

# RECORD & Radio MIRROR

A BILLBOARD PUBLICATION

JUNE 1, 1974

7p

RECORD & RADIO  
MIRROR



THE  
GREAT ONES

FOUR  
PAGES  
ON  
SLADE

THIS WEEK



COCKNEY REBEL



A band to  
shake the land!



**CASSIDY!!**  
in Glasgow  
in London-  
meeting him  
watching him  
reviewing him



**THUNDERHIGHS**  
three ladies  
ready to grip  
you



Plus 10cc  
**RONNIE LANE**

# RECORD MIRROR

RRM/BBC chart  
Supplied by BMRB

# TOP FIFTY

## SINGLES

Rank	Weeks in chart	Artist	Label
1	5	SUGAR BABY LOVE Rabettas	Polydor
2	3	THIS TOWN AINT BIG ENOUGH FOR BOTH OF US Sparks	Island
3	5	THE NIGHT CHICAGO DIED Paper Lace	Bus Stop
4	9	THERE'S A GHOST IN MY HOUSE R. Dean Taylor	Tamla Motown
5	4	DON'T STAY AWAY TOO LONG Peters & Lee	Phillips
6	23	HEY ROCK AND ROLL Showaddywaddy	Bell
7	2	SHANG A LANG Bay City Rollers	Bell
8	16	GO Gigliola Cinquetti	CBS
9	10	IF I DIDN'T CARE David Cassidy	Bell
10	7	RED DRESS Alvin Stardust	Magnet
11	8	BREAK THE RULES Status Quo	Vertigo
12	18	I SEE A STAR Mough & McNeil	Decca
13	40	THE STRAIGHT Ray Stevens	CBS
14	12	I CAN'T STOP Osmonds	MCA
15	6	WATERLOO Abba	Epic
16	26	THE "IN" CROWD Bryan Ferry	Island
17	18	JUDY THEM Cockney Rebel	EMI
18	4	SPIDERS AND SNAKES Jim Stafford	MGM
19	13	REMEMBER YOU'RE A WOMBLE Wombles	CBS
20	21	3 YOU KEEP ME HANGING ON Cliff Richard	EMI
21	11	6 ROCK & ROLL WINTER Wizard	Warner
22	50	A TOUCH TOO MUCH Arrows	RAK
23	15	11 HOMEY GIRL Chi Lites	Brunswick
24	45	2 THE JARROW SONG Alan Price	Warner
25	19	8 YEAR OF DECISION Three Degrees	Philadelphia
26	17	8 HE'S MISS TRA KNOW IT ALL Stevie Wonder	Tamla Motown
27	25	8 BEHIND CLOSED DOORS Charlie Rich	Epic
28	43	2 SUMMER BREEZE Isley Brothers	Epic
29	27	9 A WALKIN' MIRACLE Lismie & The Family Cookin'	Avco
30	-	- DON'T LET THE SUN GO DOWN ON ME Ntton John	DJM
31	44	2 THE MAN IN BLACK Coxy Powell	RAK
32	36	1 I WANT TO GIVE Perry Como	MCA
33	22	6 T.S.O.P. MFSB	Philadelphia
34	35	4 W.O.L.D. Harry Chapin	Elektra
35	20	9 LONG LEGGED WOMAN DRESSED IN BLACK Mingo Jerry	Decca
36	-	- LIVERPOOL LOU Scaffold	Warner
37	10	1 THE KERTAWAIGER Marvin Hamlisch	MCA
38	24	11 SEASONS IN THE SUN Terry Jacks	Bell
39	34	4 AMERICA David Essex	CBS
40	38	19 WOMBLING SONG Wombles	CBS
41	50	10 DOCTORS' ORDERS Sunny	CBS
42	53	11 YOU ARE EVERYTHING Diana Ross & Marvin Gaye	Motown
43	37	3 GETTING OVER YOU Andy Williams	CBS
44	-	- GUILTY Pearls	Bell
45	-	- CAN'T GET ENOUGH Bad Company	Island
46	41	3 FOR OLD TIMES SAKE Millie & Nesbitt	Fye
47	47	3 TOM THE PRESER Act One	Mercury
48	30	8 TEN CAT CREPT IN Mad	RAK
49	29	7 ROCK 'N ROLL SUGIDIN David Bowie	MCA
50	-	- PERSONALITY Lena Zavaroni	Phillips

## ALBUMS

Rank	Weeks in chart	Artist	Label
1	2	19 THE SINGLES 1969-73 Carpenters	AM
2	1	3 JOURNEY TO THE CENTRE OF THE EARTH Rick Wakeman	AM
3	3	3 QUO Status Quo	Vertigo
4	6	21 TUBULAR BELLS Mike Oldfield	Epic
5	4	11 BEHIND CLOSED DOORS Charlie Rich	Epic
6	5	24 BAND ON THE RUN Paul McCartney and Wings	Apple
7	7	30 GOODBYE YELLOW BRICK ROAD Elton John	DJM
8	8	11 THE STING Original Soundtrack	MCA
9	12	23 BY YOUR SIDE Peters and Lee	Phillips
10	13	2 EASY EASY Scotland World Cup Squad	Polydor
11	17	45 AND I LOVE YOU SO Perry Como	RCA
12	11	33 THE DARK SIDE OF THE MOON Pink Floyd	Harvest
13	38	11 GLEN CAMPBELL'S GREATEST HITS Capitol	Capitol
14	23	3 WE CAN MAKE IT Peters and Lee	Phillips
15	9	10 DIANA AND MARVIN Diana Ross and Marvin Gaye	Tamla
16	15	11 MILLICAN AND NESBITT Fye	Fye
17	26	9 BUDDHA AND THE CHOCOLATE BOX Cat Stevens	Island
18	20	7 PHAEDRA Tangerine Dream	Virgin
19	47	10 NOW AND THEN The Carpenters	AM
20	24	6 PHAEDRA Tangerine Dream	Virgin
21	21	9 INNERSVISIONS Stevie Wonder	Tamla
22	19	6 WOMBLING SONGS The Wombles	CBS
23	22	18 SOLITAIRE Andy Williams	CBS
24	39	10 WHAT WERE ONCE VICES ARE NOW HABITS Doobie Brothers	Warner Bros.
25	24	2 RHINO'S WINDS AND LUNATICS Man United Artists	United Artists
26	28	11 QUEEN2 EMI	EMI
27	25	96 SIMON AND GARFUNKEL'S GREATEST HITS CBS	CBS
28	16	15 OLD NEW BORROWED AND BLUE Slide Purple	Slide Purple
29	34	14 BURN Deep Purple	Purple
30	33	11 THE BEST OF BREAD Bread	Elektra
31	36	10 THESE FOOLISH THINGS Bryan Ferry	Island
32	-	- 1 COURT AND SPARK Joni Mitchell	Asylum
33	37	8 THE RISE AND FALL OF ZIGGY Stardust David Bowie	RCA
34	40	6 TALKING BOOK Stevie Wonder	Tamla
35	14	10 SELLING ENGLAND BY THE POUND Genesis	Charisma
36	30	124 BRIDGE OVER TROUBLED WATER Simon and Garfunkel	CBS
37	43	6 ON THE BORDER The Eagles	Asylum
38	-	- 1 A NICE PAIR Pink Floyd	Harvest
39	-	- 1 RAMPANT Nazareth	Mooncrest
40	48	8 DON'T SHOOT ME I'M ONLY THE PIANO PLAYER Elton John	DJM
41	-	- 1 MEDDLER Pink Floyd	Harvest
42	-	- 1 GREATEST HITS Jimmy Ruffin	Tamla
43	31	38 THE BEATLES 1962-66 RCA	Apple
44	35	5 HUNKY DORY David Bowie	RCA
45	-	- 1 THE BEST OF JOHN DENVER John Denver	RCA
46	-	- 1 NOW WE ARE SIX Steeleye Span	Chrysalis
47	44	2 TOM JONES GREATEST HITS Decca	Decca
48	-	- 1 KINGMY HOUSE Sparks	Fye
49	-	- 1 STON GON Barry White	Fye
50	-	- 1 HAMBURGER CONCERTO Focus	Polydor

## Facts and figures

OVER 30,000 copies of a single made for and by the Newcastle United football club have been sold. The disc is Howway the Lads by the Harris Brothers and was made to tie in with Newcastle's Cup Final appearance.

COMPILATION of April's album charts is now issued and this purely consisting of UK artists and full price albums reads: 1 Goodbye Yellow Brick Road; 2 Band On The Run; 3 Buddha And The Chocolate Box; 4 Millie & Nesbitt; 5 Tubular Bells; 6 Old New Borrowed And Blue; 7 Queen 2; 8 Dark Side Of The Moon; 9 The Hoopie; 10 Now We Are Six.

RECORD and Radio Mirror is 20 on June 29 and a special issue will appear on that date with a special 40 page supplement featuring the whole history of the music in pictures and words from the people who were there while it happened.

THE current mid-price TV albums chart (49p-L1.87) lists: 1 Super Bad - K-Tel; 2 Scott Joplin Piano (Nonetech); 3 Craying Time - Sydney Devine (Emerald); 4 Journey Through The Sixties - Various (Ronco); 5 Dynamite - K-Tel.

CURRENT chart discs with sales of 250,000 or more: Waterloo, Seasons In The Sun, You Are Everything, Wombling Song, Angel Face and Billy Don't Be A Hero.

CANADIAN group and Mercury recording artists, Bachman Turner Overdrive recently broke a financial record set by the Rolling Stones. They grossed \$4,200 for a two-night appearance in St Louis, USA. The group have both their albums in the US chart and their present UK single is Let It Ride.

MCA records in the US are advertising Olivia Newton-John as, "not yet a household word, but with that curvy-young-love voice and remarkable face it's about to be." The memorable ending says, "Which brings up to date the admittedly complete but essential dynamite life and times of Olivia Newton-John. The girl most likely to and she is." No comment.

CBS have been dominating the UK chart (singles) and in America the company has 41 positions on the Billboard Top LP chart, some 26 per cent of the positions available.

## People

LYNSEY DE PAUL, 23-year-old Lynsey is currently gaining plays for her first single on Warner Bros, Ooh I Do. One of Lynsey's first songs was Storm In A Teacup and this was recorded by the Fortunes and taken to number seven in the chart. Lynsey has had hits with her own songs and with Sugar Me which reached number five she was writer, performer and producer. Her next hit was Getting A Drag, another



Top 20 smash and then she had further success with Won't Somebody Dance With Me. At present Lynsey is hard at work on a second album and making plans for her first concert tour.

DOBBIE BROTHERS: Those hit people via Lesley. The music have another current hit possible in Pursuit On 3rd Street. The song was penned by lead guitarist Tom Johnston. The disc is produced by Ted Templeman and he was responsible for the last two Doobie Brothers albums as well as producing material for Van Morrison and Captain Beefheart. At present the Dobbies are touring America's South-eastern states.

SCAFFOLD: Paul McCartney is producer of the new single from Mike McGear, Roger McGough and John Gorman. The disc called Liverpool Len was cut at the famed Strawberry Studio, near Manchester. Previous hits for Scaffold have been Lay The Pink and Thank U Very Much.



DAVID ESSEX: American seems to be a slow one for David in the UK but in the States there has been tremendous reaction to Lamplight. Over 50,000 discs were sold in a few hours of release. Currently David is working on his second album with view to Autumn release.

## CHART SERVICE

Owing to the Bank Holiday and no postal delivery on Monday we cannot print the new Top 50 chart in time for our printing schedules. Next week we will give full details for those wishing to know records leaving the chart this week.





## Williams twins fly in

THE Williams twins, Andy and David, who had to postpone their promotional visit to Britain last month because Andy went down with 'flu, will be flying into Heathrow Airport this Thursday (May 30).

The twins will be here for a week recording and doing radio and TV. On Saturday (June 1) they will make a guest appearance on London Weekend TV's Saturday Scene and in the afternoon they will host a

Capital Radio tea party at London Zoo.

Rounding off their visit, the boys will fly to Leeds on June 3 to record three songs for Yorkshire TV's Junior Showtime.

## Just passing Gallagher film

ROLL up, step right this way for the Ronnie Lane "Passing Show." Come and see the ex-Faces bass player with Slim Chance and other musical attractions, plus novelty acts and catch that carnival atmosphere under a circus Big Top.

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Ronnie whose new single, The Poacher, is released on the GM label on May 31, will be touring Britain with his show for three months finishing probably on London's Clapham Common at the end of August.

Dates - Marlow Football Club's Training Pitch, Weatherhead Road (May 31/June 1), Horse Show Ground, Lanbridge, Bath (June 7/8), The Quarry Park, Shrewsbury (June 14/15), The Roozee Racecourse, Chester (June 20/21), Carlisle Rugby Club, Warwick Road (June 28/29), Edinburgh (July 1/7), Town Moor Site, Newcastle-upon-Tyne (July 12/13), Scarborough (July 19/20), Lincoln (July 26/27), Great Yarmouth (Aug 2/3), Margate (Aug 9/10), Lewes (Aug 16/17), Portsmouth (Aug 23/24), London's Clapham Common (Aug 26/31).

"RORY GALLAGHER - Irish Tour '74", a 90 minute feature documentary by noted filmmaker, Tony Palmer, has been selected as an official entry for the Cork Film Festival next month.

The film was shot during a series of Gallagher gigs in Belfast, Dublin and Cork earlier this year. Gallagher will fly to Cork specially for the screening on June 10 at the Capital Cinema.

To tie in with the Premier Polydor are releasing a "live" double album with the same title as the film.

The film is expected to be premiered in London during the early summer followed by European screenings. Already Gallagher's manager, David Oddie, has had a firm offer of screenings at

300 cinemas throughout Canada during the autumn.

Gallagher is currently touring Europe and is due to begin a short British concert series in mid-June. Dates confirmed are Nottingham University (June 14), London Imperial College (15), Hanley Victoria Hall (16), Southern Cross Hall (21), Aston University, Birmingham (22) and Hemel Hempstead Pavilion (23).

**Degrees**

PHILLY female group, the Three Degrees, have arrived in Britain for a series of touring and television appearances.

Dates - California Ballroom, Dunstable (June 1), Hull City Hall (2), Top Of The World, Newport Road, Stafford (6), Mecca Hall, Nottingham (12), Bighty's Manchester (13/14/16), Bayley Variety Club, Yorks (week 16-22).



YES it's those wretched Wombles again. This time it's Wombles on the wing since they took to the air for their maiden flight to Germany where they are doing a promotional visit. Uncle Bulgaria tells us that before they left there was a controversial debate between members of the press, officials of their airline and customs men as to whether the Wombles should travel in crates in the hold or as passengers.

## Face the mob

PAPER LACE found themselves in trouble again last week when thousands of young fans swarmed onto a film set in a Stockport shopping precinct where the group were recording for Granada TV's 45 show

The Nottingham band fled from the scene and for half an hour they took refuge in a nearby television shop. Some 1,500 people had gathered in the precinct to see French star, Sacha Distel, being filmed for the pop programme. By the time it came to Paper Lace's turn, school was out and the number of onlookers doubled.

Said the group's spokesman: "It was quite frightening at the time. One security man was hurt when a girl fan bit him in an attempt to get to the group."

Some fans could easily have been seriously hurt as they were climbing up drainpipes which had spiked railings below to get a better vantage point.

It was two hours before Paper Lace managed to get away from the set and even then their troubles hadn't finished. The group were confined in a Granada van for an appearance at a Liverpool club that night, but it wasn't until they arrived at their destination that they discovered six girls hiding among the equipment. To make matters worse the

band also found two of the Tommy guns they use in their "gangster" set were missing.

"Liverpool police took the girls back to Stockport," the spokesman continued.

"We also had to tell them about the missing guns which are valued at £250 in case someone ill-uses them."

Paper Lace who have just done for over 500,000 British sales of Billy, Don't Be A Hero, have a full month ahead of them.

Dates - Wakefield Theatre Club (June 9-15), Albany Hotel, Nottingham (17), Cleethorpes Mecca (18), Warren County Club, Stockport (19), Ritz Theatre Bar, Brighouse, Yorks (20), Colchester (23), recording new single (26-28), Cosmos, Carlisle (29).

## Showaddy shows

SHOWADDY WADDY, currently moving up the charts with Hey, Hey, Hey And Roll, follow up their dates as support to David Cassidy with three headline concerts. Hector will be the support band when Showaddywaddy appear at De Montfort Hall, Leicester (June 25), Free Trade Hall, Manchester (July 14) and Newcastle City Hall (July 15).

## In brief

ARTHUR BROWN who with his Crazy World and Fire brought showmanship to rock in the late sixties, is planning a new musical extravaganza to be staged in London in the Autumn. A single from the show, a rock spectacular written by Arthur Brown, is due for release in July followed by an album.

BUDGEE have added two more gigs to their current British tour - Guildford Civic Hall (May 30), and London's Marquee (June 9).

ALQUIN, the Dutch progressive band who recently supported Golden Earring on their British tour, have added two gigs to their headlining tour which opens at Dagenham Roundhouse on June 1. Dates are Shaw Theatre, London (June 9) and East Anglia University, Norwich (June 5).

ELTON JOHN'S recent London charity concert raised £10,000 for the Invald Children's Association.

MAGMA, the French band who tour Britain next month, Mr. Moss in Edinburgh's Caley Cinema (June 13), to their schedule and cancelled Leeds University (June 22).

TOP American drummer, Billy Cobham, now fronting his own band, headlines a special concert at London's Rainbow Theatre on July 13. Plans are in hand for further British dates.

JOHN GORMAN of Scaffold fame and ex-Bonzo Viv Stanshall and Friends are to do a show at Bradford's St. Georges Hall on June 7.

## \$\$\$

Well it's been a busy week what with all the fuss about Darling David. It seems a pity that he is getting the blame from some people for the fiasco. We blame the promoters fairly and squarely. In fact we warned them the odds were could be trouble in our April 13th issue. It's a pity they brushed us aside as casually as they did. Penny Valentine, label manager of Rocket Records has left the company. Is her departure as smooth as everybody thought? Seems a bit abrupt. Executive Steve Brown has also left the company but it seems through his own choice. Rocket running out of steam? Dave Dee, Geoff Grimes and Phil Carson turned in our promptu jam at reception held for Black Oak Arkansas at the Speakeasy last week. The new Atlantic Records execs now though you may remember Dave Dee from Davey Beaky Mick and Tick while this was with the original Springfields. Paul Sergeant another Atlantic man dressed up as a secretary and cavorted around with all the company secretaries. Janie Jones has got nothing on the BBC while this were also much in evidence, wink wink, nudge nudge. The continuing story of Eric Hall THE promotion man at EMI - not content with single - handedly rocketing Queen to the top of the charts turning his masterful hand to making the lovely Geordie into stars. It seems that he is prepared to pay £200 for a colour picture in RRM - sorry Eric love, no go, not even for you, you wonderful man. Try the advertisement department. Well kiddies did you stay up late enough to catch George Melly's show on Sunday night? Unfortunately Thames don't carry it but it can be seen in most other parts of the country. Last week's show featured Graham Chapman of Monty Python fame, who proceeded to tell the whole world that he was bisexual. "I think that's a good thing just love people," he slurred. Next they rolled on Derek Taylor, head of the Warner record label operation. Mr Taylor mumbled a lot and proceeded to tell us that the £100 million was (rather than the currency). The whole thing was jollied along by a pleasant little bit of music which related the tale of a de-bau ched canary. The trouble was that the show was too incoherent or words. Mr Melly was sweating profusely trying desperately to keep control. Warner Bros signs the word. The show's latest acquisitions are so profoundly boring Lindisfarne (O.K. Moira). "Terrifically boring" even although we were all rather amused by those sassy pictures of George Harrison in bed with his friend, Mr. Moss in the book's papers. Brian Ferry's new solo album is quite superb and features the immortal Smokey Gets in Your Eyes and up your nose too. Can Sally James of Saturday Night be so stupid as the show. In answer to her question do you like Saturday Scene? David Cassidy gave a yawn. The show groupie managed to blag her way into the Nassau concert on Friday night. When asked how it was she said "I know the manager" Derek Nicholson. "Oh no," she replied, "I must be one of the show roadies." WE SHT

# Cassidy horror

THE condition of 14-year-old Bernadette Whelan has "deteriorated greatly," according to a spokesman at London's Hammersmith Hospital today (Tuesday).

Bernadette has been in the intensive care unit since she collapsed with a "cardiac condition", at David Cassidy's farewell concert at the White City Stadium on Sunday.

The spokesman added: "Her condition has developed into brain damage and at this stage, it's difficult to forecast on what the outcome will be."

Bernadette was just one of hundreds of injured fans who had to be treated at the hospital during and after the concert - "a lot of them had sprained and broken limbs".

added the spokesman, "the place was like a battlefield on Sunday night."

As the young Cassidy fan fights for her life a major inquiry into what went wrong at the concert is being called for.

Promoter Mel Bush's comment in the national press was: "It all went to plan and the concert was a great success. There was nothing wrong with security."

(See full story page 7).



## Dan cancel

STEELY DAN have been forced to cancel four dates of their current British tour following lead vocalist and pianist Donald Fagan being taken ill with chronic throat infection.

The infection which has been apparent during the end of the band's two month American tour which directly preceded the British dates, became seriously aggravated after Steely's two sell out Rainbow concerts last week.

Also guitarist Denny Dias and keyboard man Mike McDonald have been suffering from flu since arriving in Britain.

The dates affected, Glasgow, Scarborough, Sheffield and Southampton, will hopefully be rearranged in early June when Steely return from a European tour.

Fagan told RRM: "I'm especially disappointed at having to let down the people who have planned to see us after the fantastic response we've had from both the British public and critics to our music."

## R. Dean Taylor to tour

R. DEAN Taylor, back in the charts after a long absence with Ghost In My House, comes to Britain on June 20 for an eight week tour.

He will be playing a series of week engagements and several one-night stands which have yet to be confirmed. Dates so far are California Ballroom, Dunstable (June 22), Bailey's, Hull (week 23), Bailey's, Leicester (week 30), Bailey's, Derby (week July 7), Bailey's, Blackburn (week 14), Bailey's, Stoke (week 28).

## Sue sign

BLACKFOOT SUE have been signed for the Hinkley Festival which is scheduled for the 12,000 capacity Hinkley Athletic Football Club in Leicestershire on June 8. Top attractions at the show include the Bay City Rollers, Medicine Head and Goedic.

## Argent single

ARGENT, currently heading a three-week American concert tour, are to have a new Epic single rush-released on June 7. Titled, Man For All Reasons, and written by Russ Ballard, it's an edited track from the band's current album, Nexus.

live . . . . live . . . . live . . . . live . . . .



## Rebel, rebel

BOWIE'S Rebel Rebel suddenly stops blasting out of the speakers and the crowd take up the chant: Rebel, rebel, rising to a massive roar as Cockney Rebel take the stage.

The gloomy lyrics, those rulling psychotic eyes, and that psychomodo lurch of Steve Harley form a bizarre counter-point to the jolly circus-type music played by the band, who remain totally motionless while Steve resembles some kind of crazy monkey marionette as he jerks about the stage.

The pace flags slightly as the Rebel try out the as yet unknown song from their new album, but it's Harley's charisma that carries them through every time; he caresses himself, does a mock strip, all the while teasing the audience and making love to his ego.

The extent of his influence is emphasised when he gets the audience to sing, with their hands waving a la Faces, and then leaves the stage completely, to return to a furious reception for his last encore, Death Trip.

# DO YOU WANNA DANCE

ORIGINAL USA HITS

1956-64

- Frankie Lymon & The Teenagers
- WHY DO FOOLS FALL IN LOVE
- The Diamonds
- THE STROLL
- Bill Justis
- REBEL ROUSER
- Bobby Freeman
- DO YOU WANNA DANCE
- The Big Bopper
- LITTLE RED RIDING HOOD
- The Hollywood Argyles
- ALLEY OOP
- Johnny Preston
- CRADLE OF LOVE
- Clarence 'Frogman' Henry
- (I DON'T KNOW WHY I LOVE YOU)
- BUT I DO
- Booker T. and The M.G.'s
- GREEN ONIONS
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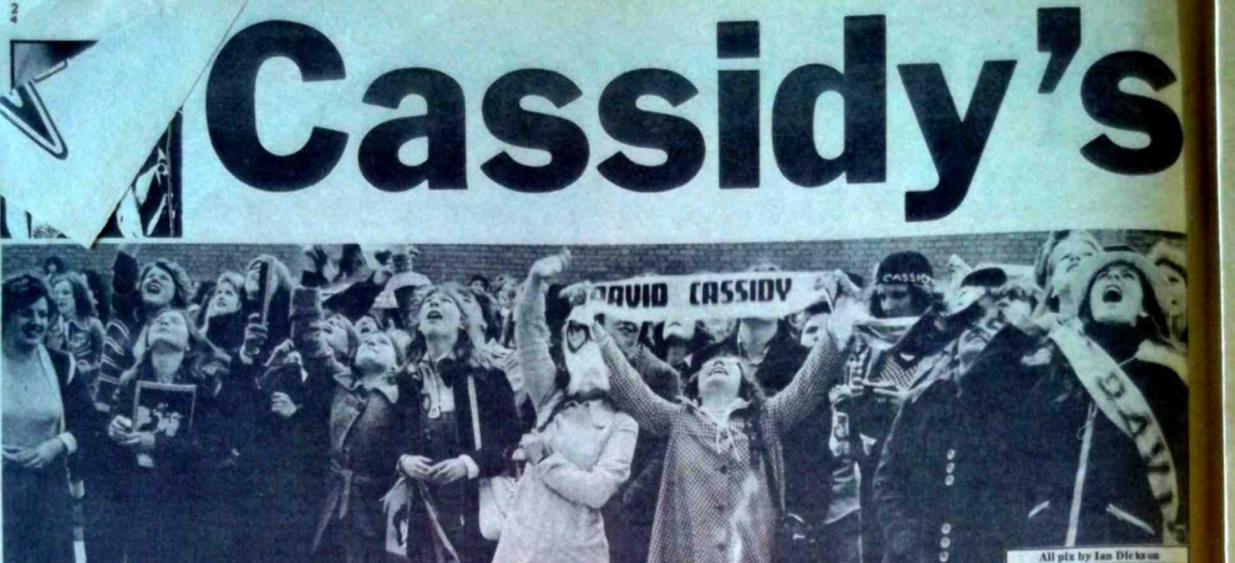
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PHILIPS

ORIGINAL HITS USA 1956-64



All pit by Ian Dickson

### Genny Hall winged her way up to Glasgow to catch David's first U.K. concert and grab a few words with the superstar.

NOT EXACTLY the place for having a tete-a-tete are they — press conferences? All the usual elements were present — inhibitions, scepticism, preconceived ideas, bias — yeh, they were there all right hanging around like an invisible cloak.

This particular one taking place at the Albany Hotel in Glasgow was being covered by the BBC's Scottish TV, featuring their 'star' news reporter — "Mr. Shoot - the questions Jack!"

Under these highly unlaubrious circumstances I never know who to feel the most sorry for — US, 'the press' or THEM, 'the artist'. THEY, expecting the worse become wary and over cautious. And US? We find the whole situation frustrating, get very self-conscious, and usually end up by asking the sort of questions we feel is expected, and not the one's we REALLY want to know! Still compared to the bestial conference which took place at London Weekend, this one in Glasgow turned out to be pretty civil.

David Cassidy wearing a combination of denim and glitter made his way to his seat, where he was immediately surrounded by a swarm of photographers, who were frantically clicking away, as though he was about to evaporate from their midst!

"Morning or whatever it is," Cassidy pouts himself a drink of water.

"Well I wanna thank you all for coming — it's really been fun..." He gets up as if to make his exit, and we just crack up.

A fellow lady journalist comes from Scotland and points out that his middle name Bruce is very Scottish, and does he have any Scottish connections?

"Irish," he answers, then follows it up with: "I don't know if I should have said that Irish and English, I don't think any Scots, but I'm not real sure — one never knows."

mentioned to me that he was looking for a place in Scotland. I don't know how serious he was. He's kinda like me, we go to places and we both get enchanted, and think we've gotta buy a place there. I have to try and keep some control over myself.

It was at this point that one of the 'beeb' guys obviously dissatisfied with the direction we were heading, demanded that Jack shut his questions.

Jack obliges. What did you think about your reception at Glasgow airport this morning?

"I thought it was quick." "Do you have any thoughts of the hysteria that you cause among the young girl fans?"

"I hate to be biased about it, but only the fact that it's there. I think eventually it's going to pass on as all things do."

Are you going to miss this aspect of your career now that you've given up touring?

"I think I'll miss it. But I think in the long run, I'll feel much better about myself in stopping this phase of my career."

By now David was suffering from flashlight blindness and puts on a pair of tinted specs. Someone shouts: "Can we finish with pictures and give the interviewers a chance."

Cassidy turns to the photographers and says: "If you're not going to keep clicking away, I can take these glasses off."

Shoot the questions Jack was about to continue when someone else steps in.

We also had a quote and were told it was eleven thousand.

"OK Let's argue about it," says David playfully. "No I'm not disappointed at all. Quite honestly I'm here to play and if 8,000, 500 people show up or whatever that's fine by me. I've got to tell ya, if there are 10 people out there that want to see me and are enthusiastic about me then that's what I'm there for. I'm not out there counting how many people are there or how many people aren't there."

Don't you think that giving up tours like this one, you've become detached from your fans?

"No I don't see myself as becoming detached from my fans. I mean I'm still going to be recording. I'm still going to be around."

What do you mean by quitting; do you mean that you're never going to appear on the air again in Britain again?

"No, the whole thing has been blown out of proportion. I think it's misconstrued. It's just that I feel that now is the right time for me to leave this phase of my career. I mean the David Cassidy that we all have seen for the last three or four years on lunch boxes, on TV and all that — it's just not representative of me. And I feel that I can't justify continuing the touring as I'm getting further and further away from all that. I think the only way for me to do it — and believe me I've felt good about the last four years — is to end it on a high like this. I'm tired, I've played a lot of places, I think coming back year after year becomes anti-climatic, it's no longer important to me, it's no longer important to the kids."

Is your future career going to be just singing or will you go back into acting?

"I don't know. I know I'm going to be making another album. I don't know whether I'm going to be acting though. I could sit in my room every day and be a singer, but in order to be an actor you have to have a project to act in, and I don't have that right now. So essentially I'm only a singer. I would like to do some acting again. I haven't in a long time. Although I have been seriously looking. There have been a lot of offers but most of them have been unimaginative, and a lot of what I'm doing on TV and I'm not cutting Walt Disney down but that kind of thing, which isn't what I want to do."

A few weeks ago during my television interview here with Cassidy, he had told me that his final album with Bell records would most probably be a live one. I asked whether

it would be live after all.

"I've just spoken on the phone to the folks in charge," he replied, "and it's just been confirmed that I'm going to do it. Tonight at Shawfield Stadium will be the first live recording, then at White City, and finally in Manchester."

You weren't too happy about doing a live album were you?

"I wasn't happy about the thought of it, but when I really considered the whole thing, I thought I would like to savour the moment and have it recorded. So that whenever I want to think about it, say five years from now, I can put it on and say: 'This is what it was like leaving.' So in a way it's not like just making a live album to sell like a greatest hits album — I don't really care for albums like that — the being songs that people perhaps won't be expecting me to do."

This final album would see the parting of the ways between David and his record label Bell — was he going to say why he was changing his record company?

"Aah," he stalls, "well there is no record company at all — it's all over." "The entire staff of Bell records here in England has quit. So I don't have a record company at all — it's all over."

Suddenly Dave Bridger who heads the promotion's department at Bell and who's also Cassidy's right arm during his UK tours, comes up with: "Well I'm still here!" This was greeted by fits of laughter from one and all, then it was back to the acting.

What types of film role would you like to play?

"Something different. Something that I have never done, something that will allow me to stretch..." (Tarzan instantly flashes through my mind — can you just picture him swinging from tree to tree — well he did say he wanted to branch out — didn't he?) OK — back to the concert.

"Something which is original and not derivative of everything else that you see today. I would just like to read something if not do it. I'd like to read a film script and go through it and say, 'this has got some STYLE to it, I mean the writing has got some style to it. I honestly believe that first there was the word."

"If the material is there I think that's the basis for making a good motion picture."

Is there anything about yourself that you don't like at all? Says I changing the

subject — Anything about yourself that you really hate?

"I hate having to come to these things," he replies. (Like I said we're all.)

"No that's not really all that true," he quickly adds — just in case it was the wrong thing to say! But David you still haven't answered my question.

"I don't know, I suppose we all have little things about ourselves, about our personalities that we hide and keep inside ourselves. I mean I'm certainly going to reveal them to 800,000 people!"

What an old mummy! Well is there anything about other people that you don't like.

There was no hesitation as he answered: "Dishonesty. Someone shouts out: "could you repeat that?" "Dishonesty."

I suddenly remember that he was going to write a book.

"Yes I'm going to write a book." "Would he enlighten us?" "Well I can only tell you that there have been so many of these books that have been put out, and I've read a few of them... Er — this man back here... He was now pointing to a fellow with flowing blonde hair. "This man Henry Dilz has been like my friend and photographer for a couple of years... now he's a fanatic he's an eccentric, he's also a really great photographer and over the course of my world tours, he's taken thousands of pictures of people and places. He's recorded little incidents and quotes that have gone on during dinners, back stage and on stage. Anyway we're going to do a book when I get some time. It's not going to be just a fan magazine."

Are you going to reveal all your sex life...? (I mean I was only joking really I was! F.S. I wasn't really!)

"No, it's not going to be a sex exploitation book, 'cos that's not what touring is about, it's just going to be honest."

It's going to be fun to read isn't it?

"I hope so, it's gonna be fun for me to do. I mean we've got some really good stuff. That that would normally be written from an outsider's point of view will be written from a focal point of view. I feel I want to say what it's like, I want to show what goes on — the highs and the lows."

But you would like to? prompted.

"I would LOVE to!" "He certainly wasn't giving much away — so I tried again. Was there no one in mind at all? (Christ it was like getting blood out of a stone!)"

"Well I saw this waitress on the third floor that looked kind of attractive...!" We just literally fall about — this guy's a natural comedian.

Later that afternoon we find ourselves at the Olympia Centre in East Kilbride where David has been invited to take part in their 'Spring Clean Campaign'. He finds a moment or two to chat with some of the town's disabled children in their Spring Clean Campaign. He finds a moment or two to chat with some of the town's disabled children in their Spring Clean Campaign. He finds a moment or two to chat with some of the town's disabled children in their Spring Clean Campaign.

The concert at Shawfield Stadium kicked off at 8 pm to some good old rock 'n' roll nostalgia with Showaddywaddy. The band did a lively set and went down extremely well considering what they were up against. Tony Blackburn made a feeble comment — not that anyone really cared — for any moment now HE was gonna appear. HE being the thing that you can't see.

I'm not going to go into the concert in great detail as my colleague John Beattie over there in London is going to give you an in-depth report.

It will say that after having to endure the excessive grating of Cassidy's two chick back-up singers, the little darling himself came on looking absolutely divine — stunning in fact.

Attired in a inescapably white-tailed sequinned suit, with matching gloves, and a black sequinned shirt, he looked as though he had just stepped out of one of those spectacular Hollywood motion pictures.

With the aid of his white stick, he moved with all the grace of a gazelle as he sang and danced through his first number, Dreams Are Nothing.

More Than Wishes, Seventh Night were reached during his lengthy set, such times as when he sang Some Kind of a Summer, Daydreamer, who Beattie joined in, as well as Beatle Please Please Me.

All the usual chaotic scenes took place but thank goodness nothing as tragic as the horrific scenes which took place at White City.

I turned to a young lass who had written across the back of the programme that she loved David Cassidy, and asked her why she loved David.

I love him," she screamed hysterically through a flood of tears, "because he's GOD."





## Radio One on the road

THE Radio One disc jockeys are preparing themselves for a full scale Summer assault on the public this month with the exception of Alan Freeman - recently recovered from illness and once again, the victim of unfortunate circumstances.

Freeman had intended taking the Radio One Youth Club call to Bangor in North Ireland but because of the present power blackout in the province, the visit has been cancelled.

Better news for Rosco fans and holiday-makers who might be visiting the Isle Of Man on June 2. The Emperor is taking the discomania road show to Douglas for the TT races on that date.

Rosco's show can also be seen at the Palace Lido, Douglas between 5 and 7 pm on June 3. It's also an early rise for Tony Blackburn on June 5. He takes his show to the panoramic setting of Warwick Castle for broadcast

between 9 and 12 noon - same time, different place!

### and on two . . .

RADIO Two are grabbing a bit of the limelight next Sunday (June 2) when they introduce the first of four one-hour programmes on the life and success of Andy Williams.

The first part, titled 'Growing Up' traces the life of a youngster from Wall Lake, Iowa who grew up to become one of today's biggest names in showbiz. Narrator for the series is David Jacobs and you can tune in on that one at 2.30pm.

## Radio London's showboat

BBC Radio London are running a special Saturday night showboat on the Thames throughout June. The Father Thames leaves Cadogan Pier, Albert Bridge, Chelsea, at midnight for a three hour cruise. On board will be groups, disco, dee-jays and 'stars'. Tickets are £2 from Father Thames, 30, Crawford Place, London W1, and the event is in aid of Help The Aged.

I agree completely with the news expressed in the letters last week, criticising Tony Blackburn's part in limiting the 'Bob' playlist to 60 records.

This is just the churning out of the same (usually) middle-of-the-road material by already well-established 'artists' and gives fresh new TALENT - definition of this word easily obtained from any dictionary for those DJs who need explanation - no chance at all.

My personal favourites, who I would love to see given more air-play, include: Kris Kristofferson, Neil Diamond, Melanie, John Stewart and Philip Goodhand-Tait.

Current examples of records given air-play that in no way does them full

justice are 'Guilty' by the Pearls, 'Brown Eyed Girl' by Van Morrison, 'I Guess I'll Miss The Man' by the Supremes and 'Reach Out for Each Other' by Philip Goodhand-Tait.

I applaud Noel Edmonds as the only Radio One DJ who attempts to give a good selection of music to suit all tastes, but it is sickening to think that there are so few discerning listeners to Radio One that we must all endure the endless plugging off a certain few records each week which some half-minded idiot(s) has decided to let us hear.

P. Shallcross

34 Marina Drive,  
Upton-by-Chester,  
Cheshire.

## GREAT NEWS FOR ALL BUDDING MUSICIANS! MUSIC MIRROR is coming BACK!

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See next week for the exciting details.

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## Alternative voice

WHY can't Dave Johns have a sex change in Casablanca? Why can't Dave Rogers have a sex change in Clacton? Or most of the Mebo 11 declare it's been Roger Day all along (an in-joke)? Why can't something happen?

On the offshore front the inactivity is explicable (big words for a little boy - to read the aforementioned Dave Johns' mind - be careful where they're putting that needle).

Everyone is tense for an announcement about Veronica, RNLI, Caroline, MI Amigo, Atlantis. The Dutch act to outlast support for the offshore stations. Apparently Dutch premier, Joop Den Uyl (whom a recent pop song very justly said was in the oil) is getting impatient with the commission looking into whether Veronica can become a land based network with a few hours a week on the State broadcasting system.

Den Uyl is worried because the longer it takes, the longer the introduction of the act must wait and the nearer an election it gets. He may either hurry up the report or bring the Act in retrospect. Either way speculation in Holland at the moment gives July 1st as the probable date - pity for him it wasn't May 1st since May Day would be so much more appropriate.

The situation stands like this at the moment. Veronica, Veronica have really put all their hopes on becoming a land-based 'society' with Veronica Onstage Organ State.

However, aside from that

they will only say that all the options are still open and that they could stay offshore or close town altogether if refused.

Northsea: The Dutch service (controlled by Bassart Records) have also applied to become land-based under the name 'Noordzee Onroep Stichting'. It is however very unlikely that they will be accepted for this and the hell service it seems will close altogether. The Swiss owners of the ship and the English service haven't made it clear what they will do with Mebo 11. Many think it will go to Italy but personally I think that was put out to keep a money journal and radio (me by name) quiet. The only thing that we have is that they wish to be sure that this part of Holland has been exploited to its full.

Caroline: Caroline and boss Rolan O'Rahilly seems hell bound with continuing. They obviously wouldn't be tendered from Holland any more, but have hinted that Spain isn't the country they have in mind. A statement said that the MI Amigo would come to England and start an all day English service.

Radio MI Amigo: Radio MI Amigo haven't said anything officially. They are, however, already operating illegally in an extent since they are a Belgium operated station. Belgium introduced an Act similar to the British and forthcoming Dutch ones (except not as was drafted in 1982). Most of the advertisers are Belgian and they are already advertising illegally through various devious loop-holes which exist in all the Acts including our own.

This will not be immediately closed by the Dutch Marine Offences Act and indeed can't be closed until

every country in the world from Nepal to Paraguay, have an 'anti-pirate' Bill.

Atlantic: As far as advertisers and Belgium goes, Atlantis is in much the same position as MI Amigo if not more so since she is totally Belgian. There is, however, a difference. She has her own ship, the MY Janine, to keep up. We are told though that millionaire boss Agriaan Van Land-schoot, is determined to try and go on and she will also go on for the summer at least. . . the official statement says a little longer.

So we have heard of the station's plans, what of the reality? Tender from Spain, it is estimated, will cost £1,600 while one from Holland costs £200 to £350. The trip from Spain takes two days while the one from Holland takes about two hours. For Caroline it seems alright so long as MI Amigo goes on. . . they pay £4,000 net. Obviously on this a £1,600 tender is possible and it might only be brought out every fortnight. Other bills said the same roughly. If Radio MI Amigo don't go on, there would be problems but the £3,000 also a week it would take to run could probably be got from one all day English service and one all day Dutch service.

The MI Amigo has had a great deal of work done on her but the fact remains she is over 30 years old. Twelve of these years have now spent continuously exposed to the elements in very rough seas, the rest from such diverse things as deep sea fishing, and timber hauling, and six months under water. Whether it's alright to have a ship like that hundreds of miles from her home port off the North Sea coast of England, is a matter of dispute.

## Beeb bulletin

NOTHING to set the house on fire from the "Beeb" this week with the exception being, of course, that excellent Reach Boys story (part 4) which, this week is sub-titled, Smile and Meditation. Introduced by "whispering" Bob Harris.

Jose Feliciano is the special guest on Brian Matthew's show, My Top 13 on Sunday and did I hear he was an Osmond fanatic? Well it should be interesting to hear his choice anyway.

Tonight (Thursday) John Peel's guests include Burt Marnette and Magma.

The Incredible String Band are featured in Pete Drummond's In Concert on Saturday night and on Monday next (June 3) Bob Harris returns featuring Sutherland Bros and Quiver, Saffron, Byrington and Hazzard on his show. And that's the excitement over for another week.

## CAPITAL

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A CAPITAL treat for the weenies this week when the Williams Bros appear on Hullahalloo. Capital are also organising a special tea party at London Zoo with the brothers for 50 lucky prize-winners.

Cruising this Saturday will be titled "Wop Shoo Wop Shang - A Lazy Showaddywaddy Big Top - a light hearted look at some of the influences of today's new "rock 'n' roll," sound.

Meanwhile rock fans get a special treat on the Nicky Horne show next week. On Friday 6.30, host Brian Eric hosts the programme all week. Nicky's gone on holiday or has he?

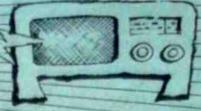
That famous Dr. Cameron Andrew Cruikshank takes a rubber different line to Capital's Moment Of Terror spot all next week. All is revealed but he's the mystery voice behind the five - minute horror spot.

Great Gatsby's in town this Saturday - should we rather be Barking? I should say 'no' says Tommy Vance and Sarah Ward are going to open the new gatsby disco there - dressed in GG gear, of course.

Underrated singer - and writer Albert Hammond is the subject of Capital Rap (a bit puny) on Saturday and tonight. British introduces a folk singer early on Sunday morning (1.30 am). His guests include Whizz Jones and his five-piece outfit, Lazy Farmer. Also guesting is Richard Digance.



# RADIO WAVES



## Memories are made of this

YOU have to a pretty incredible human being to become a disc jockey. Many hundreds of us listened to people like Tony Blackburn, Johnny Walker, Simon Dee and Kenny Everett and thought how easy and how great it would be to work on a ship playing music all day, just like they did back in the early days of Radio London and Radio Caroline. Perhaps though the times weren't always so good?

**Johnny Walker** remembers that life aboard the *Mi Amigo* (the present day *Caroline* ship) was like living on a submarine. "When the sea got rough all the windows had to be battened down with huge metal plates, and sometimes you couldn't see outside for days because the weather was so bad. Mind you, in contrast, after a warm day in the summer you could sit up on the bridge to wait for the used contraceptives to float past. May-be they were jellyfish and we were using our imagination!"

**Kenny Everett** had a rude awakening to offshore radio. "When I first went out to the ship it was a cold grey day, and the ship looked awful. Mind you if that was all that was bad it wouldn't have been too bad. We had these Dutch cooks, and they used to serve up everything with a layer of syrup over it, though if it was savoury they would cover it with fat. On the odd occasions they used to put chips with the fat to make it interesting. The first meal I got on the ship was pancakes and syrup and I didn't even have to put it inside me to know it wouldn't stay. — my eyes told my brain to forget it!"

**Dave Cash** remembers when **Jonathan King** went out to the *Galaxy* to have a look around. "Kenny and I were trying hard to think up some game we could play on him, so we decided to put him through the fire drill. We explained to him that he had better know what to do, because fire at sea could be very dangerous. Once he knew the procedure we told him to relax and enjoy himself. After watching television he went to sleep at about 11.30. At 12.00 I set off the fire alarm! Jonathan went bananas, racing around trying to find his life jacket, and he shot up onto the deck

waiting up in the bows. It was a force nine gale blowing and he slayed up on deck for nearly half an hour before he realised he had been tricked. He was really mad!"

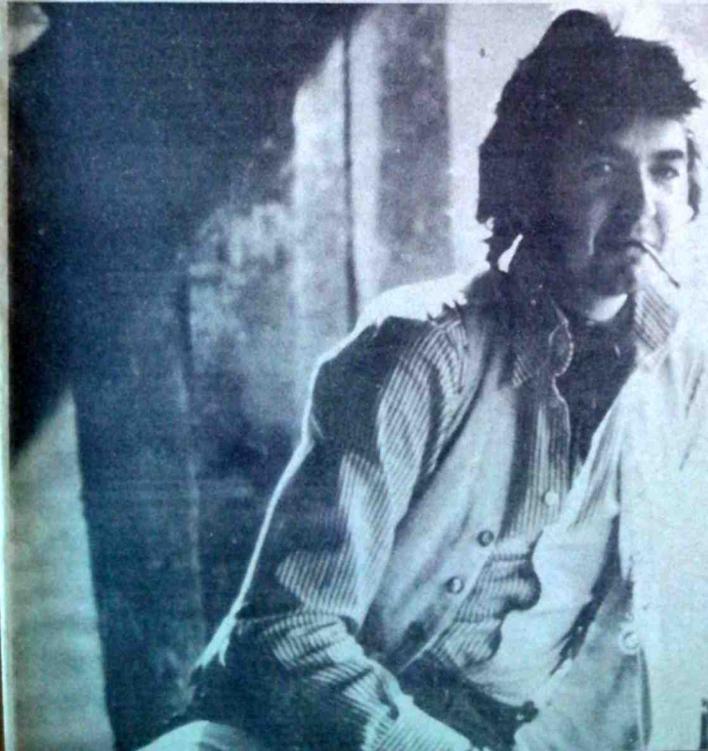
**Duncan Johnson** (now at *Radio Luxembourg*) was on the *Galaxy* one day when the tender ripped a hole in the side of the ship. "It wasn't a particularly rough day but the tender went out of control and gave us a terrible thump. The ship would have filled with water if we hadn't bunged it up with something, and the only thing about the right size was a leg of pork. It stayed there for several months before we could get any welders to come out, and you can imagine what the smell was like."

Working in pirate radio meant that you were literally risking your life. **Roger Day**, now doing the breakfast show on *Piccadilly Radio*, remembers the name of *Radio Northsea* with horror. "If your bunk lay under the main mast you risked being fried alive back in 1970. When the engineers were trying to tune the transmitter to suit the 244 metre crystal you knew there would be trouble. The first you knew of it was when you would begin to hear music in the air. The music would get louder

and louder until there was a huge flash and bang. The mast had arched over! This flash would actually take place in the cabin and you'd find the walls were scorched.

**Tony Myatt**, although not working on a ship must have done the most amusing thing. "I was working in Hong Kong on a radio station, and one evening we were relaying the results of the Elections. The producer came in and asked me if I would read out a news flash about Harold Wilson. I was yawning away and some of the words I found were very difficult to read. I started giggling and even started to sing some of the lines. I was thinking to myself that it was a good thing that I was reading the news flash through first before it was broadcast. A few seconds after I had finished reading it the producer came in 'Are you alright?' he asked. I told him I was feeling fine, and he replied, 'Well, I've never heard you read anything like that before.' Then it dawned on me, and I looked through to the Chinese operator at the other side of the glass. 'Thomas, did you turn my microphone on?'

So, now do you want to be a disc jockey? **DAVE JOHNS**.



*The Poacher*

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Edited by  
Peter Jones

# That man with the hair might be a millionaire

## Pop stars not welcome

THE Beverly Hills Hotel, a very plush sort of doss-house in Hollywood, are fussy about who signs the register. Among those who are not welcome any more are Messrs. John Lennon, Ringo Star and George Harrison.



Say the management: "We won't have them in here any more. We've had many bad experiences with pop groups, and in future we'll have nothing to do with them."

So Ringo, John and Harry Nilsson went off to live in Southern California in a beach commune. Where one person already in residence was Keith Moon, percussionist of The Who and he's been chucked out of some of the world's best hotels.

Strange how pop stars get a reputation for rowdy reputation. Keith Moon has a knack of blowing up toilets, driving limousines into swimming pools, accidentally dropping television sets out of hotel windows . . . but a rowdy reputation? Surely not . . .

Those who remember the more formal and infantile days of Mother Of Mine and Opportunity Knocks and so on may find it hard to believe that my picture shows the very same . . . Neil Reid.

But 'tis he. Now launched with a new image, a new single Hazel Eyes (written by Roy Wood, no less) - and also a whole lot of show business know-how culled from his days at a drama school since he was forced into temporary retirement from singing because his voice broke. He's fourteen now. And already into a second big-time pop career.

## Cozy on Quatro

SUZIE QUATRO, as we learned from the Great Ones series last week, was effectively "discovered" when Mickie Most and Jeff Beck went to see her working with a band named Cradle in a US club.

What I didn't know was that the now-famous Cozy Powell was also in the party . . . he tells me that the three of them just went along just for a giggle, but that their laughter turned to approval.

Said Cozy: "We sat up just as soon as we saw her. We swallowed our pride about rock being for men. It was the first time we'd ever seen so good a chick on stage. Even she had professionalism in everything she did - you can't ignore her, because she really comes across."

The Suzi Q fan-club grows ever bigger . . .

THE normally staid publication The Director, Journal Of The Institute of Directors, was awash with colour drawings of Tom Jones, Paul

McCartney and Gilbert O'Sullivan. Inside, a feature on the lucrative business of pop . . .

And the intro grabbed me. "If you are selling a period farmhouse in

Sussex for £100,000, or a little less, there is a good chance that the purchaser will turn out to be one of the pop stars. They are the new aristocracy. They provide the social leadership for their generation and have accumulated great wealth. "At least a hundred young men in the United Kingdom earn over £100,000 a year from pop music."

They give a rough figure of £2,000,000 a year in royalties for the likes of the Moody Blues, who write their own songs and have their own production company . . . and that figure is rough enough to have me gasping.

But it's pointed out that they have to pay ninety per cent tax on their earnings, they do no worse off than any industrialist or property magnate.



## Meet the Crash kids

I PRESENT the Crash Brothers, now selling well with their debut single Hoodoo on the Antic label. They are actually the Richardson Brothers - John, Peter and 13-year-old Ian. Three drummers, but also pretty versatile chaps.

John learned his drumming while relieving boredom in the control cabin of a bright yellow crane, a hundred feet above the ground. He went on to Top of the Pops appearances, playing behind Lyndsey de Paul and Barry Blue chart successes. Peter played with John Dummer's

Ooble Döbble Band. And little Ian, currently a hero figure in the fan mags, decided against a career as an international footballer to start drumming. Thing is, though, that John is founder-member and drummer with the Rubettes, and nicks a lot of attention when telly cameras are upon the band.

So . . . Rubettes, top of the charts, with John. And the Crash Brothers building nicely on sales, again with John. Question will 'blood prove' thicker than water? Watch for the next thrilling instalment of musical drum-chairs.

## The Hippolyte shake

TIFFANY'S popular London nightclub, features personal appearances of many a soul train . . .

And recently, the Hippolyte family, from the not Detroit, but Hford, in Essex. This team is reckoned to be a British answer to the Jacksons. Line-up is father Peter, with his two daughters Maria (14) and Sharon (16), plus son Keith (15). Keith is a "natural" Michael Jackson with a really powerful voice.

## Disease-ridden scum of England

ANDRE PREVIN, classical conductor and very amusing fellow, is getting his own late-night television chat show. While he chats big-name guests, including some promised pop singers - they are talking about HIM in certain parts of the world. In Greece, they cursed him, officially through the church, for conducting the music for the film of the Jesus Christ Superstar. "May those responsible for this film be cursed and damned for promoting the satanic theme of the frenzied and foul hippy culture on the death of Christ, as presented by the disease-ridden scum of England." And that little bit came from a Bishop of the Greek Orthodox Church, who added: "Earthquakes, lightning and torments will follow, and the second Judgment Day will come. If that's for the conductor, wonder who on the way for co-writers Tim Rice and Andrew Lloyd Webber, who had the original idea for the show."

## You can't argue with success

CERTAIN critics, some jeering journalists, many raging reporters, have it in for Mike Chapman and Nicky Chinn, whose main offence seems to be that they write fantastically commercial songs and (via Sweet, Mud, Suzi Q and others) have certainly had more hits than I've had hot dinners.

But it gave me personal pleasure to see them named Songwriters Of The Year for an Ivor Novello Award by the Songwriters' Guild of Great Britain. I refuse to argue with success, and anyway Mike and Nicky are good, helpful millionaires. I refuse to argue with the judging on a different level that made Elton John and Bernie Taupin Daniel, "the best song, musically and lyrically." Or with Nice One Cyril as "best novel or unusual song." There is, I say, room for everything and all kinds in pop music.

## Union Man

LIKE many of us, Johnny Cash as a kid wanted to be an engine-driver. Instead, he went off the rails and became a pop superstar. But now he's been honoured by Union Pacific Railroad in the States for: "breathing life into railroad legends by word, picture and song and for giving importance to railroads past and present."

They gave him a special model of Union Pacific's Big Boy, the world's largest steam locomotive.

## Macca's new drummer

SO THERE was Alvin Stardust, being driven into London from the airport, dozing away in the front of the car, when one of the band in the back shook him and pointed out Paul McCartney, hanging out of another car and yelling: "Give us a ride!"

Said Alvin: "I haven't seen Paul for donkeys years - ever since we . . . Shazie Fontana and I . . . supported the Beatles at an Albert Hall gig in the early days of Beatlemania."

Incidentally, if you see two little kids wearing Stardust-type cat-suits, they could well be Alvin's very own, now aged four and two. They've got replica regalia - real smart they look.

## Rock who?

TEN-YEAR-OLD and hob-nobbing with the big names of show-business - and on their home ground in Hollywood, too. That's the latest achievement of Lena Zavaroni, the Rothmans-born girl who really wowed the Americans with her first appearances over there.

Up to that point, nobody in the audience had really heard of the wee lass. But Frank Sinatra's applause and Lisa Minnelli congratulated her in the dressing room they shared, Lucille Ball gave her a chair. Yet there were some big-time stars in the theatre at the reception later on who were unknown to little Lena . . . like Rock Hudson, George Raft and Bonanza man Lorne Green!





# Slade

Slade — pop superstars are headlined in one influential magazine as "The most important band of the seventies." Slade — direct descendants of rock and roll giants like Chuck Berry, Bo Diddley and Jerry Lee Lewis.

But hang on, does that last declaration stand close scrutiny? Musically speaking, do the Supereyobs from the Midlands bear comparison with such hugely influential rockers?

Answer from Noddy Holder: "No matter what the knockers say, our stage act DOES stem from Chuck Berry and the others. Those blokes got up there on stage and just about INSISTED on the audience having a bloody good time!"

And he added: "That's what Slade do, too. You look out, as I do, and see a huge crowd all clapping hands and stomping about and you feel like you're looking at the eighth ruddy wonder of the world."

Good with words is Noddy. Puts his finger on the nub about pop. It's the job of the artist to give enjoyment, excitement and entertainment. And a Slade concert is a mixture of football-fan mob-handedness, pop-idol hysteria, revivalist religion — with an added feeling that it must have been like that at an original Nuremberg Rally.

That ability to create a party atmosphere, to lay on the host's hospitality good and thick, is what makes Slade real GREAT ONES of pop. Noddy and Dave, Jim and Don, give to the very last drop of sweat and blood.

When Slade really broke through the chart barrier, pop music was becoming boring. Musical advances were being made, but the presentation ideas were nil. Unless you happened to enjoy seeing performers turn their backs on you and spend half-an-hour tuning up, then half-an-hour more on remote, disjointed, incomprehensible solos.

Slade's philosophy is simple. Fans pay money, good money, to see and hear the band. The seeing is as important as the hearing. Listen to Noddy: "What the average guy wants is to go out, hear some music, have a couple of drinks and pull a bird. He wants to be able to let his hair down a bit, get caught up in the music and dig the atmosphere. That's all he wants."

"He doesn't expect to be told he has to sit there quietly, sit on his hands, and make no noise at all until the show is over, when one of the guys on stage tells him it's all right to have a little clap."

"We brought enjoyment back to pop. We're proud of that. Gawd knows what would have happened if the heavy brigade had carried on. No wonder kids weren't turning up for concerts... they'd been bored to death. The so-called stars mostly looked as if they couldn't care less. They were just self-indulgent. We never look on an audience as being miles beneath us in terms of talent or intelligence. We look on them as being equal partners in creating an evening with excitement and enjoyment."

Jimmy Lea, born June 14, in a public house, in Wolverhampton. The musician of the team, because he was actually violinist with the Staffordshire Youth Or-



chestra, before becoming bass-man with a group called Nick and the Axemen.

David Hill, born Devon, April 4, whose granddad was a Doctor of Music and whose dad bought him a guitar early on — and who has finally got over the "re-jected" feeling he had at school when he was refused permission to learn to play the recorder.

Neville Holder, born Walsall, June 15, infatuated by the atmosphere of big-time pop from the days when he went to local shows to see the Stones, Beatles and so on — stalwart of talent contests at his school.

Donald Powell, born Bilston, September 10, veteran of many a Boy Scout church parade, first on bugle, then drums — one-time boxer, part-time athlete, and the most fearsome-looking of the band when they sported their skin-head days.

They came together and they made music and they struggled and they

thought they should chuck it all up and start working for a living. They met Chas Chandler, and he guided them to the top, as he'd previously guided Jimi Hendrix... and if you believe the publicity blubs you think it was a simple as that. One minute unknown, the next tearing the charts apart.

But there were the days of slog as the 'N Betweens, with singles like You Better Run, on the Columbia label, sinking without trace. Then the days as Ambrose Slade, a change of label to Fontana, and more singles behaving like lead balloons... Wild Winds Are Blowing, Shape Of Things To Come. Plus an album called Beginnings.

They'd sweated it out on the ballroom circuit. And it really was a sweat... even down to the final business of the evening when you tried to part the promoter from your hard-earned pay-packet. Mind you, there was the occasional break from hardship. They got

a contract to play in a club in the Bahamas... a six week gig which turned into four months.

They'd learned to cope with all kinds of audiences, but that long spell away from home taught them a lot about themselves. Said Dave: "It's a way of really learning all the good things and the bad about your colleagues in a group. We had hassles over quite a few things, notably money, but the experience was great. We learned to make allowances for others, even if the others were being bloody stupid."

Which explains why Slade are genuinely such good mates off stage as well as on. They enjoy each others company, even if they indulge in a lot of mutual mickey-taking. It's impossible to think of Slade splitting up...

As for their music, which often gets overlooked because critics marvel more at their ability to create a band-audience relationship... well, it's now part of pop



## Discography

### SLADE SINGLES

Get Down And Get With It/Do You Want Me/Gospel According To Rasputin. 2058 112 May 1971. Cos I Luv You/My Life Is Natural 2058 155 Oct 1971. Look Wot You Dun/Candidate 2058 195 Jan 1972. Take Me Bak 'ome/Wondering 'Y 2058 231 May 1972. Mama We're All Crazee Now/Man Who Speaks Evil 2058 274 Aug 1972. Gudbuy T' Jane/I Won't Let It 'appen Agen. 2058 312 Nov 1972. Cum On Feel The Noize/I'm Mee, I'm Now, An' That's Orf 2058 339 Feb 1973. Skweeze Me, Please Me/Kill 'Em At The Hot Club Tonite 2058 377 Jan 1973. My Friend Stan/My Town 2058 407 Sep 1973. Merry Xmas Everybody/Don't Blame Me 2058 422 Dec 1973. Everyday/Goodtime Gals 2058 453 Mar 1974.

### ALBUMS Play It Loud

Raven; See Us Here; Dapple Rose; Could I; One Way Hotel; Shape Of Things To Come; No Who You Are; I Remember; Pouk Hill; Angelina; Dirty Joker; Sweet Box Z383026 Nov 1970.

### Slade Alive

Here Me Calling; In Like A Shot From My Gun; Darling Be Home Soon; Know Who You Are; Keep On Rocking; Get Down. Get With It; Born To Be Wild Z383101 Cassette 3170053. Cartridge 3820048 Mar 1972.

### Slayed

How D'u You Ride; The Whole World's Goin' Crazee; Look At Last Nite; I Won't Let It 'appen Agen; Move Over; Gudbuy T' Jane; Gudbuy Gudbuy; Mama We're All Crazee Now; I Don' Mind; Let The Goodtimes Roll Z383163. Cassette 3170094. Cartridge 3820066 Dec 1972.

### Sladest

Wild Winds Are Blowing; Shape Of Things To Come; Know Who You Are; Pouk Hill; One Way Hotel; Get Down And Get With It; Cos I Luv You; Look Wot You Dun; Take Me Bak 'ome; Mama We're All Crazee Now; Gudbuy T' Jane; Look At Last Nite; Cum On Feel The Noize; Skweeze Me, Please Me 2442119. Cassette 3170133. Cartridge 3820088. Sep 1973.

### Old New Borrowed and Blue

Just Want A Little Bit; When The Lights Are Out; My Town; Find Yourself A Rainbow; Miles Out To Sea; We're Really Gonna Raise The Roof; Do We Still Do It; How Can It Be, Don't Blame Me; My Friend Stan; Everyday; Goodtime Gals Z383261. Cassette

history that Chas Chandler first heard the boys rehearsing in a club in London. He's not much of a one for analysing what makes artists tick... he relies upon his own instinct. He heard them, liked them, believed they were better musicians than were the old Animals with whom he'd had his own share of pop glory. He believes, genuinely, that Jim Lea is a much better bass player than he himself ever was.

Chas really is the FIFTH member of Slade. In every way he's guided the lads. He reckons that when the old Animals finally split, he had less than two thousand quid to his name. His earnings had been eaten up by expenses, bad management, con-men... and he made sure from the start that the Slade lads would not suffer like that.

He's also a great believer in live appearances. He'll work Slade into the ground with a series of international gigs because he knows that they are sensational on stage and their shows sell records. And when they start to flag, when the chins drop onto chests, he reminds them: "It's all in a good cause — money!"

One writer tried to define the effects of a Slade concert and said that they got audiences going even before they start playing — their reputation precedes them. They insist that audiences "feel the noise"... and "feeling the noise is something and everything about gut sensations, physical commitment to the sound and the sort of exhilaration and wild abandon that brings the audience to the edge of exhaustion."

Slade hit the top through their live performances and they're sensible enough to get that same kind of on-stage excitement in their records... lots of echo, those hand-clapping, hard-driving effects. The rhythm is what matters. And the structure of the songs is based on simplicity. Noddy says it took only fifteen minutes for him and Jim to write Coz I Luv You. Don't bother analysing the lyrics of the Slade hits... you just soak up the overall atmosphere. Songs don't come more simple and basic than Cum On Feel The Noise, but that song went to number one in the charts in ONE WEEK. That hadn't happened for years before; not since the Beatles.

Interesting thing is the way Slade eventually took over America, on their own terms. Their first tour as Slade was in 1972. They weren't top of the bill, so it was like starting all over again; and it took time for the Americans to latch on. They were second to Humble Pie first time over, and then they went back as toppers.

Some of the critics said that Slade should play serious rock and roll if they wanted to win over the US audiences. But the critics have been proved wrong... Slade became working-class heroes, the people's band, in America as they did in Britain.

They come through as individuals, even if you can't put names to the faces. That Noddy Holder — he's the cheer-leader, with his exhortations and his rasping voice, and his vulgarity... "Actually I don't think I'm vulgar, but I'll admit I'm a bit cheeky."

He gets through to both sexes, or all three sexes, if you like. He brings blushes to maidenly cheeks when he reports the colour of a girl's knickers, and the boys go for him because he's not a pretty lad, and therefore poses no threat to their own chicks. In fact, he's a constant and dangerous threat, but the male fans don't know that.

Noddy INSISTS his audiences enjoy themselves. And if they wish to avoid an onslaught from his Midland Mouth, then they get on with it... feel the noise and stomp on.

Dave is for the girls. They go for Suptony and he acts up. He glitters and glitters, and pouts and pirouettes, and he plays some damn good guitar.

Jim, songwriting abilities apart, has a nice line in wry humour, and his bass is an integral part and he's the most versatile of the band in that he can switch from bass to violin or piano. That rhythm is strong, and bass is dominant and it never lets up.

As for Don... well, he figures high in most polls for "top drummer". He used to put on an outraged air of being the "forgotten man" of the band. "Stuck up at the back there, can't see anything, nobody wants me, nobody cares"... moan, moan.

But when, in July last year, Don was involved in a serious car crash from which he escaped with concussion, broken ribs, busted ankle and so on, and in which his girlfriend was killed, he realised what a fantastic depth of feeling there was for him. Fans constantly phoned the hospital to find out how he was; some even camped outside so they could receive bulletins. And he was

sky on which a video TV system beamed close-up pictures of the show."

Everything has to be spot-on. Chas himself still supervises rehearsals and sound systems at every gig. Loyalty breeds loyalty... even if it sometimes causes problems, as when Slade were invited to leave their Swiss Cottage hotel during Earls Court weekend because the management didn't much like the place being besieged by Slade fans.

The New York Times, a newspaper hard to please on the pop scene, summed up Slade's greatness this way: "They specialise in short explosive lyrics, simple and direct, that bring strong audience response through riffs and repetition. This is good old-fashioned rock and roll, presented with flash and confidence as the quartet choreographed itself on stage rather than jumping and writhing around. A great example of a rock group moving back to simplicity in music."

Yet there is a link with football-fan



bombarded with get-well cards and presents.

That was perhaps THE toughest time for the band. A blow like that could have finished off lesser bands, but in the background was Chas Chandler fairly forcing them to carry on. They went to the Isle of Man for a sell-out gig and took along Frank Lea, Jim's younger brother, as stand-in drummer... and not only did they get the usual audience reaction but Frank, a very keen musician, built up his own fan following.

Chas and the others were proved right over their theory that Don would have wanted the boys to carry on in his absence... anything not to disappoint the fans.

Each Slade concert is an event, but Slademania really hit new heights when they played to 20,000 at London's Earls Court. As one reviewer had it: "It was vast and visible from all points. A huge PA system, of 11,500 watts, flanked the stage, with a giant screen high in the

hysteria. Noddy told me that it wouldn't surprise him if 75 per cent of the Slade fans were soccer fans, too. He is a soccer fan himself, says that one of the most emotional things he's experienced forcing them to carry on. They went to the Isle of Man for a sell-out gig and took along Frank Lea, Jim's younger brother, as stand-in drummer... and not only did they get the usual audience reaction but Frank, a very keen musician, built up his own fan following.

He said: "You'd be surprised how many letters we get linking us with some soccer club — all we have in life is Slade and Manchester City, or whatever. So the football chant thing is now very much part of our shows, and we always lead 'em in an unaccompanied version of You'll Never Walk Alone."

That, too, adds to the simplicity of a Slade show. Jim Lea believes the word "simplicity" is all-important when talking about Slade. He said in one interview: "I used to write a lot of really complicated things for the group, and then be surprised when nobody took any notice. But it's now obvious that if you want to

communicate musically to the greatest number of people, then you have to find a basic simplicity... not try to talk to them from on high, miles over their heads.

Listen to a Tchaikovsky piano concerto and underneath it is all simplicity. The heavier the music, the more people who get left out of it. I have a trained musical ear, and I could write songs that are absolutely correct in every detail, but I'd run the risk of leaving the listeners behind. That's not clever. Now Nod and I go for simplicity and the songs just keep on coming."

Noddy speaks again: "We don't see ourselves as a short-term band. We want the people who come to have a good time with us now come back to have good times with us in five years or even if time. I'll get an audience going, even if it kills me. It may take a couple of numbers, but in the end they crack. They obey me. But then I've always been a leader of men, even when I was a sergeant in the Cadet Corps!"

And Dave: "We are a for-real band, up there on stage. To hell with the critics. Every time we play a hall, I'm certain we go away with a few hundred more genuine followers."

Even now, as Slade go on from triumph to triumph, it's hard to work out just how much they owe to Chas Chandler for his confidence, cash and calm. One thing's for sure: when he first met up with them, they were largely over their songwriting. But he heard the three songs they had managed, and insisted that Noddy and Jim stopped the fooling around and did some serious writing. It's possible that, despite their musical ability and visual interest, Slade would have missed out on fame if they'd had to rely on other peoples' compositions.

Get Down And Get With It was the breakthrough, on record. It became Slade's own National Anthem, as it had done for Little Richard years before. Good, rough, cheeky, vulgar, basic rock and roll.

Good, rough, cheeky, vulgar, basic Noddy, come to that. "Ere, turn the houselights up — I want to see those blokes over there having a good feel."

And he says: "Sometimes we get complaints about the things I say. There have been some halls where you aren't even say the word 'knickers' — despite the fact that everybody wears knickers of one kind or another. But there's always somebody around who wants to stop kids having a good time."

Slade have been described as the "new" Beatles, or Stones, or Who... but they don't go much on that kind of comparison. They'd much rather be regarded as the "first" Slade. They believe themselves to be essentially a band of the Seventies, not a revival of what was happening in the Sixties. As Noddy says: "We want to stay a working-class band, so that means we have to keep in touch with working-class people, and that means we've got to keep on touring and showing ourselves to the fans."

So Slade for sure qualify as Great Ones of pop. For my money, Noddy and Jim write some of the strongest song hooks since the Beatles in their 1964-5 heyday. Noddy may be no fantastic singer, technically speaking, but he knows how to get maximum effect. It surprised lots of people when he suddenly switched to some soft, gentle ballads... but remember Nod had learned his trade the hard way. On the road.

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Peter Jones

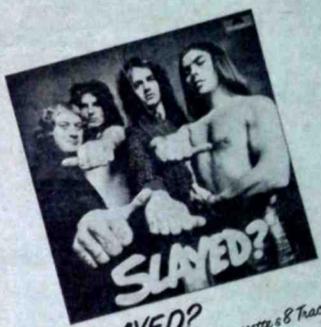
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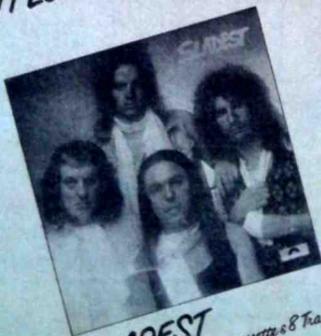
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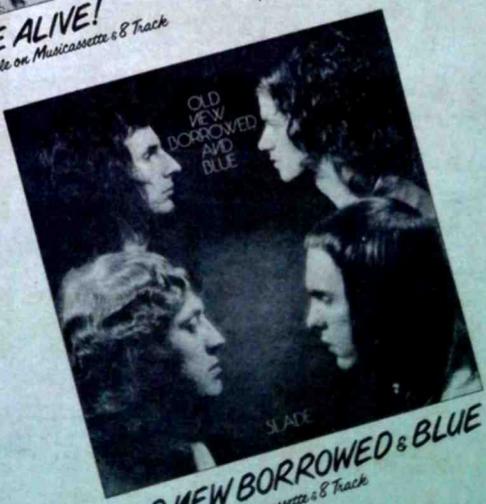
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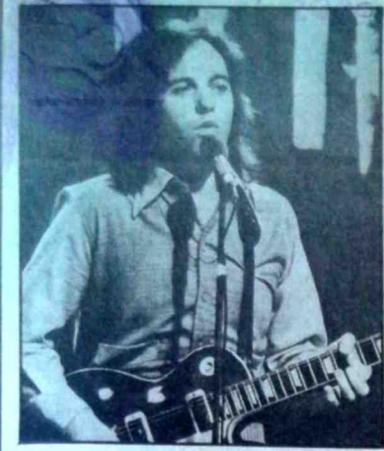
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THEY'RE a band who are getting tired of flattery which is something a lot of acts would give their PA system away for. Just a little, perhaps, that's OK, but when you're repeatedly "classed" as being the best thing to happen since the Beatles, it's just too overpowering.

1968, alas! Lol Crame, Kevin Godley, Eric Stewart, and Graham Gouldman, have had to

live with this image since they first came to the attention of the British public in September '72 when their first single, Donna, entered the charts.

Their first album was hailed by musicians and critics alike as being the best thing since Sgt. Pepper's "a great introduction for a success-bound group," they all said with the best of intentions.

Now, the group who recent

being called, "a musician's and critic's band" have released their second album, *Sweet Music*, which, since again, has been acclaimed by *lacc's* special blurb-writers.

The critics have added the group in one respect and hindered them in another. "They gave us the confidence by praising the first album and yet *Sweet Music* took such a long time to do because we were so conscious of having to do something better on this album after all the praise we'd get," says Kevin Godley.

On *Sweet Music*, the band experimented on various writing formations and as Eric Stewart aptly put it, "it was bloody hard work but it was a way of breaking down musical barriers within the band."

"Yes, we were so conscious of what had been said about us, conscious about what we had said in articles and all this crap that people came out with about us being the new Beatles and this is the best thing since Sgt. Pepper's and so on," adds Kevin.

"I don't know whether we've done it or not, but before we started *Sweet Music* we decided we'd try the different writing formations so that people

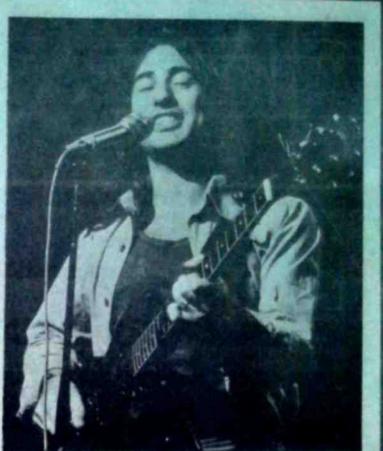
really make any money — "We want to sell some bloody records but with all the rubbish that gets into the charts these days, we don't stand much chance either."

"The charts in this country are pathetic — it's total blige — I've never heard so much crap in all my life," says Eric, "like all these Chapman / Cline numbers — the same riffs and words. It's emmyer bell crap."

"Chapman and Cline are probably great writers but they've got into this cash thing and they're churning out stuff like sewage — it's embarrassing really."

"What really pisses me off is bands like Sweet for example. They earn thousands of pounds being Sweet and then they suddenly decide, 'oh it's about time that we became a heavy rock band,' they turn round and then want musical acceptance — perhaps they're good but they f--- it up for themselves initially."

So what's the answer? "Well, we don't look down on Cline / Chapman and say, 'scum,' or 'crap,' we know there's a market for that sort of thing but what annoys me is that it seems to be so easy for this sort of approach to be successful



"what we need is a rich sponsor." Eric's new single, *Wall Street Shuffle* could surprise everyone — the band included and do well for them but the problem here is that the band won't be around to promote it.

They are off to the States once again this week to play a series of dates which include appearances at 29,000 seater halls. The music is getting powerful

and it'll come through," says Kevin. "I don't wanna get onstage and start shaking one balls off. I think we'll probably break in America first so there."

**John Beattie**



around the country

## The gunfightin' balladeer

COUNTRY music is no isolated realm — and Marty Robbins is just one of the music's many talented entertainers to have proven the point.

Marty's been through the gamut, to the advantage of his career. He's been having hits since he first entered the recording scene in the early '50s, possesses the versatility and the material — not to be categorized and has even made the British charts, if you remember back, with such self-composed titles as *A White Sports Coat*, *Devil Woman* and that all-time gunfighter great *El Paso*.

In fact Marty's carved quite a niche for himself by way of the gunfighter ballad, and is one of the relatively few country artists whose music has, on occasion, a direct reference to the western ballads.

The point arose during a conversation with the artist in Nashville last October. "I've had four gunfighter albums and they've been my four best albums," he said. Now branding a recently grown

moustache, he bore more than a passing resemblance to a Texas-Mexican sounding brass accompaniment — a sound that was familiar with a number of Marty's western ballads in the past.

"I think that it's about time that I did another gunfighter type thing. I was thinking that on my way into town this morning, I have plenty of stories, not all gunfighter stories songs. More in the vein of the material that the Sons Of The Pioneers used to do — I feel there's a market for that because nobody's doing it."

"You've got to have a different type of harmony to sell those kind of songs. I think that the two guys that work with me — Bobby Sykes and Don Winters, they've been with me for over fifteen years — and for over fifteen years — and myself have had that type of harmony."

Hints of those images are present, although the material is different, on a couple of tracks on Marty Robbins' current album release titled, appropriately, *Marty Robbins* (MCA MCF 3545). Las Vegas,

couldn't draw comparisons with the Beatles.

The band started doing the album last November — did some English gigs and then went back at their own Strawberry Studios up at Stockport in January to continue.

"It was funny — at the time McCartney was using the studio in the afternoon, for Mike McGear's album and we were in in the morning. We went on wondering what he would think of the tracks."

Being compared with the Beatles ain't a bad thing for anybody you might think, but for Eric, it's a label which just has to come unstuck if the band are to progress in the way they want to.

"We want to get beyond that and we want people to listen to the music as free and not compare us. We want to be different — lyrically, there's nobody else writing the sort of songs we do anyway."

Probably the most aggravating thing for the band is — despite all the praise, they don't

whereas our approach — a more musical thing doesn't happen.

"It's so different in the States," says Kevin, "people seem to be able to see through all the crap. Gilly Gitter Jumping around on-stage isn't a great musical happening for them."

"Perhaps it's because we haven't got a definite image and that's what is holding us back. We're not as big as everybody says we should be, or get the impression that Queen are happening because they've got an image."

But the main problem is money or lack of it so it seems. The despondency was brought home to the band when they did a Liverpool gig with Queen supporting some time ago.

They came along with this fantastic PA and light system and we, as the main band, didn't even have any lights whatsoever.

"We had to rely on the roadies flashing their torches on us," adds Eric, adding the touch of humour into the conversation,



tony byworth

Nevada and Martha, on Martha carries the strains of a Texas-Mexican sounding brass accompaniment — a sound that was familiar with a number of Marty's western ballads in the past.

The album, besides featuring six Robbins originals, also carries *A Man And A Train*, the theme from the movie *Emperor Of The North* and a number that the artist hoped would have been more successful.

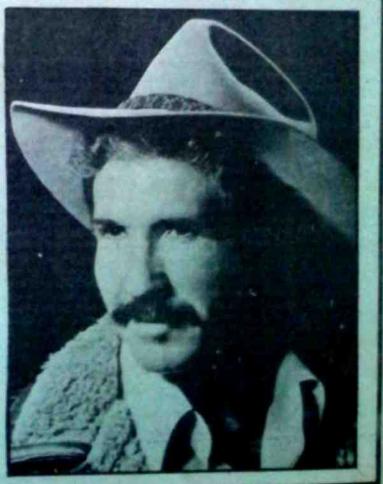
"I thought the song was great and the arrangement terrific but it just didn't come off. The movie, I guess, just didn't make a big enough splash and maybe, without that attention, it had its effect on record sales. Perhaps the song just wasn't country enough! Of course, if I knew what it took to have a hit I'd have one every time! I could give you a lot of excuses why the song wasn't a hit but I can't tell you what it takes to have one. I wish I could."

Marty Robbins — the album, that is — is the second album release to come from the MCA

stable following a twenty year association with Columbia / CBS Records. The new contract has opened a new epoch in the Robbins career with *Love Me*, a Jeanne Pruett composition and also featured on the album, being one of his biggest successes for many years.

Marty Robbins well represents the western image of country music although his recordings extend beyond these boundaries. On the side of the Atlantic a revival could be long overdue and enthusiasts, supporting the Robbins' cause, can forward their comments to Marty's Fan Club — run by the dedicated Cindy Burroughs — at 52 Statham Road, Hove, Nr Norwich, Norfolk NR9 0GZ.

And for the future? Well, apart from the possibility of gunfighter ballads, his next album he tied for the MCA label — will be even more deeply entrenched in country roots. Success, undoubtedly, will once again be assured, his popularity has been built upon very firm foundations.



NO NAUGHTY WORDS!

# Time

## Legendary Dingbat devours your letters.

Write to: Peter Dignam, 7 Carnaby Street, London W1V 1PG

Hello. 'S just another tequila sunrise back here, wha's happenin' out there widdoo, Bilmpo's? Well there's lotsa letters about the young Osmond and his bottled brethren.

Why do you print such a load of tripe, mean tin letters about D. Osmond Esq., being the father of some manky little Teeny-boppers' imaginary baby. Can't you read?

Firstly these girls should grow up before they even think about bringing a child onto this earth. Christ, we all know that Donny Osmond is totally incapable of making anyone pregnant let alone actually performing the whole thing. He doesn't know the difference between Percy and a Mars Bar. (Before I forget, lay off the carrots Bugs.)

Now that I have got that all off my 38 inch chest, how about sending me a half Mars Bar.

All My Love, Diana Doors nee Windows.

Yes, very distasteful I'm sure, and who's this Percy there? Is HE "Walrus"? Never mind, let's have some Kulchur for the Vulchurs with a little beet of poetry in the commotion:

Got our plastic spades out other day, dug concrete up chucked it down public loo. Brought some concrete down got pissed and wrote this poem.

D is for Dirty, sly and uncouth

O is for Only a big headed youth  
N is for Never going to rule over Marc  
N is for Nearly defeated by your bark  
Y is for Yard (bet you wish your's were half size)  
O is for Ogre 'cos that's what you are  
S is for Sorry you're not a great star  
M is for Money what you're trying to make  
O is for Oven get in it and bake  
N is for 'Nickers don't take 'em down you'll look vile  
D is for Donny don't show your teeth when you smile.

Two Deep Purple Fans, Marie Dixon & Claire Rodgers, Sheffield.

Hmmn, so much for the great English literary tradition, education has never been the same since they stopped free milk.

Dear Susan S. [Snort]  
I suggest that you think before you write. I mean signing yourself as Mud's No. 1 fan isn't exactly going to make you very popular in it's club you might be the first fan to enrol in the club but that doesn't mean you can use it to bring attention to yourself. I myself am a devoted Mud fan and was furious to read what you wrote I congratulate you on writing in and telling John Beattie what for but there are a couple of points where you have insulted the lovely name of Mud.



Barking up the wrong tree?

To start with you coughed out a load of blurb about Rob Davis being an entertainer and not a musician. I'm sure he'd love you for that. He worked six years to prove that he was a musician and then twice like you come along and barble out that wad of rubbish. Well, dear, Rob Davis is a musician and an entertainer. You know, you play the music and entertain people. Get it, thickhead?

Then you say that the hairs on Les' chest suit some people fine. Well, ducks, if you'd take the time off to unstick your false eyelashes, you'd see that there aren't any bloomin' hairs there. That explains why J. Beattie esq. put "some hairs" not "some more hairs". The you ramble on to say that they have got three gold discs. Well, you've definitely slipped up there. They have one silver for Dyna-mite and there's a Feet, and wait for it... The Cat Crept in hasn't even gone out of the charts yet. Give it a flippin' chance before you start discarding it.

So Susan S. don't try and be so clever next time please. I don't claim to know everything about Mud and I don't think you should either, I'd just like to know how many pictures you have have of Mud and how long you've liked them 'cos there's some people out there who've probably liked them longer and know more about them than you. You get my point?

Up yours, Bobs. one Mud devoted person who hates snotty little girls 16 Ouseley Road, Wraybury.

Yes it is very hard, ease the soap an' all that. Still, I can be a good boy sometimes. I'll promise not to make any handbag remarks after this one alright!

Dear Sir,  
I feel I must write to warn everyone who goes to concerts, to hold onto their handbags all the time.

I was at the Ten Years After Rainbow concert with my girlfriend. Everyone was standing up when just before the second encore, she turned around and saw that her handbag was missing.

It contained two pairs of glasses, various other items, which are useless to anyone else, and a small amount of money. Incidentally, my girlfriend wasn't the only person who had her handbag stolen.

You'd think that you could go to a concert and let yourself go, without having to worry about any dishonest bastards in the audience.

So I feel I must urge every girl to hold onto her handbag, especially when leaping around. Don't give these thieving buggers a chance.

Love, Peace, Honest, Rock & Roll to the World.

Paul Wilder, 33 Shesbury Avenue, Kenton, Middlesex.

## All mouth and trousers

THAT ol' Euro song contest, much maligned and misguided, is still causing trouble even now.

It wasn't enough that our 'Livvie dropped a clanger - ever since then we've ad foreigners choking up our charis with their garlic breath, frankfurter sausages and dirty bobs. Alright, Abba come from Sweden but what about this Mouth and MacNeal duo?

You could call them total imposters. I mean if the likes of us weren't slaving over hot type-writers to bring you the truth, you might have forgotten that they were the Dutch contestants, Sjoukje and MacNeal. Sjoukje, the same applies to William Duyn, the big bloke. Mouth is a far more suitable name. He grows like a ritzy bear and talks a lot.

foreign tongues but it was always England that attracted them. Even when they hit that world-wide hit. How Do You Do, which made the American top ten, they still believed they were yet to make it because it didn't hit in Britain.

When A Star has changed all that, even got the two of them in London this week for a big binge at Decca's West End office. Mouth was quite explicit about the importance of being in Britain with a hit record.

"I need England," he rasped from behind the hairy mask. "It's very very important, and I like to work here. It's the prestige that comes from England. I'm a prestigious person," he laughs, slaps his thighs and looks even more pompous.

people firing questions: "Where do you live? How many children do you not having it off with Sjoukje then?"

Really some people have no taste. How about singing in English?

"It's just that it's more international. That's what we did in Brighton, so more people can understand. Everyone knows a little bit English - you know 'yes and no,'" again he bellows, "But we sing in German, French and Dutch. We recorded I See A Star in all those languages. In Holland the Dutch version is the hit but it's the first time we've recorded in Dutch! It's crazy, we're always sung in English before."

They got together in 1971 after Sjoukje heard Mouth's voice on a studio tape and said: "that's for me." He'd been singing unsuccessfully with various Dutch bands for donkey's years. Before all that he was a construction worker and looking at him you can understand why Sjoukje rather than the other girls

with a version of Heard It Through The Grapevine.

Ever since they joined forces they've had hit records and a certain appeal which endears them to people in many countries.

"It's because we're just like normal working people," said Mouth.

"We're not so clean and... detached. You know we wear no glitter, always just what we feel like wearing. People can have a good time with us." As he speaks there's an habitual grin but when I ask him what his idea of a good life is he goes serious for a moment: "That's not easy," he says, frowning. "People have to drink more and have fun. When I want to fight with someone I drink a little and it's OK. But I still think the world is rotten, so I sing - for the people, for everybody and for myself because I like to do it. I can't change the world."

While we're sitting talking a big pop wov is going on in another office concerning the



MacNeal touring in Britain. They've just been up to Manchester to record a television spot, but both of them agree they would like to play live dates.

The gin and tonics are flowing, leaving Mouth even friendlier. "I love being on stage. I'm an extrovert and when I have all those people in front of me..."

For the future Sjoukje suggests they might record a number of

another Nickel In The Jukebox. "It was third in the Dutch song contest. I don't like it in Dutch but in English it's really great."

The lady quickly confides that at one time she really hated Mouth. "he was always making fun of me on stage. One day I just blew my top at him and it's always been OK since then."

Peter Harvey

# Ronnie's just passing

When Ronnie Lane agrees to an interview, it's because he's got something interesting to say. He doesn't like to talk to the press just for the sake of it.

Lane, the bass player who split from the Faces last year, seems to have quietened down after the fast life of one of the world's top bands. He's now 28 and in his old age has become very aware and concerned about what's going on in the world. For the first time in his life he's his own boss which he says is wonderful.

When I met Ronnie at a London hotel last week, he complained of his mouth being dry after a night at Faces Kenny Jones where he'd been drinking one or two (pink) glasses of brandy, but that didn't stop him from talking.

Ronnie was in town getting things together for his 'Passing Show' which will be touring the country for three months from this week.

## Passing show

The Passing Show will be housed in a circus Big Top and its stated aim is to create an ambience more akin to circus, carnival or music hall than to attempt to emulate the gloss and glitter of the rock venues.

In the words of Ronnie: "There won't be any animals, it's going to be more like a carnival than a circus, at least I hope it will be anyway. As well as me and Slim Chance, there'll be players and dancing girls. It'll be a musical show, at least three acts."

There's lots of people by that he means big names in the music world getting interested who'll probably turn up out of the blue and play. There's been lots of inquiries but I won't say who 'cos that'll spoil it.

To be quite honest I'm just as interested as anyone else. I'm just going to set the thing up and see how it works."

Was this Ronnie's brainchild I asked?

"Yeah, but it's Kate's as well really," he replies in between sipping his second cup of tea in as many minutes.

## No illusions

"Kate's me woman, everyone keeps calling her me wife just 'cos we've got kids." Ronnie laughs at what he's just said. "I couldn't do it without her. I'm just really trying to put something on that is right on the ground, no illusions about it, it's just what it is."

Ronnie's 'Passing Show' will be arriving at the smaller towns and cities as well as the obvious places, where they will be performing for two nights only. The rest of the week will be spent getting the Big Top up and enjoying life on the road.

"We should be able to get about 1,000 under the Top, but there again I shouldn't think it will draw... I don't know what it will draw. I don't think I'm that big to cause any riots."

So with all the people and props Ronnie's venture will involve, it seems that it could be pretty expensive.

"We're spending between £15 and £20,000 on it," confesses Ronnie.

"It's not my money, I'm on an overdraft actually... so I can always leave it to myself. When I was with the Faces in America I had some experience of circus acts as we used to use one while the gear was being set up. People who've paid to come and see music aren't particularly interested in watching a circus act so I've got to be careful of that. I'd like to get some stalls around the outside but there again I can only do so much. It'll either have a life of its own and work itself or, if it's fine by me, I'm just going to try and do it, that's all."

Sounds like it's going to be a total shambles I said.

"Yeah, that's what I like about it," he says.

## Polished showbiz

"If you're looking for something polished and clean and showbiz, you ain't going to get it. Perhaps at the end of the tour it'll be together. These things (he snaps his fingers) don't fall out of you... if it happens it happens, if it don't, it don't. You know the Faces did their best shows when they were completely untogether. We used to get terrible write-ups, but that was the essence of the whole band. When it gets all big and you're scared of not being as good as everyone thinks you are, then you're dead as far as I'm concerned. I like getting started, all the mistakes and taking the... that's my way."

Does he not think then he's cheating the audience?

"No, they'll be getting a better show than one of these noisy bands that do and play a load of... awful music," he retorts.

Music is what it's all about, so besides having a solo hit recently with a solo hit recently with 'How Come, what's 'Plonk' (so called be-

cause he's got a big... been doing?")

"Well, I've got me album coming out next month I hope," he says with an air of triumph.

"I'm very pleased with the way it turned out. I made it in the barn with me mobile recording unit at me farm in Wales. I've not changed my style, just the band. We don't sound anything like the Faces. Gallagher and Lytle have left to follow their own careers and they've been replaced by another very similar Scottish duo, as I like that aspect of the band—mandolins, banjos, squeeze boxes and things like that. It makes the band a little more flexible, you can do a lot more with a line-up like that than just a straight electrical band."

## Not prolific

"I've been writing songs although I'm not really that prolific. Sometimes I don't write for ages and sometimes I have an idea knocking about for years before it gets used like Anymore. For Anymore which is on the album."

I've also been writing some film music with Ronnie Wood which I'm quite pleased with and of course there's How Come which suited me fine by only going to 15 in the charts.

I didn't want it to get any higher, keep getting records like that and you can't go wrong. When you start to get number ones they expect you to have number ones all the time."

But Ronnie's also been very busy away from the music scene. He's becoming interested in farming and at present his 100 acre hillside farm is churning out tons and tons of hay.

"I'm really getting into farming, I'll sell half the hay and with the money I'll buy some sheep," he says quite seriously.

"I've also become a father."

On reflection then, does Ronnie have any regrets about quitting the Faces?

"None whatsoever," he answers.

## Expensive life

"It was the best thing I've ever done. I'm just a lot happier and now I'm me own man for the first time in my life which is wonderful. I can sort of make me own decisions, I'm free. I don't have to vet all my ideas, what I want to do, where I want to go on holiday through anybody else. Now if I want to do something I just do it. It's lovely. I got fed up with the tour life, staying in hotels, bad halls and bad

acoustics.

"I don't miss the expensive life I led in the Faces. It was boring, vegetating life that was."

Is he well-off? I ask bluntly.

"My mobile studio took most of my savings really. It cost £60,000."

I don't regret building it, it's a good machine but it took the... out of any money I had.

It hasn't paid for itself yet, but it's an investment as well as being a venture. I wanted something like that 'cos I'm angled to work when I want. It's my independence. I'm determined to be as independent as I possibly can.

I'm not technically minded though. I don't even know how to switch it on. I got someone else to make it. Twiddling knobs don't interest me. I'm more concerned about what comes out of the speakers.

I'm not financially embarrassed, I do

alright so don't get me wrong over money."

Is Ronnie familiar with rumours that the Faces might possibly be splitting or at least Rod Stewart leaving?

"I don't know anything about it really, the politics of the band that is, I left it all behind a year ago."

Talking of politics, it's a subject which Ronnie is becoming increasingly interested in.

## Shocking state

"I wasn't up to last year, but since then I've become conscious of what's going on in the world 'cos I can't believe their getting away with it. I'm not pro or anti anyone, there's good and bad in all races. That's the first mistake anyone makes being pro and anti anything. I just go right through the middle, but there's a lot happening which shouldn't be."

Ronnie does have an ambition in life which is something we all probably want to know... to find out the reason "why".

"I don't ponder on this subject, but I can't help looking at everything in the world. I mean it's in a shocking state," he explains.

Anyway, for the lad who once worked in a fairground after leaving school but came home 'cos his mother wasn't too pleased, it's life under the Big Top for the next few months.

It's definitely something to talk about when I'm an old man," he jokes.

I'm going to the States after the show to see what's happening. It should be interesting to see what me record does and see if I've got any kind of following. Whatever happens I don't want to get out of entertaining people, but I want to get out of the business."

Roy Hill



# American news . . . American news . . . American news . . . American news . . .

## Coming over the States

LOS ANGELES — England has been funneling her superstars to the United States at a rapid rate since the Great British Invasion of 1964, and if events in the land of the Beatles and the Rolling Stones are any indication of what we will be getting next, Gary Glitter could be the next major export.

Glitter has been a superstar in England for two years, running up a streak of No. 1 hits such as "Rock and Roll, Part One," "Do You Wanna Touch Me (Yeah)," "Hello, Hello, I'm Back Again," and "I Didn't Know I Love You 'Til I Saw You Rock and Roll," but only the first mentioned disk hit the top 10 here.

He hasn't a man who wears silver and sequined suits on and off stage and who performs with 15 motorcycles made it here!

"It's difficult for me to answer that," says Glitter, "because I'm not that familiar with what goes on here. Of course, I am a very visual artist and I haven't had a chance to tour here, so that's usually has something to do with it."

"It's very important for people to be able to relate on

a direct basis to what I'm doing. It's like built-in audience participation. For instance, we have a part for the audience on most of my records like in "Do You Wanna Touch Me," where the kids all yell 'Yeah.' People here have never seen me, so they don't know about all that."

Glitter says he hasn't toured because his first hit broke in the U.S. and Britain simultaneously, and he elected to work his homeland first. Since then, he says, he has been busy touring Britain, Australia and Europe and simply hasn't had time to tour this country.

Most of Glitter's disks sound remarkable similar, but, he says, "There is a Gary Glitter sound. Too many people confuse a song with a sound. My songs are different, but the sound is the same. And we feel we are letting the f's down if we don't give them the sound they want. After all, this is a sound they have expressed their liking for, and they pay the money."

Glitter and producer - co-writer Mike Leader made the first single for the British

discotheques, and Glitter says his music "carries no intellectual pretensions. It's there for the kids to enjoy. And I'm quite happy to be considered a singles artist."

Glitter does tour some 2 to 10 months a year. "I'm really going out to thank my audience and I try and duplicate my records," he says. "I think people want to hear what they hear on record, but I also think they want to see a show. There's a lot of excitement generated when you have 15 choppers revving up on stage and you can actually smell the oil spillage. Really, my shows are kind of a reaction to the concentrations that have been so abundant over the past five years. But there's no gimmicks for gimmicks sake."

Glitter says he will tour here "when America is ready" for him, not when he is ready for America. Meanwhile, he's enjoying a vacation here, talking to movie producers about releasing a documentary on himself here and getting set for a visit to Detroit to make sure his custom-made car is ready for color. **BOB KIRSCH** — courtesy of Billboard.



## stateside newies james hamilton

**GENE REDDING:** This Rock (Haven 7000). Penned / produced by winning team Dennis Lambert and Brian Potter, and the first single on the new Capitol - distributed Haven label (which has the comforting lingo of a re-troffed idealized house nestling snugly amongst some green trees). "This Heart" is a bit like a re-troffed "I'm Gonna Make You Love Me" and several other well tried changes, given the Thom Bell - derived but more likely Al Wilson - aping Pop-Soul treatment of cooling chix, lush arrangement and "matt" drums dry pumping away. Gene (no relation) hits all the notes with his inoffensive voice, and is still climbing Pop while hanging fire a bit in the middle of the R&B Chart.

**TRAMPS:** Where Do We Go From Here (Golden Fleece ZST 3253). Oooh-weee! from "Young Professionals" from Philly, Pa., kick off their latest smooth whopper with some real B-A-D deep bass sexy recitation along the "Hellow baby" lines, and then those "matt" drums go thumping away and hit the same rhythm as your pumping heartbeat while the creamy backup harmonies (Three Degrees included, I'll wager) support the alternately cool and impassioned lead fella. Philly Phreax will be first in line!

plays both Rhythm Box AND organ on this?

**TRANS ATLANTIC JOTTINGS:** MFPH (you know, MOTHER, FATHER, SISTER, BROTHER) now have their "Love Is The Message" LP title track used as the TV theme for America's CBS News "Magazine" . . . that's as well as their current LP being used as the theme for "Soul Train" . . . **MARY WILSON** (the sole remaining original SUPREME, not the PM's wife, dummy!) got married recently in Las Vegas to PEDRO FERREZ, sometime actor and the group's personal manager . . . no news is available as to whether DAVID FROST attended the wedding . . . meanwhile, also in Las Vegas, FLASH CADILLAC, the continental kids, known for their greasy appearance in "American Graffiti," are currently bringing Rock 'n Roll to the Hilton . . . **SLY STONE** is to marry KATHY SILVA "live" on stage at the Madison Square Garden next week, with the ceremony conducted by San Francisco disc jockeying heavy, TOM DONARUE . . . **TONY ORLANDO & DAWN** get their big break later in the summer when they take over the old **SONNY & CHER** spot in a networked "summer replacement" TV variety series . . . the **BONDS** managed to sell lots records as a result during their stint, so, as I say, it's a big break for **DAWN** . . . I had for **LEGENDARY DINGBAT** looklike (it's the eyebrows), **TONY DEFRANCO** and **THE DEFRANCO FAMILY** has had some jaunty if lightweight revival of **THE DRIFTERS'** old "Save The Last Dance For Me," it's now being done in a jaunty if and I gotta git, git and split!

AN RRM exclusive service bringing you the first news and reviews of hot US releases not yet available in the UK.

**GEORGE MCCLARE:** Rock Your Baby (T.K. 1004). What relation of Gwen McCrae is George? They're from the same Florida label set-up, so must be husband and wife or brother and sister, presumably. George's rising R&B hit obviously uses Timmy Thomas's "Rhythm Box" but is fleshed out with bass, guitar and - particularly - a continually - chording organ, the resonant sound of which allied with his mixed-in voice produces an oddly hypnotic effect. The actual production and penning was done by H. W. Casey of K.C. and The Sunshine Junkies and Band of "Blow Your Whistle" fame, and by someone called B. Finch, whose brother Chaf is better known. As they all are from the same group of labels, what's the betting that Timmy Thomas actually

# A.S. GRAPHS

from Billboard

## single

## album

1	THE STREAK Ray Stevens	Barnaby	1	THE SCRY/SOUNDTRACK	MCA
2	BAND ON THE RUN	Apple	2	PAUL McCARTNEY & Wings	Apple
3	McCartney & Wings	Apple	3	THE 3	Apple
4	DANCING MACHINE The Jackson 5	Motown	4	MARIA MULDAUR	Reprise
5	YOU MAKE ME FEEL BRAND NEW	Avco	5	CAT STEVENS	Capitol
6	THE ENTERTAINER Marvin Hamlisch	MCA	6	Budd & The Chocolate Box	ABM
7	TONIGHT AT THE OASIS	MCA	7	JOHN DENVER Greatest Hits	RCA
8	Maria Muldaur	Reprise	8	JOHN DENVER Chicago VII	Columbia
9	DOWNDOWN Gordon Lightfoot	Reprise	9	GRAND UNUS UNUS	Capitol
10	HELP! John Mitchell	Reprise	10	GORDON LIGHTFOOT Sundown	Reprise
11	BILLY DON'T BE A HERO	Avyline	11	ELTON JOHN	MCA
12	Do Dancin' & The Keywounds	ABC	12	Goodbye Yellow Brick Road	MCA
13	ON VERY YOUNG Cat Stevens	ABM	13	BACHMAN-TURNER OVERDRIVE II	Mercury
14	FOR THE LOVE OF MONEY O'Jays	Phil Inter	14	MIKE DITCHELL Court And Spark	Ayrlton
15	MY GUESS The Keywounds	MCA	15	MIKE DITCHELL Tabular Belle	Virgin
16	THE LOGO MOTION Grand Funk	Capitol	16	STEVIE WONDER Introversions	Wama
17	THE SHOW MUST GO ON	Dunhill	17	DOOBIE BROTHER	Mercury
18	Three Dog Night	Capitol	18	What Were Once Vices Are Now Habits Warner Bros	Warner
19	BE THANKFUL FOR WHAT YOU GOT	Roxybury	19	FRANK ZAPPA Apple Open 7	Bros
20	William De Vaughn	Roxybury	20	LARTH, WIND, & FIRE Open Your Eyes Columbia	Columbia
21	DO YOU WORRY ABOUT A THING	Stevie Wonder	21	EAGLES On The Border	Ayrlton
22	I WON'T LAST A DAY WITHOUT YOU	Carpenters	22	LOGGINS & MESINA On Stage	Columbia
23	I've Been SEARCHIN' SO LONG	Columbia	23	WAR War Live	United Artists
24	MY GUESS The Keywounds	Atlantic	24	ROBIN TROWER Bridge Of Sighs	Chrysalis
25	I'M IN LOVE (Let Me Know)	MCA	25	STEELE Dan Prental Logic	ABC
26	William De Vaughn	MCA	26	HELEN REDDY Love Songs For Jeffrey	Casablanca
27	BENNE & THE JETS Elton John	MCA	27	DEEP PURPLE Live	Warner Bros
28	HOLLYWOOD SWINGING	Key & The Gang	28	JIM CRUCE You Don't Mess Around With Jim	Capitol
29	TSP MPFS	Philadelphia International	29	HELEN REDDY Love Songs For Jeffrey	Casablanca
30	ONE MORE DOOR I WANT TO BE LONELY	The Main Ingredient	30	DEEP PURPLE Live	Warner Bros
31	TUBULAR BELLS Mike Oldfield	Virgin	31	JIM CRUCE You Don't Mess Around With Jim	Capitol
32	YOUNG JOHN McVie	RCA	32	HELEN REDDY Love Songs For Jeffrey	Casablanca
33	HAVE I GOT TIME FOR THE PAIN	Elektra	33	DEEP PURPLE Live	Warner Bros
34	BEAT THIS! THAT EVER HAPPENED TO ME	Buddah	34	JIM CRUCE You Don't Mess Around With Jim	Capitol
35	GLADYS KNIGHT & THE PIPS	Capitol	35	HELEN REDDY Love Songs For Jeffrey	Casablanca
36	AND GET YOUR LOVE REDBONE	Epic	36	DEEP PURPLE Live	Warner Bros
37	SATISFACTION THE RIFLES FOR ME	The DeFranco Family	37	JIM CRUCE You Don't Mess Around With Jim	Capitol
38	featuring Tony DeFranco	20th Century	38	HELEN REDDY Love Songs For Jeffrey	Casablanca
39	ONE LOVE & WOMAN Mac Davis	Capitol	39	DEEP PURPLE Live	Warner Bros
40	SON OF SAGITTARIUS	Epic	40	JIM CRUCE You Don't Mess Around With Jim	Capitol
41	Edie Kendeck	Tamla	41	HELEN REDDY Love Songs For Jeffrey	Casablanca
42	City	Capitol	42	DEEP PURPLE Live	Warner Bros
43	HOODED ON A FEELING Blue Swede	EMI	43	JIM CRUCE You Don't Mess Around With Jim	Capitol
44	THE STYACKA The Jackson 5	Parloid	44	HELEN REDDY Love Songs For Jeffrey	Casablanca
45	ANOTHER PARK ANOTHER SUNDAY	Warner Bros	45	DEEP PURPLE Live	Warner Bros
46	The Doobie Brothers	Warner Bros	46	JIM CRUCE You Don't Mess Around With Jim	Capitol
47	MISTY ACQUAINTANCE LOVE YOU	Motown	47	HELEN REDDY Love Songs For Jeffrey	Casablanca
48	Diana Ross & Marvin Gaye	Capitol	48	DEEP PURPLE Live	Warner Bros
49	ON YBRIKAC	Capitol	49	JIM CRUCE You Don't Mess Around With Jim	Capitol
50	ON AND ON	Buddah	50	ARETHA FRANKLIN Let Me Be Your Love	Atlantic
51	ONE LOVE & WOMAN Montgomery	Atlantic	51	DONALD BYRD Street Lady	Blue Note
52	NO CHARGE Mito Montgomery	Atlantic	52	CATY BISHOP The Way We Were	Philadelphi
53	IF I'M COMING HOME Spinners	Atlantic	53	BARRA STREISAND The Way We Were	Columbia
54	THE HOLLES	Epic	54	JESSE COLIN Young Light Shine Warner Bros	Warner
55	ROCK AROUND THE CLOCK	MCA	55	JOHN PLAYERS Sunlight	Motown
56	IF YOU WANNA GET TO HEAVEN	ABM	56	JOHN DENVER Pecos, Prayers & Promises	RCA
57	Ozark Mountain Daredevils	ABM	57	EMERSON, LAKE & PALMER	Mercury
58	DON'T SEE ME IN YOUR EYES	RCA	58	BRUN SATED Surgery	Mercury
59	ANYMORE Charlie Rich	RCA	59	THE 3	Apple
60	THE 3	RCA	60	THE 3	Apple
61	THE 3	RCA	61	THE 3	Apple
62	THE 3	RCA	62	THE 3	Apple
63	THE 3	RCA	63	THE 3	Apple
64	THE 3	RCA	64	THE 3	Apple
65	THE 3	RCA	65	THE 3	Apple
66	THE 3	RCA	66	THE 3	Apple
67	THE 3	RCA	67	THE 3	Apple
68	THE 3	RCA	68	THE 3	Apple
69	THE 3	RCA	69	THE 3	Apple
70	THE 3	RCA	70	THE 3	Apple





# What's going on in RR

"A Mick, a Yank and a Jew" — "haaaagh, haah, ha ha ha." — Karen Friedman's the one who's giggling, the one who's the Jew and when you're Karen Friedman... well if you're Karen Friedman, wait a minute...

Sorry that was a natural schism. We'll start again. Things have been bad since I fell in with these three ladies. The whole world is like watching the news after Monte Python — nothing is normal. Well is anything normal. Certainly not Thunderlugs. I tell you you may have three grotesque winsome floozies in mind — you know carrying heavy patent leather handbags, heavy patent leather lips, and a Derringer nestling down between the fahnet and the garter. Mmmmm all scent and bums, and lores and lust. (stop this filth — vicar). So sorry to disappoint you but the ladies are... like that — not quite anyway.

I first bumped into them some months ago at an Elephants Memory gig at London's Roundhouse. My brother, the very fabulous A Y introduced us in his lurdly style and they in turn told me how they were going to be very famous soon. Oh yes just like Cockney Rebel. I thought and even that on a coming true now, thank God.

Some months later (this is like Act One, scene 2) the same ladies re-appeared at the Rainbow with Mick Ronson. The Grapefruit Kid was the star but these three fabulous women were out there on the sidelines hopping sideways and a shufflin' with their doo wops and shas in a loomies.

The impact was exciting or excitable or... anyway they were far more mobile than old sailor Sam in the middle. Some said they, ducked out of the nationwide Ronno tour because they were stealing the time-light — that's not true either.

Thunderlugs had more important things on their mind namely a tour of the States with Maggie Bell — "We were her girls" — says Karen who is not a wclutz, despite having introduced me to that bona fide Jewish

word which means roughly... dumb clot!

They also had Mott The Hoople lined up for a tour in Britain which failed to come off — "it was either the lights or us" — and a tentative plan to produce their very own album. In the middle of all this they met Steve Rowlands, and this is where it gets interesting. In case you don't know, Steve Rowlands is the ex-just-about-everything Family Dog composer, singer, and possessor of one very fine and tasteful flat in Belgravia. He's also a nice bloke, knows Lynsey De Paul, and got her to write a song for less dames after meeting them and hitting it off. This is where the magic comes in. "I WAS like magic," says Karen — she talks a lot!

They were handed this unbelievable song called Central Park Arrest — a veritable classic deserving at least 10 weeks at number one, and Steve Rowland was inspired into a truly breathtaking production. In case you haven't got the idea yet, I'm madly in love with this single — you must — sorry. You will gow an by zis single immediately, uzer-wise '973" — or alternatively: "Dot take a listen!"

But to continue. Inside the luxurious Rowlands' flat coffee is being served. It's 11.00 am and the girls have just staggered in. Darri Lalou — what a name! — and Karen arrive together followed by Casey Sygne — what a name! They laugh and giggle most of the time and explain that it's because it's either too early or too late in the day. So work that one out.

Karen was born in Israel, Darri sprung from New York but was "raised in the West" and Casey is from Orland.

Darri Lalou is a very unusual name — for England at least: "For anywhere I think" she says in her best Paul Robeson voice. "More unusual in Japan!" — this starts Karen off with her low giggle that speeds up to a hysterical cackle and sets everyone laughing.

But seriously (?) how does it feel to be sitting on top of a potential number one record?

"It's all very confusing, I'll tell you the truth," Friedman answers with

wide-eyed innocence. "Very exciting and very bizarre — a big buzz. It's really strange, we've never ever gotten this close before."

At the time of our meeting she refused to play the record because they believed the last line (spoken) said F... em' Darri, of book em. "I can't believe that," says Darri, "I think like that," says Darri, "really hurt." "In a million years it never would have crossed my mind that people would have picked up on book em. Who'd be so stupid to say that anyway, it would mean an instant ban."

So the ladies agree that they will go to the studio that very day and re-record the offending part so that there is no possible doubt about what they are saying. Meanwhile the message comes through that the BBC won't play the record because it's a Capital Climber. Terrific sounds like the end of the traffic trio. Steve Rowlands stamps around wringing his hands and aiming expletives at the radio rats. For a moment even the girls look serious. But when Steve decides they have to advertise on television, they all relax again.

Now for the story of how they got together. Casey is nominated as story-teller — "cause she tells it so well," says Karen. "Well I was in this band called Gringo," she says in her hardly recognisable Irish Brogue. "This friend of mine rang me up one morning and said she had three Americans who were interested in getting into the music business — I was the only lady anyone knew who was working in the music business."

So to cut a long story short they met up and started working together — that was more than two years ago. Karen and Darri were on their way from America to "somewhere in Europe" sort of trekking around — but they liked London and they were drunk at the time they met Casey. This all gets confusing.

Darri: "Karen and I were working with this other girl named Jacki in L.A. We just sang in the evenings — Karen was a hairdresser and

I was in a men's store — Jackie was working for a record company. We had no really serious intentions of getting involved in the music business because it's incredibly competitive and L.A. Then we kicked around the idea of coming to Europe because Karen was from Israel and she wanted to go and have a look at her home town, I wanted to go back to Rome because I'd lived in Rome for two years, so we came here with the business of carrying on then slowly got drawn into the music business."

At first they were a four-piece but Jackie left to return to the States leaving the luvverly trio intact and ready to do lotsa session work. Well not so much actually, but they did manage to do the dut doo bits on Lou Reed's Walk On The Wild Side.

What they do want to say is that "the Ronsonettes" as they were wrongly called at the Mick Ronson Rainbow concert, was not their image. "It was all created by MainMan and wasn't really us," says Darri.

Now about the future, Karen offers her very own words of wisdom: "We're looking desperately for a piano player arranger and if you mention that in your article it will be really great. Then we want to put an act together and do some live shows of our own our oh boogie."

Their clothes will be "a surprise" and judging from what they were saying, so will their act. And then again there's the album they are busy compiling songs for — Casey writes lovely songs, says Darri — and vice-versa.

And no matter how you try to label them they are having none of it. They are not aiming to stick with records with spoken bits for a start. Oh and they may be liberated women but they don't see the need to belong to a feminist movement. Karen says: "We're liberated within ourselves and we don't have to show anybody that we're not dikes and we're not whores — we're just in between, Haaagh ha ha ha..."

## NEXT WEEK IN RR

### THE GREAT ONES :

He was Paul Gadd, then Paul Raven, but pop fame eluded him until he became ...

**GARY GLITTER !**  
And now he's a giant among pop stars — a true GREAT ONE  
Lotsa pix.



What does Frank Spencer, muddled maniac of Some Mothers Do 'Ave 'Em, think about pop music? His close friend

**MICHAEL CRAWFORD** star of the stage show Billy, tells all in a great exclusive interview.



**PAPER LACE** have done it again — switching from the US Civil War to the gangster era in Chicago. But we tracked them down in a sauna bath

... another RR special !



PLUS :  
**QUEEN**, still regal and sparkling AND  
**SHOWADDYWADDY**



Karen, Darri, Peter Harvey and Casey