

# RECORD MIRROR

**READING FESTIVAL:**  
IT MAKES GOOD READING  
**TRAVELLING FIRST CLASS**

## Bowie LP spree

### Live and studio albums due soon

TWO new David Bowie albums — one a live recording and the other a studio production — are in the pipeline.

Tony Visconti, who produced *The Man Who Sold The World* and *Space Oddity*, has just finished two weeks intensive work mixing the live album — recorded during Bowie's recent Philadelphia concerts.

Bowie and Visconti are presently in Philadelphia working on tracks for Bowie's new studio album.

No release dates have been announced for the albums but it is believed they will be released this autumn.

Later this year Visconti hopes to re-mix all Bowie's previous albums for the quadrophonic system.



**ON THE STARDUST TRAIL...**

**With David Essex**

**SWEET ROCK IT IN BLACKPOOL**

**Arrows Toughen Up & Paper Lace Answer Critics**

As usual on a bank holiday weekend edition we cannot give you the up-to-date Top 50 Singles Chart. Dealers make their returns over the weekend and with no Monday delivery this week it means the RM cannot receive entry logs until a Tuesday, our print day. Information is not available until a Wednesday. The album chart is received the week ending prior to the following week's issue and thus we can give you the new 50. Next week we will inform chart compilers of the new entries and those falling out of the chart dated for August 31. Due to postal delay over the holiday period we are also not in receipt of our Billboard charts which usually arrive on a Monday. Should these arrive prior to printing we will do our best to give you these charts. We will give info as for UK chart, next week.

Remember RM gives you the most up to date

and accurate of any charts, hence the same listing is used by the BBC. Charts measure (changes in) music popularity. They act as a guide to radio and TV producers and disc jockeys in programme planning. They also provide and stimulate interest in artists and records. Our printed chart is the reflection of sales to the Saturday preceding publication and is the latest of any music paper.

The BMRB chart is a measurement of sales and is taken from a scientifically measured sample of record shops of all kinds throughout Britain. Shops keep a weekly diary in which they enter the serial number of each single and LP. As they sell it. These diaries are posted to the BMRB every Saturday and at non-holiday times they arrive at the BMRB HQ each Monday and

become converted onto punch cards. These are analysed on their computer each Monday night. Various safeguards are taken against illicit practices which are aimed at getting records into the chart, when perhaps they are not selling. There are various cross-checking safeguards and methods the BMRB cannot disclose.

Accuracy in the chart declines with chart position. The No 1 (whether singles or albums) usually sells substantially more than 2 and 2 than 3. Position toward the end of a chart can become approximate and thus there is often "wobbling" about of discs.

To find out this week's listing of the 20 remember Radio One gives a run-down on TOP and the 6 to 7 show, each Sunday.

# TOP FIFTY ALBUMS

1	1	BAND ON THE RUN, Paul McCartney and Wings	Apple
2	2	TUBULAR BELLS, Mike Oldfield	Virgin
3	4	461 OCEAN BOULEVARD Eric Clapton	RSO
4	3	THE SINGLES 1969-1973 Carpenters	A&M
5	7	LADIES AND GENTLEMEN, Emerson, Lake and Palmer	Manticore
6	5	FULLFILLINGNESS' FIRST FINALE Steve Wonder	Tamla Motown
7	6	KIMONO MY HOUSE Sparks	Island
8	27	OUR BEST TO YOU The Osmonds	MGM
9	8	THE DARK SIDE OF THE MOON Pink Floyd	Harvest
10	15	ANOTHER TIME, ANOTHER PLACE Bryan Ferry	Island
11	21	BLACK EXPLOSION, Various Artists	Ronco
12	11	JOURNEY TO THE CENTRE OF THE EARTH Rick Wakeman	A&M
13	16	CARIBOU Elton John	DJM
14	13	ROCK YOUR BABY George McCrae	Jayboy
15	9	AND I LOVE YOU SO Perry Como	RCA
16	34	GOODBYE YELLOW BRICK ROAD Elton John	DJM
17	20	INNERVISIONS Stevie Wonder	Tamla Motown
18	18	THE PSYCHOMODO Cockney Rebel	EMI
19	22	DIANA AND MARVIN Diana Ross and Marvin Gaye	Tamla Motown
20	23	THE THREE DEGREES	Philadelpia
21	14	HIS 12 GREATEST HITS Neil Diamond	MCA
22	12	SIMON & GARFUNKEL'S GREATEST HITS	CBS
23	17	CASSIDY LIVE David Cassidy	Ball
24	-	A NICE PAIR Pink Floyd	Harvest



STEVIE WONDER

25	19	INTRODUCING EDDY AND THE FALCONS Wizzard	Warner Bros
26	-	DIAMOND DOGS David Bowie	RCA
27	18	REMEMBER ME THIS WAY Gary Glitter	Ball
28	25	THE STING Original Sound Track	MCA
29	-	REMEMBER YOU'RE A WOMBLE, The Wombles	CBS
30	-	BRIDGE OVER TROUBLED WATER Simon and Garfunkel	CBS
31	44	MEDDLER Pink Floyd	Harvest
32	31	BEHIND CLOSED DOORS Charlie Rich	Epic
33	28	PERRY Perry Como	RCA
34	24	BY YOUR SIDE Peters and Lee	Philips
35	48	GLEN CAMPBELL'S GREATEST HITS	Capitol
36	40	NOW AND THEN Carpenters	A&M
37	37	THE BEATLES 1967-70	Apple
38	30	SHEET MUSIC 10cc	UK
39	42	THE BEATLES 1962-66	Apple
40	29	LIVE AT DRURY LANE Monty Python	Charisma
41	43	THE BEST OF BREAD	Elektra
42	-	GREATEST HITS Jimmy Ruffin	Tamla Motown
43	39	WE CAN MAKE IT Peters and Lee	Philips
44	-	HUNKY DORY David Bowie	RCA
45	10	SOLO CONCERT Billy Connolly	Transatlantic
46	41	BAD CO Bad Company	Island
47	49	SOME NICE THINGS I'VE MISSED Frank Sinatra	Reprise
48	-	SUPER BAD Various artists	K-Tel
49	35	LISTEN TO THE MUSIC Various Artists	Arcade
50	26	SCOTT JOPLIN PIANO RAGS Joshua Rifkin	Nonesuch

## HOT SINGLES

THESE are some singles to be raving about. They should be in the Top 50. No doubt about it!

- 1 Smoke Gets In Your Eyes - Brian Ferry (Island)
  - 2 Jayne - Clifford T Ward (Charisma)
  - 3 Bobby Dazzler - The First Class (UK)
  - 4 Pinball - Brian Protheroe (Chrysalis)
  - 5 Who - Odyssey (WVA)
- Hear them! Love 'Em. Buy Them!

Italy:

- 2 Piccola E Fragile - Drupi
- 1 T.S.O.P. - MF5B
- 15 Love's Theme - Love Unlimited Orchestra

## STAR PLAYLIST

Morgan Fisher (Mott)

- 461 Ocean Boulevard - Eric Clapton  
Djanga - Djanga Reinhardt  
Country Cassanova - Commander Cody  
Dream - Gabor Szabo

Junior Campbell

- When Will I See You Again - Three Degrees  
You Make Me Feel Brand New - Stylistics  
Band On The Run - Wings (LP)  
Come Live With Me - Ray Charles

Robert Palmer (ex - Vinegar Joe)

- Mighty Love - Spinners  
Something Good - Rufus  
Feats Don't Sell Me Now - Little Feat  
Hell - James Brown

Romeo (Showaddywaddy)

- Hold On - Sam & Dave  
Yes - Yes (LP)  
Summer Breeze - Isley Bros  
Rave On - Buddy Holly

Rus (Showaddywaddy)

- Band On The Run - Wings (LP)  
Close To The Edge - Yes (LP)  
Burn - Deep Purple (Purple)  
Have You Heard - John Mayall (LP track)

John Carter (First Class)

- When the Morning Comes - Darreyl Hall - John Oates  
Sundown - Gordon Lightfoot  
Please Come To Boston - Dave Loggins  
Wishin' You Were Here - Chicago

Eric Stewart (10 CC)

- I Shot The Sheriff - Eric Clapton  
Midnight Oasis - Maria Muldaur  
Caribou - Elton John (LP)  
Laughter In The Rain - Nail Sedaka

## WORLD SINGLES

Switzerland:

- 1 Sugar Baby Love - Rubettes
- 2 Seasons In The Sun - Terry Jacks
- 3 The Entertainer - Marvin Hamlisch
- 4 T.S.O.P. - MF5B
- 5 Waterloo - Abba

Spain:

- 1 Love's Theme - Love Unlimited Orchestra
- 5 T.S.O.P. - MF5B
- 8 Mrs Vanderbilt - Paul McCartney & Wings
- 9 I Shall Sing - Garfunkel
- 10 Let Me Get To Know You - Paul Anka

Denmark:

- 1 Sugar Baby Love - Rubettes
- 2 The Six Teens - Sweet
- 3 Seasons In The Sun - Terry Jacks
- 5 The Sting - Soundtrack (LP)
- 9 The Golden World Of - Les Humphries (LP)

Belgium:

- 1 The Night Chicago Died - Paper Lace
- 2 Sugar Baby Love - Rubettes
- 3 Rock Your Baby - George McCrae
- 4 Rocket - Mud
- 6 Rock The Boat - Hues Corporation

**You write**

Gary from Clifton Road, Rhyd. wants to smash some records and seems in a determined frame of mind.

"Milly Molly Mandy by Glyn Peelo. I've got more talent in my left b... than this kid. Vaya Con Dios by Millican & Nesbitt. They should have stayed in a coal pit. Devil Gate Drive by Suzzi Quatro. I hate it, so overated, just the same as Can Can." Yes, well, Gary, I'm trying to stop them coming your way, Glyn, Millican & Nesbitt and Suzzi, come back!

B. Hawkins from Harley Road, Harlesden, London NW10 suggests readers should choose their top ten Beatle albums. Anyway, he's sent us his 10.

"Sgt. Pepper, Revolver, Abbey Road, Beatles Hits 1962-66; With The Beatles, Beatles Double White Album; Help; Beatles For Sale; Help; Hits 1967-70 and A Hard Day's Night."

Mr M. Jones of Grammar School, Compton Road, Wolverhampton has fan-club problems.

"At the beginning of March, I wrote to you for an address where I could write to Lena Zavaroni. I got a reply and wrote to the address where you suggested. I have had no reply to that letter. I have written again to her record company but I have had no reply. I also wrote to RRM asking for photos which appeared in RRM this year. Since then I have had no reply."

Mr Jones, you have not had much success, though getting a reply from me was somewhat of a miracle, considering the number of unanswered letters piling up. RRM cannot give out photos for free from individual photographers and agencies and they are paid for photos printed and we need to keep a large bank of photographs ranging back many years. So sorry about that.

Densie Pearce writes from Northern Road, Leicester and has a complaint to make about yours sincerely.

"I don't think you answer letters for you have not replied to mine."

Densie, every now and then, I do feel lousy about the pile of unanswered letters which steadily accumulates. I do answer some but the question is one of time. Just reckon to yourself how much time one letter takes and multiply by the four or five I get. I do hope every letter will get answered in time. Some letters I get, I have asked time and time not to print. This is chart info but they still come. I know chart compilers are dead keen, so am I but the mind boggles at the time copying charts for each week would like every chart from 1961! Sorry, love, for keeping you hanging around.

Doree Jarns from Baker Street, Reading loves the Omadons.

"In reply to Mary Boyd's letter, I'd like to say that I couldn't agree more with anyone. The Omadons are fabulous. There aren't many groups around today who care about what happens to our world; it's nice to know that there are some successful people who really do care. Success has made no difference to them. They remain the good-natured thoughtful guys they are."

An American music freak from Father Albert Place, Kilkenny and no proper name given asks a question.

"I buy your magazine every week without fail, only to see what's going on in the LP charts, especially those of the USA and the excellent Chart Parade page but why don't you print the full US 200 and 100 singles?"

It's really a question of space, though I have my doubts how many people would really want the 200 albums. Still, doubtless those who decide can mull over your view. Thanks for writing.

# CHART PARADE

COMPILED BY TONY JASPER

**STAR PICK**

**SHOWADDYWADDY**

OFF we go then: "I shot The Sheriff and Band On The Run are fantastic singles. Three Degrees and Stylistics are great but slightly surprised they reached number one and two, both marvelous discs but if there had been Top Of The Pops maybe they wouldn't have got so high. They deserve it anyway. Not much rocking in the 20. Mud a single is the nearest, not sure about it at first but gets better on hearing. Sweet have done their best yet. Can we plug Sweet Sentations? Cockney Rebel's second better than previous one and what can you say about Barry White, when Isaac Hayes has been around? We like the Andy Kim disc, very near to Neil Diamond. Ormond single should go right to the top, their TV shows were terrific. Not really into Stones single, imagine they did it for fun. Not very memorable." Showaddywaddy, to very much and good luck!



**Coming Great**

M'head, m'mind are doing a rave over an import album from Lorraine Ellison and called after the lady. It comes on Warner and UK release can be expected not before too many days have gone by. I suppose most people know her here because of the fabulous, classic single, Stay With Me which came out in 1966 and got released a few years later. This is album number three and it has so much strength, power, melody. It's not a Gospel record but the rhythms and tempos of that music seep through. And there is one, one track which stands above even a fine collection that's, if Only I could see Him. They say she's ready to go public when the public's ready to go. Lorraine. May it be soon. Most let you know when the UK release happens!

## GOLDEN OLDIES

WE'RE back in revival time! The Supremes with Diana Ross march up the chart with Baby Love. The list of their hits for future release could be endless. There could be re-releases of Love Child, I Second That Emotion and Reflections.

Then there are endless hits before Diana Ross and the Supremes happened, and stemming from 1964 when Where Did Our Love Go made number three. Among other titles come Stop In The Name Of Love, You Can't Hurry Love and You Keep Me Hangin' On. Each is a potential winner in 1974.

Yet, do we want constant revivals in the Top 50? Does a mass of oldies but no goldies prevent new artists making valuable chart entry? What would happen if there was a sudden re-release of early Beatle material or any Beatle material? And, then, Elvis! The constant charting of Sgt. Pepper suggests a public there and waiting for single revivals from the fabulous Liverpool four.

Wouldn't Eleanor Rigby, Strawberry Fields, And I Love Her, Hello Goodbye, Hey Jude make the top five? Wouldn't, Don't Be

## ..OR BADDIES?

Cruel, Hound Dog, Teddy Bear and All Shook Up from Elvis do just the same?

One thing, if it did happen, then many of today's imitators would be finding life in chart-land pretty precarious. Perhaps, it wouldn't be so bad, on second reflection. It would clear the way for genuine talent or at least make some current chart people fight all the way!



DIANA ROSS

**Chart profiles**

Three Degrees: Last week, position 1. The Three Degrees have been in existence for eight years. Among their past successes have been Maybe, Year Of Decision and Dirty Ol Man. The group consists of Fayettee Pinkney, Sheila Ferguson and Valerie Holiday. Fayettee is the only

original Three Degree. She was born and grew up in Philadelphia. Sheila Ferguson is also from Philly territory but Valerie Holiday comes from Boston. At present the Three Degrees play at many top US clubs and have appeared on many famous US TV shows. They are soon to appear at various British locations. Their first album has just been issued on the Philadelphia International

label, entitled, The Three Degrees. John Denver: Last week 28. John Denver's Annie's Song has firmly placed him back once more in the UK Top 50. His success in America has been phenomenal with his having sold more records in the States during the first part of this year than any other artist. John had his own TV series during 1973.

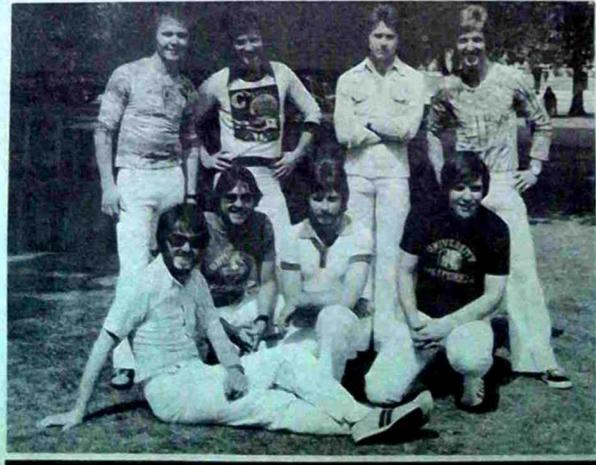
## CLIFF COMP WINNERS

HOLD yourself steady and read carefully. Here are the SIX people winning our unique, knock-out, six album,

85 track, booklet, presentation box competition:

- Colin Brown, 163 Ladygate Lane, Ruislip, Middlesex;
- Sheila Vass, 17 Kibbore Street, Farnworth, Bolton, Lancs; Shirley Halfside, 49 South Norwood, SE25; T. Glover, 46 Burnside, Dagenham, Essex; Brian Higgin, 29 Stokes Road, Corsham, Wilt; Miss S. Bath, 21 Brodston Road, London W9.

# FIRST CLASS COMPETITION



FIRST CLASS - all the way, here's the chance of being one of ten lucky winners of the first makers are about ready for an album from FIRST CLASS! assan! on the 50 with Bobby Just answer those questions, Dazzler and now comes their cross your fingers that you your first album. The disc has might come out of the magic plenty of sparkle, lots of fun on the closing date of potential single cuts with some entry, and wait for the good oldie harmony work. And as news that you've won! Send they hit us here with their your entry to Tony Jasper, sound, over in America, things First Class Competition, are happening for them as last! Record Mirror's 99th single is moving up the Hot House, Spotlight Publications, Benwell Rd., London N7 and Class and if you're into their, do so by Tuesday, September sound or want to know more, 10

Name .....

Address .....

1 Name the latest single from First Class

2 Name their record label

3 Is First Class a three man group?

4 Are they in the US Top 50 in R.M. dated, today, August 24?

# Lindisfarne's Hull to star in play

## Wood's own album

RON WOOD, lead guitarist with the Faces, has completed his long awaited solo album, I've Got My Own Album To Do, and Warners plan to release it on September 13.

The album contains most of the songs heard during Ron's recent London concert dates and features such luminaries as Mick Jagger, Keith Richards and Rod Stewart. Jagger sings lead vocals with Ron on his debut single, I Can Feel The Fire, to be released on September 6.

Meanwhile the Faces leave for a mammoth European tour next month which brings them to Britain in November.

### A1 album

AL STEWART who starts recording a new album this week, will be doing a 20-date British tour in October after which he goes to America. Dates so far: Sussex University (Oct 11), Birmingham University (18), Bristol Polytechnic (19), Liverpool University (23), Brunel University (26), Loughborough University (26).

AND HERE we have a fine Victorian study of the musical combination McGuiness Flint taken on a recent picnic in the Yorkshire Dales. The day unfortunately was rather foggy, hence the rather modern publication he holds. But other than that the picture is genuine. That really is Hughie Flint and Tom McGuiness as they looked at the turn of the century and not just a promotion stunt to promote the group's forthcoming album *C'est La Vie*. And the scantly clad young lady? Well one can only presume she is just another example of Hughie's amazing powers.

## New look new drummer



LINDISFARNE'S founder member, Alan Hull, has written and will star in a BBC 2 play titled *Squire*, scheduled to be screened in October. RM exclusively reports.

This coincides with the release of Alan's debut solo album and the start of a major British tour for Lindisfarne.

For the past three months the band has been working on a new album, *Happy Daze*, with Yes producer Eddie Offord, which Warners are releasing on September 27.

At the beginning of next month Lindisfarne tour the States for five weeks with Traffic. Prior to their UK tour they'll be playing a few unannounced dates in the London and Newcastle areas as a warm-up.

RM understands that the band will be presenting a new look and sound with new member Paul Nichols on drums.

British dates so far announced - Manchester Free Trade Hall (Oct 16), Newcastle Odeon (17), Brunel University (18), London Rainbow (19), Portsmouth Locarno (22), Oxford New Theatre (25), Birmingham Town Hall (26), Bristol Colston Hall (27), Liverpool Empire (28), Glasgow Apollo (29), Sheffield City Hall (31), Leicester University (Nov. 2).

## Baby tour

HAVING ROCKED the baby of the charts, George McCrae is now preparing himself for a tour of Britain in November and December.

Dates fixed are London Bibo's November 10th; Watlington Town Hall 20th; Southampton Gaumont 22nd; Liverpool Empire 24th; Glasgow Apollo 26th; Edinburgh Usher Hall 28th; Newcastle City Hall 29th; Dunstable California Ballroom 30th; Birmingham Hippodrome December 1st; Preston City Hall 2nd; Manchester Free Trade Hall 3rd; Chatham Civic Hall 5th; Leeds Queens Hall 6th; Kilburn State Gaumont 7th; Hovey Victoria Hall 8th; Derby Kings Hall 11th; Oxford New Theatre 13th; Peterborough ABC 14th; Bristol Colston Hall 16th.

## 'Slade tour set

GREENSLADE headline their first concert tour of Britain next month. Their new album, *Spyglass*, was released by Warner Bros last week.

Tour dates - Birmingham Hall (14), Manchester Free Trade Hall (15), Glasgow City Hall (18), Leeds Town Hall (19), Newcastle City Hall (23), Leicester De Montfort Hall (25), Bristol Colston Hall (27), Croydon Fairfield Halls (29), Portsmouth Guildhall (30).

### Another fest.

WITH SUMMER here, free festivals abound. Here's another one at Winchester Road, Swiss Cottage, on September 1.

It will be held from 3pm to 10pm and there will be a fairground on the site. The lineup is Tim Hardin, Strang, Driven Thing, Jonathan Kelly's Outside, Global Village, Trucking Co and Rosarium.

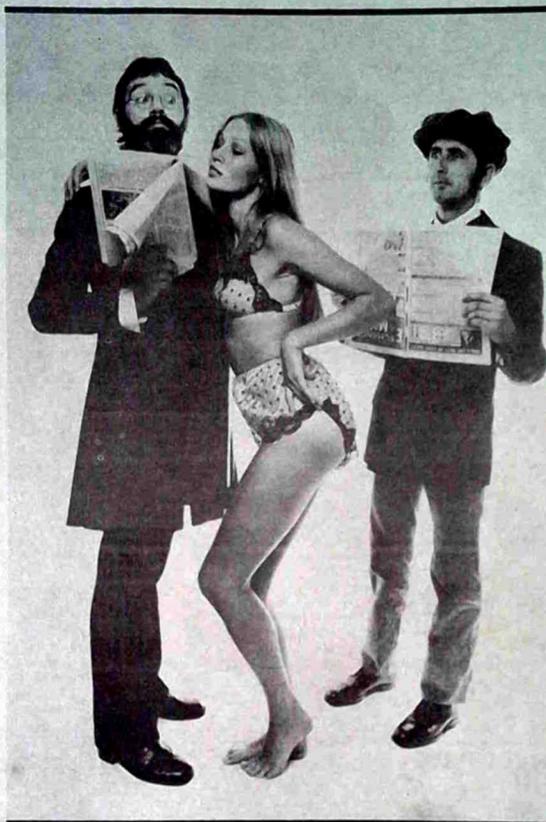
## short shorts

INTERNATIONAL SINGING star, Shirley Bassey, is to tour Britain at the end of September. Dates so far confirmed are Bournemouth Winter Gardens (30), Leicester De Montfort Hall (Oct 4), Birmingham Odeon (6), Sheffield City Hall (7), London Royal Albert Hall (10), Preston Guildhall (14), Cardiff Capitol (15), Liverpool Empire (18), Edinburgh Usher Hall (19).

LYN PAUL has a new single released by Polydor on September 6. It's the Connie Francis hit of 1958, *Who's Sorry Now*, which was written back in 1923.

NICE WAY to end the tour - Eric Clapton received a gold record to celebrate a million dollars worth of sales for his album, *461 Ocean Boulevard*. Nice one, Eric.

AMERICAN rock 'n' roll band, Sha Na Na, return to Britain in November for a concert tour which will include London's Rainbow.



## Rollers Rollin'

THE NEW Bay City Rollers' album, called appropriately enough, *Rollin'*, is released on September 6th to coincide with their major British tour.

Dates for the beginning of the tour are Locarno, Sutherland, September 6th; Civic Hall, Barnsley, 8th; Grafton Rooms, Liverpool, 18th; Tiffanys, Great Yarmouth, 20th; and Tiffanys, Blackpool, 22nd.

THE CRYSTALS hit *Da Doo Ron Ron*, is being re-released by Warners on September 6.

DORY PREVIN and Lorraine Ellison are scheduled to visit the UK in late November for a series of dates.

NEW SINGLE from Tony Orlando and friends, *allas Dawn*, out on September 6th, titled *Stepping Out*, *Gonna Boogie Tonight!* At the present time there are no plans for Dawn to visit Britain.

CARL DOUGLAS, the man whom no-one has been able to contact to tell him *Kung Fu Fighting* has made the charts, has finally been tracked down thanks to Interpol.

Douglas has been holidaying in his homeland of Jamaica and after continuous attempts by his management and record company, Pye, to summon him back to Britain failed, Interpol were called in. He arrived back this week for TV and promotion dates.

## More dates for Ben E

FORMER DRIFTER, Ben E. King, has had extra dates added to his current British tour.

They are - Grass Hopper, Morehouse, Wetherham, Kent (5), Tyne Tees Club, Liverpool (9), Palace Cinema, Conway, N. Wales, Stables Club, Kildary Hotel, St. Asaph (10), Tivoli Ballroom, Cheshire (12), Fagins Club, Wrexham, Bumbies Club, Widnes (13), Nevada Ballroom, Bolton, Carlisle Club, Manchester (14), Central Hall, Gillingham, Apollo Club, Wileedon (15), Tiffanys, Shrewsbury (16), Francy's Club, Gloucestershire (17), Swaney's Club, Basilton, La Valbonne, London (18), Variety Bar, Skegness, Gables Country Club, Mablethorpe (19), Rebuscas, Birmingham, Barbarella, Birmingham (20), Whitehurst Civic Centre, Barbourslee, Birmingham (21), International Club, Leeds (22).

## Clarke forced to cancel UK tour

HOLLIES LEAD singer, Allan Clarke, has had to postpone plans for his solo tour this autumn due to pressing commitments with the band.

Clarke, whose solo album *Allan Clarke* is released by EMI this week, hopes to have the tour re-scheduled for the New Year.



# Budgie, Leo, now Faith's back on record

ADAM FAITH, who 13 years ago was Britain's leading pop idol and is now Leo Sayer's manager, has his first album in eight years released this Friday.

It's called *I Survive* and was written and produced by Faith and Dave Courtney, the latter being Sayer's music writing partner.

The album which is released by Warners, features Deep Purple's Ritchie Blackmore on lead, Argent drummer Bob Henrit and guitarist Russ Ballard who recently quit Argent.

Faith, 34, took up acting following the decline of his career as a pop star and became known to millions of TV viewers as the cockney small-time crook, Budgie.

Recently he played a leading role alongside David Essex in the film *Stardust*.

A year ago Faith was involved in a serious car accident and at one stage was on the danger list for 24 hours. In a recent interview he said: "I suppose when people hear that my new album is called *I Survive*, they'll think it's a bit crass but I am a survivor."

## Cilla tour

CILLA BLACK is to do a short concert tour in early October. Dates so far announced - Bedworth Civic Hall (5), Southampton Guildhall (6), Chatham Civic Hall (13)

# Woolies sign Alvin



## New Elton single

ELTON JOHN has a new single out on Friday called *The Bitch Is Back*. Produced by Gus Dudgeon, it's a track from his current DJM album, *Caribon*.

A new E J album is due out at the beginning of November titled 'Elton John's Greatest Hits'.

WELL THERE they were, the whole family, just doing the weekly shopping, not wanting to attract attention, when this guy dressed all in black leather comes up and starts asking them all for their autographs. Well the kids couldn't refuse, so they interrupted their shopping and started signing these

pictures for the mysterious man in black. Not seriously folks, here's our Alvin in the midst of approximately 2,000 people who crowded into a Manchester branch of Woolies when he was there the other week. Funny thing was, he only popped in for half a pound of tomatoes.

# When is a hit not a hit?

A RECORD company boss hit out this week at the way the singles charts were compiled by the British Market Research Bureau. There should be a bigger sample of record shops from which sales figures are taken, said Rod Buckle, head of Sonet Records.

He has strongly criticised the Top 50 compilation following Sylvia's chart entry with *Viva Espana* 14 months after Sonet released the record.

"I suppose we were one of the first records to suffer area break-outs," said Mr Buckle.

"In Glasgow earlier in the year *Viva Espana* rode its success in four days which would probably merit the 40 to 50 bracket of the charts, but it was only a breaker. In Manchester we did 2,800 in a week and before the record made the charts it had sold over 50,000.

"There should be a bigger sample of record shops which I know would be difficult and expensive to organise. But it would be worth it."

Mr Buckle felt that the BRMB should take sales figures from the big stores like W. H. Smith's, Boots and Woolworths where he believed singles sold in enormous quantities.

Mrs Allison Walker, Senior Research Executive for the BRMB, told RM that there were about 3,800 record shops in the country.

"We take a sample of 300 full range record stocks

They keep a weekly diary in which they enter the serial number of each single or LP as they sell it.

"Each Saturday the record shops post this diary to us which is later fed into a computer. This adds up sales and works out the chart positions. The Top 30 positions are extremely accurate."

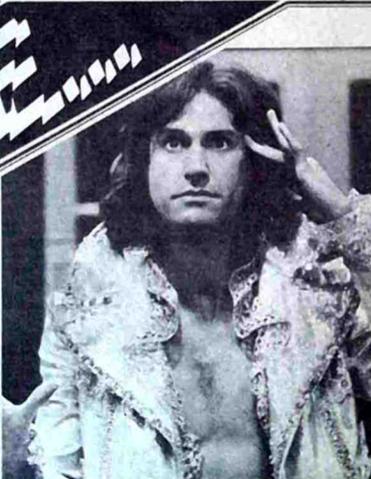
Mrs Walker said that the BRMB had made approaches to the big stores like Smith's and Boots, but they refused to compile sales. Woolworth's are going to co-operate and should be sending in their diary within about six weeks.

"As much as we would like to take samples from more record stockists, the expense involved does not allow us. Already we spend well into five figures compiling the charts," she said.

## Alpert return

HERB ALPERT and the Tijuana Brass return to Britain next month for their first tour in five years.

Dates are Edinburgh Usher Hall (September 24); Manchester Palace Theatre (28); Bristol Hippodrome (26); London Royal Festival Hall (30); Birmingham Hippodrome (October 1); Bournemouth Winter Gardens (3).



THE MUSIC press were treated to a special preview last week of the Ray Davies musical comedy play, *Starmaker*, which Granada TV are screening nationwide at 10.30 pm on September 4, and if I'd have known what it was going to be like I'd have waited till the big night. In fact I might not have even bothered staying in to watch it.

To give credit where it's due, Ray has come up with a clever story - a rock idol played by Koni puts himself in the place of yer actual ordinary working man. He claims he can make him into a star and in trying to do so gets out his burlesque life with Jane Ritchie taking the part of the wife. It's all a bit complex so you'd better watch it to understand what I'm talking about.

Ray also wrote eight numbers specially for the play which have such apt titles as *Ordinary People*, *Rush Hour*

# RAY DAVIES... STARMAKER OR BREAKER?

Blues, *Nine To Five* and *A Face In The Crowd*. His music these days seems to have taken a turn for the worse and he croaks his way through the songs before a live audience with the Kinks providing the backing.

His acting seems promising enough but I'm sure there's

room for improvement and had *Starmaker* been set in a proper environment instead of with makeshift scenery, he would have been able to put more depth into the theme.

Ray Davies hasn't come up with anything new here, he's said it all before with *Well Respected Man* and that was 10 years or more ago.

There are times when the microphone is either too far away or too close to him, times when it gets a bit drawn out and times when I wished it was on TV then I could have switched channels. *Roy Hill*.

## Roy Orbison - still going strong

ROY ORBISON/Lakeside Country Club, Frimley

A SMALL word of warning to any who might one day be lucky enough to visit Lakeside - dress proper! Otherwise you'll have to sit with your shame and jeans to one side of the room, gazing wistfully at those lucky enough to be allowed to waltz gracefully across the floor. *Sorry Mum!*

Roy Orbison came on later in the evening, backed by his regular two guitarists and drummer, plus a small string and brass section. Having been raised during the years when Roy was a regular name in the charts it was strange to see him live the same dark glasses, but a bill stuffer round the middle now, covered with a white flannelette top. He went straight into *Only The Lonely*, and then the next fifty or so minutes were filled with a steady stream of short, well executed numbers. He didn't do any chat numbers, except to thank the audience for their

warm applause. *Pretty Woman* was the finale, and an extra chorus of the same was sung as an encore.

It was only at the end of the set that I realised every one of the numbers was recognisable as a hit - which shows just how successful Roy's been over the years. For the audience he was playing to, the show was professional and

right - the only weak spot being the brass section and the flute, which tended to let the side down somewhat.

Still, a nice time was had by all, and your reporter nestled into the night air of Frimley Green and the Bentley Bites with a not a few nostalgic memories as she sped back to the 7th and London. *Sue Byrom*



ROY ORBISON: nostalgic memories

# AMERICAN NEWS

# Deutschendorf to Denver!



HENRY JOHN Deutschendorf Jr. had always hoped to follow in his Pa's footsteps by joining the United States Air Force, but sadly his hopes were crushed when he was rejected for nearsightedness.

Abandoning the idea of a career in the Air Force, he pursued his secret ambition which he's harboured since childhood — he became a folk singer. Before he embarked upon the plastic glitter of showbiz this shy American set about changing his name, for obvious reasons! He became John Denver, a name which had a distinct country and western ring about it, and adopted the clean cut all-American boy image by wearing clean-cut denims and round specs. His face was always scrubbed his hair neat and his humour warm. He was just the type of guy a girl wouldn't be afraid to take home to mother, and father

for that matter.

Even off-stage he wasn't exactly a man of vice. He always said "Sir" or "Ma'am" to strangers and was polite to his fans, even to the extent of thanking them when they asked for his autograph!

"I was taught to be respectful of other people and to call them 'sir', there's nothing wrong with being polite."

All the smeltz however doesn't detract from the fact that John Denver is a proficient singer / songwriter who after more than a decade of playing in squalid clubs for nothing more than a mere pittance has finally been proclaimed "Hot Property".

He has sold more records in the States during the former half of this year than any other artist. But the going hasn't always been cushy. Back in '68 he witnessed sombre times when his band, the Mitchell Trio was 40,000 dollars in debt.

"That was when folk music

was becoming a dirty word," John recalls. "Folk music is supposed to be the music of the people to express their feelings. There was a war going on and a lot of performers were pretty outspoken about it. The Mitchell Trio gave its last performance in November '68. That was okay with me. I was through with groups anyway."

So now he was alone, with an 11,000 dollar debt staring him in the face. To make matters worse, John hadn't performed solo for three years so nobody seemed interested

in hiring him. Panic-stricken he flew to Aspen, Colorado looking for a job. He failed. He tried again and finally at Christmas in '68 he landed a one-week engagement at the Leather Jug in nearby Snowmass. This looked like a turning-point in his career. He was signed to do a series of concerts at colleges around the nation. By then his newly released single, "Leaving On A Jet Plane" became one of the biggest hits of the year. Now of course record companies were only too pleased to sign him — RCA were the winners and to celebrate their victory began

releasing John Denver albums. It took him only six months to clear up that 11,000 dollar debt.

In the Spring of 1971 he became a fully-fledged star. Young and old alike regarded John Denver as a cult figure. He then released his second big hit, "Take Me Home Country Road," which sold over a million copies.

"I compose very casually," he explains, "things come into my mind when I'm sitting around the house or when I'm tinkering with my acoustical guitars before or after a concert."

It seems John gets the

songwriting urge in the most unconventional places — even in the loo!

His latest creation is a heart-rending love song entitled, "Annie's Song" (dedicated to his wife, Annie). It's already bombing up the UK charts and looks like being a hot favourite for the number one position.

John describes himself as a "Contemporary" writer. "You might call me a folk singer," he says, "because that's my format and because I hope some of my songs will be passed on."

We think he's well on the way to fulfilling those hopes.

# SUNDOWN IN LONDON, SUNRISE IN CANADA...

## and Gordon Lightfoot chats across the phone lines of the world to Jan Iles

"HAVE YOU been to Majorca?"  
"Hey?"  
"Charlie (the press officer at Warner Brothers) just told me that the girl who was about to

interview me had a sun-tan."  
"Oh, I see what you mean... yes, I have been on holiday, to Minorca, actually."  
That was how the

transatlantic telephone conversation with Gordon Lightfoot began. A little unorthodox perhaps, but then Gordon is rather an unconventional guy.

"Yeah, it's nice to get away," he began again, "I'm shopping around for a sailing boat so I can do a bit of cruising. I live right near the Great Lakes which is an ideal spot for any would-be sailor. I must admit that I don't know much about boats but I've always thought it would be pleasant to own one. The reason why I wasn't in yesterday when you called was because we went to the boatyard to have a look around — I'm sorry about that."

"Does this mean you're leading a life of leisure these days?"  
"Sorry, I didn't catch that. Ah, that's better, my lady friend here has just turned the fan off, now then what were you saying?"  
"I was asking if you were leading a life of leisure?"  
"Well, not exactly. I'm in the process of working on my next album. I've written a handful of songs but I won't start recording for quite some time."

"Your latest album, "Sundown", which was recently number one in America, seems to be doing pretty well over here now."  
"Yeah, I was told that it had entered the charts and we're very pleased about that. It's very gratifying to know our work is appreciated. The album has sold around two million copies in the States so I'll be receiving a platinum record. You see if a million dollars worth is sold over here you get a gold record but if you sell in excess of one



million you get a platinum disc."  
"Do you think "Sundown" is your best album so far?"  
"I hope it is. I thought it was very consistently handled, it has a good running feel, although I think my next album will be even more consistent. I thought a few of

the tracks were very strong indeed even the supporting material wasn't too bad either."  
"You come to Britain every year to make one concert appearance, do you think this is fair to your British fans?"  
"I would say one concert is enough. I always play at the

"Albert Hall" which is large enough to house my British fans. I really enjoy my annual trip to Europe, it's always a pleasure to visit the British Isles, but I'll be candid with you, you don't really have exceptional sales in your country."  
"Why do you think this is?"  
"I suppose it's because I appeal to a limited audience in Britain, in fact I'd go as far as saying that not many people know who I am! Maybe they've heard a few of my more popular songs such as "If You Could Read My Mind" and "Early Morning Rain" and that's about it."

"Have you ever thought of communicating to these people by television?"  
"I did an 'In Concert for British television' about two years ago, but quite frankly I hate working on TV, there's so many hassles to contend with."  
"Rumour has it that you're soon to embark on an Australian tour — is this because you have a strong following down under?"

"It appears so. But I can't say, because I haven't been there before. I'm very much looking forward to the trip, it should be very exciting."  
"We haven't actually planned our repertoire for the tour but I'm thinking of taking a few musicians on stage with me. That's all I can tell you."

# NOW ON STATE!

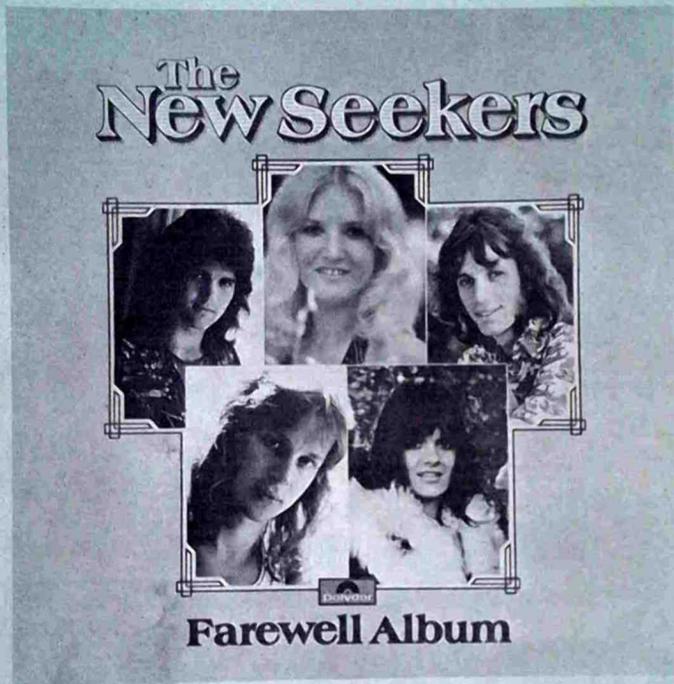
**COUNTRY**  
Edited by BRADLEY  
MUSIC REVIEW September 1976 25p

inside  
JOHN ASTON  
KATHIE KAY  
JIM REEVES  
COUNTRY ON RADIO  
RAY DEXTOR  
VERNON OXFORD  
DOROTHY RITTER  
& BBC Radio 2's COUNTRY CLUB

**PLUS Album Reviews and everything you want to know about the International Scene**

# New Seekers

## Farewell Album



Finally after five years and a string of gold discs, the general consensus of opinion within the group was that they had achieved what they had set out to do, and the time was right to go their own separate ways. Fortunately, they did have time before the end, to go into the studios and record this Farewell album. But you can rest assured that it is not the last that you will hear of Lyn, Eve, Peter, Paul and Marty.

Sing Hallelujah featuring Lyn  
Inspiration featuring Eve  
All I Wanna Do featuring Lyn  
Everybodys Song featuring Marty  
Somebody Warm Like Me featuring Eve  
Old Fashioned Song featuring Lyn  
All Pull Together Kind Of World  
featuring Lyn & Eve  
Love And Sunshine featuring Eve  
Perfect Love featuring Lyn  
I Wanna Be The Star Of The Show  
featuring Eve  
Sad Song featuring Marty  
Oh My Joe featuring Lyn



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# Caroline soon the only ship left?

BY THE end of this week, only Radio Caroline will be broadcasting off the Dutch coast, or so everyone seems to think at the moment. But strange little things have or have not happened. For instance, the Radio Veronica staff have not been told to look for other jobs, usually one of the first things any company does when it decides to close.

Last Wednesday morning several of the Radio Atlantis staff were in tears when the tender went out to the ship. Station owner, Adriaan Van Landschoot went out to the ship, taking some prospective buyers to look things over. The ship does in fact belong to Jeanine, Adriaan's wife, and she is obviously very upset and concerned for the future of the ship. Revealed exclusively to RRM by the station's London representative, there are several possibilities of operating the ship from England, all of which are realistic propositions. The frequency which would be used by the station would be 220, an ideal frequency due to the fact that RNI changes frequency to 238 metres when it arrives in the Med.

Radio Caroline seems certain to continue well into September. Radio MI Amigo are continuing to buy time on the ship, and that revenue will be enough to hire the tenders needed to supply the ship from Spain. It is not officially known where the tenders will come from, but it looks certain that the supplies for the ship will come from there, and the disc jockeys will liaise with the main tender from a smaller ship coming out from the English or Dutch coast, depending on where the MI Amigo is.

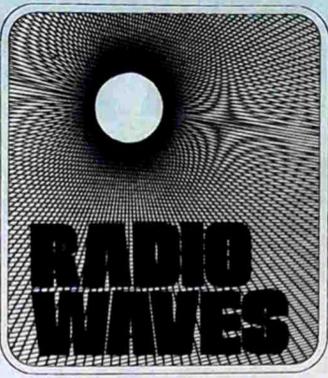
## By DAVE JOHNS

### Tears and fears about the futures of the ships

### Beeb Bulletin

**ROLLING STONE** Mick Jagger should draw the listeners to BBC Radio One this Sunday when he sits in with Brian Mathew for My Top 12. We hear Jagger has selected some very unexpected tracks.

What with the fifth part of



the Osmonds story on Saturday, and Mick Jagger preaching to all on Sunday, the weekend looks like being quite a gas. The Osmonds story presents the three youngsters, Jimmy, Marie and Donny all taking the Mick out of people like Jagger, and revealing what their favourite colours are.

For those unlucky human beings trundling around the British coast with their buckets and spades, the sad news is that you have only two

days in which to catch a glimpse of the Radio One Show caravan. Whitby and South Shields are the last two venues for this year on Thursday and Friday respectively. David Hamilton being your host.

This Thursday 29th, John Peel has guests Tangerine Dream, Britney Schwarz and Narfil, and on September 2nd, Bob Harris despatches Tundra, Unicorn and Barclay James Harvest through our loud speakers.

Watch out for a very good session by a new band called Bitter Suite on the David Hamilton Show.

ANOTHER BBC Radio One Top Of The Pops motor racing meeting at Brands Hatch is

FIRST OF all just to put the records straight... last week's Alternative Voice was by Mark Lett and not Roy Brooker as printed. Sorry to Messrs Lett and Brooker for any embarrassment caused by this error.

Did you know that buying an offshore ship is as least as difficult as getting an IBA Franchise?

Obviously I cannot reveal if I was involved in bids to buy the MV Jeanine - just let's say I knew what went on. I knew the in's and outs of the deal.

Originally about five groups were in for the ship and all were trying to make Adriaan Landschoot think that they would produce the best programme for Belgium.

When they found out the price that Adriaan was asking several dropped out. (There is a difference between an offshore station and the IBA - you don't know who to go and you don't and how many there were anyway) - we think that two groups were still interested.

One is financed from the Middle East and one from Enterprise. As I write this there is a meeting going on between Adriaan and one of the groups - let's just hope it's successful. Otherwise the

## The whys and wherefores of buying an offshore ship

Zilasingen Harbour will have one more ship rotting in it after September 1st.

The other ship, Caroline, is getting ready to winter out the act. Probably almost without ceremony on the night of August 31st. Despite rumours put out by A.J. Beira, radio MI Amigo is also going on - or so the people at Caroline swear.

Incidentally, A.J. is now very much out of favour at Caroline. He revealed their tendering plans over the air last week. Fortunately he didn't get it quite right as far as we can find out, but he got too near for comfort.

Radio North Sea is closing its English service at midnight on Friday. Then on Saturday from 09.00 to 90.90 GMT. There will be programmes on short wave starting with "Noordzee Goes DX" and going on with "North Sea Good-Bye" in English, French, German and Dutch at various times. Tune in for details at nine hundred hours on 6205 kilo cycles in 49 metre band, at 19 hundred GMT (twenty hundred our time) short wave will join with medium wave to hear the last hours of the Dutch service which will close at midnight August 31st. Full details will be put out over the air about what will happen to the ship when it goes to Italy.

Nothing is being said at Radio Veronica but unofficially it is meant to go off the air at 6 pm August 31st. Also unofficially it's rumoured that management have a few plans of their own - only time will tell!

MARK LETT

## FREE RADIO

IF YOU'RE in the London/Pottery area on 5th October, September 27th, or the 1st, Free Radio organisers are involved in the running of a disco at the Grosvenor. The event is held to raise money for the fund raising of the Grosvenor. The event includes a disco, a talent show, and a quiz. The event is held at the Grosvenor, London. The event is held at the Grosvenor, London. The event is held at the Grosvenor, London.



**PICCADILLY RADIO** is having troubles at the moment, with the air-conditioning. It either cooks you where you stand or blows you around the building from one end to another... Radio Atlantis, although supposedly closing down seems about to open an official office in London. Adriaan Van Landschoot, the station owner also has his own record company in Belgium, and plans are going ahead for starting it in London, and also opening a production company for producing radio commercials. Tony Allan from Radio Caroline seems to have been completely blown over by the sayings of Chairman Ronan. Last week he was not only talking about love and peace, but also saying that eating meat makes him aggressive! Swansea Sound now appears to be the home of a young man by the name of Crispian St. John. Rumours,

both good and bad say that he is to do the breakfast show with the station, but at the time of going to press, nobody from the station could confirm that. It will be remembered that Mr. John used to sell magazines and posters when he left RNI, and those of us who were unsatisfied customers then will hopefully be able to claim their dues from the now wealthy gent... Alan Clark, formerly connected with many of the offshore stations, has after a period in England returned to Radio Nederland, the Dutch World Service. Apparently, after tax Alan takes home in the region of 580 week! To those of us who remember, Capital Radio in the early days said that record pluggers would not be too welcome if they came knocking on the doors, and now, I think I see two pluggers doing shows with the station, Dave Dee and also Greg Edwards. DAVE JOHNS.

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**BIG NEWS** at Capital this week is the start of Mike (just call me Aspirin) Aspel's show every weekday from 9 am till 12 noon. Weaned from the Beeb at enormous expense, it's hoped that his choice of music and features will capture the housewife audience from Radio One and Two. His slot will include the Super Savers with news on the best buys in the shops, special

  
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competitions and advice. Best of luck, Mike.  
With Aspel in the morning spot, Dave Cash moves to 12 till 1 pm, and gets the title Cash On Delivery. The programme comprising a new competition show, with lots of prizes for the lucky listeners.  
Tommy Vance moves further into the afternoon, and takes over from 1 pm until 2.45 pm when Dapple Downs takes up a new time.

Rest of the day's programmes remain the same. Other news is that Maxine Hunt takes up a permanent spot every Friday night at 10.15 pm when she'll be singing with her own musicians.  
Other points of interest, Night Flight with Sean Kelly at 10.15 pm, and the new programme, Dave De Sousa on Thursday and Friday, Bob Walton on Monday and Saturday and Gene Lewis on Tuesday.

# SWEET ROCK IN

**BLACKPOOL**, with all the trimmings, the fancy illuminations and its noted landmark, the mini Eiffel tower, suddenly buzzed with curiosity and intense interest when the news was announced Sweet were performing a live concert — the first of its kind in eight months — at the Winter Gardens ballroom.

The vast concert hall, in my opinion, looking in a very sorrowful state, housed all of a thousand fans who gave no indications they were awaiting the arrival of a top band they hadn't seen for a long time.

A subdued and gloomy atmosphere with the occasional muffled shout was not the perfect setting for any band to walk out to — it's hard enough, damn it, building up the confidence to return on stage after such a lengthy absence. I don't mind saying it must have been hell for Sweet to come out to such an unenthusiastic audience. Perhaps I am being too hard, after all nobody quite knew what to expect.

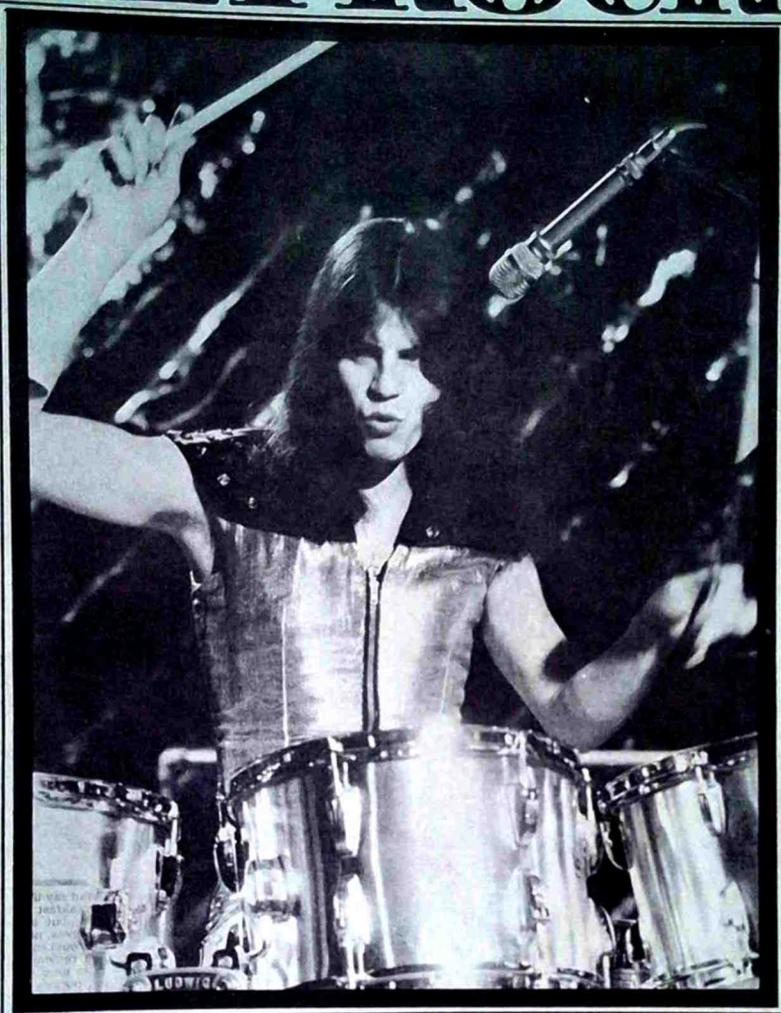
Sweet's new stage act got on the way kicking off with the raunchy "stripper" music one so often hears blaring out of Soho clubs. Featuring nude ladies shaping themselves in numerical positions, and hilarious caricature sequences one associates with Monty Python, it proved welcoming light-hearted entertainment grasping firmly everybody's attention. A nice start indeed! Immediately followed the entrances of Brian, Steve, Mick and Andy getting straight down to business with Hell Raiser.

## Sweet Surprises

Then began one surprise after another which no doubt was the reason for the motionless and attentive crowd.

Sweet had hit back with the most outstanding and original act you wouldn't believe possible of a band who, at one time, churned out their usual run of the mill hits without bothering with professional effects.

Instead we were treated to each member taking turns with



speak after all that singing announced. "I feel as though I've just swallowed a lump-a-wax."

A very strong sense of apprehension was all Sweet feared when returning to greet their fans, and remarking on my views about the unusually placid audience Steve said: "I reckon the kids were as apprehensive about how Sweet were going to play as we were. The general reaction would be that the audience didn't get exactly what they expected — they got a little more than expected. For example, most of them were there expecting us to reel off ten hits but they didn't get that. Sweet is now playing its own form of music. And that is what we're trying to get across to the general public.

## More Satisfaction

"I am a perfectionist and love our vocal sound. When perfect it is perfect."

"In the States there's cuts going in separate places where kids just listen to music, something we haven't got yet in England." "In England there's so many groups. The Bay City Rollers was in to have taken over where we've left off. They haven't got the vocal power that we have and people are now following them when they used to follow us — and that is sickening quite honestly because we used to spend hours in rehearsal halls and in studios getting vocal sounds and harmonies together. It is obvious they haven't got the confidence that we have. But I will not knock anybody that makes it! Good luck to anybody that makes it because if someone buys their records then they must be popular. Far be it from me to put 'em down."

However, during the course of the evening a statement was made to the effect that the Sweet's current, and surprisingly not so successful as past, single "The Sixteens", brought more musical satisfaction than any other composition to the band.

"I would prefer to have had that single at number nine than have had a load of rubbish at number one. I'm not knocking anybody. I'm just telling you!" was Steve's reply. "We got more respect from that record than we have from most of our others. If suppose you could say we were more than satisfied with the complete composition, yes!"

More than anything else about that night's performance, Steve confessed his extreme annoyance when, two-thirds of the way through the act, his voice showed signs of breaking up. He was

# BLACKPOOL

solo parts and a more personal contact with their fans. A refreshing change to hear some of the group's other works such as "No You Don't", "Burn Off Flame", material taken from their current album "Sweet F.A.", this track also featuring synthesizer.



Highlights of the evening must definitely be Mick Tucker's superb and unbelievable drum solo. Never have I seen anyone work so hard and with so much ingenuity and professionalism. Drumming is one thing, but drumming between complex film sequences, previously recorded, is another. Gazing in disbelief at Tucker's precise timing from film into live drumming was definitely the climax to the evening. Credit must also be given for the introduction of the enormous Chinese gong behind, and the orchestral chimes along side him adding the final touches to a superb musical confrontation.

Past hit numbers, such as Ballroom Blitz, Block Buster (complimented again with a film) and Teenage Ramage were needed to retain the fans' association with the band.

A grand finale of rock 'n' roll was accompanied with equal delight

as the booming sounds of Great Balls Of Fire, Lucille and Peppermint Twist rippled the place apart, noting that it was half way through the act when most let themselves go — involving themselves in what must be one of the most spectacular and entrancing concerts for a long time!

Brian perhaps being closely listened to by all for tell-tale voice defects (due to his accident some time ago) gave no indication of vocal strains or stress but instead heralded the evening with a powerful version of Sweet's latest single "The Sixteens".

By the time the concert came to an end, the audience were screaming for more and everywhere was a mass of excited,

hysterical fans which made me feel I was in the right place after all!

A PRESS reception held for Sweet at the Imperial Hotel the same evening found the members ecstatic and back to normal now they were back in circulation. I spoke to Steve Priest about his feelings towards the concert and he said: "It could have been a helluva lot better than it was, but then we've got to take into consideration it was our first live gig in eight months. There's a great difference between playing in rehearsal halls and studios than playing live on stage!"

"There was definitely a lot more room for improving the lighting arrangements but unfortunately there wasn't enough time to work on it. Likewise there wasn't enough rehearsals with the lighting crew."

Enquiring how much time Sweet put into the act before the actual gig Steve answered: "We worked on our own for three weeks prior to the show, working on our new numbers. We actually did three days with the lighting crew."

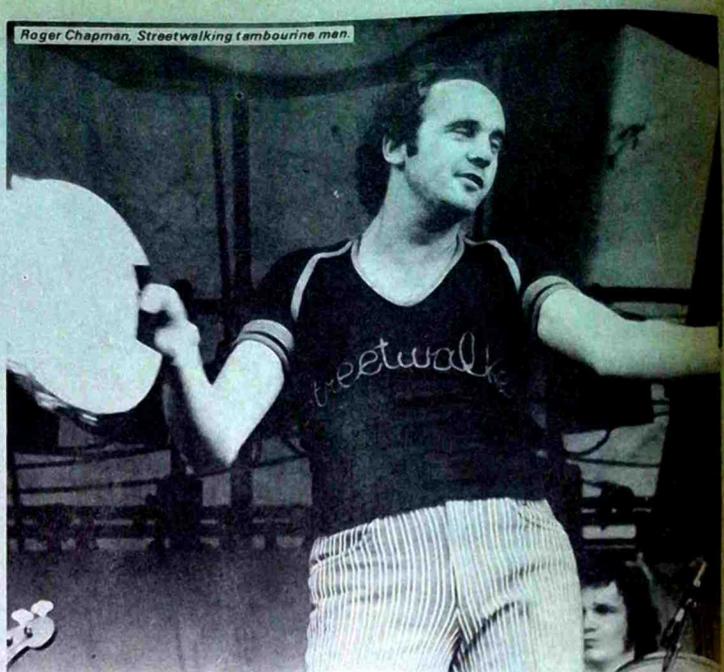
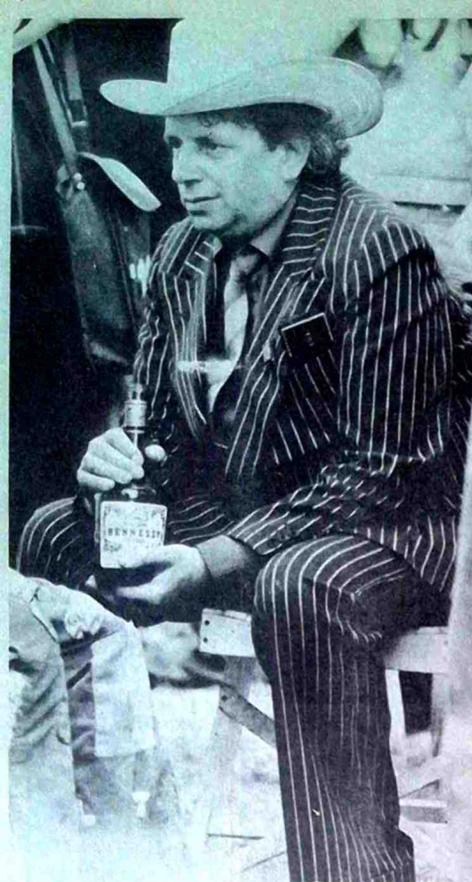
"As far as we're concerned, the concert was very much an experimental one as far as the lighting, film crew and Mick's drumming solo went. And it was in the sound rehearsal that Wednesday afternoon that we finally got it all together."

That evening's effects were already beginning to show on Steve who, finding it difficult to

more than concerned however because recording of Sweet's next album was due to take place Sunday just gone. "There's no title for it yet," he cracks "or a title track. All we know about the album is that our next single could very well come from it!"



Interview: Wendy Hodgson



# MELLY MARTIN KIDS READING

by  
Martin  
Thorpe

### Melly plus friend.

**STOP PRESS NEWS.** British pop festival comes back out of retirement.

You see it can be done. All it needs is a little organisation, a lot of thought beforehand and people all working together for one cause. And a good time was had by one and all.

Despite getting those "third day of umpteen thousand walls blasting in your ears" blues by Sunday afternoon, the whole event went off without any major hitches.

**John Baldry clad all in yellow and looking like a five-foot long straight banana on stilts.**

The sound system was like the music it carried, of a consistent quality, the weather stayed dry and for the most part sunny all through and the area facilities were fully comprehensive, hot and cold running food supplies with detachable beer supply.

The sensible use of two stages meant that live music was never more than five minutes away which kept the whole show moving with a slick ease that made Buxton look like the Derbyshire Dales Mobile Disco.

Links at this affair were handled by the inevitable John Peel and Marquee resident Jerry Floyd, both trying to outdo each other's Scouse accent.

Of the down the hill bands, my talent spotter award goes to Strider, a chunky rock outfit whose on stage antics are reminiscent of early Who, the jumping, the running, the

violence.

Once the kids got drunk enough, no one could put a fast wrong. But who would have thought (apart from those here last year) that a former cinema critic would receive one of the biggest receptions of the proceedings? Certainly George Melly, his gut shrouded in gangster pin-stripe suit and under a straw steleson, was as surprised as anyone.

But the thing that is often forgotten about festivals is that they are not showcases for individual bands, but a cross-section of music styles. And in that way the acceptance of Melly, his blue lyrics, ungainly movements and overall outrageous appearance was merely acknowledgement of the need for a refreshing contrast in the heavy rock which inhabited the three days.

Like Alex Harvey, Friday night, was definitely Harvey night, Scotland's night, had a good time night and get the festival off on the right foot night.

I mean, what more do you need than a tartan boozier smashing up the stage, a freaky guitarist continually pulling spine-chilling faces and five highland pipers on the stage at the same time?

**Quote of the festival from Harley who only had two days to prepare for Reading: "I don't want any clever dicks getting flash about bum notes."**

Preceding them were 10cc the polished peers of pop. Unfortunately they were just getting warmed up on Rubber Bullets when time called the gentlemen off stage. A pity. And so to Day Two. More rock and more roll. First

Trapeze and then the Heavy Metal Kids, who despite various problems with blown amps got the Saturday crowd lazing in the sun up on their feet and moving away.

But what about G. T. Moore, the most enjoyable band there? JSD Band went down well, but one of the rewarding things about Saturday was the way Procol Harum got off on the whole thing, despite early sound problems. The sheer grain of professionalism which runs through all the band's playing - on Homburg, Salty Dog, Conquistador, Grand Hotel, to name a few tracks - usually means a good show every time. And what's this, yes even Whiter Shade Of Pale made a rare appearance.

And so to Day Two. More rock and more roll. First

any improvised material was fodder for the ale-crazed hoards by now. That's perhaps why Traffic went down very well. I was sober and I thought they were turpid and boring. A computer backing band to accompany Winwood's meanderings on keyboards or guitar, that's all.

And Sunday, what a fussy day. A mixture of the ordinary and the bizarre, the meaningful and the insincere. Ordinary, Chapman-Witney, which after Buxton was surprising, though they were pulled in at the last minute and so allowances are in order.

The bizarre, the Winkles. Well, not actually their set, which was really interesting, perhaps heading for higher things? No it was what happened during the set that was bizarre. The DJ cut the

set short because the schedule was tight. The Winkles, with shoulder shrugs to the crowd began to traipse off, only to be pressured back on by one of their management guys refusing to let the band be railroaded off.

So it was a question of who could play the loudest, the band or the DJ? The band won, much to the delight of the now incensed crowd. But when they did finish we still had to wait 15 minutes for Steve Harley. So much for the tight schedule.

The meaningful, Focus. A collage of repetitive and at times boring ramblings tempered with a crescendo of excitement driven by the crazed soprano vocals of Van Leer and the guitar work of Akkerman. . . on the guitar work of Akkerman. The instancers, well I'm

afraid Mr. Harley. An amateur trying to join the professionals. He split the original Cockney Rebel, because he felt they weren't as good as perhaps he wanted. But in the company on stage of Kregan, Ford, and Monkman he sounded moderate as did the songs.

Perhaps when he was playing with his own level, the songs worked. At Reading they lost a lot, they were drowned. Mr. Soft was disoriented on vocals and therefore lost the flow of the single.

But for all that he did get all 15,000 up on their feet singing along to Oh Dear Look What They've Done To The Blues while bailing out. "We Don't need Cockney Rebel, we don't need anybody." Perhaps he's right.

*Akkerman and axe, producing meaningful music.*



*It's a dog's life, taking it easy and digging the music.*



*Film screen on stage side for those with obscured view.*



*Steve Harley, minus Cockney Rebel, and showing the cracks.*

*Chris Harvey: "We don't have to tell you we love you, you know that already."*



*GT Moore, rocking reggae that's going places.*



*Lo! Creme, a polished peer of pop, with slightly heavy leanings.*

# The knockers can get knotted say to -selling Paper Lace

THEY SMILED through the interminable photographic sessions when they wore uniforms of the Confederate Army, tying in with their Billy Don't Be A Hero chart-topper. They grinned amiably through the "cheese, please" hours of facing lens men as they dressed like gangsters to represent the follow-up hit The Night Chicago Died.

And there's no shortage of in-public happiness as they wear whatsi-hugging white clobber, with dirty great eyeballs spashed across the bosoms to represent the third big single, The Black-Eyed Boys.

But catch Paper Lace off-guard, out of camera range and in own-up mood and the smiles vanish. For these Midland-based marauders are fed up with certain aspects of the business which has made them rich.

Fact: Paper Lace, on songs written by Mitch Murray and Peter Callendar, have already earned FOUR Gold Discs and TWO Silver Discs, and the actual sales worldwide have been not far off 3,000,000.

Fact: If anybody wishes to suggest they are not the largest-selling British group worldwide in recent months then there could be a bit of a shout-up or even punch-up with the Paper Lace lot.

Listen to Phil Wright, vocal off-stage as he is on records: "We're getting blasé about the whole business of criticism. Critics and their knocks run off us like so much water off a duck's back. We hate all this self-boasting, but fact is that we've sold more singles this year than any other British band."

And he sits totally smile-free as he says: "There are still idiots on the radio who claim we're one hit wonders. But in fact we were thrown in at the deep end, and we KNOW we've progressed a lot in the past six months. We're now totally deaf to the people who insist on comparing us with the so-called heavy bands, who probably only sell a few hundred records and spend months in the studio achieving that kind of recorded flop."

"There's only a tiny grin as he is bucking up: "The public are the ultimate judges of a record. They judge us, and they are acclaiming us, so the knockers can get knotted."

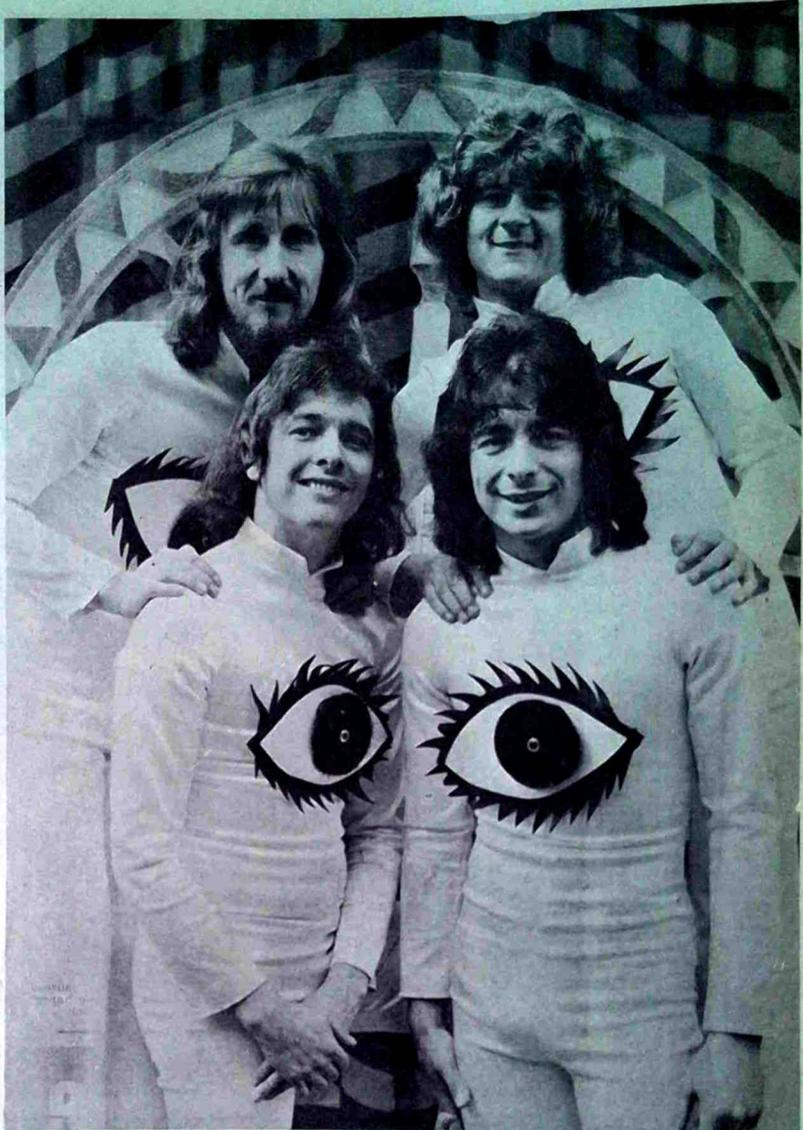
Does that all sound as if Paper Lace have become cast-iron big-heads? Forget it. They've worked consistently hard to improve their image since the first big hit single, like bringing Carlo Santana in to add (a) glamour and (b) style. He came into a 100-million-pound situation, with his first gig at the London Palladium, no less. And the guy he replaced, Chris Morris, is being well looked after, signed to the same record label, Bus Stop, and the same management, with an eye to a solo career.

No, Paper Lace aren't turning big-time. They're just baffled at how bitchy the business of pop can be. Phil again: "We go on a show on telly now and there's a bottle of champagne in the dressing room. That's nice — the stars

BY  
PETER JONES

**'We've sold  
more singles  
this year than  
any other  
British band'**

PAPER LACE: now there's  
champagne in the TV  
dressing room.



# SMILING THROUGH THE BITCHINESS

get the attention, but it's only recently that we knew how hard it is for a new band to get any kind of look in or appreciation."

The glowering continues, this time involving Cliff and Mike. Says Mike: "We've been bloody annoyed at times over the rubbish that has been said about us... as if we're straight from the sticks and know nothing and have been somehow hyped into our current chart situation. But we've been tactful. Kept quiet. Not gone on and on about how hard we've worked

to get where we are."

And Cliff wears no semblance of a smile as he says: "We don't worry about the critics. The fans are the ones who matter. Those who can do something perform or play; those who can't are critics."

What I dig about the Paper Lace scene is that they do switch style and mood on each single. The latest is all about a rock and roll band who bring happiness to many, and who travel to gigs on motorcycles, and wear white.

This "wear something light" message has the approval of the Department of Environment, which means that Paper Lace are hero figures of various road safety campaigns via film and sticker. "Wear something light... dulls dangerous."

Even being helpful is criticised by the knockers. "Just cashing in," say they. So Phil says: "To hell with all that — the public like the way we've been presented, and we're much complimented on the way we try to look smart

and visual when we're performing. You get one knock in print, then 10,000 letters saying how much people like what you're doing. Which is the more important?"

And he wore the usual much-photographed smile, and the others showed signs of cheering up as well.

In fact, they were all smiling pretty widely as they confessed that they were all budding songwriters and hoped to do a lot more on the writing side in future. This, they felt, would stop dead the

knockers who felt that even if, regrettably, they WERE the biggest-selling British singles group... well, it was more down to the songs of Murray and Callendar than the group itself!

Funny how in these days when all exports are important there are people, unsmiling people, who refuse to give full credit to a band as talented as Paper Lace... a foursome who have built up experience over the years.

After all, I said it would be ridiculous if every band sounded exactly like Led Zeppelin... just think what a boring old world it would be.

That was the clincher. At long last, the smiles returned to all four Paper Lace faces. Just as if they were being photographed again.

And why the hell shouldn't they be happy, and free from the knockers? They've had a quite remarkable run of success. And there's much more to come.

When I left, Paper Lace were really enjoying a great big giggle. Perhaps I'd cheered them up. Or possibly it had something to do with a rather obscene notice they'd pegged to the back of my jacket!



On The Stardust Trail With . . .

# X-RATED DAVID ESSEX!

SINCE THE release of David Essex's last single, America, the pop scene hasn't heard too much from the lovely lad with the lovely smile, except for odd bits of news that have filtered back from the film set of Stardust, David's follow-up film to That'll Be The Day. Stardust is due to be released in October, there's also David's new single and album, as well as an Autumn tour. Quite a busy schedule after having been absent for some time.

The music press were given a preview of Stardust last week, and I talked to David the following day about the film.

"At the moment I'm not too sure about it," David said with a grin. "Yesterday was the first time I'd seen the film all the way through as well, and I find the prospect of seeing myself in a Cinemascope a pretty horrendous experience. Honestly, being up there, larger than life. So it's all a bit close to me at the moment, I'll have to see it again and think about it."

The film is pretty heavy in content, much more so than That'll Be The Day, and at the time of going to press, the film has apparently been awarded an X-certificate. This means that a lot of David's younger fans won't be able to see the film. Thoughts on that?

## NAUGHTY

"Well, there seems to be a bit of doubt about the certificate at the moment, but I think it has got an X. The thing is that if they alter the certificate rating, quite a bit of the film would have to be cut. And I don't think it should be. I'd rather it had the naughty bits in it and stay an X, than see those bits cut and have a watered-down version of the film. The bits that have probably caused the X are reviews, you know, not there for a giggle or anything. The story's a tragedy after all."

An obvious question is one of parcelling between the character of Jim MacLaine that David plays, and David Essex, pop star. How close were the two?

"Quite a bit." Another grin. "It got very tense during the filming for me. Especially the scene in the film where we perform at a pop winners' concert. They invited all these

fans up as extras and they all started shouting David instead of Jim and the scene had to be re-shot. There were quite a few incidents like that and it got a bit unreal. I'd walk off the set from a scene in the film and I'd walk into it in real life. I really got into the part of Jim because it was very close to me, and I got very depressed. Most of the things that happen in the film have happened to me, you know, all that bombing up and down the M1 in a small van and eating greasy chips."

Having said the film is a tragedy, I wondered how much, having admitted that

there were close parallels between star and role. David saw warnings for himself. "Yeah, well they were there. Actually, when I saw the film yesterday I got very nervous and tense towards the end of the film because I knew what was going to happen and I got very involved again."

Well, having seen the film, it seems fairly obvious that there'll be quite a stir when it is released, whatever the final rating and shape of it. Having mentioned the holiday that David took recently in France, I asked if it was true that he was thinking about moving there permanently. "Nope, none. For a start I can't afford it, and secondly, I like living here. People have asked me the same thing about living in the States, but if I got a place there, it'd only be to stay when I visited there."

"It sounds corny and everything, but I do feel loyal to my fans in Britain. For instance, I was asked to tour America about the same time, but I've put that back till early next year, 'cos I didn't want to disappoint the fans here."

I quick interruption here as David was in the middle of a photo session, and he went over to pose on a beautiful motor-bike. One thing's for sure, he's far attractive as ever, whatever the tensions of filming. When he came back, we talked about the album due out soon.

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## HARROWING

"It includes Stardust, the song that's played at the end of the film, and America, but the rest are newer. . . ten in all. Several love songs, hope you like 'em."

On the tour, David should be accompanied by a ten-piece backing band, and several hush-hush surprises are also planned. It's all very secret except that there's a special song being built for the occasion.

"I don't want to give too many details away just yet, but I want it to be a really good show for everyone, and we're doing enough practising, so it'd better work."

Well, after the obviously fairly harrowing times involved in filming Stardust, David's now a lot more relaxed and ready to get back to the pop scene we're more used to seeing him in, and he's very keen to get back on the road and into concert. Let's hope that when more people get to see the film they'll see a few of the other aspects of stardom. As David said about the gradual destruction of Jim MacLaine, "It's all so easy to start on that, so easy. In a way I'm really glad that the film because it really pointed out a warning, and I could back away from it. Now I'm just looking forward to the Autumn, and getting back to work."

And nice to see you back, David.

# Stardust Preview

HALF AN hour into the film, someone muttered "God, this is boring," and I must admit at that point I agreed with the comment. At the end of the film, my feelings were more mixed. The main point that comes out of the film is that the star isn't David Essex as Jim MacLaine, it's former pop star, Adam Faith as Mike Menary, his roadie-cum-mentor. In the first half of the film Essex doesn't even have many lines, those he does have are delivered in the flat, cockney tones that are David's.

The film's very slow to get going. It starts in the early 60s with Jim as the singer in a rock 'n' roll band who start the climb to the top with the help of Mike and assorted business managers. Other members of the band include Keith (the loon) Moon and

Dave Edmunds. They emerge as the band of the sixties - parallels with the Beatles, and go on to take America and the world by storm.

Eventually, Jim decides to opt out, and along with Mike goes to Spain where he buys a castle and becomes a recluse for two years. The arrival of his manager at the end of this time to try to persuade him to return, however partially, to the pop scene leads to Jim agreeing to give an exclusive live TV interview, but the result isn't what anyone expects!

That, in extremely potted form, is the story line. The big thing about the film is that it's got an X-certificate, which obviously means a lot of people aren't going to be able to see the film. The reason for the X rating is that there's a fair

sprinkling of naked ladies, and drugs that kind of action, man! Much heavier than the fore-runner, That'll Be The Day.

Essex goes through the whole of the sixties thing - the hysteria, the fan scenes at airports, and slips into the seventies with that "pot-smoking music" as his manager describes it, and the "I'm gonna write a rock opera and be a superstar bit."

David's portrayal of the part is almost under-acted. Very much as if David is Jim, and by comparison, this makes Adam Faith's performance very much alive.

The film contains little light relief, but I suppose it's supposed to be a tragedy rather than a comedy.

Trouble is that the audience I saw the film with tended to laugh at parts that were really meant to be serious - the televising of the rock opera, for example.

A lot was made of the very accurate settings and 'feel' of That'll Be The Day, but unfortunately, Stardust doesn't have the same feel, and I can't see a wave of nostalgia for the sixties happening.

Still, it's a strange film, and one I really don't know if I liked or not. The second half's much better than the first, but the whole film is a compilation of bits from practically everything of note that's happened in the pop scene in the last fifteen or so years, so is almost a documentary in parts rather than a movie with a story line.

# Roy Hill falls asleep and dreams of firing little Arrows into hot air

IF AN interview turns out to be one big yawn, it's either due to the interviewer asking all the wrong questions or the interviewee giving all the wrong answers.

But there again when your mission is to see a band like Arrows who have yet to go on the road after more than a year together and whose musical success is captured on two singles, it doesn't give you an awful lot to talk about.

They've been interrogated by this journal before so their background and association with record producer Mickie Most is old hat. You've got the usual run of the mill questions to use like what's your future plans and what's the music you're into, but that's about it.

You can talk about the weather but that's a bit wet and makes you out to be a lousy journalist.

No, what's wanted is something stimulating, juicy scandalous, material that would merit a spread in the Sunday papers. Sorry folks, but I missed my exclusive. Arrows didn't provide me with anything out of the ordinary despite spending several hours at Paul Varley's flat one night last week. I even took along my secretary who took down

everything said in shorthand, but to no real avail. The lads were treating everything with caution.

Paul's flat is no pad befitting a superstar. It's a very ordinary three-roomed unfurnished which he shares and is in the process of decorating. The other Arrows, Jake Hooker and Alan Merrill, also graced me with their company — they too have their own bachelor flats.

"We don't have the chance to get lonely living on our own 'cos we're too busy with Arrows," says Alan stretching out on the settee as Eric Clapton's new album fills the air.

"Which leads me on to how can Arrows keep busy when they're not doing anything?"

"We've been doing TV recording in Holland and Belgium, doing interviews just about everyday, recording," comes Paul.

"Any spare time is taken up with exchanging new ideas for our stage show. We're very excited about our debut in Germany with Suzi Quatro next month, we're getting fed up with having to do everything but play gigs."

Their first performance could well be in front of 6,000 screaming fans, a pretty big audience for a new band. How do they feel about it?

"We love pressure, we thrive on it," comments Jake.

"We've held back from going on the road for so long because we wanted to miss out on the ballroom circuits, we've all done it before in



Paul Varley helps RM's Roy Hill with a jacket he claims once belonged to Elvis Presley. But that doesn't mean say seeing is believing.

other bands. Also we've had to get our equipment together which takes time and money.

I can work out where the time's coming from, but the money hasn't been falling off a tree at the end of the garden has it?

"Mickey has been financing us," explains Alan.

"We insisted that RAK gave us a bare minimum to live on as we're not the extravagant type. We don't throw parties and have wardrobes of clothes which we never wear. None of us are the disco going types."

"It's only half decorated, but should look pretty good when I've finished," he enthuses as he shows me the bathroom, at least I presume it was the bathroom.

"We're just starting to rehearse our act," he says as the conducted tour takes me into the kitchen where some toys lay scattered about the floor.

"We've got some idea of the act although it's not complete yet. Naturally we'll have our singles in it and some of our own songs plus the Beatles I Wanna Hold Your Hand."

Paul opens his wardrobe to show me a jacket which he claims belonged to Elvis Presley. I'll give him the benefit of the doubt although it did seem a little small to some.

"What about Jake and Alan, what other talents do they possess? Besides being musicians?"

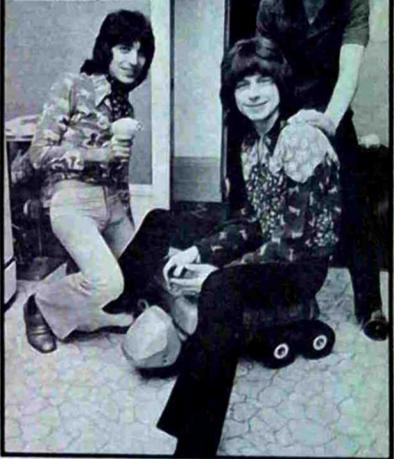
"I love cooking," says Jake. "My specialties are beef stroganoff and devilled eggs. I also like streaking in the park."

"Music and taking the dog for a walk are my hobbies," adds Alan.

"Has Paul told you he does karate, he's got a green belt?"

"At that someone says they've got a leather belt. Grrrr..."

Arrows toy with the idea of blowing the photographer, Ian Dickson, out of the kitchen with a hairdryer.



CLUTCHING a can of lager in one hand, a ciggie in the other, and perched on the wastepaper basket might not seem the most comfortable way to conduct an interview, but when there's eight people in the group's line-up, there aren't too many spare chairs!

Rambling aside, those members of First Class present were neatly divided amongst those members of the press present, which is why I ended up chatting to Eddie Richards (vocals and drums) and Spencer James (vocals and lead guitar) as my quarter of the band.

So, having cut First Class down to size, we talked about the decision to release Bobby Dazzer as the follow-up to Beach Baby.

"A lot of people have said it's too samey, and that we're cashing in, but it's not really true," quoth Eddie. "Both singles are from the album — which has come in for the same kind of criticism — but we think it is different. I mean we're not going to release a heavy rock number because we're not that kind of band. We all had opinions on what the follow-up should have

been, and there wasn't much disagreement about the final choice."

Right now, First Class are rehearsing an act for their tour — hopefully later this year. They're allowing themselves a fair amount of time as they've

never really played together before, having been session players and members of other bands prior to getting together with the present line-up.

The main change when they get on the road will be the actual size of the group, as for

touring purposes, First Class will consist of five members: Eddie, Spencer, Del John, Robin Shaw and Clive Barrett. Both Tony Burrows and John Carter have heavy commitments elsewhere, and Chas Mills who also sings with Rain,

is as yet undecided as to which group he'll go with.

"What happens as far as recording goes will probably be the same as happens now, all eight of us, but the basic nucleus will be five."



Eyes are turned to the other side of the Atlantic at the moment where Beach Baby is doing well; 31 in the singles chart last week. Amongst plans for the rest of the year is a visit to the States, but strictly on a promotional basis.

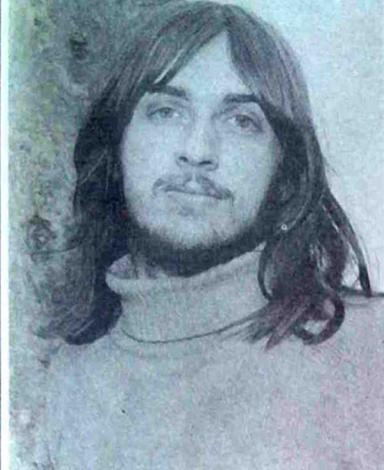
Australia is another place on the school atlas that the band are due to visit — most of the First Class lads having been part of bands at one time or another that had several hits in Aussie land. Their aims, once they've got their act together, is to have a presentation that perfectly reproduces their record sound.

"What we mean by that," said the smiling Spencer, "is that although there'll only be five of us, we'll sound exactly as though there's the eight that are on record. And we're not just a vocal group, which a lot of people seem to think."

If you listen to the records, the instrumental parts are as much there as the vocals, and are as important. Writing's something else that matters, and the five of us are spending a lot of time right now working on new material. We've all known each other for a long time now, and live fairly near each other, so we spend quite a lot of time together."

SUE BYROM

# Columns



**MIKE OLDFIELD:** Hergest Ridge (V2013).

**FOLLOW-UP** to Tubular Bells. It is sadly inevitable that comparisons are going to be made. Admittedly Hergest Ridge is constructed around the same principles as its predecessor in that a simple theme is highly developed by use of a vast number of instruments, mostly played by Mike himself, and built up layer by layer with varying textures and combinations of instruments.

The opening section consists of long washes of sound superimposed over the main theme which is not immediately tuneful but very poignant and sad. It reappears in this form at the very end. There aren't really any of the witty

elements of Tubular Bells here — It's far more of a mood piece. Even a "heavenly chorus" is introduced towards the end of the first side which is somewhat reminiscent of chunks out of Holst's Planets. The second side is slightly more up tempo but the timeless mood is still predominant and the original theme as heard in the opening section is fragmented on at the end.

There's been a lot of speculation as to whether Mike Oldfield would really produce a follow-up and I think he's done so admirably. If you eliminate the initial impact of the first album, Hergest Ridge stands equally as a classic rock symphony and I hope it enjoys the success of Tubular Bells.

**Charles Aznavour:** A Tapestry Of Dreams (Barclay 90-003)

Aznavour the Frenchman, born in Paris of American parents, who sold almost half a million copies of "She," returns with a collection of personal favourites and new songs. The album having been recorded in London along with backing British Musicians was not on the agenda when Charles came over to record the single "She" for London Weekend Television's series "The Seven Faces Of Woman." Maybe the tremendous success he had with this composition helped change his mind, either way it would appear Aznavour from now on will only record in Britain. Expertly arranged and produced, there are some good compositions I took a fancy to. The soothing "From Today" number is really very beautiful, but with the assorted composites to choose from this could well be the album to appeal to a wide variety of people. "She" opens the album! Other tracks include, La Barraca — a distinct Latin American type flavour, the haunting tones of "Yesterday When I Was Young," the "I Love You" song, all of which are sung entirely in English. However, I have the strong feeling that "A Tapestry Of Dreams" will be more suited to those over thirty — but knowing me I could be wrong.

W.H.

**Jon Lord — Windows (TPSA 7413)**

So here we have the Deep Purple keyboards wizard, Jon Lord, the talented Tony Ashton, David Coverdale, Ray Fenwick, Glenn Hughes and Pete York. The Orchestra of the Munich Chamber Opera conducted by Eberhard Schoener, who composed all the music with Lord, and yet somehow they don't seem to have got it really together. Side one is Continuo on BACH, a realization of a well known incomplete fugue by Bach, and Window on side two is based on a form of chain poetry called Reiga which was developed in the Far East in the 14th Century. I can but criticise these works from a humble position since my musical knowledge is no match with the composers. This album takes a lot of listening and it didn't particularly grab me. No doubt many will hail it as brilliant R.H.

**The Best Of Harpers Bizarre (Warners K50814)**

This is what I call a Family Favourite album, because you're forever hearing their minor hits of the mid sixties. Anything Goes and 59th Street Bridge Song (Feelin' Groovy), on Radio Two's Sunday lunchtime request prog. It's one of those albums you play while cooking the dinner. You now know I do listen to Radio Two and I can cook. Although the band is now defunct, this album captures them at their best with such numbers as Simon Smith and the Amazing Dancing Bear, Chaattanooga Choo Choo (now known as — is that the cat who chewed your new shoes?). Sentimental Journey and those two hits already mentioned. The emphasis is on close harmony which is what the group were all about. Nice, easy listening album R.H.



**Vivian Stanshall: Men Opening Umbrellas Ahead (Warner Bros. K56632)**

The name of Viv Stanshall means two things to most people — the Bonzo Dog Doo Dah Band, and his appearance in Tommy at the Rainbow. He also introduced the instruments on Mike Oldfield's album, Tubular Bells. On this album he appears as himself (just about), and employs numerous talents like Stevie Winwood, Jim Capaldi, Neil Innes, Madeline Bell and Doris Troy to provide instrumentals and vocals. Viv contributes recorder, euphonium, ukulele, bells, pipes and of course, that amazing deep voice. It's the kind of album you'll either buy cos you like Viv Stanshall, or else you probably won't bother. Tracks have titles like Yelp, Bellow, Rasp Et Cetera; Dwarf Succulents (a semi take off of heavy breathing French records); Bouf Of Sobriety and other goodies. I

found myself listening to the music and liking it rather more than I sometimes liked the voice, but it's all a matter of taste, ain't it? S.B.



**30 More Vocal Chartbusters: (EMI OU 2039)**

Well the title tends to sum up the album far easier than it would be for me to give a running commentary on the twenty late fifties to mid sixties tracks. It's great for those wishing to ruminate over Matt Monro's Walk Away, Vera Lynn's Anniversary Waltz, The River by Kenn Dodg, What Now My Love by Shirley Bassey, Cilla Black's Alfie and countless more 'olden goodies'. W.H.



## THIS WEEK IN sounds

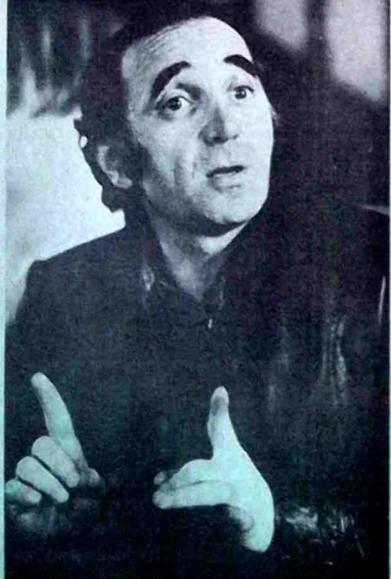
**EXCLUSIVE:**  
**John Peel previews**  
**Rod Stewart's**  
**new album 'Smiler'**

**Sweet at Blackpool**

**Denny Laine interview**

**Traffic's Jim Capaldi**  
**tells all**

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# SINGLES

By Peter Jones

## PICK OF THE WEEK



**FREDDIE STARR** - nice line

**FREDDIE STARR:** Glenny Come Lately (Tiffany). No reason to suppose a versatile Fred has lost his hit-making touch. But it's still a nice strange to watch him on telly camping it up as effeminate Tarzan, then listen to him on disc singing with all the sensitivity of a real pop star. Star: One remembers his rocking roots. But one admires his string-backed ballad style well; this one does. Nice friendly melody line, voice cast roughly in the Buddy Holly-Adam Faith regions. - **CHART CHANCE.**

**JUDAS PRIEST:** Rocka Rolla (Gull). Heavyish stuff, strong on guitar figures, a bit wayward on the vocal side. It's mid-tempo and chugs along but really is a bit reminiscent of other things. Hard to see it making it - a tricky confession to make to this Priest.

**10CC** - a real natural  
**10 CC:** Silly Love (UK). A natural hit of course. It'd take more than galloping inflation to stop this band making it big now

**KYDD:** Baby I'm Falling In Love With You (Dart). Hard to pin point what this reminds me of... bit of Gilbert O'Sullivan, maybe - or a high pitched Hurrican Smith. Oh, what the hell - It's nothing ambitious, just a friendly, warm-hearted slab of pure pop. Nice tenor sax touches

that they've been properly recognised as one of the most stylish and professional bands in the land. There's tightness here, splendid delivery, quite remarkable power - and it cuts the atmosphere like the proverbial knife. All at a rush-along tempo, with commercial lyrics and a sense of rhythm that shames most of their contemporaries. Get the message? I rather like it. - **CHART CERT.**

**MILLIE JACKSON:** In The Wash: How Do You Feel The Morning After (Polydor 2066486). A surprisingly subtle stomper. "In The Wash" is of ficially the B side yet deserves the top billing it gets in this column. Just listen to the way in which all the different ingredients gradually appear, and then thrill to Millie's great Gospelly voice! Definitely a compulsive play-it-again side, unlike the boring slow plug-side. **R&B PICK.**

**GREG ALLMAN:** Midnight Rider, Multi-Coloured Lady (Capricorn 2089002). Capricorn having switched to Polydor here, the old Kinney pressing it must be taken to be no more than a promo. For Greg's reissued album. However, after "Please Call Home", this aptly "Laid Back" atmospheric slowie remains the best thing on it and still deserves some success here. Delicate slow undercut. **LAZY PICK.**



**Alice Cooper**

**ALICE COOPER:** Under My Wheels: Desperado (Warner Bros K 16127). A minor US hit from the start of 1972 and out here originally before Coopermania struck, this aggressive aggressive chunk of churning noise is out again: act as a trailer for Alice's new "Greatest Hits" album. Excellent in form, although overall it may be a bit dated for the chart this time around. Mannered and consciously "strange" flip. **ROCK PICK.**

**VAN MCCOY & THE SOUL CITY SYMPHONY:** Love Is The Answer: Killing Me Softly (A&O 6105023). Eddie Calvert lives! With a golden trumpet intro, this "Love's Theme" cum "TSOP"-type instrumental (actually from the Stylax's latest LP) seems set to do well here, especially as Van has fans abroad. Nicely relaxing flippide treatment, too. **Midi PICK.**

**GENE PITNEY:** Blue Angel (Brunze). So many hits, ranging over the years. So many variations of style, but with his selling of the big dramas the highpoint: Now he records in Britain, and is produced and provided with songs by the brilliant Roger Cook. The voice is sincere and instantly recognisable, and it's a treat to sing-along with him as Gene has ever produced. What gets me is his professionalism and style - even on a song which ain't gonna become no standard or evergreen. Excellent and bright arrangement with mandolin moments. - **CHART CHANCE.**

**JONATHAN KING AND EIRI THRASHER:** Help Me Make It Through The Night (UK). Kris Kristofferson's song has only been recorded by a million other singers, so it's natural that J. King should "cover" it, and (what's more) do something new with it. He has great faith in Eiri, a Welsh lady, and she lays on the full string and brass bit for her, and even lends his own voice to make it a right romantic old duet. It's a unashamed conventional, but then Jonathan is rarely abashed. Could well surprise even him by selling big. - **CHART CHANCE.**

**THE YETTES:** Dorset Is Beautiful (Argo). Popular but specialist folk group - not yet another animal in the zoo. Dorset, as you might judge from the title. Humoured folk, repetitive with grunts, organ and a Dixie accordion. A clap-along job.

**THE PIONEERS:** Jamaica Jerk Off / Grandma Grandpa (Trojan). The Pioneers know where it's at in the reggae scene, which is fine. This is a double A single which isn't so fine, because it's hard to know which one to concentrate on. I lean slightly towards Jamaica Jerk Off, which has a strong rippling rhythm, but then Grandma is that bit more lively. Though it may not break in the general chart, the Pioneers will sell well to the reggae fraternity. - **CHART CHANCE.**

**JUDITH DURHAM:** It's Goin' To Be A Beautiful Day (Pye). Judith, once front lady of the "old" Seelens, has the kind of resonant, well-nourished, voice that ought to be in the charts. She's into jazz nowadays, and this song is written by herself at slow, maybe ponderous, tempo - but the main jazz comes from the back-up lads who have to live with the name The Hottest Band in Town, which they probably aren't. Good optimistic lyrics, fault-free vocal job. In with a - **CHART CHANCE.**

**TEDDY PALMER AND THE RUMBLE BAND:** Hell Of A Fuss On The Loose (Night Bus (Polydor). Ed Welch production, a name-check which guarantees some good ideas and bags of life. This is a brass story-line number, well-arranged. The fuss came when everybody started to give. A strong outside bet for the charts.

**THE TOTS:** Please Yourself (Phillips). No point ignoring this one and hoping it will go away. What with the jelly exposure on the "loveable" little lot, and the bribes to review the packets of jelly-tots made by Squares-bush or some such company - well, it looks like a natural, especially as it is tune. And when the nightmare gets too bad, one ponders whether they will not totter into the Wombles area of hysteria. Suddenly I don't feel too good... - **CHART CHANCE.**

**BOBBY G. GRIFFITH:** You Can't Get It All (Phillips). Gentle calypso sings in one half, acceptable style, with the inevitable chanting back-up girls and the lyrics have a fair dash of sauce about them. But - **CHART CHANCE.**

**FRANKIE REEVE:** The Dreamer (Seven Sun). Not a bad song idea, and a performance build-up is fair enough, but it lacks something - impact, maybe; continuity, certainly. But group does have harmonic promise. A curate's egg single. **MATTHIAS:** Deep Under (Decca). Gruff vocal front, some nifty harmonic touches once it gets under way, with a stirring sort of melodic line. But not a lot happening, and it's more likely to sink deep down under that surface in the charts area.

**GEORGE FISCHOFF:** Georgia Porcupine: I'll Never Forget (UAU 35678). Once the youngest composer on Broadway as well as chief of such (UAW 35678). Once the youngest composer on Broadway as well as chief of such (UAW 35678). Once the youngest composer on Broadway as well as chief of such (UAW 35678).

**THE ESCORTS:** Disrespect Can Wreck: Let's Make Love At Home (Somebody) (Contempo CS 2029). Here's value (if you're not a flippide freak) in the group's two most recent hit sides back to back. Badly pressed, the stylus skipping "Disrespect" is a falsetto throbber, which eventually becomes a title played with judge, mother and conviction - suitable, as the group is made up from inmates from a now closed Rahay State Prison in New Jersey, where producer George Kerr has to record the vocal tracks. The lovely slow slow flip is their current R&B hit, and possible preference. **SPYDER TURNER:** Since I Don't Have You, Happy Days (Karnaz K 1502). Spider never managed to follow his impersonation-filled treatment of "Stand By Me" from the beginning of '67, and his rather stolid reading of this lovely and much-recorded old Skyline classic won't alter anything. The flippide is written "Oh Happy Day" is better, and has already been played by Greg Edwards on Capital.

**THE DODDIE BROTHERS:** Eyes Of Silver: You Just Can't Stop It (Weiner Bros K 16450). Long Train Running Part Two - which means it's professionally put together without saying anything new at all. They do make a few noises though, and as the original was good so is this. Jerky flip to a similar formula. **ROCK PICK.**

**THE MOM AND DADS:** The Rangers Walk: Quentin's B Flat Boogie (Pye 7N 45382). Did me nut when this accorded semi-instrumental came out a couple of years ago, and now I see it's finally become one of Australia's all-time smash hits! Real down home, portly Mom and the grinning Dads from Washington State are a traditional treat not to be missed. Book 'em for your next social function, now! Sax-playing Quentin Ratliff gets in on that groovy-woovy rhythm flippide. Yeah! **ODD-BALL PICK.**

**OTIS CLAY:** You Did Something To Me: It Was Jealousy (London HLU 10467). With a solidity that's frightening, Willie Mitchell's latest backing sound threatens to rival his "I Can Hear The Rain" work at times, especially when Otis's voice meshes into a scalding twiddly bit from it. I think the bass and organ, Mimi, that's nice! The comfortable chucker's flipped by a strainingly soulful slowie. **SOUL PICK.**

**LOBO:** Don't Expect Me To Be A Good Friend: How Can I Tell Her (Phillips 6073828). Having missed out on "I'll Love You To Want Me", Phillips now try to recoup their losses with another oddie, a fairly uninteresting slowie that was a US Top 10 hit at the start of last year. More poignancy on the even slower flip, which sounds better to me.

**THE ARMADA ORCHESTRA:** It's The Same Old Song: To Chicago With Love (Contempo CS 2024). Doing for the Four Tops as much as Earl Van Dyke and the Soul Brothers did their "I Can Help Myself", the San Remo Strings-copying Orchestra turn out a squeaky clomp-along instrumental that's as danceable as the vocal original. Prilly piano on the lush 'n' slushy slow flip.

**By James Hamilton**

# SINGLES

# BOOK BLURB

**MICK JAGGER** by Anthony Scaduto (W. H. Allen, £3.50)

If Mick Jagger is the guy you love to hate, then this is the book for you. Written by Anthony Scaduto, whose previous claim to fame was a fairly controversial biography of Dylan, the book is made up of interviews with notable like Chrissie Shrimpton and Marianne Faithfull, both ex-ladies of Jagger, and detailed reading of practically every word ever written about the Rolling Stones.

But he didn't actually interview Jagger, and when you read the book, you realise that Jagger might not have been too keen to be interviewed by Scaduto.

Jagger is very much the anti-hero of the book - the Lucifer of a bunch of satanic majesties whose insatiable ego is indirectly blamed for both the death of Brian Jones and Meredith Hunter, who died in the fiasco of Altamont.

The book covers the whole career of the Stones, from their first attempts at Ealing under the guidance and help of Alexis Korner right through Brian Jones' drug addictions and eventual death to Mick's marriage to Bianca and retreat to France. A lot of it doesn't make pleasant reading, but then as Jagger comes out of the book as a not very pleasant character, it's not surprising.

Scaduto's style is often extravagant, and the time sequence of events is sometimes switched around. The most recent events are passed over fairly quickly at the end of the book, whilst the beginning of the book is devoted largely to events leading up to Brian's death. It's Brian who emerges as the most positive force in the Stones, especially musically. The other Stones are hardly mentioned - and although the subject of the story is Mick, I'd have thought they warranted a slight mention.

The book's already got a lot of attention, and it'll probably get a lot more, filled as it is with all the kind of salacious gossip we love to read. Wonder who's next for the Scaduto's?  
Sue Byrom



# ACE LACE

**CONGRATULATIONS** to Paper Lace for making it to No. 1 in the US Hot 100 charts with The Night Chicago Died.

It was an American band The Heywoods (featured prominently in previous issues of RRM, and tipped as a second Camonda) who took their version of Billy Don't Be A Hero straight to the No. 1 position.

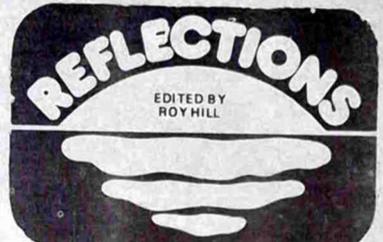
Unfortunately for Paper Lace while their British representatives were holding out their copyrights to the highest bidder - Steve Barri (the Heywoods record producer) heard the song and thought with a few minor changes it would be ideal for his group.

Without further ado the band who were at that time in the middle of touring, were called back to Los Angeles where they recorded the song in a matter of hours. This was on a Friday - by Monday copies of Billy Don't Be A Hero were available in all the record stores.

The radio stations then picked up the song, and immediately it became the most requested record at that time.

Later when Paper Lace bought out their version people were invited to say which one they preferred - naturally the Heywoods were streets ahead - the rest of the story is certified gold.

So it's nice to see Paper Lace make it with this one.



## FORCES SWEETHEART '74 STYLE

**SWEDISH** songstress, Sylvia, is being hailed by our lads serving in the British army in Germany as the Vera Lynn of the 70s.

Sylvia, who after more than a year has finally made it into the charts with Y Viva Espana, was described by deejay Terry Wogan as an

overseas broadcast as the Raquel Welch of the pop scene.

As soon as our valiant soldiers heard this on her record, they inundated Sylvia's British record company. Some, with requests for pin-up pictures and copies of the single.

Some willingly obliged and 15,000 singles were shipped over to Germany. Sylvia is knocked out by her popularity with the army. She says "I don't deliberately project any sort of image. What you see of me on stage is more or less how I am off stage. I like to think I'm being natural."



Oops, what a boob, it's not Sylvia, but Raquel.

## PINT-SIZED COMIC?

**ALREADY** 12-year-old Glyn Poole, the pint-sized joker of the kiddies' TV series, Junior Showtime, is thinking about what he wants to do when he grows up.

"I'd like to be a comedian and do plays," says the youngster who shot to fame through that popular religious TV prog Silas on Sunday. Right now the emphasis is on singing and he's fingers crossed for making the carts with his latest offering, Sally Sunshine, on the York label.

His first single, Milly Molly Mandy, reached 32 which came as much a shock to me laddo as it did the pop world.

## From The Mudding Crowd!

**WHEN YOU'RE** in a top band like Mud you don't have to worry about the pennies when it comes to holiday time. FITTING over to the Continent for that well-deserved break or even further afield like the Seychelles, Canaries, Bahamas is what you'd expect from four lads who are regular chart contenders.

But not Mud... Rob Davis we're told is going to Blackpool (he's a bit late for Sweet's concert). Dave Mount is being extravagant and having the odd day-trips out. Ray Styles is blowing a fortune staying at home and Les Gray Jr, yes, no, going abroad. Destination - Majorca, no doubt on a package deal. Ah well, I only went to Liverpool so I can't talk.



Record Mirror, Spotlight House, 1 Benwell Road, London, N7.

**COULD YOU** please, please me if I'm almost on my knees by publishing this letter. It is the utmost importance to me. I would like to enlighten the poor, disillusioned Cassidy fan, who doesn't know who the Beatles are - yet hates them and their singing and thinks they are a load of rubbish. First of all I'd like to say that David Cassidy's version is quite good for a live performance and he shows his respect for them by recording it. As for the Beatles, who they were and what they did? Here's a few interesting facts from the 1972 Guinness Book Of Records.

Between February, 1963, and September, 1970, they sold 74 million singles; three million EPs and 56 million albums, which represented 420 million in singles equivalent. The greatest advance sale of a record was 2,100,000 for 'Can't Buy Me Love', released in USA on 16/3/64. The top-selling British LP is 'Sergeant Pepper's Lonely Hearts Club Band', which sold more than 7,000,000.

I hate to go on but they also have the top British single of all time with 'I Want To Hold Your Hand' which sold 11,000,000 copies. Finally, they also monopolised the American charts in 1964 when they held the first five places in the charts, no one has ever equalled this, not even David Cassidy, who I'm sure would

willingly admit that your letter printed in R&R Mirror on 24/8/74 was the most ridiculous statement ever made. Sure, David is a talented guy but how can you expect him to equal the talents of the fab four, please grow up.  
Derek S. Shears, Maidstone, Kent.

**DEAR** Mailman, Our Merseyside friend (RRM August 24) obviously doesn't know what he was talking about when he said the Beatles were a load of rubbish.

Not even Cassidy who did the latest version of "Please Please Me", would have the arrogance to say his version was better than the original. "Please Please Me" was by no means the Beatles' best song; in fact it was not intended to be good, it was meant to be commercial. Cassidy emulates to the note the original version.

I find it incredible to believe that anyone could even consider comparing someone with so limited a variety of talents as has Cassidy (his appeal is aimed directly at the screaming-weeny boppers and is purely sexual) to such a diversified and talented band as the Beatles.

One thing our ignorant Merseyside friend said was correct when referring to

"Please Please Me": "It's one of the best singles ever." True. But not because Cassidy's done it, but because it's a Beatles song and as such is a classic.

By the way, I find it disgusting that a Merseyside guy should criticise the Beatles. He should be proud of his Beatles heritage.  
Nigel Edwards, Stoke-on-Trent.

**STRAIGHT** from Shakin' Stevens And The Sunsets' desk comes this letter from their manager, Paul Barrett. Who's famous people don't write to!

Saw your put-down on our latest single here, "Money Honey", last week. We don't think we ripped off Elvis, the song "Money Honey" which we based ours on, after getting the OK from the publishers, was first cut by Clyde McPhatter and the Drifters. Sure it's the closest thing to "pop" we've ever done but "pop" is closer to our kind of rock'n'roll than it's ever been. We cut it over a year ago for the Dutch market, it sold OK, so now the powers that be have decided to put it out here: it won't sell but maybe our next one, "Lonesome Town", which looks as if it is going top thirty in Holland will.

Please try and catch the act somewhere (cause if you're dreaming you still think our drummer sounds like 'Mud' or 'Sweet', he'll melt down his Lloyd Price records, turn on to Ginger Baker and secede from the band, so help him Sandy Nelson he will.

P.S. We dropped the heterosexual bit as too many of the group's fans got confused as to its meaning.

**GEORGE MARTIN**, frequently referred to as the fifth Beatle back in the sixties when he produced and arranged just about all the Fab Four's music, is soon to take a trip down memory lane.

We hear Martin, 49 plans to take the podium (that's a big word) at the Liverpool Philharmonic Hall on December 2 and conduct the resident orchestra for an evening of Beatle music.

Since he parted ways with the Beatles, Martin has continued working as a record producer.

In October he has his own album released by Polydor entitled, Beatles To Bond and Back. He's also doing some recording next month with Jeff Beck.



From the great RRM archives we've dug up a pic of George Martin working out an arrangement with Paul McCartney - in the mind boggles.

HARK! 'Tis the sound of the Top Of The Pops orchestra in full swing. And surprise, surprise, methinks I detected an air of enthusiasm in this be or do my ears deceive me? The trumpets blare out with verve and gusto as the band runs through Y Viva Espana.

Rod Buckle from Sonet Records, responsible for buying Sylvia over, chuckles to himself. "Y'know, everyone complains about these session musicians, but you've got to admit as far as this number's concerned they're doing a grand job." Sure enough they were completely in their element.

This song has been knocking around for some considerable time and has proven to be a lucrative recording for many different artists all over the world. But it was one of Sweden's top female singers Sylvia Vrethammar, who finally got it into our charts after having taken it straight to number one in her own country.

When you get down to it it's a jolly happy sing-a-long holiday type of song, you know the kind to sip your suntan lotion to while rubbing Coke all over your shirt — a kind of Costa del Ompah song — which is great if you like that sort of thing. "Oh, but I don't!" confessed Sylvia, a vivacious honey blond with lustrous brown/blue/grey/green eyes.

"It's not really my kind of music. You see I'm not a pop singer and I don't want to be thought of as just a pop singer. Back in Sweden I'm more of an album artist. I like good quality music, I enjoy singing a variety of music, jazz, Latin American... I very seldom make singles so I don't want to be put into any one category."

Naturally Sylvia is more than pleased to find herself with a British hit on her hands.

# Sylvia

Sylvia Vrethammar

"I was very surprised to have found it successful over here, I didn't really think it was for the British market."

Well now that she's admitted she wouldn't have exactly selected the song as one of her all time favourites, what made her decide to record it?

"Two years ago," she explained, "I was going to the Canary Islands to work for some holiday people. And someone said to me if you're going to Spain then you must sing this song Y Viva Espana. I didn't particularly want to sing or record it, but strangely enough a lot of people I knew all independent of one another got in touch with me pleading with me to record this song. In the end I gave in and let myself be persuaded to do it."

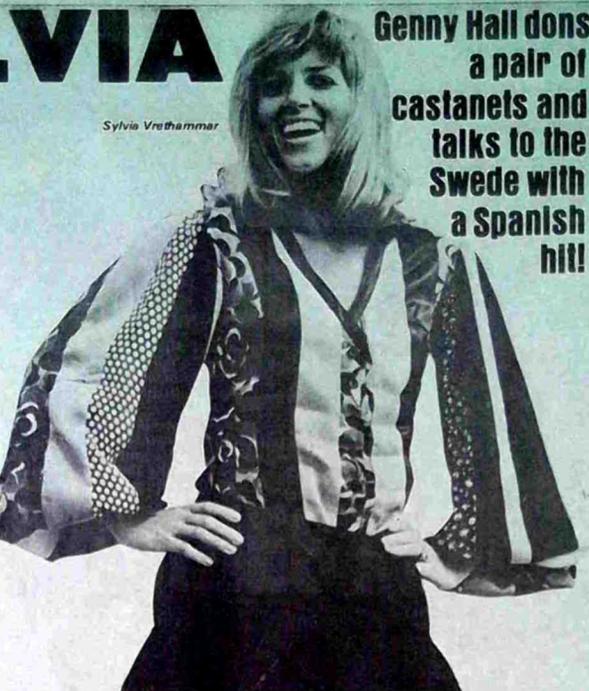
With that little point cleared up we then talked about the Swedish music scene which Sylvia assured me was not unlike the scene in Britain. I have to admit the only other Scandinavian act I'm familiar with is Eurovision song contest winners, Abba.

"Ah, yes, they're very good, y'know, but they don't do a lot of live shows. They're more of a recording act. For myself I do more live performances than anything else. We make it very hard on ourselves because we're frequently changing our act to make it more interesting."

The 'we' she mentions turns out to be her five-strong band one of whom has worked with Ella Fitzgerald. The piano player is another member of the band with his own claim to fame — he's Sylvia's dance.

"His name is Rune Orvneuaa," she says lighting up.

"He's not only my piano player, he's my producer/manager/dance and very good friend. (Sorry about that



**Genny Hall dons a pair of castanets and talks to the Swede with a Spanish hit!**

**So that you don't have to wait a whole week to find out what's in next week's Record Mirror here's a few clues!**

ONCE A King, always a king — so the limmerick goes — which is as good or as corny a way as any for letting you RM readers know we've BEN E. KING (no relation to Ben E. Hill who's no relation to Roy Hill) lined up for next week.

Once a night is enough — but for a lot of people they can't get enough of *GLADYS KNIGHT* so we got Martin Thorpe on the blower to the States and needless to say he got the *PIPS* (groan).

Someone writes in and said "How about an article on *DANA GILLESPIE*?" so Sue Byrom (she's the Editor) sacrificed her Saturday Bank Holiday (martyr!) and crossed the River Thames to venture into the salubrious environs of South Kensington. She's written on the lady in question — across her back, her legs, her arms, her breasts — whoops.

Meanwhile *CLIFFORD T. WARD* takes us into his scullery where we find *LIMMIE AND FAMILY COOKIN'*. God, who's writing these trails, they get worse as they go on. Must be Roy Hill who's been seeking out an old New Seeker, namely *PETER DOYLE* whom we know there's been a lot of enquiries as to what he's been up to in the past year.

Seeing the RM staff is ego-tripping, name-dropping and generally getting in everywhere but nowhere, we've just got to mention Jan Jles who's been rockin' and rollin' all over the place (shame on her) with *SHOWADDYWADDY* and our star album reviewer, Wendy (saints) Hodgson who's been talking to *PAN'S PEOPLE* not about dancing, but their debut single which they've made with the help of Mike (Wombles) Batt.

Groan, here comes that name Martin Thorpe again... he's been having a swinging time with *TRAPEZE* and to bring these trails to climax, we've got *WIZ ZARD* on the phone.

P.S. The RM staff hope shortly to record their debut single in a booth on Liverpool's Lime Street station. It's tentatively titled, You're So Valn.

P.P.S. We're sorry Peter Harvey hasn't been mentioned, he's on holiday.

lads, another one bites the dust).

The lady was getting pretty excited 'cos in a few hours she's due to fly back to Stockholm where preparations are underway for a barbeque party to celebrate her 28th birthday the following

day.

After the celebrations it's back on the road where the band are currently undertaking a tour of the Swedish Folk Parks.

Her trips to Britain has consisted of four lightning visits but Sylvia would dearly

love to come over for a lengthy stay and do some live dates.

Meanwhile those of you who wish to acquaint yourselves further with this delightful young lady, Sonet records have released her first British album, *Y Viva Espana* — would you believe.



America where are they now?

# AMERICA'S HORSE STILL HAS NO NAME

WHEN YOU suddenly rise from absolute obscurity to number one in the singles charts, you don't quickly forget the audience who put you there.

That is unless you go to the States and find even greater success over the record counters and theatre auditoriums there.

Or unless you are America, the band not the country, three sons of American servicemen stationed in England who put out a single

Horse With No Name that took the country by storm some three years ago.

Little UK singles action has come from their direction of late, well since that first success. Primary reason for that is the band nowadays spend most

of their time in the land of their fathers — a situation which reflects the strength of their following there.

The line-up of the band has remained unaltered in that time — Gerry Beckley, Dewey Bunnell and Dan Peek still grace the stage together, but gone are the steels and acoustic guitars of old and in their place a line-up augmented with bass and drums to produce a much fuller and at times electric sound.

To that and the live set contains portions of acoustic work and portions of electric, all taken from their three albums, Homecoming, Hat Trick and Holiday.

At the moment they are heavily involved with a US tour. "Well, we really consider the tour the same as the one we started in England," explained Gerry Beckley on a surprisingly clear line from America. "We've added a few extra songs to the set from Europe, though not too many because we don't like to play new ones until people get to know them."

It's a policy which shows just how long they have been on the road because they've had time for the audience to get used to and subsequently to insert into the set at least three new songs off the latest album Holiday.

But why the decline in their interest in the UK? Well it's a simple reason, nothing to do with wanting to go home or dissatisfaction with the country.

"We were there in the UK, we were working and people were very receptive," added Gerry. "After working there for 13 years we found we had neglected the States, so we moved to LA and as a result the UK dropped off."

"I see no reason to alienate any party, but it takes a long time to

cover the States. We're near the end of one tour at the moment and we're pretty tired but we still haven't covered all of the country, so another tour is lined-up for October.

"But when we finish that, it would be great to get back to Europe... yes, as soon as possible let's get back there again."

So great are the demands from touring that the Holiday album had to be completed in a short time — they made it in 15 days with time to spare in fact. It is produced by ex-Beatle coach George Martin, the first time he has worked with the band, and contains short, simple songs in stark contrast to the more complex meanderings of their previous album Hat Trick.

"This is really a much simpler album than the last," explained Gerry. "Hat Trick was one we produced ourselves where we did all the things we'd always wanted to do and worked with the friends we'd wanted to work with."

"But, for Holiday we decided we wanted an outside producer and the first choice was George Martin, just for what he was. He's just right for a group who write their own material, to add that little extra when it's needed."

"He gave us a free hand and when he had something to say it was just right, I think we'd like to do the next album with him as well."

Immediate plans for the band as the US tour, where they'll still be playing Horse With No Name as the encore. But they still haven't found an appendage for the criterion yet.

"But someone at a Holiday inn at Salt Lake City did come up and say they'd name the horse to people I still remember," added Gerry.

MARTIN THORPE

**PERSONAL**

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**CUPID** can also try to track down old friends, write your story (don't phone) with S.A.E. to Where Are You Now? 15, Clifton Gardens, London, N16 9AF.

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**TAMLA SOUL**, pop records from 6p - Send large SAE "Soulicene", 6/8 Stafford Street, St Georges, Teiford, Salop TF2 8JQ.

**LP'S ROCK N ROLL**, Progressive, C.A.W. D, each - 5 Nelson House, Nelson Street, Ryde, IOW.

**VARIOUS OLDIES** (Private collection) - Kneeshaw, 19 Whitworth Road, S. Newark, London, SE26 (SAE).

**ELVIS PRIVATE** collections, many items, SAE - Nigel, Flat 2, 11 The Drive, Hove, Sussex.

**CHARTBUSTERS** 1967-74 - SAE 24(R), Southwalk, Middletown, Sussex.

**BEATLES MONTHLY'S** Books, Singles, LPs, SAE - Pete, 20B, Kent House, Old Kent Road, London, SE1.

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