

# RECORD and Radio MIRROR

## I'LL QUIT UK

TOP RECORD producer Mickie Most - he records chart names like Suzi Quatro and Mud - this week threatened to quit Britain to work in America.

Why? He feels there's no incentive to work here. "I get taxed at over 90 per cent and the few

### Threatens Mickie Most

pennies left don't seem worth the effort," stormed the former singer with 10 years of pop success behind him.

He went on: "Then politicians try to tell me

how to spend my money. But this doesn't only apply to people in the entertainment business but in all industries. And it's up to the people involved to change it.

"There are tax advantages working in the States but I don't want to leave  
Turn to Page 4

July 27, 1974 7p

Now it's...  
**MUDROCK!**



Inside: The  
Real  
Ian  
Hunter

Status  
Quo  
Owning  
Up

Elton  
Bay City  
Rollers  
-And  
Aznavour

TOP FIFTY

from Billboard

singles

- 1 2 ANNIE'S SONG John Denver RCA
2 4 DON'T LET THE SUN GO DOWN ON ME Eric Clapton RCA
3 3 ROCK AND ROLL HEAVEN The Righteous Brothers Mercury
4 1 ROCK YOUR BABY George McCrae RCA
5 7 RIKKI! DON'T LOSE THAT NUMBER Steady Dan ABC
6 16 FEEL LIKE MAKIN' LOVE Roberta Flack Atlantic
7 9 THE AIR THAT I BREATHE The Hollies Epic
8 8 ROCK THE BOAT The Hues Corporation RCA
9 19 PLEASE COME TO BOSTON Dave Loggins Epic
10 3 CALL ON ME Chicago Columbia
11 11 SIDESHOW Blues Magic Arco
12 5 ON AND ON Gladys Knight and The Pips Buddah
13 15 RADAR LOVE Golden Earring Paper Lace
14 32 THE NIGHT CHIGAGO DIED Paper Lace Mercury
15 14 WATERLOO Abba Atlantic
16 14 ONE HELL OF A WOMAN Mac Davis Columbia
17 17 FINALLY GOT MYSELF TOGETHER (If a Changed Man) The Impressions Curtom
18 35 WILDWOOD WEED Jim Stafford MGM
19 28 KEEP ON SMILIN' Wet Willie Capricorn
20 2 TAKEING CARE OF BUSINESS Rushmore Turner Quadrics Mercury
21 21 IF YOU TALK IN YOUR SLEEP Elvis Presley RCA
22 22 MACHINE GUN The Commodores Motown
23 25 TELL ME SOMETHING GOOD Rufus Wainwright ABC
24 34 THIS HEART OF MINE Peeding Atlantic
25 31 SURE AS I'M SITTING HERE Three Dog Night Dunhill
26 29 FISH AIN'T BITIN' Lamont Dozier Mercury
27 10 IF YOU LOVE ME (Let Me Know) Olivia Newton-John Capitol
28 34 SHINY ON THE BEACH Funk Capitol
29 8 YOU WON'T SEE ME Anna Murray Capitol
30 36 ROCK ME GENTLY Andy Kim Capitol
31 37 YOU AND ME AGAINST THE WORLD Helen Reddy Capitol
32 50 I'M LEAVING IT ALL UP TO YOU Danny And Marie Diamond MGM
33 58 HOLLYWOOD SWINGING Kool & The Generators De-Lite
34 42 (YOU'RE) HAVING MY BABY Paul Anka United Artists
35 30 COME MONDAY Jimmy Buffett Dunhill
36 38 HANG ON IN THERE BABY Johnny Bristol MGM
37 40 WORKIN' AT THE CAR WASH BLUES Lyn Crutchfield ABC
38 49 RUB IT IN THE Billy 'Crash' Craddock ABC
39 13 BILLY DON'T BE A HERO Bo Diddley & The Heywoods ABC
40 28 BAND ON THE RUN Paul McCartney & Wings Apple

ALBUMS

- 1 2 BAND ON THE RUN Paul McCartney and Wings Apple
2 3 TIBULAR BELLS Mike Oldfield Virgin
3 1 CARIBOU Elton John DJM
4 4 THE SINGLES 1969-1973 The Carpenters A&M
5 6 ANOTHER TIME, ANOTHER PLACE Bryan Ferry Island
6 5 DIAMOND DOGS Bowie RCA
7 21 THE DARK SIDE OF THE MOON Pink Floyd Harvest
8 16 JOURNEY TO THE CENTRE OF THE EARTH Rick Wakeman A&M
9 10 AND I LOVE YOU SO Perry Como RCA
10 8 REMEMBER ME THIS WAY Gary Glitter BELL

SINGLES

- 1 3 5 ROCK YOUR BABY George McCrae Jayboy
2 1 6 SHE Charles Aznavour Barclay
3 14 4 BORN WITH A SMILE ON MY FACE Stephanie De Sykes/Rain Bradleys
4 2 7 KISSIN' IN THE BACK ROW Drippers Bell
5 4 4 BAND ON THE RUN Paul McCartney & Wings Apple
6 6 7 YOUNG GIRL Gary Puckett & The Union Gap CBS
7 17 2 WHEN WILL I SEE YOU AGAIN Three Degrees Philadelphia
8 5 4 BANGIN' MAN Slade Polydor
9 11 2 THE SIX TEENS Sweet RCA
10 7 8 I'D LOVE YOU TO WANT ME Lobo UK

- 11 8 5 IF YOU GO AWAY Terry Jacks CBS
12 9 6 BANANA ROCK Wombles Bell
13 17 7 WALL STREET SHUFFLE 10CC UK
14 30 2 YOU MAKE ME FEEL BRAND NEW Stylistics Avco
15 21 2 TONIGHT Rubettes Polydor
16 15 6 LAUGHTER IN THE RAIN Neil Sedaka Island
17 42 1 AMATEUR HOUR Sparks Polydor
18 13 7 BEACH BABY First Class UK
19 20 4 SHE'S A WINNER Intruders Philadelphia
20 23 4 MY GIRL BILL Jim Stafford MGM

- 21 24 5 MIDNIGHT AT THE OASIS Maria Muldaur Reprise
22 16 11 HEY ROCK AND ROLL Showaddywaddy Bell
23 22 2 LIGHT OF LOVE T. Rex EMI
24 19 5 TOO BIG Suzi Quatro RAK
25 18 6 ONE MAN BAND Leo Sayer Chrysalis
26 - - ROCKET Mud RAK
27 28 5 JUST DON'T WANT TO BE LONELY Main Ingredient RCA
28 10 7 ALWAYS YOURS Gary Glitter Bell
29 - - PLEASE PLEASE ME David Cassidy Bell
30 25 6 DIAMOND DOGS David Bowie RCA

- 31 34 2 TUBULAR BELLS Mike Oldfield Virgin
32 34 2 RING RING Abba Epic
33 43 1 STOP LOOK LISTEN Diana Ross/Marvin Gaye Tamla Motown
34 29 10 THE STREAK Ray Stevens Janus
35 26 7 GOING DOWN THE ROAD Roy Wood Harvest
36 46 1 HONEY HONEY Sweet Dreams Bradleys
37 41 1 YOUR BABY AIN'T YOUR BABY ANYMORE Paul Da Vinci Panny Farthing
38 31 4 BE THANKFUL FOR WHAT YOU'VE GOT William De Vaughan Chelsea
39 - - ROCK THE BOAT Hues Corporation RCA
40 - - SUMMERLOVE SENSATION Bay City Rollers Bell

- 41 47 1 I FOUND SUNSHINE Chi - Lites Brunswick
42 27 8 GUILTY Peoria Bell
43 - - I SHOT THE SHERIFF Eric Clapton RSO
44 36 8 LIVERPOOL LOU Scaffold Warner Bros
45 50 15 DON'T STAY AWAY TOO LONG Peters & Lee Philips
46 38 12 THERE'S A GHOST IN MY HOUSE R. Dean Taylor Tamla Motown
47 - - HEARTED Jimmy Ruffin Tamla Motown
48 40 2 IF YOU TALK IN YOUR SLEEP Elvie Presley RCA
49 - - IT'S ALL UP TO YOU Jim Capaldi Island
50 - - THE OLD FASHIONED WAY Charles Aznavour Barclay

- 11 22 HIS 12 GREATEST HITS Neil Diamond MCA
12 23 SHEET MUSIC 10 c. UK
13 20 KIMONO MY HOUSE Sparks Island
14 26 SIMON & GARFUNKEL'S HITS 15 46 THE BEATLES 1967-1970 Apple
16 43 QUO STUAT Quo Vertigo
17 18 THE WAY WE WERE Andy Williams CBS
18 33 SOLO CONCERT Billy Connolly Transatlantic
19 15 GOODYE YELLOW BRICK ROAD Elton John DJM
20 37 GLEN CAMPBELL'S GREATEST HITS Capitol

- 21 34 LAUGHTER IN THE RAIN Neil Sedaka Polydor
22 9 BEFORE THE FLOOD Bob Dylan/The Band Island
23 32 AZNAVOUR SINGS AZNAVOUR VOL. 3 Charles Aznavour Barclay
24 25 BEHIND CLOSED DOORS Charlie Rich Epic
25 49 PHAEDRA Tangerine Dream Virgin
26 12 BAD CO. Bad Company Polygram
27 30 DIANA AND MARVIN Diana Ross and Marvin Gaye Tamla
28 53 THE BEST OF BREAD Bread Elektra
29 45 THE BEATLES 1962-1966 Apple
30 41 SILVER BIRD Leo Sayer Chrysalis

- 31 28 THE STING Original Sound Track MCA
32 13 BETWEEN TODAY AND YESTERDAY Alan Price Warner Bros.
33 27 BY YOUR SIDE Peters and Lee Philips
34 93 VERY SPECIAL LOVE SONGS Charlie Rich Billy Merrill Epic
35 63 LIVE AT DRURY LANE Monty Python Charisma
36 29 INNERVERSIONS Stevie Wonder Tamla
37 35 THE PSYCHOMODO Cockney Rebel EMI
38 52 ATLANTIC BLACK GOLD Various Atlantic
39 36 REMEMBER YOU'RE A WOMBLE The Wombles CBS
40 31 BRIDGE OVER TROUBLED WATER Simon & Garfunkel CBS

- 41 59 THE RISE AND FALL OF ZIGGY STARDUST David Bowie RCA
42 - - IRISH TOUR '74 Rory Gallagher Rory Polydor
43 47 MEDDLE Pink Floyd Harvest
44 67 SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles Parlophone
45 38 LIVE Diana Ross Tamla Motown
46 40 NOW AND THEN Carpenters A&M
47 69 BURN Deep Purple Purple
48 - - BEST OF BREAD VOL. II Bread Elektra
49 69 SCOTLAND, SCOTLAND Scotland World Cup Squad Polydor
50 44 MILLICAN & NESBITT Pye

albums

- 1 1 CARIBOU Elton John RCA
2 2 BACK HOME AGAIN John Denver MCA
3 3 JOURNEY TO THE CENTRE OF THE EARTH Rick Wakeman A&M
4 15 BEFORE THE FLOOD Bob Dylan/The Band Asylum
5 5 DIAMOND DOGS David Bowie RCA
6 6 BUDDAN & THE CHOCOLATE BOX Cat Stevens Apple
7 4 BAND ON THE RUN Paul McCartney & Wings Mercury
8 8 II Bachman - Turner Overdrive Columbia
9 10 ON STRAGE Loggins & Messina RCA
10 9 THE NEAREST TO JOHN DENVER Charles Aznavour RCA
11 12 THE HOMBRES Topper Headon ABC
12 18 PRETZEL LOGIC Steady Dan Asylum
13 13 COURT AND SPARK John Mitchell Reprise
14 7 SUNDOWN Gordon Lightfoot
15 14 LET'S PUT IT ALL TOGETHER Sybillics Atco
16 11 THE STING SOUNDTRACK MCA
17 20 IF YOU LOVE ME LET ME KNOW Bob Dylan/The Band RCA
18 22 BODY HEAT Quincy Jones A&M
19 19 SHOCK TREATMENT Edge Water Group Epic
20 80 461 OCEAN BLVD. Eric Clapton H&R
21 21 BRIDGE OF SIGHNS Robin Trower Chrysalis
22 25 MOONTAN Golden Earring MCA
23 26 CHICAGO VII Chicago Columbia
24 30 LOVE SOME Anna Murray Capitol
25 27 ON THE BORDER Eagles Asylum
26 28 OPEN OUR EYES Earth, Wind & Fire Columbia
27 33 FREEDOM FOR THE STALLION Hues Corporation RCA
28 18 GOODBYE YELLOW BRICK ROAD Elton John MCA
29 17 MARIA MULDAUR Reprise
30 40 FROM THE MARS HOTEL Grateful Dead Grateful Dead
31 36 INNERVERSIONS Stevie Wonder Tamla
32 36 THE DARK SIDE OF THE MOON Pink Floyd Mercury
33 23 ANTIPODROPE (I) Frank Zappa Discreet
34 29 SHININ' ON Grand Funk Capitol
35 34 STOP ALL THAT JAZZ Leon Russell Shelter
36 37 HIS 12 GREATEST HITS Neil Diamond MCA
37 38 LIGHT SHINE Jesse Colin Young Warner Bros
38 39 CLAUDINE SOUNDTRACK Gladys Knight & The Pips Buddah
39 47 WALKING MAN James Taylor Warner Bros
40 48 MARY GAYE LIVE Mary Gaye Helms Tamla

Breaker S

DANCE DANCE DANCE. Caspers. Eye Disco. Demand DDS 103
hit and run. Barry Blue. Hell 1364.
DON'T WORRY 'BOUT A THING. Shelle Wonder. Tamla
MOTOWN THG 957
TRAVELLING BOY. Gartunkel. CBS 2318.
Y VIVA ESPANA. Sylvia. Sonet-SON 2027.
MAKING LOVE. Roberta Flack. Atlantic K 10467.
THE WAY WE WERE. Perry Como. RCA LPBO 7520.
DAYBREAK. Nilsson. RCA APO0246.
SUNDOWN. Gordon Lightfoot. Reprise K 14327.
SAIL THE SUMMER WINDS. Lyn Paul. Polydor 2086
472

Charting USA

HEY, into the singles first this week. *Levi's* is still at 100. David B is down, had deal, also '117' Last week 66, now 59 with Rebel Rebel and even Albert Hammond slips from 31 to 33 in his fourth week. The Rubettes have made 11! You sir, they're in with Sugar Baby Love at 31! First Clash is there and what a week for the UK Bunch Baby makes 74! Eric Clapton is racing away with I Shot The Sheriff, a fourteen place racer, now 42. In albumville, UK discs going up are Cleo Laine in at 199 with Day By Day, Nazareth, 168, but, heaven's evergreen is going down. Nope, there's, Urlah Hoop up to 102 from 112, almost in that 100! Houses Of The Holy from the Led Zeppelin team is actually going up, again, now 99 and week 67! Elton, Don't Shoot The Piano Player is movin' up once more, 94 to 83 and week 70! Elton, congrats on that number one! Climax Blues Band go from 70 to 68. Back on Eric Clapton right in the 200 at 60! Wow! Now check out the latest, up to the minute, charts on the US scene.

Yesterplays

10 YEARS AGO, JULY 26, 1984

- 1 (3) A Hard Days Night - Beatles
- 2 (1) It's All Over Now - Rolling Stones
- 3 (6) I Just Don't Know What To Do - Dusty Springfield
- 4 (4) I Won't Forget - Jim Reeves
- 5 (2) House Of The Rising Sun - Animals
- 6 (17) Call Up The Groups - Baron Knights
- 7 (5) Hold Me - PJ Proby
- 8 (9) On The Beach - Cliff Richard
- 9 (-) Do Wah Diddy Diddy - Manfred Mann
- 10 (7) It's Over - Roy Orbison

5 YEARS AGO, JULY 26, 1980

- 1 (3) Honky Tonk Woman - Stones
- 2 (4) Give Peace A Chance - Plastic Ono Band
- 3 (1) Something In The Air - Thunderclap Newman
- 4 (2) In The Ghetto - Elvis Presley
- 5 (18) Saved By The Bell - Robin Gibb
- 6 (15) Hello Suzi - Amen Corner
- 7 (7) It Mek - Desmond Dekker
- 8 (23) Goodnight Midnight - Clodagh Rodgers
- 9 (9) Baby Make It Soon - Marianne Faithfull
- 10 (6) Way Of Life - Family Dogg



Congratulations

YEA, Robert Black of Welwyn Garden City, you're far out. Robert is always writing to Chart Parade about discs and there, this past Saturday, he was on the great Rosko Saturday show! He took part in the Rosko comp and before the count-down could begin our RRM reader had the answer and won ten discs. So, Robert. Great stuff, pal!

MEDICINE Head have two dates before they go to Europe next month where they'll be touring with Nazareth.

A new single from the band, Mama Come In, is released on the WVA label on August 2. Dates - St Albans City Hall (July 27), Birmingham Barbarella's (30).

CASSIDY: back in the charts with a Beatle's oldie. Can he make headway?

THE CHART PARADE  
COMPILED BY TONY JASPER

Stardust reigns supreme

ALVIN STARDUST has an astounding lead in the first half of this year. In our compilation of all charts to the end of June, Alvin scored 959 points and this means he is 300 ahead of nearest challenger Gary Glitter.

Alvin's next release is You You You on August 23. Cozy Powell takes third place in the singles reckoning. The Wombles have taken over from The New Seekers in the group section. They have an amazing lead and have now

scored 1035 points. Mud are seared with 745 and then come the Bay City Rollers with 635.

The Carpenters continue their dominance of the album field and in the first six months have accumulated, 2111 pts. Simon and Garfunkel take second with 1527 and the Beatles have come up to third with 1377. Pink Floyd have slipped to fourth with their 1302 pts.



Star Pick

RICH PARFITT from STATUS QUO says thumbs down to Mud, Sparks and . . .

Here's Rick with his run-down of the current 50 chart and he's got some extra words, on the album listing. "She is a great disc, no, I really mean it. I saw the guy on television and what he said made sense. What's age? It doesn't matter. Slade have made a good 'un, why though the change in octave, perhaps the guy is trying a voice demonstration or something. Young Girl, back again, heard it years ago. Sweet's single doesn't move me at all but then, it should be a big one. Why isn't Gordon Lightfoot in the chart, anyway Neil Sedaka is there again, obvious to see, what he's trying to do. Not heard Miss Quatro's disc and the Rubettes? A good gimmick but can't imagine on this they're going to get much respect. Oh, McCartney's disc is brilliant but then, that's McCartney. Mud, well, couldn't handle them at all in the beginning. They'll do OK for a while but how long can you just play a gimmick? Elton has a fine album, everyone says it. Tubular Bells is OK and the Carpenters. I really like

them, why shouldn't I? I love their harmonies and production. Like the Bad Company disc and Sparks, now there's another gimmick. I mean how long can they last? I like Andy Williams and why not, I think one wants a different music for a different mood and he and the Carpenters are just right for the car. Right, now, I'm off and Quo, keep watching out for our next disc.

Jumpers

- THESE are some current raves and they should be in the 50! Watch that singles chart and see if we're right!
- 1 It's Better To Have - Don Covay (Mercury)
  - 2 I Shot The Sheriff - Eric Clapton (RSO)
  - 3 It's All Up To You - Jim Capaldi (Island)
  - 4 After The Show - Kevin Ayres (Island)
  - 5 Secretary - Boty Wright (Atlantic)

Winners

This week, and it's mostly super girls, the winners from our fab, Bay City Rollers comp. Jean from Lewisham says a super. Keep On Dancing message and we are and Jean, you've won and also these 24 luvverly people, Janet Biber, Sandra Slater, Susan Fee, Mary Hornsby, Gillian Butrimas, Fiona Bernstein, Miss T. Butler, Lorna Glennie, Marlene Goss, Karen Gardner, Sally Osman, Lynette Emms, Christine Hawkins, Michael Donnelly, Miss K. Miller, Julie Gifford, Chris Atkins, Helen Ramsbottom, Susan Collis, Karen Page, Elaine Edwards, Ann Forster, Miss J. Gossley, Josephine McCloud. And people, the BCB's have had 3 hits!



Alvin

less change in the album field. The most successful girl performer was in the single's field where Sunny's, 285 pts made her sixth in an all-sex reckoning over the past three months.

World charts

- Spain:  
1 Love's - Love Unlimited  
3 Waterloo - Abba  
9 Someday Somewhere - Dennis Rousseau

- Sweden:  
1 The Sting - Soundtrack  
3 Seasons In The Sun (single) - Terry Jacks  
4 Waterloo (LP) - Abba  
6 Diamond Dogs - David Bowie (LP)

- South Africa:  
1 Solitaire - Andy Williams  
3 Waterloo - Abba  
4 Seasons In The Sun - Terry Jacks  
5 Dark Lady - Cher  
6 Emma - Hot Chocolate

- Denmark:  
1 A Show Just For You (LP) - Walkers  
2 Seasons In The Sun - Terry Jacks  
3 Wonderworld (LP) - Urlah Hoop  
8 Red Dress - Alvin Stardust

- Italy:  
6 Nudish City Limits - Iko & Tina Turner  
7 Love's Theme - Love Unlimited  
11 Goodbye My Love - Dennis Rousseau  
12 Crash - Suzi Quatro

- Australia:  
1 Devil Gate Drive - Suzi Quatro  
2 Billy Don't Be A Hero - Paper Lace  
3 The Entertainer - Marvin Hamlisch  
4 Seasons In The Sun - Terry Jacks  
5 Hooked On A Feeling - Blue Swede

US Soul Chart

- 1 (4) My Thing - James Brown (Polydor)
- 2 (3) Rock The Boat - Blues Corporation (RCA)
- 3 (1) Rock Your Baby - George McCrae (TK)
- 4 (2) On And On - Gladys Knight & The Pips (Buddah)
- 5 (5) Finally Got Myself Together - Impressions (Curtom)
- 6 (12) You're Welcome, Stop On By - Bobby Womack (UA)
- 7 (9) Machine Gun - Commodores (Motown)
- 8 (10) You've Got My Soul On Fire - Temptations
- 9 (6) Jive Turkey (Part 1) - Ohio Players
- 10 (23) Feel Like Making Love - Roberia Flack (Atlantic) from Billboard's Specialist Soul Survey

CHARLES AZNAVOUR

Has been No. 1 in the charts for four weeks with his latest single

'SHE'

RCA

# Most backs the fans

From Page one

just to avoid tax. I don't care for money that much. But I want more incentive to work in this country.

"I would be prepared to take TAK (his record company) to America if things get much worse - if it gets to the point of just one radio station and if more newspapers fold."

Mickie is also upset at high prices charged at pop concerts. So he's launching a RAK package tour headed by Suzi Quatro, with Arrows and Cozy Powell's Hammer which will go on the road in October.

And Mickie made this promise to pop fans: the tickets will be very reasonably priced.



The Osmonds

## Album set for Autumn

A spokesman for Polydor, the Osmonds recording label in Britain, told RRM this week that they hoped the new album would be released early autumn along with new solo albums from Donny and Marie.

Meanwhile there's no further news regarding the Osmonds visit to Britain at the beginning of next month.

"To be quite honest we don't even know when the family is exactly arriving,

how long they'll be here and just what they'll be doing," said Polydor press officer Julia Barnes.

"The group has just come under new management and everything's a bit vague."

# Osmonds style - change shock

THE Osmonds are turning their backs on the teeny pop market and concentrating on the soul field for their forthcoming elpee.

The album will mark a change-about style for the group and it will feature arrangements and songs by the veteran Los Angeles studio musician, HB Barnum.

Both the album and a new single, as yet untitled, are due for release in America in August and Wayne Osmond explained, "The LP will set us in a new direction with greater emphasis on dance music. I don't think we've had an album which has dealt with the feel of the music."

The brothers are currently engaged in appearances at the Las Vegas Tropicana Hotel, backed by a 32-piece orchestra conducted by Barnum. They have signed to do six to eight week appearances there for the next four years.

Alan said that the brothers also intend getting involved in films, "we're looking around for a proper script," he explained and the group have left November and December free for the project.

And the new album is also a breakaway in another sense: it has the brothers singing material by writers other than themselves. Their previous LP's were all their own compositions.

As Wayne hastened to point out: "It's almost five years since One Bad Apple and the people who were then are 24 now and they're sitting in our audiences here."

Meanwhile the three writing Osmonds, Wayne, Alan and Merrill, have provided Andy Williams with the theme tune for the film, Where The Red Fern Grows.

The seriousness of the Osmonds' intentions in the soul market was spelt out by Merrill: "We recorded 20 non-soul songs in our Utah studio but we rejected them. These songs gave us the final inclination as to where we wanted to go and we needed someone to utilize our ideas and take them into the soul area."

## Showaddy show dates

SHOWADDYWADDY whose new single Rock And Roll Lady is released by Bell on August 2, have a number of dates lined up for the remainder of this month. They are Tiffany's, Portsmouth (July 25), Princess Theatre, Clacton (26), Pier Pavilion, Felixstowe (27), Double Diamond, Caerphilly (Aug. 2).



## Jagger's telly trip

MICK Jagger may star in a Don Kirshner TV Special in the States later this year. The two of them are pictured here at a New York party to launch Genevieve Waite (wife of Mama and Paps' John Phillips) and her new album 'Romance Is On The Rise'.

Jagger and the Stones featured in the first ever 'Don Kirshner's Rock Concert' which got the highest rating for any pop-rock show in the US.

## SKIN PROBLEMS? DDD lotion has a spotless reputation.

Spots, pimples and rashes can be physically irritating and socially embarrassing. Yet many people tolerate them unnecessarily. DDD lotion has been helping people to overcome minor skin problems for years. It starts by soothing irritation, then penetrates into the skin where its antiseptic and healing properties quickly get to work. This fast acting DDD formula, containing no less than five separate antiseptics, can't be found in any other skin treatment. Which is why DDD has a reputation that is second to none.

Just ask anyone who has tried it.

**DDD Lotion**

From Chemists Everywhere.



## Short shorts

TIM RENWICK of Sutherland Brothers and Quiver taken ill before the band's gig at St Albans' Civic Centre, was replaced by none other than Pink Floyd's very own Dave Gilmour, who holds residence near by.

STRIDER have a couple of dates up and coming. Nag's Head, High Wycombe on July 25 and Exeter College on August 10.

IMPRESSIONS have a single out on August 9 called Finally Got Myself together.

SHA NA NA are to tour Britain in November and an album Hot Sox is being released to coincide.

US TOUR for Bridget St John early Autumn - late Spring.

REFUGEE's drummer Brian Davison in New York

to promote the band's new album set for UK November release, has found himself a guest on several TV shows there.

LUCAS AND McCULLOCH who featured as part of the recently split Slim Chance band, have finalised a recording deal with GM Records and have a single Daniel the Spantel out in August.

EDDIE (Knock on Wood) Floyd UK tour September-October. No dates as yet but there will be an album out to coincide.

ADDITIONS HAVE been made to the line-up for the festival at Harrow Technical College over two weeks at the beginning of August. Global Village Trucking Co. and Keith Christmas (2); String Driven Thing (3); Byzantium and Double Sausage (5); Kevin Coyne and Jailbait (6); Fusion Orchestra and Walrus (10);

## Chart chatter . . . Chart chatter

CAN STEPHANIE take the top spot next week? The girl who hit the 50 last week at 14 now moves to 3. The question has to be asked for look at three challengers. SPARKS from 43 to 17. THREE DEGREES breathe their way to 7, that's from 33 to 17 and now the top ten. STYLISTICS charge to 14 in their third week. ALL THIS is to forget MUD in at 24 with Rocket, DAVID CASSIDY is around as well, at 28. The BCR's make 40 and it all makes for the year's best week of speculation!

DISAPPOINTMENT elsewhere for Marc and T-Rex go to 23. Jim Stafford powered his way to 23 but only makes 20. Neil Sedaka goes down one to sixteen, after promising a really big

smash hit. Maria Muldaur is down and Bowie moves to 30 and a dramatic departure for Thunderbirds. Abba creep so slowly with their ringing sound making 32. Who would have predicted slow progress for their follow-up to Waterloo. 'Tis mystery.

SWEET make the ten but only just, odd you might say seeing it's their best disc to date. The Rubettes are likely top fenners, now at 15. Pretty open is next week's 20 for Gary, Suzi, Mud, David C, Leo Sayer will be going up or down and fast. Talking about fast, Elton is sliding pretty well. Hues Corporation say hello and there's two knock-out singles from Eric Clapton and Jim Capaldi, the twenty for them!

Charles Aznavour has company for She but for final thoughts on Jumpers, then take a look at Diana and Marvin, they're doing fine and so are Warm Dreams and Paul de Vincel. Noticing Brenda makes me aware of a little mistake last week, about Stephanie. A blurred telephone line had us putting Polly Brown and the plays Honey Brown! Still, there is a Polly with a likely hit on GTO.

Sorry too, not my fault, about some strange sentence reading. Tell you, we work at frantic pace. And that chart is pretty hot this week. Hey, what's keeping Barry Blue? So, it's to next week with pulses going overtime and Elvis fans, we do notice Elvis has another hit and it's now at 40! See ya!

TONY JASPER

## STOP PRESS

## Cockney Rebel Shock

ARE Cockney rebel to split? An air of mystery surrounds the future of the band many people were hailing the superstars of 1974.

Out of the confusion has come rumours that the band definitely are in split because of personality clashes within the band.

Apparently the five piece outfit, formed less than 13 months ago announced their decision on the stage of the Hardrock in Manchester where they were playing a gig on Monday night.

No confirmation of this was available at the time of going to press.

# Stars snub home fans

ELTON John will not be touring Britain this year despite the cancellation of his spring tour due to exhaustion.

Elton has left the country bound for America on the SS France. He will be recording and touring from September until early December.

Kiki Dee will be joining Elton for the tour, her second of the States this year. The Rocket star is currently recording a new album which is scheduled for release in October. A few British dates also look likely before she joins Elton.

Said a spokesman for Elton

John: "Due to the heavy commitments Elton had for the rest of this year it was impossible to fit in a British tour, but he hopes to have the dates re-scheduled for early in the New Year."

**THERE are no plans for Alvin Stardust to tour Britain again this year although several dates are lined-up for this month and next.**

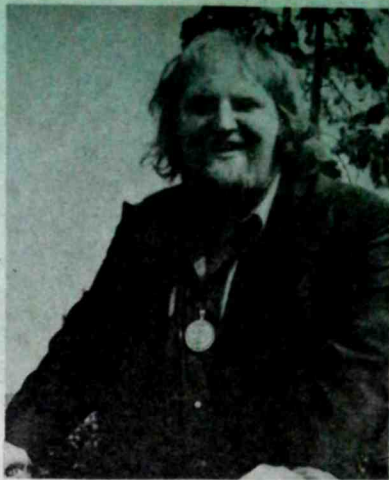
Alvin, whose latest Magnet single, You, You, You, is released on August 23, is

currently touring Europe, after which he goes into the studios to record tracks for his second album.

In September he's off to Australia for dates and also Germany where he will be supported by Arrows.

Immediate British dates are Bailey's Club, Derby (July 26/26/27), Blackpool Winter Gardens (31), Bilgithy's Club, Bolton (Aug 11/17), Bailey's, Leicester (18-24), Fiesta, Sheffield (25).

A spokesman told RRM that despite Alvin being on the road continuously since March, he was showing no signs of tiredness and withstanding the pressures.



**HAWKWIND  
FOR  
FREE**

HAWKWIND are due to play their first British appearance since February at a free concert and also have a new single due for release.

The band top the bill at the Harlow Free Festival in Harlow Town Park a week after the release of their next single Psychedelic Warriors - the follow-up to Urban Guerrilla which was withdrawn from sale during the week of release following concern over the nature of the lyrics.

The show at Harlow commences at 6pm with Al Matthews and Magic Michael also on the bill. It will be the first time Hawkwind have appeared with new member Simon House and without Del Dettmar.

# Kinky play stars Ray Davies

RAY DAVIES of the Kinks has turned playwright. A short musical play called Starmaker is due to be screened by Granada Television on September 4, in which Davies will also star.

The two main character roles are to be taken by Ray and actress June Ritchie who shot in fame in the film A Kind of Loving.

Davies has written eight new songs for the film which he and the band will perform when recording starts in

# Queen tour

QUEEN, RECENTLY returned from an abrupt but triumphant US tour, headline a British tour beginning November 1.

They play 16 dates, details of which should be known by September, but which will culminate at the Rainbow on November 19. Guitarist Brian May, is recovered from the illness which forced the band to cut short the US tour and is presently with the rest recording material for a September album and possible single.

# Black Oak newies

BLACK OAK ARKANSAS, following up on their recent UK tour behind Black Sabbath in May have rushed released a new single and album.

The single will be the old Martha Reeves and the Vandellas number Dancing in the Street and is taken from the Street Party album, both to be released on August 2. The album was recorded at the Criteria Studios, Miami and was produced by Tom Dowd.

A Black Oak UK and European Tour in September is hoped for though no dates have yet been finalised. They start a US tour on July 27 through to August.

# Lyn's extra

EXTRA DATES have been announced for ex-New Seeker Lyn Paul. Entry to the tour with Johnny Mathis she plays four weeks of cabaret.

She opens at Stockton Fiesta for the week of July 28 prior to

Manchester this week under the direction of Peter Plummer. Choreography is by Douggie Squires.

This will be Davies' second acting role, his debut was in 1970 when he played the central character in the Long Distance Piano Player on BBC and he may also go on stage as the character Flash in the band's Preservation Act work.

# Mass exit from UK

EXTENSIVE EXIT for UK bands over the next few weeks.

Man and Deep Purple head out to the Rimini Festival in Italy on July 27, with Lou Reed. Man then return to Britain prior to departing for Europe to appear at the Bilsen Festival in Belgium on August 15 as guests of Focus, and the Gouda Festival on August 17. The band will be minus Malcolm Morley who recently departed to pursue a solo career. After Rimini, Deep Purple go on to Munich to record a new album scheduled for November release, and then undertake a US tour.

# YES silence the rumours

RICK WAKEMAN'S replacement in Yes will not be the Greek keyboard star Vangelis Papathanassiou. This ends mounting speculation and widespread rumours in the music business.

Papathanassiou has been in London for the past two weeks working with Yes for a mutual exchange of musical ideas.

The Greek musician has decided to settle in London to continue his career and will maintain a close association with the Yes organisation.

# Ballard debut

RUSS BALLARD, former Argent lead guitarist, makes his solo debut in this country at the CBS Convention in Eastbourne on September 6.

Meanwhile he's writing and producing material for his debut album, scheduled for a September release, along with a single. Ballard's first release as an independent record producer is New World's Sweet Dreams which EMI are putting out on August 2.

His future plans include a new album and it's probable he'll work closely with Jon Anderson writing and producing together.

A spokesman for Yes said the band were still not prepared to name a replacement for Wakeman.

"They are at present rehearsing material for their next album," he added.

"The bulk of the songs have already been written and arrangements are now beginning to take shape."

# STONES ROLL

A LONG awaited new single from the Rolling Stones is released this Friday (July 29) on their own label. It's called It's Only Rock 'n Roll which is the title track of the band's forthcoming album.

The single is backed by Through the Lonely Nights. Both songs are Mick Jagger/Keith Richard compositions, and mark the debut of the Glimmer Twins as producers of the group.

Do fat man, that's Judge Dred has finally realised his ambition - he's going to make his film debut in Jurgan (who) The Bong's sex film, Friar Tuck Worn A White Raincoat. Apparently the scenes in this film will make Judge Dred lyrics on Big Nibs seem like nursery rhymes. Director is Sergei Lieberman, a famous prophet of porn movies but we're unlikely to see the Judge in action... Lieberman's films have yet to make it past the censors in Britain!



Justin Wolf  
with  
**LOVE & TEARS**

CBS 2459

1st CLASS SINGLE

ONE WAY TICKET TO NOWHERE

# Rock for the Middle class

WHAT A sedate affair. The middle class festival! Come back Buxton, and reality. Knebworth fell into place like a well ordered Kenneth Russell movie. The sun shone, the setting was superb, the audience was calm, collected and VERY laid-back. Mostly, the music was too!

At the end of the day — as a Tory Minister might have put it — one had to admit, old chap, that this was a splendidly organised affair, in fact quite instantly forgettable.

Even the 'Artorshire police were taken by surprise: "What a wonderful crowd. They behaved so well and they all had a good time. We were very impressed."

The officer went on to say he'd never been to a festival, thought there'd be loads of hitch-hikers, puc-sacs, on-the-road and all that. Instead they all seemed to come by car, causing a bit of a traffic problem.

And there you have it. This was the solid foundation of the rockpile having a day out in the sun. Good solid citizens with their ground sheets, picnic hampers, and bottles of Hironelle. The police had a quiet day. Even with plain clothes men sniffing out the drugs there were but 30 arrests — two for theft. Not bad out of sixty thousand.

Sixty thousand? Oh marmma, this was the big test. Could a really heavy line up

**by Peter Harvey  
Pics:  
Ian Dickson**

under perfect conditions get back to the Isle of Wight, Hyde Park, even Bath? The answer must be Yes — but only for the faithful, the sophisticated. The 'we've seen all this before' brigade.

## Tim Buckley

Tim Buckley and Alex Harvey gave this ideal site with its slumbering audience a massive injection of enthusiasm. They connected alright, but it was low key 'yeah we're waiting for the main event' type passivity.

Buckley was an inspiration, right on top of himself. He was on top of the band too, and the audience, right up there, hollering for all who wanted to hear. Too bad it was early Saturday morning, too bad the band was a little leaden at the bottom, though between the muffled lines there were some good runs from the axe man.

## Alex Harvey

Alex Harvey had the same problem: the king manipulator playing to a drowsy court. Shades of Lou Reed at Charlton: wrong place, wrong time. There was little for the man or band to feed on, though, even so, they managed to get some hands clapping. Songs like Money Honey, and Framed, got through and the new single, Sergeant Fury with its syncopated Thirties feel. "It's released today and that's why they're holding this festival!", he roared. There was plenty of quiet acknowledgement but little involvement. Maybe the band felt it too. They fell apart at one stage, but that's insignificant. This was the 21st century street freaks outfit, Zal leaping about like the demon jester and Alex sinister, omnipotent, though perhaps a little uninspired on this occasion.

The studiously proficient technicians of the Mahavishnu Orchestra materialised next, to bore and baffle much of the assembly. McLaughlin's ridiculously fluid guitar and Luc Ponty's ethereal Violin played havoc with the senses, a real cerebral stewpot, too rich and awfully indulgent.

## Morrison

No encore, but a good cheer. Things were warming up. The clouds shifted for good. Peel played few right records in between, so by the time Van Morrison came on the welcome caused quite a stir. So did his band, a really chunky mobile three piece: piano, bass and drums, plus Van on occasional sax and Mouth harp.

Thank the good lord of r'n'b for sending a saviour. This was a real up. Mr Morrison, looking for all the world like a record company executive in his satin shirt and window cleaner's pants, re-discovered

himself at the front of small band. You miss the brass, too true you do, but there's no feeling that the orchestra is a prop for a frail superstar. Morrison became touchable; a singer and musician rather than the aloof legend of recent visits. The band was thin and tight so that any contribution from the front man flowed up evenly and easily. His sax on the one instrumental was gently controlled and quite moving. Then we got to Brown Eyed Girl and people were getting on their feet. At last some real action and for me, the best part of the day. Naturally the encore and plainly a very satisfied Van Morrison who left the stage.

## Doobies

From this point on your reviewer got a little lost among the superstar rock 'n' roll Christmas tree aura of the Doobies, who even with Steely Dan's Jeff Baxter, failed to reach anything like super-

league music. They opened with Listen to the Music sounding like a Woolworth's copy of themselves, everything too right, studio produced boredom with no balls. A lot of people liked it too. They went down very well.

## Allmans

So did the Allmans, yet they were the ultimate anticlimax. Were they honouring us with their presence or something? Wasted Words couldn't have been a more appropriate opener. The band splurged out at a hurling half-paced stumble leaving just Dickie Betts to shine like a bell ringing in a muddy pool. Faultless Mr Betts made it worth staying to listen but many were heading home. It's fair to say that Betts' stands apart as one of the most fluently distinctive axe men around. His is the Allman's sound.



KNEBWORTH: sedate, well-organised — the complete opposite of Buxton.



VAN MORRISON: laid-back Superstar here TIM BUCKLEY: surprisingly fine performance from the States to wow ya!



ALEX HARVEY BAND: raunchy exciting set from one of Britain's best bands.

# Coming back from the depths of poverty

THE BAY CITY Rollers are looking really shattered as they lounge over a table in a back street cafe just around the corner from ITN's London studios.

The band are taking a short break from making a promotional film at the studios which will be shown in Europe to coincide with the release of their new single, Summerlove Sensation.

"It's a glass of milk all round since there's nothing stronger to offer and anyway the Rollers don't touch alcohol simply because they don't want to get the evil stuff."

"We've been on the road just about every night for months, travelling up and down the country pigging night after night without a break," says lead singer Leslie McKeown, explaining his tired look.

"It's been so bad that we don't even know where we've been playing the night before. But we all feel that it's our duty to get out and meet the people who are buying our records."

Eric Faulkner downs his milk and then vows life on the road is not as bad as it used to be since the band now stay in nice hotels rather than their van which was the doss-house even up to Remember — at the beginning of this year.

"Remember was to be our last record 'cos we were broke," he continues.

"It's great to see our books straight and actually be making a profit. We've been ripped off a few times so we're now very careful with our money. We don't have any hangers-on or big road crews and there's no big booze bills."

Indeed the Rollers have been working hard since making a welcome return to the charts after three years that drummer Derek Longmuir was recently rushed to hospital suffering from nervous exhaustion.

"I'm okay now," he tells me from the far end of the table.

"What we all need is a holiday and thank God that's what we're getting at the end of this tour. Apart from everyone going to various places in the sun for a week, our manager has booked us all in a health farm for a week. We'd heard so much about these places that it seemed the ideal thing to do."

It seems Rollermania is quickly spreading across the land. It's always been rife in Scotland, the band's home ground, but now it's all over the land.

"It's been getting so bad that this current ballroom tour



This is the first publicity picture of the Bay City Rollers taken six years ago when they were nothing more than just another local group. In the foreground are the Longmuir brothers, Alan, then 15, and Derek, a year younger. Both have stuck with the band through thick and thin and are still together today.

which finishes at the end of the month is our last," says Leslie.

"The next time we tour Britain which will be in October, we'll be doing concert venues."

"We've been playing to 2,500 fans during this tour and it's been getting somewhat riotous. We always make sure that before we leave a gig no one has been hurt, but in the interests of safety we feel it's best to start doing concerts."

Just how bad has it been? "No worse than with anyone else," replies Eric peering into an empty glass.

Six more glasses and away we go again.

"We're still going to do places like YMCAs though," pipes Leslie.

"We'll do them at a special

cut-price for the younger kids. It really annoys us when we see the kids being charged 11, the promoters make a fortune by overcharging and so we hope to bring the price down to around 6p."

With all this sudden surge of popularity it's hardly surprising the Rollers are finding their lives becoming more and more restricted.

"I know it's the price you have to pay for success, but we've now got thousands of new fans and it's becoming impossible to walk the streets," says Eric, apologising if the sounds big headed.

"When we arrive at a town for a gig we have to stay in our hotel bedrooms all the time. It doesn't so long ago I could travel on a bus and that's the sort of thing you miss."

"When we were at

Blackpool I really wanted to go to the fair but no chance," adds Leslie.

Up till now the most senior and junior members of the band, Alan Longmuir and "Woody", had been content to let the others do the talking.

Alan, whose been a Roller right from the start along with brother Derek, has his own flat in Edinburgh which he rarely gets the chance to live in. But when he does he admits it's a bit lonely.

"Being on the road all the time means you don't have the chance to strike up a steady relationship with a girl," he says looking a bit despondent.

"There have been times when I've really felt like packing the band in especially after Keep On Dancing when everyone tagged us as one-hit



The Bay City Rollers today

manager who some refer to as the sixth Roller since without him they wouldn't be where they are now, walks in the cafe dressed in a white suit the lads had just bought him.

"It's quite a laugh 'cos people keep coming up to me and asking if I'm in the Rubettes," he chuckles taking a seat.

"Have you seen this in Record Mirror? There's a piece on another Scottish band, Iron Virgin, who talk about us. I wish the band all the luck in the world with whatever they're doing but have they got to use our name as a means of publicity?"

Be that as it may I ask Tam how the fan club's going since he's the mainstay in that venture.

"We're getting 2,000 letters a day. The lads read them all. Sometimes they're in the office for hours and hours but they can't reply to any because if you answer one you've got to answer them all."

But music is what the Rollers are all about and so I branch on the subject. They now singles has an advance order of over 12,000 which can't be had and the debut album is in the can.

"The singles we make are not exactly what we want to do, but they're in the same vein," announces Leslie.

"We are a pop group and our happy music is what we're all about, you can leave your heavy music to the heavy bands. But we hope to advance musically in time. We've got to if the band is to progress. Right now there's a shortage of successful young bands which is what the kids want and because the fans are nearer our age or rather the other way round communication is better."

"Throughout all this time the clock's been going its own thing on the wall and Tam says it's back to the studios for the Rollers. They leave without fuss, knowing whatever they do is in their own interest.

Woody, being only 17 is four years younger than Alan but although they say they don't notice the age gap when they're on the road.

His contribution to the conversation was: "It's a better life being in a pop group than serving some apprenticeship in a factory or doing exams."

Tam Paton, the Rollers'

ROY HILL

# Bangin' man Cozy Powell prefers Bach

DANCE WITH THE Devil: Man In Black, two powerful records with a trace of menace. But what of the man behind these threats, Cozy Powell?

Eighteen months of heavy rock with Badlam then it was the end of the trail.

"Our record company didn't want to give us any more money. They refused to put any more money into the band. It was as simple as that. So it was goodbye to Badlam and hello to Mickie with the mostest — and RAK records.

"I knew Mickie when he was just producing and had done a lot of sessions with him. It was at his suggestion that I record the old Ronnie Hawkins number. Also recorded by Jimi Hendrix — Dance With The Devil gave Cozy a number two position in our charts and was the first solo drum record since Sandy Nelson. Let There Be Drums

in 1961.

Next week sees the release of his third single from RAK, No No No. (If you're Cockney it's Na Na Na).

"As we've previously had two instrumentals out," he explained, "and you can only go so far I thought I'd put a group together comprised of all the musicians I like and make this one a vocal."

But is Cozy the Powell just a shadow behind a drum kit?

"No I'm a frustrated racing driver really," he reveals to the world. "I'd much rather be doing that than playing pop. I just do it because it's a job. When I've made enough money then I'll chuck this in and go ahead and race."

"It would be unfair for me to say pop music is a load of crap, 'cos a lot of people get enormous enjoyment out of it. What I do mean to say is I don't personally get enjoyment from it. I'm more into jazz and classical stuff. But when I was younger I used to enjoy pop — so maybe I've grown out of it."

"I don't rate much on the

pop scene today. The records don't seem to be as good as the Mersey beat era when we had programmes like Ready Steady Go. You can't compare groups like the Stones, when they started to the groups starting these days. It's just a feeble copy of what was once good — it seems to be all glitter and amateurs."

"Suppose I'm into a funny category 'cos I was playing heavy music with people like Jeff Beck for a long time and getting nowhere. Then all of a sudden I get a hit record with something I did in half an hour and it's difficult to take success seriously."

But when it comes to doing live performances that's a different thing — the lad's in deadly earnest then.

"When the kids come to see me they're going to get their money's worth. They're gonna see me work harder in an hour than they do all week — 'cos I really do work hard."

And he and his new band Hammer are currently knocking 'em dead on their two month British tour to prove it.



Cozy the biker

# Osmonds story on Radio One

**THE Osmonds Story, the rise to fame of the American singing family, will be told in a new BBC Radio One series starting on Saturday, August 3.**

As well as featuring their hit records, the six one-hour programmes will include interviews recorded in Los Angeles with Mr George Osmond, his wife Olive, and

their famous family. Managers, friends like Andy Williams who worked with the Osmonds will also be heard in the series which will be introduced by Ed Stewart. Ed is more closely linked with the family than any other Radio One DJ and has a great understanding of their philosophies, music and the Osmonds as people.

The first programme in the series which spans over 30

years, is titled in *The Beginning* and is broadcast at 2 pm on August 3. Subsequent programmes will feature the Osmonds discovery by Andy Williams father, their first hit, *Osmondmania*, in depth appraisals of Alan, Wayne, Merrill, Jay who are the originals and Donny, Marie and Jimmy the solo stars and their life-style present and future. The series is produced by Paul Williams.

## Pop goes Three

BBC Radio Three are to present a six-week series of contemporary rock programmes starting on Sunday (28) with medieval rock band, Gryphon, and their Midnight Mushrooms album.

The series called Sounds interesting will be featuring other extended sets (though these have yet to be announced, Mike Oldfield's *Tubular Bells* and Rex Watson's *Journey to the Centre of the Earth* could be in the running.

Gryphon's set goes out at 11.30 pm.

## Single file

Charlie Gillett, presenter of *Honky Tonk* every Sunday on Radio London, depulises on *Pop Shop* for three Friday nights in August while regular host David Carter is on Holiday.

Charlie will sub-title the programme "Single File", but will keep to David's basic format of playing every newly released single each week in the four-hour period from 10.00 p.m. till 2.00 a.m. Other regular features to be retained include guest reviewers, listener dedications, and phone-in competitions with featured albums as prizes.



John Gorman of the Scaffold is to do his own show on Radio City, the Liverpool independent station which opens later this year. Quiz, competition, chat show - what will it be? John's not saying yet. But one thing is for sure it will be funny in John's own highly individual way - and it will be exclusive to Radio City's audience of well over two million.

Other comedy shows featuring top Merseyside talent are planned for the station. "Anyone who thinks we're going to be just another pop music station is in for a few surprises," said Gillian Reynold, programme controller. "194 is going to be the entertainment capital of the North West."

In the picture: Scaffold with John Gorman, left.

## Stewpot on the road again

Ed 'Stewpot' Stewart, fresh from nuptials and all that, takes the Radio One Roadshow out next week.

On Monday he's on the Prom at Weston-Super-Mare; Tuesday sees him at West Prom, Ilfracombe; Wednesday, Summerleaze Bude; Thursday, North Frisal beach, Newquay; and Friday The Island St Ives.

## Metro Radio

by TONY ROUNTHWAITE

LAST year the Independent Broadcasting Authority awarded to Metropolitan the franchise to operate a commercial radio station in the Tyne-Wear area.

Last Monday at 6 a.m. "Metro Radio" commenced regular broadcasts on 261 metres medium wave and 97 mhz VHF in stereo.

The station is housed in a converted office building on the banks of the River Derwent in Newcastle-upon-Tyne. Although most of the studios are completed, much work has yet to be done to make the building the showpiece it will inevitably become.

Last Monday around the station by Len Groat, a discjockey who had come straight from working on a university radio station in South Wales. He is host of the morning 9 a.m. - 11 a.m. slot, "The Great Market" a pun on a city centre street in Newcastle.

He is enthusiastic about the station's future as are all the fifty-one members of staff. Although the station claims not to be another "Pop station" the music content is high. The 9 a.m. - 9.30 a.m. early morning show consists of Radio 2 style music interspersed with regular highly comprehensive newscasts.

National News is on the hour and local news on the half hour, with a special edition at 7.45 a.m.

The show also includes taped interviews with the *Geordie* in the street, horoscopes, historical notes and reviews on newspapers.

Len Groat has a mainly pop show now catering for housewives with a proportion of golden classics. Len's highly professional show is followed by the morning

"Dale's Archers" type show about a football club. I believe this series has already been sold to two other British Commercial Stations. A new show that follows this and the afternoon show - a type of music/magazine show also catered for housewives.

The show for children 'Timber Top' is next, then a phone-in show.

From 6 p.m. - 7.15 p.m. Dave Gregory (of RNI and Radio One fame) is on the air. I have not heard his show but apparently records are played and listeners asked to write in their preferences. From this response a top 30 is compiled.

The evening programming then continues with special interest shows - *Time Off*, *Westminster North East*, *News and Sport*, a repeat of the serial, *Sounds In The Night* and *Stereo Club*.

The closdown is at 2 a.m. The Station is trying to make an important feature of their commercials. They hope advertisers will be inventive in making their slots easy listening, fully utilising stereo, which has not until now been heard in this part of the country.

The station has received reception reports from Scotland and Tees-side, well outside it's classified area. It will be interesting to note how well the BBC local stations survive with this new competition, especially as the managers have shown little apparent concern in the past. One stated the opening of a new local commercial station has as much interest to him as the opening of a new fish and chip shop. And the other stated "Friendship would be a poor thing if we were extended indiscriminately".

Well Metro Radio seem to be extending friendship indiscriminately and I believe they will have more impact on BBC audiences than the opening of a new fish and chip shop.

## Alternative voice

THIS WEEK BRMB - the Birmingham IBA station - put out its first top forty. I decided that since I had a pop paper we should welcome another station to the pop field. True, BRMB has been on the air night for six months but with a play list of 100 - and not a pop 100.

When Luxembourg had Seasons In The Sun at number one BRMB led on Everything by Diana Ross and Marvin Gaye and of the BRMB top 15 only north were in the Luxembourg top 15.

Now the 100 stays but with a top forty singles chart, lots of oddies, a few album tracks and some MOR music. Almost all that station's output comes from these tracks. I rang up to talk to a humble Press Officer but was told that the managing director would be "delighted to speak to me." Feeling flattered and stunned I asked him why the change?

"Well we're putting out a more commercial sound now. We did a lot of research and found out about the reaction to the programmes. Every area is different, mostly, though, the top station is Radio One or Two. BRMB, after two months, had a sizeable share of the audience - 37 per cent. But we're still not the highest. We want to be at or very near the top. The audience has to

be built up, it's not like the days of the "pirates." Then you just had the Home and Light service - now we're going to have to eat into the BBC audience month by month. I think it will take three to four years to work to the top. Anyone who's been involved in competitive radio knows about the battle of the ratings - that's only just started in Britain."

We went on to talk about the amount of talk on the station (!)

"There's nothing we could do about that. We are using all our needle time now. Anyway we have had great success with the two hours of very little music at lunchtimes. The talk is working and building an audience. The main thing we have to offer is that we are a community station. *Raisons d'être* is the news, really. What has made commercial radio succeed as a national radio all over the world is the community appeal. It's only commercial sense to be community minded here.

You can't talk locally in London, but you can in Birmingham. Incidentally, our advertising level is much higher than we expected.

"Over the summer we'll be promoting BRMB at exhibitions like the Ideal Home, sports meetings, discos, and so forth. To be competitive you must change.

It is worth noticing that BRMB is the second IBA station to change from an album to a singles-based format. It looks as if it's down to Caroline to persevere alone with the albums format.

BRMB is on 261 metres Medium Wave and 94.5 VHF stereo in and around the Birmingham area.

Steve Merike says there is something new on his Picedadly Radio afternoon show - he doesn't know what but he just wants a mention in the *Alternative Voice!*

Reports in the Dutch Press put the definite date for the introduction of the Dutch Act to ban support for off shore radio as sometime in October - this time it may even be this year.

The Independent Broadcasting Information Service has opened another number in Newcastle Under Lyme on (0782) 417174. You can ring this number from 10 a.m. to 10 pm every Sunday. The IBIS also operates on 961 773 9149 from 7.00 pm to midnight - 0782 35666 at Arbroath 4186 from 8.00 - 11.00 pm and 0680 21745 from 9.00 am to 7.00 pm. The last three numbers are Monday to Saturday. Please never phone outside these times. The IBIS is looking for a London number. Please phone for details.

MARK LETT

## Beeb Bulletin

MELANIE - your favourite folk singer - guests in Brian Matthew's *My Top 12* this Sunday. Mel thinks another good one for the weekend's best show.

Earlier in the week, in fact tonight (Thursday) John Peel introduces Brinsley Schwartz, Nav-Fih, and Mike Cooper.

Friday is Rockspice night - no details - then on Saturday Mr Blackburn and his Top 100 Oldies (2.00 pm) followed at 6.00 pm by the Kinks in Concert.

On Monday Bob Harris has the Average White Band, Al Stewart and Friends from his home, and Randy.



## CAPITAL

339 metres medium wave 95.8 MHz V.H.F.

'THE CARPENTERS - America's answer to the Wombles - pop-in Saturday to bare their souls and tell all in Capital Rap (6.00 pm).

Earlier in the day Roger Scott's *Cruisin'* show will feature all the dance crazes, then late at night Arlo Guthrie, American folk singing hero, guests all night on Robbie Barish's *Night Flight*.

On Sunday Joan Bakewell - commonly known as the thinking man's crumpet - discusses the pros and cons of package holidays in the chat show (10.30 pm).

Now for the big effort of the week - a tower victim's fund started last week in conjunction with the Evening Standard has so far raised £2,475. The appeal has also led to a promising display of support.

One couple revolutionised their wedding day by asking for money instead of gifts then spent the proceeds on teddy bears for the stricken children.

Children have been turning up at Euston Tower to offer their pocket money and also sending cheques and postal orders.

Finally, Gerald Harper will be spending some time with the winners of his spot the song competition in future. He not only gives champagne away, he comes along to drink it too. This will be at various locations including Brands Hatch and the South of France.



New Single Available Now

# 'Just for You'

## FORTHCOMING TOUR DATES

AUGUST 22 NEWQUAY  
 AUGUST 23 TORQUAY  
 AUGUST 24 PENZANCE  
 AUGUST 25 PLYMOUTH  
 AUGUST 26 BARNSTAPLE  
 AUGUST 28 BLACKPOOL  
 AUGUST 30 HERFORD

Blue Lagoon  
 Town Hall  
 Winter Gardens  
 Guild Hall  
 Queens Hall  
 Winter Gardens  
 Flamingo

AUGUST 31 LLANELLI  
 SEPT. 4 PURLEY  
 SEPT. 5 BOURNEMOUTH  
 SEPT. 6 BIRMINGHAM  
 SEPT. 7 WHITCHURCH  
 SEPT. 9 COVENTRY  
 SEPT. 11 HALIFAX

Glen Ballroom  
 Tiffany's  
 Tiffany's  
 Barbarella's  
 Civic Centre  
 Locarno  
 Civic Theatre

SEPT. 13 MARGATE  
 SEPT. 14 DUNSTABLE  
 SEPT. 15 OLDHAM  
 SEPT. 18 CARLISLE  
 SEPT. 20 NEWCASTLE  
 SEPT. 21 LOWESTOFT  
 SEPT. 22 COLCHESTER

Dreamland  
 California Ballroom  
 Cats Whisker's  
 Cosmo  
 Mayfair Rooms  
 South Pier Pavillion  
 Woods Leisure Centre



# THE GLITTER BAND



iam

# Edge of a new direction

GRAEME EDGE sits cross-legged, guru fashion, amid the plush cushions of his Dorchester suite, ready to tell the world why the Moody's have gone solo.

You can tell he doesn't need the money: in the ice bucket next to his perch there's the sort of wine German princesses sip for breakfast. By his side, a huge silver platter of tasty morsels awaits his whim.

This is the life! Ten years with one of the world's biggest bands have given him all the creature comforts a man could wish for. But those years have also led recently to a little heart searching — and fortunately a lot of healthy discussion.

"After 10 years," he says flashing a winning grin, "we're sort of jolly creatively exhausted."

"Then there's the Moody's image which couldn't really carry a light-hearted approach like my single. So it's nothing to do with the Moody Blues. It's all between Adrian and myself."

Adrian, the blond frizz-topped fellow sitting next to Graeme. He's guitarist with a band called Three Man Army who are poised to break big. He also co-wrote, arranged and played guitar on the Graeme Edge Band single, We Know What We Like. Truth is, boys, these two are the Graeme Edge Band.

## MATERIAL

Together they've written enough material for an album which should be available about October. Meantime, Monsieur Edge is getting used to his new station in life. He loves the idea of being a solo performer, but being a solo Moody has disadvantages as well as the obvious gains.

"I've got to keep denying the Moody Blues split up," he says. "It's not that by any means."

"We're just physically and mentally exhausted," he declares with plenty of conviction but few outward signs of his ravaged depths.

"It's seven albums, 12 hours of music, 85 to 90 songs, not counting what we threw away. And it was very incestuous in its musical relationship."

"It's exhausted — it's time to move on to pastures new, do fresh things, new things. Do you know, for once just once again, we're thrilled about a release, excited and watching the chart because this hasn't got the automatic hit aspect of a Moody's record. I'll be watching sales and I'll get that old kick watching the charts and hoping it's moved up."

Despite this new enthusiasm he discounts the element of stand or fall. The record, he says, is good.

"I'm proud of it. If it doesn't make a hit I can always salve my ego by saying 'not enough people heard it'. It's not that heavy."

Adrian thinks it's a bit anyway, and if it isn't!

"We're not in a position that makes us worry about it," he says. "We don't need money. We don't need anything except to just enjoy ourselves."

## MASSIVE

Whatever happens with the Moody solo venture, we won't be seeing the Graeme Edge Band on the road. Besides Adrian's band, Three Man Army is, in his partner's words: "As guaranteed successful as you can ever get". Adrian says: "Believe me, Three Man Army is going to be massive by the end of the year!"

So there you have it: two rock artists from different back grounds, hoping to make a dent in this year's rockpile.

Edge sums up: "It's very necessary for my head and for my thoughts. Being involved with the Moody's, you can get very factory-fied, very like an assembly line, and very non-artistic. The Moody's could have got like that but they haven't and that's only because we came face to face with it, saw it, and did what we are doing now. In fact, we gave lip service to that being our ambition at one time. We said we wanted to be our generation's Maniowski, we got to that situation and it's like... wait a minute."

The Moody's have built their own studio now. In fact, there's very little left for them to do. Is there anything left?

"Only the continuing pride in the product, and because we're proud of it, we're not doing it together at the moment. The great point, it seems, is that they have not had a row, but there is some rivalry. Like Graeme says: "I'm very pleased to be first past the post with a solo effort."

Now the public must decide if the race was worth the running.

Peter Harvey



AZNAVOUR at home: he keeps his flamboyant gestures for the stage. His spare figure is relaxed but his face is intense.



WHERE the genius beings — Aznavour in his studio. Originals on the walls and all the equipment for the creation of a superb song.



"SHE" is Ulla, Aznavour's wife — with a look of love from Charles.

# AZNAVOUR: I'M A RESTLESS VAGABOND

by Jan Etherington

CHARLES AZNAVOUR, ev. eryone's idea of the perfect Frenchman, was sitting in an English hotel room, wearing Italian clothes and eating Swedish chocolates. "They are the best chocolates I have ever tasted — plain of course." He likes plain things. "Plain money." He laughs.

The ugly/attractive Frenchman has scored a notable success in Britain with "She", written for the television drama series which has been one of the biggest single sellers around this year. And it's a success which Aznavour savours.

"Maybe if I work a little more here I will become more English and be part of showbusiness here instead of being a concert artist who comes here and lives like a piano player."

It seems that he keeps his flamboyant gestures for the stage. His spare figure is relaxed but his face is intense, sharp and questioning like his songs. In France he is the superstar. He receives behind adulation the English do not give to anyone and he does not expect it. "I am the new born one" he says picturesquely "so I have my first following here."

He has not exactly been an overnight success. His childhood in Paris was poor but his Armenian parents reared him on love and music. He began his working life as an actor and even now "I do a film once in a while if I have time. I am not trying to find the time. I'll have a free moment." He enjoys acting very much but he is quite firm that he will not sing in his films. What then is he best at?

"I am predominantly an actor but I feel much more comfortable and easier to sing than to act because when I sing, I am the boss. I have not to wait for the writer, for the director, for the producer. You know, films are never on time." And so, fortunately for us, he is a singer and a songwriter with an almost uncomfortable persistence for the desires and fears of real people. An aggressive honesty.

"I am the father of that kind of strong drive in showbusiness," he laughs. "You know, we are aggressive entertainers. Piaf was aggressive. Most of the past great entertainers were aggressive. They are not so aggressive anymore. It is from an older generation. Maybe some more will emerge but it is too early. Voilà, I say, wait and see because you cannot know for five or six years. For this kind of entertainment the time is very important."

He wrote songs for many other singers including Chevalier but especially Piaf and received encouragement and guidance from her but it was not until the early sixties that he began to successfully interpret his own songs. He

1963 American concert was a setback and he stormed Britain in 1966 at the Albert Hall.

His success has made him more than a millionaire and bought him a beautiful home in the French countryside which he loves but "I am never there. It is not a shame, it's made for the retirement," he smiles, anticipating the next question. "I don't know how that will be. I have a short view," he shades his eyes. "I cannot see too far, but know."

He also has an impressive yacht moored at La Napoule near Cannes. Its predecessor sank last year but he replaced it. "The boat — every summer." His huge blue eyes are reflective. "Where then are his roots?"



"What I call home is when my family are with me. The children, my wife, that is home. Sometimes there are cities which I make my home while I am working. New York, perhaps, in America or Montreal in Canada. These are the centres I will come back to."

He does not feel it necessary to surround himself with possessions. "We transport with us the important things we need. Music, paper, notes, pencils and one or two books."

With his restless spirit it seems unlikely that he will settle in any one place. "Nowhere is that necessary for long, nowhere. While I can travel like I am travelling now, all over the world, I do that. The day I want to settle down then I will consider other things and maybe I can be an actor, or mainly an actor and a singer on the side but I am a vagabond. I think we have that kind of spirit. I am too young. I have to stay a vagabond."



# Aznavourat home

HOME FOR Charles Aznavour is a lovely converted smithy in a sleepy French village near Versailles. Outside, it seems merely another rustic building but step through his narrow door in the stone wall and its magnificence greets you.

There's an acre and a half of lovely garden decorated with statuettes and the house looks out over rolling lawn. You walk towards the main house past a heated sauna and swimming pool along a path (above right) dotted with children's toys and tricycles.

Aznavour bought the house 19 years ago. "They thought I was mad at the time," he said. "But I could see the potential." At that time it was merely the village smithy but Charles said it stood in

sufficient land and bought the property at a price which the old shrewdly admits was a bargain.

Over the years he has extended it and converted it and today it has nine rooms as well as a beautiful high beamed lounge, an impressive dining room, with walls covered in original paintings, a recording studio.

The paintings illustrate the high commercial success of the man. They include a Picasso, a Buffet and a Vanstock and Charles admits he paid much less for them than he would have to today.

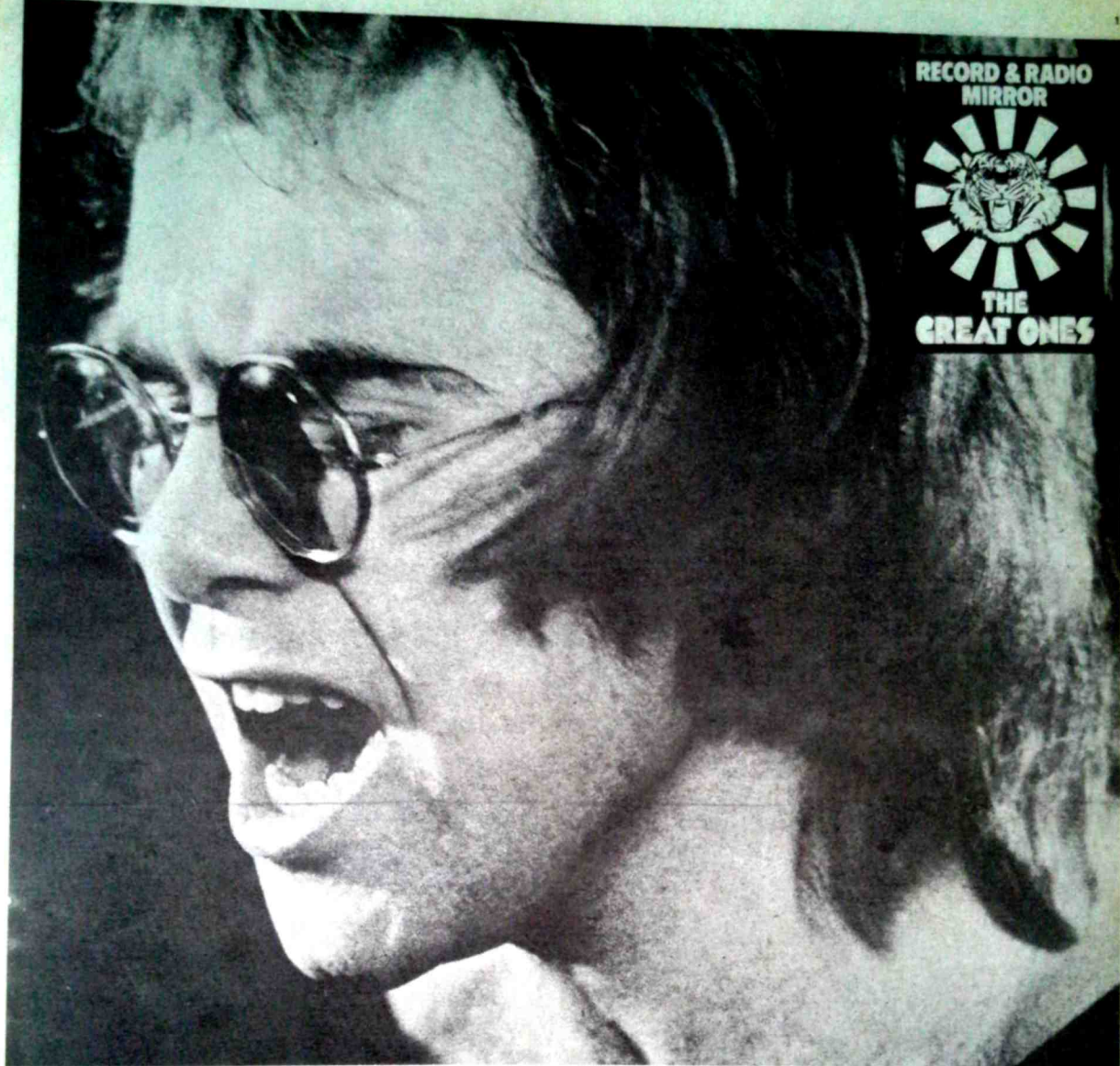
Around £350,000 is a conservative estimate of their current market value, but he has no intention of selling. But, of course, the house is not the whole story — after all

he has three others, in Sweden, in Switzerland and in St. Tropez, the topless paradise of the south of France — home in also where his family is: with Ulla and young children Katya and Micha (above left), as well as a grown-up son and daughter.

A song starts as a title or perhaps a couple of lines which he works on. "Then I leave it alone for months. I'm pushed into finishing it... by the family. They can see it's his, I don't listen to what they say. I'm miles away. They recognise the symptoms and force me into the studio to finish the song."

"And I find songwriting hard work... very hard. Perhaps the melody is harder than the lyric..."

RECORD & RADIO  
MIRROR



FROM REG Dwight to Elton Hercules John; from the little fat lad at school to world-wide superstar; from frustrated footballer to director of Watford — it's been quite a climb, and not without obstacles. But today, Elton John is one of the biggest names and phenomena in the music business.

Reg Dwight's main ambition was always to be a footballer, but his Dad wasn't too keen on the idea — he preferred Reg to keep on with the piano practise that had won him a Saturday scholarship to the Royal Academy. One other career that occurred to Reg was becoming a classical pianist, but there was one big obstacle — not having the slim fingers normally associated with pianists. Reg wasn't able to span an octave!

After he left school, Reg did a fair stint as a pub pianist, doing the round around Northwood and Pinner, his home ground. Then he drifted into Long John Baldry's Bluesology for a while, but eventually left without feeling he'd achieved very much. The next step in his career was almost like a fairy-tale come true story.

Reading a music paper one day back in 1968 or so, he saw an advert placed by a record company on the lookout for song-writers/arrangers. Reg promptly offered his musical services, and found himself in contact with a gentleman by the name of Bernie Taupin. And that, as they say in the newspapers, was the start of a combination that went on to make

# ELTON: POP'S SUPER STAR

musical history. Reg could put music to words, Bernie could provide the words.

Together, Reg and Bernie shared a flat and started writing. The songs they were writing at that time were as deliberately commercial as they could make

them, and when they reckoned they'd written enough songs to fill an entire hit parade, they started on the rounds of the record companies in an attempt to get a contract.

They eventually ended up on the doorstep of Dick James Music, where a gentleman by the name of Steve Brown patiently listened to the tapes, and then told them how diabolical he thought they were. And didn't they have anything else? The other tapes they had were the tapes the other companies had thought were diabolical, but Steve Brown had other ideas.

And most of the songs he listened to then became the basis of *Empty Sky*, the first album to appear under the name of Elton John.

Of all the albums Elton's recorded since, he still looks back on that first LP with most nostalgia. It was recorded at all night sessions, and he still says that the feelings he had making those tracks, he's never had again. Although the album didn't get too much notice in the press, it did make enough of an impact for his next album, simply titled *Elton John*, to get played. And of the tracks on that second album, *Love Song* fast became a classic.

*Tumbleweed Connection* was the next, then a live album, and then *Madman Across The Water*. *Madman* was a fairly lavish production under the guidance of Paul Buckmaster, but it was also done with Elton at his lowest ebb. He'd become fairly



# Discography

## ELTON JOHN ALBUMS

**EMPTY SKY** - DJLPS 403: Empty Sky; Val Hala; Western Ford; Gateway; Hymn 2000; Lady What's; Tomorrow; Sails; The Scaffold; Skyline Pigeon; Gulliver.

**ELTON JOHN** - DJLPS 404: Your Song; I Need You To Turn To; Take Me To The Pilot; No Shoe Strings On Louise; First Episode At Hienton; Sixty Years On; Border Song; The Greatest Discovery; The Cage; The King Must Die.

**TUMBLEWEED CONNECTION** - DJLPS 410: Ballad Of A Well-known Gun; Come Down In Time; Country Comfort; Son Of Your Father; My Father's Gun; Where To Now St. Peter; Love Song; Amoreena; Talking Old Soldiers; Burn Down The Mission.

17-11-79 - DJLPS 414: Take Me To The Pilot; Honky Tonk Woman; Sixty Years On; Can I Put You On; Bad Side Of The Moon; Burn Down The Mission; - including My Baby Left Me and Get Back.

**MAIDMAN ACROSS THE WATER** - DJLPH 420: Tiny Dancer; Levon; Razor Face; Madman Across The Water; Indian Sunset; Holiday Inn; Rotten Peaches; All The Nasties; Goodbye.

**HONKY CHATEAU** - DJLPH 423: Honky Cat; Mellow; I Think I'm Going To Kill Myself; Susie (Dramas); Rocket Man; Salvation; Slave; Amy; Mona Lisa And Mad Hatters; Hercules.

**DON'T SHOOT THE PIANO PLAYER** - DJLPH 427: Daniel; Teacher I Need You; Elderberry Wine; Blues For My Baby And Me; Midnight Creeper; Have Mercy On The Criminal; I'm Going To Be A Teen-age Idol; Texan Love Song; Crocodile Rock; High Flying Bird.

**GOODBYE YELLOW BRICK ROAD** - DJLFD 1001: Funeral For A Friend; Love Lies Bleeding; Candle In The Wind; Benny And The Jets; Goodbye Yellow Brick Road; This Song Has No Title; Grey Seal; Jamaica Jerk Off; I've Seen That Movie Too; Sweet Painted Lady; The Ballad Of Danny Bailey (1909-1934); Dirty Little Girl; All The Girls Love Alice; Your Sister Can't Twist (But She Can Rock 'n' Roll); Saturday Night's Alright (For Fighting); Roy Rogers; Social Disease; Harmony.

**CARIBOU** - DJLPH 430: The Bitch Is Back; Pinky; Grimaby; Dixie Lily; Solar Prestige A Gammon; You're So Stupid; I've Seen The Saucers; Stinker; Don't Let The Sun Go Down On Me; Ticking.

## ELTON JOHN - SINGLES AND MAXI'S

Your Song; Into The Old Man's Shoes - DJS 233.

Honky Cat; Lady Samantha and It's Me That You Need - DJS 269.

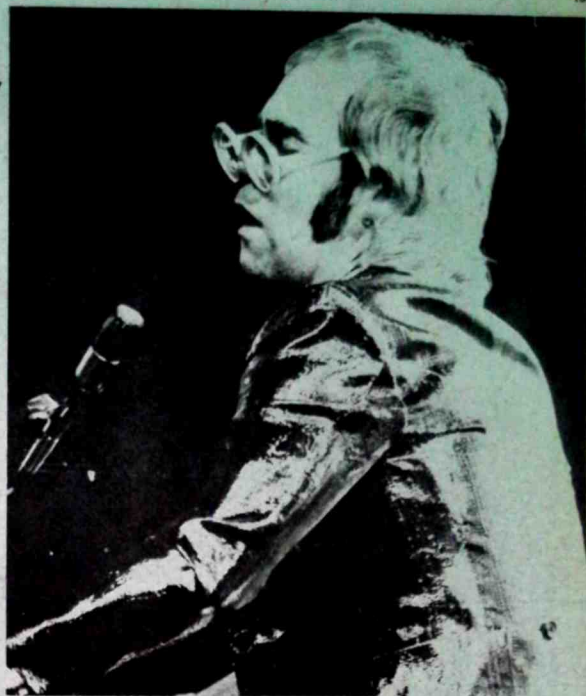
Crocodile Rock; Elderberry Wine - DJS 271.

Maxi Single: Rocket Man; Holiday Inn and Goodbye - DJX 501.

Maxi Single: Saturday Night's Alright For Fighting; Jack Rabbit and Whenever You're Ready (We'll Go Steady Again) - DJX 502.

# LONG WAY FROM THE SCHOOL'S FAT BOY!

by Sue Byrom



ELTON: Shy man behind a flamboyant exterior.

established in this country, and had just begun to break in the States, but as was to happen again in a couple of years, he was suffering from a great backlash from the music critics, and a couple of the songs written by Bernie reflected exactly what the two of them thought of the people responsible.

The basic charge was that Elton was getting near to the stage of being washed-up as a musician and performer, but what people didn't seem prepared to take into consideration was the contract he was working to with DJM. This contract stipulated that Elton and Bernie had to produce two albums a year, and a couple of singles as well.

Considering the output of a lot of other big names, it was a pretty heavy schedule to meet. On top of that, Elton and the band had been on the road continuously for quite a time, and that a toll would show itself was inevitable.



Madman came out at a time when Elton was ready to chuck in the towel. The thing that changed his mind was a new addition to the band in the shape of Davey Johnstone. He provided the freshness Elton felt he and the band needed, so the crisis passed, they went on the road, and back to the studios for the next album.

Honky Chateau was the first time Elton had recorded in France, and it was quite a departure from the lush production of his previous album. The beginnings of the rock-element that came out more fully in Don't Shoot Me were laid down. Then, last year, the album that a lot of people reckon amongst his best arrived, Goodbye Yellow Brick Road.

It was the first double album, and it was a good double album. As Elton said at the time, he and Bernie found they'd written enough songs they felt were good enough, so they kept them all. The album also saw Elton right at the top practically everywhere in the world.

In the States, his concerts broke records, and he toured the country in a specially designed jet, enjoying the perks of being a superstar with little surprises like having Stevie Wonder drop in on a surprise visit, meeting and having tea with Mae West, one of his all-time idols, chatting with Groucho Marx and having his records getting the number one spots in the charts.

He came back from the States at the beginning of 1974 all set to do a British tour, but found that both he and the band were exhausted. The tour was cancelled. All except for one date — Watford Football Stadium.

This was special for Elton. He'd always wanted to be a footballer, and says he'd much prefer it to being a pop star any day. And Watford were his local team from his Pinner days. So if Elton couldn't play for Watford, he did the next best thing, he became a director, and the concert was held specifically to raise money for the club. It was a huge success, with Rod Stewart, his great footballing mate, appearing as a guest.

Elton's latest album, Caribou, has brought him back practically full circle as far as press reaction goes. Back to the Madman days. By now, Elton says he's almost reached the stage where he knows that he'll be popular for one year, then out of favour the next. He's been accused of coping-out, and coming up with a sub-Elton standard album, but it's something he has to do, under contract, and for him it's a matter of not being able to please all of the people all of the time — although his fans have been with him all the way.

But despite all the contractual pressures that Elton and Bernie have to live through, Elton is still one of pop's 'larger than life' figures. He bounces on stage wearing feather boas one minute, Watford colours the next. His glasses are legendary — a necessity from the days when he used to wear dark glasses so that he might look like Buddy Holly.

Now his glasses are made up specially by a firm in Los Angeles, and the bills that sometimes run into the \$2,500 range, are paid without a second thought.



His generosity and extravagance are renowned. Apart from his house in Virginia Water called Hercules (which is also his middle name since he changed Reg Dwight to Elton H. John), the tennis court between his back garden and the house he bought for his parents, he owns two Rembrandts (last seen hanging in his garage as he'd run out of wall space), six David Hockneys and one Picasso.

He's also the proud possessor of two stuffed leopards, a gift from Princess Margaret, who rates Elton amongst her favourite musicians.

His flamboyance is very much a throw back to the 'I was a fat boy from Pinner' days. Instead of hiding behind his size, he enjoys it, as he tries to enjoy everything he does. But there's also another side to Elton John, a side that sometimes likes to be left alone. But basically, Elton is someone who enjoys what he has; his fame that's enabled him to meet nearly all his idols (except one — he still has to meet Elvis Presley), his monetary success that's enabled

him to help friends and family, and just the kick of being a star.

As far as his musical techniques are concerned, both he and Bernie work together in a way that probably couldn't be imitated by many. They very rarely work physically together. Bernie will write the lyrics, and then as often as not, send them in the post to Elton, who'll then work on a melody. Elton hardly ever rehearses, his piano can stand around for days without his using it. He often waits until he gets into the recording studio before he puts the music to the lyrics.

On stage, he enjoys the flamboyant presentations as much as the audience, giving away crackers at Christmas shows, using flashing neon signs proclaiming Watford, leaping around the stage and being a total part of the act.



For all that, Elton is an enormous star. He's always the first to point out the importance Bernie Taupin's lyrics have. Without them, he couldn't be what he is, as he finds it practically impossible to put words to his music. And although the days when they used to share a flat are long past, and there are often long gaps when the two don't see each other, the partnership is as close and as necessary as it ever was.

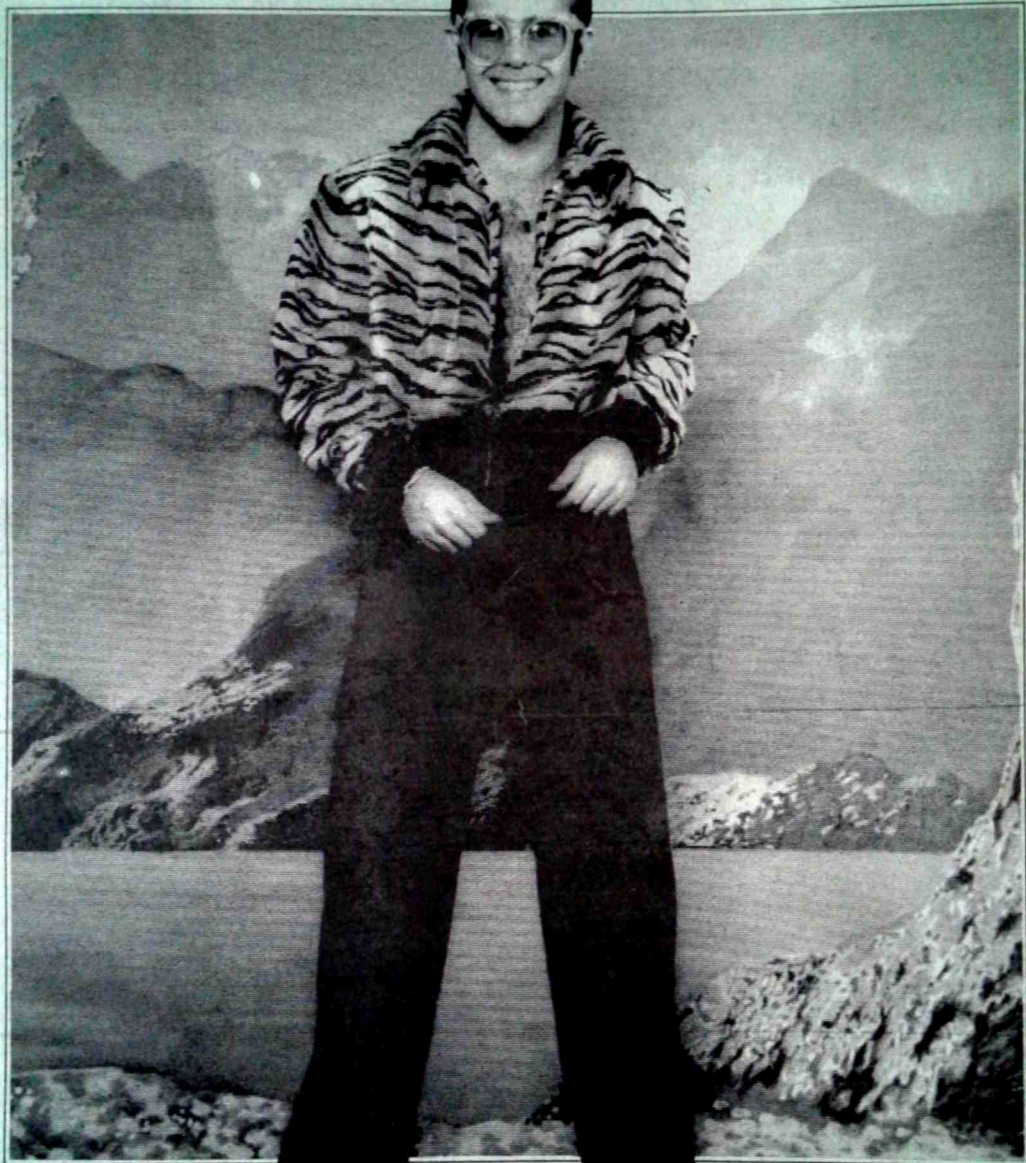
For all the knocks and criticisms that Elton's taken over the years that he's been a star, he's still one of the biggest crowd — pullers and record sellers around. He's also pretty honest — which isn't always the quickest way to stay at the top. He's very loyal to those who support him, and is sometimes amazed at other stars who praise his work.

One of his favourite recollections was the time that Katherine Hepburn came cycling up the path to the house and stayed for tea. There was a frog in the swimming pool, and Elton can't stand them. Katherine Hepburn, who admitted to the same loathing, promptly fished the frog out. When asked by Elton how she'd been able to do it when she hated frogs, she told him: "Character, dear boy, character."

And if he's got anything, Elton's got character. He's the modern day Liberace, the clown, the guy who pokes so much fun at himself that no one else gets a chance, the rocker. But he's also proved himself as one half of a musical partnership that's provided an amazing number of songs and musical arrangements, many of which are already classics.

Without a doubt, Elton John is a herculean figure in the pop business! A truly Great One.

# ELTON JOHN



ELTON'S  
NEW  
ALBUM  
"CARIBOU"  
ON DJM RECORDS





## Reviews Peter Jones



**ROLLING STONES:** It's Only Rock 'n' Roll (Rolling Stones RS 1914) It's only rock 'n' roll and I like it (thank you Pete Harvey for that). The Stones are back and not before time. This veteran band who first hit our charts 11 years ago might go around in both chairs but there's still plenty of life left in their music. This is a typical Stones' rock number although not as strong as some of their classics. Jagger's in fine voice although the guitars sound a bit T-Rexish but Bolan was nutter when the Stones reigned supreme. **CHART CERT.**

**MCGUINNESS FLINT:** Mc Gu La Vie (Bronze 12). Dunno what's actually happened here, but there's something very different about the team's style here. There's a sort of countryified feel, with fiddle and all, and a traditional aura, and . . . a sort of whining edge to the vocal line. Maybe it's just that they've linked up on production with the experienced Jim Sullivan, who has changed their approach. Anyway it should prove a commercial sampler for their upcoming album of the same name. **CHART CHANCE.**

**SENSATIONAL ALEX HARVEY BAND:** Sergeant Fury (Vertigo 909 106). I continue unabashed and unashamed, in my support for the Harvey lot. I think they deserve full credit for constantly coming up with something new on their records. This has a dated sort of ballroom-fomp instrumentation early on, and Alex himself contributes some old-fashioned moments via that "lived-in" voice. Hear it out, agree with me that it's once again different. Then buy it, and do something concrete to show your approval of a great new band. **CHART CHANCE.**

**CANDLEWICK GREEN:** Everyday Of My Life (Decca FR 1584). Green's songs, then into the "I'm gonna love you everyday of my life," with solo voice, and that languid, rippling backing filling in the gaps. It's really just a straightforward romantic hymn of devotion and extreme loyalty, with the vocal sound occasionally stretched through some well-planned harmonies. Doesn't actually reach out and grab, it's just the same old thing recently and this is enough. **CHART CHANCE.**

**COCKNEY REBEL:** Mr. Soft (EMCCMS). From their Psychomode album, this is what you might term a novelty record with strong hook "sooia" melisma. Sounds like a bit of a rip off from James Darren's Cruel World circus organ music, but we'll give Steve Harley the benefit of the doubt. With the following Rebel now have it's bound to be a **CHART CERT.**

**DESMOND DEKKER:** Busied Lad (Rhino 125). This is an Israeli-type reggae job, delivered by one of the better young gentlemen in this crowded, and often undistinguished, field. There's a jerky, danceable beat, but mostly it's down to Desmond, who repeats himself more than somewhat. He's a hard man to assess . . . sometimes he ticks, sometimes he doesn't. I found this one a bit patchy - but it must be a . . . **CHART CHANCE.**

**BRUCE RUFFIN:** I Like Everything About You (Mercury 137). Uptempo reggae by another of the skilled practitioners of Jamaican music. Bruce is energetic, clearly likes his job . . . and exudes personality and poise. That said, the truth has to be that this is nearer a general pop scene than reggae, and the song is very commercial - especially everything about the male hook. Nice use of backing vocals helps swell the sound. **CHART CHANCE.**

**SLACK ALICE:** Motocycle Dream (Fontana 6007 089). Girl lead here on a group which sounds pretty good damn rollicking and rocking promising. A persistent back beat, chugging at near top-up speed, and the lady is dark, attractive and highly fanciable according to the hand-out picture. And there's a splendid moment of two front lead guitar, and a male voice also contributes. Out - of - the - blue, but a classy outsider. Lack of "same value" could just hold it back. **CHART CHANCE.**

**VAUDEVILLE EXPRESS:** Hey You Out There (Bradleys). One of those hoop-dee-dee songs from the 1920's style, complete with languid voice trying to shake things up, and those slurred saxophone effects. Gets the toesies tapping, yes; and hoop-dee-dee, not to mention hoop-dee-boo, to all concerned.

**MUD:** Rocket (Rak 170). Two chaps named Chins and Chapman wrote this, and as they need the money you are urgently urged to buy it. Which is a joke, seeing as their previous hits have put them in the position of buying Buck House. Song has Mr Leslie Gray in a kind of Elvis Presley take-off situation, and there's a droning non-stop bit going on behind. Then suddenly it explodes into something nearer the usual Mud power and frenzy. Mud rock, you may come to call it. Very strong and commercial. Good story line - credible in fact. And it's a production that climbs steadily and well. Top five? Sure thing. **CHART CERT.**

**SHADES:** Hold On Billy (Rak). You're not to blame Billy give yourself up. A child born in a ghetto is a child born without hope, and Billy just never had a chance. That sort of adventure pop, with a story-line and some fatter-riden harmonics, and a dramatic feel. Very nice production.

**JACKAL:** The Year Of The Tiger (BASF). Founding beat and voice coming, menacingly, from the bottom of a drain, of possibly an echo-chamber. It's actually a rather exciting piece of pop, and could pick up sales.

**JIGSAW:** You're Not The Only Girl (BASF). Best yet from this talented team, and it wouldn't surprise me to see it make the charts - given those elusive dee-jay spins. Nice build-up and strong sense of style . . . this group has a history of chart success in different parts, and in this is a very commercial song.

**RAINBOW CHILDREN:** Rock 'n' Roll (Who Needs Rock 'n' Roll) (Antic). Sounds like a massed choir of schoolkids - runs about half-a-million all chanting who needs rock and roll, and it's very repetitive, and simple . . . and hang on, it's really starting to grow on me.

**FIREBIRD:** Two Wheels (Bell). More motorcycling-slanted stuff, with revving-up sounds and then a brassy orchestral touch. But the gimmicks soon cease and it's down to a cleverly-arranged bit of vocal harmonizing. Perhaps not quite a hit, but a fine production.

**DONNY & MARIE OSMOND:** I'm Leaving It (All) Up To You; Umbrella Song (MGM 200646). Originally a late '60s Soul duet by its writers, Don (Sugarcane Harris) and Dewey (Terry), and then a November '63 US Chart-topper/minor UK hit by Blanton Royce-recorded cuties, Dale and Grace, this heartstrings-suggesting slowie now leans towards the slightly Country feel of the latter. Marie's keening tones are mainly responsible as they nearly obliterate Donny's deeper support - in fact, he only manages to come out on top of his sister for an exact total of six words! Dressed up with noisy strings and things, the abrupt pauses in the plodding loss some of their emotional impact but nevertheless are still quite effective. Oh, and a dig . . . Donny gets the upper hand, vocally, on the lower-pitched slow and pretty flip!

Such. In other words, it's dated, catchy and could hit. And forget "Hot Lips" - on the flip, Bubblegum is back! But then, Ron Dante is responsible, and he was the hidden voice behind the Archies. MOR PICK **RONNIE DYSON:** We Can Make It Last Forever (CBS 2430). Now produced by Henry Cosby of Motown fame after a spell with Thom Bell, the ex-"Hair" star is here on a good though confusing tempo switcher which starts out as a tortured convoluted slowie before unexpectedly and cleverly changing into a complex rhythm chummer with a fly-away beat. A mastery created by Al Concentration (Dave Vanderpette co-arranged with Cosby), it hopefully won't prove to be too tricky. CBS evidently fear it might, as their shortened DJ version the slow part is edited right down. **SOUL PICK**

**QUINCY JONES:** Soul Suga (Song Of The Buffalo Soldier); Body Heat (A&M AMS 7124). Off Quincy's new vocal LP, his complicated treatment of the "Flamingos" oldie (about black US Cavalrymen after the Civil War) seems an odd singles choice - much better is the like track flip, a sensuous slowie full of synthetic notes and slinky singing, rather like Earth, Wind And Fire. But if you're interested at all, get the LP. **MFSB:** Love Is The Message: My One And Only Love (Philadelphia Int PR 2536). Again featuring the Three Degrees and again used as a US tellie theme, this rather

**THE HUES CORPORATION:** Rock The Boat; All Goin' Down Together (RCA APBO 0233). From one "Rock" to another: before George McCrae's "Rock Your Baby" replaced it, this tastefully produced sophisticated Soul bouncer was top of the US Charts . . . and now Andy Kim's "Rock Me Gently" is fast approaching that position! (But "Rock And Roll Heaven" may get there first!) Anyway, the Hues Corp's girl and biker song happy romper is catchy and top enough to do well here too, where it's already much programmed by certain radio stations. Mildly moody slow flip. **POP PICK**

**ETTA JAMES:** Out On The Street Again; Come A Little Closer (Chess 6145033). Although Temptations-style falsetto instrumental doodling is back, vocally, on here producer Gabriel Mekler has managed his Norman Whitfield-copying long intro with sufficient skill to make it a good lead-in to veteran Soulstress Etta's gritty vocale. Played loud in a London disco it should go over well, while the soulful slow chix helped flip may have more lasting appeal for purchasers.

**L&B PICK** **J.J. CALE:** Cajun Moon; Starboard (A&M AMS 7118). The laid back Okie is at his inimitable front porch rockin' lazy beat on this amply-sung wah-wah flopper. Nuff said! Phased Beatles-type vocals on the atmospheric slow flip make a change of approach . . . and a lovely relaxing-sound. **LAZY PICK** **THE CORDELLS:** Annie Get Your Gun; Me And Lesley (GTO G73). Produced by and named for Ritchie Cordell, the genius behind Tommy James and the Shondells' early hits, this raucous bunch of singers and yellers go through what amounts to a re-working of

"Money Money", complete with palm-numbing hand-smashing clap beat and gloriously uncool genuine enthusiasm. Maybe it's too messy to be a hit, but it sure is fun! Incestuous instrumental flip with an "I'm busy now, you'd better wait" line at the end: so that's how GTO came to fame?! POP PICK **STARBUDD:** Umbrella Man; Hot Lips Is Back (CBS 2254). To an easy rolling jauntily chugging subdued "Frog-Mary" rhythm these light-voiced guys sing an inoffensive little computerized Pop ditty that's like a softer Rosemary Goes? or some

**KING CURTIS, DELANEY BRAMLET & THE FRIENDS:** Toast; Soula (Atlantic N 1044). . . not the least of the Friends being ERIC "Slow-hand" CLAPTON, guitar star of this parish, whose amazing quaking wah-wah work provides the basis for the late Curtis' Osley's searing soprano sax spurts. Relatively and oddly ignored when first out a few years ago (though modest me did my best to alert you at the time), this shrilly lurching instrumental has gone on to become something of a truly "underground" classic - so catch it now while you can. More straightforward flip. **MUSIC PICK**

Ditty and inconsequential piece of music is unlikely to become another "TSOP". The purely instrumental romantic slow flip is in the lush 'n' shabby "Summer of '42" mood before Vince Montana jazzes up the tempo with his vibes.

**SLY & THE FAMILY STONE:** Time For Lovin'; Small Talk (Epic EPC 230). Ooops, I nearly typed "Time For Marryin'". The old groover's sounding a bit like Leon Russell on this boring slow waver. Appropriately, baby noises dominate the more effective "hushing" flip, which is a bit like Stevie Wonder. Family life has evidently debilitated Sly's former power.

**IAN & DEAN:** Walk Like A Tennessee (UA UP 3714). Dressed up from 1963, the surfers' effort to equal the Four Seasons' wailing original is interesting . . . and little else. A much better "ba-ba-ba-ba" gibberish flip is real vintage fun.

**PAUL ANKA:** (You're) Having My Baby; Papa (UA UP 3713). Penned by Paul to a puke-inducingly commercial formula, this derivatively backed slowie is an opportunistic and sadly successful (in America) attempt to make its audience go all misty-eyed as the pregnant lyrics unfold (sung in part by a Cher-like chick). Yech! Nice! Flip, more in the style of his Mexican Chart-topping "Let Me Get To Know You".

**JOHN DENVER:** Annie's Song; Cool An' Green An' Shady (RCA APBO 0260). Complacent folkie muzak, a dead slow and ever so nice, now number one in America. Please, don't make it a hit here, please! John Denver's ambition is to own a restaurant in Colorado and sing to his customers. . . can't he afford it yet?



## Reviews James Hamilton

# Disorganised Lane

**Spencer Davis**  
Living In A Back Street,  
Vertigo 6366 185.

## The Kinks



become more meaningful and have more impact when animated on stage, though there are a handful of numbers which do hold their own.

Ronnie Lane and the band Slim Chance (GML 1013) Did Ronnie Lane and Slim Chance pop down to the Nashville Rooms to make this? They sound like some jumped up C & W jug band with rock feelings thrown in for good measure.

Lane's not exactly the most prolific of songwriters and I know he finds getting it together not so easy. This debut album by the former Faces bass guitarist and Slim Chance comes after making an impact on the singles charts, but I can't see them repeating their success at 33 1/3 rpm. Lane's too disorganised in most of what he does and this album's no exception.

He's got the musicians and the facilities (he used his mobile recording studio which Wakeman used on his current solo album) and all he can come up with is something I've heard 100 other bands do.

Gallagher and Sly with their mandolins and squeeze boxes are ideal for Lane's music which follows in the Maggie May vein. But Lane's hasn't progressed since that classic Faces hit, Bye and Bye (Gonna See The King) is strong track with slide guitar coming over okay, but that's really the only one that sticks in my brain. There's the Poacher and oh god, Amelia Earheart's Last Flight sounds like some chronic pub song with piano and sax not even getting out of first gear. I'm not going to hold back, this album's boring, too much of the same thing. I'm sorry Ronnie, but it's a big disappointment. RH



Ronnie Lane

After their superb Glugging album, I was really looking forward to giving the new Spencer album a whirl. All the familiar ingredients are here — some strong numbers with varied arrangements, musical talent of the boys evident yet collectively they fall short somewhere along the line — almost as though the spark plugs have been yanked out. Was it a rush job, or ask myself? Could the lack of sparkle be due to the change of producer to Roger Glover (ex Deep Purple)? However, it's still worthy of note, best track I think being Back Street Boys — a good bouncy, boppy number featuring Eddie Hardin and some of his compelling barrelhouse honky tonk piano style. There's just a hint of Beatle influence on 'Another Day' and the album rounds off with a good old romp on Jessie Mae Robinson's 'Party'. Tried hard — could do better. R.H.

## Flying Burrito Brothers

Close Up The Honky Tonks (A&M AMLH 6681) The Burrito Bros never stood a chance really. From their debut at The Guilded Palace of Sin they were branded. That's Sin they were branded. That's not to say the Bad Boy image was the sole factor in their inevitable split, but from the beginning it all helped. Their ever changing line-up over the four years, testimony to frustrations and disappointments, saw names come and go Gram Parsons, Chris Hillman, Al Perkins, Bernie Leadon each in turn injecting new life into the band for a while — an injection which sadly only prolonged the inevitable.

Over publicity, the wrong time for the music, who knows what other factors brought nearer the end. But if the time wasn't right then for their brand of country rock, perhaps it is now.

## Flash Cadillac and the Continental Kids

There's No Face Like Chrome (Epic EPC 65870) Here in nostalgia city where the memories become depressingly near, it's r and r time again, this is the phase we get through at the moment. Sha Na Na's show stealer at Stockwood started it all, brought Bill Haley and Marty Wilde out of cobwebs and started the camera rolling on American Graffiti. So up come Flash and Co to dose us down with a few more of the old jukebox trippers, Dancing on a Saturday Night, Rock and Roll Heaven etc. etc. An exception for the more slick arrangements, just like dem god ol' days. Y see r and r never died, it just lies dormant now and then ready to be awoken. Let's hope it goes back to sleep soon — the novelty wearing off.

## Billy Nichols

Love Songs (GML 1011 GM Records) It's fair to say album should be credited to Caleb Quaye as well as Billy. Nichols wrote the songs. The point is Mr Quaye — better known as the blues guitarist lately of Hookfoot — plays guitar, bass and drums, even waxes on most of the tracks. Does he write songs in his sleep and build violins for a hobby, we all ask ourselves? Probably not, but his musicality on this album is enough to give Wild Billy a good start. Then there's young Ron Wood and Ian MacLagan lending some Faces funk pressure on a leadie number called Kew which spews a big patch over side two of this disc. It's now you're wondering what Billy Nichols has to say for himself. It's simple: he's as good as his music. He's a good, steady, gentle on the stool. Just for killers there's a startling naughty closer called White Lightning. Now that would make an interesting single. P.H.

## Vince Hill

Thanks A Million (EMI EMC 3034) Some of the great oldies, songs that have stood the passage of time — like Among My Souvenirs, That Old Feeling, Folks Who Live On The Hill and Calch A Falling Star. Vince is a versatile vocalist. And generally an interesting one.

## Kingston Rock

Kingston Rock (RCA 1487) Jamaican music, breathless stuff and with breathless prose on the sleeves by way of boasting what lies within. Experienced West Indian artists like Horace Andy and Winston Jarrett contribute the material and the band swings happily

## Weather Report

Mysterious Traveller (CBS 80027). Fourth album from US band not well known in this country. Jazzy, funky, conceptual — all could be used to describe the music, but overall it lacks strength and depth. Just a nice sound easily killed first time round but falling by degree on every play.

## America

AMERICA Holiday (Warner Bros. K 56045) and IAN THOMAS (DJM DJLPS 446). Yep, of Neil Young sure has a lot to answer for; when the king of the pits loner moaner himself doesn't know if he's on the beach or off the beach, it leaves his second fiddle division of chameleon comedians stranded in Limbo City. Now that they can no longer follow in the master's footprints in the sand, and both seem unwilling to venture onto the highway, these efforts appear harmlessly pleasant and competently safe. But don't let it bring you down. It's only sandcastles burning. P.D.



New Lane line-up with Santana second left

## Elliott Murphy

Aquashow (Polydor Super 2391 100). Elliott Murphy, from Garden City, Long Island, in tall and blonde, sports immaculate white suits and looks like something out of an old Hollywood film, as shown in his album cover.

He's been branded as the first upper class folk singer, the rock and roll Gatsby and the new Bob Dylan. Listening to the opening track Last of the Rock Stars, it's easy to pick out all of Dylan characteristics — the plaintive voice, his phrasing, the excessive use of the harmonica. But then after that first Dylan track, he changes his theme and does a David Bowie right the way through the rest of his album.

Elliott's songwriting is limited in the way that his songwriting is channelled toward the problems of growing up in middle-class

## PAPER LACE Heroes on album

And Other Bits of Material. — (Bus Stop 8001). Thing is that the Nottingham-based lads weren't just one-hit wonders as some surly cynics suggested after the success of Billy Don't Be A Hero.

They got a second smash with The Night Chicago Died, and proved via countless telly shows — and a season at the London Palladium) that they had staying power and were also by right one of the best vocal harmony groups in the business — triggered off by Phil Wright who is one of the few to manage to sing and drum at the same time. This album includes the two hits, and there are others like Bye Bye Blues and Check To Check — oldies and goodies. That's why they seem to appeal to all ages of fan — they include some of the nostalgic something new. I Did What I Did For Maria comes off well — that was a hit for Tony Christie, and there's another fine performance on Neil Sedaka's great One Happy Birthday Sweet Sixteen. No sameness, nor lagging. But a lot of infectious high vocal sprits.

P. J.

## Sandy Davis

Inside Every Fat Man (EMI 3029). Could this be EMC's answer to Gilbert O'Sullivan? They may not have too much in common apart from the melodic touch, but this debut will hit all who like Gilbey. It's a chocka full of catchy songs and provides a hit single, perhaps. Out Friends or Lend Me A Piver? The sleeve notices say that Sandy Davis played most of the instruments, sang, and wrote all but one of the 12 songs — Randy Newman's tie Gives Us All His Love. His voice is very similar to Paul McCartney's, particularly on Show A Little Love, a song which would not sound amiss on a Maceo album. There are two very quality songs, the rest are easy quality pop, the sort that's guaranteed to have you singing along on the second or very engaging. A new starburst.

P. H.



# REFLECTIONS

Edited by  
Peter Jones

# Heavy metal Cockneys take a bow

THIS 'ERE is Gary Holton, singer of the Heavy Metal Kids — the fast-rising band launched with a flourish by Atlantic boss Dave Dee — who had a load of hits himself

Gary fronts a band proud of their Cockneyism and determined to take the glam

out of rock, and get back to real roots. Rest of the band comprises guitarist Micky Waller, bassist Ronnie Thomas, drummer Keith Boyce and keyboard man Danny Fezmel.

Gary's stage gear comes from the time when, aged nine, he was elected Peary Prince of Camberwell. Since then, he's sung in Hair and played the Artful Dodger in the stage production of Oliver.



# I know what that ant

IT'S PART of history now that Gary Glitter, asked by a careers master at his school what he'd like to do for a living said confidently: "I want to be, and will be, a rock and roll star."

Naturally nobody took him seriously. His teacher suggested a career in banking. One relation urged him to smarten himself up and go into the Army as a regular soldier. Another said that if he'd stop answering people back and arguing with his betters he should try for a career in the Diplomatic Service.

Resolutely Gary stuck to his guns, and even refused a chance to go to University. But now he offers this advice to other harassed school-leavers: "I think now that I SHOULD have gone on to University. I like the idea of having that much better education, and being part of a college set-up. It wouldn't have been wasted, even if I had still gone on to rock and roll."

As so many fans follow Gary's every move, one might think he could STILL get a career in the "diplomatic" service.

# Gentleman Jim's hang ups

TEN YEARS ago this month, on July 31, Jim Reeves, Gentleman Jim of countless hit records, died in an air crash as he crossed the famous Hills of Tennessee.

James Travis Reeves, youngest of nine children, had to face all kinds of hang-ups before he found his lasting pop fame. Like

having a bad stutter as a kid, and having to undergo lengthy elocution classes to gain normal speech.

Like being a potential superstar at baseball, of professional level, only to seriously injure a knee when he fell badly in a training session.

But the good things started when he was 23. He met and married Mary White. He got work on local radio. He started singing. And making

records. His first Top Twenty hit in the States was in 1957 — "Four Walls. He'll Have To Go" was an early smash.

They talked of him as a new Bill Crosby. And, indeed, he did bridge the gap between orthodox country music and "ordinary" pop — though not always to the pleasure of the country fanatics and purists.

He toured the world. In South Africa, he landed to find thirteen of his records in the current top twenty. Alas though he visited Britain, there were no "live" public shows because he wasn't allowed to use his backing group.

After his death, his records continued to sell — in even greater numbers. I asked Mary Reeves, his widow, about him the man: "He was honest, straightforward. A complete gentleman. He believed in God just as I did and still do. We shared, for seventeen years, the tough times and the good."

Now ten years after the shock of his death, Jim Reeves remains a great star in the hearts and minds of millions of his fans.



GARY: He could still get into the Diplomatic Service.

# JUST LIKE THAT

THOSE MAGICAL little lads known as Merlin can now claim they've brought the house down! The house in question being the Flamingo in Bath. Seems that Alan Love, lead singer, tossed his mike up to the ceiling as a regular part of his performance only when it came down again. It was accompanied by some 100 ft of ceiling to boot! As the lads' tour seems to have been full of little mishaps like this, maybe they'd better brush up on a few spells — especially as they've now been banned from playing at

St. Albans Civic Hall and the Top Rank in Sheffield.

# Bridging the gap

GARY PUCKETT is an actor these days — currently making a movie called Dynamite, being filmed on location in the Philippines. Ironically it's a story in which he plays a rock idol who really gets to the top. It traces the ups and downs of his career.

He knows quite a lot about that. Gary Puckett, with his band the Union Gap, had a run of hits from 1967-68... and his current British top tenner Young Girl was one of them. That came out first in 1968. There were other biggies in Woman Woman, Lady Willpower, Over You and This Girl Is A Woman Now.

Then came the "downs". But a close friend of Gary tells me that he's still been very much into the creative side of music, spending as much time as he can in the studios, working on a "devastatingly new kind of sound".

One report suggests that it could be as exciting as the original Beatles. But that kind of claim has been made about countless other new ideas. However, Gary Puckett seems to be on to something different! Just hope it lives up to all the early ballyhoo.

# Dotty craze

WHEN MUD first launched themselves on an unsuspecting pop scene, they did it via a disc which was in tango tempo — and they even threatened to call round to teach me how to do this dastardly dance!

The threatened tango craze did not arrive, and my two left feet breathed freely again. But now the dread news from America is that the latest dance craze is... the polka.

# Lena and US

LISTEN TO this quote from Billboard about Lena Zavaroni, who really is wowing 'em in the States. "Stax Records put their promotion where their mouth was in bringing to the charts this amazingly powerful — voiced ten-year-old Scottish child singing a Tin Pan Alley chestnut.

"She's a wholly genuine and delightful little girl. Her managers will remain in America with the moppet through most of 1974. With Lena's truly astounding vocal equipment, she is bound to be a factor on the entertainment scene through to the 21st Century."

# BUBBLEGUM KIM

ANDY KIM has been called King Of Bubblegum Rock, because apart from writing songs like Sugar Sugar and Shoot 'Em Up Baby, he's had a dozen hits of his own right through from 1968... though he's very short of success in Britain.

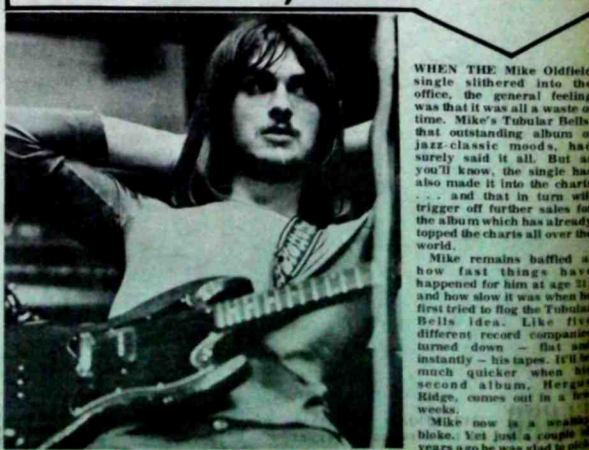
Anyway this Canadian-born bloke, now with Capitol, admits that even without success he'd stick in pop music. "I always loved its glamour. I was just starstruck. And I was lucky

because I could express my thoughts and feelings through my songs which, though they are based on personal experiences and emotions, seem to mean a lot to a lot of people."

Okay. But he then gets into a gushing groove. "If I can entertain through my songs, that's great. I want to be as honest as a child in my thoughts as I think that God put people on Earth to enjoy life. That is the feeling I try to recreate in my music."

I think it would be better if he stuck to writing lyrics like on Sugar Sugar, and leave the saccharine to somebody else.

# Dem bells, dem bells



WHEN THE Mike Oldfield single slithered into the office, the general feeling was that it was all a waste of time. Mike's Tubular Bells, that outstanding album of jazz-classic mood, had surely said it all. But as you'll know, the single has also made it into the charts... and that in turn will trigger off further sales for the album which has already topped the charts all over the world.

Mike remains baffled at how fast things have happened for him at age 21, and how slow it was when he first tried to flop the Tubular Bells idea. Like five different record companies turned down — flat and instantly — his tapes. It'll be much quicker when his second album, Hergo Ridge, comes out in a few weeks.

Mike now is a washed bloke. Not just a couple of years ago he was glad to pick up a five-a-night playing in

# Back on the road

MIDDLE OF THE ROAD are back in British business in a big way. Remember their non-stop stream of hits? Sales of more than twenty million records came from the likes of Chirpy Chirpy Cheep Cheep; Tweedle Dee Tweedle Dum; Soley Soley and the others. Sally Carr and the boys toured their way three times round the world; pulled in 43 Gold Discs and other awards.

But until now it's been a quietish spell on the disc-selling scene. But now they are to launch their new British album from Glasgow — from Road Records, a new label, and it'll be the first time an internationally-known group have had an album published from Scotland.

It's called Music Music, and contains twelve brand-new songs. To launch it, avid fan the Lord Provost of Glasgow (Sir William Gray) is launching the group at the City Chambers. That's on August 31 and Middle of the Road interrupt a Continental tour to attend.



# Drifters - accept no substitutes

**CLYDE McPATTER** used to be lead singer with the Drifters. So did Ben E. King. And Rudy Lewis.

Johnny Moore was lead singer but was called up for army service... and now he's back again in the front row... on the current hit single Kissin' In The Back Room.

So many personnel changes, so much confusion - and a 21 year long career crammed with highs and lows.

Confusion? Ben E. King, who's a regular visitor to Britain (his biggest hit: Spanish Harlem) had me "At one stage there were no less than SEVENTEEN different groups touring the States alone - all calling themselves the ORIGINAL Drifters! It was a real crazy scene - all those names, all cashing in, or trying to."

...I accept no substitutes. The Drifters now, recruited for Bell, and produced by that hit-making duo Roger Cook and Roger Greenaway, comprise: Johnny Moore, Bill Frederick, Chuck Leake and Grant Robinson.

Says Johnny: "What's so exciting about getting a hit right now is that we're getting entries to a whole new era of soul. We get people coming up who remember everything

# KISSIN' WAS A NEW LEASE OF LIFE...

we've recorded... right from when we came from Harlem to make things like Pools Fall In Love, and Drip Drop.

"Now there are people turned on by Kissin' In The Back Room, and they seem to think we're a gang of new guys."

In fact, the Drifters were setting their own standards long before the Beatles hit the scene and changed the face of pop. Hits like Up On The Roof, On Broadway and Under the Boardwalk have been much-covered and much-copied over the years.

Johnny Moore took over again as lead singer when Rudy Lewis suddenly died. And there was another Drifter era, which produced hits like At The Club, Saturday Night At The Movies.

Then came a long "down" period. They pulled out of it by being produced in London and by going into a more easy listening sort of field. Which didn't please the R and B fanatics but like Johnny Moore says: "It's okay being loyal to one kind of music, but not if you can't pay the bills."

They found their Gospel

sound didn't pay the bills either...

As for Clyde McPhatter, first of the lead-singing line - he said in London recently: "Guys like Jackie Wilson, Ben E. King, Smokey Robinson and the Miracles - all these and just about every lead singer of vocal groups in America have come to me and said they have patterned themselves after me."

Which makes it a little sad that with the Drifters are once again chart-popping with great financial reward, Clyde McPhatter is not exactly going great guns. Remembered with affection, but not selling records...

Altogether 12 men have sung lead with the Drifters on records (some only occasionally), but Johnny Moore has been on nearly 50 per cent of them.

So it's to him that special congratulations are due on the Drifter revival. Twenty-one years is a helluva long time in pop. Johnny and the boys really deserve the key to the door now they've come of age.

**Peter Jones**

'All those phonies, all cashing in'

# Living in the shadow of the Supremes

WATCH OUT! THESE THREE SUPER CHICKS ARE COMING YOUR WAY



FLIRTATIONS: nail-biting time for the ultra-cool threesome.

ANYONE FORTUNATE enough to be on chatting terms with those three ultra-cool superchicks the Flirtations would be more than somewhat amazed to find them suffering pangs of nervous anticipation.

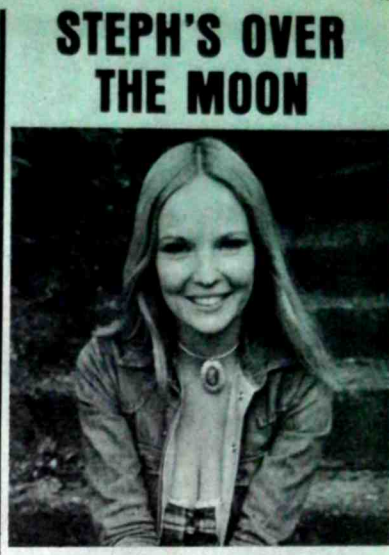
And yet the girls - sisters Shirley and Ernestine Pearce and recent recruit Loretta Noble - could well be forgiven the odd crossed finger or nibbled nail during the next few weeks as they scan the charts for news of "Dirty Work", their first UK release for two years and arguably their strongest-ever challenge for the British chart success which has eluded them for so long.

"We really feel that this could be the big hit we've been hoping for all these years," said Ernestine recently as the trio relaxed between dates. "The song is good, and the producers Kenny Laguna and Peter Anders have done a wonderful job. All we can do now is hope people will like it enough."

Certainly the disc is a far cry from the nine previous Flirtations singles which so completely failed to impress Britain's record-buyers. The all-American team of Kenny Laguna, a producer/arranger of acknowledged brilliance, and Peter Anders, whose pedigree as a writer/producer/performer spans 10 years of US hits from Spector to Motown, has provided the girls with a perfect vehicle for their talents.

The end product is a hauntingly beautiful sound of today which should appeal to everybody - even the most deep-dyed soul freak.

Several other factors also combine to make "Dirty Work" the disc most likely to end the group's unenviable run of chart flops. As Shirley explained: "The biggest problem with our records of five or six years ago was that we were living in the shadow of the Supremes. There was really room for just one girl



# STEPH'S OVER THE MOON

THE HUGS, the kisses, the cries of "unbelievable!" tell their own story. Early on Tuesday morning in the offices of ATV Music the week's chart news has just come through. Up to number three is Stephanie de Sykes. Straight in at number 14 last week and up to number 3 this week. Amazing.

"It's just unbelievable," exclaims the chart stormer. The hypnotic green blue eyes sparkle across the room, the long blonde hair is brushed away from the face and Steph is happy.

The fact that she's up to a year ago the name wasn't much known further than the studio doors of Opportunity Knocks and the stage of a number of theatres where she toured in various shows, hasn't left her gasping for breath as the young girl next door suddenly sprung to fame.

"Okay, so it wasn't that long ago she learned that life on the stage isn't the best paid of professions and she started singing in a local club in Harlow.

"Auditions then," remembers Stephanie, "were in front of the audience. You sang and if they didn't like you that was it."

Luckily they liked Stephanie (who wouldn't!) and it was then her manager at the time decided to go for Opportunity Knocks, but it wasn't a too happy experience all round. It

wasn't until some 18 months after the original idea that she eventually made the show.

"I didn't want to do it really," said Stephanie, "because I was a coward basically, and then when I did the show I sang badly and Hughie Green didn't like the song."

But it Opp Knocks didn't do that much for her, it did introduce her to Pyo A&R man Dave McAleer who in turn introduced her to ATV Music where she became a session singer. When ATV came up with the idea for the group Rain, Stephanie was asked to join and after a year getting the band's other three members together they are now one of the select few signed to the Bradley's label, ATV Music's record company.

Does she see the band, who are currently involved in the single release of the new Golden Shot theme Golden Day, and getting ready for a UK tour, as a ready replacement for the New Seekers?

"We are not a replacement for anybody," Stephanie insists. "The New Seekers left a gap in the market and this record of mine probably picked up a lot of that market."

"But the New Seekers didn't stretch to the perimeter of the market, they were too careful, where as we are going to be more adventurous."

group in the charts and they were it. We tried to be as different from them as possible with the result that people never quite got into what we were doing. Of course, all that has now changed.

"Also the promotion on some of our earlier discs could have been better, and some actually sounded as though they had been made on a tight schedule - which they had. Fortunately, those problems too seem to have been solved. Not that we lost any time cutting "Dirty Work" - the track chosen for the single was the first take we did. But everything had been so carefully rehearsed and prepared all we had to do was walk in and sing."

No one would be more pleased if the Flirtations hit the jackpot this time than Loretta Noble, who fills the gap created when Vi Billups went solo. Of Irish and Jamaican parentage, she had performed in cabaret and

toured with Brotherhood of Man before joining the group. Said Loretta: "I had admired the Flirtations for a long time and am very excited at the prospect of working with them."

Loretta's 'baptism' took place at Manchester's Golden Gate Club during the girls' recent week-long cabaret engagement. Whilst in the Rainy City they also taped a spot for a recent ITV show.

It's a considerable tribute to the artistry and steely determination of the Flirtations that they are no less an attraction today than when they first settled here from their native America six years ago. To have sustained their box office power at club, concert and ballroom venues for so long without the impetus of a hit disc must constitute a record worthy of the Guinness Book. Alan Sinton Book.

## Status — denim riff Kings

SCENE 1: Flashback to Quo reception some months back. Ross to Blimp: "Give you a five for the jacket."

"Nope."

"How about a gold record ferri?"

"No deal."

SCENE 2: Out to Blimp confronting blue-eyed jeans guru Rick Parfitt: "Ere, I'll have that jacket offyer."

Heh, I think this is where we came in somehow. Yep, these boys sho' dig dat denim. Didn't they ever get tempted to jump in on the whole Sammy Sequin shebangwagon?

"No, well, I might be having me eyelashes dyed, which sounds a bit poshy. Really tho', we just became unfashionable for a while" even kids that did like us felt ashamed to admit it. We like to build it up on our own merit — no gimmicks or outrageous publicity. That's the beauty we do things.

Were the band ever really down the dustpipe?

"We never saw ourselves as down and out, perhaps if we did and saw how far we had to go we'd've probably said I ... this! We've been penniless, but never actually dirty and starving. There's always there to borrow a few quid off."

Yeah, how is it up at the Quao function in Woking?

"I've got meself a little bungalow just up the road from my parents on the estate. I don't stay indoors too much. I got out a lot, like up to the local."

"Actually, I want to get a car show room. I really wanna be a car salesman. I love cars, they're my passion."

On the subject of driving, aren't your riffs getting as faded as your jeans?

"You have got to vary what you do, not consciously, just what comes out of you. This next album could be a lot more driving than the last two; there'll be the ol' 'dunk-a-dunk-a-dunk', not for the sake of dain' 'em, just cos we love 'em. I think if the kids like the band they'll like what we do."

So how do the rhythm riff wranglers hold down their chords?

"I invariably come up with chords and Alan (Lancaster) writes the lyrics. I write on the guitar, sometimes on the piano, but I can't really play piano which is all out of tune, but it's great fun to play on."

We go into the studio with a basic arrangement and then about the 30th take you find you get that magic one. We like to be able to play everything on stage so we don't do too many overdubs, except playing the rhythm part over again to get that classic chunky sound."

Kinda Chuck Berry meets Phil Spector, huh? What about your own original rived lyrics?

"When I write the occasional personal lyric I find it's great way to get rid of hangups, cos it puts you on top of them. Take Lomely Blues. Quo got this one that's about me when I was in a terrible mess a long while ago. Instead of looking at other people I was always aware of them lookin' at me. You've got to fight that."

Peter Dignam

# MICKIE SAVING FOR THE MILLION

## Most — 10 years of pop success



ASK MICKIE Most, one of Britain's most successful record producers over the last decade and the man who brought us Suzi Quatro, Mud, Hot Chocolate and Arrows, if he's a millionaire, and he'll tell you no, but he's saving up.

It's not that he's trying to be modest or is embarrassed to talk about money. It's the truth despite the fact that he's probably sold over 200 million records in his time.

"I should be very much wealthier than I am," said 36-year-old Mickie relaxing in his office at RAK, his record company.

"But I don't make records for money, that's not my main objective. If I'd been paid properly on every one of the records I produced — especially from America — then I would be pretty rich. Financially, I'm alright. I've got a good job, but it's impossible in this day and age to become a millionaire. You've got to make 20 million to keep one."

It's exactly 10 years since Mickie Most (real name Mickie Hayes) chalked his first hit on the slate. That was the Animals and their House Of The Rising Sun. Over the years, he's produced hits by man's Hermits, Donovan, Yardbirds, Lulu, Mary Hopkin, New World ... the list goes on and is made more impressive by today's chart names already mentioned.

"It's strange when you think

by Roy Hill

of today's complicated recording techniques ... 32 or whatever tracks and then take a song like House Of The Rising Sun which I did on one track, in mono, in just 15 minutes. And it still stands up alongside today's music," said the man who was once an apprentice sheet metal worker getting £1.50 for a 60-hour week.

"Music is exactly the same. All you do now is spend more time doing the same thing in the studios. All these different tracks don't make a hit record; you need a good song, arrangement and sound. All production is a question of feel, your ears do the work."

Mickie's expertise as a producer came about through having to produce his own records when he went to South Africa as a solo artist for four years in the late Fifties. Although he never saw success outside that country, he scored 11 number one records out there.

"My wife, Christina, is South African, which is why I went out there," he explains.

"When we came back to

England, I decided to be an independent record producer but could not find anybody so made a few records just to keep myself alive. Then I did an Everly Brothers tour and it was while we were in Newcastle that I came across the Animals playing in a club. They were exactly what I was looking for."

It's Mickie's policy to try to discover new talent bands, songwriters or producers. He doesn't go out scouting the land, but the front door at RAK is always open to anyone who thinks they have the potential.

"I'm forever listening to tapes people have sent to me," he says enthusiastically.

"I suppose the reason why I do the New Faces talent show on TV is in the hope of finding new people. In fact, I've already signed up two acts from that programme. It's much more fun to start with a group from the beginning and watch their success happen."

Arrows are Mickie's latest discovery. They, like Hot Chocolate, came to his notice after calling at the RAK

SUZI QUATRO Mickie "watched this all-girl band at some club and the bass player I thought could really make it so I brought Suzi back to England with me ... Now Miss Dynamite leads the RAK stable

offices to see if Mickie's brother Dave, who heads the promotion and publishing side of the business, would be interested in one of their songs.

Dave wasn't around, but Mickie saw the band and in due course took them under his wing and offered them a Nicky Chinn / Mike Chapman song, A Touch Too Much, which he thought was ideal for Arrows. Originally, Mickie was going to do it with David Cassidy.

"Chinnichap are probably the most successful songwriters in the world right now," Mickie confesses.

"There's a world shortage of good songwriters. I remember Nicky ringing me one night about three years ago asking if he could play some records. I saw him the next day and liked one of their songs, Tom Turn Around, which was a hit for New World and the start of my association with Chinnichap."

As a songwriter, Mickie humbly admits he's only ever written two songs, but needless to say they've both been big hits. He penned Cozy Powell's Dance With The Devil and Man In Black.

It was in 1970 that Mickie decided to form his own recording label, RAK, because he says he was getting very bored with just making records.

"I was also very tired of record companies issuing 50 records a week, throwing them against the wall and hoping one would stick," he explains further.

"The way we work at RAK is we only put out records we believe in. Not every record has been a hit, but about 80 per cent have."

Leading the RAK tables must surely be Miss Miss Dynamite, Suzi Quatro, whom Mickie discovered while working with Jeff Beck in

America.

"I watched this all-girl band at some club and the bass player I thought could really make it so I brought Suzi back to England with me," recalls Mickie, who manages Suzi as well as Arrows.

"I spent a year getting her together and then away she went. I found Mud playing in a London club a couple of years back and thought they were ideal for what Nicky and Mike were looking for."

Hard work is the essence of Mickie success. He works from the minute he wakes to the minute he sleeps so if you ask him what he likes doing away from the music business, he'll tell you that's one of the hardest questions to answer.

"I don't really know. I'd like to be able to switch off, but I can't. Once you're in this business you're involved in music 24 hours a day," Mickie says.

"I can't go on holiday 'cause I'm always worrying about the company. I take everything far too bloody seriously. The thing is that after I left school at 15 I did all sorts of jobs like busking just to make enough to buy my next meal."

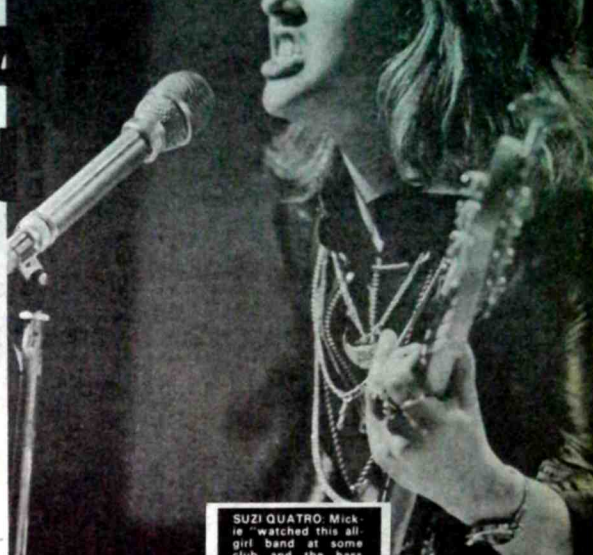
"My father worked for an insurance company, but I thought if you spend all your time at work for the possibility of a living wage, then you don't have any time left for making any money. So I decided not to go to work in the conventional sense, I think I must have been the first of the working class dropouts."

"My way of life took me to a London coffee bar where I met up with a guy from school and formed a double act called The Most Brothers, hence Mickie Most."

But at least in those days I was totally free which I miss now. My body, soul and conscience is owned by the company."

So why doesn't Mickie pack it all in and set himself free?

"If I was doing nothing I'd be hung up that I'm doing nothing," he replies with a wry thought.



Rick Parfitt: ready to sell cars?

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# SHOP WINDOW

# Ten years but the fans keep Jim's legend alive

ON JULY 31, 1968, a private single engine plane, caught in a freak summer storm, crashed in the mountains on the outskirts of Nashville, Tennessee. Two lives were taken in the disaster. One was Jim Reeves, the most successful male entertainer whose success had reached over into the pop music field; the other was Dean Mansel, pianist and Reeves' sometime manager.

In Britain, the news was received during the peacefulness of a warm Bank Holiday Monday afternoon, and a great many people felt more than a mere feeling of sadness.

Jim Reeves, unlike the majority of Nashville's entertainers, had broken over to the mass British public. At the time that the news of his death was received, the charts were just playing host to his newest released single I Won't Forget You, a number which — as it turned out — was tragically titled but paved the way for the phenomenon that was to follow in his wake.

The charts had greeted the Reeves man just four years earlier with He'll Have To Go, the first of his million sellers, although the radio waves had earlier met the demand with regular plays of such numbers as Mexican Joe, Four Walls and Bimbo, the last named still being regularly featured on such shows as Junior Chabon.

Then there was You're The Only Good Thing That's Happened To Me, Welcome To My World and, of course, I Love You Because. I Love You Because was, undoubtedly, Jim Reeves' greatest single success in the British Isles and had entered the charts in March 1968. Gaining sales momentum through the tragedy of the plane crash, the record remained in the Top Twenty for over 12 weeks whilst in the charts for the best part of a year.

Today, it is still one of the most popular, most requested numbers and, possibly, at least to British audiences, the number that rings synonymously with the Reeves name.

But, if one was to consider Jim Reeves successful before his death, then the force of activity after that time is beyond anybody's imagination. I Won't Forget You rang true. It was another cut development and, recalling images of the post-death reactions to James Dean and Buddy Holly among others, the public rose up and assured that they had not forgotten Jim Reeves. In fact, it was only the opening stages of the story.

Now it's Jim Reeves — 10 years after. The Reeves story has been perpetuated through continued album sales, strengthened by the musician's appearance on cassettes and cartridges, and prominently kept at the fore-front of the music scene with chart entries. Among those singles that have made the best-selling lists are There's A Heartache Following Me, If Hurts So Much, Not Until The Next Time, I Won't Come In While He's There and the 1968 chart topper Diamond Dream.

But what made Jim Reeves a legend, a country music entertainer who outgrew the confines of his music? Undoubtedly, a great deal of his success lay in his voice that possessed little of the rural qualities of his counter-parts, rather a sophistication that appealed to city audiences.

Then there was Chet Atkins and the development of the Nashville Sound although Atkins, with usual modest manner, would claim little for the artist's success. Merely, as he put it: "I was there to produce a few hits with Jim Reeves".

Perhaps the plaque installed in Nashville's Country Music Hall of Fame, into which he was elected in 1967, may best provide an accurate summary of both his appeal and his success.

"The velvet style of Gentleman Jim Reeves was an international influence" the inscription on the plaque reads. "His rich voice brought millions of new fans to country music from every corner of the world. Although the crash of his private airplane in 1968 took his life . . . posterity will keep his name alive . . . because they will remember him as one of country music's most important performers."

But, however much success is dependent upon the public, his posthumous career has been well guided, as the first instance was by the artist's widow Mary Reeves. She's carefully co-ordinated the release of his recordings during recent years, combining the re-issuing of past releases together with items from an otherwise uncollected collection of recordings. In addition, the Reeves name has been kept to the forefront through the dedicated work of the various fan clubs, in Britain under the direction of David Disney who heads the Jim Reeves Appreciation Society.

IT'S good to see Young Girl a hit again! Who ever thought it would happen? "Not me" said Gary Puckett on a very crowded line from Manila in the Philippines.

It was 10.30 in the evening for him and he'd just finished another day working on the film Dynasty in which he has the leading role.

It's six years since Gary and his band Union Gap topped our charts for a month with Young Girl, whose the record was a worldwide hit and sold over a million. Gary proved he was no one-hit wonder then when he followed up Lady Willpower and now he is to do it all over again since ironically the record company are re-releasing Lady Willpower on August 12th in America Gary and the

# HUNTER: LIVING THE BACK ROOM

"I'VE GOT a poem at home that likens my shades to the bay window and I prefer to live in the back-room. I'm very private; when people say I bared myself with that book, they couldn't be further from the truth . . ."

You can see the eyes moving behind the shades, burning laser beams at the questioner. Maybe Ian Hunter is protecting us from his lethal glare? After all, he's very much the space age module mind; aware of his place in the race — either sitting in the driver's seat or fighting for it.

The book, Diary Of A Rock 'n' Roll Star, is doing very nicely thank you; first edition sold out and a re-print of 20,000 on the way. Gawd it's almost as easy as making a rock 'n' roll hit record. The difference for Hunter is that rock 'n' roll is his job — almost a mission in his case; the book was some kind of hobby.

"It was fresh to people because it was a once over," he says with that 'you gotta understand this' air. "I didn't think it was a particularly clever book. I was lucky, I just did it once, I couldn't do it again. Nobody else has done it but I think anybody could have done it. No writer in a paper would have written a book like that because they

could never have written a thing again.

"I mean Lester Bangs (American rock writer) has this trouble constantly, Kent, too, to a certain degree. Once you've used adjectives, euphemisms, your little tricks, you cannot keep on using them."

"It's very difficult to be hip these days. People disappear up their own asses being hip." Hunter for one is not turning himself inside out for the sake of image, nor did he in the book.

"I figured the only thing left was essential truth. Just tell the truth, not even own up, say it how it is. I wish everybody would say it how it is. I believe in truth. I've always believed in truth."

So we got an honest account and there were no grouchy gang bangs and no devastated hotel rooms?

"Nope, and there's nothing clever about doing that anyway. Might sound good. Might look good. The New York media thrives on things like that, that's why the Dolls got as much publicity as they did — y'know it had nothing to do with any music."

"Fruit is the essay in question should've conveyed a lot about Ian Hunter and Mott The Hoople. It did, but in a clever, tongue-cut sort of way."

"I only gave away as much as I wanted to," says Ian, sucking his way like a fire-eater through a pack of

Bensons. "For my sake primarily. I bet that you I would have been getting into an area where I would have been completely vulnerable because it would have been my views."

Fair enough, but it could have been devised?

"Mmmm," he agrees. "But the book was designed for kids who were not that kinda worldly aware. Awareness is a big thing, the whole object of the media in this country is to stop awareness. They must stop awareness spreading because they'll lose the family feet of the nation."

Well, how heavy can you get? It's 2.15 pm and the champagne is flowing. Mott The Hoople have just played Buxton festival — "Weird," says Ian. "We're not a festival band," and there's a live album to be released.

Now what about this live album situation. Is it getting out of hand? Is it a cop out?

"It's the best live album I've ever heard and that's no lie. Anyone who believes live albums are a cop out should listen to this. It's an hour each side, supposed to be for the States. Now people are saying we're twots for not releasing it. Well, we can't do the record company. We're getting a lot of kick-back saying English people want the live album."

Anyway, he explains, he and Buffin were to go to LA to master and mix it but that's been postponed because they've got a re-booking at the Palace Lido, Isle of Man after storming the place on the day after Buxton festival.

Ian agrees that Mott are in good shape these days, possibly beginning to peak. He says they have to delay the peak as long as you can.

"It takes time in England, short of coming out with a Turney or something like that, there's not much we can do. Mott is accepted for what it is. It was just voted in the top 10 bands in England, so that's where we must be. In America and Europe there are different situations. We've not been to Europe since we were a small band back in the island days. Now with the Hoople album and Golden Age, we've broken Europe. And in the States we're still growing."

So what does a rock 'n' roller do, hang up his shoes in favour of the country mansion life, or keep on doing it?

"No question for this boy — who's 28 despite rumours that he's Big Daddy or something: 'I've always been below the belt energy. Like the American New York way of life y'know? Same as Lennon. He was drawn by it. I'm being drawn by it too, because it's below the belt energy. But as far as Mott is concerned it will be a British band and will live in England."

PETER HARVEY



# PUCKETT'S GIRLS BACK

Union Gap chalked up further hits between 1968 and 1969, but by 1971 the barrel had run dry and Gary decided to quit.

"The split came about simply through the course of events," Gary explains.

"I saw the band go from being just a local group playing in Seattle and San Francisco to establishing international fame. I saw it go to the top and then peter out. When I saw Union Gap going down I tried to change it in a lot of ways but it was a real difficult thing to do. In the end, there was nothing I could do so I decided to split. There were no hard feelings."

After the split, Gary decided

to pack in the recording scene and for the past two years he's been without a recording contract.

"I've been busy writing songs with my brother David, going to acting classes and trying to find out who the creative person is."

As a result of the acting lessons and Gary's experience in the music business, he was recommended for the leading part in this film dynamite which is about rock and roll people and musicians.

"We've written the music for the movie and there'll be a live album later in the year, that is after I've found a record company."

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