

# RECORD and Radio MIRROR

## Rollers blocked from Cyprus war visit

ONLY a last minute decision by the promoters halted moves by the Bay City Rollers to play concerts in strife-ridden Cyprus.

Earlier Rollers' manager Tam Paton had been confident that the band would be flown out by the RAF to play three open-air dates on the island at Famagusta, Limasol and at a

British Sovereign base. He was just waiting for the word from the promoters.

When the word did come, it was NO.

Combined Services Entertainment decided against the visit because of the worsening troubles and heavy bomb attacks on two of the town's the Scottish band were due to play.

The band had hoped to fly out on August 14 for five days on what Tam

Paton described as a "working holiday."

He went on: "The group's very popular out there and we've been looking forward to the trip for some time."

"We'd have been playing not only to the Cypriots, but also to British and U.N. forces and their families."

"We have been in worse places, like smack in the middle of Belfast, and no-one bothered us there. We are not political, we just want to entertain people. Anyway, who wants to shoot a Roller?"

August 3, 1974 7p

# NEW OSMONDS SOUL SINGLE FOR UK



THAT long-awaited new Osmonds single is being rush-released by Polydor, the group's British record company on August 16 and that's official!

It's called Love Me For A Reason and was written by Johnny Bristol who in the past has scored hits for Stevie Wonder and Tamia Motown.

Record Mirror understands that the record is very much in the soul vein which — as revealed last week — is the Osmonds' new musical area.

This will be the Osmonds first single since Let Me In which came out last November to coincide with their British tour.

Other records have been released by the group's former record company MCA, but no new tapes were available following a legal tangle between the family and their American recording company, MGM, which has now been resolved.

A spokesman at Polydor said: "The tape for the new single has literally just arrived and we don't even know what the flip side is. We're hoping that tapes for the new album will quickly follow."

"We still don't know just when the Osmonds are coming to Britain to make a TV special. A lot depends on a lot of factors. It's doubtful when they do eventually arrive that they'll do any live dates."

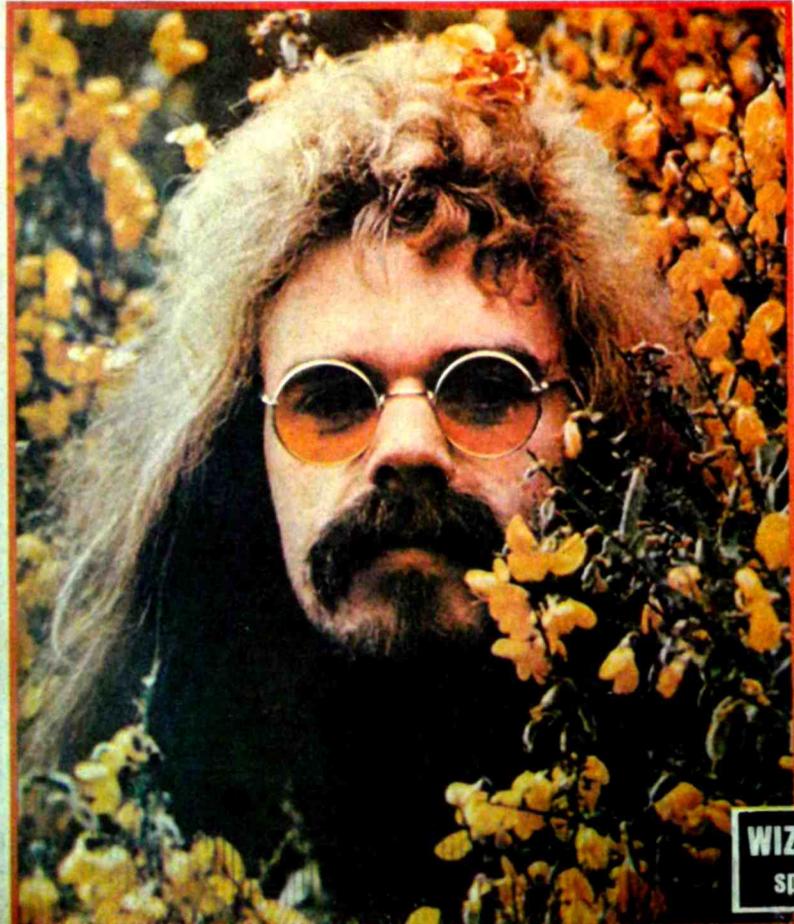
**WIZZARD ALBUM**  
special preview

Why  
Cockney  
Rebel  
Had To  
Split

Mud's  
Secret  
Weapon

Journey  
To The  
Centre  
Of Rick  
Wakeman

Stylistics  
Alex  
Harvey  
Crystal  
Palace



# RECORD MIRROR

RRM/BBC chart  
Supplied by BMRB

# TOP FIFTY

## SINGLES

This week	Last week	Weeks in chart	Title	Artist	Label
1	1		ROCK YOUR BABY	George McCrae	Jayboy
2	3		BORN WITH A SMILE ON MY FACE	Stephanie De Sykes & Rain	Bradleys
3	5		BAND ON THE RUN	Paul McCartney & Wings	Apple
4	7		WHEN WILL I SEE YOU AGAIN	Three Degrees	Philadelpha
5	2		SHE CHARLES AZNAVOUR	Charles Aznavour	Barclay
6	4		KISSIN' IN THE BACK ROW OF THE MOVIES	Drifters	Bell
7	6		YOUNG GIRL	Gary Puckett & The Union Gap	CBS
8	14		YOU MAKE ME FEEL BRAND NEW	Stylistica	Avco
9	17		AMATEUR HOUR	Sparks	Island
10	11		IF YOU GO AWAY	Terry Jacks	Bell
11	9		THE SIX TEENS	Sweet	RCA
12	15		TONIGHT	Rubettes	Polydor
13	26		ROCKET MUD	Mud	RAK
14	19		SHE'S A WINNER	Intruders	Philadelpha
15	38		ROCK THE BOAT	Hues Corporation	RCA
16	12		BANANA ROCK	Wombles	CBS
17	40		SUMMERLOVE SENSATION	Bay City Rollers	Bell
18	16		LAUGHTER IN THE RAIN	Neil Sedaka	Polydor
19	18		BEACH BABY	First Class	UK
20	8		IF YOU GO AWAY	Terry Jacks	Polydor
21	28		PLEASE PLEASE ME	David Cassidy	Bell
22	-		IT'S ONLY ROCK & ROLL	Rolling Stones	Rolling Stones
23	10		I'D LOVE YOU TO WANT ME LOBO	Lobo	UK
24	23		LIGHT OF LOVE	T. Rex	EMI
25	47		WHAT BECOMES OF THE BROKEN HEARTED	Jimmy Ruffin	Tamla Motown
26	20		MY GIRL BILL	Jim Stafford	MGM
27	33		TOP LOOK LISTEN	Diana / Marvin	Tamla Motown
28	13		WALL TRETT SHUFFLE 10CC	10CC	UK
29	21		MIDNIGHT AT THE OASIS	Marvyn Tambury	Epic
30	37		YOUR BABY AIN'T YOUR BABY ANYMORE	Paul Da Vinci	Warner Bros. Penny Farthing
31	43		I SHOT THE SHERIFF	Eric Clapton	RSO
32	31		MIKE OLDFIELD'S SINGLE	Mike Oldfield	Virgin
33	-		I'M LEAVING IT ALL UP TO YOU	Donny & Marie Osmond	MGM
34	22		HEY ROCK AND ROLL	Showaddywaddy	Bell
35	41		I FOUND SUNSHINE	Chi-Lites	Brunswick
36	38		HONEY HONEY	Sweet Dreams	Bradleys
37	32		RING RING	Abba	Island
38	49		IT'S ALL UP TO YOU	Jim Capaldi	Bell
39	28		ALWAYS YOURS	Gary Glitter	Chrysalis
40	25		ONE MAN BAND	Leo Sayer	Chrysalis
41	27		JUST DON'T WANT TO BE LONELY	Main Ingredient	RCA
42	-		JUST FOR YOU	Glitter Band	Bell
43	-		HELLO SUMMERTIME	Bobby Goldsboro	United Artists
44	38		BE THANKFUL FOR WHAT YOU'VE GOT	William De Vaughan	Chelsea
45	-		MISS HIT AND RUN	Barry Blue	Bell
46	24		TOO BIG	Suzi Quatro	RAK
47	50		THE OLD FASHIONED WAY	Charles Aznavour	Barclay
48	-		SUNDOWN	Gordon Lightfoot	Reprise
49	42		GUILTY	Pearls	Bell
50	34		THE STREAK	Ray Stevens	Janus

## ALBUMS

This week	Last week	Title	Artist	Label
1	1	BAND ON THE RUN	Paul McCartney and Wings	Apple
2	2	TUBULAR BELLS	Mike Oldfield	Virgin
3	4	THE SINGLES 1969-1973	Carpenters	A&M
4	3	CARIBOU	Eiton John	DJM
5	5	ANOTHER TIME, ANOTHER PLACE	Bryan Ferry	Island
6	9	JOURNEY TO THE CENTRE OF THE EARTH	Rick Wakeman	A&M
7	6	DIAMOND DOGS	Bowie	RCA
8	16	KIMONO MY HOUSE	Sparks	Island
9	8	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest
10	10	AND I LOVE YOU SO	Perry Como	RCA
11	15	SHEET MUSIC 10 CC	10CC	UK
12	22	GOODBYE YELLOW BRICK ROAD	Eiton John	DJM
13	21	SOLO CONCERT	Billy Connolly	Transatlantic
14	14	HIS 12 GREATEST HITS	Neil Diamond	MCA
15	17	SIMON & GARFUNKEL'S GREATEST HITS	Simon and Garfunkel	CBS
16	11	REMEMBER ME THIS WAY	Gary Glitter	Bell
17	42	INNERVISIONS	Stevie Wonder	Tamla Motown
18	36	THE STING Original Sound Track	The Sting	MCA
19	41	LIVE AT DRURY LANE	Monty Python	Charisma
20	30	BAD COMPANY	Bad Company	Island
21	24	LAUGHTER IN THE RAIN	Neil Sedaka	Polydor
22	25	BEFORE THE FLOOD	Bob Dylan / The Band	Island
23	27	BEHIND CLOSED DOORS	Charlie Rich	Epic
24	20	THE WAY WE WERE	Andy Williams	CBS
25	31	DIANA AND MARVIN	Diana Ross and Marvin Gaye	Tamla Motown
26	45	REMEMBER YOU'RE A WOMBLE	The Wombles	CBS
27	23	GLEN CAMPBELL'S GREATEST HITS	Glen Campbell	Capitol
28	-	CASSIDY LIVE	David Cassidy	Bell
29	49	MEDDLE	Pink Floyd	Harvest
30	18	THE BEATLES 1967-1970	The Beatles	Apple
31	-	NOW AND THEN	Carpenters	A&M
32	46	BRIDGE OVER TROUBLED WATER	Scott Joplin	CBS
33	37	SCOTT JOPLIN PIANO RAGS	Joshua Rifkin	Nonesuch
34	34	THE BEATLES 1962-1968	The Beatles	Apple
35	33	THE BEST OF BREAD	Bread	Electra
36	-	BUDHA & THE CHOCOLATE BOX	Cart Stevens	Island
37	48	IRISH RHYME '74	Rory Gallagher	Polydor
38	38	BETWEEN TODAY AND YESTERDAY	Alan Price	Warner Bros
39	26	AZNAVOUR SINGS AZNAVOUR VOL. 3	Charles Aznavour	Barclay
40	39	BY YOUR SIDE	Peters and Lee	Phillips
41	-	WE CAN MAKE IT	Peters and Lee	Phillips
42	28	PHAEDRA	Tangerine Dream	RCA
43	19	QUO STATUS QUO	Quo	Vertigo
44	-	SCOTT JOPLIN PIANO RAGS VOL. 11	Joshua Rifkin	Nonesuch
45	-	HUNKY DORY	Bowie	RCA
46	-	ON STAGE	Narfunkels	RCA
47	-	THESE FOLKISH THINGS	Bryan Ferry	Island
48	50	SGT PEPPER'S LONELY HEARTS CLUB BAND	The Beatles	Parlophone
49	42	THE PSYCHOMODO	Cockney Rebel	EMI
50	-	GRATEFUL DEAD FROM THE MARS HOTEL	Grateful Dead	Atlantic

# U.S. CHART

from Billboard  
**singles**

1	1	ANNIE'S SONG	John Denver
2	2	DON'T LET THE SUN GO DOWN ON ME	Elton John
3	6	FEEL LIKE MAKIN' LOVE	Roberta Flack
4	5	RICKI, DON'T LOSE THAT NUMBER	Sheila D
5	14	THE NIGHT CHICAGO DIED	Peter Lee
6	7	THE AIR THAT I BREATHE	The Hollies
7	3	ROCK AND ROLL HEAVEN	The Nightcousins
8	9	PLEASE COME TO BOSTON	Dave Loggins
9	10	CALL ON ME	Chicago
10	11	SIDESHOW	Blue Magic
11	16	WATERLOO	Abba
12	4	ROCK YOUR BABY	George McCrae
13	8	ROCK THE BOAT	The Hues Corporation
14	18	WILDWOOD WED	Jim Stafford
15	19	KEEP ON SMILIN'	War Wives
16	20	TAKING CARE OF BUSINESS	Bachman-Turner Overdrive
17	21	IF YOU TALK IN YOUR SLEEP	Elvis Presley
18	13	RADAR LOVE	Golden Earring
19	23	TELL ME SOMETHING GOOD	Rufus
20	12	ON AND ON	Gladys Knight & The Pips
21	25	SURE AS MY GETTING HERE	Three Dog Night
22	28	SHININ' ON	And Funk
23	34	YOU'RE HAVING MY BABY	Paul Anka
24	30	ROCK ME GENTLY	Andy Kim
25	31	YOU AND ME AGAINST THE WORLD	Heaven Riders
26	32	I'M LEAVING IT ALL UP TO YOU	Danny and Marie Osmond
27	16	ONE HELL OF A WOMAN	Mac Davis
28	26	MACHINE GUN	The Commodores
29	36	DIANO ON THERE	Billy Johnson-Bristol
30	38	JUST IN BILLY "CRASH"	Cradock
31	17	FINALLY GOT MYSELF TOGETHER	I'm A Chord Man! The Impressions
32	43	WILD THING	Fancy
33	24	THIS HEART	Gena Radding
34	42	I SHOT THE SHERIFF	Eric Clapton
35	37	WORKIN' AT THE CAR WASH	Blues
36	26	FISH AIN'T BITIN'	Lamont Dozier
37	41	MY THING	James Brown
38	-	THE NAME YOU	Diana Warwick and Spinners
39	30	NOTHING FROM NOTHING	Billy Preston
40	44	KUNG FU CURRIS	Mayfield

## album

1	1	CARIBOU	Eiton John	MCA
2	2	BACK HOME AGAIN	John Denver	RCA
3	4	BEFORE THE FLOOD	Bob Dylan/The Band	Island
4	3	JOURNEY TO THE CENTRE OF THE EARTH	Rick Wakeman	Island
5	20	DIAMOND DOGS	Bowie	RCA
6	11	BACHMAN-TURNER OVERDRIVE	Bachman-Turner Overdrive	Mercury
7	9	ON STAGE	Loggins & Messina	Columbia
8	3	ON STAGE	Loggins & Messina	Columbia
9	11	DIAMOND DOGS	Bowie	RCA
10	12	TRES HOMMES	ZZ Top	Apple
11	12	PRETZEL LOGIC	Stevie Nicks	ABC
12	6	BUDDHA & THE CHOCOLATE BOX	Cart Stevens	Island
13	10	GREATEST HITS	John Denver	RCA
14	8	DIAMOND DOGS	Bowie	RCA
15	17	YOU LOVE ME	THE Mamas & The Papas	MCA
16	18	BRIDGE OF SIGHNS	Robin Trower	Chrysalis
17	18	BOY HEAT	Quincy Jones	A&M
18	17	SHOCK TREATMENT	Edgie Winter	Capitol
19	22	MOONLIGHT	Golden Earring	MCA
20	13	COURT AND SPARK	Jani Mitchell	Asylum
21	27	FREEDOM FOR THE STALLION	Hues Corporation	RCA
22	23	CHICAGO VII	Chicago	Columbia
23	14	SUNDOWN	Gordon Lightfoot	Reprise
24	30	FROM THE MARS HOTEL	Grateful Dead	Grateful Dead
25	24	LOVE SONG	Anna Murray	Capitol
26	25	ON THE BORDER	Eagles	Asylum
27	28	OPEN OUR EYES	Earth, Wind & Fire	Columbia
28	32	SKIN TIGHT	Elton John	Mercury
29	31	INNERVISIONS	Stevie Wonder	Tamla
30	29	WALKING MAN	James Taylor	Warner Bros
31	40	HEAVEN	Stevie Wonder	Tamla
32	35	LET'S PUT IT ALL TOGETHER	Stylistica	Avco
33	36	HIS 12 GREATEST HITS	Neil Diamond	MCA
34	37	SHININ' ON	And Funk	Capitol
35	38	THE STING Original Soundtrack	The Sting	MCA
36	-	THE SOUTHERN	Hollman Fury Band	Asylum
37	50	ENDLESS SUMMER	Beach Boys	Capitol
38	37	LIGHT SHINE	Jesse Colin Young	Warner Bros
39	-	RAGS TO RUFUS	Rufus	RCA
40	39	SWAN BOAT	Bad Company	Atlantic
41	29	MARIA MUDDAUR	Maria Muddaur	Reprise

# Breaker S

Y VIVA ESPANA. Sylvia. Sonet SON 2037.  
SAIL THE SUMMER WINDS. Lyn Paul. Polydor 2008 472.  
WINDOW SHOPPING. R. Dean Taylor. Polydor 2009 502.  
MAKING LOVE. Roberta Flack. Atlantic K1047.  
DON'T YOU WORRY 'BOUT A THING. Stevie Wonder. Tamla Motown TMG 908.  
DANCE DANCE DANCE. Casadeiros. Pye Disco Demand DDS 103.  
MERSOFT. Cockney Rebel. EMI 2191.  
THE WAY WE WERE. Perry Como. RCA LPBO 7620.  
DAYBREAK. Nilsson. RCA AFBO 0284.  
MACHINE GUN. Commodores. Tamla Motown TMG 905.

## The Rubettes

THE SIX Rubettes said, "We are amazed not to see Barry Blue's Miss Hit And Run in the 50. It really puzzles us. Did you know, John played on it with a smile On My Face. That disc from the Three Degrees is great! Love the George McCrae disc but what can we say of the disc from Showaddywaddy? We won't be nasty, 10XC are really good and the Stylistics, yeah, very nice. Beach Baby is well put together and Maria, we think she's great. Gaulty is another fine one, the Pearls are going to be BIG. They have some great writers, John Mackawith and Gerry Shury plus Ron Roaker are England's, Gamble and Huff. Do you notice, she has some of our vocal tricks? Dumbo about the Cassidy turn but that one from Showaddywaddy, they must have heard of us, that's for sure."

## New releases

**AUGUST New Releases:** Numbers indicate date of release. Among the major new releases comes Gene Pitney - Blue Angel (23 Bronze); Grand Funk - Shinin' On (2, Capitol); Isley Brothers - Live It Up (2, Epic); Gary Puckett, Lady Willpower (23, CBS); Now That We've Found Love - O'Jays (23, CBS); Scott McKinzie - San Francisco (8, CBS); Pans People - You Can Really Rock & Roll Me (30, Epic); Showaddywaddy - Rock & Roll Lady (2, Bell); Pearls - Wizard Of Love (5, Bell); Paper Lace - The Black-Eyed Boys (16, Bus Stop); Detroit Spinners - I'm Coming Home (2, Atlantic); Peters & Lee - Rainbow (5, Philips); Freddy Starr - Genie Come Lately (2, Tiffany); Eddie Hardin - It's So Easy (8, Mercury); Etta James - Out On The Street Again (16, Chess); Ray Stevens - Moonlight Special (16, Chess); Ohio Players - Skin Tight (23, Mercury); Vicki Leandrous - Danny (Aveo).

## Jumpers

YEAH, more tasty sounds, we think should, ought, must be in the 30. Watch them become biggies!

- 1 It's Better To Have - Don Coway (Mercury)
- 2 Fantasy Cure In Business - Bachman Turner Overdrive (Mercury)
- 3 Who - Odyssey (WVA)
- 4 After The Show - Kevin Ayres (Island)
- 5 Sargent Fury - Alex Harvey (Vertigo)

# Stones crash- bash in

IT'S ANOTHER BUT! Ten years ago, the Rolling Stones sang their way through July with It's All Over Now. That's not their story for now, countless hits later, they're back with another biggie, It's Only Rock & Roll. They might be in the old men of pop category but they sure ain't going to die! Their first hit was December, 1963. The disc was I Wanna Be Your Man. Five years ago, this month, the classic Honky Tonk Woman was released. The new one hits 22, first time. That's the summer sensation from The Bay City Rollers. It's the story of young and old making it! The BCR's now look set to stay as constant hit-parade visitors. Whether they will be making hits in 1984 remains to be seen but their latest is hit five and the fourth in a row. At present the BCR's are on holiday, a well-earned one after their constant gigging and hit promotion.

Chart Parade congratulates both groups and wouldn't it be something, if both were around, ten years time? Any ideas, as to what they would be up to?



**MAIN INGREDIENT**  
Single: Just Don't Want To Be Lonely.  
Last Week: 27. Weeks in Chart 5.

**This week: 41.**  
THE GROUP gained their first recording contract in

1965 under the name of Poets. They had a hit with Merry Christmas Baby. Their name changed to the Insiders with yet another change in 1968, this time to their present, Main Ingredient. Group member, Tony Silvester says that Luther Simmons, another of the group, thought of Main but that drug connotations. Tony was looking at a coke bottle and saw the word, ingredient. The two words came together and hey presto, Main Ingredient! Around 1970 the group began to hit with consistency the US charts. Tony Silvester and Luther have been together for ten years and when the original lead singer, Donald McPherson died, Cuba Gooding joined as lead



Mick Jagger

## Chart profiles

singer. Main Ingredient do not see themselves as a soul group, they prefer people saying of their work, "that's a good record."

### HUES CORPORATION

Single: Rock The Boat  
Last Week: A New entry at 39.

**This Week: 15.**

ROCK THE BOAT has already notched one million sales in the US. The group is a trio consisting of H Ann Kelly, St Clair Lee and Tommy Brown. Their previous single, Freedom, almost made our 50. Their



music is described as a "brand of rhythmic but sophisticated soul" and such has brought them a huge following on the US record scene and America concert circuit. They now seem ready for big things in the UK.

## Charting USA

SPACE reasons force us to give you the US, Top 40, so Charting USA will give you an extra run-down, each and every fourth week. Oh, then, the singles: Lena is a climbing! She's been stable at 100 but now the US, Stax artist is 91. Sugar Baby Love remains at 81. First Class do the same, no movement and position 74. Joe Cocker is 48 with Put Out. The Light and there at 43. Fancy with Wild Thing. And did ya notice the sensational movement of Nottingham's Paper Lace, last time in the bang up to the minute 46? That's one to check out. NOW! Over into albumville and counting down the chart from 300 and only the rises from our UK stars: Rampant has moved from 105 to 101; that's the Nas dice of course! Uriah Heep are into the hot 100 at 92 with Wonderworld and now for it, the knock-out UK entry, it's Bad Company RIGHT in the 200 at 75! Hows about that, brightens up an otherwise dull UK week in the US of A! Check out Bad Company on our US chart and one other, The Hollies, 'cause they were at 54. See ya, next time with the UK people in the US.

## US Soul Chart

- 1 (1) My Thang - James Brown (Polydor)
  - 2 (2) Rock The Boat - Hues Corporation (RCA)
  - 3 (10) Feel Like Making Love - Roberta Flack (Atlantic)
  - 4 (3) Rock Your Baby - George McCrae (TK)
  - 5 (8) You're Welcome, Stop On By - Bobby Womack (UA)
  - 6 (4) On And On - Gladys Knight & The Pips (Buddah)
  - 7 (5) Finally Got Myself Together - Impressions (Curtom)
  - 8 (7) Machine Gun - Commodores (Motown)
  - 9 (13) King Fu - Curtis Mayfield (Buddah)
  - 10 (11) My Love - Margie Joseph (Atlantic)
- From Billboards Specialist Soul Survey

## Top Ten

Top Ten discs from April to June have now been compiled and here's the result:

- 1 Sugar Baby Love - Rubettes
- 2 Seasons In The Sun - Terry Jacks
- 3 Waterloo - Abba
- 4 Hey Rock And Roll - Showaddywaddy
- 5 The Streak - Ray Stevens
- 6 Remember You're A Wornable - Wombles
- 7 This Town Ain't Big Enough - Sparks
- 8 The Cat Crept In - Mud
- 9 Don't Stay Away Too Long - Peters & Lee
- 10 There's A Ghost - R. Dean Taylor.

## Chart chatter . . . Chart chatter . . .

THE FIGHT for number one is on! George McCrae keeps the top spot but just look at the challengers. Stephanie de Sykes, Mud, Stylistics, Three Degrees, Bay City Rollers, Stones, Sparks and Hues Corporation are lining up. Wings are back in the reckoning, they've gone up again, now at three, can they fight back and prevent all those others making the coveted number one position? NEXT WEEK promises an exciting run-down!

Ruffin. Yes, the disc has always been a goodie but did you expect this progress, a 22 place move upwards? ASTONISHING, as well, lies in the rapid progress by Hues Corporation. Now they're after number one but was their 24 place jump predictable? WE DID expect MUD a moving upwards but a Top 10 place was expected. It's their best disc and hey, wonder what Elvis thinks about it?

Five years back and even then, Elvis was grunting beautifully with Big Hunk Of Love. Back to the new 50 and THUMBS UP for Eric Clapton and c'mon get the Jim Capaldi disc moving even more! The Chi-Lites are going up, not their most enterprising record, by any means. Also, going up, come the Intruders, Paul de Vincl, even Terry Jacks, even DAVID CASSIDY.

Stevens and Showaddywaddy, it's bye, bye time, on the way. In comes Denny singing with Marie, the foot tapping, Glitter Band, at last and he must be breathing less heavily today. Barry Blue, Bobby Goldsboro (stuck for life with 'summer discs'), Gordon Lightfoot (more sighs of relief) and of course, St. Stones. Showaddywaddy have a new one out.

reader, Wyn Davies from Wembley, the biggest of all is Lyn Paul staying in the breakers. No BDC plugging, he says. Actually, it had great publicity when it came out and Lyn seemed to be on unimpaired shows. Still, it's surprising. ALSO BREAKING and still breaking, Sylvia. Stevie Wonder also amazingly not in the 50.

Would the disc make it, if they were together? Is the disc, any good? Those breakers take you in and outside that, there's Polly Brown with Up In A Puff Of Smoke, Debbie Gray's gorgeous Drift Away and the new from Chairmen Of The Board, Everybody Party All Night. What we need these days though is a NEW 100!

THIS WEEK sees an astonishing rise for Jimmy

WEEK'S PUZZLE in view of Mud and Les is why aren't the early Prinsky discs issued?

DIANA AND Marvin now at 36, up 7, but look at SLADE, MARIA, and Les, Pearls, Ray

WEEK'S MYSTERY, but then it's been one for several weeks, why such slow sales for Ring Ring? According to FRM

SENSATION - SENSATION is of course Cockney Rebel's sticking in the breakers. How the split beat the cause?

NEXT WEEK: WHO will hit the top spot? Don't get too excited for remember, it could still be a big race, the week after!

# Faces tour and Autumn single

**THE FACES** tour Britain in the Autumn, following their first major European tour.

The whole tour will cover nine countries, and play 46 dates over 15 weeks, starting in Paris on September 16, and ending on Christmas Eve at the Kilburn State.

Following the dates in France the tour moves off to Spain, Switzerland, Germany, Belgium, Holland, Denmark, Norway and Sweden, before returning home for the British concerts.

The Faces are currently recording a single due for release with the tour.

At the moment both Rod Stewart and Ronnie Wood have solo albums awaiting release - Smiler and I've Got My Own Album To Do.

## Return of Fairweather

**ANDY FAIRWEATHER-LOW**, teen idol of the late sixties, is back with a new album titled *Spider Jiving*.

The singer / songwriter was leader of *Amen Corner* who scored a string of hits between 1968-70. Later he formed *Fairweather* and entered the charts with *Natural Sinner* in 1970.

Since then Andy has been reorganising his life in his native Wales. He has written eleven songs for the album which is released on A & M Records next Friday (9).

The album was made in the States with the band *Drueth* (including ex Wings men Denny Seiwell and Henry McCullough) the Memphis Horns, and produced by Elliot Mazer.

A single is expected to be released eventually and personal appearances in Britain and America are being set up.

## Mud, glorious Mud

**MUD**, WITH their current single, *Rocket*, just in the charts have a number of dates lined up during July and August.

July: Hemel Hempstead Pavilion (20); Sunderland Empire (28); August: Southampton Foral Hall (2); Dublin Stadium (5); Blackpool (10); Portsmouth Locarno (12); Portsmouth Locarno (8); Folkestone Leas Cliff Hall (11); Southend Cliff's Pavilion (11); Redruth Flamingo (12); Torquay Town Hall (14); Barnstaple Queens Hall (15); Plymouth Guildhall (16).

## More metrock

A NEW London rock venue takes its birth in early August - the Kings Road Theatre.

At present the theatre is being used to house the *Rocky Horror Show*, but on August 11 they will make way for a Heavy Metal Kids concert - two shows at 8.00 p.m. and 10.00 p.m., tickets 75p.

After that initial try out the venue will be used again for fortnightly concerts in September with *Sharks* opening. Capacity of the hall is 450.

# A Mama lies dead on MOURNDAY MONDAY

**MAMA CASS ELLIOTT**, best-known member of the *Mamas and Papas*, was found dead in her London flat on Monday night.

At a post mortem held on Tuesday, pathologist Professor Keith Simpson said that she did not appear to have died from natural causes. It was thought she could have died through choking. Further tests have to be carried out and an inquest was due to be held yesterday (Wednesday).

Mama Cass, whose hits with the band included *Monday Monday* and *Dedicated To The One I Love* was in

Britain for a two-week season at the London Palladium and was later to have gone on tour in this country.

The 33-year-old singer had been solo since the break-up of the *Mamas and Papas*, and a string of hits over the last five years had put her amongst the top pop earners.

She became famous as "big" Mama Cass because of her 21 stone figure which she later slimmed down to 14 stone. The pathologist on Tuesday said he could not rule out an heart attack as the cause of death because of her size.

In a recent interview Mama Cass (who didn't like the *Mamas*) said of herself: "I was the all-time Miss America" pop star. I even had a waterfall running through my house with goldfish. But overdid it, drugs, booze, the lot, staying out all night just being totally undisciplined."

Mama Cass, who was married twice, said that she now had a lot to live for and mentioned her seven-year-old daughter. One of the last interviews she gave, two weeks before her death, will be broadcast on Radio One on September 14. It was originally to go out as a *My Top 12* with Brian Matthew but has been extracted as a fitting tribute to a lady who will be long remembered for the part she played in the development of pop music during the sixties.



## Aznavour major city UK visit

**FRENCH** heart-throb, Charles Aznavour, is to tour Britain in September, the Tom Jones organisation announced this week.

Aznavour who recently topped the charts with *She*, will be presenting a one-man show. The tour will begin 35 days after a London Palladium concert on September 8 and takes in most major British cities.

From Los Angeles singer Tom Jones said: "I'm delighted about the tour. I wish I could be there to introduce Charles on stage but I will still be in the States on tour."

Dates: Gaumont, Southampton (18); Hippodrome, Bristol (19); City Hall, Sheffield (20); Hippodrome, Birmingham (21); De Montford Hall, Leicester (22); Palace Theatre, Manchester (24); Apollo, Glasgow (25); Usher Hall, Edinburgh (26); Odeon, Newcastle (27); Floral Hall, Southport (28).

## Lace Chicago bound

**NOTTINGHAM** group, Paper Lace, are planning to make a promotional visit to America in October following the success there of *The Night Chicago Died*.

The band will then fly to Australia for a tour. Meanwhile Bus Stop are releasing a new Paper Lace single on August 16 called *Black Eyes Boys*.

Dates for August: Bailey's, Leicester (this week); Fiesta Club, Stoke-on-Trent (Aug. 4); L.I.N.O. (12); Saturday Scene (17); Tiffany's, Derby (week 18-24); Solihull (25-31).

## Stackridge dates

**STACKRIDGE** up and coming dates are Camarthen Peter's Church House, July 31; Malvern Winter Gardens, August 1; Barry Memorial Hall (2); Torquay Pavilion (4); Redruth Flamingo (6); Barnstaple Queens Hall (8); Taunton County Hallroom (10); Liverpool Stadium (17); Bournemouth Town Hall (23).

## Waddy single

**SHOWADDY WADDY**, with a new single due for imminent release, are at present involved in filming.

With the single *Rock and Roll Lady* due out on Friday, the band are making a film called *Three For All*, which stars Adrienne Posta, Richard Beckinsale and John LeMesurier. Showaddywaddy play, not surprisingly, a band in the film, and feature another of their tracks, *Rock and Roll Party*.

**DOMINGA LAKHAM** is a 'roadie'... the prettiest in the business according to six young lads who call themselves Snaps. She helps the boys organise their equipment to get to gigs and Dominga is also the sister of Ray and Theo - two of the groupmen.

# Free Coyne

**KEVIN COYNE** is due to play a free open-air festival in Hackney's Springfield Park.

He and the others on the bill - Byzantium and Keith Christmas - are to give their services free to the

venture organised by Centretainments, (a voluntary group in Hackney), and Hackney Borough Council.

The concert, to be held on August 11, is absolutely free and situated in the Park, between Springfield and Spring Hill off the Upper

Clapton Road. Nearest bus is the 253, nearest main line station is Clapton, Stamford Hill, Lea Bridge or Finsbury Park - the nearest tube Tottenham Hale or Seven Sisters. Keith Christmas is on at 1.30; Byzantium at 2.30 and Kevin Coyne at 4.30. The festival should end around 6.00 p.m.

## Billy flier planned

**BILLY PRESTON** is to play the *Rainbow* in his only UK appearance for some time.

He has added the date, August 3, to the end of his continental tour, to help launch his new album and single. The album, *Live European Tour*, out on August 2, is taken from last year's tour with the *Stones* and features Mick Taylor.

The single, *Nothing From Nothing* was released July 26. After the *Rainbow* concert Billy returns to the US.

Leo and the blue lagoon mermaid

# SPARKS set for Autumn dates

SPARKS, with their current single Amateur Hour and album Kimono My House both moving up the RM charts, are to undertake their first major British tour in November.

The announcement comes following the group's recent nation-

wide tour success which culminated at London's Rainbow theatre last month. A spokesman for Island records told RRM that November's headlining tour would be a month long and incorporate 27 dates.

Fronted by the brothers, Russ and Ron Mael, the group are currently in the studios recording their second album for Island, as yet untitled, but which is due for release to coincide with the November tour.

The dates are sure to include all the major cities and venues, but "several" have still to be confirmed according to a spokesman at Island.

### Baby Love back

RE-RELEASE due for early August is the Supreme's first chart vehicle Baby Love released in 1964 by the original line-up, Mary Wilson, Diana Ross and Florence Ballard.

B-side of the re-release on August 9 will be Ask Any Girl.

### Virtuo Sue

BLACKFOOT SUE have a new single and album due out soon. The band have recently been in Olympic Studios laying down tracks for both.

The single, due for release in August will be chosen from three songs penned by lead vocalist Tom Farmer.



Chris Spedding

## Sharks lose another two

SHARKS are to continue. Despite pulling out of a London Marquee gig on Tuesday the band are planning to resume dates.

The cancellation of the Marquee date came after keyboardist player Nick Judd left the line-up. The band were planning to carry on as a four piece, but then drummer Marty Simon decided to leave as well.

New - Snips, Chris Spedding and Buster Cherry Jones - are looking for another drummer, and an announcement is expected soon.

A spokesman said: "They wanted to simplify the band as it was felt the music was more suitable for a four piece.

The split will mean the cancellation of a date in Swansea and one other, but the band hope to be ready for a concert at Biba's on August 19. They will also play the planned date at the King's Road Theatre in September.

Future plans for the two departees are unknown at this time, but this is the latest in a number of personnel changes the band has undergone since its formation some four years ago.

### Nazareth back

JUST RETURNED from their 28 date US tour, Nazareth arrived back in Glasgow ready to begin their European tour in two weeks time. Dates will be announced shortly.

### Staples return

STAPLE SINGERS are due to play the Rainbow in London on August 16. They will then return in September for a comprehensive British tour, though no dates have been finalised as yet.



## Short shorts short shorts

America's De Franco Family featuring Tony De Franco, are arriving in England on October 20 for a two day promotional visit during which they plan to meet their fans. The family's latest single is Save The Last Dance For Me on the 20th Century label.

Denny Doherty, ex Mamas and Papas, has a single out on August 13 called You'll Never Know.

CHILLI WILLI and the Red Hot Peppers, who recently supported Ron Wood and friends at the Kilburn state

concerts, are set to headline a concert at Buckhouse Park Sunderland on August 3.

Following on are a couple of dates at the Rainbow Rooms in Bibas, then the Reading Festival and Ronnie Lane's gig at the Roundhouse on August 25 should he play.

Further dates added to the Rubettes tour which begins on August 1 include Link's Pavilion, Cromer (Aug 17), California Ballrooms, Dunstable (24), Princes Theatre, Clacton (30), Winter Gardens, Llandudno (Sept 5), Flamingo Ballroom, Hereford (6), Glen Ballroom, Llanelli (7), Lido, Douglas, Isle of Man (8).

*IN THE depths of a previously undiscovered jungle lies a clearing known only to local natives as Crystal Palace bowl*

*... a crowd of unkempt cannibals clutching strange metallic objects lurk around waiting. They peer cautiously at King Leodonis Sayer as he welcomes a mysterious mermaid from the blue lagoon - "Dr. Livingstone I presume," he says.*

*However it's a safer bet that he's emphasising to the gathered koolias, that he's a one-man band - another of his great achievements!*

## Glitter band go out alone again

THE GLITTER BAND are due to embark on a small UK tour in August to coincide with last week's release of their second single, Just For You.

After ending the Gary Glitter tour of Australia the band take a short break before playing the following dates:

- August: Newquay, Blue Lagoon (22); Torquay, Town Hall (23); Penzance, Winter Gardens (24); Plymouth, Guild Hall (25); Barnstaple, Queen's Hall (26); Blackpool, Winter Gardens (28); Taunton, County Ballroom (29); Hereford, Flamingo (30); Llanelli, Glen Ballroom (31).

They are also due to make a couple of TV appearances, one on August 6 on Liff Off and the other on 45 - date to be set.

## ... while the boss moves south

GARY GLITTER is moving south for the summer.

Following record breaking box office receipts in Scotland the film will commence for a week as from July 28 in the Tyne Tees and Yorkshire TV areas followed by Granada TV area from August 11 and Midlands from August 25.

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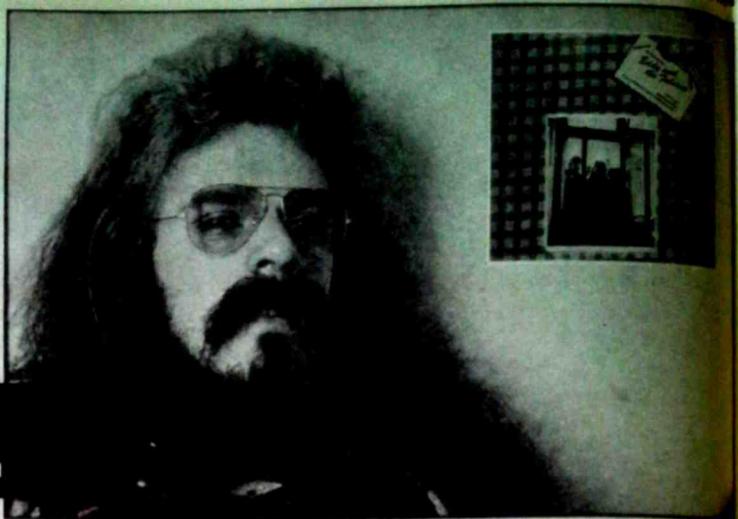
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# A clever serious send-up



John Beattie previews  
Roy Wood's Eddy  
and The Falcons album

A COUPLE of weeks back, Roy Wood explained how he and Wizzard were searching for a new sound — something which would completely alter the rich Spector-ish theme which has dominated the group's music since their existence. "It has got to be something different," he explained.

Shortly, however, the new Wizzard album will be in the shops titled Eddy And The Falcons and contrary to his hopes it's a rock 'n' roll album, a tribute to the masterful Fifties and early Sixties when names such as the Ronettes, Gene Vincent and Neil Sedaka formed an important part of our rock heritage.

If Roy's true to his word then one can look upon this effort as a farewell nine-track album to the special sounds which

Wizzard have scored with. It's a clever but somehow serious send-up of that era and for Wizzard to bring out a concept album of this kind at this time, is a gamble. Hopefully it will pay off for the band.

I must admit to being surprised when I found out what Eddy And The Falcons was going to contain. Sure, it's a masterful effort, the sound is exploited to the full. But perhaps Wizzard should have concentrated on something more progressive, relating more to what's happening today.

However, to be fair there's no other album which I can think of which really takes us

back to that era with the same expertise that Roy and the band have presented.

It's a pity that this particular LP couldn't have been extended to a double album to include more of the Spectorish themes. The original intention, I believe, was to incorporate classical and jazz music but the latter was taking so long, Wizzard would have had to cancel their tour of the States in order to finish it.

Suffice to say that Eddy And The Falcons is an excellent tribute. Departed pianist Bill Hunt and his replacement Bob Brady — who also added his vocal touch to one of the

tracks, Rock 'n' Roll Tonight — both show that one complemented the other.

The first track, Eddy's Rock, is interesting, because the screams which precede the music are something one doesn't expect on an album of this sort. Sax players, Nick Pentlow and Mike Burney dominate this particular track with their rich instrumental undertones.

Roy begins his vocal experiment on Brand New "BB" and follows it up with a somewhat lethargic vocal style on You Got Me Running — some excellent Ronette type vocal back-ups here fading out a repetitive "shoo be da wa,"

lyric line. Roy lets us down a bit on I Dun Letta Cryin' Over You but perhaps he's worrying about how Rick Price is coping with these basic guitar lines!

A short piano boogie from Bob (or is it Bill) and we're on to This Is The Story Of My Life — the new Wizzard single.

Soon enough we're back to memories and it's Del Shannon this time: the falsetto voice isn't quite there though, that's the department where Mr. Wood just isn't accomplished. Strains of Runaway riffs can be heard at set periods.

The Wizzard version of Oh Carol (sorry it's listed as

Come Back Karen on the album) is hilarious. Apparently Neil Sedaka walked into the studio while Roy was recording it and Woodie was rather embarrassed to say the least. Never mind, I thought he sounded better than the original!

Rasterly it's a fun album, produced well by Roy, arranged by Roy etc., and the gamble is whether the kids will buy something which is probably totally strange to their era.

Sometimes I wonder if Mr. Wood is apprehensive about progressing with Wizzard. But if this is regression, I like it.

A farewell nine-track album to the special sounds which Wizzard have scored with

# ANDY KIM



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A pint and a Belgian flag with the nice guys of pop!

# 'Slade and Rebel - they're great guys, says Les Gray'

**MUZZI AND THEY ARE!**

**FEW HEADS** turned to watch Les Gray and Dave Mount charge for the bar in a very 'local' West End pub on the day Rocket was . . . shall we say launched?

A pint of lager and a Belgian flag to remind them of the gig the night before is all. No flash, no bodyguards, no retinue, just Les and Dave having a swift jar before recording the backing track for their television spot at the weekend.

That's Mud. All four of them are known throughout the music business as the nice guys of pop. It's become a cliché and they're aware of it. Still, it makes no difference. Les shows it by his regard for the opposition. He's just travelled back from Belgium with Cockney Rebel. "Great guys," he says like a true diplomat. "And Slade, they were really friendly."

Seems the booze with the noise from Wolverhampton paid a great compliment to Mud backstage in the Belgian television studios. They invited a Mud into their dressing room for a drink and told them: "Your ones we've got to watch out for; you'll be catching us up soon!"

Les warms to the subject: "Slade and Glitter are the two that I think about being really up there. Loads of people tell us we're really up there, too. But when you sit and think about it, sitting in with them, having a load of jars with them as mates, it is a real knock-out. It's good for one-upmanship down at the local. You say 'as I was saying to Noddy last night'."

No side on them, and no flies on them either. See? Les is just about to buy his first flat, just a small place, two bedrooms. Very modest. Does it go with the image?

He looks surprised but the ol' twink shrines out of his eyes: "The image is just what we are. But is the new record just a Pressels (courtesy Gerry Hall) rip off, or yer actual MUDROCK looming forth?"

It's a giggle here: "It is really our sound," he replies, swigging his booze. "I mean obviously there's a couple of them in it y'know, but they're intentional rip-offs and meant to be seen to be rip-offs. It's a giggle, a send up. But



## THE NEW MUD SOUND

there's probably more of us in it than Presleys. I just sing like that now without thinking. It's like, aimed at anybody who's got a sense of humour."

Mr. Les Mud admits he's more an entertainer than musician. Like in Belgium when they rehearsed for the show: "All the television crews came into watch us so we started playing to them and when we finished there was a big round of applause. Amazing. So we all bowed to them. It was really funny."

A long way from the skiffle group when he was 12. And the scout band. And all the time the lads he used to play football with in Mitcham were aiming for the same band.

**Mudrock!** Unknown to Record Mirror at the time of air front page splash last week, that's the title of the new album. "You listen to it," sez Les. "It's all got a certain sound which I never even knew we had. I thought it was Nick and Mike's songs that had the sound and not us, but it's us, it

must be. They're all old songs on the album. "The way it works in the studio, Nick and Mike have the know-how to bring out in us whatever it is we've got. They know how to do it and they're very clever men."

"There's no way we're gonna knock 'em. No way. Nicky'll probably tell you that what we do is completely different from the others, completely different, I mean, say we did Suzi's Can The Can, although Suzi's is great, we'd do it completely different. . . and I fancy don't it!"

He reckons the band has been changing over-softly with each record over the past two years, with clothes too. Ray started the ted-suit era and now they have nine suits each, costing about £50 a time.

He remembers doing a television programme four years ago called South Bank Summer Concert when the band had a single out called Jumping Jeosphat.

"I was watching a cine film

of it the other day. We were wearing these velvet dungarees. Oh what! Christ I see myself. When I compare what we're doing now. It's so different."

Different enough, he suspects, to keep Mud going for quite a while without fear of being overtaken by a new sound.

"There's no new talent," Les decides. "No young kids are learning to play. The discs have been unlined all that. Anyway there's a million things I could do now, that's one of the advantages of success. But if I can keep on working, then I will."

"If someone offered me a 40 minute spot with a big band at Bletley variety club playing to middle-aged ladies, I'd do it. I guarantee I'd do it alright, too. I'd get by. I'd have a ball. I mean I don't have that terrible thing, which must be awful, about getting embarrassed about being in a pop group. I really enjoy working and if people are getting a

buzz out of me, the buzz is twice as good for me."

"Not only do I get the old ego thing going, but it's a tremendous satisfaction, seeing people sitting there going weeeeh, and having a good time. And the third one is it's all going in the bin! Into the old wallet - and probably to me is the least important which sounds twice a d a cliché. The most important thing to me is the kids."

Back at the studio, a Spanish lady is waiting to interview the boys. . . In Spanish? Oh my. This is one for the scrapbook.

Later, the boys reveal their new secret weapon: Jeffrey. Those who are immediately interested by this mysterious turn of events will have to wait the Mudrock album's release to discover more, but suffice to say that Jeffrey will be playing a very big part in Mud's future. . .

Wait and see. P. H.

**HEY! WHO SAYS THERE ARE TOO MANY PHILLY ACTS?**



**ARE THERE** too many acts pushing that Philadelphia sound? I mean, there's yer actual Stylistics, Harold Melvin and the Bluenotes, Chi-Lites, O'Jays, Intruders - d'you want me to go on?

Let's face it, their music all sound the same and if you've seen them doing their stage presentation, it makes you wonder if they've all got the same choreographer.

That's my feelings. Now over to New York to hear what Stylistic Herbie Murrell's got to say: "It's what you mean, loo



many Philadelphia groups? The competition means you get a good run for your money.

"Musically it's hardly surprising we all sound a bit alike since we come from the same backbone. Thom Bell who put the Defonics on the map and also writes, arranges and produces with us, is really the man behind the Philly sound, he's developed it. Let's face it, it's the people who decide whether an act is going to make it and so there's the reason why so many Philly acts are in the charts."

"I don't see how you can



compare us all since every act comes off in its own way."

Chart-wise, the Stylistics have an impressive track record and their current hit, You Make Me Feel Brand New, must be one of the success stories of the year.

When these five coloured soul singers hit our shores earlier this year for a lengthy tour, the single Only For The Children was released to coincide with their visit.

Despite air play and the number being promoted on stage, the record only just scraped into the Top 36. Then

in June, the record company decided to flip the single and make You Make Me Feel Brand New the 'A' side. And hey presto.

"It's incredible how the record's taken off. I understand its success has initially been down to the British discoteques," enthuses Herbie after I decided not to antagonise him further.

"We really enjoyed our British tour and can't say when we'll be back again."

In a age when group line-ups are forever changing, it's refreshing to hear that the Stylistics have stayed in tact since their formation six years ago.

"We are, in fact, a combination of two earlier local groups," explains Herbie.

"James Dunn and myself were in a group called the Percussions and the others - Russell Thompkins, Aaron Love and James Smith - in the Monarchs. We all grew up together and when the two groups folded we decided to get together as the Stylistics."

**NUTZ** - KNOW something? This band really are! Crackers, bonkers and guaranteed to make any interview go with a zing!

We won't mention that practically everything written or spoken about them kinda hints they're following in the Beatles' footsteps, i.e. they're from Liverpool, their big break came after being spotted at the Cavern and they even played in Hamburg.

"Christ, we were only in Germany for two weeks!" exclaims Mike Devontop, "and everyone goes on about us being like the Beatles. We want to steer clear away from the fact that we're from Liverpool."

Fair enough. Promise I won't mention it - well, I haven't done it!

Sole's talk about music. "It's very difficult to put into a bag. We've got a lot of influences. It all comes out on the LP."

Nutz have their first album out on A & M titled just plain Nutz.

The four people who make up this zany band, Mike Devontop (lead guitarist), Keith Mulholland (bass), John Mylett (drums) Dave Lloyd (vocals) have three albums been Nutz.

"We were all working at ordinary jobs at one time," adds Keith. "I was a baker designing cakes and Mike was a cost clerk."

Mike and Keith had a band going, and were greatly assisted by the members over the years, getting rid of certain members and hiring new ones. They've advertised for a drummer and it happened to be John who answered.

It was then that Dave Loyds was the last to join and for the past three years the line-up has remained unchanged, with most of their material being written by Mike, although Dave contributes.

"We write separately as we both have different styles," explains Mike. "This means that each track on the album sounds different. Their single As Far As The Eye Can See is taken from that very album."

John joined in. "We didn't really want to make it, we wanted something that was representative of the band. I think recognition is most important to us than Top Of The Pops and that sort of thing."

"I want respect as well," says Keith. "That's the main thing. Our motto is just simply music. The theatrics might come later but the music always comes first with us. At the moment we like to look how our audience would like to look - we wear expensive jeans."

Touring with Spencer Davis, the band claims, has been the turning point of their careers - as far as live performances are concerned, playing in fairly packed houses every night and doing the type of venues they'd never done before.

# JOURNEY TO THE CENTRE OF RICK WAKEMAN

A FABULOUS journey to the centre of the earth would be a tough prospect but I doubt if it's more difficult than trying to find out where Rick Wakeman hangs out in the country.

The only clue we're given is that his local pub's called the Vallant Trooper and it's tucked somewhere near the picturesque village of Amersham. But we do eventually find him in his true habitat - the countryside where the smell of cow dung lingers in the air.

He prefers it to the Ritz or any other establishment he's come across during his Yes travels. And his band, who have been preparing for the Crystal Palace show with Rick, enjoy the yokel atmosphere despite the fact that Amersham's only some 30 miles outside London.

A nationally known musician he may be, but in this area where rock talk is non-existent, Wakeman's simply looked upon as an eccentric "a long-haired lunatic who thinks he plays in a band," according to the man himself.

Somewhat the magical mystery world of Yes seems a million miles away from Amersham and Rick, whose friendliness never quite fitted in with the band image anyway, seems content to sit back slugging swift light 'n' bitter and mixing in with the local gossip.

Last Saturday's Journey To The Centre Of The Earth performance at Crystal Palace is forgotten amongst the cruddish jokes and arguments about who is the real darts champion.

This little village scene has been home for Rick and his



RICK WAKEMAN: happy in the peaceful Buckinghamshire countryside.

## He's a 'long-haired lunatic who plays in a band'

by John Beattie

The idea behind doing the Crystal Palace venue was born long before the public knew about Wakeman's forthcoming departure from Yes although there had been the rumours!

### Python

"Most of which were totally unfounded. The first time I heard that was only three weeks after I'd joined the band! However, before it was announced I had been discussing with various people what dates to do and not to do.

"I didn't want to do Crystal Palace gig because of the

problems with the radio frequency. I also wanted Monty Python on the bill but couldn't get them 'cause they were involved in a feature film."

Still, with the auditioning, rehearsing and Crystal Palace show now behind him, Rick intends taking the journey men further afield to Europe and America.

Mike Egan, the guitarist who played on the Journey album, won't be going as the option on his contract has been taken up by Engelbert Humperdinck and he's been replaced by the "brilliant" Geoff Grampton - "he can do all the clever stuff without the

horrible facial expressions and leaping in the air", quips Rick.

Crystal Palace was a "thank you" performance for the fans who had put the journey album to the top of the charts because Wakeman hadn't intended doing any more English dates. The Festival Hall performance earlier this year gave Wakeman the confidence to proceed with his solo plans.

"I was petrified for the first time in my life", he recalls, "but the audience made that album successful, they were really warm towards me."

### Notice

As far as Yes are concerned, he's rather reluctant to go into detail but he admits that his decision to leave wasn't the first time he'd thought about it.

"I handed in me notice before but we were going to try and work things out. I wasn't happy with the direction and especially the presentation side of things. I didn't like dousing out all the old numbers like Your Move, Hard To Be So Sure and many others - they were some of the best numbers Yes had ever written.

"Some of the stuff", he adds, "was impractical to do on stage and we were sending people to sleep with it."

### Need

Perhaps the most disappointing aspect of it all according to Wakeman, was that the rest of Yes did not realise the need to mix the material and give the audiences excitement - "like the old Yes song set used to tear the place apart."

It's hard to believe Yes were as stubborn in their methods as Rick suggested but there again, the Tales From Topographic Oceans was about as boring and lacking in inspiration as one could imagine. "It was a continuation of old songs going back to the Yes albums," Rick says somewhat sarcastically.

"The band didn't want to mix the material and we always decided what action to take in a democratic way. I remember a band meeting we had one day in Boston and it

was a four to one vote, me against it, to play all the new stuff and nothing else.

"It was then that I virtually decided to leave the band", he adds thoughtfully. "People involved within the setup came round and said, 'I think I know what your going to do but don't do it', it was terrible.

"I ended up going down to Devon and thinking about the future without any distractions. We had a rehearsal planned for the following Monday and I didn't go. The phone kept ringing and ended up just leaving it off the hook."

### Upset

And some of the rumours which have followed Wakeman's departure have upset him greatly. For instance some say he was argumentative and tried to pull Yes in his direction and he's also heard the cynics saying he used Yes for his own ambitions.

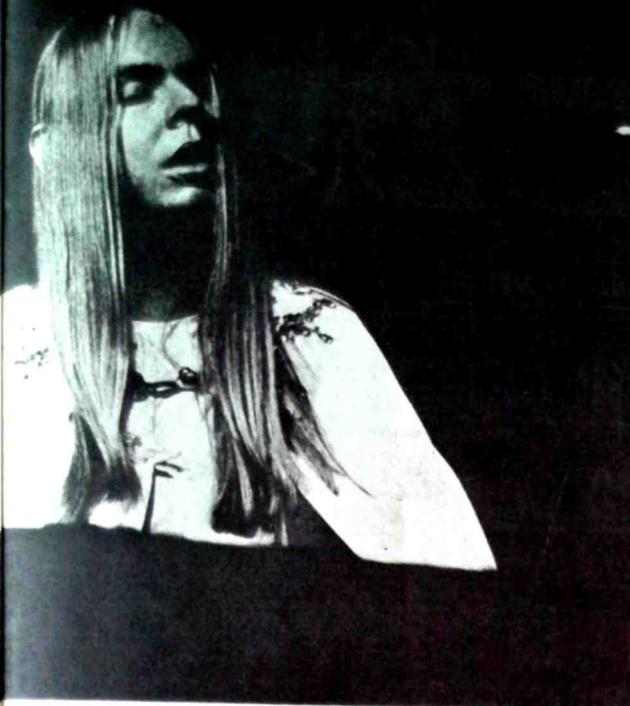
"It's all a load of crap. I gave as much to that band as they gave to me. Yes and even the Straws who will always be a part of me and if I had stayed with the band, kept me mouth shut, I could have been a very rich man by the end of the year 'cause we had tours set up worth seven figures - a million dollars."

### Mog

With that kind of money involved, Wakeman might be looked upon as the mog who missed out by the public. He knows his solo venture is a gamble but it's one that he's prepared with confidence to take.

"If you're happy within yourself your happy", he says, "and if the financial reward comes with it, it's an extra bonus."

'I gave as much



It's funny," adds Rick, "but when I joined the band I could never envisage it ending and certainly not developing the way it has done. I knew what I'd be doing long works but I thought we'd be doing something like Journey at this stage."

"I see I'll be developing my solo things into a mixture of what I'd have wanted Yes to be today and what I'd have liked Straws to be today plus my own ideas."

Yes developed method but lost the flair in the process according to Rick and that's quite a sensible comment from a guy who is looked upon as a long-haired 'lunatic' down Amersham way.

## FLASHBACK TO YES DAYS



to that band as they gave to me'

## 'I WAS PETRIFIED FOR THE FIRST TIME IN MY LIFE AT THE FESTIVAL HALL ...'

## FLASHBACK TO YES DAYS

With hindsight it's fair to suggest that Cockney Rebel were performed at the start; no top line band has ever made it on one man's personal list - even Bowie's Spider became an encouragement.

What galloped the boys in the band was the question of recognition. Harley was the architect, the creative force; the band grew its own persona. Making out that the band was a total entity by calling it Cockney Rebel was perpetrating an ideal that didn't and never could exist.

Either you're a solo star or a group, but Steve Harley in his insatiable thirst for ego gratification, wanted both. The end was chronicled in the news story in last week's RM about the split.

He was talking to no-one this week; neither were the others. Crocker had gone back to his native Yorkshire disillusioned. Milton Reame-James was holed up "somewhere in Wales planning a new super group," the others were "unavailable."

The only definite word to come from Steve Harley's camp was that he'd be back with "the greatest rock 'n' roll band ever heard."



STEVE HARLEY: 'I'll be back with the greatest rock 'n' roll band ever heard.'

## Why Rebel just HAD to split

by Peter Harvey

COCKNEY REBEL had to crash. The storm warnings had been rumbling all summer. Throughout the torrid tour which catapulted Steve Harley to stardom, a resentment set in amongst the rest of the band.

It was almost total mutiny. They appeared to dislike each other's intelligence. Harley once described Reame-James as "scatterbrained" while Reame-James - definitely the other extrovert in the band - was upset that his arranging and work on compositions like Sebastian and Tumbling Down, was uncredited.

The pianist had given up a PhD to work full time at his music. He worked with Reame-James (piano) and Paul Jefferys (bass) to continue together.

With hindsight it's fair to suggest that Cockney Rebel were performed at the start; no top line band has ever made it on one man's personal list - even Bowie's Spider became an encouragement.

What galloped the boys in the band was the question of recognition. Harley was the architect, the creative force; the band grew its own persona. Making out that the band was a total entity by calling it Cockney Rebel was perpetrating an ideal that didn't and never could exist.

Either you're a solo star or a group, but Steve Harley in his insatiable thirst for ego gratification, wanted both. The end was chronicled in the news story in last week's RM about the split.

'I'm STILL going to be a star'

project which would probably wipe the floor with anything you've ever heard of the present Cockney Rebel do."

During our last conversation he had mentioned the possibility of taking a much bigger band on the road - possibly with brass and certainly with guitarists. Knowing his vigour and determination, it's most likely to materialise very quickly and already he's said the new band will probably be broken in in the States, Europe, and maybe Japan.

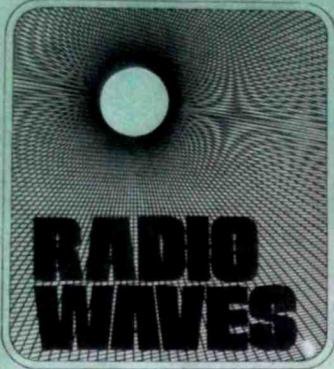
He said: "I want to move fast. I don't want stragglers or passengers. I've split up Cockney Rebel and it's dead and finished. Those guys, I picked them. I told them if they wanted to get into a successful group then jump on my back and I'll take them there. All they had to do was play my songs."

"But then something hit them between the eyes, fast and flash, and it's difficult for a young man to cope with that kind of speed, that kind of success, if he's not experienced. He tends to get confused, bewildered. Suddenly his eye takes over, and it's pretty obvious what happened here: a few egos took over from the personalities of the messianic. I'm not an egomaniac, but I understand egomaniacs in other people."

He said he created Cockney Rebel with the aim of becoming Steve Harley - star - rather than Steve Harley - of Cockney Rebel.

"If I want to go on stage with four aborigines or Hindu Pakistans who happen to play the music I tell them, then I'm still going to be a star."

"I don't care if you think of me as a big-headed little bastard because I believe I could go out and have four cardboard cut-outs and a tape machine and I'd still get the same reception, the same reaction. Naturally, he's cut-up about the split, but with the personalities involved it seemed bound to arise sooner or later. As anyone who knows will tell you: that's showbiz



# Catch aim to silence Veronica?

## Beeb Bulletin

by Roy Brooker

## Osmonds talk about their deaf brothers

THE father of the Osmonds has revealed that his two eldest sons were born with serious hearing problems. George Osmond describes his predicament in the new BBC Radio One series, *The Osmonds Story* which starts this Saturday, August 3.

He tells how he and his wife, Olive purchased expensive hearing aid equipment and how Tommy and Vini were sent to special schools in a bid to overcome their handicaps.

"I went out and sold advertising while Olive spent day after day watching Tommy and teaching him individual sounds. He had the most serious problem," he says.

The two brothers are today happily married and running the Osmonds fan club. Ed Stewart introduces the first programme titled *The Beginning* in which Andy Williams and his father describe how the top super group were "discovered."

Part One is the first of six, one-hour programmes to be broadcast over the next few weeks.

**RADIO VERONICA**, Holland's most popular offshore radio station, which has broadcast off the Dutch coast for over 14 years is NOT to receive any time allocation on the Dutch national broadcasting network, Hilversum, when the Dutch Government force the closure of all offshore stations operating from their coast.

This was the surprise announcement made by the Minister, Mr van Doorn, recently on Dutch TV.

To be allowed time allocation on Hilversum an organisation must first show it has the support of the public by gaining a certain number of members. The more members, the more time allocated and naturally Veronica has gained more than enough members.

Another Dutch broadcasting company called T.R.O.S. that started its life as an offshore radio and TV station, and that is now a part of Hilversum was declared by the Minister, in the same broadcast, to be the most popular now and its time allocation was considerably increased while that of another company, V.A.R.A. which is known to be sympathetic to the present Government, was reduced, as it has dropped in popularity.

The reason for the minister's shock decision not to allow Veronica "on Land" was explained later in the Dutch press as being that Veronica did not start campaigning for members until after the Government's original announcement that it was taking steps to close offshore

feeling in the Veronica studios is that the closing date will be some time in September.

Programmes on Veronica continue in their normal, highly professional style and last week they accomplished yet another of their broadcasting extravaganzas... a top 1,000 show. It lasted several days and featured the top 1,000 records of the past 10 years. The result? Well the top 3 were: Zorba's Dance by Mikis Theodorakis; Strange Effect by Dave Berry; Je T'aime... by Jane Birkin.

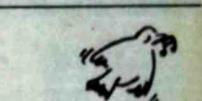
Veronica is very much a station for Holland only. It is unlikely that they will try to defy the Marine Offences Act as the other stations hope to, by going international, so unless they can pull off a few surprises it seems likely that they will be closing down very shortly, at least as an offshore station. After 14 years' broadcasting, gaining the support of the public in Holland and other countries and pioneering Dutch pop radio, this all seems quite unbelievable.

As one of Europe's most professional commercial stations Veronica has of course quite a following in Britain. Unfortunately, however, over the past year its audience in Southern and Central England has dropped to virtually nil due to the new 'telephone conversation station' on the same frequency. Any chance of Capital closing its MW transmitter for one day so we can at least hear Veronica 636's final broadcast??

THE Osmonds' history seems to have taken precedence over everything on Radio One this week - that's probably why the current Beeb Bulletin doesn't exactly set the heater on fire at first glance.

Mind you, John Peel has certainly gone in for variation on his regular Thursday night programme. His guests tonight (Aug 2) are the newly signed CBS band, Starry Eyed and Laughing, Mulicorn, a French folk group and Chapman/Whitney. Mike McGear - the lesser known McCartney brother, who has just completed an excellent solo album 'I'm told, is the special guest on Brian Matthew's My Top 12 this Sunday - no doubt he'll be inflicting some of that Liverpudlian Scottish humour on the programme (I've still to hear a funny Liverpudlian mind you).

Bob Harris introduces a much more interesting line-up in his Monday show with guests including Lindisfarne, Tim Hardin, Blue and Nuts. See, not much in it? However there's always the following Saturday (August 16) to look forward to, when Bob Smiler Harris is back introducing In Concert, which features a recording of Elton John, live at the Hammerstein Odeon. But that's all this week I'm afraid.



## CAPITAL

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

THE TOWER victim's fund reached £7,000 this week and still gathers momentum.

On Sunday Gordon Roberts and Duggie Squires will stage a special show at the Theatre Royal in Drury Lane - all proceeds to go to the fund. So many artists wanted to help that Capital have now decided to present a super spectacular "night of a thousand stars" type production later in the year.

Meanwhile Kenny Everett - who's back in his morning slot after thrusting his nimble (holiday) - has been visiting the stricken children along with Tommy Vance.

The two of them took gifts of ten big liddly bears presented to them by a Stoke-on-Trent Glascoque, Steam Machine.

This week sees everybody up-an-coming themselves for the delights of the Castro exhibition. Dave Symonds does his Saturday morning Countdown from the show, then Peter Fairly presents Hullabaloo Goes to Radio at 4.00 p.m. Throughout the week Monty Modlyn will be hanging out there too, and Tommy Vance presents the Treasure Trail each day from 12.00 noon.

Gerald Harper's off to Brands Hatch on Friday to do some champagne entertaining with his prize winners.

Then on Saturday there's a Rap with Johnny Rivers to catch, and next week Alan Hargreaves has a debate on broadcasting and television on his phone-in show at 10 p.m. (and Sarah Ward has a lady named Shasha performing with her musicians. Stay tuned.

## Alternative voice

**RADIO ATLANTIS** is on shortwave! Yes, fly to your groundings and Astrads and tune to RNI on 6210 kc/s (it may be 6206 over the air but it's actually 6210) and then tune up on to find Atlantis on 6225 kc/s with a relay of the 312m. medium wave service in Flemish during the day and English at night.

The power at the moment is 250 watts but will soon be raised to 1 kilowatt. RNI uses ten kilowatts on shortwave.



While on the subject of power, Radio Caroline has suffered from bad reception around Britain because of a fault in the fifty kilowatt transmitter. The spare ten is now being used. The trouble seems to lie with the modulation limiter - parts are being rushed out.

The much acclaimed "forty pirate" has not yet arrived - and for once there is an explanation. The station was backed by a consortium headed by furniture manufac-

turer Van de Meer who had leased the Peace ship. His backers, however, withdrew when the ship ran into a storm on its way from Marseilles. In the meantime Israeli owner of the ship Abe Nathan has found new finance and is once again moving the ship to the middle east. The destination is at the moment a secret but the full story will appear in Radio, disco, and Deejay magazine.



Politically it seemed very good that Radio Benelux was not to turn up but now it doesn't seem to matter that much. Maybe someone tipped the backers off.

As you will have noticed we had our BRMB track - out week in the last Alternative Voice. Birmingham is to have another few lines.

Listening to George "the fun one" Ferguson in the morning really does make a change. Just good, solid, professional AND INTELLIGENT programming - it's a pity one or two more stations don't follow their example.

I asked Piccadilly Radio in Manchester, if they thought they'd influenced BRMB's change. They never



A truly desperate crew here: Andy Archer, Samantha du Bois, Robb Eden, & Pete Chicago - Caroline's infamous inmates.

ring back - comment enough.



A Peter Harvey has turned up on London Broadcasting reading the news in the early morning - we are assured by our deputy editor that in the words of Private Eye, he's no relation.

Cast your mind back now. Back into dim and distant

history - before Alvin Stardust and Liza or um. Remember Caroline 138? Well, it should be back by Sept. 1st. A schedule of work has been worked out to get it back on the air - but no promise.



The Independent Broadcasting Information service, who will answer any of your questions on radio, now have a

London number on Tuesday, Wednesday, and Thursday nights from 7 p.m. to midnight and from 7 p.m. Friday CONTINUOUSLY through until 1 p.m. on Sunday. We also have 961 773 249 every day from 7 p.m. to midnight on 8 p.m. to 11 p.m. and 08621745 from 9 a.m. to 7 p.m. The last three numbers are weekdays only, on Sundays we have 0782617714 from 10 a.m. to 10 p.m. Please never 'phone outside the times given.

PAUL DA VINCI — the name mightn't sound too familiar, but you're bound to have heard the voice. Paul's the guy who sings the high (falsetto if you want the technical jargon) notes on the Rubettes' first hit, Sugar Baby Love.

Oh no, you groan we're not in for another Da Vinci versus Rubettes feature. Fear not my friends, read on for your reporter has managed to extract some interesting things from intrepid Leonard. But before I bore you all to death, for those who know nothing of the Rubettes saga, perhaps Mr Da Vinci has come to your ears with his single, Your Baby Ain't Your Baby Anymore, which is slowly moving up the charts.

"Actually, this is my first interview. I've done a couple of records on the phone, but nothing in-person." Paul enlightens me when I confronted him at his publicist's offices in London's Oxford Street.

Putting the wheels in motion I ask him why he's made a record which sounds very Rubettes-ish.

"Well, after playing such a big part in Sugar Baby Love and seeing it be come a hit, I decided to write a song as if it was the follow-up," he explains.

"I've got things for new singles which are very different, but I thought, well, why shouldn't I use the Rubettes hit as a springboard. I went out and made a record in the same vein because obviously it's what people would want."

"I'm really into songwriting and have literally hundreds of numbers on the shelf at home. This was one of the reasons why I didn't join the Rubettes because anyone can go along and sing in a group, but I wanted to be writing, producing and performing my own materials."

"One of the things that has

# Why shouldn't I use the Rubettes as a springboard?

## Roy Hill talks to Paul Da Vinci the high voice specialist

bugged Paul is how the Rubettes said they offered him a place in the group, but he turned it down because he wanted to do his own thing.

"It wasn't a case of turning the job down. I was under contract at the time to another company, so even if I had wanted to join them I couldn't have," he comments.

"And the guys knew this. They've said that I've been trying to cash in on their success, but d'you know that on Sugar Baby Love I didn't just sing the high bits, but all the Rubettes singing on it. So who's cashing in on whom?"

Be that as it may, Paul's association with the Rubettes

goes back a lot further than that Sugar Baby Love recording session.

"I've known Bill Hurd for years and John Richardson but you wouldn't think so from their attitude," says 23-year-old Paul who reminds me so much of Barry Blue.

"We had a band going last year and used to play in a pub at night. The bass-player from the Rubettes was also in it but after about three months we got the sack. I think it was because we were packing them in; as the pub was only small, things were getting a bit out of hand."

"I don't understand the way the lads have acted towards me. I read in a paper that Hill

said the Rubettes got a bit fed up with my whining and acting adolescent, but the Rubettes was completely different to everything I'd been working for. I would have liked to have called a press conference with the Rubettes and seen the whole story come out."

Paul feels that Sugar Baby Love is no more the Rubettes single than it's his since they formed after it was made.

Anyway, enough said on the subject. Let's get down to finding out a bit more about Paul Da Vinci. He's married and has a four-year-old daughter who has the makings of another Shirley Temple and refuses to have Lena Zavaroni name mentioned in the home.

"D'you know I wrote an act when I was 16 very similar to Bowie's thing after reading an H. G. Wells' short story. I wrote about 14 songs and it was from one of them a publisher took me up and put me on a retainer. Bowie's been a great influence on my writing."

"When 1964 folded 'cos the lads wanted the security of jobs, I went with a number of



bands all the while doing my songwriting. It got to the stage where I'd be writing every night after a gig to try and keep my head above water. I've even sung in the Ken Mackintosh band which is always getting spots on Radio Two."

"Then I did session work backing people like Barry Blue."

What about his ridiculously high singing then. Thank God the lads doesn't talk like that.

"No, I don't wear tight underpants," jokes Paul who once turned down a choral scholarship to St. Paul's Cathedral.

"Basically the high stuff is just a scream but you've got to learn how to control it. What

worries me is that one day my voice might crack. But I can also sing very low. When I was in the pub group we used to do things like the Jimmy Helms song, Make You An Offer, going four parts higher."

Does he miss those live gigs?

"Yeh, I can't wait to get out on the road which is what I'll do if this record and the next are hits," he enthuses.

"Initially, I expect the reaction to be that Paul Da Vinci is a tearybooper draw which I'll gladly be, but my music is very serious. I'm not a fantastic musician but singing — I like to think I'm okay."

# 'NO I DON'T WEAR TIGHT UNDERPANTS!'

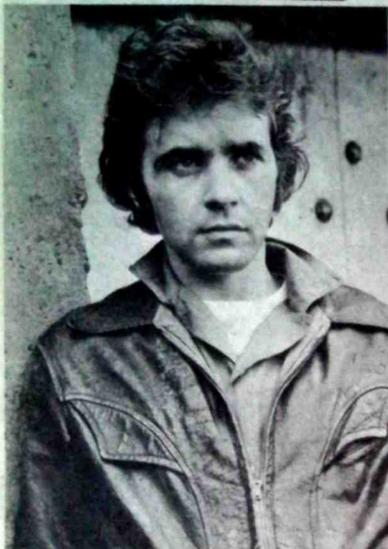
Never saw a mirage in the charts... but it is.  
MARIA MULDAUR'S  
"Midnight at the Oasis"



WARNER BROS.

# REFLECTIONS

EDITED BY  
ALAN WALSH



## A TIP

The man who can predict the hits will be a millionaire in no time. That's a familiar cliché in pop business circles.

Here's a tip from Rod Burbeck, pressman at RCA Records: keep an eye on the juke box wallahs. They know a hit almost before it's recorded.

"We knew the Hues Corporation's Rock The Operators was going to make it when the juke box operators started ordering big," said genial/slov'in' Rod.



## FOGG TIP

Let me tin of fog arrived on me desk this week. Let me explain: every so often, record men come up with a gimmick to promote a record or concert.

EMI have come up a tin without a (plug labelled Dr McCormick's Original Canned Fogg with Water In My Wine (plug achieved, lad).

It's claimed as a miraculous panacea for ailments ranging from gout to Wogan's Warts or Murrays Mangle.

Makes a change from all the hot air which normally comes our way.

## New love for Lyn?

I hear that the much smoothed romance between Lyn Paul and Peter Oliver may be over.

New man in Lyn's life is, it is rumoured, an actor who made a big hit on TV recently and is currently wearing the West End musical stage.

Oooh, Some Mothers Do Have 'Em!

# Man who helped to make Alvin a star tries to make it himself

## DAVID ESSEX

"ICI, c'est Monsieur David Essex" is the cry from our Gaelic friends across the English Channel.

For dreamy David, currently hard at work on his new film, Stardust, has become very big in France. Well, they keep sending their blokes over here, don't they Charles and Sacha?

The citizens of Gaul have very strong ideas about their pop music and many an English superstar has crawled home from Orly Airport with his guitar between his legs.

But our David is high in the French charts with "American" and has recently guested on prime time TV shows like

"Dorino" and "Topa Dalida".

Yes, the Froga like Mr Essex — and he's rather partial to France, too. He's been writing songs in the sun in San Tropez (where the girls keep abreast of things) and is planning to buy a home on the Cote D'Azur.

Ah, quel idee!



My Coo Ca Choo really established Alvin Stardust as a chart artist. The man who wrote and produced that record and helped Alvin to a thriving career was Peter Shelley.

Peter had spent a year or two as a producer John admitted he was struggling a little when he was asked to join a new venture — Magnet Records, whose first hit was the Alvin Stardust record.

Magnet have recognised another aspect of Peter's talent — as singer/songwriter and this week release his first single, It's Gee Baby and with a little luck it could open up new vistas for Peter.

All the luck, lad.

## It's a Summer Time single from 'incredibly silly' Miki

"I'm an incredibly silly person. Not only am I silly but I love all people. I'm very truthful, quite selfish, loving sexy, beautiful, a bit fat, kinky and I like blue films."

So the redoubtable Miki Antony confided to our Genevieve Hall. You know her, with the legs. Herne Bay's answer to the long

distance commuting champion who confided last week that she was now A Woman.

As a writer, Mike has sold over two million singles in three years and has written for Vince Hill, Bobbie Gentry, Mud, Des O'Connor, Paper Dolls and many others. Now he has a new single out We Made It Last Summer Time on

the Bradley label.

Miki's 26 and his pop career started when he went to RADA. "When I found out I was a hopeless actor, I took up writing and singing." He toured with a band called Magic Roundabout — now that's a good name for children's programme — and later went solo. He had a tiny hit with Cinnamon, three flops, and another hit with If It Wasn't For The Reason. He's also produced a Goodies album.

And he's been working on a musical history of America (expletives deleted on the last bit).

A busy lad, our Miki. By the way, Mik old chap, about those blue films...

## GIVING CILLA A LAUGH TOO

IN THE 10 years or so I've known Cilla Black (named-ropper), she's always been a girl who likes a laugh.

Mind you, they've been good years and she's got plenty to smile about. A few bob in the bank, a nice guy for a husband, two great kids, a smashing house in Denham. Not bad for a fellow Liverpudlian.

So the news that she was going to make a comedy series for ATV did not surprise me. It might help her forget that ghastly "Love... Is A Four Letter Word" film she made for Peter Hall and probably wished she hadn't.

Anyway, to give the lady a laugh and crack a smile on the faces of you younger RM readers, I looked up two photos of Cilla taken quite a few years apart.

I hope she and Bobby forgive me.



## OOPS!

Oops, we upset ace producers Chinn and Chapman with our front page story about Mickie Mo! Considering moving PAK to America.

Chinnchap think that our story suggested that Mickie produced the Suzi Quatro and Mud records. The wizardry came in fact from the nuts of Chinn and Chapman. Sorry, chaps.

## WHO AMBUSHED POOR BRIAN?

Brian Bennett was the drummer with the Shadows for years and has since been making a nice living in session work. Now he's behind the skins with George Fame's rejuvenated Blue Flames and has written the theme music for BBC-TV's golfing programme. Title is Chase Side Shoot-Up.

Eh? "Chase Side is near my home in North London," Brian told me. "I was walking along there with my Auntie Viv when I got shot."

The shot came from an air rifle and the pellet hit Brian in the head. Hence the title.

The pellet is reported to be out of danger.

## EHI!

Did you hear the story about the lead singer of the Irish pop group down on his luck? Desperate for bread for a new G string, he broke into a Kilburn betting shop at 3 a.m. He lost two quid!



## Yvonne's hand cut

I've heard of male chauvinists and have often been called one myself (wonder what it means?), but yuh bet to the guy who threw a bottle at Yvonne Elliman on her appearance with Eric Clapton at the Civic Centre, in Providence, Rhode Island last

week. Yvonne's thumb was badly gashed and had to be stitched before she could return to the stage to sing. She'll still tour with Eric but can't play guitar.

So, dear ol' man, your bottle backfire - 08/308.

'Just asked them if I could dance and that was the start'

# Stacia, the girl in the band

SHE remembers being fascinated by this strange looking saxophone-player at an Isle of Wight festival some years ago, and that's how it all began for a girl called Stacia.

Stacia and Hawkwind go together like bread and butter, and the association started rather casually. She watched the band at the festival, saw them again near her home town of Exeter, and was invited to watch them rehearsing.

'I just asked them if I could dance and that was the start,' she says, relaxing in the somewhat morbid surroundings of a down-town Irish pub in London.

Most people don't relate Stacia with ye're actual dancing — they think about Hawkwind — 'yeah, that psychedelic rock band who made Silver Machine and blamey, they had a nude girl moving her hips in time with the music.'

## Stare

The reaction annoyed this six foot, buxom brunette: 'When we made Silver Machine we attracted a Top 20 audience of filthy little boys who came along to stare at me.' There is a hint of bitterness in her voice.

That was a couple of years ago. Since then the band have developed, and Stacia dances naked no more. She has nine different costumes to choose from, and the dirty little boys have disappeared from the audiences.

Ironically the reaction was pretty 'cool' when she first appeared in her birthday suit: 'Most people weren't surprised, because I don't think

Hawkwind could surprise anybody. They get in to so many weird things.'

A lot of people can't accept that Stacia actually gets PAID for her work with the band. 'They believe I get paid in other ways, uhhh, know what I mean, but I really do work fairly hard. My dancing is an expression of what I feel about the music. The Japanese do it — it's a form of expression and miming.'

Hawkwind, being a 'weird' band, pull some 'weird' crowds, especially in America where Stacia is constantly hounded by both male and female groupies. One lunatic even tried to murder her during a gig and — she wasn't dancing naked at the time!

'I was doing a mime of a robot who was given a pill and becomes human for a spell. I was freakin' out at the time, and I felt this choking sensation round my neck. People thought it was a guy hugging me at first which was cool, but a roadie saw that he was strangling me and he threw the bloke off the stage.'

## By JOHN BEATTIE



STACIA with fans: the dirty little boys have disappeared

'He even had a go at me a second time,' recalls Stacia, 'and the ball bouncers beat him up and threw him out. I was really shaken, and I wasn't much good for the rest of the tour.'

This painted lady is somewhat bored by the men and women who follow her around thinking she's an unsatisfied sex goddess. 'Most men look upon me as a sexual challenge, especially in the States where, to my mind, the only real groupies exist.'

## Chicks

She recalls an occasion when Hawkwind threw a party in the Planetarium in New York. 'A couple of chicks at that party were gettin' really friendly and I don't know how, but they not only found out which hotel I was staying in, they found my room number and they were sittin' there waiting for me when I arrived.'

'I'll tell ya,' adds Stacia. 'I've never run so fast in my life, because one doesn't really know what these two chicks had in mind — it could have

been another Charlie Manson slaughter or something, they were probably filled up with acid.'

'They really must be screwed up, to be groupies anyway,' she says thoughtfully. 'There was once a little girl of 16 who literally threw herself at me and it freaked me out. I thought gawd, she's the same age as my brother.'

Stacia never regarded herself as a wide-eyed country girl from Exeter. She drifted from home when she was 15, taking odd jobs in Devon and Cornwall and sleeping on the beaches.

Her sisters are happily married but Stacia, the rebel of the family has no thoughts in that direction — unless somebody like Richard Burton asks her.

## Nude

'My sisters didn't mind the nude bit, but my parents weren't too keen until I gave it up. Then my mother really got into the band — my aunts have even turned up at gigs. We're a Catholic family y'know, although I'm not religious.'

Despite the enjoyment and the rigorous tour schedules, Stacia realises that her association with Hawkwind is sure to end in the near future. 'Perhaps a year or so more,' she explains.

## Bright

She's bright enough to realise that if she stayed on longer, she'd only be hampering the band's progression rate, 'and they'd be hampering mine,' she says explicitly.

'I'm hoping to embark on a solo career around the end of this year singing, or at least trying anyway. I've got ideas, I might be the next Shirley Hassey.'

'The kind of thing I'm planning couldn't be further away from Hawkwind music if I tried. It's nothing of them at all.'

However her impending departure is some months away as yet, and she's busy preparing her costumes for the next American tour in September — one particular outfit is costing £80 and is

being made especially in Los Angeles.

'I don't try and be more outrageous than the band, and Nick the sax player has also started dancing. He dresses like a frog and does mimes. It's nice to have somebody else to work with.'

Not that the Hawkwind audiences mind that Stacia wears anyway. She says most of the people who go to the gigs are a mixture of alcoholics, dopers, crackpots and normal guys. 'I can't really categorise them,' she adds.

## Slim

Is she ever aware about having to keep neat and slim despite her height?

'Awe, come on man,' she retorts, 'remember that song, Accept Me For What I Am, well that's me. I don't diet or anything and besides I'm too fond of Guinness. Anyway I wouldn't be able to wear my favourite costumes if I started that caper.'

That wouldn't present too much of a problem for Stacia mind you. She only started wearing clothes recently!



THE INTRUDERS, currently intruding into the charts with She's a Winner, are more of a legitimate purveyor of the Philly sound than most — they actually grew up in the streets of Philadelphia.

The four piece band, which is often expanded to six or seven for gigs of do more importance, comprise Philip Terry, known as Phil; Robert Edwards known as Big Sonny; Sam Brown, Little Sonny; and Eugene Daughtry, Bird.

They have the distinction of being the first act to record for Gamble

Huff Productions when it was first organised in 1966 and have known co-producer Kenny Gamble for most of their lives.

And not only that but The Intruders were the first possessors of a gold single for the label with Cowboys To Girls two years later.

But back to the very beginning (this is where the picture goes wobbly) and there are these four kids playing in the streets of Philadelphia, all living within a few blocks of each other.

So one says, lets get together as a singing group. Okay says the rest and in between homework there they are warbling away, much to the approval of neighbours who soon

began to see the band as something of a playground legend.

So like most legends it's decided that it has to be taken down in some permanent form, so into the studio trot the lads to do a spot of recording. And out they come with Come Home Soon produced by themselves and a hit in the eastern part of the US where their legendary status was best known.

Not bad going from playground to chartbound within such a short space of time, but that isn't the only ingredient from which stems success. There's the live side as well, so the band hopped off into recording sessions for four years before joining Gamble-Huff.

And that's where we more or less came in — 1966. First time to come out that year was A Love That's Real. Not until the following year did the first hit arrive, Together — and then Cowboys to Girls which we've touched upon earlier, remember? Wake up!

Since then the group have had numerous hits. Life Is A Baseball Game, Sad Girl, When We Get Married, I Bet He Don't Love You, I Wanna Know Your Name, I'll Always Love My Mama and of course She's A Winner.

An album is due out soon, their first in the UK on the Philadelphia label, called Save The Children, which should be yet another winner.

# Intruders are winning

**PFM**

The World Became The World (Manticore K33502). More spaghetti rock from Italy's top group. This time they are in thoughtful mood, destruction, degradation, decadence; the themes of doom trotted out once again, but with a fresh approach. PFM sound unlike any other band, despite heavy emphasis on keyboard work. At times the chanting vocals reach choral proportions, the playing is always tight and controlled, a real mood machine.

**ROBERT WYATT**

Rock Bottom (Virgin V2017). Ex-Softs and Matching Mole drummer Wyatt has taken to keyboards since the fall which paralysed him from waist down. He also sings in the most distinctly way since George Formby: like a street urchin shuffling ground floor philophines. In keeping with the music of his clan and era, this album has an hypnotic affect. At any time the listeners may slip away, to be jerked back by Wyatt's colloquial vocalising. This album is bound to appeal to those who identify with the Eno-John Cale-Kevin Ayers forward guard, but has that clan beaten by its honesty, wit, and identity. Could be a lot of people feel sorry for Wyatt but there's no need; this album proves that.

**BROTHERS TOGETHER**

Original soundtrack featuring Barry White (Fye International NSPL 28203) If you is into de soul moose man, this is the album for you. Another rock ya soul offering the king himself Barry White, plus Love Unlimited and the Love Unlimited Orchestra. But this time, to get away from the poolside, it all has a legitimate reason for being here - as a score to the Brothers Together film. Contains all the usual stuff, unlimited strings, soulful voices - really made for the American market, and wish it would stay there.

**Farewell over and out**

**NEW SEEKERS**  
Farewell Album (Polydor 2383 293). I don't know why this isn't called Lyn Paul's farewell album with the New Seekers since she takes lead vocals on three of the six tracks on side one and two on the second side. She also shares All Pull Together Kind Of World with Eve. There's two Marty numbers which shows his potential as a



**NEIL YOUNG**  
**Confusing Young**

On The Beach (Warners K54014). The expectancy of a Neil Young album has caused minor stirs in the business from time to time but why? After The Goldrush has stuck in people's heads too long. The fallacy that Young could keep his head together long enough to produce commendable follow-ups has been rather embarrassingly exposed on this particular album. To say it in brief, On The Beach is a collection of dispirited songs and to explain it more fully, one would have to delve into the mysterious, somewhat screwed up mind of the man himself. It's a pity that Young comes across this way because musically, On The Beach has a nice melodic feel about it with David Crosby and Graham Nash filling in on a couple of tracks and Young playing as effectively as ever on guitar and harmonica. The lyrics however - the written feelings of a despondent guy who can't even escape his moods - are the important contributors to the 'downer' attitude. OK, Neil one sympathises with your 'solitary man' trip but ye're head ain't where it's at - certainly not with the thousands who'll buy this album and try to relate to it. J. B.



songwriter and what's left is Eve, it's by no means their best album but closely follows the harmony kick which is what they were basically all about. The material for a grand finale could have been a bit better. Eve does a nice version of Paul

**LOGGINS AND MESSINA**

On Stage (CBS 88014). CAN'T understand why Ken Loggins and Jim Messina haven't made any great impact over here 'cos they've got a lot of talent to offer. Their Full Sail album really got me into their music which ranges from soft, mellow acoustical guitar to a thundering, high-energy six man band. That live atmosphere has really been captured on this double album which was recorded at three US venues. Side one is mostly Ken Loggins' material kicking off with his turbulent House At Pooh Corner. Jim Messina features strongly on the other side, and has produced the album. Watch out for Valhalla which goes on for over 20 minutes thus taking up all of side three. It's a calypso number which I'm afraid still doesn't come up to the version the Searchers recorded a couple of years back. Anyway, this album has been a huge hit in the States, is their musical appreciation more tasteful than ours? R. H.

**STRAWBS**

BY CHOICE. (A&M AMLH 88259). If you're an ardent fan of the above mentioned and have been following the group through it's rather turbulent career, then this offering of oldies and goldies which aided the confusion is one for the collection. Even if you've never followed the Strawbs, never been particularly turned on by them, like me, By Choice is still interesting because in the space of ten tracks, it follows the trail of a group through past, present and who knows, future perhaps. Tracks have been remixed to give better quality, but it still sounds a bit dated in places mind you, the boy Cousins must have had a hell'a time deciding on which tracks best suit the Strawbs' heritage. However an admirable choice which has certainly filled me in with a lot of missing detail. J. B.

**MOUTH & MACNEAL**

See A Star (Decca SKL R5192). These two lovable Dutch people have a perfect pop formula that will strike right at the heart of all toe-tapping good-time music people. They include their world-wide hit single How Do You Do, as well as See A Star and their Jukebox newie.



The present Strawbs' line-up have been together for just under a year now during which time they've completed one album. Hem and Heroine and are working on their second at the Manor House studio near Oxford.

Cousins, reflecting on the past and all that's happened, says that the band have managed to overcome 'two great troubles during their development. "The first one came, when Rick Wakeman left to join another band as of. I was so fed up I was going to leave then as well but we proved them wrong and came back. "The second was when Hudson, Ford and Blue Weaver left and again we had to go through a cataclysmic change. We took a little dip in the popularity stakes in this country after that 'cause that line-up was very popular here. "There was a lot of arguing and mud-slinging when Hud and Ford left and what made it all the more tragic, was that the band were approaching their peak as far as the British public was concerned. "Now that the tempers have cooled, Cousins can all bark and casually reflect on the real reason for the troubles of



DAVE COUSINS: 'I'm the most awkward one.'

**Strawbs - no confusion this time**

biopinion "I got fed up being looked upon as a comedian on stage. "It was before we did the folk clubs but I wanted people to listen to the words I was writing. "I can remember the day when I decided to split the last Strawbs up," recalls Dave. "It was before we did the Rainbow and I had a terrible row with Hud and John because they wanted to do The Long Haird Lover From Liverpool on-stage and I didn't. We did it in the end, the band forced me into it and I got criticism on end for it. That's when I finally decided to call it a day. "Cousins, because the present Strawbs are doing well and breaking in America, can look back on those days as rather funny experiences. "We're all friends again now," he admits, "we play darts and get drunk together. It's funny 'cause there was bad feeling when Sandy decided to go her own way and bad feeling when Rick left as well. "When Wakeman left I thought it was the end but in fact, it was only the beginning. It's a strain with all the changes though leaving the new bikes all the old numbers. "To outsiders, Cousins might sound like an egotistical trouble-maker, a musician who finally refused to allow the past Strawbs to develop in a natural way. He sees it differently. "I'm no trouble-maker, it's just that I'm a very demanding sort of person to work with. I have moods and I'm very dictatorial about my songs if I happen to think they're good. "The people who've played in the band have been very creative. Rick had ideas beyond the band's scope, as did Sandy Hudson and Ford. "The only way to contain something like that according to Dave, is to let each member have as much freedom to 'do his own thing' - in between Strawbs commitments. "Dave remembers for example is very creative and his songs are directly opposite to mine. He's going to be doing an album with Rick Luck. Ten Years After and I can see the day when he'll go off on his own and that will mean another change. "Meanwhile, the present line-up are working at the new album which is due out in October. "We've been unable to fulfil our contractual agreements yet," admits Dave, "but we've got about four basic tracks done already." J. B.

Williams' Inspiration and Lyn is in good form. A shame the New Seekers are no longer, but c'est la vie. R. H.

JOHN BEATIE



Reviews  
Roy Hill



**LIMMIE AND FAMILY COOKIN':** Saxophone Jones (Avco 6105 029). Play it again Sam... have they stuck the wrong label on the record. Music's going backwards but this is good. It's the Vandeville days all over again here - the clavichord, honky-tonk pianos, thoroughly modern Millie or rather Limmie. It's one of those you've just got to get up and dance to at a party disco and because of its novelty value should sell well. **CHART CERT.**

**FURY'S TORNADOES:** Telstar 741 (Warner's K18442). I remember buying the original Tornadoes version in 1962 and thinking it must surely be a hit now. It's a progressive instrumental for its time. Needless to say it hit the top and stayed in the charts for 20 weeks. Can't see this doing that but it's definitely a commercial updated version which its composer, the late Joe Meek, would like I'm sure. The synthesizer is the mainstay and my generation puts you in a reminiscent mood.

**THE FIFTEENPENNY PIECE:** Save The Last Kiss For Me (EMI 2182). Heard this a few times on Radio Two and that to be truthful is where most of the buyers will be. This four boys and a girl group are another of the many contenders for the New Seekers vacant position. The bird not only sounds like Ian Paisley but also looks like her. File as a 17 Greenaway Macaulay number with the accent on harmony.

**PRELUDE:** Here Comes The Sun (Dawn DNS 1078). It took this Newcastle trio a long time to get off the ground with After The Goldrush. This is a very beautiful version of the George Harrison song and they've stuck to his arrangements basically. The orchestra blends in nicely with their vocal harmony and the result is a **CHART CHANCE.**

**THE KIKI DEE BAND:** I've Got The Music In Me (Rocket 112-A). It said on the label 'play loud' so I did and now I can't hear a damn thing. You can take your pick here since both sides are the same but different - one version lasts 4 mins and the other 5 mins. Miss Dee seems to be finding it difficult to get back in the charts after her breakthrough with Annou, reuse, which was a good record sound for her. This rock-fucker does drag on which is why I prefer the short version. It's a good 'n' for her stage act, but doesn't capture any atmosphere on wax. **CHART CHANCE.**



**THE KINKS:** Mirror Of Love (RCA). A band like the Kinks are too good to be kept out of the charts. They might have had their heyday in the mid-60s but Ray Davies gives them a new lease of life at the turn of the seventies with Lola. Ray's new single has a shuffle-along tempo with that distinctive voice of his and a brass section giving it a trad jazz backing. With the Davies Preservation Act concept, the Kinks look like being revitalised. **CHART CERT.**

**JIMMY CLIFF:** Money Won't Save You (EMC 3055). It's not often you hear reggae hits these days and their absence from the charts hasn't gone by unnoticed. It would be nice to see Jimmy make it with this track from his House of Exile album. His reggae doesn't deserve to just fizzle out. Jimmy's inimitable style is as strong as ever as he preaches the gospel that evil is still called broad. **CHART CHANCE.**

**IRON CROSS:** Everybody Rock On (Spark SHL 1112). The title tells all. Good steady rock from Iron Cross which should go down well in the discos and as has been proved by the Stylistics, disco sounds can lead to the charts.

**PEARLY GATES:** Johnny And The Juice Box (Polydor). Music seems to be turning a full circle. This takes us right back to the Shantari days with that Leader of The Pack all over again; but it could be another hit for the guys who wrote the Rubettes Sugar Baby Love. Amid all the sunbells, strings and sha-na-nas, there's the question being asked - has anyone seen Johnny? It turns out that the rock box kid dies in a motorbike smash. **CHART CHANCE.**

**DUSTER BENNETT:** Comin' Home (RAK). As a one-man band this guy's a knockout. I don't know just how much of this is Mr. Bennett, but anyway it's got hit potential. There's that battle hymn theme throughout with your big drum, humming male voice choir and so on backing up Duster's throaty voice. **CHART CHANCE.**

**HEADSTONE:** High On You (EMI 2166). An unknown band so far from the world go it's going to be tough cracking the singles scene. This is a track from Headstone's Bad Habits album and has all the ingredients for a hit - solid rock foundation, piercing lead breaks and catchy chorus. It'd be a shame just to collect dust on the shelf. **CHART CHANCE.**



**GLITTER BAND:** Just For You (Bell 1368). This sparkling band have proved they can make it without the cafter and now they're going to show us they're no one-hit wonders. Listen to that sax intro and the drums a thudding - the Glitter sound is unmistakable. Two of the band wrote this little number although with Gary's co-writer, Mike Leander, doing the production, it's obvious who's influencing who. The band shortly go on tour so there's more promotion which only leaves me to say a Top 5 and will they split from the boss - makes you wonder. **CHART CERT.**

**TONY ASHTON AND JON LOFFY:** We're Gonna Make It (Pir 121). Deep Purple's Jon Lord and Tony Ashton of Ashton, Gardner and Dyke fame, look like having tremendous success with their eponymous First Of The Barb Bands and this track from it could launch them into the other charts. Reminds me a bit of CCS of which Ashton was a member. It's raunchy and soulful in parts. Nothing like having an optimistic title. **CHART CHANCE.**

**THE YAMASUKI'S:** Yamasuki (KFR 72). Hara Krishna made it, John Lennon did it with Give Peace A Chance, but the two together and this roughly is the result. A chant with kids, bongos, and a chance. Should do alright in the Japanese restaurants and coolers. Ha, so, banzai. **CHART CHANCE.**

**JOHN CALE:** The Man Who Couldn't Afford To... (Island). Very commercial little song. This might be one of those surprise chart entries. Cale sings very soothingly and there's a sexy girl talking here and there to add to its catchiness. Rather lame. **WYKLES:** From Cale pits the poleman, cowman, milkman who couldn't afford to... See Brian Eno's helped with the production. **CHART CHANCE.**

**PHILADELPHIA FLYERS:** Run and Hide (GMS 026). A typical Philly sound, what more can I say. I know it's all been done before but that's no reason for this not being a Philly fly Nice bass line and close harmony. **CHART CHANCE.**

**AVERAGE WHITE BAND:** You Got It (Atlantic). I've just read the bio and am amazed to find this is a six-piece Scottish soul band - very versatile these Scots. A track from their album, Average White Band, which stands a **CHART CHANCE.**



**CASS ELLIOT:** If You're Gonna Break Another Heart, Don't Call Me Mama Anymore (RCA LPBO 7521). The greatest of the Great Ones bows out with a lugubrious Hammond & Haslewood plodder that's enlivened by a class string section and by her own inimitable piercing tone. As a memorial, the live-recorded night clubby "point" number on the flip is a lot more apt - it's also a lot more fun, with Cass hitting all the unlikely people and things that she'd rather be called instead of Mama ("you can call me Cass" is how she ends). It has a sleazy cabaret ("and Cabaret") backing and on the side that gets my Molt **PICK.**

**RODNEY ALLEN RIPPY:** Rock Life A Little Easier: Back Of Love (Bell 1365). This little bleak tune from California came to brief fame round about the end of last year by singing a jingle for hamburgers on US telly commercials. The jingle got turned into a prog and ending with "dubbed under" the Hot 100 Chart for a while, but whether this madly happy singalong slab of candyfloss as I know not although I suspect so. He's got an engaging giggle going for him, which your granny may love. **RAY CONIFF:** type flip.

**LOVE UNLIMITED** with The Love Unlimited Orchestra: People Of Tomorrow Are The Children Of Today; So Nice To Hear (Pye TN 2662). Right on, that must have taken some thought! From the Barry White-scored "Together Brothers" movie soundtrack, the chit too away in the usual formula, starting with a dead slow, soft and susceptible to snicks (on my presumably "min" copy at least) instrumental intro and ending with a crashing climax. In between, nothing much happens. Mood music flip, minus chit.

**TERRY COLLINS:** Mr. Pretty Boy (Capitol CL 1218). There's an air of mystery about the grand punks' latest Todd Rundgren produces US hit album. The track, a subdued maudlin, is being doom-laden mid-tempo rumble with definite grow-on-you (me, anyway!) appeal. The phased scratching and scribbling. A strummed intro merges into an organ and drums - dominated backing which splurges later into a Dying holierer with strangled vocal chords and the need of other harmonies. It's honestly quite impressive, and the purposeful slow downy flip had nothing on. Um, this really is a **MUSIC PICK.**



**THE DRIFTERS:** Saturday Night At The Movies; I'll Take You Where The Music's Playing (Atlantic K 10495). An intelligent coupling, even if they have both been available on separate maxis with recent memory, here's the virtually 1964 bouncer which was jointly rewritten to provide the Drifters with their current hit, plus the slightly Skatun influenced disco dancer from their 1963 "At The Club" days. Whether the Chas or can play host to two different Drifters ditties about going to the movies on a Saturday night remains to be seen, but if there's any justice this certainly deserves to be a hit too. **POP PICK.**

**WET WILLIE:** Keep On Smilin'; Soul Jones (Capricorn 2089001). The Mobile, Alabama, punk-rockers have adapted the reggae influenced black "Groove Me"/"Clean Up Woman" Malaco Sound to their Jaggerque stance and the result is a jerkily thumping slow beater with marling vocal. Interesting, rather than exciting. If anything, the convincingly "get down" flip could find more favour with dancers here.

**FLASH CADILLAC** AND THE CONTINENTAL KID: Young Blood; The Way I Feel Tonight (Epic EPC 2479). Surprisingly fine, this revival of the old Coasters number which Leon Russell used on the Bangladesh bash. The Kids manage an amazing pastiche of well-known Rock 'n' Roll voices during different parts of the lyrics, with that of Eddie Cochran being most predominant, while whoever does the "oh - er - or - orrh" noise would be at home in a "Carry On" movie. Buddy Holly-ish flip, with elements of "Love Is Strange".

**GRAND FUNK:** Shinin' On; Mr. Pretty Boy (Capitol CL 1218). There's an air of mystery about the grand punks' latest Todd Rundgren produces US hit album. The track, a subdued maudlin, is being doom-laden mid-tempo rumble with definite grow-on-you (me, anyway!) appeal. The phased scratching and scribbling. A strummed intro merges into an organ and drums - dominated backing which splurges later into a Dying holierer with strangled vocal chords and the need of other harmonies. It's honestly quite impressive, and the purposeful slow downy flip had nothing on. Um, this really is a **MUSIC PICK.**

**THE NEWBEATS:** I Know You Don't Love Me Anymore; I Believe I'm In Love With You (DJM JD8 305). The shrill-voiced "Dead And Buffer" guys are back with their previous winning formula on Barbara George's 1962 New Orleans classic, and they could easily please more than just their faithful old fans. Bouncing bass build-up to the less direct flip. **MARGIE JOSEPH:** Sweet Surrender; My Love (Atlantic K 10460). Although monstrously huge R&B in the States with her not particularly South-styled of the McCartney bore on the flip, Margie (don't say I'm a second Aretha) Joseph warbles the old Bread ditty on the A-side in this country. Painless, if unremarkable.



**Reviews James Hamilton**

**ISLEY BROTHERS:** Live It Up, Pt 1/2 (Epic EPC 2578). With the synthetic urgency of another "Nuthuss City Limits" plus the Brothers' own mandatory searing guitar noise, this rush-released US hit title track from their new LP is a change of pace for them away from their lazier last few hits and back more in the direction of their Tania tempos... albeit via a totally modern instrumentation. Besides all that modernity, in fact, the excellent vocals are in the old Soul tradition, and even get into a rhythm-hitting "hey-hey-hey" chant as the single turns over to become mainly instrumental on the flip. **PICK OF THE WEEK.**

**BAIKY WHITE:** Can't Get Enough Of Your Love, Babe; Just Not Enough (Pye TN 2661). Old mosh mouth stays in his "right on" rap form but once past the intro he picks up the tempo into a medium clapping rhythm, which is brighter than usual even if everything else is predictably monotonous and monotonously predictable... like the flip, which - you guessed it! - is an instrumental continuation. Still, he does manage to slip some inaudiously sweet melody in under his rhythm sections, and has done yet again here. Grown on! Molt & **PICK.**

**THE NEWBEATS:** I Know You Don't Love Me Anymore; I Believe I'm In Love With You (DJM JD8 305). The shrill-voiced "Dead And Buffer" guys are back with their previous winning formula on Barbara George's 1962 New Orleans classic, and they could easily please more than just their faithful old fans. Bouncing bass build-up to the less direct flip. **MARGIE JOSEPH:** Sweet Surrender; My Love (Atlantic K 10460). Although monstrously huge R&B in the States with her not particularly South-styled of the McCartney bore on the flip, Margie (don't say I'm a second Aretha) Joseph warbles the old Bread ditty on the A-side in this country. Painless, if unremarkable.

**TYRONE EDWARDS:** Can't Get Enough Of You; You Took Me From A World Outside (Inevitus INV 2542). A Holland - Holland - Bond chunner introduces us to Tyrone, who's a smoky hollierer with strangled vocal chords and the need of better material - on this showing at least - and an ordinary and delicate slow downy flip with its squeaky sax intro flows more precise.

# Burn the passports and flags - rock 'n' roll is the answer

"RIGHT, I want complete silence while I do this interview," Alex Harvey bawls menacingly.

Hush falls for one second . . . one second, then the debauched crowd in his caravan, cringing mockingly, return to the after-gig celebration. This is Knebworth festival, the mood is good, everybody got to get out of it!

Alex parks himself deliberately with a tonic bottle topped up with vodka for comfort. He's still wearing his stage clothes, but with a milder, he dresses like this always: blue jeans patched around the arse with sticky tape, a black and white striped silk shirt and a pink and blue silk tie.

So where do you get these clothes from, Alex?

"From Paris," he says looking surprised. And sure enough there's the legend on the label. He says he pops over to Frogland quite often and at present his eldest son is staying out there.

Somewhat the idea of shopping in Paris cuts right across the Alex Harvey image of a tough old street hoodlum.

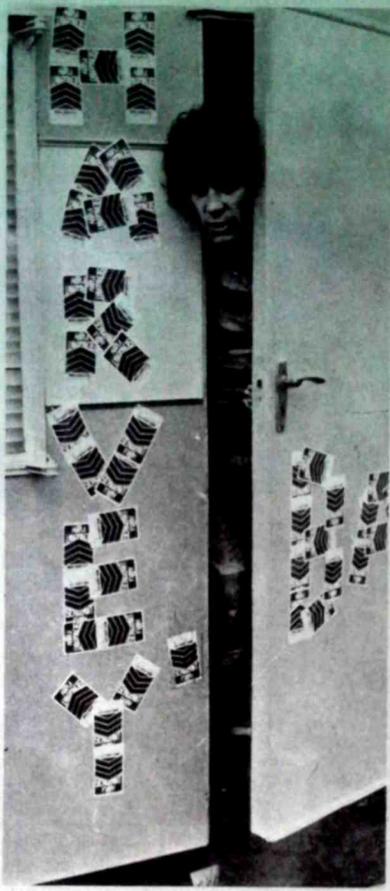
by Peter Harvey

His face is square, lined and hard. He looks 39 and he's proud of his age.

When he talks the words come spilling out in that carefully enunciated way which makes the stage act so commanding. He measures his words, he also makes them up.

According to Alex it's the basis of the Scottish culture, and that's something he knows and loves to talk about. Take Vambo for instance.

Vambo is a new street song on the next Sensational Alex Harvey Band album, which tells the story Glasgow style.



Alex Harvey

"I am not saying this because I come from Glasgow," he jives, "but it's the one town in Britain that has given birth to a new art form. It's like George Bernard Shaw once said, 'if we don't make English spelled the way it's pronounced, then the kids will do it for us.'"

He talks about the "isms" of kids in Glasgow: "They've got their own language with its own humour. You can see the

slogans written on the walls up there and kids from other cities copy the language. Like young Govan team sat all others; even Hitler feared us. That's heavy."

Yet despite his image and talk, Alex doesn't believe in violence. As a kid of 14 he had an ambition to be a "hard knock." He was a thinker, a king delinquent.

Still, he says: "Violence never solved any problems.

Nobody even won any wars. We should take all the passports and flags and burn them. You may think I'm a Scottish nationalist, far from it. I just believe Scotland needs a bigger say. We all need a bigger say. I read a lot of books. I'm a survivor. All I want is my hand. You don't have to understand it, you just have to like it."

Yeah and what about the theatrical aspect of his act. Sometimes it seems he's too removed from the audience, too calculated, too worked out.

"Right. Let's discuss it," he says, eyeing me a little closer. "I want a framework, so that there is freedom inside it. That's showbiz. Bowie's done it. He's real sharp. But what Davy's done is too expensive. I don't want our act like that. I love street theatre, cheapo, cheapo. Everyone says you can't make money touring Britain but we manage it. And I'm not going to America until there's a red carpet to greet me off the plane. I don't want to know about travelling a million miles a day. I know it's expected, but I like breaking the rules."

He stands again to issue another silence edict; this time there are a few moments of derision. Alex disregards them. He's a compulsive talker anyway. Someone asks: "What's the basis of your interview crap?" He replies: "It's not an interview, we're just talking discussing things." Like the state of rock 'n' roll?

"As soon as someone tries to do something that is other than they are, they're lost. I've heard a million soul, r 'n' b, and e 'n' w groups and they are all playing someone else's licks. Nowadays everyone's part time producer. I tell you some time soon a dirty rotten little band will come along and change everything."

He harks back to early days in Hamburg, believing that German city was as important as New Orleans as an architect of future sounds.

"We made more impression in Germany than all the bombs in the war. Rock 'n' roll is murder. It's heavy and it's violent. The beauty of it is that you can deliver the message without leaving bullet holes."

Zal moves alongside to add weight: "There's something about this band coming from Glasgow," he says in a much softer voice than his leader's. "Alex can communicate with anybody. He could communicate with a Martian. The kids are really into the band. They think we are sensational, so we're over the hurdle of people accepting us. Now all we need is a hit."

Sergeant Fury's the title of the new record. "Nuff said?"

## NEXT WEEK IN RRM:

And now over to Lords. Well here at Lords, you join us near the end of an over in the final test match between England and Pakistan. England, the clear favourites, need only four runs off the last seven balls to take victory in the series by two tests to one. Salrus is just about to bowl, round the wicket to the left handed

### RONNIELANE

guesting for England in between giving the post mortem on his Passing Show, declaring Hitler an entertainer and not caring much for the clowns. In between, and Lane glances the ball firmly onto the offside where

### JIMMY RUFFIN

fields the ball smoothly and losses it back to the bowler. That's the end of the over so let's have a quick glance down the card. Early this morning

### SPARKS

were caught by before wicket and left the field declaring that the ground wasn't big enough for the both of them. They were followed by the Heavy Metal Kids making their last debut. But they didn't last long after one of them smashed the wickets and was given out, hit wicket. At this point the sky darkened and the temperature dropped well below

### THREE DEGREES

but fears that play would have to be held up were soon dashed when things began to brighten up and a fine century partnership between

### ROBY GALLAGHER

and the middle order batswoman recently signed

### KIKI DEE

soon put England on the road to victory. A six off the final ball by Kiki and English were there. Man of the match award went to

### CLIFF RICHARD

who though didn't get a high score, consolidated the innings at a crucial time by making a few quick singles. All of which he says he will give away in next week's RRM. If he doesn't keep his word we'll see him out.

# MAILMAN

Just starting on BBC 2 is Ken Russell's life of End Blyton, while here on One, we have a late newsflash: MANY MOONS ago, you called my dear, darling Uncle Bow - Wow a carrot topped, bisexual lavatory brush. Well, from all carrot - topped, bisexual lavatory brushes everywhere, I say B+IS!! Love and kisses" Mick the Ronson? © Ronson Electronics.

Well, sir, quite apart from the fact that we doubt your possession of these items, I merely said IS he a carrot - topped etc. So there! And now we have a quick announcement for Adolf Chaplin: MR. DIGNAM should learn to distinguish between a book of boredom and a gimmick. A Queen and Sparks Fan 19 Beauty Road.

It's time rock music took a holiday when we're asked to endure boredom as a gimmick, over to Sand

Gaulbois, our man on the beach: DEAR ALICE, Having a lovely time here. Weather is nice. Everyone is fine except for Mr. Farslow who had his head ripped off. It was unfortunate, but caused laughs all round. Wish you were here. Lots of love, Mummy. XX And you win a Kiss Me Quick hat and two weeks on Blackpool Tower with John Beattie. . . . YES, I do agree that John Beattie should be flushed down the loo. Big Ben London. To which I can only say . . . WHY does everyone have to send in loopy letters? By the way, you had better print this letter because you never printed my last one. Jethro. Why indeed Mr. Tuit? Be then why write a book on Horse Hoing Husbandry? Come back Arnold Curran, all is

forgive! Hang on to yourself while have a quick commercial break: IF YOU were as sweet as you think you are, you would print more letters about my boys - the best band in the world, 10 CC. It's people like you and Tony Blackburn who get on their nerves. No wonder the poor lads are trying to get publicity for themselves by waiting until its all clear and then coming out to write things on the wall like Lol, Ker, Graham, Eric make Ten CC. It is all your fault. (I bet it was you who wrote Donny on their wall; well it's not nice, they're got to live with that you know) So, whilst resting this note-pad on Graham Goudiman's stomach, I thought I would write to tell you to print this. If you don't you'll regret it. Yours truly, Carol Mansfield (10 CC's favourite groupie) 128 Conway Drive, Preston, Lancs.

Write to: RECORD MIRROR, Spotlight House, 1 Bonwell Road, London N7 7AX

Well, whilst taunting this on Genny Hall's behind, I thought I would tell you that you'll have to become my favourite groupie if you want anymore letters like that printed, but as it is, the lorry load of Tequila will suffice. I THINK Record Mirror the greatest pop paper around (Crawler! - MM) but how about some pictures of vampires, werewolfs etc.

Horror Fan Cuddington, Nr. Northwich, Cheshire.

P.S. I am just off to watch Appointment with Fear! Most normal people seem quite content to be totally nauseated by my picture every week, what makes you think you're something special? What was that? Quick Genny, the crucifix, the crucifix! Okay, okay, it's over there.

DEAR CLUNK head, Just who are Sweet - I can tell you, they're a bunch of blokes who think far too much

of themselves. I ask you, (Go on then) what a bloody cheek to say they are superior to the outstandingly brilliant Suzi Quatro. And that Suzi has been copying your style. M. Dowdham. Rumford, Essex.

# RECORD & RADIO MIRROR

**PERSONAL**

**FREE DETAILS.** Radio Luxembourg Club. SAE to Box R208, Eastwood, Nottingham. **ELVIS:** Monthlies, £25; Tapes, £100. Unique opportunity for fan. - 01-624 3703 (after 7 p.m.).

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