

RUBETTES slam voice behind hit — P. 5

# RECORD & Radio MIRROR

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7p



**CASSIDY**  
says  
why!

RECORD & RADIO  
MIRROR



THE  
GREAT ONES

THIS  
WEEK



**QUO**  
on the  
road

## THE OSMONDS



# TOP FIFTY

This week  
Last week  
Weeks  
in chart

## SINGLES

1	2	3	SUGAR BABY LOVE Rubettes	Polydor
2	1	5	WATERLOO Abba	Epic
3	4	5	DON'T STAY AWAY TOO LONG Peters and Lee	Philips
4	5	4	SHANG A LANG Bay City Rollers	Bell
5	3	7	REMEMBER YOU'RE A WOMBLE Wombles	CBS
6	6	4	ROCK AND ROLL WINTER Wizzard	Warner Bros
7	14	3	THE NIGHT CHICAGO DIED Paper Lace	Bus Stop
8	7	9	HOMELY GIRL Chi Litas	Brunswick
9	27	3	THIS TOWN AINT BIG ENOUGH FOR BOTH OF US Sparks	Island
10	11	3	RED DRESS Alvin Stardust	Magnet
11	10	6	HE'S MISSTRA KNOW IT ALL Stevie Wonder	Tamla
12	8	7	A WALKIN' MIRACLE Limmie and the Family Cookin'	Avco
13	6	7	YEAR OF DECISION The Three Degrees	Philadelphi
14	18	4	SPIDERS AND SNAKES Jim Stafford	MGM
15	16	5	I CAN'T STOP The Osmonds	MCA
16	12	6	BEHIND CLOSED DOORS Charlie Rich	Epic
17	23	6	THE CAT CREPT IN Mud	Vertigo
18	26	3	BREAK THE RULES Status Quo	Vertigo
19	13	7	LONG LEGGED WOMAN DRESSED IN BLACK Mungo Jerry	Dawn
20	9	9	SEASONS IN THE SUN Terry Jacks	Bell
21	29	2	IF I DIDN'T CARE David Cassidy	Bell
22	37	3	GO Gigliola Cinquetti	CBS
23	17	8	DOCTORS ORDERS Sunny	CBS
24	34	2	THERE'S A CHOST IN MY HOUSE R. Dean Taylor	Tamla
25	25	4	THE SOUND OF PHILADELPHIA MFSB	Philadelphi
26	22	5	ROCK AND ROLL SUICIDE David Bowie	RCA
27	15	9	YOU ARE EVERYTHING Diana Ross and Marvin Gaye	Tamla
28	28	8	THE ENTERTAINER Martin Hamlichs	MCA
29	42	3	I SEE A STAR Mouth and Macneal	Decca
30	19	9	ANGEL FACE Glitter Band	Bell
31	30	17	WOMBLING SONG The Wombles	CBS
32	46	2	AMERICA David Essex	CBS
33	47	2	JUDY TEEN Cockney Rebel	EMI
34	-	-	(YOU KEEP ME) HANGING ON Richard	EMI
35	10	10	ROCK AROUND THE CLOCK Bill Hayley and the Comets	MCA
36	21	9	I'M GONNA KNOCK ON YOUR DOOR Jimmy Osmond	MGM
37	35	3	LAST TIME I SAW HIM Diana Ross	Tamla
38	-	-	FOR OLD TIMES SAKE Millican and Nesbitt	Pye
39	32	6	I'LL ALWAYS LOVE MY MAMA Intruders	Philadelphi
40	-	-	TOM THE PEEPER Act One	Mercury
41	33	7	I KNOW WHAT I LIKE Genesis	Charisma
42	48	2	W. O. L. D. Harry Chapin	Elektra
43	24	7	EVERYDAY Slade	Polydor
44	-	-	ROCK AND ROLL Showaddywaddy	Bell
45	36	6	SAISFACTION GUARANTEED Harold Melvin and the Bluenotes	Philadelphi
46	39	14	THE MOST BEAUTIFUL GIRL Charlie Rich	Epic
47	41	8	REMEMBER ME THIS WAY Gary Glitter	Bell
48	40	13	BILLY DON'T BE A HERO Paper Lace	Bus Stop
49	43	10	EMMA Hot Chocolate	RAK
50	-	-	GETTING OVER YOU Andy Williams	CBS

This week  
Last week  
Weeks  
in chart

## ALBUMS

1	1	17	THE SINGLES 1969-73 Carpenters	A + M
2	-	-	QUO Status Quo	Vertigo
3	3	22	BAND ON THE RUN Paul McCartney and Wings	Apple
4	4	19	TUBULAR BELLS Mike Oldfield	Virgin
5	2	28	GOODYBYE YELLOW BRICK ROAD Elton John	DJM
6	6	8	DIANA AND MARVIN Diana Ross and Marvin Gaye	Tamla
7	7	9	BEHIND CLOSED DOORS Charlie Rich	Epic
8	8	9	MILICAN AND NESBITT Pye	Pye
9	16	45	NOW AND THEN Carpenters	A + M
10	19	5	THE STING / Soundtrack	MCA
11	5	7	BUDDHA AND THE CHOCOLATE BOX Cat Stevens	Island
12	10	7	INNERVISIONS Stevie Wonder	Tamla
13	-	-	RAMPANT Nazareth	Mooncrest
14	-	-	JOURNEY TO THE CENTRE OF THE EARTH Rick Wakeman	A + M
15	17	8	SELLING ENGLAND BY THE POUND Genesis	Charisma
16	26	6	THE RISE AND FALL OF ZIGGY STARBUST David Bowie	RCA
17	9	31	THE DARK SIDE OF THE MOON Pink Floyd	Harvest
18	30	16	SOLITAIRE Andy Williams	CBS
19	15	43	AND I LOVE YOU SO Perry Como	RCA
20	14	13	OLD NEW BORROWED AND BLUE Slade	Polydor
21	29	21	BY YOUR SIDE Peters and Lee	Philips
22	44	3	A NICE PINK FLOYD BRIDGE OVER TROUBLED WATER	Harvest
23	34	122	Simon and Garfunkel	CBS
24	22	5	PHAEDRA Tangerine Dream	Virgin
25	23	4	WOMBLING SONGS Wombles	CBS
26	24	94	SIMON AND GARFUNKEL'S GREATEST HITS	CBS
27	20	8	NOW WE ARE SIX Steeleye Span	Chrysalis
28	43	2	CLOSE TO YOU Carpenters	A + M
29	21	3	SGT. PEPPER Beatles	Parlophone
30	37	36	THE BEATLES 1962-66	Apple
31	41	4	HUNKY DORY David Bowie	RCA
32	36	9	THE BEST OF BREAD THESE FOOLISH THINGS	Elektra
33	28	8	Bryan Ferry	Island
34	-	-	1 WE CAN MAKE IT Peters and Lee	Philips
35	12	36	THE BEATLES 1967-70	Apple
36	13	9	QUEEN 2 Queen	EMI
37	-	-	SWEET FANNY ADAMS Sweet	RCA
38	27	3	SLAUGHTER ON TENTH AVENUE Rick Ronson	RCA
39	38	7	DON SHOOT ME I'M ONLY THE PIANO PLAYER Elton John	DJM
40	46	4	TALKING BOOK Stevie Wonder	Tamla
41	19	8	WHAT WERE ONCE VICES ARE NOW HABITS Doobie Bros.	Warner Bros.
42	25	12	BURN DEEP Purple	Purple
43	32	4	ON THE BORDER Eagles	Asylum
44	-	-	1 TOM JONES GREATEST HITS	decca
45	-	-	1 RINGO Ringo Starr	Apple
46	-	-	1 GOLDEN RIBBONS Dawn	Bell
47	-	-	1 HOT CAKES Carly Simon	Elektra
48	35	9	COURT AND SPARK Joni Mitchell	Asylum
49	-	-	1 HERO AND HEROINE Strawbs	A + M
50	31	9	GLEN CAMPBELL'S GREATEST HITS	Capitol

## Chart chatter

EXPECTED INDEED, the Rubettes march to the top. Paper Lace should make it soon, unless Sparks get there first as but then a host of others in with a good chance, no end of them. Just take a chart look and see the fast rising people. The Three Degrees, Status Quo, Charlie Rich, David Cassidy, David Essex and the biggest outsider of them all, Cliff. Then of course Bay City Rollers and Peters & Lee might have a last minute leap. For the first time for weeks, it's wide open at the top.

NOT EXPECTED, the movement of Stevie Wonder out of the ten and Mud's fast movement out of the higher pop placings. Add Mungo to those two and even the static nature of the Osmonds. Take it the other way, did you expect Gigliola Cinquetti to make such fast strides and how about spook time from R. Dean Taylor and Mouth And Macneal's, I See A Star? No question about the fast movement from Cockney Rebel, they should make the 20 next time and Steve Harley must be saying, told you so!

FOOTBALL is going to hit the 56, though how about the result against Northern Ireland? Like to see Landslide make it, so too Alan Price and Arrows are showing up well and could touch the charts. Rickie has slipped back and the Staples should have done it by now, they must! The O'Jays seem to be one of the few CBS losers of the moment but what a track record that company have in the 50!

COULD IT be all down to some recent bad songs as the reason for somewhat poor Cliff showings over the past year? Give him a strong song and he's away. Entry at 34 must be the best for some time. Those once happy miners and now happy singers are back, that's Millican and Nesbitt! All these peeping songs, I mean apart from the number 40 entry we should be seeing Thundershirts in soon with Central Park Arrest. No plaudits here for Showaddywaddy, not an original song is it! Still, they have a hit and the last laugh. Hello, Andy, don't like your album staid photo but you're around once more and will be many more times.

NOTICE the number of rather static discs in the charts at present: Wizzard, Alvin, Stevie, Osmonds, MFSB and Marvin are some of the people but of course there is the usual big goodbyes. So long Jimmy and Marvin with Diana, you're present days are over, not forgetting Harold (Melvin, of course) and Hot Chocolate. How many of these discs will be remembered? Well, I certainly dug Emma. Nearly missed the Genesis fall story. Next week: the top is anybody's guess and for the 50 there are some useful newbies like the FANTASTIC BRIAN FERRY SINGLE! Marvellous!

## US Soul Charts

- (4) I'm in love - Aretha Franklin (Atlantic)
- (3) Don't You Worry 'Bout A Thing - Stevie Wonder (Tamla)
- (1) Dancing Machine - Jackson Five (Tamla)
- (9) Be Thankful For What You Got - William de Vaughan (Roxbury)
- (2) The Payback - James Brown (Polydor)
- (7) Satisfaction Guaranteed - Harold Melvin & The Bluenotes (Philly)
- (17) For The Love of Money - O'Jays (Philly)
- (5) Let's Get Married - Al Green (Hi)
- (13) Can You Handle It - Graham Central Station (Warner)
- (24) Hollywood Swinging - Kool & The Gang (De-Lite) from Billboards Specialist Soul Survey.

## Breaker S

STAR BREAKERS  
EASY EASY Scotland World Cup Squad Polydor  
JARROW SONG Alan Price Warner  
LANDSLIDE Tony Clarke Chess  
HONEY PLEASE CAN'T YOU SEE Barry White Pye  
SUMMER BREEZE Isley Brothers Epic  
ONLY FOR THE CHILDREN Stylistics Avco  
GOTTA HOLD ON TO THIS FEELING Junior Walker and the Allstars Allstars Mowtown  
SWEET RHODE ISLAND RED Ike and Tina Turner  
ATTITUDE Attitude UG  
I WANT TO GIVE Perry Como RCA Victor  
TOUCH TOO MUCH Arrows RAK

BREAKERS  
AMONG MY SOUVENIRS Vince Hill EMI  
BETTER GET READY FOR LOVE Robert Knight Monument  
CAN'T GET ENOUGH Bad Company Island  
CLEAR DAY Rab Knowles Warner  
FOR THE LOVE OF MONEY The O'Jays Philadelphi  
GUILTY The Pearls Bell  
IF YOU'RE READY (COME GO WITH ME) Staple Singers STAX  
LIVERPOOL LOU Scaffold Warner  
MONTEGO BAY Bobby Bloom Polydor  
SEVEN DEADLY SINS Kno Island  
TEEN WAVE Ricky Wilde  
THE BOOGIE MAN Jackson 5 Tamla Mowtown  
THE 200 GANG Jung Juice Brady  
Y VIVA ESPANYA Sylvia Bonet

# CHART PARADE

COMPILED BY TONY JASPER



## Dauids into battle

WHICH DAVID is going to play Goliath in the current 50? David Cassidy and David Essex are there fighting it out. Much more is at stake than the positions of their two discs. Both are competing for the current teen idol crown.

DAVID CASSIDY appears to be having great success with a much more sophisticated style of singing. Yet, with things going well for him, he seems undecided about his future. Will he remain a recording artist if he decides to finish with live appearances or will both continue? Is his threat to leave the pop scene a temporary move? It seems hard to believe David Cassidy will leave the recording side now that his fans are accepting the kind of material he said last year he wanted to sing. Nevertheless many must wait with bated breath for personal news when he hits these shores in a few weeks time.

DAVID ESSEX is slightly behind the other David in the current 30 stakes. He has had a marvellous year. His fame has spread to America. Whilst the UK is in the process of giving him hit three, the States are beginning to say a big yes to Lamplight. US fans are turning out in droves for 'That'll Be The Day' and over there 'Rock On' has replaced the Bobby Vee song in the soundtrack. Yet too much attention toward America might have some bad vibes here. This Autumn sees David touring the UK plus a new album. Obviously the future looks rosy.

Who though will claim the crown of top teen idol, here in Britain? Is it the wrong question? Should we include Donny? Let Chart Parade know and why. SOON. For the moment which David will play Goliath in the 50?



Cassidy top, Essex bottom

## Charting U.S.A.

Sutherland Brothers & Quiver strike the album trail with 195 spot for Dream Kid. The Hollies make 194 with The Hollies and Suzi has gone up a little, as she takes 180 placing with week seven for her in the Billboard 200. Maggie Bell is shifting the right way as Queens Of The Night goes from 175 to 165. Cleo Laine, that totally underrated British lady, takes 157 with Cleo Laine Live At Carnegie Hall but twelve down for Peter Frampton's, Something's Happening. Pete is at 145. Queen 11 strikes and makes 134 first week with David Essex losing some ground as week 19 makes him 132, then he's known the heights with this disc. Manfred Mann's, Solar Fire is going hot, 118 to 96 and Quadrophonia is still around, into week 28 with current 92 slot. Procul Harum, another ignored British contingent, are still moving up-along, it's ten the right way and now 89 with Exotic Birds & Fruit. In the singles 190 not too much happening from the 50 downwards for UK artists. Daybreaker from ELO has moved from 95 to 93, not exactly shattering pace. Cozy's Dance With The Devil has had a good run but now the disc is slipping as Mr Powell claims position 59. Take heart with Elton, Mike Oldfield & Cat regaining up there in the heights!

## Your view

REMEMBER our fabulously successful Smash Them column? Think back and recall all the joy some people had in saying why they hated such and such a disc! We think you've had plenty of time to work up more agro, so write in and name the three discs you would like to put a steam-roller over or the same by another interesting method! Looking forward to hearing from ya!

REMEMBER our invitation for you to write out your own DJ programme. Do not be amazed, it has not been totally forgotten and has almost got to our pages! There should be news soon, never despair, that's all!

ARE YOU a Crossword genius? If so, then why not send your crosswords to us and they may appear with your name there for the nation to see! If you do, remember don't be too obscure. Send them and your SMASH THEM cuttings to Chart Parade's compiler.

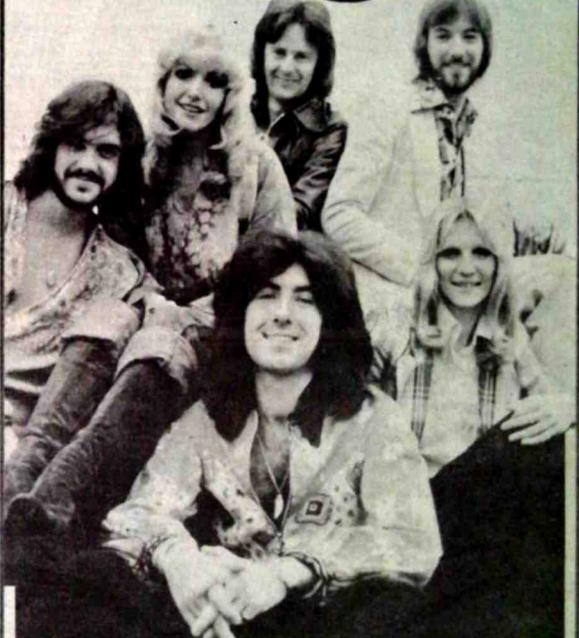
## World hits

Mexico:  
1 Let Me Get To Know You - Paul Anka.  
7 Seasons In The Sun - Terry Jacks.

New Zealand:  
1 The Air That I Breathe - Hollies.  
2 Jet - Paul McCartney & Wings.  
3 Seasons In The Sun - Terry Jacks.  
4 The Lord's Prayer - Sister Janet Mead.  
7 You're Sixteen - Ringo Starr.

Spain:  
2 Someday, Somewhere - Dennis Rossouw.  
4 Sex Machine - James Brown.  
5 Devil Gate Drive - Suzi Quatro.  
7 Ballroom Blitz - Sweet.

# Design in flight



Design 'In Flight'  
Their new album on EMI  
EMC 3032

## Quo Albums Comp.

Another mind-blasting, incredible offer! Events have slightly beaten us for if you look at the album chart you'll find Quo has hit number two first week but there must be many not able to fork out £2.75 and if you're one then you'll want to try winning this great new album in our super competition! 12 copies of Quo we've got for you and all you have to do is answer our very, very hard questions and send off your entry to Status Quo, Comp, Record & Radio Mirror, 7 Carnaby St, London W1V 1PG on a POSTCARD by Tuesday May 21. Note that date! That is next Tuesday. First 12 people with correct answers out of our comp. draw box win.

Name: .....

Address: .....

1 Name Quo's last album.....

2 Their last single was called.....

3 Quo's current single hit is titled.....

4 Their record label is.....

I am a new reader of RBM in the last 4 weeks. Yes/No. (please answer and help our reader research. Thanks).

# Montrose join SSS SH



Alan Clarke at Croydon on Sunday

**SATURDAY'S** big festival at Charlton is now set to start at 12.00 noon with the addition of American power quartet Montrose as bill openers.

Bad Company play second giving everyone plenty of incentive to make an early start and catch the full day.

The running order follows with Lindisfarne, Lou Reed, Humble Pie, Maggie Bell, and The Who.

Capital Radio Jocks will present the acts and the station will also be strongly represented with a stand and promotional material like stickers and t-shirts.

The army is opening up Woolwich Common as a huge car park just 15 minutes from the Charlton Athletic football ground and the promoters urge all motorists to park there to avoid congestion.

The ground will open at 10.30 and a few remaining tickets should be available to early arrivals.

Food will be on sale at reasonable prices - exams: tea 7p; coffee 9p; hot dogs 16p; baked potatoes 13p; pies 20p; grilled steak sandwiches 11p. "No one will be ripped off," say the organisers.



Montrose in action

## Titanic go Macumba

**TITANIC**, the Norwegian band based in France who made the charts with Sultana, have a new single out called Macumba to coincide with a British tour at the end of this month.

Camelot, Taunton (June 1), London's Marquee (2), Tivoli, Buckley (4), Saxon, Northampton (5), St. Asaph (6), Lafayette, Wolverhampton (7), Nevada, Bolton (8), Golden Diamond, Sutton-in-Ashfield (9), Christchurch College, Canterbury (11), Mercury, Petersfield (12), Victoria Club, Portsmouth (13), Dreamland, Margate (14), Aquarius, Hastings (15), Plantilles, Bagshot (21), Glen Ballroom, Lissell (30), Wincanton (22). Other dates have yet to be confirmed.

Dates - Top Hat, Spenny Moor (May 23), Barbarella's, Birmingham (26), Glen Ballroom, Lissell (30), Flamingo, Hereford (31).

## Wild AI is back

**THE HOLLIES** returned to the stage on Sunday for their first concert tour in six years with the news that The Air That I Breathe has just become the group's ninth gold disc.

The Hollies have just released a new single, Son Of A Rotten Gambler, on Polydor and on May 19 record a spot for the Les Dawson TV show, Sez Les, which will be transmitted later this month.

## Magma here

**FRENCH BAND**, Magma, return to Britain next month for their second headlining concert tour and A&M are rush-releasing the band's second album, Kohntarkosz, on June 7 to tie in with their visit.

Dates - Slough Community Centre (June 6), London Roundhouse (9), Manchester Free Trade Hall (11), Newcastle City Hall (12), Glasgow City Hall (14), Pterborough Oundle School (16), Sheffield City Hall (17), Birmingham Town Hall (18), Dagenham Roundhouse (19), Surrey University, Guildford Community Centre (22), Bristol Colston Hall (24). Further dates have yet to be confirmed.



Focus with their gold discs

## Froggie's newey

**RAYMOND FROGGATT'S** new single to be released by Warners on May 24 is called Roadshow. This coincides with several dates Froggatt has lined-up for May and June.

These are - Barbarella's, Birmingham (May 16), Newport, Monmouthshire College (17), Flamingo, Hereford (24), Leas Cliffe Hall, Folkestone (25), Aquarius, Hastings (June 1), Golden Diamond Club, Sutton-in-Ashfield (2).

## Focus make it up

**FOCUS** were in town last week to pick up loads of gold albums, throw a party at The Dutch Club, and whoop it up on board a riverboat disco. Later in the evening This Van Leer was to be seen bopping madly with a Dutch dairy girl's hat perched crazily on his head. He told our touring ligger: "We're becoming more of a group now. It's coming together. Jan and I have made it up. We just shook hands and said 'O.K. It's over'." Last year there were constant rumours of the group splitting because of the differences between This and Jan Akkerman. A new album, Hamburger Concerto, is out this week.

ON THE cards that Paul McCartney & Wings will be making their long-awaited US tour in August... that if Paul can get a band together of course... more fun for our very own GENESIS in New York where they had six of their guitars ripped off... seems they paid around £30 to get two custom made keys back... they've got plenty of money anyway... still on the US scene where they're so open-minded about everything... but what went wrong for Dutchmen

**GOLDEN EARRING**, you may ask?... Track records had to rush release 100,000 copies of the group's Mountain album 'cause a number of rack jobbers had objected to the nude art on the first version... **SWEET'S** Mick Tucker says he hates the WHO'S Pete Townshend... nice return gesture after all the nice things Pete said about Sweet! eh!... **NAZARETH'S** Darrell Sweet is looking for some new gear these days... you're nuts, perhaps sorry you're jackets rather... come to swingin' Carnaby Street son... our composer, Shirley of HUMBLE PIE - is it our commiserations? - anyhow the lad got married on Saturday... sup

... **DAN** had to cancel their much-awaited reception at London's Gobbie-Globie Village 'cause they could get their gear shifted from the airport in time... it'll probably save a few alcoholic hangovers... any way! Clarke of the

**HOLLIES** looking particularly colourful these days with his rings, earrings and medallions... whose a pretty boy then?... now for something sensational!... **REFUS RUFUS BEAR**, no Rupert the bear, no RUFUS THOMAS to tour Europe in June... great, super mind-blowing... meanwhile the weed or was it a carnation worn by MIKE (gasp) GARSON at a recent CHICK COREA concert in London was presented to him by the greatest pluggler of our time, Anya (ply my record) Wilson who is apparently starting up her own fan club... if you haven't heard of her just ask the Beeb, Capitol radio or any other notable station... actor Gerald Harper seen digging FOCUS and their music at a reception and what about BAY CITY ROLLERS hangin' out at the old London Speakeasy last weekend... they were ignored... says our own resident guru who has a habit of keeping in with the in p... stars... apparently Oliver Reed (actor) and Keith Moon are still squaring up to each other over who can 'cause the greatest disturbance anywhere!... now exactly what is the truth about

**LENA ZAVARONIS** underwear... her old lady was pretty angry over the fact that some American writer had interviewed Lena's manager who said that Lena was sent away from home with dirty washing and she preferred sleeping in her uddie... apparently it's pyjamas and bright lights for the young starlet who is in the States just now - change of image... Lena's manager denied that she ever started the rumour going in a Scottish newspaper... that's showbiz for ya!

## 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 Chemist's Everywhere.



# Rubettes ro explodes



## Barclay James tour

BARCLAY JAMES HARVEST and Rare Bird are to do a three week concert tour next month — the first tour for either band in this country for over a year. To coincide with the tour both bands are releasing an album.

The Barclay James Harvest album is called *Everyone Is Everybody Else* and from Rare Bird comes *Bert Again*. Both albums will be released on June 14.

Dates — Newcastle Mayfair Ballroom (May 3), Hull City Hall (June 5), Croydon Greyhound (9), Bristol Colston Hall (11), Portsmouth Pier Pavilion (12), Swindon Brunel Rooms (14), Manchester Free Trade Hall (15), Plymouth Guildhall (20), Torquay (21), Hastings Pier Pavilion (22), Nottingham Playhouse Theatre (two shows, 24), Leeds Town Hall (25), Swansea Brangwyn Hall (26), Birmingham Town Hall (27), Sheffield City Hall (28), Liverpool Stadium (29), London's Drury Lane Theatre (30). Several dates have yet to be confirmed.

Chart-toppers the Rubettes, claimed this week that session singer, Paul Da Vinci, the man behind the falsetto singing on the record, Sugar Baby Love, was trying to bask in the group's glory.

This follows Da Vinci accusing the Rubettes of masquerading with his voice. He claims the group can't do the high-pitched vocals as well as he did on the record which he finds infuriating.

Rubette John Richardson told RRM that when Sugar Baby Love was recorded last year, the group and Da Vinci were all session musicians.

"When we decided to form the group Paul was asked if he would join, but he refused," Richardson explained.

"He said he didn't want to know as he had got his own thing going. Obviously he didn't rate the group's chances too much."

"On another occasion Wayne Bickerton, Polydor's A&R man, begged Paul to join, but again he didn't want to know. All this about him

and his singing is for his own ego, he's trying to destroy the group.

"As it is Paul is to get a percentage of the royalties from Sugar Baby Love which he doesn't have any right to. He also got a session fee when we recorded the song as we all did."

"As for the falsetto singing, Alan Williams now does it. He was also involved in the original recording although it was Paul's voice that was finally used. Alan can sing the high notes with ease, I mean look at our performance on Top Of The Pops, there's proof of the pudding."

Crap was how Da Vinci described suggestions that Williams could sing as well as he could.

"Wayne Bickerton said himself that the guy couldn't

do the singing." Da Vinci told RRM this week. "They didn't believe the song could be sung an octave higher until I showed them."

Meanwhile Da Vinci is pursuing a solo career and will be making a record soon.

## Lizzy getting longer

THIN LIZZY have extended their line-up from three to four piece. While Gary Moore quits the band, ex-Ellis guitarist, Andy Gee, and ex-Atomic Rooster guitarist, John Carr, have joined.

Thin Lizzy are presently in Germany, but will be back in this country at the end of the month.

## 10cc break out

10cc have a new single, *The Wall Street Shuffle*, released by UK records on May 24. The band also releases a new album on that date called *Sheet Music*.

May dates — Central Polytechnic, London (17), Locarno, Birmingham (18), Open-air concert at Harlow, Essex (25).

## Queen set

QUEEN, currently in America for their first tour have been added to a number of names who are expected to appear at the third Buxton Festival at Booth Farm on July 5/6.

Although many acts have still to be confirmed it's hoped that Don McLean, Van Morrison, Melanie and Sha Na

Na will appear at the festival.

Considerable improvements have been made to the festival's 120 acre site since last year and facilities will include two large Marquees on the camping site and an arena for overnight accommodation.

As a result of some fan intimidation last year Hell's Angels have been banned from the festival and all acts must finish each night before midnight.

## BOND KILLED

Veteran r'n'b musician Graham Bond, died last week after falling under a train at Frindsbury Park Underground Station. An inquest into his death was held at St. Pancras last Tuesday.



## Rebel on the road

COCKNEY REBEL begin their first-ever British concert tour on May 25 at Friars, Aylesbury, and continue throughout June to end on July 7 at Croydon Greyhound. The climax of the tour is on May 23 when the band play at London's Victoria Palace Theatre.

Prior to this Cockney Rebel top the bill at a concert at the Biggin Hill Airshow in Kent on May 18. They will preview material from their forthcoming second album, *The Psychomodo*, due for release on June 2.

Supporting Rebel on their tour will be Be-Bop Deluxe whose debut album, *Axe Victim*, will be released in early June to coincide with the tour. A single from the album

will be rush-released at the same time.

Full tour dates — Friars, Aylesbury (May 25), City Hall, St. Albans (31), Links Pavilion, Cromer (June 1), Pink Pop Festival, Holland (3), Glen Ballroom, Llanelli (8), Winning Post, Twickenham (9), Penhouse, Scarborough (12), Winter Gardens, Cleethorpes (13), Mayfair, Newcastle (14), York University (15), Chancellor Hall, Cheshamford (16),

Dunstable Civic Hall (20), Stoneground, Manchester (21), Liverpool Stadium (22), Victoria Palace, London (23), Booby, Bristol (24), Town Hall, Torquay (26), Guildhall, Plymouth (27), The Garden, Penzance (28), Woods, Colchester (30), Barbarella's, Birmingham (July 2), Roundhouse, Dagenham (3), Festival Theatre, Malvern (5), Breckenhall Sports Centre (6), Greyhound, Croydon (7).

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Imagine you're a D.J. on the Scotch Cassette Show! You have just played *Jet* by Paul McCartney & Wings. The next disc is a special request by Julia Smith, Flat 4, 200 Park Road, Anyplace for *Rebel, Rebel* by David Bowie. Simply record on a Scotch Cassette up to 60 seconds of linking that between the two records. It's not necessary for you to record the records. And remember, this is the Scotch Cassette Show, so your chat also ought to be relevant to Scotch Cassettes. Choose your sales points from this ad.

The entries will be judged for style of presentation, originality and relevance to Scotch cassettes and their qualities. All entries will be judged by a panel including Dave Christian, 208 D.J., Rodney Rippin, Advertising Manager of 3M United Kingdom Limited, and Ray Coleman, Editor of *Melody Maker*

Magazine. Don't forget to record your name and address at the beginning of your entry for the D.J. Derby.

### Here's all you do

When you've completed your entry, mail your cassette with this entry form to Scotch Cassette Show, Radio Luxembourg (London) Limited, 38 Hertford Street, London W1Y 8BA.

P.S. Make sure you package your cassette well for posting.

After the end of the contest you'll receive your original cassette back, plus your free cassette.

The winner's name and address will be published in *Competitors Journal* w/c July 15th.

### Keep an air date with the Scotch Cassette Show

June		July	
Thurs 6th	10.45-11.00 pm	Mon 1st	9.15- 9.30 pm
Sat 8th	11.45-12.00 pm	Wed 3rd	11.00-11.15 pm
Mon 10th	1.30- 1.45 am	Tues 9th	11.15-11.30 pm
Fri 14th	11.30-11.45 pm	Thurs 11th	11.45-12.00 pm
Mon 17th	8.15- 8.30 pm	Wed 17th	11.30-11.45 pm
Sun 23rd	1.15- 1.30 am	Sat 20th	1.00- 1.15 am
Sun 23rd	8.00- 8.15 pm	Fri 26th	1.30- 1.45 am
Tues 25th	8.30- 8.45 pm	Sat 27th	8.15- 8.30 pm
		Sun 28th	9.30- 9.45 pm

### RULES

- This contest is open to all bona fide purchasers of Scotch Cassettes in the U.K.
- Employees of 3M United Kingdom Limited, their advertising agents, others concerned in the creation and administration of this contest, radio disc jockeys, and their families, are ineligible to enter.
- The star prize of a Radio Luxembourg Tour for Two will be awarded to the entrant who, in the judges' opinion, has submitted the most original and apt, up to 60 seconds link, relevant to Scotch cassettes and their qualities.
- All entries must be received by Friday 31 May 1974. The star prize winner will be notified by post and later announced on the Scotch Cassette Show, and published in the *Competitors Journal* w/c July 15. All entrants will have their cassettes returned, with a free Scotch C60 Low Noise cassette, during June/July 1974.
- The judges' decision is final and legally binding and no correspondence will be entered into. Copyright in the winning entry becomes the property of 3M United Kingdom Limited.
- No responsibility is accepted for entries lost, illegibly addressed, damaged or erased. Proof of posting is not accepted as proof of receipt.
- Only one entry is accepted per person per cassette.

Please complete in block capitals

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

I bought my Scotch cassette at \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

I enclose a Scotch cassette carrying my entry in the Scotch Cassette Show D.J. Derby. I have read the rules and agree to abide by them.

SIGNATURE \_\_\_\_\_

# Cassidy quits!

IT WAS enough to make many a dear heart choke over their coffee — CASSIDY QUILTS. The message read loud and clear — or did it? Why exactly Cassidy was quitting was left for confused minds to deduce for themselves.

For those of you who are still under the impression that David has quit the pop business altogether, or decided he will be an entertainer no more, allow me to assure you this is not the case.

It was a worn and weary Cassidy speaking from his hotel in Hamburg hours before the 'shock news' was delivered. In fact he sounded so tired I thought any moment he's going to pass out with fatigue on me!

"Yeah, I guess I am a little tired. It's all the travelling and everything. It was even worse in Paris 'cos I'd flown straight over from the States and that was really shattering. Today I've been doing mostly telephone interviews, and right after talking to you, I've got a radio interview lined up with one of the stations over here."

## Europe tour

I asked how long his Continental tour was to last for.

"Three weeks altogether," he replied. "Originally it was scheduled for four weeks, but it's been cut down so I have to fit everything into three weeks. I would never make a tour on more than four weeks anyway, because the fifth week always becomes boring after doing the same thing every night. It really takes a big heart to do the same show every night, and I couldn't do that on and on for five weeks. I'd feel I had to bring in something new into the show, but you can't do that 'cos there's no time for rehearsing as you're travelling the whole time."

At the end of his Continental tour, David flies to Scotland and performs his first Scottish date on May 24 at Shawfield Stadium. His one and only

London concert is the White City May 26, then his last ever live performance as we know him will be at the Manchester City football ground on May 28. All in all his visit to Britain will last for a week.

## New act

How was his show going to differ from last year's performances at Wembley?

"Well I really don't want to give too much away because that will take some of the excitement out of it. But it will be a completely new stage act which I've created myself."

Spoilsport! Aren't you even going to say something about the clothes you're going to wear?

There was a hint of laughter. "There again I'd like it to be some sort of a surprise. Whatever I decide upon I hope people are going to like it, but then beauty is in the eye of the beholder."

Did he have the same backing musicians this time as last time?

"Oh no, the eight musicians on this tour are the best I've ever worked with. I'm very pleased with them. Although I'm a bit worried because we only had one rehearsal together before we started on this tour, and I know I'm going to go out there and die a death! I suppose you could regard the continental concerts as rehearsals — the British fans should have a perfect show!"

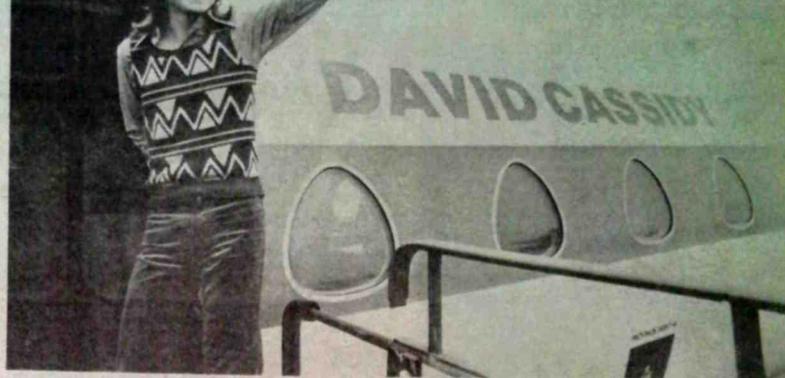
How did his tour of Australia, New Zealand and the Far East go?

"Crazy." Are you trying to say they sort of liked you?"

"You know, they kind of took a passing interest!"

## Old songs

He was joking, of course, the audience went wild. As it happened the fans in Auckland, New Zealand, were treated to a twin-star performance. For while David was performing at the Eden Park he was quite unexpectedly joined by Elton John towards the end of the gig. The two of them launched into a lengthy unheard rock and roll medley which left David virtually without a



voice. Who knows maybe they'll get together over here.

David's last album, *Dreams Are Nothin' More Than Wishes*, is composed of a selection of old songs. I asked why he chose to use old songs.

"Because I think that the old songs are great songs," he answered, "some of the evergreens are much better than many of the new songs coming up, and that's the reason why I pick up old material."

But he did go on to say how unhappy he was with the frequent release of old Partridge Family records.

"We recorded some of those records years ago and they weren't good enough to be released then, so I don't think that they're any good today either."

What about his own song writing?

"It's getting better all the time. I'm by no means a prolific writer. I'm no Paul McCartney who can sit down and write a song when asked to as Paul did for the James Bond film. The trouble is I need a lot of time to write, and that's something at the moment I don't have. I'm always on the road going somewhere for one thing or another."

Does he have any plans for a new album?

"Now that's something

which I'm not really sure of. I'm still under contract with my record company and they want me to make one more album. They want it to be a live one, but I don't know whether it's a good idea or not."

Personally, I don't like live albums, not only is it difficult to get a good sound reproduction, but there will be a lot of interruptions with the screaming and general noise, and I think all that kinda spoils an album. It'll be recorded either at White City or in Manchester — I'm not sure. I've never made a live album in my life, so we'll just have to see how it's going to turn out.

## Resigning?

Who produces his records now?

"I do. I prefer to do it myself. I don't think it's necessary to use a producer. But then I'm not a producer. I don't know whether I'm really any good at it or not."

It's been two months ago since David left the Partridge Family. Was he glad to have finished with the series?

"Yes, of course. It left me that much freer. I think four years with the Partridge Family must be enough. It was fun but we made more than a hundred films and that

is really too much."

So who took your place in the end?

"No one did, they haven't found anybody yet. There's been talk of finishing the series altogether."

Besides leaving the Partridge Family, weren't you going to retire altogether as far back as last June?

"Who me?"

But of course.

I know there's been a lot of speculation about me having quit, but it's not true. I'll admit there've been times when I felt I could have given it all up completely . . . but I'll always be entertaining in one form or another, after all it's my life, it's the only thing I've known."

"I won't be doing any more live performances though 'cos it takes so much out of me. This tour will be the last for a long, long time — if not for ever."

Oh! . . . There was a lengthy pause. What about all your fans won't they ever get a chance to see or hear from you at all?

"Sure they will. I'll still be around recording, acting and things like that, but I want to do them under different circumstances and in my own good time. I want to take time to do so many things. There's my home in Hawaii which I haven't even started to build yet. I'd like to start breeding horses, then concentrate on my song writing . . . there's a whole heap of things waiting for me to do."

"Maybe I'll come back to Britain as a tourist or something, then I'll bump into my fans over there in the street . . ."

Life may begin for some people at forty, but at 24 David Cassidy wants to start really living.

GENEVIEVE HALL

# Helen Shapiro Returns

SHE WAS an international star at 14. That's the story of Helen Shapiro and for the pop historians it means big hits like *Don't Treat Me Like A Child*, a number one in *You Don't Know* and an almost million seller with *Walking Back To Happiness*.

Helen's never stopped singing and has travelled the world and made endless hit-parades. In 1969 she had a fantastically successful Australian tour and a year later in Zagreb, Yugoslavia Helen was the only British recording star to appear in the International Gala of the Zagreb '70 Festival.

You ask though about our hit-parade and say how about today? The answer lies with Helen. "I had taken myself out of the immediate pop scene but



now I'm comin' back."

Years have passed and now she's around 27 but as you can see the girl is good looking. She says, "I've never stopped singing. I got married and did less work but singing is part of me and I can never lose the urge to get up and sing." And she adds, "I want people to see me as I am now. In a way I'm trying to forget the past image but I know people still want to hear those hits and I include them in my act. Nowadays I sing a greater variety of song with emphasis on a blues style."

And people in the business believe she can be zonking us pretty hard and pretty soon. Helen belongs in the charts, though I suspect she might well make greater impression in albumville this next time. For the moment, "I'm getting the recording side straightened out and making sure I have the right company for what you could call my re-launch!"



# RADIO CAROLINE



**JIMMY SAVILE** was tired, having been up all night — but he still found time in his Savile's Travels studio to accept a plaque thanking him for his help in presenting Record and Radio Mirror's awards at the Country Music Festival at Wembley.

And he also accepted, with no sign of tiredness, a box of super-Savile cigars as a further gift. He wrote the dread word "payola" on the box. . . .  
 He was tired because he'd been dared to go down and visit down-and-outs on the Thames Embankment. He accepted the "dare" — went along and was recognised instantly by most of the denizens. Jimmy is that kind of person . . . able to communicate to wit just about everybody.

## Caroline set to zoom in

**RADIO CAROLINE** is making a big push for a bigger British audience and already claims to have regular listenership of almost one million.

According to an opinion poll carried out by one of Britain's most reputable survey teams, Caroline has 2 per cent of the total radio audience. The poll was conducted on March 19, 20, just over a month after regular broadcasts recommenced.

Robb Eden, whose appointment is seen as a move towards consolidating the British interests, told RHM this week that things have never been in better shape aboard the *Mi Amigo*. He is to be joined on June 7 by RNI colleague Graham Gill who will act as joint programme

controller with Andy Archer. "I joined them because they made me a good offer and also because there's more of a sense of commitment to British radio," said Robb.

"Ronan O'Rahilly is more attuned to what's happening in Britain than Meister and Bolliger out in Zurich. . . . I also felt the guys aboard the *Meb0 2* (RNI) were being strung along by the promise of a move to Italy once the Dutch Marine Offences Act is passed. That's not a good idea."

He said the whole of the Caroline operation was being injected with new life. The ship has been re-painted, an electric table tennis machine has been installed, and new studios are planned.

"A substantial amount of money is being spent," he said.

Radio *Mi Amigo* is so

popular that the company which runs it along with a magazine and a waffles (honeycake) factory has increased its turnover ten times."

There is also a good atmosphere on board if events of recent weeks are anything to go by. Eden said he and crew members took a rubber ducky over to the *Meb0* and almost sank on the way. They had breakfast and returned in the quickly repaired craft. On another recent roughish occasion Peter Chicago woke up to find a can of yoghurt plastered over his face.

Final word from Robb: "Everything is arranged for when the Dutch Act goes through. More than likely the *Mi Amigo* will come over to England. If we get the right diplexer we shall run two complete services."

## Alternative voice

**RADIO Atlantis** re-inforced its super-professional team this week with new DJ John Harding. John was supposed to arrive with the linear amplifier, which will boost the power to 10-20 kwts from the present 3 kwts, however, it wasn't ready but should arrive this week. He has an antenna that combined with the incredible technical wizardry shown aboard and a new aerial which is promised should make Atlantis the strongest offshore station despite efforts from a rival, and overworked, wizard on Carolin in the form of Peter Chicago.

While with the technical feats, etc. . . . a truly extraordinary story from the Atlantis' ship the Janine this week. An insulator on the small temporary mast broke and power dropped drastically aboard. Obviously it needed mending but there wasn't a spare aboard so Andy Anderson made one from fibre glass sheets and to test it dropped it from an upper porthole onto the deck — it didn't survive and the old one's back.

Atlantis plays solid British pop on 321m. every night from 6 pm to 7 am.

With the VERY justified excitement over Atlantis we seem to have forgotten about the quality of extraordinary radio in Britain. Whatever Dave Johns says, to me this is the sound of the next decade. Capital tried a mostly album track format but didn't have the courage to continue. BRMB have done a wretched 'dow' version and been very successful and others are moving that way. As always Caroline have gone the whole way and done what they did in '64 — set the trend. If you like a wide variety of music leaning to a progressive style then tune in to Caroline on 259m. /

1187kcs. from 9 pm to 6 am.

Radio Northsea seemed due to lose another of its senior disc jockeys this week. Graham Gill was due to join his ex-shipmate Robb Eden aboard the *Mi Amigo* — last week but to the amusement of old friends like Andy Archer reappeared on RNI.

RNI, incidentally, plays singles from all over Europe and is a very smooth and professional sound after 12 years on the air. Again pioneering with foreign records in Britain they are steadily but surely winning. Certainly worth a listen between 8 pm and 6 am on 228m. 1387kcs. which could well be just your station.

They have their problems though. For those of you who don't know about them read on. For those who do you find some news this week. No seriously it would do RNI's great and hypocritical critics good to have this read to them every day (Oh my God — even you couldn't do that to them with your writing — ed).

So they can see the problems aboard the *Meb0*.

During the day the station is operated in Dutch by a record company called *Beats*. The parent company — *Meb0 AG* — that owns the ship for the use of the transmitters and have gradually taken up more and more of the airtime. Until October 1971 they controlled the English programmes as well but Dutch boss John De Mol tried to take it off the air altogether while the owners were away. They immediately reinstated the service and took over control of the English programmes themselves but since then despite new developments there's al-

ways been tension between the Dutch and English services.

The DJs know that if they are allowed to start at 6 pm (an hour before Luxembourg) they'd get a lot of Lux's share of the evening audience. As it is starting an hour later than the set-in of evening radio it means the listener tunes from Capital 1 etc. . . . to Lux, and then has to re-tune again to listen to Northsea. The Dutch people won't give them the extra two hours despite the fact that the English programmes are far more popular in Holland! The engineers know that if they were allowed to take the main transmitter off the air for a week and substitute the small emergency they could get nearly as strong a signal as Luxembourg and Radio One. If they could change frequency as well they'd be stronger than both, day and night. The Dutch service obstinately refuse to discuss any of this and certainly won't allow it so understandably the DJs and engineers get frustrated at the laws.

Just in case you wonder why little letters keep cropping up all over the place. It's not the typesetters but to show which part is mine and which bit is Dave Johns' (in the past I've written as our different lunatic views — keep embarrassing each other. And for those at Capital I must accept responsibility for quoting one or two DJs last week . . . still that's what they said. And for Popy . . . or . . . um . . . it could have been me who put that bit in. Still if we're going to poke fun why carry gossip only about those out on the waves who can't defend themselves and try to be regarded up with petty little non-co-operation measures? ML.

## Beel bulletin

A MIXTURE of sounds for all the tastes on Radio One this week — the highlight being part two of the Beach Boys story titled 'On The Crest Of The Wave,' on Saturday afternoon.

But the top 'loom' spot should be on Sunday when Brian Mathews introduces My Top 12-special guest being Spike Milligan.

Bob Harris will be in Concert on Saturday (May 18) features Gallagher and Lyle and Gryphon and the same show on Monday introduces Tim Hartin. This Lizzy and Steeleye Span.

However it's from one extreme to another. For example tonight (Thursday) John Peel has names like Phoenix and Insetop on his show whereas on Top Gear next Tuesday (May 21) he features such guests as Jack The Lad and The Chieftans and on his programme next Thursday it's Be Bob Deuze and Dave Mason and that's it!

**CAPITAL**  
95.9 MHz V.H.F.

THIS WEEKEND sees Capital out and about in a really big way. The Biggin Hill Air display gets maximum coverage with live spots, inserts and even a set from fast rising Cockney Rebel. Capital will be there on Friday, Saturday and Sunday.

Also on Saturday there's the Who's festival at Charlton which will be featured in live inserts between 8.00 pm and 1.00 am. From the jocks who are presenting the act, in the studio recorded music from pop festivals will be played.

Earlier in the day on 528, Roger Scott's 'Cruise' show will present the music of Bobby Vee and Dion.

On to Sunday morning and at 1.00 am, Medicine Head will be in the Night Flight studio for a five hour session of music and chat.

On Sunday afternoon on Gerald Harper plans to zoom in on Biggin Hill with a helicopter full of champagne and roses.

At 3.00 pm, Underneath The Arches has a tribute to Gerald — the band leader who died recently — presents the chat show (10.30 pm), which this week discusses 'what ever happened to the great American Dream.' Set Wright is the studio guest.

Thursday's highlight is a Humphrey Lyttelton birthday party, he's coming on 'Sabb Ward's' 10.00 to 1.00 am spot with his band and blues singer, Kiki Brooks.

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# Dave Lee Travis



by Peter Harvey

IN THE hierarchy of disc jockeys the Hairy Monster must sit slightly away from God's right hand — wherever that might be.

The BBC have temporarily cast him into the wilderness again with only one big Sunday afternoon show a week to break the monotony of making his fortune on the cabaret circuit or breaking his neck in a dragster.

True to form, DLT is quite unworried by this turn of events, or at least that's what he'd like you to think. Whether you can believe that from someone so overtly grand and go-getting, I'll leave you to decide.

He has a distinct air of suppressed power. The man leaves you wondering when he's going to turn round and slug you with one of those big hands that make a handshake into a bone crusher.

When we met up in Radio One's building next to Broadcasting House he had just 40 minutes to go before Schools Out — his other current programme which goes out on Radio One each Thursday. There was no question of pre-show nerves. He sat casually sipping a cup of tea and drawing on a big cigar in the worldly-wise way of established broadcasters.

Few English jocks can have such a long pedigree. He started in the business 13 years ago, working the Northern clubs close to his home town of Manchester, then graduating through the ballroom circuit to Radio Caroline. Two years with Caroline South and six months with Caroline North saw him through to the chop when he joined BBC and did a programme called Pop North from Manchester. This was followed by Radio One Clubs, What's New, Pick Of What's New, the DLT daily show, the DLT Sunday show, back to the DLT daily show, and now the DLT Sunday show plus Schools Out and Top Of The Pops.

When the Beeb announced that they were taking Luxembourg's Paul Bennett on, most gossip centred around the possible disappearance of DLT. It wasn't all malicious guesswork either. Dave was moved from...

are doing." But you are not substituting. "Oh no. If you are going to try and drag things out of me and find out whether the Hairy Monster is really evil underneath, yes, I don't take any stick from anybody if that's what you want to hear. No I don't sit down on my arse while people start screwing me for some reason or other. But to a point you have to accept things."

You can suggest to him that he's been moved around an awful lot but he doesn't agree. "Maybe slightly more than other people," he says warily adding, "I think my biggest problem — is that I can fit in anywhere. It may sound funny but it's a good thing. I've done everyone's show and I've managed to handle it whether it's with kids, grown-up definitely shows or whatever seem to be the ideal person to sort of sit in for other people if they are away, which is fine. I like it. I base my whole life around doing different things."

"After I look over at Top Of The Pops in recent months, we had cussard pies flying. It's never been so great as I'm doing it. As long as people have a laugh... that's really what I'm like... it wasn't a show that was put on special for Top Of The Pops. I am a lunatic, so to hell with it."

A comment like that leads you to wonder how far a "lunatic" can go with an organisation like the BBC? "I think the possibilities for me personally are limitless," he answers modestly. "But then you can't speak for an organisation can you? I am definitely interested in developing further in television. I think it's a great medium. Anyway you're always improving. I've been in this business for 13 years and I've come up the hard way, so I don't look at myself and say 'oh yes everybody in the country knows me, I'm a great star, that's it'. It's none of that. I mean I'm always striving to get better. The day you stop trying to do that you might as well give in — sounds like a terrible old cliché but it is true. If you sit back, rest on your laurels, and that's what I've made it, I can earn a few quid doing gigs, then you might as well leave the business. I think that's the way. I'm a positive thinker you see."

This leads on to a discussion about the relative merits of the BBC and the fact that until recently if you didn't work for the Beeb, you didn't work. Therefore it's good to get competitive.

"I think it's a bloody good thing that commercial radio is coming up. It'll put the Beeb even further onto their feet. It's funny. The BBC is very staid in its ways. A perfect example is the Radio Times alongside the TV Times. The actual paper that they print the TV Times on is more exciting than the paper that the BBC prints on. It frightens me, and to me, typifies the BBC's image — very staid, grey black and white photographs in the Radio Times and beautiful colour prints in the TV Times. That just about sums it up, but they are getting better."

Even so, he's the first to admit that the image is wrong.



"I always thought the BBC was very stuffy and they were all horrible people working here as producers but as soon as I got involved I discovered they were great people. The production staff right from the top to the bottom, are all knock-out people that you love to work with. But... there are certain boundaries beyond which you cannot go so you fight to do what you want to do within those boundaries. There's always a way," he says very definitely.

"The sad thing is people tend to knock the BBC simply because it is the BBC and it's always been the only one and its the In-Thing to have a go at the Beeb, but you can't do it." Kenny Everett's most recent pronouncement on Radio One "it should give up," is dismissed as a load of rubbish by DLT.

He prefers to think more positively and consider where the Beeb can be improved.

"The first thing I would do is get a 24-hour station going. If we went 24 hours Luxembourg would be so screwed up it isn't true."

So why not? "That I don't know I'm onto a disc jockey. I'm only a star. We are never let into these things. We're not let into the true reasons why there are things or why there are not things. With our producers and executive producers we know what is happening, but the higher decision made by... you know the Gods, whoever they are — who knows the way they are thinking?"

So if 24/7 did go 24 hours a day would you find DLT pitching for a daily show again? "I never pitch for anything," comes the decisive response. "If they are going to give me a show they'll give it me because they want me to do it or they think I'm capable. I'm not going to fight for one. I'm passed all that now. I know what I want and I will get it. I said 13 years ago I was going to work on Caroline and I did. I then said I'd work for the Beeb and I did. Two years ago I said I was going to do Top Of The Pops and I'm now doing it."

"Now I'm saying that by 1975, which isn't a long way away, I'm going to be doing another television show in a big way. There's no question of 'might'. I'm going to do it because I'm a positive thinker."

He's got no positive ideas what sort of show it will be, but believes strongly that he can work better on TV than on radio. People can't take things the wrong way on television, he says.

Aside from all that there are the other sides to DLT. He has a roadshow which is very cabaret-orientated. He does "mad things" on stage, little sketches and the like. Then there's the drag racing — he's got one of the top teams in Europe.

You can tell what sort of person he is from his road cars. He's got a Dodge 3½ litre, an American sports car, Commander Straker's UFO car from the television series and a Fiat — and a monkey bike.

Next Radio Waves hopes to follow him on a drag racing trip.

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### What a shower

ACCORDING to the Daily Mirror, Junior Campbell admits he hasn't had a bath for about two years. However, his best friends don't have to tell him anything — he prefers taking a shower and believes it to be more hygienic.

As for Paul and Barry Ryan . . . well! They have a huge blue-marbled double bath, two telephones (one antique, one modern), wall-to-wall carpeting, a wicker peacock chair and their Gold Discs framed on the wall.

### Bolan's big plans

AN intriguing, if inconclusive, snippet from my American spy, Frank Barron, "Marc Bolan was in Los Angeles for two days, fitting in and out of our office. I caught him for sixty seconds or less and he said he had very BIG plans coming up for the summer, including something NEW for the States.

"But he didn't go on any further as he had to rush out to catch his limousine, parked illegally in a red zone on the Sunset Strip."

# REFLECTIONS

Edited by Peter Jones

IT COMES as a considerable shock to me to learn that some people have never heard of Wee Willie Harris. For Wee Willie was one of the great names of the early rock days. He never really had hit records, but he was one of the most successful artists . . . he was dyeing his hair, and wearing curious garb long before the days of Alice or Bowie.

Wee William is out now with a Decca single called Together, and he's still packing them in on club gigs in Britain and the Continent. He refers indirectly to Alvin Stardust and Gary Glitter when he says:

"I see lots of my old mates from the fifties and early sixties under assumed names with outrageous identities. That's great for them, but the only way I could satisfy myself is to be the same old character."

He rocks on still. In fact, he's probably forgotten more about rocking than some of today's names know. But I like that bit about "outrageous identities".

### Jacksons move into Cabaret

SO THE Jacksons haven't been smashing open the charts of late. What they HAVE been doing is moving smoothly and brilliantly into the chambers — and caviare cabaret scene in Las Vegas.

Sister Janet and wee Randy are integral parts of the act now. But listen to this review from the Vegas Visitor: "The Jacksons are much more than just another musical group — they're for the whole family. There are segments for everybody from teenyboppers to grandparents. Their Salute to the Groups is a funny and happy stint with them recreating the music of the 30's, 40's, 50's and 60's . . . and thousands of Jacksonmania addicts have been on hand to smash all box-office records for the room."

Yet . . . there were many who doubted that the Jacksons could possibly score with Vegas audiences.

# s security good enough?

ONE OF the Troggs seriously injured following a knife attack . . . and his alleged attacker on an attempted murder charge.

About eight Hells Angels involved in a scene which Trogg Reg Presley described as a 'bloody' nightmare.

### Bachelor girl

SOME ten years ago, Ruth Bachelor was in New York — her birthplace — and she wrote Stand Up And Be Counted, which was to become the official marching song of the Women's Liberation Movement.

As a songwriter, she's been very successful — Elvis Presley recorded her King Of The Whole World and both Cliff Richard and Billy Fury waxed Because Of Love. But she's also a very successful Women's Lib propagandist.

Take her new single, Barefoot And Pregnant. It's all about a girl who liked to travel, met up with a gallant gentleman . . . and who married her. Afterwards he explained his philosophy of married life . . . keep the woman barefoot and pregnant, out on the farm, out of harm's way and don't even let her read a newspaper.

The woman duly obeys. Until one day she hears a "liberated lady" on television.

The message and moral is clear.

## MFSB is what TSOP\* is all about.

### "The Sound of Philadelphia"

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

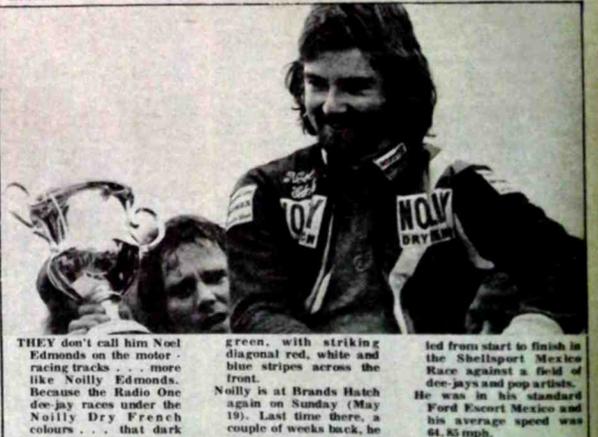
Yes — it's MFSB with TSOP.

## NEW ALBUM



# MFSB TSOP

## The Sound of Philadelphia



THEY don't call him Noel Edmonds on the motor-racing tracks . . . more like Nolly Edmonds. Because the Radio One dee-jay races under the Nolly Dry French colours . . . that dark

green, with striking diagonal red, white and blue stripes across the front.

Nolly is at Brands Hatch again on Sunday (May 19). Last time there, a couple of weeks back, he

led from start to finish in the ShellSport Mexico Race against a field of dee-jays and pop artists.

He was in his standard Ford Escort Mexico and his average speed was 64.85 mph.

### Just send a bottle . . .

MY special congratulations to Hollies' lead guitarist and ever-present figure Tony Hicks . . . married all on the quiet to 22-year-old Jane Dalton. It really was a secret job, only relatives and two close friends at the ceremony.

Now . . . I once got two tickets to a Chelsea football match for Tony and Jane, and the experience rightly turned on Tony to football. So much so that he became a season ticket holder at a club known as Queens Park Rangers, or something like that.

Now I didn't, on that occasion, link Tony and Jane, or let on that they were "thataway about each other", as they used to say in the old movie magazines. Therefore I shall expect a host of chapters from Tony to celebrate.

### Cracked actor

ANOTHER possible step forward in the movie-acting career of Gary Glitter — to work in a 20-minute rock musical-mystery melodrama, being produced in the States by Douglas David Hieck and Joshun White. They picked on Gary because of the strength of his performance in the feature film Remember Me This Way — and his role is that of a rock star whose life is threatened by an assassin. Also included, apart from mayhem, about half an hour of Gary singing.

### Glittering Star

I QUOTE from the celebrated William Hickey column in the Daily Express, dated May 8:

"He was just it when the school careers adviser inquired: 'Now what about you, Gadd? What if you want to be when you grow up.' Without hesitation, Paul Gadd, of Banbury, Oxfordshire, replied: 'A rock and roll star, sir. Collapse of classmatics helpless with mirth.'"

But now Paul Gadd is Gary Glitter and the laughter — currently some £30,000 a year's worth — is on them. I join British's fans in wishing the vocal balladeer a happy 30th birthday.



radio on tape

EVERY NOW and then one has to sit up and take notice of a successful rock phenomenon which is truly happening within the confines of today's glitter scene. In this instance it's something which was supposed to have died a quick death some years back.

Yes, the denim/psychotic era being relived over again. I thought the days were over when it would suffice for a group of yobs with no great musical integrity, to pick on-stage, "heads down lads," into a series of familiar riffs which got through to a lot of cool-thinking kids who happened to be the audiences.

The band's music wasn't objectionable, just a trifle boring you might say and when you'd heard it the first time, you began to think it was just an old collection of ripped off ideas.

Whereas most bands moved into the 70's and the sparkle facade prepared, others stuck to their guns, kept plonking and surprisingly, became successful. One of the bands who went on such a reverse trend are Status Quo and it has certainly started to pay-off for them.

The likeable thing about Quo is that they've never been pretentious about where they're at. Their music is as basic and earthy as the group members themselves.

Since the early days and Matchstick Men, Rest and Go, have developed their style carefully in almost lethargic style. Their contempt for the term, "musical validity," has aided their success probably more than anything.

So let's suss out a time and place. It's around 5.45 p.m. on a Monday afternoon and the Quo, or rather the Gaff Management press party are arriving at Bristol station.

Apparently the reserved compartment on the train had to be put in the management's name to avoid any rail hassle over the fact that a group of people - associated with a "long-haired" rock band have hired a coach, possibly with intent to wreck?

In fact the train wasn't wrecked but the party were to a certain extent due to the effects of alcohol consumed on the journey.

Jenny, in charge of bookings, etc., and personal secretary to the group, tells me later that trips and hotels for Quo often have to be booked in this way because of the unfortunate reputation certain bands are getting. "It's far-fetched," she says.

"But the hotels are always checking up with us to see if the band's OK," she adds. "We don't really get much trouble."

The group themselves, Francis Rossi, Rick Parfitt, Alan Lancaster and John Coghlan are energetic as is their stage act which really had the fans at the Colston Hall awaying from the start.

Their music is loud - too loud at times and that is one of the reasons Quo have difficulty recording their new album. The noise from the studios was apparently off-putting for a number of tenants and as a result the local fuzz were called in although I'm told no arrests were made.

Lancaster, Quo's bassman, says that the band can relate well to their audiences in this country at least.

# Cool Quo

"Sometimes I wonder whether it's worth it to progress"



"They give out a certain feeling of warmth which makes us feel good on-stage," he says, "but in places like Germany if a crowd start standing up too soon the people start throwing things like cans and tomatoes."

"We didn't realise this at first - we had a tremendous European tour but they are a bit more aggressive and violent in Germany. I think they're about 18 months behind British audiences 'cause they've just come out of that super-cool attitude."

The band lost their "super cool" attitude about two years ago according to Lancaster. Three years of experience together enable them to know exactly when an audience is going to "blow" or "cool," at a gig. "I donno how we do it," he says, "but we just know when certain things are going to happen."

So the answer supposedly

lies in the music because there's certainly no gimmick involved unless one classes the ceremonial "let's get together lads and shake our heads," as being one.

Quo are gradually dropping out marathon numbers like, Is It Really Me - "we didn't know quite how we were going to replace them but the new songs are creeping in."

It's ironic but the new numbers are introduced over a long period. For example the fans are just beginning to familiarise themselves with Quo doing numbers from their last album. Hello, which gave them their first number one place in the album charts.

"It's quite funny but we don't really promote our albums - like in Bristol we only played two numbers Backwater Junction Just Take Me Off the new album. We don't try and jump the gun too much because of our

audiences. The new single, Break The Rules - we didn't really like all that much. Backwater might have been better but we're not in such a position just now to turn down a commercial proposition such as a single but it certainly isn't the best thing we've done."

"It was the same with the album - we were really worried about it because although the playing, writing, etc., has really improved, we're got to the stage now where we can't keep giving this hard, raw sound and I think that's where the album lacks compared to the previous albums."

This change of attitude could spell danger for Quo in the future. "Yes, sometimes I wonder whether it's worth it to progress - it's like the Stones, I like to hear all of the old numbers from them. I think of things like that but

there's no way out really."

Lancaster believes Quo have a natural feel for their stage movements and a lot of other bands are beginning to copy them to a certain extent. "We just do it but it's not natural with others, it's contrived and they smile at one another - we don't 'cause it's serious and we're really into it."

"I still get nightmares about our dressing-up stage," says the bassman, now simply adorned in tight-fitting jeans, a black sweater and a metal cross medallion hanging loosely round his neck. It's funny but we were dressed as we are today before we went into the flowery bit. As soon as we got a hit we got into the silly side of it as we called it - the make-believe and when we went down we rebelled against it."

Quo try too hard perhaps to show their audiences that they're working class, non-

education men," and Rossi's comments such as "we was brought up proper," sound contrived to say the least. The band also set themselves a precedence when Hello reached that No. one and the disappointment will be great should the new Quo album fail to do likewise.

Hello only stayed at the top for a week or something," says Lancaster smiling. "We don't freak anymore - considering we've been together something like 12 days, no years, sorry, but the album matter a lot to us now and even more so in the future."

Lancaster says that Quo are going in such a way that there's plenty of material coming out, but not all of it is suitable. "If we weren't where we are now, I suppose we might have introduced this stuff. We do a lot of things which we'd never dare use on stage because we're conscious of the fact that we're expected to be earthy and raw."

And a lot of people tend to forget how long Quo have been together as a band and it has its advantages and disadvantages. The good things are obvious - they can go onstage without being 100 per cent rehearsed and put on a superb show."

"When we have an argument nobody takes it to heart which is good as well," he adds.

"The bad things are that we know one another too deep and you can get a false impression of each other - you can go so far to see one another. You can also get false readings over whether things are good or bad. We push each other a lot in every aspect I suppose."

"I can never see the band breaking up though," adds Lancaster. "If I didn't work for another band, I would just chuck it in altogether."

There was never a time when the band thought of quitting according to Alan but it did get to the stage "where we all hated one another. Some wanted individuals out and there was the black sheep. We grew out of it though and although we still have the same arguments, it's basically over musical differences."

America has held mixed fortunes for Status Quo so far. The first tour with Savoy Brown was great, success was "we were on stage and were getting standing ovations which was unheard of for a support band."

Quo's name Fleetwood Mac, whatever their line-up was at the time for the second tour failure. It was a major "disaster," says Alan. "Fleetwood Mac aren't and weren't very good and although we were going down quite well, it was an anti-climax for the kids when Fleetwood came on and they were really demanding their money back."

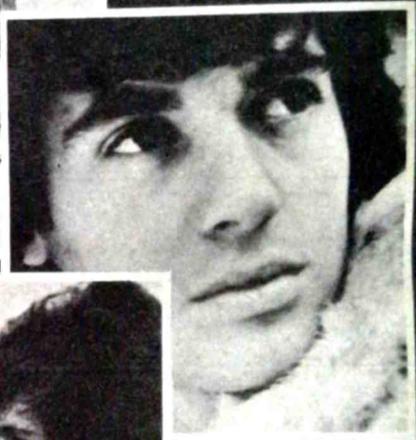
The band, however, are not disillusioned and after the present British tour, it's back to the States followed by tours in Australia and Japan. The band aren't making much money out of the British tour and indeed they are still losing a lot of money in America.

"If it takes another tour and yet another to even break even for us here, there's no problem. We've just played and our music sells in America we always to sell it which isn't always easy. When I think of the people who've ripped us off over the years."

"Christ, we'd get £150 for doin' a night and find out later that some idiot had made us for £40 and made off with £250 in his pocket. We're out of that some now fortunately, and as I've said, we're use for our own good."

We don't care about anybody else nowadays.

**John Beattie**



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RECORD & RADIO  
MIRRORTHE  
GREAT ONES

NUMBER FIVE

# The Osmonds



Olive Davis, 18-year-old secretary, was sitting in her office, cutting stencils which were to become training manuals for the US Army.

In walked 26-year-old George Viri Osmond, still in uniform but on his way out after three years' service in England. He was ambitious... an avowed bachelor, handsome, determined to be successful and independent. He was looking for a job.

A man of immense charm and the secretary thought she'd never before seen anyone so full of personality, not even in the movies.

She registered with him, too. George Osmond found a job, and a wife and with Olive they founded a show-business dynasty of GREAT ONES. Viri and Tommy came first, two sons who shared one serious handicap — severe hearing problems. That's why they're not in the Osmond pop group; why they missed out on the musical get-togethers that were to come in the Osmond home, and which spawned this remarkable family talent.

Alan arrived in 1949; Wayne in 1951. Then Merrill in 1953, and Jay in 1955. Donny next, late in 1957. By the end of

the next year there was the one and only girl — Marie. And little Jimmy was a 1963 arrival.

A Mormon family. There are all kinds of "do's" and "don't's", for Mormons. A tremendous love and respect inside the family, yes. No drinks (alcohol or even Coke) of a stimulating nature. No tobacco. Alan once explained: "One of our articles of faith states that we believe in being honest, true, chaste, benevolent, virtuous and in doing good to all men."

Now the cynics may say that with all that good going on, the boys didn't have time for anything other than the

family life which included liberal amounts of music. They'd sing together, one evening a week, with Momma Osmond on saxophone. And Poppa conducting and lending a somewhat inaccurate baritone.

What happened next has been told many times before, but needs squaring just one more time. Four of the boys, Alan and Wayne, Merrill and Jay, formed a singing group, mostly just for family gigs. But the local Mormon church folk invited them to appear at a parish luncheon and they made such an impression that they became "regulars" at the club

paid church circuit.

There was a trip from Ogden in Utah to California for a church "do" and the boys went to Disneyland. They stopped by to listen to a barber-shop quartet up on the bandstand, began to join in, were invited up on stage ... and there you are!

Another gig, the interest of Jay Williams, father of Andy — and on to Andy's telly-show in 1962. Remember the birthdates. Donny was only five, Marie was a year younger, and Jimmy hadn't appeared as yet.

The boys clicked. There was an essential niceness about them that registered with the Massed American Matrons. They went from strength to strength on TV, appearing in The Travels Of Jammie McPheeters, did a special of their own, and after Andy Williams'



show temporarily folded, they were weekly regulars with Jerry Lewis and that's where nine-year-old Donny became an "official" member of the line-up. All this before they got into the hit-record scene. By the time they started recording, they'd studied voice projection, dancing, stage-craft ... and music.

Donny studied keyboard instruments; Alan lead guitar; Wayne, guitar and saxophone, Merrill, bass; Jay, drums. As the hits flowed, Alan said: "We moved from vocal harmony into contemporary pop. Still, we haven't lost our harmony, and we enjoy writing and singing ballads. You might say we've been in music school, but now we're loose. Fact that we're brothers has helped. We all have the same vocal quality, the same feel, and that's why our voices blend so well."

Sure, the Osmonds' success can be put down largely to sheer professionalism — a constantly-sought target

of perfection. There was a guy, gruffed with age in the duty of stage-managing top television shows, and he was sceptical about the Osmonds ... until he watched them at work. Then his mouth sagged open and he said: "They got it. I saw the real big acts, way back — the Inkspots, Deep River Boys, the Platters. All black groups, and they're supposed to be the best. But these Osmonds ... so young, so fresh. They're the most professional I've seen."

It helps, too, not to have changes in the band. So many groups make it in the charts, then egos clash, friendship's forgotten. They split. The Osmonds don't and won't split, merely augment. It's safe to assume the family won't get any bigger, but they coped at intervals with adding first Donny to the line-up, then Jimmy, and sometimes Marie. That togetherness which stretches through to today from the time when Wayne, Jay, Merrill and Alan first went on stage, dressed in little matching cowboy outfits and sang Ragtime Cowboy Joe ... and even the judges in this talent contest stood up to applaud.

Here is a "why-the-Osmonds" verdict from the Sunday Times colour supplement, no less. The days when little girls could be diverted by such apparently innocent pursuits as horse-riding, joining the Girl Guides, or developing a crush on the gym mistress just passed.

Ever since the Beatles, the combination of rhythmic excitement and hero worship offered by pop music has attracted generations. The Monkees were deliberately created in the mid-Sixties, but something went wrong. The Monkees grew up, the Beatles became intellectual — and all that was offered was outlandish pop stars turned on by drugs and progressive music. Younger sisters of the fans of that were frankly rather frightened by it all.

"They were looking for someone more loveable to love ..."

And then there were the Osmonds. Well, maybe it's not as straightforward and clean-cut as that. There's Poppa Osmond saying: "We're just a plain, simple family. The Mormon faith holds us together ... I can tell you the boys love the Lord even more than show business."

They parry the usual knocking-type questions so well. One journalist, I remember, really got at Momma Osmond, saying that surely it was impossible to reconcile the obvious sexiness of the boys' stage act with the very, very strict requirements of the Mormon religion.

And Momma Osmond fairly exploded. "I don't see any problem in that way. There's no sexuality in their performance. There is movement, yes. It's good exercise, not sexual. Their choreographer is a karate expert. But I think the love that is shown to the boys by their fans is the most beautiful thing I have ever seen."

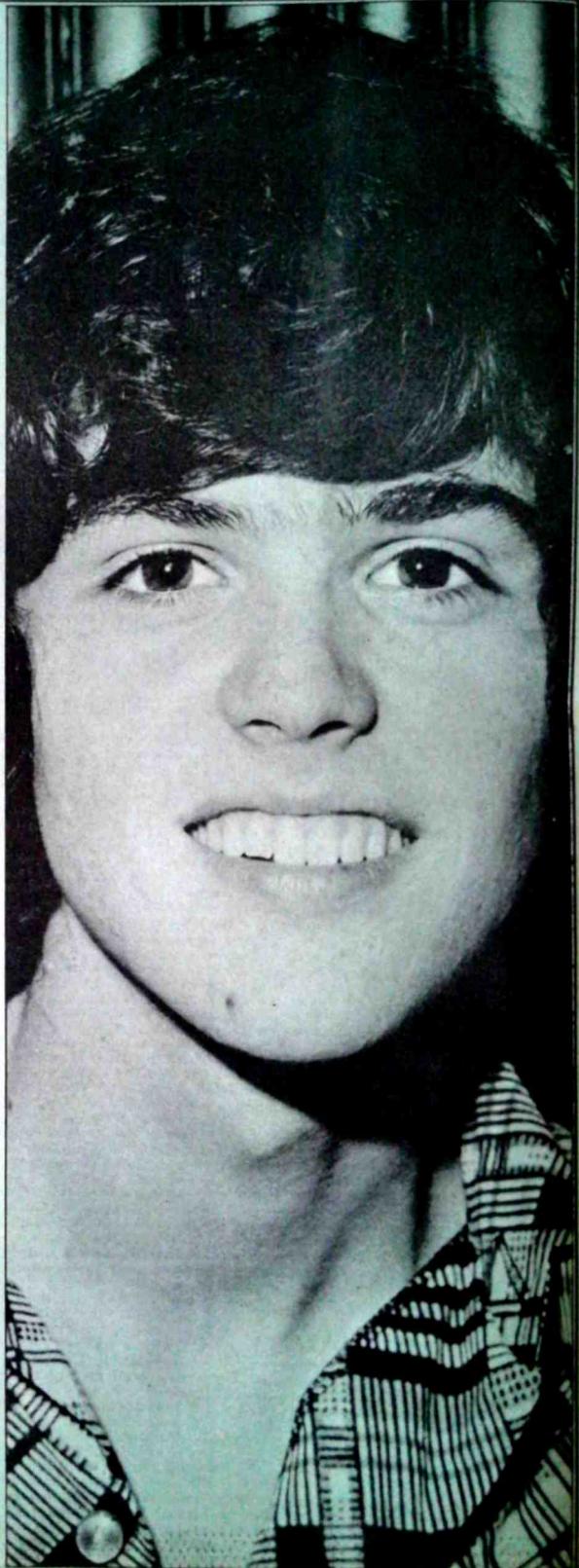
Me — I'd dispute that "no sexuality" bit. I think the Osmonds do produce a well-organised display of controlled sex.

But it wasn't sex early on, not when they got through to audiences on a middle-of-the-road show-biz appeal. Not until they rocked through One Bad Apple did the younger folk really latch on. So, naturally enough, these professionals changed their movements to suit the new audience needs.

When the knocks come, the Osmonds, true to their training, turn the other cheek, or cheeks. Their music has often been under-rated, so they fight back ... but nicely and cleanly. Like sending one very good album track out to disc-jockeys in the States and getting the jock to play it anonymously, then ask fans to phone in and say who they thought it was playing.

Lots said it was Led Zeppelin, or other similarly heavy bands. Said the jocks: "Fooled you ... 'twas the Osmonds."

But the release of the album The Plan did a lot to make the doubters start believing in the very real talent of the Osmonds. They've long had this burning ambition to become respected in rock ... "We've listened to rock and roll for ages", says Donny. "Andy Williams knew which way we were veering. He





always said we'd leave his show one day... but he didn't mind because he'd left his own brothers to make it away from the family."

But when the sales figures go strongest, then the criticism has been loudest. In one spell of seven months, the boys (singly or as a group) received THIRTEEN Gold Discs, which easily beat the Beatles' previous record of NINE Golds in one year. And they were receiving 75,000 fan letters a week from all over the world.

Incidentally, Osmond manager Ed Lefler carries a silver cigarette lighter, suitably inscribed, which was handed to him by the Beatles after he'd worked with them on an American tour. How did he hate the Osmonds against the Beatles?

Said Ed: "The Osmonds are an immensely talented bunch of boys and it makes me hopping mad when talent like that is not recognised by the whole world."

No comparison, then, No knocking. That's the Osmond way, no matter which part of the organisation.

On pure statistics, the Osmonds just have to be regarded as true Great Ones. In terms of on-stage excitement, it's the same. Take Allentown State Fair, where they pulled in 127,854 dollars per show. That broke all records for eighteen years, including the previous best the year before... which also went to the Osmonds. They sold a total of nineteen million records in less than two years, which was faster action than even Presley or the Beatles could claim from earlier times.

Great stuff, statistically, from the Great Ones.

But then there is the solo side of the family. Donny's first single was Puppy Love, and a smash... Donny himself had been much turned on by Paul Anka's version of the song which first hit the charts in 1960 in the States.

Donny knows his pop-music history. He has many personal heroes. And he says: "I used to buy some of the teenage magazines. I'd look through them just for fun, but it never for a moment occurred to me that I might one day be featured in them."

Donny has his solo hits. Jimmy has his. And then Marie has hers. So the younger ones have, in a sense, taken over from the original four — the early "barber-shop quartet" who were singing long before they even needed to shave!

But there's still not the slightest sign of jealousy or argument. Each Osmond boy has his own job in the group "sound". Jay is regarded as being the life and soul of any party, which helps on hectic touring schedules; Wayne is the shy guy who plumps for the simple life; Alan is very much the business man from whom people would surely buy a second-hand car; Merrill is the musical mind who says: "Apart from playing, I sometimes feel I can express the whole of my happiness with life and the whole world in my dancing steps on stage."

They operate, you see, on the principle: "The family that plays together stays together." Or as Poppa Osmond said: "Keeping a happy family together is just like keeping a good marriage — you've got to stick together."

Maybe they over-stress that line, but the Osmonds are used to people sniffing around for the merest hint of a split in the ranks. Says Momma: "We got nine children, a thirty-year plus marriage and a relationship that is built on love, respect, sincerity and, at the root, our religious beliefs."

Gradually the Osmonds have become more able to cope. Donny really knows his way round the 16-track studio built on to one of their homes.

There's something almost fearsome about the sheer determination which runs through the Osmonds. They want to stay at the top, want to be SEEN to be improving musically, urgently want to change only for the better.

The money doesn't seem to matter. In the height of the Osmond fame-building, the lads were still making do without servants. Poppa cut the hair, Mom and Marie did the laundry, and the rest operated on household chores according to a preplanned roster.

Obviously at recording level, the album *The Plan* is the peak performance. Just when critics were feeling the Osmonds relied too much on old material, up came *The Plan*, which took two years to... plan!

Said Alan: "With this album, we took the liberty to express our own philosophies of life. We asked ourselves what would be the most important thing we could say. What do people want to hear? Those questions they ask are: 'Who am I? Why am I here and where am I going?' We tried, on that album, to give our answers."

In *Osmond World*, a glossy monthly magazine devoted entirely to Osmond

activity, appears the comment: "You've only got to read the weekly music papers (and we all know how they once loved to criticise the Osmonds' music — and still do criticise Donny's solo records) to realise that the Osmonds are now recognised as true writing talent. Alan is the main inspiration behind the writing, usually working closely with Merrill and often Wayne."

"You know and I know, but lots still don't, that the Osmonds have four completely different types of music — Donny's powerful and emotional ballads, Jimmy's good little gimmicky songs, Marie's country and western, and the Osmonds' completely original music."

Just another string to the bow that is tagged — Osmonds, Great Ones. Another important factor that suggests the family really is complete. When Donny really takes over the studio production, it will be complete.

It's hard not to be impressed by all the goodness — both at personal and professional level. When Merrill married his Mary, it was all fresh, clean, unsullied. He says: "Our house is a house of prayer and a house of God. One day, we hope to have lots and lots of children. We don't plan that, though... it is God's will." But marriage, you somehow know, isn't going to turn off one iota of the Osmonds' world-wide scream appeal.

And in the studios, there's an aura of wholesome endeavour, as well as professionalism. Says Donny: "We pick all our own material. On a session, we'll go into the studio at around 10 in the morning and stay until six at night. We rehearse and change things in the studio until we get it sounding just right. Most of our creative thinking is done right there in the studio."

If the Osmonds have missed on anything, it is simply mixing with "ordinary" kids in their teenage years. But one thing is for sure: the parents would never allow any of the offspring to perform if the child did not really want to do it.

Some folk think it's all a rather artificial and unsatisfying sort of life. Cut off, no real privacy... all sorts of contradictions like that. Donny says: "We don't miss anybody else. I mean, we're each other's best friends."

It's all intermingled. The sometimes sugary family scenes, the religious fervour (gentle in application but firm in foundation), the non-stop show-business environment. Sticking crack-free through

## What they say about the Osmonds

**MICHAEL JACKSON**, of the Jackson 5: "There's always somebody ready to set up a pop music feud between Donny and I. In fact, we're bitter opponents at baseball or football. Musically, I have a fantastic feeling of respect for the Osmonds — Donny is a real talented guy, and so are the others in the group."

**RICHARD PERRY**, ace producer (Ringo, Carly Simon, Harry Nilsson): "I don't have much of a deep-rooted opinion of the Osmonds other than to say I've been familiar with their work for many years... they used to record for Andy Williams and be on his TV show. Several people tried to make records with them before they hit. They're certainly a talented family of singers. I felt that after the first couple of hits by the whole group, when Donny started churning out hits of one old song after another that he did them in a relatively bland manner. There was no fresh approach to them — it wasn't enough for me."

**MICHAEL CRAWFORD** (actor; currently starring in *Billy Liar* at Drury Lane):

"Strangely enough I like the Osmonds and I think they've got a lot of talent. You can con the kids into making perhaps one record a hit; but not as many times as the Osmonds have had hit records."

**TOM FARMER** (Blackfoot Sue):

"They're obviously in great demand, before the Osmonds there was no one catering for the under nine year olds."

all that, plus the constant criticism from heavier sources... the boys deserve a Great One citation for that alone.

The memories are all musical in the Osmond family. Momma recalls Jimmy learning to sing Red Roses For A Blue Lady — in Swedish, to tie in with a family tour there. Though this may sound a trifle too much to take, there is the story of what happened when Marie was born, so breaking the long run of boys in the family.

The boys serenaded mum from outside the maternity hospital with an old

what you're engaged in. Even in the on-stage karate routines, the boys did their best so well that broken bones were suffered.

As for Donny — he's picked up all kinds of awards. Some are for his voice. But he's a real all-rounder. He's been voted Best-dressed Pop Star, Most Remarkable Pop Personality, Nicest Star in Pop... and Pop Star I'd Most Like To Be Shipwrecked On A Desert Island With.

All those cups, plaques and trophies... all of which have to be pol-

lucky? That's being much too modest, Donald me old lad. The Osmonds have worked hard and long for their talent in getting the right response from fans.

I believe there's a lot more to come from the Osmonds. They're already into management and talent-spotting and production and show-writing. There have been many brother acts in pop music, but surely none so remarkable as the Osmonds... even though it can be argued that the Jackson 5 maybe make it bigger on music content here and



song that goes: "I want a girl, just like the girl, who married dear old Dad."

They still read from the Bible every night, then get up in the morning and do some kind of music practice. Maybe it's that somewhat prim-and-proper domestic scene that turns many people against the Osmond scene. It's something easy for a non-believer to ridicule. But these members of the Church of Jesus Christ of the Latter-Day Saints, alias the Mormons, don't see themselves in any way as being prisoners of either their fame or their private lives. It all adds up to a determination to do your best, no matter

ished and kept sparkling clean by the Superstars themselves!

The more musical the act gets, the greater the screaming from fans and the more understanding become the Osmonds. Says Donny: "I sometimes feel disturbed when I hear artists say they feel anger when audiences scream so loud they drown out carefully prepared sounds and arrangements. We love the screaming. To get the right atmosphere going, the audience is just as important as the group itself. Let's just say we've been LUCKY... we always seem to get the right audience?"

there.

They treat their fans with courtesy and respect. And they earn respect by way of return — and if the courtesy is sometimes lacking from the fans, then the Osmonds show remarkable patience.

Remarkable — that's really the word that sums up the whole Osmond thing. Remarkable that there should be so much greatness in one family. That initial meeting by Olive and George ages ago really was the start of something big.

Peter Jones

## Discography

### THE SINGLES

#### THE OSMONDS

\*One Bad Apple/He Ain't Heavy, He's My Brother (MGM 2061)

\*Sweet And Innocent/MoTown Special (2006 543)

\*Down By The Lazy River/He's The Light Of The World (2006 586)

Crazy Horses/That's My Girl (2006 142)

Go!n Home/Are You Up There (2006 288)

Let Me In/One Way Ticket (2006 321)

#### DONNY OSMOND

\*Go Away Little Girl/Time To Ride (2006 071)

\*Hey Girl/I Knew You When (2006 057)

Puppy Love/Let My People Go (2006 104)

Too Young/Let Me (2006 113)

Why/Lonely Boy (2006 119)

The Twelfth Of Never/Life Is Just What You Make It (2006 199)

Young Love/A Million To One (2006 300)

When I Fall In Love/Are You Lonesome Tonight (2006 365)

#### JIMMY OSMOND

Long Haired Lover From Liverpool/Mother Of Mine (2006 109)

Twiddle Dee/Mama'd Know What To Do (2006 176)

I'm Gonna Knock On Your Door/A Good Ole Mammy Song (2006 389)

#### MARIE OSMOND

Paper Roses/Least Of All (2006 315)

In My Little Corner Of The World/It's Just The Other Way Around (2006 423)

\*Those marked with an asterisk have been deleted.

## THE ALBUMS

### THE OSMONDS

Phase Three: Down By The Lazy River; Business; Love Is; A Taste Of Rhythm And Blues; Yo-Ho; He's The Light Of The World; My Drum; It's My Babe; In The Rest Of My Life; Don't Panic.

Osmonds Live: Intro; MoTown Special; My World Is Empty Without You; I'm Gonna Make You Love Me; I Can't Get Next To You Babe; Double Lovin' Feelin'; Proud Mary; Free; Go Away Little Girl; Sometimes I Feel Like A Motherless Child; Where Could I Go But To The Lord; Every Time I Feel The Spirit; We Gotta Live Together; Trouble; I Got A Woman; Hey Girl; Down By The Lazy River; Yo-Ho; One Bad Apple.

Crazy Horses: Hold Her Tight; Utah; Girl; What Could It Be; We All Fall Down; And You Love Me; Crazy Horses; Life Is Hard Enough Without Goodbyes; Hey Mr Taxi; What's My Girl; Julie; Big Finish.

The Plan: War In Heaven; Traffic Is In My Mind; Vignette — Don't Take It Too Easy; Before The Beginning; Vignette — It's All Up To You; Movie Man; Vignette — I'm Sorry; Let Me In; One Way Ticket To Anywhere; Are You Up There?; It's Alright; Mirror Mirror; Darlin'; The Last Days; Go!n Home.

Donny Osmond Album: sweet And Innocent; I'm For Puppets; Hey Little Girl; Don't Say Now; So Shy; Lollipop; Lace And Lipstick; Flirtin'; Burnin' Bridge; The Wild Rover (I'm To Ride); Wake Up Little Susie.

Portrait Of Donny: Puppy Love; Hey Girl; Going Going Gone (To Somebody Else); I've Got Plans For You; Promise Me; Let My People Go; All I Have To Do Is Dream; Hey There; Lonely Girl; Big Man; Love Me; This Guy's In Love With You; Too Young; Donna; Too Young; Pretty Blue Eyes; To Run Away; A Teenager In Love; Lonely Boy; Run To Him; Take Good Care Of My Baby; Last Of The Red Hot Lovers.

Alone Together: Life Is Just What You Make It; The Twelfth Of Never; Sunshine Rose; Do You Want Me; It's Hard To Say Goodbye; Young Love; Who Can I Turn To; Other Side Of Me; Tears On My Pillow; It Takes A Lot Of Love.

A Time For Us; A Time For Us; Hawaiian Wedding Song; When I Fall In Love; Are You Lonesome Tonight; I Believe; Guess Who; Young And In Love; A Million To One; A Boy Is Waiting; Unchained Melody.

#### JIMMY OSMOND

Killer Joe; Killer Joe; Little Girls Are Fun; My Girls Are Fun; My Girl; Mama'd Know What To Do; (Let Me Be Your) Teddy Bear; Long Haired Lover From Liverpool; (If My Dad Were) President; Twiddle Dee; Mother Of Mine; Rubber Ball.

#### MARIE OSMOND

Paper Roses: Paper Roses; Louisiana Bayou; Everything Is Beautiful; You're The Only World I Know; Foot Hammer; One; Least Of All You; Sweet Dreams; Too Many Rivers; It's Such A Pretty World Tonight; True Love Lasts Forever.

In My Little Corner Of The World; Big Hurts Can Cause Inevitable Tears; I Love You So Much; It Hurts; Everybody's Somebody's Fool; True Love's A Blessing; I Love You Because; It's Just The Other Way Around; Crazy Arms; Singing The Blues (Released June 1974).

# THE OSMONDS ON MGM

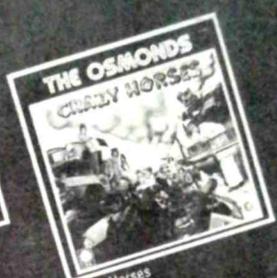
## The Osmonds



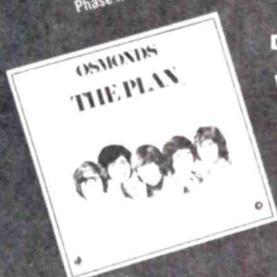
Phase III



The Osmonds 'Live'



Crazy Horses

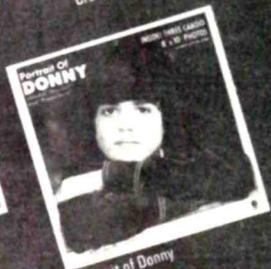


The Plan

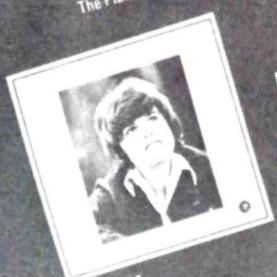
## Donny



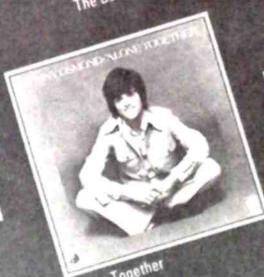
The Donny Osmond Album



Portrait of Donny



Too Young

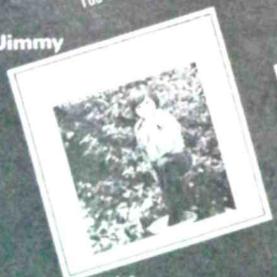


Alone Together



A Time For Us

## Jimmy



Killer Joe

## Marie



Paper Roses



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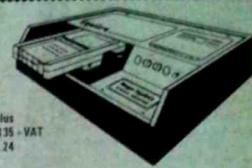
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FOR TWO years Ringo Starr refused to make an album because he remembered how he would spend six months in the studios with the Beatles and he wasn't prepared to go through all that again.

Then last year he was asked to present the Grammy awards in Nashville along with his old pal, Harry Nilsson, but rather than go all that way for just a few days, he asked top producer, Richard Perry, if he could get him some studio time.

Perry did a little more than get Ringo studio time, he went so far as to get Ringo to make an album and a very successful one at that. Not only did it feature such people as George Harrison, John Lennon, Paul McCartney, Nilsson, Klaus Voorman, Billy Preston, the Nicky Hopkins and the Band, but also three hit singles, Photograph, You're Sixteen and Oh, My My.

At 31, Perry is held in high esteem by everyone in the pop business. To his credit as a producer he has Carole Simon's No Secrets, and Hotcakes, Nilsson's Schrubson, Barbra Streisand's Stoney End and Barbra Joan Streisand, three albums by Fanny, Fats Domino, Captain Beefheart's Safe As Milk, Ella Fitzgerald and many more although I think that's enough to be going on with.

Perry is currently paying a short visit to this country to promote Marsha Reeves (remember her and the Vandellas) new album which he has produced and finalise plans for a second album from Ringo.

"We start work on Ringo's album in a fortnight in Los Angeles which is where we did the first album," says Perry relaxing on the settee in his luxury suite at

London's fashionable Claridge's.

"It will be a bit different from his first album, but at the same time it will continue along the same lines. On the first album we had to establish a foundation for Ringo's material, especially talent. Very few people know what to expect from Ringo. He'd done two albums before 'Ringo', but they were specialised and for a limited audience.

So 'Ringo' is really his first album. It was the first one he'd played drums on. Now we can move much more freely into other musical areas. We've already picked about five things and Ringo's working on some new numbers at the moment. It will be every bit as good if not better than his first."

Perry says that Ringo's album was unquestionably the most fun album he'd ever worked on. And with the talent backing Ringo it's blatantly obvious to see just what he means.

"It was a coincidental situation that John and George were in L.A. at that night," Perry explains.

"Ringo knew he could count on George who'd produced his singles. It Don't Come Easy and Back Off Boogabo.

"It was amazing to watch the Beatles magic work when Ringo, George and John got together in the studio. It was a shame Paul couldn't have been there. They all felt they'd recaptured some of that night. Any of the rough spots were worked out but it was fantastic to see them take it a step further than just smoothing it out.

"The sessions we had with Paul were fantastic as well."

Paul was fantastic as well."

Was Perry surprised the album turned out to be such a success for Ringo not just in terms of sales, but also showing his musical capabilities?

"I always felt that it was the kind of success Ringo could achieve in an album. It was the kind he could make and I suppose it was because of the very strong feeling of confidence I had in the potential of a Ringo album that inspired him to do it," replies Perry.

"Up until that point Ringo didn't want to do an album. We weren't in the studio for weeks on end as he had feared, in fact the time we spent putting down the backing tracks wasn't more than two weeks. By the end of the first week we had seven tracks down, this was before any of the other Beatles came into town, and it was from those that the three singles came. What was particularly pleasing was to see how quick Ringo wanted to get into a second album."

It was Perry's suggestion that "You're Sixteen should be recorded which incidentally features Harry Nilsson doing all the backing vocals and Paul McCartney on kazoo.

"Ringo and myself have an affinity for oldies," Perry enlightens me.

"Mockingbird on Carly Simon's Hotcakes was another oldie I revived. I think they're great with a new approach. Working with Carly was a very gratifying experience. I'm an independent producer and usually the artist comes and asks me

if I'm available to produce them.

"But it was a bit of both with Carly. Working with her was a good example of being able to go through any difficulties that would be encountered between the artist and producer who both have very strong musical ideas of their own and are able to combine them together in the most productive and creative manner and then go on from there.

"Her music is consistently fresh and interesting and she had a very strong responsibility to her public in the sense that she's always writing and constantly working to upgrade the quality of whatever she does. You know it took her four months to write the lyrics of You're So Vain. She worked at it until everything flowed together."

So after all this, just who is this guy Richard Perry?

He grew up in Brooklyn. After finishing a music degree at Michigan University where he'd studied piano, oboe, and numerous other instruments as well as conducting, singing and acting, he began writing songs with a friend.

"We used to go round all the record companies in New York in the early 60s trying to get them interested in our songs," he recalls.

Then another friend was opening up an independent record production company and asked me to be his partner. I was lucky to jump in on such a level.

"I can still remember my first production. It was still in the days of four track and the sessions for the most part

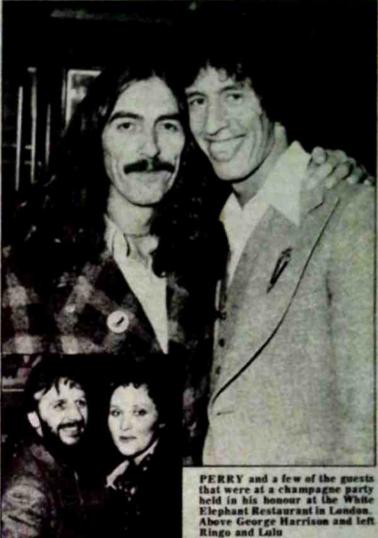
then were live. The orchestra, group and singers were all waiting and as I walked to the studio I was asking a friend what does four track mean and what can you do with each track? But I was really confident about what I was doing because fortunately I could understand music and relate

to the musicians."

"I'm looking forward to moving into new creative areas like film in conjunction with music," concludes Perry.

"I don't plan to give up producing records.

**Roy Hill.**



PERRY and a few of the guests that were at a champagne party held in his honour at the White Elephant Restaurant in London. Above George Harrison and left Ringo and Lulu

**around the country**

**tony byworth**

**Thomahawk — progressive country**

THOMAHAWK have been making the changes. Twelve months ago their music was very much western swing orientated; today, with a slight change of personnel, the five piece group is setting new patterns with a musical onslaught that can best be summed up as progressive country.

Thom Fricker — the band's founding member, lead vocalist and spokesman — has also been through the mill as far as the British country music scene is

concerned. He made his first impressions in the late fifties when, working with George Booth on the air force bases at thirty bob per night, he became one of the prime movers in the development of the home grown sounds. Sixteen years later Thom, and Thomahawk, are both setting their own standards.

Recently the outfit could be seen working a number of dates in the company of visiting U.S. entertainer Jimmy Payne and, back-stage at their Banbury gig,

Thom laid down the background information concerning the recent changes in their musical presentation.

"We had got into a rut with the country swing stuff that we had been doing," Thom explained, "and a few of us wanted to progress. A couple of the guys left and we just reformed, using young ideas and moved on from there.

"We had been knocked out by bands like The Eagles and Pure Prairie League but,

with the band that I had at that time, they really were the sort of thing. The guys we have in the band now have a real mixed idea of what music's all about."

The group's current line is highly impressive and, besides Thom, features Vic Collins (lead guitar, banjo and pedal steel), Les Tifford (lead guitar, piano and mandolin), Brian Lewis (bass guitar) and Pat Green (drums). Their stage presentation is fast paced and visually exciting, laying down sounds and harmonies drawn from such widely diverse origins as the aforementioned Eagles as well as Yes, Genesis, Jemie Mitchell, Byrds, Dillards and Rick Nelson's Stone Canyon Band.

Throughout, though, Thom Fricker would never claim that Thomahawk was anything but a country band.

"What we are doing is country, although at times — in the early progressive country. We do old things like You Are My Flower as well as bluegrass and country rock numbers. We even do Beatles and Rolling Stones numbers."

"In the early days, when we started to change, we told the country clubs and the fans, that we were

planning to change. We gave them some idea of what we were doing and we found that we went down pretty well."

"Of course, some of the clubs don't accept changes. They're the ones we call the cowboy clubs, the places where the majority of songs centre around material by Johnny Cash, Buck Owens and others.

"But then we're not trying to compete against the British bands that play what we call Nashville pop. The boys in Thomahawk are not well enough into this type of material — we do a few Nashville type things, but we've tried to make our own niche and people have come to see us for what we do."

The decision to create free-4 musical dimensions is fast opening up new dimensions and Thomahawk is now finding bookings arriving from venues not normally associated with country music.

"The college scene is quickly becoming very important and undoubtedly bands like Country Gazette and the Kentucky Colonels opened up these areas with their visits last year."

"We did a gig with Gazette at Newmarket, at the Opry, and — man — they were beautiful. We learnt a few things from them and,

when we saw the Eagles live, we learnt a lot of things here. We also picked up things from listening to records — we do Stone Canyon Band stuff, John David Souther and Linda Ronstadt."

"A couple of the boys also write and I come up with a ballad from time to time. We don't always perform our own material, though, only when we feel that there's a need to do it. If we were working a country music club, the audience would probably think it far too progressive."

Thom Fricker has rung the changes. After working the air force bases, he stepped into the band scene when he formed Nightlife — "never a regular band" he commented, "always more centring around gig musicians" — and later joined the Tumbleweeds as lead vocalists when Johnny Feagins left for Ireland. Then came Thomahawk, in it's two distinctive forms.

And Thomahawk's current presentation is now beginning to reap its own rewards.

"We're probably not doing as well as a lot of the British country bands but we're enjoying the work that we are doing. And, more often than not, we're getting a wider choice of work."



# Diamond Dog Bowie

**DAVID BOWIE**  
Diamond Dogs (RCA APL1 0578). Gazoom! There's so much secrecy surrounding the release of this little brain bruiser you'd think maybe the record company were waiting for things to get as bad as Bowie portrays them here. "Any day now, the year of the diamond dogs," his phased and Lesley's voice whisper while battling with its own echo and the cries of the crowd, made even eerier by some inter-

galactic Bert Weedon guitar rendering of Be-Withered and Bewildered. This is the one you get thrown out for. You know: "Don't you dare put that on or I'll scream". If records were given certificates like films this would rate X, so where does that leave us kids? Without any hope and lorded over by diamond dog. The world is a rotten apple better eat it before it tastes too bad? We ain't that scurvey yet. Still there are some good songs

on this album and it could make a very good sci-fi production on stage. Bowie as a musical entity seems to be poking us into a new era of music and stage

production and if it brings the theatres back to life it will be a Godsend. In preferring himself to the Spiders though, he does seem to have given up hopes of musical development. The Spiders were a growing musical force

whereas at best sessions only re-create their employer's whims. In this case these run from a Shaft-like treatment on 184 (Bowie in Africa?) to the

Stones, Mott The Hoople and a touch of Lou Reed meets the operatic society. The album is more of a theatrical experience than a musical one though

Bowie must take credit for playing sax and synthesizer. As for his guitar work - well it's so primal you can almost see Hank B.

Marvin on the horizon. It all gells very well thoughtfully and by high summer I bet there's not one of us not constantly humming Let Me Rock And Roll You - the catchiest song. This album charts the depths of Bowie's musical well but opens up the field of production and presentation to him. The man's got enough talent to explore that area profitably for the next few years and no doubt before long every two-bit rhythm group practising in the church will be putting on theatrical productions of their own spaced oddities. To the man whose changing it all you can only say "good on ya". But I wished he'd written material with a little more hope and room for a celestial beat. This piece of doom-laden terror. By the way, we hear it's due out on May 24. P.H.



## Mundane Longdancer

**LONGDANCER**  
Trailer For A Good Life (PIG L6). Honest we were fighting over this one in the office 'cause everyone knows that Longdancer's debut album was one of the best soft/rock records of last year. It therefore gives me great pain to pronounce this one dud by comparison. Where are the harmonies? Where's the warm swirling feel of acoustic guitars. Oh Dear. What was so promising now seems very mundane. It can't be just the departure of Kai Olsen, though he was responsible for many good songs and fine harmonies on their first. No, producer Del Newman must take some responsibility for destroying what Ian Mathew's so carefully nurtured first time round. Longdancer are a good band but this album with its plain songs and flat production, does not do them credit. P.H.



## Barry Blue

**BARRY BLUE** (Bell 238 2308 098). Ah - a now review Mr. BB's album - quite a job seeing as this "glitter boy" has millions of fans judging by the letters we receive from you knowledgeable readers! In fact, it's an expectant first album from an expectant new star - a couple of hit singles, sorry, three, and some inoffensive if rather uninspiring songs. In a couple of the tracks - One Way Ticket To The Blues particularly comes to mind, you might not even recognise it was Barry Blue singing - sounds rather funky actually. In Mind You, Listen to Pay At The Gate and you might be forgiven for thinking it was this early David Bowie doing his stuff. The Blue band and Bones provide some complaint in promising vocals and the production work by the man himself is also passable. Summing up, it's an album for thinking it was this early David Bowie doing his stuff. The Blue band and Bones provide some complaint in promising vocals and the production work by the man himself is also passable. Summing up, it's an album for thinking it was this early David Bowie doing his stuff. The Blue band and Bones provide some complaint in promising vocals and the production work by the man himself is also passable. Summing up, it's an album for thinking it was this early David Bowie doing his stuff. P.H.

## Cocker Sound-alike

**EUGENE WALLACE**  
Book Of Fools (EMI EMC 301). Whoopee! This album very important say paid hiring from record company. Actually the man's an Irish Joe Cocker, so you can forget the Chinese bit, that was just for affect. Now for the deal - Eugene Wallace wandered through rock bands and Continental folk dives gradually discovering that no one likes his bawing voice. Now it seems somebody does because here are ten frenzied songs, all husky and powerful, and carefully packaged with neat rock production. And to prove the man does have taste, too, you get Jackson Browne's Rock Me On The Water, and Tim Buckley's Morning Glory. If you can live with a Cocker-sound alike, this is your record. P.H.

## Folksinging Tom Yates

**TOM YATES**  
Love Comes Well Armed (President PTL5 1063). If you've ever wondered about the original "beat generation" with its preppy folk singing philosphers, then look no further than this record. Tom Yates is a contemporary representative of that era. He's a genuine folk singer writing songs with airy poetic lyrics and simple jaunty melodies. He's poor, dedicated to the road, and a regular on the folk circuit, and naturally as an Englishman following that way of life, is relatively unknown. Hopefully this honest little album will change all that. P.H.



## Ten Years After reprised

**TEN YEARS AFTER**  
Positive Vibrations (Chrysalis CHR 1060). Well, after putting down TYA recently for a boring live performance at the Rainbow Theatre I'm glad to admit that they deserve some reprieve for this album. It justifies my little faith in them and should put down the critics who've suggested in the past that they died a death musically after Woodstock. The first side is quite amazing with so many different themes from the aggressive Nowhere to Run, an authentic rocker, the Going Back To Birmingham, the subtle title track, Positive Vibrations and Stone Me - this track can only be summed up by its title - laid back with Lee effortlessly drawing through his lethargic vocal style. Chick Churchill is prominent on piano throughout the first side and comes through strongly, particularly on Positive Vibrations. The second side starts with the more familiar TYA style on It's Getting Harder with Lee adding the sharp, lightening lead touches and Leo Lyons pushing an extremely funky bass line but I can't really understand

the inclusion of You're Driving Me Crazy which sounds like a carbon copy of the rocker on the first side. Also the first few chords of Look Into My Life sound awfully like the beginning of the Schoolgirl song from the earlier TYA days and it's a repetitive line throughout the song. On the whole, Positive Vibrations should do well, 'cause it's a "grow on you" album although I liked the songs first time round. The band all pull together with surprising enthusiasm but I only hope some of it will rub off on their future stage acts. J.B.

## Lightning Julie

**JULIE FELIX**  
Lightning (EMI EMC 3030). You remember Julie Felix - TV shows, Zoo Tomorrow, all that guff - then suddenly, Voomph! off the scene for a couple of years. This is the result, and it's obviously an attempt to get away from all that pre-packaged, ready-to-eat TV image and gain some critical and artistic success. Trouble is, most of the time her efforts are swamped by a lavish over-production job - you know, black chix, horns, strings, the whole caboodle. She's far more at home on the simpler arrangements accompanied by some session guys who show tasteful restraint from doing out the standard sterile, slow and give her room to move. It doesn't really make it a total concept, but there's a celebratory about Julie has the potential of doing it right when she hits the proper combination. P.D.

## Thomsons - Bright Lights

**RICHARD AND LINDA THOMSON**  
I Want To See The Bright Lights Tonight (Island LPS 9266). So the story goes that Fairport's promising lyricist Mr. Thomson left the group some three years ago - became an active session man and in due course met his future wife - another session singer, Linda Peters who had also been associated and working with Fairport at some stage. Now the duo have teamed up musically as well after touring the

## Boz Scaggs

**BOZ SCAGGS**  
Slow Dancer (CBS 60952). So Boz Scaggs is very much in love, well that's fine by me, but does it mean you have to wade through a whole albumful of pure slush that overflows with gushing sentiment? Watered-down Motown re-shashes backed by the boredom unlimited orchestra ain't exactly my bag, as I bet it ain't yours either. Scaggs, you probably won't remember, was the cat who helped Steve Miller make classics like Sailer so he's obviously not a complete blimp. Leave this one in the racks, though. Marvin Clay's Let's Get It On said it better earlier. P.D.

## Sweet-Voiced Terry Jacks

**TERRY JACKS**  
Seasons In The Sun (Bella 239 2308 092). Ah ha honey, this is the sweet-voiced Terry Jacks show. First he gave you the summer song of the year, now he brings you more sugar lumps. How about that, Buddy Holly's cousin? Go on, Love You To or Everly's Singe You Broke My Heart (circa early sixties). How about eleven songs from Canada's answer to Cliff Richard. It's a light airy record, very appropriate for the time of the year. P.H.

# Why Sweet Angel

THERE'S no doubt in my mind that at least some of the Sweet's own musical talent and taste has been stifled to some extent by the successful Chinn/Chapman songwriting syndrome.

However it seems two of the band — namely Mick Tucker and Andy Scott have solved their musical frustrations — an ideal outlet if you prefer and it comes in the shape of a new band which they are producing — ANGEL.

The duo have already tested their songwriting ability on Sweet's first album. Sweet Fanny Adams and they lent to see Angel as a "personal ambition" of theirs and some kind of adventure.

Angel on the other hand see it in a much more serious manner. The foursome — Steve Rickard (drums); Brian Johnson (vocals); Martin Kemp (lead guitar); Joe Ryan (bass); were known as the Pebbles until 18 months ago when they came off the road to "re-think" about the future. It was a time of indecision. They had scored one hit, Stand Up And Be Counted, in New Zealand of all places, but had never found the right producer until Scott and Tucker came along.

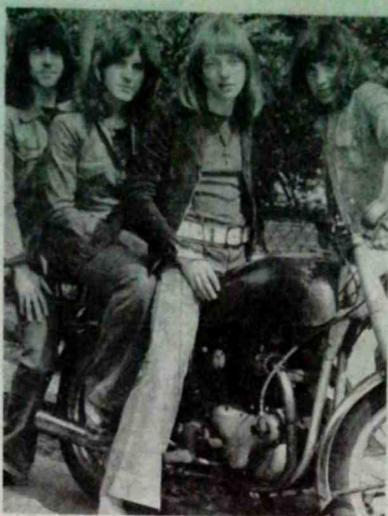
"We'd know Mick and Andy for around four years," says Brian nominating himself as spokesman, "we were doing the same sort of things as Sweet — just turning pro —

playing the circuits and getting a fair living, but we'd gone as far as we could with Pebbles.

"We'd asked Mick and Andy about two years ago to do something, but they hadn't the time and neither had we. After being led down by record companies and all the main producers over material, we decided that we weren't going to record anything unless it was our choice."

So Pebbles came off the road and as Mick Tucker commented, "They used to come down and watch us at all our rough gigs. Sweet is a closed shop because the success we've had shows for itself. Of course we'd love to produce Sweet but Phil Wainman does such a good job — take our album for instance — he almost gave us a free hand in everything really and we think it's very good."

It was due to the cancellation of an American tour for Sweet that Mick and Andy began seriously thinking of Angel. "Andy got his head down in the studio and wrote six or seven songs. We used a couple for the album but he'd come up with a song, Good Time Fanny, which we



These are the body boys

thought would be suitable for somebody else."

The somebody else happened to be Angel. The single is due for release in early June although the band hope to make their stage debut beforehand.

"I wrote it and I think it's very commercial but I wouldn't have given it to anyone else if I thought it was a Sweet record," says Andy strongly denying any similarity to the Sweet sound. "I think it's more of a Geordie type of song really."

Despite his attitude I found the single very much like earlier Sweet material and

"We've got our own ideas but obviously their experience will help us."

A lot of people are going to wonder what our gimmick will be but there isn't one. We've done the college circuits before and we've had no trouble gaining some sort of recognition there. I don't think we'll be an out and out pop band but we won't be a bunch of heavies either.

"Our only thing, if any," he adds, "is that we'll have specially designed clothes made for TV appearances and suchlike."

It seems that things are slightly more than frustrating for Tucker and Scott these days. "Gawd, when we heard about us doing Charlton it was great and then Brian's throat infection started playing up — we were going to leave the band," says Mick neither seriously or jokingly.

"And then there was the British tour," he adds, "poor Brian — the more he uses his throat the longer it'll take to clear up. We spent £50 on injections for him and £1,000 on rehearsals which have gone to waste. It was great of Pete Townshend to recommend us for the Charlton gig though. I'm sure we would have done well there but we'll still go round the world with the show when they decide to do that."

The duo are also anxious about their future with Nicky Brian and Mike Chapman — especially if the Angel single takes off, thus proving the Tucker/Scott songwriting talent.

"I think there must be a parting of ways soon if Sweet are to survive," says Mick seriously. "I mean, I don't think Sweet have found their direction yet but if we stayed with Chinn/Chapman for the rest of our lives I'm sure we'd never find our true direction."

Brian, sitting quietly at the time interrupted to say that the Sweet duo's help would give Angel the time to develop their own writing style.

game. Sweet set something of a precedent with their singles and a few bands are ripping off our sound now — it's time to move on and I think we all know that's time to do so."

"Nicky and Mike were almost part of the band at first," adds Andy, "but when they started working with Mud and Quatro it all became false looking. We're part of the factory line — we might as well be session men earning our money with a few appearances on Top Of The Pops and the records — we want to get out of this false image."

The split then, seems set but the duo are still slightly apprehensive about their ability in the commercial market. Sweet are anxious to get back on the road and score with the fans.

"We have faith in our ability and in fact we've just spent a week sorting out the crap that was left over from the old act — it's been given a face-lift."

The security at Sweet gigs in the future will be tighter as well: "That's why we wanted to keep Brian's trouble quiet," adds Mick, "with him getting done in and that poor bloke in the Trogs getting stabbed recently, it might start off a chain reaction with the yobs."

"It's strange, but we haven't many friends — like if our record stays in the same position in the charts for a week or drops a place, we never hear it again on the 'beeb'. But if Mud's record drops for example, they're still plugging it like mad — it's very strange but nobody likes us for some reason."

Turning my way Mick adds: "You don't like any other do you? — I can tell and I don't blame you somehow."

Well — what do ya Mick? Mick.

## John Beattie

GOING OVER to Holland is like taking a trip to fairyland. The Dutch are out to prove just how good they are and even more — how good their new bands are.

They've got a knack of doing it in a grand way. It's not good enough to send out a copy of Kayak's new album and hope the reviewer likes it. No, in Holland they bring in nearly one hundred people from all over the world and lay on the biggest shebang, since Brinsley Schwartz (a British band) was launched in a great jet-hopping promotion New York.

OK maybe Holland is just a mere stone's-throw across the North sea, but Boverma, the Dutch company founded by EMI boss Jerry Dodd, brought in folks from America, Japan, Australia, Spain, France — a real cosmopolitan compendium.

We were all jetted into Schiphol airport to be met by 100-year-old Mercedes, after being whisked through a flower garden VIP lounge for a quick snort of Jenever (Dutch Gin).

Next stop's the hotel, a thirteen-story block where Boverma's are waiting to tell you everything about the canal and their garden VIP lounge for a quick snort of Jenever (Dutch Gin).

Up in the room there's a big bag full of goodies and a basket of fresh trout plastered with the good things — etc. Fifteen minutes after touchdown we're showered with gifts and goodwill.

The idea is that we flash on Amsterdam for a few hours — then go to open all afternoon Dutch tea before dining in the cafe at nearby Zanddam. Back to the fanfare is for Kayak a five piece symphonic rock band who've taken little more than a year to become some-

thing of a phenomena in Holland. Then there's Dizzy Man's Band and Hear who are to fill out the show.

Absolutely stuffed with pea soup and pancakes, our international gaggle is herded to the concert venue which turns out to be some sort of College with a particularly impressive auditorium. We feel a bit like goldfish inside as the man on the stage makes reference to "important" guests from all over Holland take a suspicious leer.

Heart, the opener, set out to prove just how powerful Dutch PA systems are with a screeching sound that has all our ears shuffling uncomfortably in their seats. There's a good looking lady fronting a competent rock combo and three back up ladies. All of them seem overawed by the occasion and the same was true of Dizzy Man's Band — a sort of Northern cabaret circuit type combo who did at

# ing nten

least manage to make everyone laugh at a couple of outrageous impressions. Alice Cooper with a plastic snake drooping from his pants may sound disgusting but it was an accurate parody.

During the break there were one or two pained expressions from the long distance travellers who were beginning to wonder what they'd gotten themselves into; after that half Kayak had to be very good to save it.

Now believe me, the good food, drink, and luxurious treatment have long since worn off, and I can still hum Kayak's most memorable tune, Mammoth. It was their second hit in Holland and is strangely the sort of mixture of traditional Dutch music and moody mellotron/synthesizer that could've evolved a few years back when Focus were emerging. As it is, Kayak have created something as exciting as say Horlips blend-



Kayak

ing of traditional Irish music and rock. They get the far-ground sound of a Dutch barrel organ driven along by a pounding undercurrent of bass guitar and drums. That's one number, the rest are all different though I can't help thinking they could develop the "barrel organ sound."

Kayak are a five piece formed early '73 by Ton Scherpenzeel and Pim Koopman two music students who followed the by now well worn path from conservatory to rock. Thijs Van Leer the Focus flautist/organist started the tradition but it would be unfair to compare Kayak with that band. Ton plays everything from harpsichord to accordion with synthesizer and organ too. Pim is on drums, Johan Slagter on guitar — quite jifty too but not over technical like most Dutch axemen — Max

Werber has an evvil image and plays mellotron in between singing, and Cees Van Leeuwen is on bass.

Their act was quite startling. The stage was covered in that baco foil stuff that reflects any spotlight right back into the audience. Because of this it took 10 minutes for normal vision to return and by that time the earlier music had set its own desolate atmosphere. They got better and better featuring music from See See The Sun, their debut album on Harvest in Britain, and even more adventurous on material from the new album out in Holland. In the end it all got a bit heavy and spacey with synthesizers through echo and all that.

They create a scary aggressive moody feel that labels them quickly as an album

band. Nevertheless, Harvest hope the British are ready for something new from Holland.

Our day wound up as it started with more eating, wine and dining. We even had a nude lady strategically positioned at a night club complete with anal bands and limbo dancers.

You know if the Dutch continue like this, they are going to get a bigger reputation for entertaining than the music they're promoting.

## Peter Harvey



**Reviews**  
**Peter Jones**



**Pick of the Week**



**Reviews**  
**James Hamilton**



**Reviews**  
**James Hamilton**

**DONOVAN:** Sailing Home-ward (Epic 1980). A meeting here between the gentle song - selling of Donovan Leitch and the production skill of one-time Rolling Stones' bossman Andrew Oldham. Result is a single of outstanding charm, but possibly dubious instant chart-appeal. Listen intently, don't try to just shrug it off as a background. Like it a lot, but won't be surprised or vengeful if it doesn't sell all that high in the chart. — **CHART CHANCE.**

**JULIE FELIX:** Lady With The Braid (EMI 2152). Dory Fretin song, and from Julie's fine new album Lightning. It's Julie making some interesting recommendations here. In other words, the lyrics do have something to say. She uses a somehow smaller, more pleading voice, than usual. Husky little edge to it, though. "Would you care to stay till sunrise", she sings. "It's entirely your decision. That's not me, saying 'no'." — **CHART CHANCE.**

**THE GRUMBLEWEEDS:** (Hey Babe) Follow Me (Decca 13515). In terms of popularity, this comedy rocking band is top. The accent here is on their musical side, and they've come up with a pretty catchy and repetitive slab. But their versatility can't be got across to the as yet unconverted, but this single stands up okay. — **CHART CHANCE.**

**LARRY GRAYSON:** Just Another Pretty Face (Pye 4545). This guy is so campy funny, and so ruddy popular, that this should make it. It's old-time vaudeville as he asks whether he is loved for himself or just his 'pretty face'. Real old-time on aural backing up. It's so off-beat and distinctive that I find myself utterly fascinated - by the man himself, and not just by the pretty face. — **CHART CHANCE.**

**ROLF HARRIS:** Papillon (EMI 2154). Not to be confused with the convict 'hero' of both movie and book. It's Rolf in his non-himself mood - singing softly and with substantial charm. There's a nice arrangement to fit round the versatile Aussie, with voices and strangled things, and it's all delicately catchy. Should, given luck, see him back with a big chart entry. — **CHART CHANCE.**

**BRYAN FERRY:** The In Crowd (Island 6196). Some nine years ago this was a big international hit for Dobbie Gray, who is still around in the big-time. Bryan is proving a real stayer, too. This reading, following some sharp and powerful guitar riffing, has the predicted touch of carefully - enunciated languidity (I invented that word) . . . and the effect is a strange mixture of updated nostalgia. Goes like the clappers most of the way, with specially effective brass. — **CHART CERT.**

**FREDDIE STARR:** I Guess I'll Call You (GL 107). For such a funny man, Freddie does sing well. Not in his old rocking style, but with a plaintive nostalgia which is a kind of latter-day Norman Wisdom, if you get the gist. Strings behind the main theme, some sturdy bass work pushing it along. Not as instantly catchy as his last, but Freddie should score. — **CHART CHANCE.**

**SHIRLEY BASSEE:** When You Smile (United Artists 636 1665). One of her American recordings, and for fans it's surely a gem. Pushy and jangling piano behind this up-tempo better. None of the usual histrionics, though she still can't resist bashing the hell out of some notes. It's a very good song indeed, optimistic, and the big band backing really pushes Shirley. Excellent, and not only for Shiriladdies. A show-stopper sound. — **CHART CERT.**

**GEORGE MELLY:** Billy Fisher (CBS 2405). From the show Billy, which has re-created Michael Crawford as a superstar. George lends the opus his lived-in voice, and the Chilton Feet-Warmers bass and brass through the instrumental side. In terms of construction it is by no means a singalong, but George's natural jazz fire strengthens it. — **CHART CHANCE.**

**THE REAL THING:** Daddy Dear (EMI). A clever, high-sung, Latin tinged production. I feel it's probably a bit too ambitious to get instant sales appeal. But it builds well from an uncertain start.

**DR. MARIGOLDS:** Lady Wisher (The Snake Tabor Santa Ponsa). They mess it not around with sensitivity, these lads. They thump into a big-beater and keep

**THE HOLLIES:** Son Of A Rotten Gambler (Polydor 2618 176). Nice ones from Julie and Don - but this is the positive Pick of the Week. Following such a fine single as The Air That I Breathe is hard enough, but the Hollies sail in happily with this Chip Taylor song. It's another slowie of a ballad, and possibly not so instantly commercial. By that I mean that you have to persevere through the opening solo voice (Alan) before it really builds, gloriously and decisively. Once it's soaked in, it's quite brilliant. — **CHART CERT.**

on thumping. Touch of neatness on the vocals, but mostly thump, thump, stamp, stamp.

**SECOND NATURE:** Something Made Of Love (Polydor). Amiable and rather predictable presentation of mixed voices well harmonised. Romantic and smooth.

**RUTH BACHELOR:** Barefoot And Pregnant (Pye). American lady now resident in London. Nice single, about the girl who was pegged down in marriage until she became aware of moves to liberate women. Keep 'em barefoot and pregnant, out of the way. Hmmm.

**BROWN'S HOME BREW:** Tennessee Mash Man (Vertigo). Joe Brown's 'breed' of course, and it could put him back on a chart trail. Touches of mandolin, some good harmonies (including Mrs. Brown), and a nice spasm of unaccompanied vocals.

**GOOD HARBOR:** Find My Way Back Home (RCA). Welsh band from T. Jones territory. Saxes included, and the vocal sound is robust. It's a straight rocker, not much variety, but promising.

**SWEET SENSATION:** Snowfire (Pye). British sax-based soul band - eight of them, and this is one of the highlights of their stage act. Urgently laid down.

**WILMA READING:** Looking For Another Pure Love (Pye). Australian cabaret lady sings Steve Wonder to the accompaniment of mellifluous sounds.

**THE CITY WALKERS:** The Fox (EMI). Folkies traditional air, arranged with (a) zest and (b) lady sings Steve Wonder enough, could start to click.

**EVERLY BROTHERS:** All I Have To Do Is Dream; Wake Up Little Susie (Janus 41096). First salvo from Phonogram - who now have the Barnaby catalogue - in their Everly campaign, which will include a definitive "Greatest Hits" album. Apart from their sounding slightly as though they've been strained through chesed-cloth, it's great to have these two classics back on single, although it would have been even greater had "Dweam Dweam Dweam" been coupled with its original B-side, "Claudette." Anyway, you get the full blissing glory of the gorgeously slushy "Dweam" plus the paranoid parental fear of the couple who innocently (I) dozed off during a dull drive-in movie on 1967's punchy Paul Simon - influencing "Susie." Yeah, all our yesterdays. **PICK OF THE WEEK.**

**FERRY COMO:** I Want To Give (Ahor Que Soy Libre); Beyond Tomorrow (Love Theme From "Sorcerer") (RCA LPBO 7518). More jazz slurring and superlative health control on another flow from Ferry. The Mediterranean touches at least on the Theodorakis-penned film flip. SENIOR CITIZEN PICK.

**HERB ALPERT & THE BLUEAN BRASS:** Fox Hunt; I Can't Go On Living Baby Without You (A&M 7113). Newly emboldened ever youthful Herb returns to recording with a self-penned breezy instrumental which trips and slips along like a dose of salts and is so innocuous that it scarcely does enough to connect before it's over. Clumsily titled, the Nino Rota-style, penned flip is a bit meatier with some booney steel drums amongst the Mariachi Muzak. **NOSTALGIA PICK.**

**TOM MIDDLETON:** It Wouldn't Have Made Any Difference (CBS 2269). From Canada, Tom's rendition of this dreamy Dool Rundgren slowie is lurchingly attractive and does credit to its originator by keeping the instrumentation subtly pretty. **MUSIC PICK.**

**THE NEW BIRTH:** It's Been A Long Time, Keep On Doin' It (RCA APBO 0185). Mmmm, here's that beautifully understated slowly instrumentation crawling, paced wailing Soul gem, made so good by the lead-singing biker's pent-up emotional preaching over an incessantly cooling chie-dominated back-up. Nobody who considers himself to be a true Soul Freak should miss this. Had, there, been any

**LOU REED:** Sweet Jane; Lady Day (RCA APBO 0238). Harsh angular aggression from his live "Rock a Roll animal" boxing. Lou's '70's treatment of the Velvet Underground drug song is crunched along by a monotonous newly-metal riff behind - or rather, in front of - his curiously effective "non-singing." It's got an eddy hypnosis effect, and is best heard LOUD. There's more variety on the slow flip from the same source, which sounds strangely dated and evocative of open air festivals. **ROCK PICK.**

chance of the RRM files containing a pic of the New Birth, this would have been the PICK OF THE WEEK!

**HERBIE HANCOCK:** Chameleon; Veln Meller (CBS 2328). Jazz purists are getting all het up over Herbie's switch to the commercialism of synthesizer and a boogaloo beat, whereas H&B and funky dance fans are overjoyed! Keep on choogling, Herb, and sock it to us one more time! Anyway, for those that care, the lush slow flip is more in a jazzily tinkering mood. What IS jazz, in any case? Huh? R&B PICK.

**MATATA:** Return To You; Something In Mind (President PT 417). These London-based Africans are about as close as they can get James Brown without being the real thing, and have the whole funky get down street music party thing TOGETHER! They're in a slightly more ethnic groove than before here, and end the bounce-along rattle flip with a frantic percussive knees-up. **R&B PICK.**

**GWEN McCRAE:** For Your Love (President FT 413). Already reviewed as it turns out somewhat ahead of its release here, remember that this is Gwen's "Let's Get It On" - type reading of Ed Townsend's old slowie, and it's a Deep Soul must. **SOUL PICK.**

**LEON HAYWOOD:** Keep It In The Family; Love As In The Family; Love As In There's You (I Got Love) (Pye TN 25652). The mellow moonlighter adopts a male version of the Mavis Staples vocal wheeze on this Staples Singers rip-off herky-jerky beater, which is nice enough in its own way, but which to my and many Americans' minds is overshadowed by the peaceful slow flip, an R&B hit in its own right. Meanwhile, THE STAPLES SINGERS themselves got their last two US hits coupled back-to-back here (Stax 2622Z). If You're Ready (Come Go With Me) being another tedious example of

**CARPENTERS:** I Won't Last A Day Without You; One Love (A&M AMS 7111). Issued in America presumably to squelch a new salvo by Maureen McGovern, this typical Carpenters slowie from their old "A Song For You" LP has surely been a hit here before - otherwise, why else would it be so darned familiar? Admittedly it is exactly like nearly everything they've ever done at that tempo, but even so the "when there's no getting over that rainbow" chorus is something I know backwards already. MAUREEN MCGOVERN's version is in fact out here too (Pye TN 25671) and, if just because she's welcome break from the all pervasive keening of Karen, it's a mellower, masher, and altogether easier on the ear alternative. **SLUSH PICK.**

Mavis's formalized wheezing croak set to the "I'll Take You There" tune, and "Touch A Hand, Make A Friend" being an altogether happier skip-along little ditty with gay twiddly bits from steel drums and some sort of pipe organ.

**BRINKLEY & PARKER:** (Don't Get Fooled By The) Paper Man (Contempo CS 2012). Not that it's much of a recommendation, this is evident when the crockin' 'em out in London's dance halls. Oh well, if you don't happen to be tired of the Temptations tunes making this boring Norman Whitfield-type noise, maybe you'll dig Brinkley and Parker's accurate carbon copy of their sound, instrumental continuation on the flip and all, as they mutter and whine about a pimp and his god, so it's a pity the music isn't more original.

**NILSSON:** Daybreak, Down (RCA APBO 0246). Obviously extremely competent and technically well made, these two tunes from the Nilsson disc, starring "Son Of Dracula" flout the newbies by flat and insubstantial in other words, but at his glossily explicit. The topside pretends to be jaunty while the slower flipside plodding thumper is a bit McCartney-ish. Pure Pop with a capital 'P' and no Soul.

**J. J. BARNES:** To An Early Grave (Contempo CS 2009). A disappointingly dull re-introduction to the mid-60s Barnes, who toured here recently, this newies rhythm patterer is in fact marginally better in its instrumental backing - track B-side form. A shame.



## Honest Hollies

THIS was so nostalgic it was almost like returning to Church and finding the choir still sings Oward Christian Soldiers. Allan Clarke said it all when he joked: "We've got so many hits you wouldn't believe it."

And believe it or not, the Hollies still sound the same, even with a small orchestra rather valiantly trying to make themselves heard over the solid rhythm of one of Britain's great bands.

As a return to concert work

after six years in comparatively limbo, this must have been a strange gig for them. The audience was a mixture of kids through to matronly ladies and lacked the surge of a rock 'n' roll crowd. Nevertheless they were an honest showbiz audience and the Hollies expertly wound them up to a thrilling and emotional finale.

It was one of the most unpretentious yet honestly professional performances I've ever seen. Sure it lacked great excitement but this was compensated for by sheer entertainment. Al Clarke, all sassy black clothes and casual authority, waddered on with his mouth harp and blew a few strains of He Ain't Heavy, before the group burst into their first old hit, I Can't Let Go. They kept up the barrage for about half an hour then took the tempo down for some new material — a lush piece from Terry Sylvester, and even some guitar playing from Allan Clarke on Carly Wily.

Don't underestimate the

Hollies, they've got all angles covered. How about an unaccompanied version of Amazing Grace, just a piano accompaniment on Let It Be, then some real chugger rock on Long Cool Woman in A Black Dress. When they did The Air That I Breathe, complete with beautiful proud guitar work from Tony Hicks, the audience went ga ga.

This tour looks like being a sell out and on the evidence of Sunday's gig — with the exception of overloud drums and no — the Hollies can now safely move into the Carpenters class of super show personalities.

PETER HARVEY

## Straws

AFTER an extensive tour of America and England, the Straws returned to London and gave a somewhat credible but slightly lackluster performance at the Theatre Royal, Drury Lane, Sunday.

The strain of all that touring is beginning to show for the group appeared tired and ill at ease.

Their appearance lacked the freshness and enthusiasm that could have made it a top-notch concert.

London seems to be a bit of a box for the Straws for there were several hitches in the concert. They were supposed to come onto the stage in darkness, but someone turned the lights on momentarily just as they were about to take their places. Several numbers into the concert someone in the audience pelted candy onto the stage bringing a rather sharp comment from Dave Cousins that the group wouldn't play another note until it stopped.

## Nazareth

THE essence of a good Nazareth concert, I'm told, when vocalist Dan McCafferty looks cocky and confident and gives a one hundred per cent effort to his audience.

Now Dan, a gutsy vocalist at any time — looked rather unsure of himself at times as the band



pounded their way through a rather ordinary set by Scottish standards at Glasgow's Apollo theatre on Sunday.

Just what went wrong for Dan, and indeed Naz? We all expected a typical loony Glasgow rock concert with what seemed the perfect combination — a Scottish band playing to a Scottish audience.

Firstly, there were technical hitches. The sound was good in patches and distorted at times, the vocal pick-ups likewise. It was enough to annoy the audience so one can imagine how McCafferty felt.

Secondly, but most important in my mind was the way the lighting system was worked.

Pat told the culprit was given his cards after the show and rightly so — the lights spoiled the band at all the wrong times. For example if lead guitarist Manny Charlton was doing his solo bit, the lights might have been centred around drummer Dave Pegg sitting motionless or even worse, the theatre was shrouded in darkness.

Finally, almost half of the numbers on the set were taken from Nazareth's new album, Rampant — some nice material, but it was obvious that the audience weren't familiar with the songs judging by the 'oo' reaction.

Strangely though, the temperature started to rise when Naz went into Shapes Of Things — the old Yardbirds number also taken from Rampant but it took the hits such as This Flight Tonight, Bad Bad Boy and the more recent Shanghai's In Shanghai to really get the crowd going.

If Naz had spread the hits out more evenly throughout the set, I'm sure it would have turned out much better despite the hitches. The sound and lights will surely improve throughout their British tour and I can only see it all turning out a stormer for this talented band.

Sweet and bassman Pete Agnew are extremely hard workers and Dan — well if everything's together he's great but Glasgow certainly wasn't anything to go home and rave about maybe 'cause the gig was held on a Sunday? Scotland on a Sunday is about as exciting as Genevieve Hall in the nude!

JOHN BEATTIE

## Suzi Quatro

SUZI QUATRO finally made it to New York last week for the start of her long awaited American tour. On Sunday, she was given the dubious distinction of opening the concert for the New York Dolls at the Bottom Line.

First off, it should be explained that the Dolls are currently in the midst of a "nostalgia" tour of New York, playing dinky dives and clubs with a limited capacity to show that they have not lost touch with their real fans. Suzie made

a valiant attempt, with a short set that was aborted due to a bomb scare (food-ble NYC), but she left most of the audience cold.

The following night was another story. Latched onto the end of a bill starring Grand Funk at Madison Square Garden, she came out in silver leather, and stalked the stage to the delight of 20,000 fans who did not even know she would be on the bill! Suzie ripped through a fiery set which included All Shook Up, 48 Crash (her latest single here), Sweet Little Rock and Roller, and Shine My Machine, before ending with Shakin' All Over, which earned her a standing ovation from the hardcore Grand Funk fans, an unprecedented gesture for an opening act at the Garden.

## Horslips

THE IRISH buggers will do us down yet with their Celtic Rock. It's as instinctive as the IRA. For instance, I'd got Horslips carefully filed under spaced out Irish version of Steeleye Span, but the crafty nicks are now metamorphosing into a fully grown rock band, as dangerously lethal as a bottle of Putin (Irish/Irish hooch).

Just the other week (this is a late review) they capped a fitting day of madness at London's Roundhouse, and for the first time in ages there was that desperate atmosphere that seems to exude from exciting bands. Eamonn was furiously pounding the drums for a start, then there was the mysterious combination of violin, Irish voice, Mandolin and guitar and keyboards. The material came from the Tain — and excellent second album — and even though it was interrupted by a blown fuse Horslips still managed to carry the whole set off dramatically, with special effects and an incredibly good lighting set-up.

Some new material from the next album about "Blind Pat" a drunken Irish folk singer, showed that they've got another good idea.

So as long as they continue to find strong tunes to work with there's nothing to stop them

taking over from Guinness as the best bomb to drop, out of the Shamrockland.

PETER HARVEY

## Alex Harvey

WHAT IS SO GOOD ABOUT SEEING THE Sensational Alex Harvey Band is that you never know quite what to expect and I've yet to be disappointed.

One dirty day in Leeds just week the Sensationals were fairly packing 'em in at the City Hall for the first night of an Alex Harvey British tour. Mr Harvey simply walks on stage, announces the band, away they go with "The Faith Healer" and straight into "Midnight Music".

Zai Clemons sports yet another of his Mission Impossible track suits, flutters his eyelashes, covets about and plays some exciting guitar. Suddenly we're into a rascally version of "Can't Get Enough" with our Alex glaring, gesticulating, howling, yelling and being obviously fan's hot enough and neither for that matter, can the crowd.

Total change of mood as the SAHB swing into "Give My Regards to Sergeant Fury" plus a bit of soft sway by Messrs Harvey, Glenn and Clemons throws in for good measure, and it's a show stopper. Whatnext?

A lamp post and one Mr Harvey clad in raincoat, hat and NY accent plus instant NY fog for the "Mad City Symphony" I found the Rock 'n' roll medley that followed a little unnecessary when they have numbers like the infamous "Next" to perform but nevertheless — who would have thought that the enigmatic AH would be pulled "The Impossible Dream" out of his hat and get away with it.

"Dance to the Music" and then it's all over — the audience invades and I'm left at the touchline, amazed and befuddled. Back they come to do "Framed" starring Harvey as well as smasher extrajudicial. Well, the audience couldn't get enough and for that matter, neither could I. I guess I'll have to see 'em again.



# Datation

Their new single

EMI 258



# Billy J. Kramer

## a Man with a Past and a Great Future.

It's 2.30 in the morning. Billy J. has just finished a gig. He's tired, tousled. Ice cold can of coke in his hand, he sits, long legs entwined around a high stool.

He looks great. It's hard to believe that he's been in this business over ten years.

**Q:** Billy, everyone remembers your great million selling hits from way back, 'Little Children', 'Bad to me', 'Do you want to know a secret'. In the early days of the Beatles and Brian Epstein you were never out of the charts. Then what happened?

**BJ:** Well this is a tough business, after my initial success I wanted some time to get myself together and perfect my act. Time to think about where I wanted to be in ten years.

**Q:** Did you work during that time or just rest?

**BJ:** Yes, sure I worked when I wanted, but most of the time I was doing my own thing.

**Q:** Then what?

**BJ:** I decided that the way to stay at the top in the business was to learn my craft. To become a performer other performers would respect. I'm not knocking my early success, it was great, but I was just a pop singer. I went on to the stage, sang my songs and that was it. It was all over bar the screaming. I wanted to do more.

**Q:** So you went on tour.

**BJ:** Yes, I went everywhere and did everything. TV, cabaret, dance halls,

rock gigs. In fact not long ago I got together with some of my old buddies of the sixties. Guys like Wayne Fontana, Gerry and the Pacemakers, the Searchers. We had one hell of a successful rock revival tour in the US.

**Q:** What of the future Billy?

**BJ:** Well I'll go on as long as people want to come and hear me sing. I enjoy it all a lot more these days. We've got a new single out now which we think could make it, and there's a new album in the pipeline.

**Q:** That's great news Billy, what's the title of the new single?

**BJ:** 'Stayin' Power' it's a rock ballad written by Neil Sedaka.

**Q:** That sounds great, Neil's writing some huge hits these days and the title's very appropriate.

Thank you Billy, it's been great talking to you, best of luck with 'Stayin' Power'.

Billy went home to some well earned rest, but I've a feeling we'll be seeing and hearing a lot more from him because he's one guy in the business who's got what it takes. An all-round performer with heart-throb good looks and bags of

**STAYIN' POWER.**

(Stayin' Power sung by Billy J. Kramer and written by Neil Sedaka is available now on the BASF label.)



BASF



BA 1006.

# Mailman



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

Don't read this, it will make your lawn turn black, turn the page quick.

Right, lets lift off with a swift slice of napalm SUFFLE:

why, oh why, oh why do we have to put up with the singing of that stupid, disgusting and ugly little bitch who calls herself Lena Zaveroni? Everytime I am unfortunate enough to hear her sing (if that's what she calls her wailing) it goes right through me like a knife cutting through a cake. If you want my solution to this awful upstart then I suggest that we boil her alive in acid and I have no doubt at all that her cries of pain will be much better than any records she has or ever will make!

A LENA ZAVERONI HATER (OR HADN'T YOU GUESSED?)

DONNINGTON, TELFORD, SHROPSHIRE.

Once more with feeling: you know I'm really sick of Ayesha Brough or whatever her stupid name is. She makes me really sick the way she creeps up the pop-stars backs. If I ever met her I'd spit in her face.

Is there anything you can do about her? For example, get another girl to introduce the stars who

don't flirt around them, or at least try to change her ways.

I mean, today I was watching and she made me + "A&Y sick creeping round Alvin and Slade, so make me and my pals happy please.

Susan Lewis  
109, St. Andrews Rd.,  
Yeovil,

Somerset.  
Oh my goodness! You pretty little nymphs, I feel so corrupted. What has come over my happy flock of letter writers; not one letter about the amorous adventures of senior Osmond this week. What to do but throw in this foul-mouthed four-letter word rabbit infested horror-show!

Leave Donny Osmond alone. Yes, don't go near him - especially if you're male - he's the biggest load of b---y crap I've seen since I was created. I nearly + "A my A&ing briches every time I hear the silly B"/A& + 's voice.

He can't even sing a + "A&ing original song so he can't be up to much. Any bloke who likes him wants castrating, or for the less intellectual, he wants his + "A& removed. Any female who likes him wants to A"/+ off to America and live with him



and his creep brothers.

I can't understand anybody who likes him, the only thing I can understand is why they scream when he comes on (No Address) (Suprise, Suprise-MM) 'Bugs Bunny' Funny you should say that Monsieur Bunny, because someone here seems to know you:

Hey Pete, you carrot brained peanut, I thought you realised that Donny Osmond is really Bugs

From The Guardian, Monday, May 13...

"at Drury Lane last night announced they were doing very well. Meanwhile someone in the circle was pelting the stage with carrots...

at times straight rock but excellent backing, lighting, and production almost gave the surface impression that one was watching a first-rate show. Perhaps that is what the carrot thrower was trying to point out."

Bunny with a carrot where his + "A should be.

Yours Lovingly Alvin (Giltier) Stardust  
Ministry of Defence  
(Naval) Plymouth, Devon.  
P. S. There is no P. S.  
P. P. S. There isn't PPS either.

P. P. S. Why bother? Why indeed Herr Stardust? Your prize is in the post and don't forget to dip them in a bucket of ice first. Or not, as you please. Next: Hearing about your

series of great ones I find you want votes for a tenth. With the present hopper trend in this paper I suggest you scrap the voting as your readers can only be capable of voting for third rate clowns like Dave Hill and Les Gray. I know who will get my vote.

Harpo Marx Fan  
Liverpool 61.

Yes, but is it Rock 'n Roll? Does it have any relevance to the state of youth culture in the seventies? Does the sub-mediant switch from C Major to A Flat Major and to a lesser extent mediant ones? ...

That was a party hysterical broadcast on behalf of the Kansas City Over Seventies Nudist Surfing Party. And, don't forget to switch off your set.

So much for television today. That's what advertising does for you, and look what its done to me, all squashed up here.

Here we go, ten years after and we present (how about a little satire?) the results of our Tony Blackburn caption COMPETITION. This is the entry that I thought was the most OFF THE WALL AND TOTALLY IRRELEVANT: 'that's strange, I keep thinking that its Wednesday today.'

Stand up and be counted Paul Barber. A copy of Mott the Hooples latest punker ma is even now on its way to you courtesy of me, God, CBS, and the well of the Post Office. Keep your periscopes up for another compo next week.



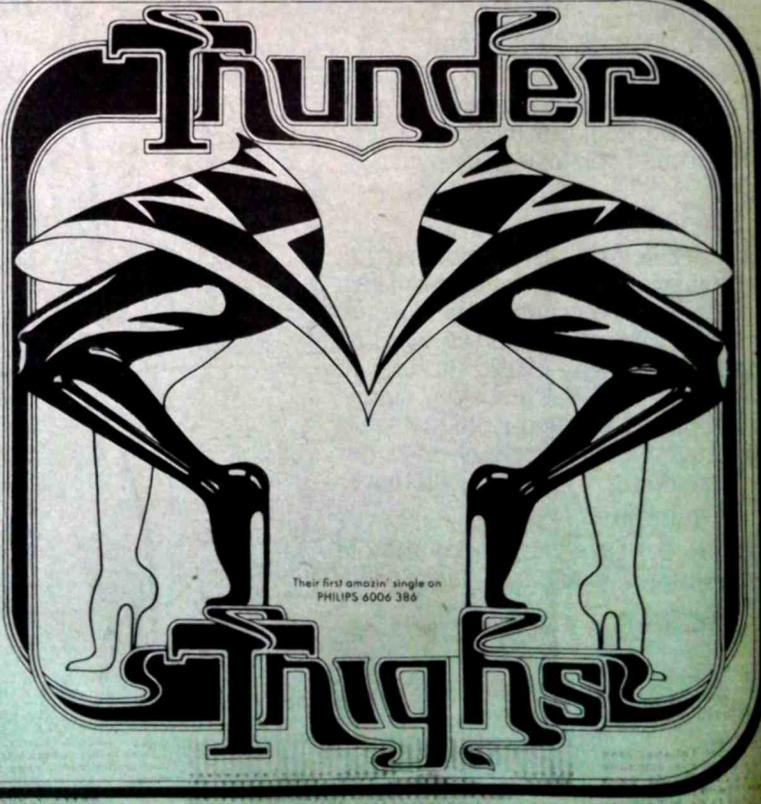
PHILIPS

You've heard them with LOU REED ...  
They've toured with MAGGIE BELL ...  
You've seen them with MOTT THE HOOPLE & MICK RONSON ...  
Now they're on their own,  
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# Rebel Rebel

**WHATEVER DID** happen to the hippie dream? Five years ago everyone was searching for a Utopia where money was meaningless and love and peace reigned supreme. Roy Harper who recently returned from the dead to play a sell-out concert at London's Rainbow — with orchestra and star rock band — has a few answers for today's apprentice hippies.

**ROY HARPER** is the last of the great singing freedom fighters. He wears his hair long, dresses in tat, and still talks about taking the revolution to the front line.

Ever since the Flower-Power years of the Sixties, he's been a spokesman for a generation who wanted an alternative way of life. To many he WAS and still IS The Underground — anti establishment, anti authority, anti big business, and definitely the last person you would expect to make a commercial single aimed at teenagers.

Well, it's all changed. Roy the rebel has just got over two years of terrible illness and heartbreak "The worst years of my life," he says. He was quite literally at death's door with an hereditary disease and just to pull the cap on it, his lady left him.

Naturally it's all changed. Some of the old bitterness has gone, his recent chart album, Valentine, is full of love songs, but more significantly, Roy is now busy putting the finishing touches to a single which could see him in the singles chart for the very first time.

Mind you, you still won't see him camping it up with the glittery ganyu of the West End. His office is out of the way in W2 and the name of the company should be familiar to all those who remember the Hyde Park rock festivals. Blackhill Enterprises is the name and that's who Roy hangs out with. The office is nice and busily with a secretary who doesn't seem to mind when our hero blasts her bosom with a paper pellet shot from an airgun. You get the mood when the lady asks: "Which one of the comics are you from?"

Roy leads the way into a back room and sits facing a window watching some sparrows fighting. "Somebody's pinched somebody else's woman," he says laughing. "It's the same old story."

Despite his antics with the air rifle he's a peaceful man — just a bit of a loner as well. Although he sees a lot wrong with the music business, he does understand what's going on.

"I can really see how kids get turned on by Gary," he says. "It's a very valid place to start in music. I got turned on by Lead Belly, but where you start is never really relevant to where you end up."

As a contemporary of Bob Dylan, born the same month of the same year, Roy is in danger of ending up an art form, an uncommercial proposition whose work might catch on in say eighty years time.

"I can see that what I have got is going to be extremely marketable in 100 years time," he says. "But that's good to me or the people

living now. So I thought why not do it now. I'm trying to water myself down enough to draw people in. It's not like 'come into my parlour' it's like 'here is an alternative kids and it's nothing you're ever going to hear from Tony Blackburn or David Hamilton.'

"I've attempted for the first time in my life to make a single. It doesn't say anything really that Hey Jude never said. It says nothing except 'I need some lovin'.' It's a very straightforward simple song. I've really tried to become simple on it."

But doesn't this mean it is also just as contrived as all the pop music he hates?

"No. You've got to get over that hurdle too and aim for a bigger public. If I can get this through to a large public and slowly pull them into thinking about the things that aren't as lightweight as that, maybe we can get back to 1970 but forward to 1984. Maybe we can make 1984 into something slightly different than the myth created around those figures."

Looking back on the '68-'69 — '70-'71 period, Roy decides

that music got into a very idealistic direction, but that big business caught up with it.

"It's now under the spell of big business again. What happened was that we all got out — kind of got out of jail for a couple of years. Now we're back in again — except me. I feel like a free spirit. I have always felt like one. It's the whole point of what I am trying to do. I've been a free spirit ever since I first began to relate to this world when I was five or six. In my early days it was always expressed in defiance. The realisation that you possibly are a free spirit in relation to other people is a slow realisation. 1970 was no different for me than all the years before, when 'Ti hit me I because disillusioned because I felt it was too sudden to last. I was completely right. The point is me, and people like me, lasted through it."

Now Mr. Harper says the only reason he continues working inside the music business is that it's the only way to get his work out. He still gets letters from followers who thank him for bringing sanity to their lives. He still gets eyed with suspicion by the music business who believes he is some sort of mad-man who they can't control — "because they can't have a slice of the cake of my brain," he says.

His new track will be misunderstood by the loyal fans in just the same way as they reproached him for buying a Bentley some years back.

"No-one understood what I was doing then," he says. "They didn't understand that if you draw up at the traffic lights next to a Rolls Royce and, dressed as I do, ask the chauffeur for a light, it's going to make the person sitting in the back think hard about what's happening. It's taking the fight to the front line."

"I've always been kinda underground, if we can use that term. Even if I became successful, I would turn round and have a go at myself. I saw the idiocy at the beginning of the flower power era of saying things like the times they are a changing. That has a big hole in the middle. Like Let It Be — that's a lazy statement. I've looked at that song from about seven different angles and it still comes out negative. "The answer is blowing in the wind" — what an insane statement.

So what has he got that really young people might find useful?

"Stepping stones from one place to another. I relate to young kids. I'm still 16 in the head. I relate to them more than I do the older ones. It's a handing down, like the toolmaker hands his craft from father to son.

"I consider that it's very important for me to get away from all that pretentious bit and get into the younger people because that's where my heart is. I've not got jaded yet. I'm sceptical and I may sound cynical, but I've always had this desperate urge to communicate."

Like he says, what had Shakespeare done at his age? Napoleon was still riding round on horseback in Paris as a complete unknown. And Roy Harper? Maybe he was Britain's answer to Dylan back in the Sixties, but there's more to come.

PETER HARVEY



## IN NEXT WEEK'S RRM

### THE GREAT ONES:

The little girl from Detroit who came to London to find rockin' fame — **SUZI QUATRO**



### ALVIN STARDUST:

"Me tough? Just say I can look after myself!" **Exclusive**



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