and yet innocent-looking "come-on" Top Of The Pops look is sure to disappear.

When Lynsey gets round to promoting her new single she won't be seen sitting down with Johann Sebastian Yamaha — that's her pet name for her grand piano, wearing top hat and tails like the time when she was promoting, It's Getting A Drag.

"I don't know how I had the guts to do that stupid song," she says, "how can anybody sit at Top Of The Pops wearing tails and a top hat in the first place — I was a nut, I suppose I should have joined the circus or something."

"No, I'm getting some nice glitter going made — I'm not ripping off Gary though and I'm gonna stand up for the next one and show everybody my dreadful — in fact it's rather expecting some form of reply."

Awe, come on Lynsey love, you haven't got a dreadful looking body — in fact it's rather fanciable and I'm sure a lot of men — Roy Wood apart, have lusted and lust for her.

"You must be joking — gosh where are they all," She laughs. "let me think who I'd like married, but I almost got married a couple of months ago, I'm not going to say who it was — it wasn't Roy though."

And it wasn't Emperor Rosco or Barry Blue either, according to the lady herself although some have linked her name with the 'beeb' jockey.

"You're kidding — who told you that," she says slightly taken aback. "I suppose it's because I appeared once with him at the Grease show and that's all I've ever seen of him. The rumours must be news to him too."

So nobody it seems, has tried to take Lynsey for a ride, taking advantage of her tiny but sweet-looking features?

"Well only in cars dear — maybe I'm lucky or stupid but nobody has approached me and done anything naughty, I'm sorry to say! When I was doing artwork before being involved in music I was always being accosted and not paid — that's for my work of course! Nobody has taken advantage of me in

the business though. "People have always taken me on face value and if they see someone who is little and has blonde hair . . . however under this exterior there is someone who is a bit hard — you have to have your wits about you and I've always equipped myself with good lawyers."

Lynsey is getting some sort of worship these days but it's coming from the wrong sources and she might have to move house because of it. "The kids are driving me mad cos they've found out where I live and they bang on the doors and throw plasticine at the windows."

"I've put up a gate and fencing and now it looks like Colditz but they still manage to annoy me four or five times a day and it's really getting a drag. I love the place but how can I stay there in peace. It's not as if they are REAL fans — it's just a few kids who want a laugh."

However on the brighter side Lynsey's sure she has discovered the right footpath to tread — her intuition tells her so and it has never been proved wrong yet.

"But what I'd like to make clear," she adds seriously, "is that I've written six hits and they've all been top 20 and Ooh I Do, could be seven and there aren't any other English girls who've done that."

"Nobody ever takes me as seriously as I should 'cause they think I'm just a naughty little girl and I want to make it quite clear that I do have something valid to say musically and it's not the way I come over on the tube."

"I suppose I don't have any real 'entity,'" she says quietly, "but it'll come, it'll come alright — I'm sure of that!"

And it seems it has come quicker than she thought. Last week she became the first woman composer to win outright an Ivor Novello statuette — the "Oscars" of the British pop music industry.

"I've an idea that I've won it," she told me the day before it was presented. Won't Somebody Dance With Me won the award for her as being voted the Best Romantic Song of the Year.

Not bad for somebody who doesn't think she's taken seriously enough considering she only wrote her first hit two years ago!

John Beattie

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