

The **ONLY** paper with this week's BBC top fifty

RECORD & Radio MIRROR

A BILLBOARD PUBLICATION

4, MAY 1974

7p

ROY WOOD
in the new
GREAT ONES
series



PLUS
SWEET
on tour

meet
DONNY
OSMOND'S
Superfan

AND **chartbustin' MUD:**
Now the meanest
band?



RECORD MIRROR

RRM/BBC chart

Supplied by BMRB

TOP FIFTY

SINGLES

This week	Last week	Weeks in chart	Title	Artist	Label	
1	2	3	WATERLOO	Abba	Epic	
2	3	4	THE CAT CREPT IN	Mud	RAK	
3	4	5	SEASON IN THE SUN	Terry Jacks	Bell	
4	5	6	REMEMBER YOU'RE A WOMBLE	Wombles	CBS	
5	6	7	HOMELY GIRL	Chi-Lites	Brunswick	
6	7	8	A WALKIN' MIRACLE	Limmie & Family Cookin'	AJCO	
7	8	9	DOCTOR'S ORDERS	Sunny	CBS	
8	9	10	YOU ARE EVERYTHING	Diana Ross & Marvin Gaye	Tamla Motown	
9	10	11	ROCK & ROLL WINTER	Wizzard	Warner Bros	
10	11	12	ANGEL FACE	Glitter Band	Bell	
11	12	13	DON'T STAY AWAY TOO LONG	Peters & Lee	Philips	
12	13	14	SHANG-A-LANG	Mott	Bell	
13	14	15	EVERYDAY SLIDE	Slade	Polydor	
14	15	16	LONG LEGGED WOMAN DRESSED	IN BLACK	Mungo Jerry	Dawn
15	16	17	I'M GONNA KNOCK ON YOUR DOOR	Jimmy Osmond	MGM	
16	17	18	YEAR OF DECISION	The Degrees	Philadelphia	
17	18	19	HE'S MISSTRA KNOW IT ALL	Stevie Wonder	Tamla Motown	
18	19	20	EMMA HOT CHOCOLATE	Rock Around The Clock	RAK	
19	20	21	ROCK AROUND THE CLOCK	Bill Haley & The Comets	MCA	
20	21	22	REMEMBER ME THIS WAY	Gary Glitter	Bell	
21	22	23	BEHIND CLOSED DOORS	Charlie Rich	Epic	
22	23	24	GOLDEN AGE OF ROCK & ROLL	Mott	CBS	
23	24	25	ROCK & ROLL SUICIDE	David Bowie	RCA	
24	25	26	I CAN'T STOP	Osmonds	MCA	
25	26	27	THE ENTERTAINER	Marvin Hamlisch	MCA	
26	27	28	I KNOW WHAT I LIKE	Genesis	Charisma	
27	28	29	SUGAR BABY LOVE	Rubettes	PYE	
28	29	30	SPIDERS & SNAKES	Jim Stafford	MGM	
29	30	31	THE SOUND OF PHILADELPHIA	MFSB	Philadelphia	
30	31	32	WOMBLING SONG	Wombles	CBS	
31	32	33	BILLY, DON'T BE A HERO	Paper Lace	Bus Stop	
32	33	34	SATISFACTION GUARANTEED	Hot Old	Philadelphia	
33	34	35	I'LL ALWAYS LOVE MY MAMA	Intruders	Philadelphia	
34	35	36	THE MOST BEAUTIFUL GIRL	Charlie Rich	Epic	
35	36	37	JAMBALAYA/MR. GUDER	Carpenters	AGM	
36	37	38	SEVEN SEAS OF RHYME	Queen	PYE	
37	38	39	I'LL STING RAGTIMERS	Queen	PYE	
38	39	40	BREAK THE RULES	Status Quo	Vertigo	
39	40	41	THE NIGHT CHICAGO DIED	Paper Lace	Bus Stop	
40	41	42	THE WAY WE WERE	Barbra Streisand	CBS	
41	42	43	I CAN'T STAND THE RAIN	Ann Peebles	London	
42	43	44	RED DRESS	Alvin Stardust	Magnet	
43	44	45	I SEE A STAR	Mouth & McNeal	Dacca	
44	45	46	SO IN LOVE WITH YOU	Freddie Breck	Dacca	
45	46	47	LAST TIME I SAW HIM	Diana Ross	Tamla Motown	
46	47	48	GO Gigliola Cinquetti	London	CBS	
47	48	49	I GET A LITTLE SENTIMENTAL	OVER YOU	New Seekers	Polydor
48	49	50	THIS TOWN AIN'T BIG ENOUGH FOR	BOTH OF US	Sparks	Island
49	50	51	LONG LOVE	Olivia Newton-John	PYE	
50	51	52	THE AIR THAT I BREATHE	Hollies	Polydor	

This week	Last week	Weeks in chart	Title	Artist	Label	
1	1	15	THE SINGLES 1969-73	Carpenters	A & M	
2	2	20	BAND ON THE RUN	Paul McCartney and Wings	Apple	
3	3	26	GOODYE YELLOW BRICK ROAD	Elton John	DJM	
4	4	5	BUDHA AND THE CHOCOLATE BOX	Cat Stevens	Island	
5	5	11	OLD NEW BORROWED AND BLUE	Slade	Polydor	
6	6	21	BEHIND CLOSED DOORS	Charlie Rich	Epic	
7	7	17	TUBULAR BELLS	Mike Oldfield	Virgin	
8	8	4	MILLICAN AND NESBITT	Stevie Wonder	Tamla Motown	
9	9	5	INNERVISIONS	Diana Ross and Marvin Gaye	Tamla Motown	
10	10	6	DIANA AND MARVIN	Marvin Gaye	Tamla Motown	
11	11	20	THE HOOPLE	Mott	CBS	
12	12	29	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest	
13	13	11	QUEEN 2	Queen	EMI	
14	14	30	TOGETHER	New Seekers	Polydor	
15	15	34	THE BEATLES 1967/70	The Beatles	Apple	
16	16	37	BURN DEEP PURPLE	Burn Deep Purple	Purple	
17	17	6	SELLING ENGLAND BY THE POUND	Genesis	Charisma	
18	18	40	AND I LOVE YOU SO	Perry Como	RCA Victor	
19	19	40	NOW WE ARE SIX	Steeleye Span	Chrysalis	
20	20	24	GLEN CAMPBELL'S GREATEST HITS	Glen Campbell	Capitol	
21	21	12	SIMON AND GARFUNKEL'S GREATEST HITS	Simon and Garfunkel	CBS	
22	22	92	SGT. PEPPER'S LONELY HEARTS CLUB	Band Beatles	Parlophone	
23	23	1	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John	DJM	
24	24	5	NOW AND THEN	Carpenters	AGM	
25	25	9	THE UNTOUCHABLE	Alvin Stardust	Magnet	
26	26	19	THE RISE AND FALL OF ZIGGY	Stardust David Bowie	RCA	
27	27	38	ON THE BORDER	Eagles	Asylum	
28	28	2	THESE FOOLISH THINGS	Brian Ferry	island	
29	29	6	SLAUGHTER ON TENTH AVENUE	Mick Conson	RCA Victor	
30	30	1	THE BEST OF BREAD	Bread	Elektra	
31	31	7	A NICE PAIR	Pink Floyd	Harvest	
32	32	120	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel	CBS	
33	33	2	HUNKY DORY	David Bowie	RCA Victor	
34	34	14	SOLITAIRE	Andy Williams	CBS	
35	35	8	COURT AND SPARK	Joni Mitchell	Asylum	
36	36	1	TEASER AND THE FIRECAT	Cat Stevens	Island	
37	37	1	TOUCH ME IN THE MORNING	Diana Ross	Tamla Motown	
38	38	1	PHAEDRA	Tangerine Dream	Virgin	
39	39	15	BY YOUR SIDE	Peters and Lee	Philips	
40	40	29	WOMBLING SONG	The Wombles	CBS	
41	41	7	THE STING Soundtrack	The Sting	MCA	
42	42	8	HOT Cakes	Carly Simon	Elektra	
43	43	2	TALKING BOOK	Stevie Wonder	Tamla Motown	
44	44	1	AMERICAN PIE	Don McLean	United Artists	
45	45	6	WHAT WERE ONCE VICES ARE NOW	HABITS	Doobie Bros	Warner Bros
46	46	1	DIANA ROSS'S GREATEST HITS	Diana Ross	Tamla Motown	
47	47	1	GOLDEN RIBBONS	Dawn	Bell	
48	48	1	BRAIN SALAD SURGERY	Emerson, Lake and Palmer	Manticore	
49	49	2	TALES FROM TOPOGRAPHIC	Oceans	Yes	Atlantic

Chart chatter

WELL, THE big high-jump heroes are Roy Wood's wizard Wizzard. No time wasted here as he vaults into the Top Ten - unlike the interminable time it took to get the record out in the shops. Rock And Roll Summer, more like it. Equally high-flying: Bay City Rollers, who are getting fantastic reactions on their live appearances. Could be that the Three Degrees, just right for anyone feeling one degree under, will now make the Ten. And a word of praise, and warning, for the Rubettes and their nostalgic Sugar Baby Love. Praise for leaping in at Number 27; warning for the fact that they may have to REALLY show themselves in public soon. Really!

* * *

STEVIE WONDER slightly slowed down, but exposure via Record and Radio Mirror as next week's Great One of Pop will give him that extra impetus. But what a week for new entries... nine of them, and two extra-special ones are Ann Peebles, who really does deserve a smash, and Mouth and McNeal who enter as another Eurovision entry, lovely Liv's Long Live Love, slides gently to the floor. Particularly interesting new chart-entrants: Sparks - who really COULD be one of the big "finds" of the year. And a confident hint: Paper Lace for the top spot again, though it may take a few weeks.

* * *

LOOKING AHEAD at records not yet even breaking: there's a big future for Sacha Distel and Oh My Joe, which is highly commercial and already exposed to the sighs of a million mums via telly. And the interestingly named Thunderbirds, three ladies with an all-star fan-club; The Jock, currently touring with Sweet; and the fast-breaking Andy Williams.

* * *

AND IT'S a very mixed bag of nationalities in the charts. British are pip the United States, but there are others in from Sweden, Canada (Terry Jacks), Germany (Freddie Breck), and Italy (Gigliola Cinquetti).

US Soul Charts

- (1) The Payback - James Brown (Polydor)
 - (2) Dancing Machine - Jackson 5 (Motown)
 - (3) Let's Get Married - Al Green (Hi)
 - (4) TSOP - M. F. S. B. (Philly)
 - (5) You Make Me Feel Brand New - Stylistics (A&O)
 - (6) Don't You Worry 'Bout A Thing - Stevie Wonder (Motown)
 - (7) A Mighty Mighty - Earth, Wind And Fire (Columbia)
 - (8) I'm In Love - Aretha Franklin (Atlantic)
 - (9) Outside Woman - Bloodstone (London)
 - (10) Satisfaction Guaranteed - Harold Melvin and The Blue Notes (Philly)
- From Billboard's Specialist Soul Survey.

Breakers

ANOTHER week in the Breakers' Yard for Golden Earring whose instant Poetry isn't proving an instant hit - but we've no doubts at all that this group will make it very big. But Cat Stevens - he's vanished altogether. Temporarily! Sound track from Enter The Dragon looks promising and we'd like to see Rab Noakes leap over his national football team... easy, easy. Jnr. Walker's tour here must help his vocal efforts on Gotta Hold On To This Feeling.

S'AR BREAKERS

- JUDY TEEN Cockney Rebel EMI
- EASY EASY Scotland World Cup Squad Polydor
- GETTING OVER YOU Andy Williams CBS
- HONEY PLEASE CAN'T YOU SEE Barry White PYE
- GOTTA HOLD ON TO THIS FEELING Jnr. Walker & The Allstars Tamla Motown
- ONLY FOR THE CHILDREN Stylistics Avco
- TO THE PEPPER Act One Mercury
- Y VIVA ESPANA Sylvia Soket
- W. O. L. D Harry Chapin Elektra
- SEVEN DEADLY FINNS Eno Island

BREAKERS

- CLEAR DAY Rab Noakes Warner Brothers
- ENTER THE DRAGON Soundtrack Warner Brothers
- FOR THE LOVE OF MONEY O'Jays Philadelphia
- I'LL TAKE YOU HOME AGAIN KATHLEEN Lieutenant Pigeon Decca
- INSTANT POETRY Golden Earring Track
- JUNGLE BOOGIE Kool & The Gang Polydor
- LANDLIDE Tony Clarke Chess
- LITTLE DARLING This Lizzy Decca
- LITTLE DARLING Diamonds Mercury
- STONE TO THE BONE James Brown Polydor
- SWEET RHODE ISLAND RED Ice & Tina Turner United Artists
- TEEN WAVE Ricky Wilde UK
- THEME FROM THE STING Bobby Crush Philips

Playlist

THANKS in those of you who appreciated this new column at various intervals to Chart Parade. Here's a brand new listing for you to spy on what people are playing and who knows, your disc spinning may have the most unexpected friends!

- Eddie Jobson (Roxy Music)
- Mike Oldfield - Tubular Bells (Virgin)
- Eno - Here Come The Warm Jets (Island)
- King Crimson - Striaris and Bible Black (Island)
- Musikvagn Orchestra - Birds Of Fire (CBS)

- Tony Jasper (RRM)
- Bachman Turner Overdrive - Bachman Turner Overdrive II (Mercury)
- Loa Reed - Rock 'N' Roll Animal (RCA)
- Doan - L.A. Woman (Elektra)
- Deep Purple - Burn (Purple)

- Terry Jacks (Seasons In The Sun) all singles
- Ann Peebles - I Can't Stand The Rain (London)
- Billy Joel - Piano Man (Philips)
- Harry Chapin - WOLD (Elektra)
- Albert Hammond - I'm A Train (Epic)

- Rick Price (Wizzard)
- Glen Campbell - Greatest Hits (Capitol)
- Neil Sedaka - Twilight Days Are Over (RCA)
- Soundtrack - Enter The Dragon (Warner)
- Anne Murray - Love Song (Capitol)

- Chris Poole (RRM)
- Joni Mitchell - Court and Spark (Asylum)
- Stevie Wonder - Innerservations (Motown)
- Steely Dan - Pretzel Logic (Probe)
- Eagles - On The Border (Asylum)

- Lynsey de Paul (Ooh-I-Do)
- Beach Boys - Surfs Up (Capitol)
- Ellie Greenwich - Ellie Greenwich (MGM)
- Barry Blue - Barry Blue (Bell)
- Veronique Sanson - Veronique Sanson (Import)

Charting U.S.A.

A DROP for Stealers Wheel as Ferguslie Park falls to 195 after only three weeks in the Hot 200. Nazareth also have an alarming slide as they hit 192 from 150 and just when they were going well with 'Lou N' Proud'. One behind them is Suzi as she loses 19 places and moves from 174 to 195. Mick Ronson hit 156 after three weeks but seems to be finding the pace hot for he's now 163 with Slaughter On 10th Avenue. Peter Frampton continues to improve as he makes 125 on his fifth week outing. Postal Harum could do something with Exotic Birds And Fruit. They make 115 and five slots above come ELO and On The Third Day. Strawbs at 94 with Heroine and 88 is the 17th week position for David Essex. Genesis are placed 78 and week 20 with Selling England By The Pound and there's week 56 for Led Zepplin's Houses Of The Holy at a current position of 74. Van Morrison is at 62 and Sabbath have been in the 50 these past weeks. Brian Salad Surgery has been doing well for ELP but take in the current ten with Paul, Mike Oldfield, Elton and Cat that makes nifty showing!

The singles scene is not so promising. The Hollies in last week at 98 make 96 for week two. Gilbert O'Sullivan is 69 from 62 with Happiness In Me And You and other UK acts check the 50 for Ozzy Powell, Cat Stevens, Kingo and Elton!



SINGLES

Male Artists: - 1 Alvin Stardust 674; 2 Andy Williams 433; 3 Cozy Powell 407; 4 Robert Knight 406; 5 Leo Sayer 347; 6 Gilbert O'Sullivan 317; 7 Ringo Starr 293; 8 Gary Glitter 290; 9 Roy Wood 289; 10 David Bowie 288.

Female Artists: - 1 Suzi Quatro 363; 2 Diana Ross 354; 3 Lulu 298; 4 Lena Zavaroni 269; 5 Marie Osmond 250.

Bowie and Alvin are tops

DAVID BOWIE continues to set the pace. That's the story of '74's first quarter. Since there is at last a new album expected it can be safely assumed he will continue to lead the male album field for the rest of the year. This would mean two years of complete supremacy. Once more he is chased from afar by Gilbert O'Sullivan and

Elton John. The singles field is more open to change than the slow movement of chart albums. Alvin Stardust will have to fight hard to retain an unexpected first placing. Several girls do show up well in the singles field and could take places in the male top ten. Their showing is extremely poor in the album rating.

ALBUMS

Male Artists: - 1 David Bowie 1267; 2 Gilbert O'Sullivan 579; 3 Elton John 564; 4 Perry Como 526; 5 Mike Oldfield 444; 6 Leo Sayer 419; 7 Andy Williams 396; 8 Donny Osmond 294; 9 Stevie Wonder 260; 10 Gary Glitter 250.

Female Artists: - 1 Joni Mitchell 94; 2 Carly Simon 79; 3 Lena Zavaroni 78; 4 Marie Osmond 5.

Groups: - 1 Carpenters 932; 2 Simon and Garfunkel 858; 3 Beatles 771; 4 Pink Floyd 683; 5 Slade 611; 6 Paul McCartney & Wings 580; 7 ELP 445; 8 Peters and Lee 388; 9 Yes 351; 10 Roxy Music 296.

Groups: - 1 Carpenters 932; 2 Simon and Garfunkel 858; 3 Beatles 771; 4 Pink Floyd 683; 5 Slade 611; 6 Paul McCartney & Wings 580; 7 ELP 445; 8 Peters and Lee 388; 9 Yes 351; 10 Roxy Music 296.

A RETURN to the once familiar Chart Parade check-back service reminding you of some recent albums warmly recommended by the RRM reviewing

team. Peter Jones on The Billards, Tribute To The American Duck (UA), "It's a lively country slanted material. Worth making the effort to get into their

sound." Chris Poole about On The Border by The Eagles (Asylum), "Why they haven't had a hit here is anyone's guess." Chris further said, "Bordering On Greatness." He's right! Peter Harvey talking about Brownsville Station's, Smokin' In The Boys' Room said, "It's got a thin basic three-piece rock sound that knocks

all this week's over produced studio gambits back into the rack." Chris Poole on Bridge Of Sighs from Robin Trower on Chrysalis, "This is the best rock 'n' roll album in a long time." On Sha Na Na, From The Streets Of New York, John Beattie said, "I felt good listening to it." So, maybe, if you haven't checked these out, YOU SHOULD!



You write

DAVID SMITHERS of Halifax asks whether the song, I Can't Let Maggie Go was ever a hit.

Yes, it was in 1968 with Honeybus on the Deram label. It entered R.M.'s chart in April and stayed six weeks in the 20 and reached number 8.

Susan Leigh says her mother is a great fan of Gene Pitney and she was taken recently to his Gene and thought him beautiful.

She says her mother is curious to know what was his first big UK hit.

The answer for 'mum' is 24 Hours From Tulsa in December, 1963, and this disc made number 5 and stayed three months in the 20.

Michael Lowell from Cardiff wants to know whether Elvis has always recorded on RCA.

No, Elvis first had discs released on HMV and starting with Heartbreak Hotel. The first RCA single was Teddy Bear in July, 1957, but HMV continued to release Elvis records they still owned and thus they issued Paralyzed, 1957, with chart entry in August. Then came two RCA hits, Let's Have A Party, Got A Lot Of Living To Do before two HMV smashers, Trying To Get You, Lawdy Miss Clawdy. After this with the start of Santa Brings Back My Baby To Me every disc was on RCA.

Rodney Waller of Ilfracombe says since he's read Twinkle is making a comeback he's wondering when did she have a hit.

A long time back. Rodney, Ten hears almost, December 1964, with Terry.

Chart addresses

Wow, all those letters from the last two listings. We are trying to catch up and don't despair. Here are some more and for all we know maybe you've got your answer from the previous printings. Hope so!

Junior Campbell, 105 Winchester St., London, W1.

Kinks, c/o Carole Tiffin, 47 Lake House, Bigland St., London, E1.

This Lizzie, c/o Alex, 52 Dean St., London, W1.

10CC, c/o Harvey Lisberg, Kennedy Street Enterprises, 2 Swinburne Grove, Wittington, Manchester.

Osmonds, c/o Maureen, London, W1A 4YE.

Elton John, c/o Rocket Records, 101 Wardour St., London, W1.

Alice Cooper, PO Box 320, Old Chelsea Station, New York, NY 10011, USA.

Neil Reid, 25 Glen Road, Shots, Larnarkshire.

Olivia Newton John, c/o EMI Records, EMI House, 20 Manchester Square, London, W1.

Win a Terry Jacks album

COMPETITION

GO ON and ask yourself, what other pop paper offers you so many FANTASTIC competitions, not to win any old hat but discs by the stars and new releases at that! Here this week we've got the album from the guy whose been topping the 50 Mr Terry Jacks. It's titled after the gentleman's hit. We know countless numbers of you will be wanting to win one of twelve offered discs. So get answering the questions but first remember a few facts. We like postcards (now some enterprising people have been writing their entries on the back of an envelope! We hope the PO won't mind!) and do like to read what you say. So write the address clearly! And send to Terry Jacks Comp., Tony Jasper, Chart Parade, Record & Radio Mirror, 7 Carnaby St., London W1P 6G and by Tuesday, May 14.

Name

Address

Age..... (to help our reader research)

I am a new (last three weeks) reader of RRM: Yes/No

1 What nationality is Terry?

2 Has Seasons In The Sun been a hit in the USA?

3 What is the title of his new album?

4 Who wrote the words of the single hit?

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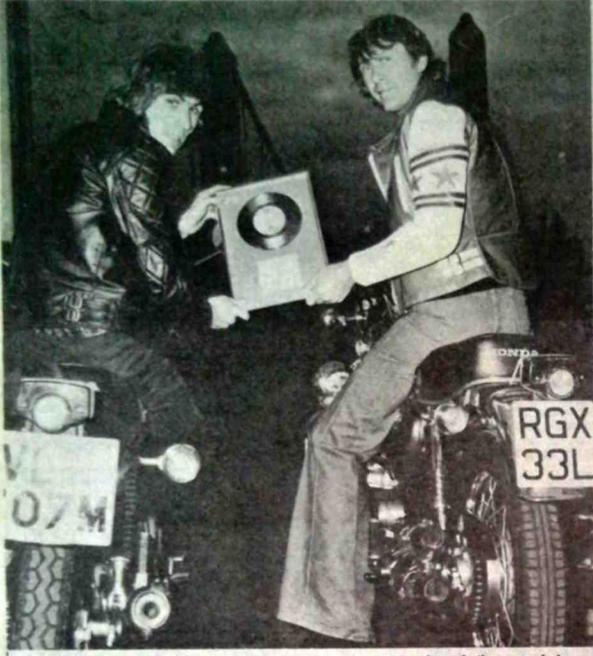
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Cozy's silver



COZY POWELL received his British silver disc for "Dance With The Devil" on the wind-swept Chelsea Bridge. Ace producer Mickie Most thundered up on his Honda to present the record to Cozy, also motorcycle bound. Idea was to

meet at the Pin Stand, a rendezvous for Rockers, and dig into hot pies and mugs of tea. Lo! The stand was closed and the wind thundered down everyone's neck, so Mickie led a motor-cavalcade to a cozy little Chelsea pub. In actual fact,

sales of the record have topped the million mark world-wide and receive a boost in America this weekend when Cozy appears on the coast - to coast TV spectacular "Midnight Special." His new single "Man In Black" is issued by Rak on May 10th.

Seekers get stoned...

DISASTER hit the New Seekers farewell tour on Monday night when their tour coach was savagely attacked by Manchester United fans as the group made their way from Hanley near Stoke-on-Trent.

Over £1,000 worth of damage was caused when two of about sixteen stones pelted at the coach smashed through the windows narrowly missing members of the group, Eve and Marty.

They were able to continue their journey to London but had to remain huddled in blankets at the front of the coach because of the wrecked windows.

Eve commented: "We managed to travel through Northern Ireland with no trouble at all. Then when we play in England we get stoned."

Colin: new single

COLIN BLUNSTONE'S new single, It's Magic is being released on the Epic label on May 31. It was written and produced by Russ Ballard and the single coincides with the release of an old Zombies favourite, Care Of Cell 44 which is out on the CBS label. Meanwhile Blunstone appears on Capitol Radio's Sara and Friends show this Friday (May 3) and can be seen on BBC's religious programme, See You Sunday on May 5.

Morrison and McLean for Buxton Fest.

CAPTAIN Beeheart, Van Morrison, Don McLean, and Melanie, are among the artists being approached to headline this year's Buxton Pop Festival - now extended to a two-day event.

Steve Robinson of North West Promotions Ltd., told RRM: "Obviously there will be big British acts too but managements are very reluctant to commit their artists until nearer the event."

The festival is now set for both Friday and Saturday July 5 and 6, following the large number of people who arrived early at the permanent festival site at Booth Farm for last year's festival.

Rory extends

RORY GALLAGHER'S two dates at London's Marquee this weekend have now been extended to three following unprecedented demand. The Irish star will now play on Friday, Saturday and Sunday to audiences restricted to 650 each night. He begins a mini-tour of Britain at Hull City Hall on June 13 and in the meantime tours France, Germany, and Holland.

Manfred

FOLLOWING their highly successful US tour with Uriah Heep, Manfred Man's Earlbomb is now set for a lengthy stay in the States. They depart on Saturday (May 4) and do not return until August 18. During their visit they will be touring with the Blue Oyster Cult and Uriah Heep.

Bell

MAGGIE BELL has returned to America for dates in five major cities during the next three weeks. This is to help promote her album which is breaking over there. "She will work in the country," said a spokesman, "as soon as she possibly can."

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

Ronson's rubbish

MICK RONSON'S concert last week at Birmingham town hall is possibly the most disappointing I've ever been to. I was a little angry to read such cynical quips as "Ronson has only got his own tour because he played L'Orchestra Rossini and Tony Visconti Dave Bowie, the power packed Man Who Sold The World, was nothing more than a folk singing poet a la Bob Dylan. His transformation into one of the biggest super stars of the seventies owes much to

the arranging and raunchy guitar of Ronson. Unfortunately, after his diabolical efforts at Birmingham, I am sadly forced to agree with the cynics who said he could never stand alone. His guitar work was awful - the only word for it - and the backing was even worse. The much lauded Trevor Bolder played merely average bass, and the horn section is a very noisy joke. The music consists of a wall of ear-splitting rubbish. His own songs are poor and his treatment of other people's tracks - including



the sheer murder of Velvet Underground's White Light White Heat - is nothing short of desecration. David Bowie sold out to the world of glitter sham and spurious drivel a long time ago. It looks like side kick Ronson is about to head the same way. John Clegg.

Hollies single

THE HOLLIES' new single, Son Of A Rotten Gambler, is to be rush released next Friday (May 10) to coincide with the start of their first British tour for six years.

The song was written by Wild Thing composer Chip Taylor and is coupled with an Alan Clarke/Terry Sylvester composition 'Lain To The Music.'

An extra date has been added to the tour itinerary - Bournemouth Winter Gardens on Saturday June 1. Ex-Bread singer James Griffin has been invited to guest on the tour. He is an old friend of the group and will support them on all dates.

A lady of distinction

HELEN Shapiro's appearance at Bailey's Club in Manchester must have come as pleasant surprise to all those who remembered her as Britain's first major school-girl star. I reckon it's likely that most of the dance floor patrons had never heard "You Don't Know," "Walking Back To Happiness" or Helen's first hit, "Don't Treat Me Like A Child". Nor did they do so last week until, fifteen minutes into her act, Helen belted through the mandatory medley of material which had made her a top pop star at the age of fourteen. Each title drew the applause of nostalgic recognition from the more mature and the tabloid regions of the

room. The rest of her fifty-minute performance exposed a freshly sophisticated star, clearly dedicated to the blues, using the depth and range of her rich yet splendidly earthy voice to draw full feeling from each carefully selected set of lyrics. It can't be too easy for a lady Rhythm & Blues merchant to acquire the total attention of such a diverse bunch of late-night entertainees and it is to Helen's credit that she did so at Bailey's even if she did have to wait until after her teen-hit medley. How much swifter and more meaningfully appreciative might have been the reaction of the

regulars at Ronnie Scott's! None of the foregoing should indicate that Helen Shapiro '74 lacks professional commercialism. Her programme for an extensive spring series of cabaret weeks runs the gamut from "Standing On The Outside" to "Lean On Me". It takes in a robust chunk of Blood, Sweat And Tears and a dramatic "God Bless The Child". Behind her Helen has the useful backing of a quartet called Kivendell whose star has to be keyboard character Bill Coleman, the only obvious showman in the band. Helen's act reached a healthy climax when, seated beside the busy Bill, she went into her stand-out interpretation of "Birth Of The Blues".



THE SWEET'S Mick Tucker and Andy Scott are to manage and produce a new band called Angel. Their debut single, Good Time Fanny to be released by Cube was written and produced by Mick and Andy making it their first production outside the Sweet. Pictured here at the signing up party are Mick and Andy, Olav Wypar, Managing Director of Cube, and Angel.

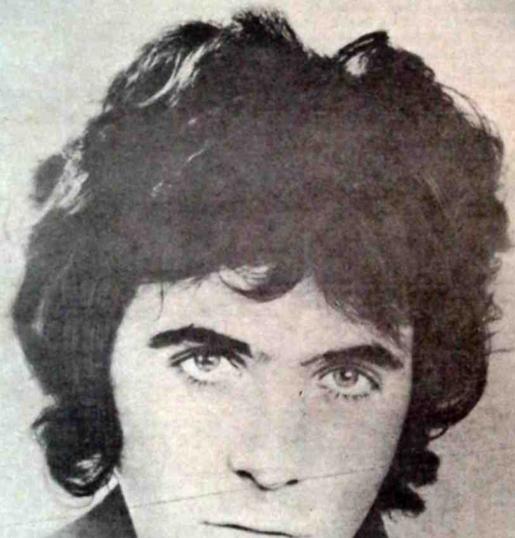
Sally Carr and Middle of the Road

IN THE Sash column of 26th March, we suggested that Sally Carr of Middle of the Road was to be bridesmaid at a wedding as "she's got to find work somehow". We accept that Sally Carr acted as bridesmaid as an act of genuine friendship and for no other reason, and we apologise for any distress this suggestion caused her. Further we are glad to know that Middle of the Road are extremely busy.

David Essex

New Single

AMERICA



2176

Produced, Arranged
and Conducted by
Jeff Wayne for

JWM
JEFF WAYNE MUSIC



Mud slinging

IF you've ever had the misfortune to suffer watching the Easter Monday circus with the clowns in the centre of the ring then it gives you an idea of the agony I suffered reviewing Mud at the Rainbow on Sunday.

Sure, they're a bunch of laughs all round are Mud but when one tries to judge them on musical terms, it becomes a bit more serious than a joke. Let's get a couple of things straight first of all - Mud are in no way musicians but they do manage to save face in the art of showmanship.

Take the kids who packed out the Rainbow theatre for instance. They weren't too worried that Rob Davis ain't another Eric Clapton in fact I

thought he was another George Formby in disguise by the way he plucked through those ever-so-basic guitar chords.

The rest of the band played to the audience in the right way I suppose but Les Gray, the lead singer should lose some weight and grow some hair in future before he decides to make fun of Elvis again during the band's rock 'n' roll medley.

I've told Mud write a lot of their own material but their set included appalling versions of Honky Tonk Women - maybe the sound system was up the spout. Born To Be Wild and really, the most disgraceful insult to Harry Nilsson with their version of, She Sang Hymns Outa' Tune.

I think the sound had something to do with it 'cause Mud favourites like Dynamite and Tiger Feet even came out bad and I'm sure Mr Davis knows his stuff there.

What the band do have going for them is a rather full harmony sound, a silly stage image and a regular plug from the 'beeb' in the shape of Dave Lee Travis who joined the band for their encore number, The CatCreptIn.

Mr Gray announced the encore by saying that it was number one in the charts. Perhaps he forgot to look at the official RRM / BBC chart last week which only made Mud at number three! Look before you leap so they say but Mud sure do leap around a lot - maybe they were nervous seeing this was their first London date in almost five years? Who knows?



After the ball

IT'S sad to see a band who you've been enthusiastic about for years lose enthusiasm themselves but that's exactly my feelings after watching Ten Year's After perform at the Rainbow recently.

The full house who turned up to listen probably expected another Woodstock performance but they were quickly dismayed right from the start when Chic Churchill walked on looking about as happy as a doomed convict.

Alvin Lee was competent enough without stretching himself and he didn't help matters much by announcing each new number as "all sounding the same anyway."

Sure, there were some old favourites which raised a bit of a stir like School Girl and Love Like A Man but

the whole set lay more on the lethargic side than anything else.

Leo Lyons tried to liven things up to some extent with some forceful bass and Rick Lee followed suit but one always got the impression that TYA were saying "like it or lump it" to the audience who still remained faithful right till the end.

New numbers like Look In' Through My Life and Nowhere To Run were received well but it took the encore and Woodstock favourite, I'm Goin' Home to really get the audience off their seats.

In all, it was a disappointing evening from a fan's point of view what might have been but what never was, is probably the best description.

John Beadle

NO GETTING THEM AT IT

IT'S 11.30 am and Mud's Les Gray and Rob Daviles are looking really shattered which is hardly surprising since the night before they'd be doing some pretty heavy celebrating following the band's jubilant London Rainbow concert.

Unfortunately I missed the gig, but Les tells me in great detail about it as we settle ourselves in the interview lounge of Mud's pub.

"You've got to make sure the music pleases the kids and it's happy and all that sort of thing. You can't go above their heads, we do one original number in the act of our own — it does alright because it's a B side and the kids know it. But if they didn't, it wouldn't go down."

"Rob does a classical piece in the act and it goes down really great because it's a change," adds Les peering through his sun-glasses. "Three months ago we wouldn't have done that, but as you go through different stages, people accept more from you and the kids will listen to you which is really nice."

As it so happens Rob is really into the classical guitar. For the past five years he's been having lessons when possible and has just passed the Royal College of Music's Grade 3 exam in classical guitar he is really chuffed about it.

"When I get old," he said in a shaky voice, "When it's all over, I wouldn't mind going into the teaching side."

"Actually it was quite funny when he played his piece at last night's concert," Les comes in grinning. "It sounded okay to me but afterwards we saw Rob's teacher in the bar who said it was crap and he'd cocked it all up. There again, I don't consider myself a musician or singer as such in inverted commas I think of myself as an entertainer, a song and dance man who gets everyone at it and gets them to enjoy themselves. At times I feel like some sort of *Buñuel's Red Coat*."

At that, Les bursts into song with 'Is Everybody Happy'.

Les can well talk about being an entertainer since at one time when the band was in the doldrums before they made it with Crazy, he

seriously considered an offer of being resident comper at a cabaret club.

"We've been going a long time you know," says Les.

"About two years ago we blew our van up, we hadn't got any bread to buy a new one, no contract, not a thing and we nearly packed everything in."

It was Rob's Granny who came to the rescue by lending the band the money to buy a new van.

"From that minute on things started to click," recalls Rob.

"We met Chinn and Chapman, made Crazy and away we went. We've been lucky because even before we made it we always had lots of work, but not that much money, just enough to live on."

"We've always gone to gigs with the right attitude which I think is why the band has survived for so long," explains Les.

"We adjust ourselves to whatever the age of the audience and whatever they want to hear which stops us getting paranoiac. The other day we played at Chatham at a special concert for the really young kids. We did a thing for under 15s many of whom were with their parents and what an audience those kids were. You should have seen those tiny kids at the front. I loved it. It was really great. We were selling T-shirts which said, *Mud On Road*, they should have said, *Mud On Nappies*."

"Later that night we did a concert for the older kids and it was such a contrast. Fans were getting trampled on as they surged forward, I couldn't believe it. It was a riot and frightened the life out of me. We had to come off out of me. We had to come off out of me. We had to come off it was starting to get really heavy."

Adds Rob, "In some places we've seen bouncers who are a bit heavy and tend to be rather rough on the kids. I don't like to see the fans getting hurt as we obviously owe a lot to them."



There was a time when Mud used to talk about the day when they'd be pop stars. They thought it was great how the Beatles had to be whisked away from a gig in a police van, but never thought the same thing would happen to them as it

has on this tour. "I remember our manager who picked us up just as it started to happen for us telling us to wait till the pressures start," recalls Les. "We said we'd be alright but it wasn't till we made it that I realised just what he

meant. You don't realise just how much restriction there is on your life. Little things like last night at the Rainbow all my mates, about 30 of them, went into the pub across the road before the show and I wanted to go out and have a pint with them. It was

physically dangerous. That sort of thing you wouldn't think of before, now it's a matter of course but it still pisses me off. I like to go for a pint as it's my way of relaxing and I get a bit loose before a concert although once it starts I'm fine."

Rob's way of relaxing is simply yoga, something which he practices regularly to help with the pressures of being in Mud.

Mud have become very much a visual act — their dance routine to numbers like *Tiger Feet* and *The Cat Crept In* is nothing new though. The Shadows were doing such a movement more than 10 years ago and it is from this group that Mud have been greatly influenced.

"We used to really idolise them," admits Les. "Dave Mount and Rob used to wear red cardigans like the Shadows did and I used to have my initials on my guitar like Hank Marvin did. We introduced the Shadows dance routine just for a Top Of The Pops appearance as we thought it was stupid just standing there. We also decided to smarten ourselves up as there's so many groups on TV looking scruffy in jeans. We're glad as it means the audience have something to look at as well as listen to."

Despite their string of hints, Mud have yet to bring out an album. But this is soon to be rectified as the band go into the recording studios next month and within any luck their debut album should be out in August. As Les says, it's best to wait until an album was really in demand rather than make a half-hearted attempt.

In the summer the lads will also be going over to the States to "souze" the place outas Les pull. Then it's off to Australia and New Zealand.

So if you want to get to see Mud you'd better catch them on this tour because if it'll just be the odd bathroom date thereafter as they don't want to suffer from over-exposure. But no doubt their fans can't get enough of them.

Roy Hill

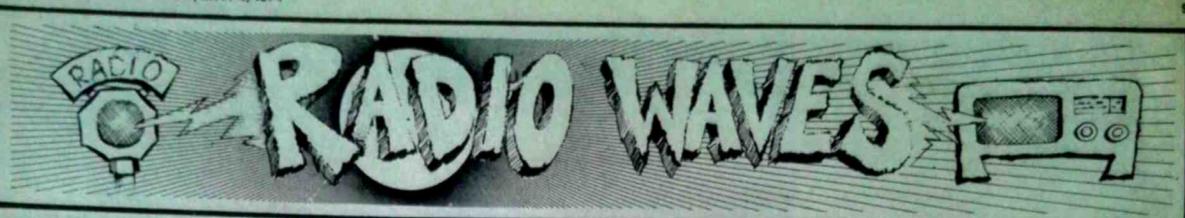
Terry Jacks 'Seasons in the Sun'

Featuring his No.1 Single

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Also available on PRECISION TAPES
Cassette ZC BEL 239 Cartridge V9 BEL 239





Free Radio

At the end of his excellent column (RRM April 27) Roy Brooker suggests that if the Dutch Government proceeds as it appears to be going to then the offshore stations "will close any time between May and September".

What plans have the offshore stations? Surely they are not just sitting back and waiting for the chop, content to pocket the profits when the end comes? Is the "fight for Free Radio" a concept held more fervently by listeners than by the station owners? Only time will tell.

I would certainly like to think that the stations are really fighting for the ideal of Free Radio, and that they have some genuine plans to carry on, not just empty promises that totally ignore the need for money, etc. Unfortunately unity among supporters or stations has never been a strong point in Free Radio if it had perhaps we might not be in the present gloomy situation.

It is too late even now for a change of heart? With a united stand it could be possible to keep at least one station in the North Sea when Holland can no longer be used as a base. I envisage a determined effort being made to get international advertising from the USA, Japan, etc., routed through Spain or some other "neutral" country where the ships would have their base. There may be other possible sources of finance as well. Ideally there would be two ships which would alternate every six or 12 months to allow for maintenance, plus a large tender for the long hauls with DJs, crews and supplies. Powerful transmitters with wide coverage would be needed to attract advertisers. Ships should be as large as possible to carry sufficient supplies to last for a month at a time.

Such plans should be put into operation now. It is better to carry on rather than restarting after a closure, trying to regain lost audiences. Advertisers will be more interested in an existing station with proven support.

Perhaps this seems like an unrealistic dream from a starchy eyed idealist, but I hope that in the future we will still have radio free from government interference and petty restrictions, responsible good quality Free Radio dependent on providing a much needed friendly service of all-day music. The new commercial stations are not an adequate replacement, and the threat of further government control in broadcasting makes it additionally important for a truly free voice to continue.

We survived 1967, we can survive 1974. "Stand Up Stand - Long Live Offshore Radio!"
Jeremy Arnold,
Southwold Suffolk.

One is offering an alternative to Radios One or Two

Dave Johns talks to Brian Matthew

TO THE majority of Britain's rock 'n' rollers the name of Brian Matthew will always conjure up memories of such radio programmes as 'Saturday Club' and 'Easy Beat'.

In my young days I would make a point of tuning in to the Light programme at about 10.00 on a Saturday morning, waiting for Brian's show with the same expectancy as we do now while waiting for the first picture to come from the surface of the moon!

"I belonged very firmly to a generation of radio minded people. I was never fortunate enough to be able to move in circles where in the corner of the living room was a funny little nine-inch screen we used to call a television. To me, radio was everything. I can't pretend that I ever had any thoughts though of working in broadcasting.

"I was intent on becoming an actor when I went into the Army to do National Service. I did though, in my last year, audition to join Forces Broadcasting station, and spent as a result of that twelve very happy months working in Hamburg as an announcer. When I came out of the Army I still wanted to act, and after studying at the Royal Academy I was in several plays.

After about three years, Brian started to go through a rough patch and he remembers finding a piece of paper in his pocket with the name and telephone number of one of the department heads at the Dutch station, Radio Nederland. "In those days you didn't send demo tapes, but instead they sent me along to the HMV studios in Oxford Street where they asked me to cut a disc for them. As it turned out, they had a vacancy and they invited me over there.

Brian has had to do some extraordinary things in his time, and when he left Radio Nederland he again found a ZF when I arrived back in England, and in Coventry where I lived there was very little to do at the time and had to take the only job which was going and that was as a milk delivery roundsman. I took the job because one day I went along to the Jaguar Car factory and told them what I had been doing and what my qualifications were. I told them I could speak fluent Dutch, German, French, and Spanish and a bit of Italian.

"They were really surprised but told me that I wasn't suitable. So, feeling really dejected I was walking out of the gates when I saw a sign asking for milkmen, and I started the next day. I had my second offer. If it had gone on any longer I feel sure I would have drowned myself in a churn!"
"When Brian arrived at the

BBC he was met first of all by a gentleman who went under the title of 'Director of Voice Production and Speech Training'. He would listen to every word you said, and the next day he would have you on the mat telling you you didn't say so-and-so correctly.

"Most of the people at the BBC in those days put on a 'BBC voice', and radio to me then had a distinctly phoney quality to it. I don't regret this training, and there were certain requirements apart from a standard of English speech. You had to be able to read and sound proficient in at least three different languages, though you certainly

"I listened to the stations a great deal, and the only thing I really think they did do was to give many young people the opening to get into the business. To my mind, though, there has only been one truly original disc jockey to emerge in recent years and that is Kenny Everett. I personally think he is appalling, banal and childish on air, but as I was saying to someone recently, what is there new that you can do on the radio, and what he does he does brilliantly well."

The show which Brian is heard on now is My Top Twelve. "I'm very happy with the show, though I'm a bit

seen the various turn of events. I personally think the IBA have made a complete mess of what they have done at London broadcasting, and in my book it is they who should take all the blame.

"As far as Radio One is concerned, I am obviously very sorry that we cannot be heard over the whole of the country on VHF. I am very glad and relieved though that I am not one of the disc jockeys on either One or Two. Several years ago everything was really lively and interesting, but now when you go up to anyone in charge at the BBC, and you get the same old argument that you have Terry Wogan there, Jimmy Young there, Tony Blackburn there, and to me that is such a stultifying way of running a broadcasting system."

Apart from personal reasons, the system leaves no room for imaginative production work, imaginative presentation or programming, and in



Brian talks to Roger Moore, his guest on the August 20th show.

don't need that now, even English in some cases!

"You needed a fairly wide interest in all types of music, and also a good knowledge of political and current affairs of the times. I certainly don't regret this training, because I am now capable of doing really any programme."

As I said earlier, Brian remembered first and foremost by his appearances over a nine year period on Saturday Club and Easy Beat. "I undoubtedly got labelled due to those two shows, but strange as it may seem, when Robin Scott then started Radio One he didn't want me on the station. He saw me as a Radio Two disc jockey, and the decision was at the time a great blow to me, but I have since realised that it is probably the best thing that has ever happened to me."

Many people have argued that the old pirate stations were directly responsible for the formation of radio as we now see it (or hear it). "Trying to be objective, I don't think that the pirate stations were anything like as good, interesting or as valuable as some young people think

disappointed it's been moved to Sunday afternoon, but the listening figures are the same. Everyone we've had on the show has been really good, none more than Spike Milligan. After the show was recorded he used to phone up two or three times a day because he had thought of something he liked better. The programme hasn't been broadcast yet, but it is certainly on which you shouldn't miss."

Brian has some very strong views on the commercial radio organisation in this country, though he is also very strong on his thoughts towards the BBC. "I don't think that any of the stations are offering any positive alternative to either Radio One or Radio Two. If there were to be ten or twenty stations for each town, as in America, then I could see some sense in it, but not otherwise. I went up before an IBA Board to present the views of one of the prospective parties for the Manchester station, and I also went to Capital for the job of Station Manager. Really though on reflection I am very happy to stay where I am after I have

my way of thinking it paves the way for cliché-ridden verbiage. There isn't a man alive who can work under this system without becoming stale.

"I listened to twenty minutes of a programme just last week on two consecutive days, and the second day it could have been a recording of the first. I won't say who it was because it could have been any one of ten. I don't blame them because they're stuck there every day.

"I think it was a great mistake introducing the personality strip shows we have now. I said to one of the bosses that I think ideally each disc jockey should work two months on, and a month off, and this will allow him time to think about the traps he has fallen into.

"I do also absolutely deplore the BBC limiting the Radio One play list to 65 records. Each producer is told he has to play these records, and he has to do it to shuffle the deck!"
After what Brian had just said, I was interested to ask him when he thought he would retire, or be asked to retire. "I

have sat back and watched many disc jockeys arrive on the scene and suddenly spout out that they want to give it all up by the time they are 25. To me, these people are immature and not appreciating what they are going to think themselves when they are a few years older. I'm ready to retire now, and the time is not that far away when I'll pack my bags.

"I've learnt a great deal, and I've enjoyed it, but I think it's about time I sat down and spent the rest of my life doing what I want to do. I have a great many hopes and fears for the future, not least Mr Wilson's dreadful plans for changing the broadcasting system.

"I think it is only a move which he hopes will make the voters think he is taking away television licences, but from what I know, if he has his way we will only be a stones throw from Radio Moscow. I think I'll bow out before that day."

Brian is a true professional broadcaster, and after talking with him for nearly two hours, I realise what a loss he will be to the radio industry.



Facts and Figures

NOW here's a little section on the facts and figures of the record industry - I present it because I get hundreds of queries every year about the financial side of the disc scene.

Take a single costing, in round figures, 50 new pence. Right. Now VAT takes 4.5p out of it. Various aspects of copyright take out another 2.9p. The dealer's profit margin is 12.5p.

Recording costs, manufacturing, distribution, marketing, promotion and profits take out another 19.3p. This means that the artist's royalty is 5.1p. Right? Right.

Take a popular album, priced at £2.25. VAT is 20.5p. Copyright matters, 12.5p. The dealer's profit margin is 54.6p. And 82.5p goes on recording costs, promotion, and so on.

IT should have been big-headed news, but somehow it was missed out by most people in the business. That is the news that Bobby Bloom's career was cut tragically short in the States, as a result of a shooting incident about which nobody seems to know very much.

Bobby Bloom? The guy provided hits galore for other artists through the songs he wrote with Jeff Barry. Money Money for Tommy James and the Shondells-others for the Archies and for 1910 Fruitgum Co; plus Gold Disc productions for Jay and the Americans.

And then he sang his own songs. There was the now revered Montage Bay, in 1970. And Heavy Makes You Happy, which the Staple Singers did. Those two are now on a Polydor single as a kind of tribute to the late Bobby Bloom.

Which leaves the royalty paid to the artist: 23.3p.

That's where the money goes, folks. And I'm indebted to our sister publication Music Week for the info.

Elvis: bombed out?

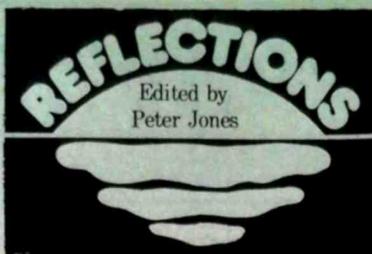
AND still it goes on . . . the anger that Elvis Presley won't visit Britain; and the defenders of the faith who think he'd be crazy to come.

Todd Slaughter poses one defence: "With the wave of bomb scares in the UK, and the violence attributed to the activities of the IRA, how can you expect Elvis to appear here?" And the energetic Todd, editor of the magazine Elvis, answers it himself: "On the streets of Memphis, ten people are shot dead every week. The figure is twice as bad in Los Angeles. And the same figure applies to the DAILY murder total in New York - and Elvis appeared there."

Another defence: "No hotel in Britain would be able to cope with the security problems which would exist. They're not used to it in Britain."

Todd slaughters that one with: "We're the most security-conscious nation in the world. If Howard Hughes could hide away in the Inn On The Park Hotel in London, despite efforts of journalists, for almost a year - then Elvis would be no problem."

But no matter what, Elvis Presley still won't come!



WE all know what happened to Grocer Keith - but whatever happened to Keith West who created Grocer Jack back in 1967? That Except From A Teenage Opera was to have prefaced a whole operatic scene for Keith along with co-writer Mark Wirtz. But it all fizzled out and faded. Yet Keith was telling me that he's still being offered big-money propositions to go ahead with a Teenage Opera - including some bids from television companies. So Keith is passing the offers on to Mark. And Keith himself is off to the West coast of America where he'll form a band and concentrate on the sort of music he really wants to be involved in - country rock. I wish him well . . .

Short and Sheely

A SHORT lesson on how to write hit songs in ten minutes or less - by Steely Dan writers Walter Becker and Donald Fagen.

"A fragment of the song is presented to all the members, either as lyric or a chorus. This segment is expanded on by various members. If a strong idea doesn't materialise in ten minutes, then the entire concept is chucked out.

And it's that kind of spontaneity that has lifted Steely Dan into the charts several times in the past year.

Remarkable Doris

IT'S a personal point of view - but I'd like to urge everybody to listen to Doris Troy's new album *Stretch'n Out* - it's on the People label and shows the gravely under-rated Gospel-soul lady at her best.

So many lesser talents break through but for far too long Doris has been lending her great voice to stars who cop both the kudos and the money.

She was once an usherette at the famed Apollo Theatre in New York. When she landed a job as session singer at Atlantic, she worked in the background for Solomon Burke, Chuck Jackson, and the Warwick sisters, Dionne and Dee Dee. In London, she worked for Dusty Springfield and the Rolling Stones, helping to build some more hits. And later with Ringo Starr, George Harrison, Stephen Stills. Always the bridesmaid? Well, she also sang at Mick Jagger's wedding.

Doris Troy is a quite remarkable lady . . .

Stone Face

INTERESTING Daily Express interview with old stone-face Rolling Stone Bill Wyman. He told David Wigg that he'd give the Stones just another two or three years . . . and I'm surprised we've lasted as long as we have."

He reveals, too, that he's a long way from being a millionaire, despite the band having sold more than a hundred million records - plus all the sell-out tours. And should he have his time all over again, he says: "I'd rather come back as somebody else . . . one of the many people who are lots greater than me."

And he cites as examples now-dead rocker Eddie Cochran; now-retired footballer Stanley Matthews; and "world-class" artist Leonardo da Vinci.

Wrist job

GOOD old and little Paul Williams is doing well with his songs in the States.

Art Garfunkel's latest is Paul's *Travelin' Man*, and the Carpenters are hitting big with his *Can't Live A Day Without You*.

But Paul missed out when they handed out the Oscar awards this year. Statically he told me: "I didn't much mind. Actually I tried shaving my wrist with an electric shaver."

Greetings

NOW it's greetings cards in the form of records - from Casablanca Records, in the States. And they'll be sold through greeting card stores.

Idea came from a record called *Happy Birthday* B.B. King by the B.C. Generation - it was produced by Bob Crewe.

Second one will be an engagement disc then a wedding invitation record. And three more, covering different kinds of greetings.

Says the boss-man, Neil Bogart: "We believe that the people making today's music can best communicate on greeting cards also."

Beatles Fans

THE Beatles finally split in 1969. Yet, five years on, there's still a world-wide fan-club with more than 2,000 members paying three quid a year for newsletters about the "Fab four."

The Beatles Fan Club International operates from PO Box 350245, 5 Colonge St, West Germany. Secretary is Rüdiger Kamphausen, who tells me he has members in Australia and Japan-Ghana and Finland; Britain, the States, and Austria. And they have close contact with "splinter" Beatle groups, like the George Harrison Alliance in the States, and the Fab Four From Liverpool Club, in France. The groups, like the one alongside, are old ones of the old group back in the good old days. The accent throughout is on nostalgia. And they recently reproduced a song by a member, *Dreaming In A Dream Of Beatles Fans* - which will probably be picked up by some enterprising record company.

There's something rather eerie about reading this material devoted to a group which split. Lives on through individual members. But just suppose the Beatles DID get together again. Maybe that would take some of the joy out of the lives of members of the Beatles Fan Club International who might prefer living in the great old days of Beatlemania.



Operation Jim

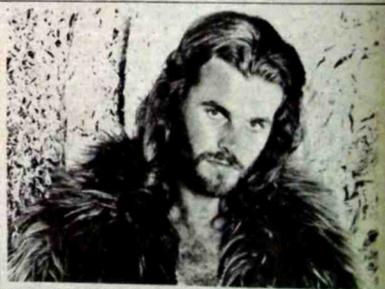
THERE'S a top-secret list printed in current issues of the *Jim Reeves Fan-Club Journal*. Fans are entreated to join in *Operation Pester* . . . that is to send in cards to various editors pestering him to commission a feature commemorating the tenth anniversary of Jim Reeves' death in July.

And I am high on the list of those who most urgently must be pestered. In fact, I'm second on the list. And I have already been well and truly

pestered . . . postcards bearing Jim's picture and noting the date of his death have arrived by every post.

The campaign is planned to continue until July 1. Now I'll do a deal with Reeves' fans. Lay off pestering me, and I'll write an in memoriam feature on Gentleman Jim myself.

Incidentally the club is, for the fifth year running, sending a huge floral tribute to be placed on Jim's grave and monument in Carthage.



A AND M Records are releasing quite a few pretty pennies on Paul Kendrick, the good-looker pictured here. His single is *Let's Be It Now*, though Paul doesn't specify what he wishes to do . . .

He reckons his main inspirations in pop are the Beatles and the Rolling Stones. A common enough claim, but he has quite close links with both.

When he left school, he joined a band named

Truth which got into the *Top Thirty* with a cover version of the Lennon and McCartney song *Girl*. Paul said, with truth, he enjoyed being with Truth . . . and being pulled by a lot of chicks. And his involvement with the Stones came through Tucky Buzzard, who were produced by stone-faced Stone Bill Wyman. Now Paul is produced by Tony Ashton, pop's *travellin' man*, who created hits for Medicine Head.

Second hand George

THE pressures on George Best - one-time Manchester United and Ireland footballer, to make a record are growing, instead of diminishing as one might have thought since he "blew" the game. His exploits with *Misérable World* have superceded his World Cup ambitions . . . but still

George says that he is not interested in making a record just for "commercial gain."

Would you buy a record, even a record of a band record, of George Best? It's hard enough for Cup Finalists Liverpool to get plays for their Kapp Choir.



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From Chemists Everywhere.



IN 1970, Terry Jacks was part of the Poppy Family and half hit-maker on the four million seller, *Which Way You Goin' Billy*. Sharing vocals was blonde and beautiful Susan Pesklevite.

She married Terry. Having a hit record was great for the couple. But in the end music broke up their marriage.

Said Terry: "It's strange how success can turn sour on you like that. You think you got it made, then — crash! What happened was that we were always arguing music. And we learned the hard way that you can't take studio disputes home with you. It doesn't work out . . ."

It didn't work out. So often there's that aura of doom over the public side of Terry Jacks, what with his songs and his off-duty life — yet there he was, lying on a sofa in his hotel room in London and looking very happy with life generally.

There is a track on his Bell album, named after his Seasons In The Sun smash single. It's *Love Games*. And it's based on another doomy part of Terry's life.

"I was driving this car — we were moving too fast for the red traffic light. Someone suddenly cut across us. I don't remember much of the smash, but the car was totally wrecked. I had a really lucky escape, just a couple of cracked ribs

Out of that near-tragic bit of bad luck came the idea for the song.

And there's doom in there in the Seasons In The Sun hit. It may give an immediate impression of sand-castles, surf, pretty chicks, long cool drinks . . . but the guy telling the story is on his way out of life. Death is at hand.

Terry said: "This story was buzzing around in my head for ten years, ever since I heard the Kingston Trio singing it. For a while I was going to



Terry as he is now, with everything he wants.

I want to make great records'

produce the Beach Boys on it, but my sessions with them didn't provide the right treatment.

"So in the end I did it. It came right back in my mind because a friend of mine, a young guy, was dying of leukaemia."

But doom and tragedy apart, Terry is now enjoying life at the top. He's fallen in love again, he says, and the girl in question is out right now shopping.

He's supposed to hate talking to the Press. And it says on his Press hand-out that "I don't want to be a star — I just want to make music."

He still says: "Look what's Terry Jacks doing. Nothing. I don't do television in America. Where I like to be is on my 225-acre ranch, outside Vancouver. That's just me — my style. When Seasons In The Sun began to be a number, they were looking all over for me. I was away fishing. I only live the city life when I have to, and that ain't often."

But he DOES give this impression that he often walks hand in hand with misfortune. He says: "You mentioned the word, not me. You can find sad moments in my life, but on the other hand I've got everything. I don't like touring. I don't like

waltzing round the music business and kissing asses and smiling like mad. I want to make GREAT records."

"I get real excited when I hear Elton John on a great single such as *Bennie and the Jets*

— it's way up the American chart. Red-bone have a marvellous song out called *Come and Get Your Love*, and there *Eres Tu*, otherwise *Touch The Wind*, by *Mocadades* — but I don't seem to hear them on radio in England."

"But you do have what we call 'greasy' rock and roll, and I mean *Mud's* new single, and the *Glitter Band's* single, *Angel Face*."

"But still my great love, musically, is *Buddy Holly*. You don't get many people recording his stuff

. . . and from a comparison point of view, that's just as well. After all, he made numerous classic discs. You sure wouldn't get ME daring to touch something like *Peggy Sue* — or, away from *Buddy Holly*, that old death classic *Tell Laura I Love Her*."

"Though one person I don't mind recording *Buddy Holly* material is *Don McLean*. For a start, he's a *Holly* freak. Next, he happens to be a great singer. And three, he handles songs like

Everyday and *Fool's Paradise* just beautifully."

What about Terry himself — and loves

"I write, play, arrange and produce me. I still write for and produce my ex-wife Susan. What I'm into apart from writing my own stuff is looking for the *FLOP*, the songs that missed on record — and then doing something with it. I like fixing them up."

"I have no musical specialities. I couldn't care less about this and that scene. I'm interested in everything if it's good. But I'm sure the fans have become more selective. You could at one time be an *Elvis Presley* and fart into an echo chamber and I'm sure people would buy the disc."

"But that isn't so any more. As I said, I love music and making it. I'm often in the studio with my sleeping bag. I just work and work . . . when I get the ideas."

"Right now I have another disc climbing the American charts under the name of *Hood* — it's called *Cause We're In Love*. I take these false names because I don't want to be labelled. And I won't tell you about my own follow-up single, because I want it to be a secret for now. I don't



Terry and his ex-wife Susan in the old Poppy Family days.

want to have it categorised and creating one particular impression in the buyer's mind before it's even heard."

Every so often during our chat, Terry Jacks got on to a subject which particularly interested him, and so he'd quit sprawling around the place and suddenly sit upright, hands jabbing the air, face intent as he made the points.

He loathes musical categorisation. Not too keen on hang-ups about birth qualification. He's a Canadian, like *Joni Mitchell*, *Gordon Lightfoot* and *Neil Young*. He says the music scene in Canada has been in a bad way.

"There's been this argument about the radio people there not playing enough Canadian material. It's all been about a lot of cry babies who couldn't get their own discs played. Canada is a small place, musically, and I don't think we can really support more than five per cent of the international scene."

"So there was a decision that thirty per cent of the discs played on the air should be Canadian. The deejays, like anyone else involved, wanted to play good hit material which relates to other hit material. So they said they would play just seven or eight people. I've mentioned three, and there are a few others like *Anne*

Murray, *Bachman Turner Overdrive*. Guess Who — plus, of course, *Terry Jacks!* The public wants to hear hit music."

At which point Terry's new human love turned up, and suddenly he's up off the sofa, bounding across the room to greet her. I have to report in all honesty that his attention towards me seemed to be wavering.

But there was time for him to give *Bachman Turner Overdrive's* new single a plug. "Your reviewer *James Hamilton* is right — *Blue Collar* is the better side. That was a big one, *Stateside*."

He added that actually both sides were good. And added further that he felt "horny."

He'd made his point. Man cannot deny man privacy at such moments. So I left. . .

Tony Jasper



Wizzard

"Rock n' Roll Winter"



their new single out now!



NUMBER
THREE

Roy Wood

ONE WAY or another you're bound to end up thinking of Roy Wood as a bit of an oddity. He was bad enough as a boisterous teenager to get expelled from art college, yet today he's renowned as the shy self-effacing star who hides his stagefright behind a wig and warpaint.

Even so, no-one will argue that Roy hasn't got a sense of humour. You can almost imagine him carrying a case loaded with fresh custard pies ready for the occasion, like on Top Of The Pops a few weeks ago, when there's a situation ripe for mischief.

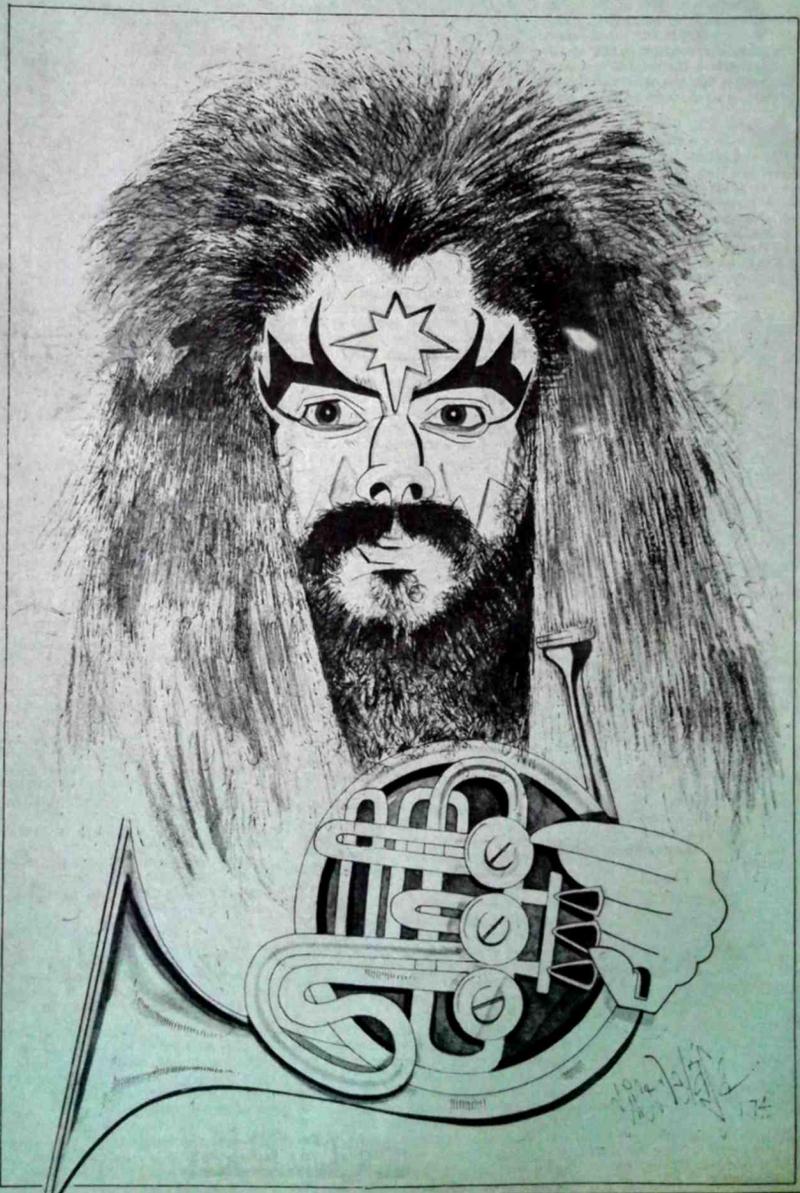
Half of his problem, if it can be called that, is that his brain is naturally over active. He creates all the time, and when boring days at the television studios loom his only recourse is to wreak comic-strip havoc.

But then on the other hand, Roy is dour and stubborn like a Midland coal miner. He demands perfection and though he's mostly tolerant, there are times in the studio when he'll wring his hands in despair at the technical inadequacies. On top of all this, he dislikes being a star almost to the point of disdain, preferring instead the ready matiness of Birmingham and people he's known and trusted for years.

If you do manage to corner him he'll greet you like a long lost brother then hurriedly rush back to concentrate on the matter of the moment. Naturally this will be one or another of his labyrinthine recording activities. He spends so much time in the studio there's talk of him moving his bed in and living there. Fortunately that won't be necessary since plans are now afoot to get him a studio installed in his Tudor mansion in leafy Worcestershire. "Then we'll never see him," says publicist Tony Bransby, who has the dubious job of trying to arrange interviews for the reluctant Woody.

Now if all this sounds like an introduction to the temperamental artist as a young man, then fair enough. By sheer output alone, Roy is easily in the superman bracket. Then when you consider that he writes, sings, often plays all the instruments, and produces the damn records too, you begin to allow a little latitude for reclusiveness. Roy is surely a Great One of pop music and is almost certainly only at the beginning of his creative life — that is publicly. Privately, Woody has been playing, drawing and painting, ever since he was a toddler. At the age of three it is said he bashed out a fair rhythm on a toy kit of drums and since he was the youngest of a family of four, his parents were able to encourage him all along in his musical yearnings.

Roy was born on November 8, 1946.



in Lee Hall, near Castle Bromwich — a suburb of Birmingham — to a working class family who were able to bring him up as an only child, since his brother and two sisters were much older. When he got round to playing guitar as a teenager still at school, his family used to chip in to buy his equipment. He formed a band called the Falcons then went from there to the Lavmen, Gerry Levine and the Avengers, Mike Sheridan and the Nightriders, and finally the Move.

At the time of all this — '62 onwards — Roy was busy learning every musical instrument he could lay his hands on. He would disappear for school, wait for his parents to leave the house then nip back to spend the day practising. Birmingham in those days had one of the hottest musical circuits in the country, perhaps second only to Liverpool. Every pub was a rock 'n' roll dive, and if you could knock out a few Shadows tunes and kick your legs in the air, you were in business. So bands like Mike Sheridan and the Nightriders could be fully professional and exist on mostly local work. They had a contract with Columbia too, which since it was Cliff and the Shads' label, was really something!

The young Roy Wood then was big time by local standards even as a teenager. Mike Sheridan who nowadays runs Roy's fan club remembers his arrival well. "We used to think he was very offbeat," he says. "The group was very straight but as soon as Roy came in he altered it. Up until then the rest had been a sort of backing group for me but he got us to do harmony numbers

and soon I was on stage all the time with the band. He used to spend all his money on silly clothes and look really weird."

With this band, Roy Wood, composer, began to emerge.

"The songs weren't to the standard he writes now though," Mike recalls. "The first was one called Make Them Understand which was one of our Columbia singles. Tom Jones was just having his It's Not Unusual hit and Roy wrote it in that sort of style. It came out very bad for us. The song was alright, it was just the way we did it. If Tom Jones had recorded it, maybe it would have been a hit."

Having known Roy for so many years, Sheridan can throw quite a lot of light on his character.

"He's an extrovert but also a very gentle person, a real gentleman. We've got the same sort of sense of humour I suppose, just mad. Just lately a lot of people have been saying he's a genius but he doesn't need telling that, he must know it himself. Nobody has ever mentioned the fact that few other writers have had so many hits on the trot. It's 23 I think, the only other contemporary writers of that standard are Lennon and McCartney."

The reasons for Roy's success obviously centre around his creativity but when you're brought up in the industrial midlands you need more than that to break through.

"He's a very stubborn bloke," says Mike. "If he gets an idea he will never drop it. He has never changed and that's why he's successful. He wouldn't listen to people who supposedly knew it all — that's why he made it."

Those Nightriders together with Carl Wayne and the Vikings and Danny King and the Mayfair Set, were the cream of Birmingham professional groups at the time. They all used to hang out at one of the city's oldest late-night rock 'n' roll venues, The Cedar Club, and would sit talking together for hours formulating ideas for a new type of band. Eventually Roy and Trevor Burton (Danny King's rhythm guitarist) asked the outrageous Carl Wayne if he wanted to front a new band, bringing in his own sparkling rhythm section of Ace Kefford (bass) and Bev Bevan (drums). The idea was that Roy should write the songs and play lead guitar while Carl projected an aggressive front. In Birmingham terms The Move was a supergroup — it couldn't fail.

They were snapped up by Tony Secunda who went on to perpetrate one of the best publicity stunts ever worked in the music biz. — This was a postcard depicting Harold Wilson and the group which caused writes to be issued. At the same time they leapt on to the wave of psychedelia that was sweeping the whole of the western world into a dream state and pounded into the charts with Night of Fear. Since the next single, I Can Hear The Grass Grow, was even more blatantly "acid" the goody people of the land began to eye The Move with a great deal of suspicion.

Roy looks back on it now with a deal of amusement, for although he wrote those songs he was, and still is, a great abstainer from psychedelic stimulants.

"I didn't need to take acid really," he says. "I'm glad I didn't get involved in it because I've seen what it has done for other people and I don't like what I've seen. Obviously there was a time in the early days when I did want to try it but I thought well I'm alright at writing songs, it was all there, so it wouldn't have helped me and it might have destroyed it."

That's the sort of person he is: one time flippant and madly extrovert, but always alive to the main chance and the dangers of blowing it. He likes to describe himself as "just an ordinary bloke" and quite simply, he wrote those songs as he has done ever since — by looking at what people do. All of the early ditties right up to Blackberry way had a whimsical air, a feeling of musical collage that accurately reflected the

mode of the times. Roy was in step but meanwhile, the band was crumbling around him. Ace quit leaving Burton to play bass then he departed paving the way for Rick Price to enter the scene — now he's Roy's right-hand man. Eventually "Charlie" Wayne departed too, leaving Roy as the front man for the first time and allowing Jeff Lynne to move in as a second singing and writing talent.

Roy's most difficult period followed. He was full of innovative ideas and wanted to put them into practice but The Electric Light Orchestra had a sticky start, so after 10538 Overture and one album, Roy left to form Wizzard. In a sense it was a parting of the ways but Roy couldn't bear the suggestion that he was stealing all the limelight from Jeff Lynne. The two remain good friends,

of minutes when he was making a puppet out of airline nick nacks and then later drawing a very involved cartoon on his place mat in a restaurant. He admits he can't stop.

"Sometimes I get bogged down with ideas really. That's the only time I get frustrated... because there are not enough hours in the day for everything that I want to do. Then my brain gets tied in knots and that's when I get a bit depressed I suppose — no that's not the right word. I get what you call brain damage."

All this mental activity makes it hard for him to sleep. He works through the night anyway but last Friday when he eventually surfaced at about 3 pm he'd had only four - and - a - half hours' sleep.

"Even though physically I'm



The Move — Roy is the fresh-faced kid bottom left

perhaps because of Woody's magnanimous gesture.

The success of the seven-piece Wizzard has been constant and tinged with gold. Perhaps for the first time, Roy Wood has found the perfect working environment. The band — two saxes and two drummers for a start — is unlike any other playing today and as good an expression of Woody's individuality as you could wish to find.

He created the wig and warpaint figure as a sort of cloak to slip into while performing then delivered the goods in the form of classic Phil Spector inspired rock 'n' roll songs. Ball Park Incident, See My Baby Jive (a million seller) and Angel Fingers, established Wizzard as one of the biggest chart names in 1973. Then at the same time Roy unloaded his three-year-old work, Boulders, an album he failed to produce entirely alone only by leaving the actual manufacturing of the discs to E.M.I. Otherwise Roy wrote all the songs, played many many instruments, sang 'em all, produced them, painted the cover picture for the sleeve... do we have to go on?

During '73 he also became established as rock's great recluse, and also the craziest loon on Top Of The Pops. You get the impression that he must think of the world as a boring place, but that is not so.

"I don't think it's boring but maybe in the past rock bands have taken things a bit too seriously, you've got to admit that. Everyone wants to be musically good but you can still give the public something to laugh at as well." Yet it is not only the public who get something to laugh at as anyone who has spent time in Roy's company will vouch. During a trip to Belgium last year he had been on the "plane only a matter

absolutely nackered, my brain's still working on ideas," he says with an air of deep resignation.

It's not surprising that earlier this year he literally collapsed through driving himself too hard. The circumstances were typical for a man of his nature. He'd arranged a party for the parents of all the members of the band. They were to see the gig then all meet up afterwards. Roy managed to knock himself out arranging it all and rehearsing through the day to make sure it was a really good show. Even since he's been under doctor's orders. He carries on though he's known to suffer terrible pain at times in his stomach. One of the hazards of rock 'n' roll you might say, but Roy's sickness is brought on entirely by over work. "We have to watch him closely," says Rick Price, who apart from playing bass, also acts as a sort of personal assistant to the star. He says: "Roy's capacity is so great I can't even think about it."

It's great enough at least to enable him to work non stop and still go on the road. At the moment he sees no reason to stop touring.

"I will in the end, obviously, but I'd like to get as much out of it as I can at the moment. I'm 27 and I can't see myself raving about on stage when I'm over 30, so I'm going to tour while I can then after that I hope to have my own recording studio."

Anyway he enjoys going on stage now.

"I didn't at one point, towards the end of The Move, I was getting cheesed off with it but that was a lot to do with the band. Everyone was getting fed up at the time and there was nothing creative going on. With Wizzard, everyone in the band is sparkling and they are really

What they say about Roy Wood

From Brian Connolly (Sweet)

"Roy Wood is not a star — that's why he uses his gimmicks; but he's very clever writer with a great voice".

From Phil Lynott (Thin Lizzy)

"He's a great song writer and a real craftsman. His strength is in his songs, and time and time again he comes up with the goods".

Ian Hunter (Mott)

"Roy has always been one of my heroes. I like his use of saxes, his heavy production numbers and his excellent song construction. He's a good 'un".

John Ford (Hudson Ford)

"The most underrated pop music composer in memory. He displayed his imagination as long ago as Night Of Fear when he incorporated part of the 1812 Overture. He has never been fully appreciated."

pleased with the success that they have got because all the blokes in the band were just sort of playing around Birmingham when we started. It's all really too much for them y'know. They are really chuffed to death. It's like playing with eh... how can I explain it," he looks down at his hands for a moment. "They give me such a lot of encouragement to go on and do it. They are really great blokes. But if the time came when for any reason the band split up, I wouldn't bother to go on the road again, I couldn't be bothered to get another band together. I don't suppose I'd find another set of blokes I'd enjoy playing with anyway."

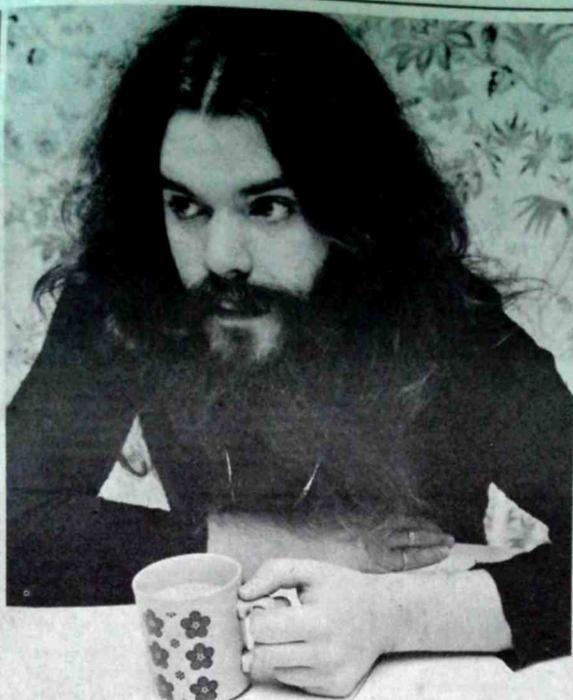
So if and when that happens he'd be in the studio ALL the time even if it seems like he is now.

He laughs: "I am in the studio quite a bit but not as much as I'd like to be of course. We just did two months touring. Now the recording commitments for the next year are very heavy because I'm with two labels. I've got to do two albums plus singles for myself on EMI and with Wizzard two albums and singles for Warners."

The pressures do bother him.

Yes that is quite a big pressure but soon I hope to have some equipment at home. Then, because I won't have to stick to studio times, I'll just be able to record any time of the night or day. I think that's the only way I'm going to get the commitment fulfilled. I can do it in my spare time between gigs and things, when you can't usually get into a recording studio."

Once upon a time he did decide to take up archery as a spare time activity but of course there's no time. He rarely gets back to Gothersly Hall and so has to leave the seven or so acres of land, the sheepdog and his two goats who've just had a kid, in the hands of friends and relatives. He does very little other than play, sing, write songs, and cook up the most amazing rock 'n' roll arrangements. He's not one of your



Pensive Roy

calculating rock stars either, not one of those who work out with slide rule perfection the formula for making hit records aimed at a well-defined market.

"I'd like to get as widespread as

possible," he says. "That is why I try to play in as many different styles as possible. It's quite strange really because when Wizzard first started we had the idea of playing colleges, playing rock and a bit of jazz too. It was quite a heavy band I suppose. Then after having hit records, being on Top Of The Pops and fooling around a lot, we found that the audiences started to widen out, especially on the last tour when we did ABC theatres. We had to do sort of a pop show really because it was a theatre audience and the people who came along were mums and dads bringing their kids, the sort of audience you'd expect for Cilla Black Shows or Cliff Richards."

Nevertheless, Roy has not dropped the idea of playing jazz, or classical music or anything else for that matter. He expects the band to be more jazz orientated during their trip to America this summer because they want to win a musical audience. Then there is still the four-sides album to complete. This is a musical project begun early 1973 which looks like remaining a victim of the terrible pressure on Roy's time for quite a while. Just as an example of sheer musical variety it should give quite an insight into Wood's musical head.

"We completed the jazz side and we're quite pleased with it," he recalls. "We did three things. One called Mike Burney In Concrete — he's one of our sax players. That was made to sound like it was at Ronnie Scott's club with a trio. Then we did a trad track, then there's one sounding like Don Ellis. We tried to get the different sides of jazz and we'll do the same with rock and classical but it's going to take some time."

Meanwhile the American tour looms and since this has been put off before because the band has no album to promote, all of Roy's time currently is being concentrated on the completion of the Eddie and the Falcons album. It's a show case of early rock 'n' roll styles and something he's wanted to do ever since the early sixties. Now he says: "I wanted to do an album where we actually captured the atmosphere of the early sixties and the only way you can

do that is by more or less copying the styles of the day. So that people won't say I've copied so - and - so, I've tried to copy all the styles and sort of mix them up. It does bring back memories really and besides I enjoyed singing in different styles, even to the point of doing impressions. I enjoy all that and it's fun for the listener as well. I'd like it if I was a listener anyway."

If people do identify with his songs he hasn't the faintest idea why.

"I don't know where I get the inspiration from actually. It sort of pours out of the back of my brainbox somehow. I don't really get time to be influenced that much, I don't even get time to listen to records."

"My songwriting anyway is mainly fictional, it always has been, so I don't have to have personal experiences to write about. It's a good job too otherwise my songs would be pretty boring because I'm a pretty boring bloke. You know what I mean? In my spare time I don't really do anything exciting except watch the telly or something."

As for people who write their songs simply to express their own feelings, he says: "They are really a bit boring. They are poets like Dylan. He just sets his poems to music."

"I always think in terms of songs, well, in terms of melodies really. I find the words are the most difficult for me 'cause the melodies come quite easy. I don't really know where the rock 'n' roll comes from except that on all the songs like that that I do, I'm influenced by the songs of that era. Maybe when I've actually written a song but before I go into the studio I'll play a few old rock 'n' roll tracks to get in the mood for it. But I don't particularly copy any styles."

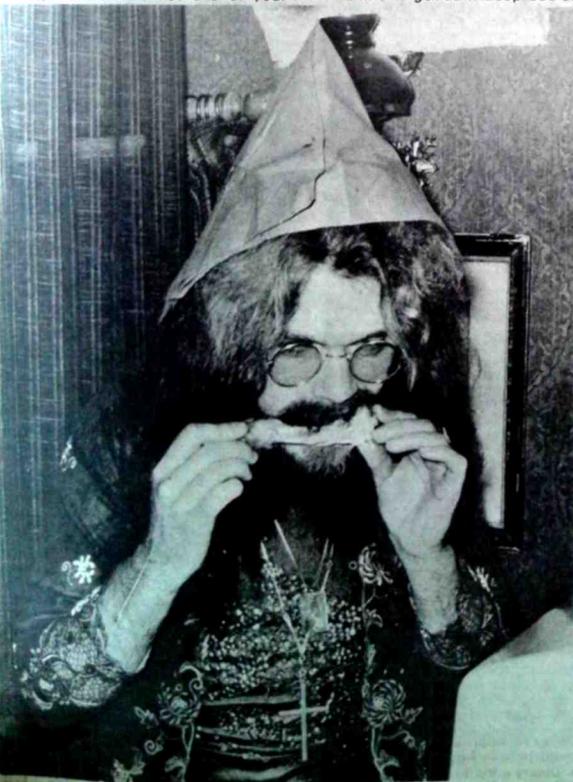
It seems to be more a case of giving to the new generation of kids what he had as a teenager?

"Yeah, I suppose that's right. I used to get pretty excited for instance when a new Shadows record came out, when I was learning to play guitar at the age of 16. I used to queue outside the record shops. Now everything kicks me. I'm taking in everything. I like every sort of music which is a good thing, I suppose, because it doesn't restrict me to one style. I'd like to write in every sort of field really then whichever music goes out of fashion, you've always got something else. Wizzard are like that too. They don't mind playing any sort of music which is great for me."

So he's going through his best period?



Roy with Rick Price



Roy at a Whizzard 27th birthday party

"Yes, I've been given more freedom since Wizzard and a lot of ideas that are coming out now are ideas that I've had for years. I've got a backlog of stuff I've still got to do," he grins slyly.

One of the problems of being such a creative force is that it inevitably leads to the formation of a huge business organisation.

"That bothers me sometimes. I worry a lot about the fact that it all seems to be on my shoulders. It is a strain sometimes but Rick Price is a big help actually. He takes a lot of the strain and looks after the business side of things. If you are trying to be musically creative, you cannot be a businessman as well."

So it's hard to know who to trust.

to buy a record pressing plant and cut out everybody else. But seriously it does make things easier when you can play all the instruments yourself.

"The reason I play a lot of instruments is not just to be self-indulgent, even though I do enjoy doing it. The thing is I don't actually write in dot form y'see. I'd have to get a middle man to do it for me. I'd have to explain how I wanted it then get musicians to learn the parts and while you're messing about doing that, you might as well do it yourself. It seems to work O.K. on records. If I come up against something I can't do I'll admit it."

On the question of songs for other people, Roy has to admit defeat: "I



In natural habitat... the studio!

There are a lot of people hanging on, Roy just nods and tells you with his eyes that everyone knows that's the way of the pop business.

"The most satisfying thing for me was the success of Boulders, it was the biggest album I've had and it was strange to think that it was three years old when it was released. That didn't seem to mean anything but all the songs seemed old-fashioned to me.

"Now I'm looking forward to finishing my own new album which is called Mustard. I've done five tracks off it so far but none of them are actually finished yet. I've still got to add some instruments. I want to make it as varied as possible and get quite a bit of light and shade."

Naturally Mr Wood will be playing all the instruments himself, in fact the way he's going on, the next step is for him

would like to write for others but how can I when I'm in the studio all the time with my own staff, Wizzard's and on the road and things."

He lives on a day - to - day basis never knowing what the day is and is quite unable to look ahead. He just has to hope that everyone involved with him gets it right. Even so he does have room for some long term musical ambitions.

"I've got this project that I've already written some stuff for, sort of an instrumental album which I'd like to do and play all the things myself. It's a musical concept ... should be alright. It's not a rock opera as such, it's sort of a classical work with a theme to it" (wink wink and he's not giving any more away for the time being).

So Roy Wood, rock 'n' roll's most

Discography

The Singles

Mike Sheridan's Lot Make Them Understand/Take My Hand (Columbia CB 7677)

The Move
Night Of Fear/Disturbance (Deram DM109)

I Can Hear The Grass Grow/Wave The Flag Stop The Train (Deram DM117)

Flowers In The Rain/Lemon Tree (Regal Zonophone 3001)

Fire Brigade/Walk Upon The Water (Regal Zonophone 3005)

Wild Tiger Woman/Omnibus (Regal Zonophone RZ 3012)

Blackberry Way/Something (Regal Zonophone RZ3015)

Curly/This Time Tomorrow (Regal Zonophone RZ3021)

Brontosaurus/Lightening Never Strikes Twice (Regal Zonophone RZ3026)

When Alice Comes Back To The Farm/What? (Fly Bugz)

Chinatown/Down On The Bay (Harvest HAR 5043)

Tonight/Don't Mess Me Up (Harvest 5038)

California Man/Do Ya, Ella James (Harvest 5050)

Electric Light Orchestra
10538 Overture/First Movement (Harvest 5053)

Wizzard
Ball Park Incident/The Carlsburg Special (Harvest 5062)

See My Baby Jive/Bend Over Beethoven (Harvest 5070)

Angel Fingers/You've Got To Jump (Harvest 5076)

Wish It Could Be Christmas Everyday/Rob Roy's Nightmare (Harvest 5076)

Rock 'n' Roll Winter/Dream of Unwin (Warners K16 357)

Solo
When Grandma Plays The Banjo/Wakeup (Harvest 5058)

Dear Elaine/Songs Of Praise (Harvest 5074)

Forever/Music To Commit Suicide By (Harvest 5078)

The Move also had an extended play record: Something Else From The Move (Regal Zonophone TRZ 2001); So You Want To Be A Rock 'n' Roll Star; Stephanie Knows; Something Else; It'll Be Me; Sunshine Help Me.

Roy Wood first played on record on a Gerry Levene And The Avengers Single called Dr. Footgood and was also on a Danny King record, Pretty Things, before joining Mike Sheridan. He played on two singles What A Sweet Thing That Was/Fabulous (Columbia DB 7262) and Here I Stand/Lonely Weekend (Columbia DB 7462) then the one listed above for which he wrote the A side. He wrote Hello Suzi - a hit for Arman Corner - and more recently wrote and produced a single for Asha Brough - Farewell.



The Albums

The Move

THE MOVE (Regal Zonophone 1002) Yellow Rainbow; Kilroy Was Here; The Lemon Tree; Weekend; Walk Upon The Water; Flowers in The Rain; Hey Grandma; Useless Information; Zing Went The Strings Of My Heart; The Girl Outside; Fire Brigade; Mist On Monday Morning; Cherry Blossom Clinic.

SHAZZAM (Regal Zonophone SLRZ 1012) Hello Suzi; Beautiful Daughter; Cherry Blossom Clinic Revisited; Fields Of People; Don't Make My Baby Blue; The Last Thing On My Mind.

MESSAGE FROM THE COUNTRY (Harvest SHSP 4013) Message From The Country; Ella James; No Time; Don't Mess Me Up; Until Your Mamma's Gone; It Wasn't My Idea To Dance; The Minister; Ben Crawley Steel Company; The Words of Aaron; My Marge.

ELO

THE ELECTRIC LIGHT ORCHESTRA (Harvest SHVL 797) 10538 Overture; Look At Me Now; Nellie Takes Her Bow; The Battle Of Marston Moor; First Movement; Mr Radio; Manhattan Rumble; Queen Of The Hours; Whisper In The Night.

Wizzard

WIZZARD'S BREW (Harvest SHSP 4025) You Can Debauch The Rock 'n' Roll; Meet Me At The Jailhouse; Jolly Cup Of Tea; Buffalo Station; Get On Down To Memphis; Got A Crush About You; wear A Fast Gun.

Solo

BOULDERS (Harvest SHVL 803) Songs Of Praise; Wake Up; Rock Down Low; Nancy Sing Me A Song; Dear Elaine; All The Way Over The Hill; Irish Looter And His Len; Miss Clarke And The Computer; When Grandma Plays The Banjo; Rock Medley; Rockin' Shoes; She's To Good For Me; Locomotive.

reluctant star, is set firmly on a course of creativity that looks like taking him and us through the seventies. As a star he's most at home with the established names - Neil Sedaka, Mick Jagger, Cliff Richard - "all lovely blokes," says Roy.

"The best part about it is being musically accepted, even though I do all the show bit as well. The most satisfying thing is for people to say "oh I like that song" or "that's a great record." That's very satisfying - to think you are pleasing the people as well as yourself, because the songs that I do, I do to please myself. You set yourself a certain standard with writing and it's got to be acceptable to you before you can play it to anyone else."

There speaks a perfectionist, a man who can't even take time off to go on

holiday without getting totally frustrated being away from his creations.

Ultimately he'll settle down to produce when and where he wants, but for the time being there's a terrific demand for his work and in truth, he doesn't know what he'd do if it all quietened down.

"It's a difficult one that. I'd like to become recognised more in the albums market for Wizzard and myself and it would be nice if other people picked up my songs."

So next time you see Woody on the box remember he's not just a painted fool... he's a truly Great One.

Peter Harvey

SWEET BLOW IT OUT



IF there's one thing in the world that upsets Sweet, it's the feeling that they are letting their fans down. So you can imagine how cut up the lads felt about having to cancel the first week of their eagerly awaited British tour.

hand of fate had yet to heap unsuspecting foursome. Brian explains why the first few dates of their tour had to be cancelled.

"Because of the bruising my throat received after being attacked, my voice has been bad for about nine to ten weeks, and prior to rehearsing last week, it was getting better. But as I hadn't been singing for a good many weeks and then hammering it during our rehearsal, it went again. The doctor told me it's completely worn, and I need to rest it for a while."

Carry on

Will a week's rest do the trick? "Well actually," he replied, "I need more than a week and if the group had their way, they'd be 100 per cent sure that my voice was all right before we went on the road, but the way I see it, we've got to get on with it. We've got to carry on with the tour 'cos it's not fair to the kids - and they're the one's that matter."

"It means that I won't be able to sing as sharp and as high as I'm capable of doing, but they'll still get the satisfaction out of it." Will Stevie be singing a lot of the lead vocals? "No not a terrific amount, but he'll sing the high notes and I'll do his harmonies instead. It should'n't notice to that extent."

What about the cancelled dates, would they be added to the end of tour?

"Hopefully, we'll get them on the end of our tour, but we can't say definitely, it's up to our agency to get them filled back in."

So now their first date will be Friday May 3 at Leicester University. How does this new act differ from their previous live performances? "If people have only seen our old set," he answered, "there's no comparison, you could call the old show a set, you can call our new show a real show."

A few weeks before Christmas we did six try out gigs, and since we've changed the act we haven't had one downer. In fact who would have thought that Sweet would have got a standing ovation at a College gig? 'cos that's exactly what happened at Loughborough College so from now on we're going to include college dates."

Album tracks

Would he care to enlighten us - tell us more about the act?

"The whole show goes on for an hour and quarter. The first part of the set is basically album tracks, the middle is centred around Mick and Andy - they both have solo spots. Then we do an acoustic number... he stops, "Hey I'm giving it all away and it sounds very straight laced, but there's so much more to it than just that - don't forget the lights, films, explosions, you can't really explain it, it's something people should come to see. You can only

get the atmosphere by being there."

What do they plan doing immediately after this tour? "Recover," he grins, "it's going to be pretty hard graft. We've got a few weeks off afterwards then we're going to Malta for two concerts at a football stadium."

"Talking about live performances, and blowing our own trumpets," he says suddenly, "take Julie Masekell your Sweet Superfan winner for instance" - (and who should know more about our superfan than Brian Auger?) - "I've been following our Superfan competition, you'll be aware that Brian is a member of our pop panel."

"Now she didn't even like us before she saw Sweet live. Our singles hadn't convinced her just now, but now I don't think I could have sat down and talked her into liking us on the strength of our singles. But she changed her mind completely and became a big fan of ours after seeing us live."

"I'm not going to start saying 'now singles don't reflect us really, and all that, but there really is a lot more to us than people would have believed."

"In the past we've fallen down badly with live performances, but now we're performing in front of a 'just how exciting we can be."

Genny Hall

around the country

Larry fulfils his ambitions

THE PAST 12 months have, possibly, been the most eventful in Larry Cunningham's pretty hectic musical career. Of course, Larry's never been without his personal triumphs. His single Tribute To Jim Reeves was not only a heartfelt tribute but

also made the British Charts and won him a Silver Disc, his appearances within the United Kingdom and his native Ireland continually attract turn-away crowds, he's visited North America around 30 times and four times topped the bill at the Carnegie Hall as well

as headlining the first All Irish show at New York's Lincoln Centre.

However the past 12 months, although being equalled as triumphant, have also seen the fulfilment of personal ambitions. Larry had visited Nashville on several occasions, and played

before local audiences - surely the most critical of country enthusiasts? But last October he released a dream by recording a 100 per cent country album using the pick of the Nashville sessionmen and some of the music's current titles.

It was also the year that he walked away with the Billboard / Record & Radio Mirror Country Music Award as Top British Solo Performer. The presentation at Wembley a couple of weeks back provided just recognition for his dedication to the music, a dedication which has frequently meant overlooking the more lucrative Irish material in favour of songs that he personally admired.

The Nashville sessions - three of them in all - were supervised by veteran country producer Tommy Hill, in association with Larry's Irish compatriot Das Dolan. The sound engineer was Scotty Moore, another revered country

name who dates back to the days when Sun brought the word 'rockability' to the U.S. musical vocabulary. Among the sessionmen present were famed steel guitarists Pete Drake and Lloyd Green, drummer D.J. Fontana - whose name, for many years, rang with synonymous with Elvis Presley, fiddler Tommy Jackson, guitarists Jerry Shook, Dave Kirby and Bob Moore and pianist Hargus 'Pig' Robbins.

The resulting country sounds can be found in the album Good Old Country Music (Country 615-312) which made its U.K. debut a couple of weeks back - and already it's had its fair share of publicity. The title track, released in the single in the States and was hitpicked by a number of country radio stations. The album finds U.S. release within the next few weeks.

And Larry Cunningham's Nashville Sessions marks only the beginning of a very compatible relationship. Last March Larry returned to Music City and laid down tracks featuring the material of Jim Reeves. A best selling album seems likely to follow in its wake!

COUNTRY MUSIC has been having its fair shakes on television recently.

BBC-2's Second House, a couple of Saturdays back, looked at the commercial growth of the music with recordings by Hank Williams and stage appearances by Johnny Rodriguez and Patsy Sledg. Then there's been the two Wednesday evening programmes featuring highlights from the Country Music Festival.

Thames Television are now screening Pete Sayers' Country Hoedown series on

Fridays at 1.00 pm.

Looking ahead, BBC-2 has now edited the last series of George Hamilton IV shows into four half-hour programmes and screenings will commence on Wednesday, May 23, with transmission starting at 8.00 pm.

And, whilst in the realms of broadcast, listeners to Bob Powell's London Country on Radio London will find a new slot for the programme starting next week. During the summer months it will go out on Friday evenings at 8.00 pm.



JOHNNY CASH also notched up a television appearance when he guested on Colombo in an episode entitled Swan Song. He played the part of a country singer who bumps off his wife, Ida Lupino, in a plane crash and spends the next ninety minutes trying to outwit Peter Falk. Worth watching out for in the various ITV regions.

On record Johnny has a good collection of oldies on the Embassy release appropriately titled Johnny Cash (EMB 31039). Twelve tracks, which include I Walk the Line, Hey Porter, Big River and I

Still Love Someone, and priced at 99p makes it a bargain worth seeing.

His latest full priced release - Ragged Old Flag (CBS 80113) - arrives in the record shops at the end of May and marks yet another stand for the artist's highly creative powers. It's an album about America, with all twelve tracks having been written by Mr. Cash, and covering a range of items which include patriotism, conservation and just plain old country songs. Once again Johnny Cash leaves his indelible mark on the music scene.



Larry Cunningham receives the Billboard/RRM Award from Jimmy Saville, with Bill Williams looking on.

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This is Julie Langran, who we picked as Donny's SUPERFAN, simply because she has a great SENSE OF HUMOUR



FIFTEEN-YEAR-OLD Julie Langran stood for hours outside the Churchill Hotel, in London's Portman Square . . . craning her neck for a quick glimpse of one — any single one — of the visiting Osmond Brothers.

Her alert gaze picked on one. Was it, yes it WAS — it was Merrill. She stared on, wondering what it was that held him in such deep, intense conversational poses.

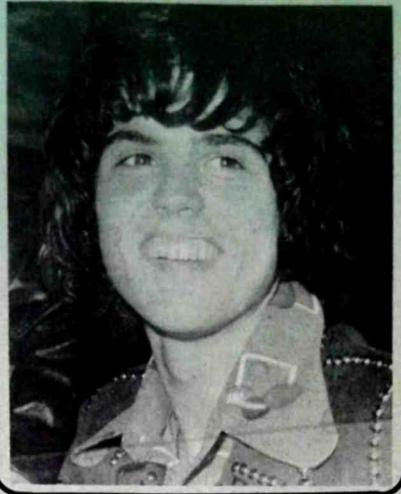
And then the sun suddenly came out. And she realised she'd been staring devotedly at . . . a lamp standard in the hotel room. More — she'd taken two long-range photographs of it.

But she laughed it all off. Having a sense of humour in trying situations and conditions in one of the requisites of a true SUPERFAN. And that ability to laugh off downers has given Julie our award as Donny Osmond's number one

Superfan.

Mind you, it was a very close thing. Donny, and the rest of the Osmonds, have millions of loyal fans and disciples, and it seemed to our panel that all of them wrote in after the title.

Julie reckons she's loved Corky, alias Donny, for nearly two years. "But you can't possibly judge love by HOW LONG you've loved a person that doesn't reveal the intensity of the love."



body completely were the Osmonds. And I was yelling, to get rid of the tension, and I was shaking like a leaf, and suddenly every scrap of energy failed me and I just fainted on the floor.

"So later I found the bruises. But at the time I didn't feel a thing . . ."

But Julie keeps an eye out for the funny things that happen. "Once we did a three-minute mile across the road when the Osmonds appeared — and one girl raced, yelling D-O-N-N-Y . . . and her trousers fell down."

Julie herself does a very good impersonation of Marie Osmond singing Paper Roses. In the bedroom are more than a hundred pictures of the Osmonds — she's got all their records, plus tapes of the old cartoon telly series. And in nine

an envelope, so it had to fit into one 2ft by 3ft. And in the fan-club, which has more than 60,000 members, I'm in the first fifty!"

Additionally she's written a song about Donny, sung to the tune of Blue Is The Colour. "Purple is his colour, Donny is his name, we love him truly, to meet him is our aim. So wish us luck through our tears and pain, Cos Donny, Donny is his name."

And Julie goes very serious as she says: "You know, if someone asked me why, in one word, I loved the Osmonds, my answer would be the one thing they mean to me. That is . . . LOVE!"

So Julie picks up the award, and we'll do our best to see she receives her commemorative plaque from one of the Osmond family. Our judges like her Superfan style . . . that's the panel of Brian Connolly (Sweet), Dave Mount (Mud), New Seeker Marty Kristian and Record and Radio Mirror trio Genevieve Hall, Peter Jones and Mike Hennessey.

Just one more in this Superfan series to go. Next week we'll be letting you know who is the truest fan of that tartan terror ROD STEWART.

PETER JONES

Can you tell the difference between an Osmond and a lampstandard?

And she says: "It does make me mad when people criticise the Osmonds. Okay, criticism is usually welcome, but the reason in this case is just that they're talking about the Osmonds. Just to make the critics

feel big. Knocking for the sake of it. . . their "stupid" music, Donny's "goofy" teeth, the fact that some fans got injured on a recent visit.

"Actually, I've found that in such a hysterical state, you don't feel it if

you get injured. When the Osmonds were at the Britannia Hotel, out on the balcony, being in that large shouting and singing crowd gave me a feeling as if I was drunk. The mind blotted out everything else — controlling my

scrapbooks are over 4,500 other pictures and cuttings.

"When Donny fell ill over here in 1972, I made him a 5ft 4in by 3ft 4in Get Well card. Then I didn't have enough paper to make

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Stereo by D.I.Y.

Tape scene

Edited by Roy Miles

WITH more and more people preferring to collect albums rather than singles, there's nothing worse than having a poor record player which gives out the sound in mono and becomes distorted as the volume increases.

When I decided to move into the album market it was my misfortune to be given a record player as opposed to a stereo system for my birthday. The reason being that the cost of a stereo system was far in excess of the funds available.

I wish I'd known about the Stereo 21 Audio System by

RTVC at the time for it sells at the unbelievable price of £18.95 including VAT which is cheaper than my crummy record player and represents top class value for money.

It comes as a Do-It-Yourself product, but do not be put off for its assembly is very easy indeed, even a child could do it.

All the component parts are pre-cut, pre-drilled and pre-finished in wood grain vinyl. In fact all ready to fit together. No soldering whatsoever is required, just push on tabs for the connections which are all

colour coded. A spot of glue on the wooden cabinets, a few screws (all provided) and hey presto, the stereo record player capable of handling three speeds, is ready.

A detailed plan of operation is provided which is, with the colour coded wiring, a simple task for anyone to follow.

To assemble the console, place the pre-cut deck support in the groove on one side, then fold the other three edges round, built up the mitred joint with a spot of glue and that's it, the cabinet is finished.

You can see from the breakdown photograph that the wiring involved is negligible. The Amp and pre-amp are already completed units and require no additional work other than screwing to the fascia board. Connect the few wires to the terminal box. Lower the B.S.R. deck into the locating holes. Snap the securing catches. Stick on the brushed alloy strip fascia, push on the knobs and the main unit, apart from the Bottom, is completed. You may need a small hole in the

back of the unit for the power and speaker leads, but this can be fed through the base panel as desired.

The two speakers follow the same construction pattern by folding the grooved and hinged sides around the speaker baffle. One joint to glue. Attach the speakers inside by four screws (provided), plug in the connections for the speaker leads, glue on the backs and the whole system is ready to play apart from the plug to your wall socket.

Everything sounds so simple that some of you may be thinking there's a catch somewhere along the line. I assure you that the assembly is very straightforward indeed, and just because the stereo system sells at under £19, don't make the mistake of thinking it can't be any good if it's so cheap.

Because of volume purchase of components and through direct retail marketing, (no wholesale and retail profits incurred), the R.T.V.C. Stereo 21 Audio System sells at £18.95. An additional cost for postage and packing of £1.60 is charged for mail order

customers.

Take a look at the components involved and perhaps you will have a better understanding of the value that's being offered.

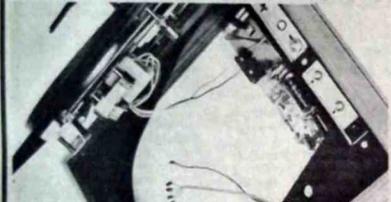
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Seemingly not satisfied with the package already offered, R.T.V.C. also offer a headphone set designed with independent level controls, padded ear pieces to give optimum performance for £3.85 extra. A complete Stereo Record 21: Tape set up with headphones will cost £3.75, postage and packing £2.50.

How to order your Stereo 21: it may be purchased via mail order direct from the factory at Acton or a call into one of R.T.V.C.'s shops will afford you a demonstration and a direct counter purchase. The addresses are Radio and TV Components (Acton) Ltd., 21 High Street, Acton, London, W3 6NG or 323, Edgware Road, London, W2.



THE photographs illustrate just how easy it is to assemble the RTVC Stereo 21 Audio System. The wiring, and the construction of the speakers have easy to follow instructions with the finished product looking very attractive indeed.

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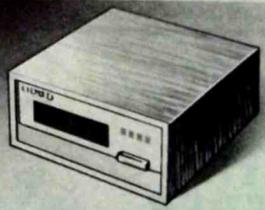
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Tape scene

Edited by Roy Hill

Save on storage

IN an age where prices seem to be ever increasing, it's nice once in a while to see offers of saving money on something which is going to be of particular use to you.

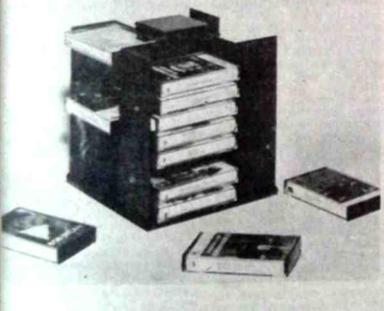
The storage cube is the obvious answer to where to keep your growing collection of cassettes. It's a rotating unit which holds up to 36 cassettes in library case and thus makes the task of selecting what you want and knowing where it is very simple and quick.

CBS Records are offering the cube storage unit at a cost of just £2.59 (including postage and packing) which means you're saving over £2.

All you have to do is send two proof-of-purchase tokens from recently bought CBS cassettes or one token and a voucher from a 'special offer' advertisement, together with your cheque to CBS Records, Cassette Storage Unit Offer, 28/39 The Obdials Road, London, W.C.1.

Your local tape and record shop will have full details and order forms. CBS do the rest and mail the storage cube direct to you.

The storage cube comes in black to match most existing cassette playing equipment. So hurry as the offer closes on September 30th.



New releases

A selection of new cassette and cartridge tape releases: Chicago - VII (40/42-88015); Charlie Rich - Boss Man (EPC 40/42-80143); Ray Coniff - In Britain (cartridge only 42-0283); Swingle II - Madrigals (cassette only 40-80147); M.F.S.B. - T.S.O.P. (PIR 40/42-80154); Abba - Waterloo (EPC 40/42-80179); Vigras & Osborne (40/42-80119); Status Quo - Quo (7138060-7739018); A Touch Of Class - Various Artists (7261630-7739047); Johnny Cash - Gentle Giant of Country Music (cassette only 7351806); Best Of The Platters (cartridge only 7786033); Neil Young - Human Highway (Reprise K4/K854014); By Cooder - Paradise And Lunch (Reprise K4/K844200); Frank Zappa - Apostrophe (Discreet K4/K850201); Badfinger (Warner Bros K4/K850223); Stray - Move It (ZCTRA 282/YSTRA 281); Gryphon - Midnight Mushrooms (ZCTRA 282/YSTRA 282); Terry Jacks - Seasons In The Sun (ZCBEL 239/YBREL 239); Barry Blue - Barry Blue (ZCBEL 238/YBREL 238); Fraupp - Seven Secrets (ZCDN 3030/Y8DN 3030); Refuge - Refuge (ZCCAS 1087/Y8CAS 1087); Jimmy Cliff - Jimmy Cliff (ZCTRL 16/YSTRL 16); The Pioneers - Yeah (ZCTRL 24/YSTRL 24); Nazareth - Rampant (ZY/Y8RES 15); Don't Be Fooled By The Name (ZC-EMA 764/XX-EMA 764); The Sling - Film Soundtrack. Featuring the music of Scott Joplin (TC-MCP 2207/XX-MCP 2207); Melanie - Madrugada (TC-NH 3003/XX-NH 3003); Steely Dan - Pretzel Logic (TC-SPBA 6282/XX-SPA 6282); Buffy Saint-Marie - Buffy (TC-MCG 2317/XX-MCG 2317); John Denver - The Best Of (AFPK 0274/AFPS 0274); Charlie Price - Amazing Love (AFPK 0307/AFPS 0307); Dana Gillespie - Weren't Born A Man (AFPK 0334/AFPS 0334).

Tape reviews

The Wombles - Wombling Songs (CBS 40/42-85503).
THEY get everywhere these Wombles - here they are popping up inside my cassette. Beats me how Mike Batt can churn out enough Womble lyrics for a tape, but he's done it here. Womble along to 12 songs including The Wombling Song, but alas no Remember You're A Womble. Nice present this



for a tiny tot and could be funata party

The Closet (Warner Bros K4/K85024).
IF you're not familiar with Grateful Dead then this is an ideal introduction tape. There again if you're into them then get into this. I played it on 8-track and liked it so much I let it run through three times. There's country-rock, funk, lovely acoustic guitar backing on Rosemary, calypso with Mexicali Blues which all goes to make it a nice n' easy listening tape.



The Closet (Warner Bros K4/K85024)

Grateful Dead - The Best Of (Skeletons From Ralph McTell - Easy (Reprise K4/K854013).
THIS is very beautiful, relaxing to listen to and, typically McTell, there's an overall lazy feeling to the tape and Maginot Waltz is a good tonic for clearing the mind. Maddy Dances is a nice song about Steeleye Span's Maddy Prior. Take a close listen to Zig, Zag, Line a song about McTell and his son - moving lyrics. Some fine musicians backing Ralph. John Kongos and Bert Jansch pop up on Run Johnny R. a which sees McTell at a



faster pace than usual. If you like the guy's music, you'll not be disappointed with Easy.

Charlie Rich - Behind Closed Doors (EPC 40/42-85716).
CHARLIE started out in jazz-rock, moved into ballads, and is now somewhat in the country field. Awards galore have been piled upon this grey-topped head... this as an album was voted best of the year in the States and so was the title track as a single. His recent hit, The Most Beautiful Girl, and If

Walter Carlos' Clockwork Orange (cassette only 40-73609).
THIS isn't the original film soundtrack, but it's just as good. If you appreciate classical music although don't go in for it in a big way, this could be a useful one to have around for when you're in the classical mood. The William Tell Overture, Clockwork Orange's theme, ttle music, march and Ninth Symphony 2nd Movement are all featured here.

Charlie Rich - Behind Closed Doors (EPC 40/42-85716).
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You Wouldn't Be My Lady are also in this tape.

Gordon Lightfoot - Sundown (Reprise K4/K844258).
THE man who made it into the charts some time back with If You Could Read My Mind, keeps to that familiar country ballad style here. Again it's one of those background tapes for when you're in a pensive mood or good driving music if you're fortunate to have a car with an 8-track.

Gary Glitter - Touch Me (ZY/Y8Bell122).
OUR Gary sounds great here in 8-track. The gunner does nine Glitter/Leander numbers including Hello, Hello, I'm Back Again, I.O.U., Come On Come In, Get On with the usual Glitter treatment. Nice versions of Paul Anka's Lonely Boy and the Phil Spector classic, To Know You Is To Love You.

Twenty High Flying Hits (ZY/Y8Bell147).
THIS is the party tape. It's all here - Gary Glitter with Hello, Hello, I'm Back Again and I'm Back Again, Harry Blue with Dancing



On A Saturday Night, Dawn's Knock Three Times, Ray, City Rollers and Keep on Dancin', Mardi Gras doing Too Busy Thinking About My Baby and many more folk.

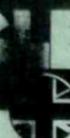
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- GARY GLITTER**
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Reviews Peter Jones



ARROWS: Touch Too Much (RAK 171). Backed by a song from the mighty Chino and Chapman team — one recalls they've not done too badly for S. Quatro, T. Sweet and M. Udd — this should be an instant biggie for the likeable lads. The trio look good, and sound bigger than you might think. A very commercial and direct song, but not in the style which might lead to confusion with aforementioned superior attractions. Not quite TOO much, but enough. — **CHART CERT.**

BLUE MINK: Get Up (EMI 2145). Roger Cook wrote this, solo; and it's a bit of a beller, on the quiet. Up — tempo, sung distinctively, and with a rolling basic beat that gets into the mind pretty smartish. But it's not in the mould of the really big Mink — ian back hits somehow — thinner, perhaps. Hard to say. But if it gets exposed well enough, could make it. — **CHART CHANCE.**

VINCE HILL: Among My Souvenirs (EMI 2142). One of the real oldie — goldies. "Vince up — dates it, in terms of arrangement and phrasing, and delivers the goods with his usual high — gloss professionalism. No reason at all why this one shouldn't suddenly enjoy a new spurt of popularity among the romantic ballads. — **CHART CHANCE.**

ALVIN AND MYLON: So Sad (No Love Of His Own) (Chrysalis). Hard to sum up my feelings about this, except to say that the experienced hands of Alvin Lee are upon it as producer and artist and that it's a song by George Harrison. I like it a lot. It could easily be a smash. And yet there are doubts, too. But a strong contender.

REGGIE SEEBOE: Please Don't Bring Your Sister (Cube). Another which might just make it. Reggie is a good and interesting performer, and there's a staccato catchiness about this which could well catch on. Builds beautifully.

SHOWADDYWADDY: Hey Rock And Roll (Bell). Eight — strong team who are really pulling in the customers at gigs. They're very into the old — style rock and it's big — sounding foot — exploding stuff. This one needs only air support to make it — perhaps big.

STATUS QUO: Break The Rules (Vertigo 009 101). Taken from the album Quo, an album which includes eight new groove compositions. It's a hefty old beater, with the usual vocal sounds of fire and fury, yet not overdone. Fangle box keyboard sound and some boogie — up guitar — it's a single which is instantly easy on the ear and very much in the foot — tapping mould. No doubt a biggie, even if not the Quo at the best. — **CHART CERT.**

PAUL KENDRICK: Let's Do It Now (A and M 7106). Produced by the indefatigable Tony Ashton and featuring a clear — eyed, handsome lad who used to be with Tucky Bizzard, who were produced by the less indefatigable Bill Wyman. This one thumps along in commercial style as one would expect considering Tony made the Medicine Head hits. It thumps along well enough. Lots of bass. At least a ... **CHART CHANCE.**

BUBBLEROCK: People Will Say We're In Love (UK 65). I actually met Bubblerock in the street, the other day — But there I go name — dropping again. This is the formerly sugary — sweet Rodgers and Hammerstein song from Oklahoma — and now it's pounded and pummeled, with hefty drums and some blantant singing. — If not out of recognition, then it's sure sounds different to when David Cassidy's step — mum, Shirley Jones, first sang it on screen. — **CHART CERT.**

KEN DODD: Don't Leave Me Lonely (EMI 2140). Time was when Doddie was in the charts for a year or so with one of his singles — and he's always likely to hit back. Seriously, folks. He sings this big ballad, of tuneful content and so on, in the kind of way that will grab the older folk. So it's definitely a ... **CHART CHANCE.**

DESIGN: Losing You (EMI 2146). From the album in flight, and surely this one will move Design a little nearer full chart recognition. Written by Barry Alexander, it shows off the vocal delicacy of the six — some — who are definitely one of the best vocal teams in our side of the business. It's sensitive song, full of gentleness. And now that the New Seekers have gone, maybe Design will, oh, let's not go into that again. — **CHART CHANCE.**

PAPER LACE: The Night Chicago Died (Bus Stop 1016). Following up an out — of — the — blue smash like Billy Don't Be A Hero is no easy matter. Paper Lace, however, have behind them songwriters Mich Murray and Peter Callender who reckon this new song is better than their previous biggest hit, Bonnie And Clyde. Song tells a story, again, through the lyrics, and deals with an horrific incident from the American gangster era of the 1920's. One can feel, one can, that Paper Lace are now really finding a sense of identity. Phil Wright's out — front voice is registering more and more. It'll be another giant hit. — **CHART CERT.**

LESLEY DUNCAN: Everything Changes (EM). Lovely title track from the girl's latest album, and this single selection has already received a lot of attention. She sings with such class, that's the thing.

SNAFU: Dixie Queen (WVA). Debut single, following a promising album out of some months back. Strong guitar sounds, touches of ex — haling piano and some vocal work which ranges from the so — to — to the white hot. Another one to watch.

HOWARD WERTH: Lucinda (Charisma). London, ex — Audience and obviously an ideas man. Flexible voice, and some interesting guitar sounds. Don't dismiss this one after but one play — it takes time to register. Then I think the basic construction of the song and performance will register.

MIKE STORLEY: Ballad Of A Sad Case (MAM). Good story — line song, but not necessarily in with any chart — type changes. But ... it's a worthy sampler from the album called ... Storley.

P. F. M.: The World Became The World (family core). Title of an upcoming album, too. The Italian trio on a gentle song, but one which switches mood all the way — gentleness turning to near — violence via drums and Moog spasms.

TITANIC: Ma Cumba (CBS). They hit the charts with Sultana, and the tour here is a useful tie — up, maybe strong enough to put this one in the Thirty — it's a pretty big hit through the continent. Touches of Latin percussion, big vocal build — up. And exciting.

Reviews of the week



JOSE FELICIANO: I Like What You Give: The Gypsy (RCA/APB 0206). Arranged and produced by himself with Steve Cropper, Jose's version of the Nolan Porter choppy funk has — not surprisingly, seeing the EX — G's involvement — some chunky Memphis — style brass and a few Cropper guitar licks in amongst the intricately created jaunty byrth. Jose's voice is all over the place, weaving in and out of (and creating much of) the funk ... he never does a Detroit Emeralds — type sexy sigh on the flip, he and his guitar go in for some melodramatic phoney flamenco before the turgid story — line slowie gets under way. How come Carter missed doing this one? **PICK OF THE WEEK.**

DR. JOHN: (Everybody Wanna Get Rich) Rite Away: Mos' Scootous (Atlantic K10445). Uh uh, get down y'all, OOH! Yeach, the King of Gumbo Ya — Ya is back in a funky bag on a choogling polyrhythmic hunk of mumbo — jumbo, with express train chix and the odd bass thunk behind his gruff tongue — twisting and jittery jive. Every time I play his "Right Place Wrong Time" US hit at dances people wanna know what it is, so why don't they latch on first time round this time? More easy groove stuff on the strangely attractive flip **VOODOO PICK.**

CAPTAIN BEEHEART: Upon The My — O My: Magic Be (Virgin YS 110). Now the Captain comes on like the Doctor (John, that is), with a sinistery moody piece of gruffness, backed up though by an interestingly progressing blend of guitars, brass and flute. Just right for Virgin lovers! Slow and — had it risen beyond a monotone — almost prettily Alice In Wonderland flip. **MUSIC PICK.**

BILL WITHERS: The Same Love That Made Me Laugh: Make A Comie For Me (A&M AMS 7108). Laughing and smiling, the cafe au lait Jim Croce does his Jose Feliciano impersonation to a smoothly thumping boogie beat, like that, then puts on his reflective sad voice for the melancholy slow flip.

THE HUES CORPORATION: Freedom For The Stallion (RCA 2444). A US hit sounding like the initial vinyl crisis, the Hues Corp's slowed — down treatment of the Allen Toussaint song is often referred to by others as sounding like the Friends Of Distinction. I disagree: I like the FoD and actively dislike this, mainly because (as with Tavares' newie) it's too carefully contrived. Back to Mono and some real freedom!

MICKY DOLENZ: Oh! She's Young: Love War (MGM 200692). The Monkee that married the girl from Top Of The Pops, in case you've forgotten or are too young to remember, Micky's done a David Essex and little himself a Nilsson-esque little perky slow thumper which borrows from Dr. John and the Beatles' "kiddle" songs. Enough names to confuse you? Despite the influences, it has a charm of its own and I happen to like it. Lazy slurring and ethereal steel guitar give the pleasant flip a Country — style Lovin' Spoonful flavour. Better than riding elephants, huh. **Micky: POP PICK.**

JACKSON BROWNE: Take It Easy: Ready Or Not (Asylum AYM 526). The guy what wrote it now sings the Eagles' first US hit, and it sounds still remarkably like their version (or should that be vice — versa?). Very nice music for spaced — out California cowboys, and a blend of its type. Amusing flip. This guy writes such good words and has such a distinctively mellow voice, it's a pity he's lost both amidst the hippy Country musical trappings.

LEON RUSSELL: If I Were A Carpenter: Wild Horses (A&M AMS 7107). Leon's Easter offering reaches us later than America, and without its prettily posed cover of Leon dressed as Jesus ... not yet, boy, even if the critics have been crucifying ya! He does the Country — style rhythm, with his liminitable vocal styling, and some lewdness in the heavy breathing department. The Stones — song flipside has a — would you believe? — mild Reggae rhythm behind the Country steel guitars, and comes off rather well.

ANDY & DAVID WILLIAMS: What's Your Name (Philips 6000145). Change of label and now the Terrible A&M — type Gramond — type technical support from such as Don Costa and Mike Curb on their pleasingly wimpoid revival of the great 1962 US hit by Don & Juan, who admittedly were somewhat more Soulful! It's a sticky sweet duet with syrupy strings and redundant piano triplets — and, thank you, former associations, I love it! **TEEN PICK.**

STU NUNNERY: Madeline (Mooncrest MOON 28). Sally from Syracuse and Maddy from Vera Cruz? Nope! Oh well. Stu's singing his heart out on a formula — type slow piano and massed build — up comes — and — goes production that sounds like millions of other would — be profound efforts.



Reviews James Hamilton



GORDON LIGHTFOOT: Sundown: Too Late For Prayin' (Reprise K 14327). Can't say I exactly run around the room clicking my fingers with glee on hearing this mournful slowie, but it's a dull week and someone's gotta have a picture put above their review and Gordon just about qualifies thanks to the nagging inevitability of his tune, which sounds so familiar immediately that it's bound to be a hit. Actually, it IS quite nice too, and trips along at a fast enough pace to make dancing of both a smoochy and a polite type possible. Quavering reverential slow message flip. **MO'PICK.**

TAVARES: That's The Sound That Lonely Makes (Capitol CL 15778). The sound of a heart breaking, as impregnated by the Tavares brothers (pronounced as in the Spanish), is a dryly performed semi — Soul slowie with unison vocal back — up, tapping and clucking rhythm and an impassioned lead singer. They're popular in American Soul markets, but too carefully contrived for my own taste.

SONS OF ROBIN STONE: Got To Get You Back (Atlantic K10441). Created by Phil's Bobbly Ell, the Sons — not surprisingly — are another coolly clomping Philly Sound group. OK for Franks, but nothing more than that.

ISAAC GULLORY: Side walks of America (Atlantic K10442). Another boring modern — day teen balladeer on the Arabian and Frank's Avation — they didn't try to be tediously relevant.

AL MARTINO: I Won't Last Day Without You (Capitol CL 15783). Creamily croaking Al does the Paul Williams — penned dreamy slowie just right for romantically inclined old folks everywhere. It's gotta be said, the guy does sound sincere.

MAGIC NIGHT: Baby You Belong To Me (Pye 7N 2644). Two yearning slow Soulfulness on a sweet — squeaky slowie. Not quite in the Stylistics class, but nice enough even so.

BROWN SUGAR: Didn't I (Polydot 000196). Clyde King does her Diana Ross impersonation and calls the result Brown Sugar — considering the number of Ross fans in this country, she may have found the right formula too, especially if she's prepared to buy the same noise time and time again from its originator, as this is nothing different either.

Albums Soul Shivers

GRAHAM CENTRAL STATION (Warner K46286). This is it then punks, an elpee to make you shiver right down to your soul. This lot are being heralded as the next thing in heavy-weight funk for more than a few reasons; like gospel, soul, and funk all rolled into a grinding mixture that is overlaid with a "this is where it's at kids" vocal urgency, Graham Central Station with their soaring male and female lead voices, are the sort of band no contemporary soul follower should ignore. — P. H.

THE MARSHALL TUCKER BAND
A New Life (Capricorn K37501). Stabilemates of the

Life killer

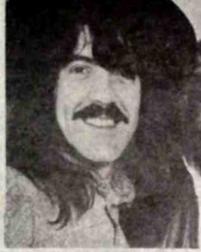
Allman Brothers show they can do it too leaving the intrepid listener to ponder once more: what's new? They play well enough in a relaxed fluid way yet lack the killer punch to make you sit up and take notice. Naturally there are a few lines about "lonesome roads" which conjure up the smell of horse dung and the taste of straw, but really they don't stand up alongside the prototype. Fine under American new wave rock bands still to make it. — P. H.

Abused Creedence

CREEDENCE CLEARWATER REVELATION
Live In Europe (Fantasy FT 326). Since then with the onus of a record's success was on the singer. Time then it has shifted further and further away from the singer, first to the lead guitarist then to the producer, and now it's the engineer who is album by album certainly no star; no way, in fact it sounds like it was done by a gorilla with boxing gloves. Maybe Creedence played a good set that night, but with this album's all we can go by we're never gonna know. Creedence look as if they're going to join the Stones and Hendrix in the most abused artists league. — P. D.

Silky road

PETE ATKIN
The Road Of Silk (RCA LPLI 5014). This is unquestionably one of the most tasteful albums to arrive this year. Clive James lyrics make you prick up your ears and consider again the mundanities that become dross in the mouths of so many rock 'n' rollers. Pete Atkin, his old Cambridge partner, delivers the words clothed in his own mostly pretty tunes and with a sensitive voice often tinged with just the right amount of irony. As a bonus you get musicians of the highest calibre putting the ice cream on the cake — people like Terry Cox, Frank Ricotti, Mike Moran, even Tony Cox! These two really deserve attention. — P. H.



Naz Spark

Rampant (Mooncrest Crest 15) One of the best sleeves for a long time prepares you for a new sophistication from the darlings of Scotland, they are still slick and grasy but the annoying lapses of taste found on their first three albums disappear completely here. Many's adventures with echoed slide guitar and funky wah wah guarantee attention, in fact he shows up strongly all the way through. This is a good album from Nazareth, one which belies the theory floating around the business that they have lost their spark. Don't believe it! Naz have it all under control and deliver the goods with



assured power. Jet Lag is as good an anthem of globe trotting rock bands as you're likely to hear. Then Loved And Lost and Sunshine show just how atmospheric McCafferty and the crew can make a slowie these days. Only the Yardbirds' Shapes Of Things jets them down. Apart from that there are seven good reasons for buying this album. P. H.

The Captain sells out

CAPTAIN BEEHIVE
Unconditionally Guaranteed (Virgin V 2015) The Captain sells out if you can believe that. It's obvious that ole Beehive thought that it was about time that he caught himself a piece of the action dollar wise and he has come up with this piece of watered down blues tinged rock. The Magic Band once so jagged and splintery are bland and ordinary and the Captain himself, apart from the occasional rip sounds like a million other singers. It would be nice to see him in the charts, but at what a price! C. P.



Rick's Fiery Journey

RICK WAKEMAN
Journey To The Centre Of The Earth (A&M AMLH 63621) Sounds ambitious don't it? — a piece of music based on the Jules Verne story and recorded live with the assistance of a rock band, put together for the occasion and the London Symphony Orchestra and The English Chamber Choir all conducted by David Measham. Could be one of those projects that Yes or ELP would attempt and fail, but young Mr Wakeman all on his lodd has succeeded where many a giant has fallen. The story is told by narrator David Hemmings who links the four sections 'The Journey', 'The Recollection', 'The Battle' and 'The Forest'. Rick shines throughout, his soloing is remarkably short and to the point, fast, fiery and quite brilliant. He sustains the compulsion's fight to the end when he slices

Poor Procol

PROCOL HARUM
Exotic Birds and Fruit (Chrysalis CHR 1058) The good things come first on this, starting with a very attractive cover. But to the music; Procol start at one hell of a rip promising much and seem to peter out. The first three of the nine tracks show all the mood and style Brooker's voice and music are capable of, then while Keith Reid's lyrics maintain interest throughout, the music lags. The band seem to have got themselves into a hole leaving you to ponder on the thought that three out of nine is a poor average. One for the fans alone, I fear, though As Strong As Samson would make a telling single. P. H.

Funk Frampton

PETER FRAMPTON
Something's Happening (A & M AMLH 63619) This guy's been through a lot of scene's in the music business, including "superstardom" and here's an album to prove that he learnt his craft along the way. Aply assisted by Rick Willis on bass and John Headly Down on drums, Frampton produces a set of melodic even funky up-tempo songs. Perennial favourite Nicky Hopkins appears on two cuts, one of them Waterfall being the stand out track. Peter's lyrics are always interesting but like most "superstars" the hook line is very vague. A. V. B.

Pricey's best

ALAN PRICE
Between Today And Yesterday — (Warner Brother 56032). Having triumphed at top level with his music score for 'O Lucky Man', the Lindsay Anderson movie, Alan has clearly decided to put more time into his composing career. This album is not only beautifully performed, but is also extremely well-written. The original plan was for an autobiographical stage show and the Yesterday side of the album contains songs that project. And then the Today side contains songs

specifically created for the album. Working with Derek Wadsworth, on the arrangement side, Alan really has pulled out all the stops to create a unique and wide-screen listening experience. Jarro's Song is on the autobiographical side and Left Over People is also excellent. On the 'today' side, marginally the better, City Lights and Look At My Face are outstanding. Strong guitar work from the loyal Colin Green, and Alan's voice resonantly putting over a lived-in sort of sound. P. J.

Hogs history

GRU/NDHOGS
Best — 1969-1972. — (United Artists 69068). A compilation two-album set of tracks from five of the six albums they did for UA — that's Blues Obscure, Thank Christ For The Bomb, Split, Who Will Save The World and Hogwash. Their career started in 1962 and they have been a consistently strong influence on British blues, with Tony McPhee, Pete

Cruikshank and Ken Pastolnik usually coming up with something new. Not always the luckiest of bands, but certainly important. P. J.

Superstud's lament

LAMONT DOZIER
Out Here On My Own (Probe SPB 1086) Mr Dozier is one third of the famed Holland-Dozier-Holland who wrote most of the massive Motown hits in the early sixties. He goes solo here and strangely enough none of the compositions are his own. The material is predictable and boring — just another black superstud in leather trousers singing 'Let me make loove to you'. All dem mormas must be getting pretty frustrated. . . . Lamont has quite a reasonable voice — given better material he might do better — meanwhile I'll stick to Marvin Gaye. C. P.

Dana strides out

DANA GILLESPIE
Born A Man (RCA 854). With David Bowie very much behind her, Dana is having a real try this time around to show her ability as singer and as composer. Bowie and Mick Ronson produced two of the tracks, Mother Don't Be Frightened and Andy Warhol — the rest were by Dana herself, with Robin Cable. Apart from the silky smoothness of her own voice, Dana is backed by some of the best musicians in the business and a back-up vocal trio of Lisa Strike, Rosetta Hightower and Joanne Williams can't be had any more. Ronson is in there, so is Rick Wakeman, and Messrs. Bolter and Woodmansey, and strings are lavishly laid down by Del Newman here and there.

Bread's crust

JAMES GRIFFIN AND CO.
Breakin' Up is Easy (Polydor Super 2391 118) James is the second member of Bread to make a solo album, and he's obviously the one who added the crust so to speak. Half of their album are rockers and half

ballads. Most of them written in conjunction with Bread cohort Robb Royer. All the ballads are great and about half the rockers are good and the other half don't quite make it. Still it's a nice debut album which promises good things for the future. C. P.

Rick's Windfall

RICK NELSON AND THE STONE CANYON BAND
Windfall (MCA MCG 3516) Rick Nelson, teen idol of old has made a somewhat remarkable comeback of late with two country flavoured albums Rudy The Fifth and Garden Party. This is the third and to be honest it is a bit disappointing. The band have gradually come forward over the albums until here they take the brunt of the composing credits, especially guitarist Dennis Larden. Trouble is it all sounds a bit bland, but nice for those nights when you want something to wash gently over you. C. P.



Definitely bona

DR. JOHN
Destively Bonaroo (Atlantic K 30035). The old king of 'voodoo' ain't lost his knack, his series short catchy songs all of them worthy of single release without ever compromising or losing his distinctive style. The album is a rich slice of New Orleans funk, from the same team as in The Right

Place. The Doctor serves up some of the wierdest blues this side of Slade, B U 4 Real, Mos' Scousins, and the title track for starters. If you're a fan then you'll probably already have the album. If you ain't, then haul ass down to the nearest record vendor and get yourself a bunk of the Dr. C. P.

American news . . . American news . . . American news . . . American news . . .

Armand's 'nicks'

THE guy pictured behind bars is Armand Schaubroeck. He's made a career out of stealing. But he's boasting that he was caught only once — when he was 17, in 1963. The nicking got him eighteen months in a maximum-security prison, and that's the kind of thing that Armand can't forget.

So now, that much further on, he's brought out an album here in America. It's called *A Lot Of People Would*



stateside newies James Hamilton

WILLIAM DeVAUGHN: Be Thankful For What You Got (Pts 1 & 2) (Roxbury BR80 0236). Created by a whole host of unfamiliar names, this fast-rising R&B hit (up 11 to 14 this week) is like a cooled-out '70s-style "You Got What It Takes" not only in idea but also in its lyrics — with one important exception. The "You" of the title, unlike in Mary Johnson's earlier hit, relates to "you out there" rather than a specific female "You." Yes, it's a message song to the brothers and sisters who may not drive a Cadillac — may not have a car at all — but who should be thankful for what little they've got. Taking his cue from another modern black singer of messages, William (who wrote it too) assumes a light Curtis mayfield-type vocal delivery, yet gets backed in a way that relates to no-one else. There's a solidly booming boogie slow thud beat in amongst a gorgeous mixture of delicately tapping guitars, drily scratching wah-wah, languorously chording organ, jazzy tinkering guitar, and beautifully underplayed vibes, all of which get breathing space on the basically instrumental backing — track-ish B-side, and all of which combine with William's unburied cool mayfield play to create a compulsive "play it again" little platter. There's a really strange sense of atmosphere about this one, and it's a beauty.

THE JONESSES: Hey Babe (Is The Getting 'Sill' Good?) (Pts 1 & 2) (Mercury 73458). Hey, Soul Group Freaks! Remember the lovely vocal sounds made around 1967 by such groups as the Falcons, Intruders, Parliaments and others? An unusual harmony

Like To See Armand Schaubroeck DEAD. The first, and quite probably the last, release from a little company in Rochester, NY, which Armand serves as president, A and K man, promotion manager and general dogaboly.

He worked the album with Danny McCabe, once Armand's partner in crime, and now member of the band, Armand Schaubroeck Steals, which made the album.

But listen to Armand on why he made the album. "It's on the mental conditions of prison rather than the physical. Most publicity on prisons is like bad food, but we're really telling what happened. It isn't a prison reform album, but it could help in that direction."

The album was recorded in two weeks in an eight-track studio in the States, and grew up and learned to steal. The friends who paid for the album also played for the album. Says Armand: "There might have been better musicians available, but I didn't want Led Zeppelin's lead, or George Harrison, on my song."

It's real strong stuff on this album. And the man

himself, Armand, says, "It's all there. I'm sure it's done better than anybody else ever did it. I don't think I've made the inmates look good, or the guards look bad, or vice-versa."

So how did our hero make prison life and hence to the recording studio?

"Safe-cracking," said he. "We lived in a rich area, and I graduated at 17 only to be in prison a few months later. We were caught because — and this is real stupid — we stole a timing light and then a fellow thief found out it belonged to a kid and so he gave it back and the kid he gave it to was... a RAT!"

So what was life like in nick? Says Armand: "You know, like at night they lock the cells up. Except there is a dorm. It's like a huge cell, double gated and kind of army barracks look on the inside. The dorm is dangerous... for rapes and stuff. There was a strong clique running the dorm, they could pay the guards off, with cigarettes or whatever, and they could get away with anything."

Armand is serious about his record. You may get to hear his views later on. But for the moment this one off album is rocking the States.

thumping shuffler which features much the same sort of vocalese as the previously described Joneses. Lots of vocal interplay, but with complex harmonies and old-style philly wub-wooling on the climaxes. There's a driving beat amongst it all, but this may be one for the vocal fanciers more than for the dancers.

THE CHIL-LITES: There Will Never Be Any Peace (Until God Is Seated At The Conference Table) (Brunswick B 55512). Huh? That must be the most pessimistic title of all time, if you happen to be a realist! Eugene Record and the "Have You Seen Her" gang of fame actually did rather worse, Charts-wise, in America than they currently are doing here with their "Homely Girl" despite the heading for the title from their record label, which may explain why they have now reverted to their slow rock of this sweetly sung yet ultimately fairly empty message of faith.

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

Britain, the way may even be open for the Joneses too. In America, they're currently at 46 on the R&B Chart after 5 weeks. Oh yeah, and if the vocals are too deep for Northern dancers, the flip's a backing-track instrumental!

ULTRA HIGH FREQUENCY. Incompatible (Wand WD 11262). UHF recently came chugging out of Philly City on the right tracks, if you remember, and now they're back with a nice, in-tractional — if indistinctly defined — vocal group

GRAHAM CENTRAL STATION: Can You Handle It? (Wand WB 7782). Highly touted, fashionably clad and musically modish, GCS are the group formed around ex-Family Stone bassist Larry Graham. "I'm sure that their brand of instant black music sounds fine in the right circumstances, but it's too contrived and pointless for my own taste. Here, they rip off the Tyrone Davis style on a typically Tyrone-ish medium tempo jigger, which gets nice in the mix. Davis and Stone that seem stylistically forced.

In brief

A whole pile of awards were waiting for Olivia Newton-John when she arrived here for her first major tour. They laid on a dinner in her honour, she laid on the trophies — her Grammy for Best Country Performance (for Let Me Be There); a Gold Record for that disc, which sold a million; and an Academy of Country Music statuette, honouring her as Country Music Newcomer Of The Year. And there was another for John Farrar who produced Let Me Be There.

We've just had a TV programme called *Geraldo Rivera: Goodnight America*. Though the title is obscure it was a look at the impact of drug usage on rock stars. It showed clips of Janis Joplin, Jim Morrison and Jimi Hendrix, plus Rolling Stone Brian Jones and Beatles manager Brian Epstein.

And in the studio were Grace Slick of Jefferson Airplane fame, and Myra Friedman who has written a fine biography of Miss Joplin. Not a bad programme, with plenty of impact. And in many ways a dire warning about the effects of drug experimentation and dependence.

Before going off to Japan for a lengthy sell-out tour, Glen Campbell explained how he hits the Nippon charts — it's by singing in Japanese. "The words get written down for me phonetically, so there's no problem, though I would believe the Japanese have laughed for years at some of my pronunciation. But at least the words are legitimate — none of that playing around, like *By The Time I Get To Tokyo*, or *Yokohama Lineam*.

All three members of Emerson, Lake and Palmer are now cutting solo albums. Your Lenox Zavarone looks like building big in the States, via the Stax label, which is in itself one helluva honour for a ten-year-old pop-hollering chick... So there's this lovely sleeve picture of Buffy Sainte-Marie on her debut album for MCA, and there are certain retailers who are covering it on the grounds that it's too revealing and really it's just plain lovely.

John McLaughlin has formed a new eleven-piece Mahavishnu Orchestra, using one of the former personnel and they'll be hitting the stateside road soon... and Blue Aquarius, a band of Maharaj Ji devotees, disbanded because of touring costs, but then there were forty-six of them... Brenda Lee, now 29, recovering well in hospital after treatment for a blood clot.

Johnny Cash is being sued for more than two million POUNDS by an ex-convict. The former inmate, Rudolph Sandovale, says Cash "invaded his privacy" by using his name and prison number on a recorded concert at Folsom Prison — that was the album which sold nearly three million copies.

Both Barry White and Al Green will be making tours of Britain in the fall, but there's a lot of doubt about whether the Jackson 5 will actually make it for the previously announced concert at Wembley Empire Pool at the end of this month.

U.S. CHARTS

from Billboard

single albums

1	4	THE LOCO MOTION Grand Funk	Capitol	1	3	THE STING/SOUNDTRACK	MCA
2	1	TSOP MF5B Philadelphia International	ACA	2	1	CHICAGO Chicago VII	Columbia
3	2	WHY? THE JETSONS John	ACA	3	2	HELEN REDDY Greatest Hits	RCA
4	3	BEST THING THAT EVER HAPPENED TO ME Gladys Knight & The Pips	Budath	4	11	CAT STEVENS	ABM
5	8	DRIVING MACHINE The Jackson 5	Motown	5	7	GRAND FUNK	Columbia
6	19	THE STREAK Ray Stevens	Narabay	6	9	MARIA MULDAUR	Reprise
7	10	THE SHOW MUST GO ON Three Dog Night	EMI	7	4	PAUL McCARTNEY & WINGS	Apple
8	12	TUBULAR BELLS Mike Oldfield	Virgin	8	5	MIKE OLDFIELD Tubular Bells	Virgin
9	11	JUST DON'T WANT TO BE LONELY The Main Ingredient	RCA	9	10	ELTON JOHN	Columbia
10	18	THE ENTERTAINER Marvin Hamlisch	MCA	10	8	DOOBIE BROTHERS	MCA
11	16	OH MY MY Ringo Starr	Columbia	11	6	MF5B Love Is The Message Philadelphia Inst.	Philadelphia Inst.
12	5	COME AND GET YOUR LOVE MIGHTY INK CREW	Redbone	12	12	JONI MITCHELL Court And Spark	Asylum
13	22	I'LL HAVE TO SAY I LOVE YOU MAKE ME FEEL BRAND NEW	ABC	13	18	DEEP PURPLE Burn	United Artists
14	7	LOOKIN' FOR LOVE Bobby Womack	United Artists	14	18	ARETHA FRANKLIN	Atlantic
15	20	MY MISTAKE WAS TO LOVE YOU Diana Ross & Marvin Gaye	Motown	15	14	SEALS & CROFTS Unborn Child	Warner Bros
16	20	SUNSHINE ON MY SHOULDER John Denver	RCA	16	17	ARTHUR, WIND, & FIRE Open Our Eyes	Columbia
17	21	I WON'T LAST DAY WITHOUT YOU Carpenters	ABM	17	21	AMERICAN GRAFFITI Soundtrack	MCA
18	21	ON THE RUN Paul McCartney & Wings	Capitol	18	22	CHARLIE H	Mercury
19	25	HELP ME John Mitchell	Asylum	19	24	BACHMAN-TURNER OVERDRIVE II	Mercury
20	25	VERY YOUNG Mr. Stevens	Capitol	20	22	HERBIE HANCOCK Head Hunters	Columbia
21	25	THE LORD'S PRAYER Sister Janet Mead	ABM	21	23	THE SPINNERS Mighty Love	Atlantic
22	26	SEVEN WONDERS Helen Reddy	Capitol	22	23	DEEP PURPLE Burn	Warner Bros
23	26	DON'T YOU WORRY 'BOUT A THING Steve Wonder	ABC	23	25	CHARLIE CRIC	Mercury
24	27	SEASONS IN THE SUN Terry Jacks	Tamla	24	25	VERY SPECIAL Love Songs	Mercury
25	29	LET IT RIDE Bachman-Turner Overdrive	Mercury	25	26	THE WAY WE WERE	Columbia
26	32	THE PAYBACK (Part I) James Brown	Polydor	26	26	JIM CRIC	Mercury
27	31	VERY SPECIAL LOVE SONG Charlie Rich	Epic	27	26	You Don't Less Around With Jim GLADYS KNIGHT & THE PIPS	ABC
28	32	FOR THE LOVE OF MONEY Philadelphia International	Epic	28	31	JIM CROCE I Got A Name	ABC
29	36	MOCKINGBIRD Carly Simon & James Taylor	Elektra	29	25	THREE DOG NIGHT Hard Labor	Dunhill
30	38	TELL ME A LIE Sam Jo	Wind, & Fire	30	28	ARTHUR, WIND, & FIRE Open Our Eyes	Dunhill
31	40	MIGHTY MIGHTY Earth, Wind, & Fire	Columbia	31	28	ARTHUR, WIND, & FIRE Open Our Eyes	Dunhill
32	46	I'M IN LOVE Aretha Franklin	Mums	32	31	BILLY JOEL Piano Man	Columbia
33	37	THANKS FOR SAVING MY LIFE The Main Ingredient	MGM	33	32	JOHN DENVER	Asylum
34	36	MY GIRL Billy Sifford	MGM	34	42	HELEN REDDY Love Songs For Jeffrey	Capitol
35	40	TOUCH A HAND MAKE A FRIEND The Main Ingredient	MGM	35	27	LOVE UNLIMITED PROMISES/RHYTHM IN POWER	20th Cent
36	41	LET'S GET MARRIED Al Green	Stax	36	29	TOWER OF POWER Back To Oakland	Warner Bros
37	42	PIANO MAN Billy Joel	Columbia	37	45	STEELY DAN Pretzel Lunch	ABC
38	43	WANTENY The Temptations	London	38	41	EMERSON, LAKE & PALMER	Mercury
39	44	OUTSIDE WOMAN Bloodstone	Reprise	39	37	JAMES SHIPLEY Philadelphia International	Polydor
40	45	ERES TU (Touch The Wind) The Main Ingredient	Reprise	40	36	JAMES SHIPLEY The Payback	Polydor
41	46	SUNDOWN Golden Lightfoot	Tamla	41	39	BOB DYLAN Planet Waves	Asylum
42	48	JET Paul McCartney & Wings	Apple	42	43	DONALD BYRD Street Lady	Blue Note
43	48	STANDING AT THE END OF THE LINE Lobo	Big Top	43	44	THE DARK SIDE OF THE MOON	Harvest
44	49	ROCK AROUND THE CLOCK Bullseye & The Comptons	MCA	44	48	FRANK ZAPPA Apostrophe	Discreet
45	52	IF YOU LOVE ME (Let Me Know) Olivia Newton-John	MCA	45	47	STRAIGHT AHEAD	RCA
46	53	SUNDOWN Golden Lightfoot	Reprise	46	47	EDDIE KENDRICKS	Mercury
47	52	IF YOU LOVE ME (Let Me Know) Olivia Newton-John	MCA	47	47	GORDON LIGHTFOOT	Tamla
48	52	ROCK AROUND THE CLOCK Bullseye & The Comptons	MCA	48	52	DOWNDOWN	Reprise
49	52	IF YOU LOVE ME (Let Me Know) Olivia Newton-John	MCA	49	47	AMERICAN CENTRAL STATION	Warner Bros
50	56	IF YOU LOVE ME (Let Me Know) Olivia Newton-John	MCA	50	46	RINGO Starr Ringo	Apple
51	56	IF YOU LOVE ME (Let Me Know) Olivia Newton-John	MCA	51	46	ROBIA TOWER Bridge Of Sighs	Chrysalis

ALL HER SAYS BLIND

Lennie Peters, half of the Peters and Lee duo, has the chance of an operation that could give back his sight. But he has put off this chance in favour of consolidating the duo's success. He explains his reasoning to RM's Roy Hill.

AFTER sitting around in the Press office at Phonogram Records for half an hour waiting for Peters and Lee, the door bursts open and in walks attractive Di Lee leading the way for the blind Lennie Peters.

"I'm sorry if we've kept you waiting long," she says after we make the formal introductions. Lennie also apologises for their late arrival.

"We've been doing some things for our next album. It probably won't be out till November, but we're so busy we thought it best to work on it now while we've got some time."

At that one of the Press officers shows Di some colour transparencies that have just come through of her and Lennie. She describes them to Lennie, who was peering over her shoulder and later said, "I look over her shoulder now and again hoping my sight might come back for a split second."

Immediate plans

The three of us then went and settled ourselves in a room above the corridor and on the way Di tells me of their immediate plans.

The following day they were off to Spain for TV dates and then a week as cabaret all the way until they go to Blackpool for an 18-week summer season.

"Being in Blackpool for such a long time will give us a chance to get some new material together," says Lennie lighting up a cigarette.

"I think it will also do our records a lot of good. We'll be renting a house so that all the family can be there."

Di adds that with travelling around so much they don't have the time to rehearse new numbers although they like to change their act as much as possible.

Peters and Lee are currently making an impact on the charts with Don't Slay Away Too Long which is their third single since breaking into the big time via Opportunity Knocks.

Welcome Home, the song which shot to number one over a year ago, has been a world-wide hit for Peters and Lee and even now it's selling 500 copies a day. Their follow-up, By Your Side, did not have quite the same success although in the album charts their names have proved strong competition for the established giants in the business.

Cancelled trip

"Our new single is very important to us so much so that we should be in the States now, but cancelled the trip as it was more important to be here these three weeks," says Di with Lennie nodding in agreement.

"We'll be going to America after Blackpool," adds Lennie. The success of Lennie and Di has meant that they haven't even had the time to take a holiday during the past year, but the pressures of work have all been worth it.

"When Welcome Home was up in the charts we were travelling 1,000 miles a week, and also doing TV, radio, interviews and everything on top. That was the only time we felt like giving it all up. So long as we get plenty of sleep we're alright, but we get over-tired through doing too much then it gets us

down a bit," comments Lennie.

"Obviously we owe our break to Opportunity Knocks. We were asked to go on it before we did but we refused because we felt we weren't ready. If we'd have gone on it say a year earlier, I don't think we could have coped with all that's happened to us."

Once Di and Lennie were in the big time, the problem arose of having to fulfill engagements at a price which was agreed by contract prior to becoming hit recording artists.

"I think it did us good having to fulfill the original agreement," says Di smiling.

"Yeah, we lost a lot of money, but I think we gained in popularity which is the main thing I think," Lennie comes in.

around for a long, long time."

Before Lennie and Di became a top of the bill act they were earning in the region of £125 a week between them. Today their fee is well and truly into four figures for a week's engagement.

"The money we're now making hasn't changed us at all really," says Lennie who still lives with his wife, Sylvia, and two children in a London council flat.

"I think in this business too many people go skint. They earn a few quid and they think it's always going to come. They buy bloody great houses and Rolls Royces and then before they know where they are, they're not making any more hit records and they're skint. We're not like that, we're not too keen on changing."

Adds Di, "Money is not important to

and me today. I feel that there's a lot of people when they see us on TV who think Di and I are married. In fact we've had letters saying that we've brought married couples together by just looking at us on TV. If people want to think we're married, 'cos it makes them happy, then why should we spoil their happiness?"

But all the time the papers are trying to get the big romance bit between us and it's bloody silly. At first I didn't want my marriage to be known, but our publicity man said the next thing is the papers would want to know why I've kept it a secret.

Fan Club

Di then continued the saga, "Sylvia, Lennie's wife, and I really get on well. She runs our fan club and helps us with a lot of things, we're a great team together."

"When the reporter came to see us he said to Sylvia that obviously she could have torn my eyes out when she first saw me. I laughed and said jokingly that Sylvia beats me up every night and they printed it all."

"The Sunday papers drive you mad," says Lennie looking rather annoyed.

"It caused a bit of aggravation with the family. My Mum thinks the world of Di and went spare when she heard about it all."

"Everything was blown up about me and the operation. It looked bad in the papers 'cos I said I'd turned down an operation and put my career first. This was wrong. What I said was we had worked hard over these years to get where we are, but if the operation comes yet to see if something could be done and if it could it'll take three or four months in hospital."

"I said that the years that we'd worked for this, by going into hospital for four months is going to put us right back to square one being out of the business for so long."

No difference

"Another 18 months won't make any difference. What we're doing now can't always come, but if the operation can be done, it can be done as well in 18 months as it can now."

"I have now learnt to live with the fact that I'm blind. I've been blind for 17 years after being hit by stones kids were throwing about. I didn't bother to sue them as they were skint, I mean there was no point."

Although Lennie has been interested in music since he was a child and used to run shows at school, he never had it in mind to take it up professionally. He says he always preferred the outdoor life and would do anything whether it be a van boy, labourer or whatever.

But going blind meant he had to attend a blind school where they made him do basket weaving.

"I was at the school for nearly two years and the bloody basket making nearly drove me mad," he recalls.

"I was so fed up with the blind school I began to learn the piano as I was determined to get out of the school."

Career minded

Although Di has become very much a part of Lennie's family, she has no plans herself to marry.

"I'm very career minded," says 24-year-old Di.

"I've seen so many marriages break up around me, I don't want it to happen to me. I've been really disillusioned and when I get married it'll be for good."

A subject which has been a talking point both in and out of the music business recently is the Eurovision Song Contest and it's my guess that Peters and Lee will be representing Britain next year.

"Funny you should mention that," said Lennie.

"We was hoping that we'd get picked for it next year. Apparently it was a choice between Olivia Newton John and us. Obviously we hadn't done too much on BBC whereas Olivia had done a lot of work for them. I don't know if that bent her way at all. Anyway if we'd sung our latest single in the Eurovision Song Contest, I'd have laid money on us winning."

"It's our ambition to do the contest," Di concludes.



"It's all wrong this trying to get out of your contract when you start to make it. Once you start in this business with a bad name, you keep it. If they, the club owners, were good enough to give you work in the first place, they're entitled to have you fulfill the contract."

As Lennie says though, Peters and Lee are now in the nice position of being able to pick and choose their jobs. Three weeks, says Lennie, they were at the Wakefield Theatre Club, where they played as a supporting act two and a half years ago.

"We said the first time we were there that the next time we came back to the place we'd top the bill," recalls Lennie with an air of triumph.

"It was a sell-out the other week and for four nights running we had to sing Welcome Home twice. Surprisingly enough we don't tire of singing that song. It's one of those which is going to be

us."

"We still like to be as we were, we're no different," Lennie continues. "Although I still live in a council flat and am looking for something else 'cos it looks bad, I don't want anything flash."

Like Lennie, Di is also looking round for a new pad. She shares a flat at the moment with her cousin whom she used to be in a double act with before teaming up with Lennie four years ago.

In recent months Lennie and Di have been in the papers several times. On one occasion it was rumoured they were having an affair and more recently Lennie was said to be putting off the chance of having an operation to restore his sight in favour of their career.

Both stories annoyed Lennie and Di immensely since what was reported was inaccurate.

Said Lennie, "Funny, we were talking about the story of a romance between Di

Peter Dignam answers your letters. Write to RRM, 7 Carnaby Street, London W1V 1PG

Concain' with Mr

Hi there blimps! This is IT. As promised last week, THE ultimate in bad taste and warped depravity. So lock up your parents and prop open your lids, kids. Eyes down for a packed dungeon.

Seasons In The Sun, Terry Jacks, Billy Don't Be A Hero, Paper Lace, Emma, Hot Chocolate, Candle In The Wind, Elton John, Doctor's Orders, Sunny, Sunny! My God! Death discs in one way or morbid fairy tales. And pretty sick to boot. Death discs are classic examples of the young 'n' being cynically manipulated by calculating capitalists.

Choking back my tears, P.Ta.

Don Meskill

Port Talbot, Glam.
P.S. Record Mirror is not a death paper is it?

AN 'tha's just for starters. Wait till you get your fangs into the Kentucky Fried armadillo we've got trussed up for dinner. Or is it hors d'oeuvre. Or even breakfast?

I've just read the Bowie Superfan Awards and parted company with my breakfast. Who the hell does David (The Wonderkid???) Claridge think he is in 'tw. Bird is it a plane, no, it's a vain impostor, a clown. How dare he blaspheme against Bowie! I entered the contest myself, not knowing you had to Arse lick the panel. I'm very sorry. So he wears make-up and nail varnish well so do I and on more than one occasion have been beaten up by some layabouts. It was the pathetic attempt to try to find superfans, to try and flush the number one fan. The only way is to see the, say, 5 finalists and ask them questions concerning the Superstar and to look at their scrapbooks etc.

Love in sane aladdin

YOU'RE sorry I didn't even get a lick in, I mean a lick in, well I mean, ya didn't see a Superfan feature on me now didja? No, an' here's why:

I'm writing to let Melvin of Derby know that Mud did come off Opportunity Knocks (poo devil), as Peter (no you don't look like Mick Jagger) Dignam obviously isn't going to. A Deep Purple Fan (Sorry Margate, about that)

P.S. My doctor said that loony blokes with bottle green hair and leather jackets (yes, Dignam, I did, see you strutting down Carnaby Street the other week) who tell people to eat RRM should be injected with stuffed carrots, juice and forced to join the Young Conservatives (sargh).

P.S. Forget that last bit about the Y.C.'s, you're not that nasty. No-one is!

YOU wanna try me? The worst is yet to come, n' meanwhile, wrap your slimy tentacles around this greasy little pumpkin.

Dear Peal, I am writing to tell you that I really did dig your whole new page in RRM, but why do you sick

to such a 'rummy' magazine? Strike out on think me, I'm myself a cushy little job line editing The Times - I command it (sort of), that should live it up a bit!

P.S. You eat sausages (Actually it was a carrot, but we do carry on - MM) with knives and forks, not with fingers as in your picture, you uncivilised a+70, but I still love you (7)

I have yet to dredge up anything from the cess-pit of my psyche that is any kind of deterrent to these flooxies fandanges, but then again, they're so F.A.B. (tha's fast and with fingers as in your picture) who'd wanna stop 'em anyway? Take it away Sweet Jane:

OK, so not everyone likes Donny Osmond, but I happen to, and so do a few sinuses. So Pete, why doncha tell 'James Osmond' (no offence Jimbo) to damn well glue his rubber lips together and keep 'em that way?

He said Donny can't play the keyboards. Well, why doesn't that stuffed catty stalk of celery try to do it himself? And who does he think he is, saying Donny croons like a lame donkey with a carrot in front of it? Listen here you upstart, you've got less sense than a baked potato! So get yourself lost in the Sahara Desert, you narrow-minded B-1 Jr! Goodnight.

James, an enraged Osmond fan
(And no X's)

WADDAYA mean NO KISSES!? What did I do? Listen here baby, I only print the damn things, you should see the kind of smut that I don't print:

Having read the letters that have discussed the Father and Son relationship of Gary Gitter and Alvin Stardust, I'd like to state before a particularly stupid bitch Beverly of Ipswich, say they're gannet get married:

A son cannot marry - His Mother (she's already married).
Daughter.
Father (Hmm? Or does Alvin record on Motown?).
Son's wife's Daughter's only Grandfather's only Ancestors (especially dead ones).

Dogs that (pestaliity?) or as it's known an animal lover.
Prize marrow.

Who (what's the point?) I hope that attracts them out of your. If not, try a bucket of cold water and a sheet of medium sandpaper.

I've had enough of carrots so all I can say is Nuts. (Brazil, P. or Haezi. Take your choice).

Rakotia Zoeka (Re-arrange)



P.S. Any info on Mars bars at the Albert Hall please forward to Mr. Mansfield, 18, Como St., Romford. Sorry Paul.

SEE what I mean, that's the kind of crazed rambling I have to crawl through. 'Wassat! You liked it?' (Deep throat black voice)

'Well there's plenny mo' where dat cum from' - -
Observe. No address. In case any pals or enemies find out that I've been writing into obscene pornographic, dirty Donny letter pages, Diggy baby I thought I had problems - Argh! hang on the pees's just exploded.) - but your cracked.

An' another thing, the other 100,000 letters I've sent you have not been printed and they weren't about Donny, carrots, Mars bars, streakers, right? They were all clean (washed in Diabolical Ariel. Stop advertising.) In case your mingers are playing you up, this letter ain't typed but it better be printed or I'll make a personal trip to the RRM offices and pour a full box of cornflakes over your fibrel which isn't that big. (Understatement of the year.)

OK, you have been warned. And any way you're the only mug I know who will print my, and others, rubbish, see ya! Oh and please all you beautiful people out there, stop arguing through this letter page about pop people and leave room for nutters like me and arrange a date to meet outside the RRM offices and beat the (censored) out of each other.

I can't stand blood! See you, Diggy baby. You carrot hasser, we need ya! Squeleh, X.

WELL if you can't stand blood, monieur Squeleh, we certainly don't need you! If sure ain't no fun eating my neighbour's children without it! I can tell you.

And now we go across the

happenin'? - sargh - does not compute - gimme shelter - mayday - April fool - come in Ashford. Come in Ashford. Kent, do you read me?

As a regular reader of RRM I usually find its a great paper, but after reading the interview with Lyn Paul in your April 20 issue I must say the bloke who lays it out must be a twit and a half. You read down the first column then after that it goes completely haywire, stopping in mid-sentence and carrying on two or three paragraphs up! It took me ages to read.

Next time you require us to remove the page, cut it into pieces and stick it together, please put a note at the bottom of the page, eh?

Dearers. (No name Supp'd) Ashford, Kent.

HMMN, does the fact that Mr. Poedle Poole is reading William Burroughs's books at the moment have anything to do with it? Is he trying to imitate the celebrated cut-up editing - fold-in - editing - fragmented reality - sargh - its happening again - put those scissors down Mr. Poedle.

"There is the letter."

Oh my, my, Billy, that was a real soap impression.

Look here carrot tops from mars bar land, its about time you stopped printing letters from Grandmas like 'Eleanor Rigby' who are always criticising Slade and other modern groups.
For instance, Eleanor Rigby thinks the Beatles are great, and I think they WERE great. But I also think that Eleanor Rigby, and other Grandmas, who like groups of the past, should stay in the past and give other modern up to date groups like Slade a chance to become as famous as the Beatles were.

A Slade Fan.
Yorks.

WELL, something must be done about this insubordination, with Sergeant Pepper without leave at NO. 23 in the charts, I think I'd better have a word with his commanding officer Captain Beeffart:

So you're a fan of the Captain. Well you can lick my decals off anytime babe don't worry, I'm safe as milk. Great to see we're not dead yet. (And wipe that clear spot off your face). Print this 'ow you say (bit of french there) fast and bubous, and I'll send you 33,000,000 cans of good old Fosters.

See you Mirror Man (pun).
Yours a Die-Hard Beef Freak, Rockit Munk!
P.S. Osmonds are punks!

HMMN, yes, thank you. Now for a quick translation we go somewhere over the rainbow trout mask-ing tapes a trip its a trailer tail he!p! - w h a t s

chance that Monday, 19 March, when two of your most devoted fans trekked seven miles to receive a "H" and a sickly smile (What am I saying? We could see the love in your eyes and were sure you were dying to kiss us).

Do you remember us, fur coat and holey tights? Oh, how silly of us, how could you remember someone so insignificant? ('Aaahh, nasty' purrs Alice. We'll meet again some day, right now just go away. Thanks a heap, buddy.

"Lady Montague and Lady Capulet"

P.S. We still love you dearest.

ANSWERS to be carved into a desk lid and sent to: Vines Furner, whose song "I Love The Dead" should be played while reading the next one:

Dear Peter Pansy (the little boy who never grew up) I know you won't print this because it doesn't concern the sex life of D. Osmond esquire, but have you noticed the comparative lack of recent success of artists whose aim is to make their audiences happy? New Seekers only make No. 10, the Enter the Duet and Gary Gitter's never made the top three. What's gone wrong then?

Well, seems the British public just don't want to be happy. Look at the top three recently - Emma, Billy, and Seasons are all "I Love the Love life of D. Osmond" esquire, but the Everly Brothers Top Five was headed by Ebony Eyes, a song about a guy whose bird kicks the bulb in a plane crash. No wonder we didn't win the Eurovision Song Contest, "I Love the Love life of D. Osmond" esquire, but the natural death. Waterloo, song about Napoleons death, was a cert.

Yours, D. Osmond.
P.S. It wasn't true that the Birmingham girl - it was my brother James who was involved.

Well don't ask me, ask Mr. Rickford.

AFTER sandblasting your sensitive sensibilities (grrr) with all those senseless snark drawings, here is my good deed for the week: My boyhood hero, arch pianofortist and sock-top zombie, Bob Dylan, has now has a fan club, so all you closet ghouls and rock 'n' roll animals can grrt to him at this address:

Mickie Rickford (Secretary),
12, Edward Street, Walsall, Staffs.

(WHAT'S this, Captain Beeffart, Donny Osmond and Lou Reed all on the sack page? Can you be another example of Mr. Poedle's cut-up editing technique?)

Loch, I never find out in next 7 weeks a vacuum packed H.P. Instanbul when Lester Pops meets Iggy Bang.

Loch, I've sucked my lemon peel dry, so why not get in - Watch it, Ed.

Yeah, OK, well I'll see ya soon, and a wee' forget to walk on the wild side, Goodnight Ladies.

ROUGHIES

That's how new band Jook describe themselves. They embark on their first nationwide tour with Sweet this week and their single Bish Bash Bosh is receiving a lot of attention. James Craig investigates.

IN THE last few years we've seen the emergence of some rather noticeable folk; i.e. Slade, Sweet, Gary Glitter and more recently Mud and Alvin Stardust. It seems that just when one thinks the originality of one group can't be matched along comes someone else with something new to offer. Our chart-toppers move over and a new name takes its place.

The latest group who look like contenders for the top are Jook, a rather interesting quartet of lads who are making their big splash as the support band on the Sweet tour in the next week or so. Keep an eye out for them, because it looks like everything's coming together for them, and this may be just the time for their rise to the top.

Jook got their name as the mispronunciation of the old Gene Chandler classic "Duke of Earl". Manager John Hewlett kept singing "Jook of Earl" and the name stuck.

"We started about two

years ago," explained Ralf Kimmert, Jook's lead vocalist who also wrote the group's new single. I knew Trevor White and we decided if we were going to be serious about a band, we would have to do it right. So, we pooled all of our money and lived up in a cottage on the Scottish border.

"It sounds impressive, but we were flat broke, and half starvin'." We found our bass player Ian in Edinburgh and later on Chris White consented to be our drummer. Chris is the only one of us with a real claim to fame, he was in John's Children with Marc Bolan and did a two-week tour with The Who when Keith Moon was out in 1967."

Trevor White continued the tale. "We rehearsed until we were happy with things and spent close to a year playing up and down the country. We've done everything from ballrooms to universities. We picked up several record offers, but only considered three, and ended up with RCA." I asked Ralf to describe themselves usually.

"Well, it's hard, you know. People want you in a slot, something they can identify with. They say you are imitating someone else. I dunno. There are smoothies and there are

roughies and we're the second. We're not skin heads, but we're not camp. We like to entertain, and have people enjoy themselves. That means fellas too. That's the great thing about Noddy Holder is that the fellas like him as well as the girls. We've found the same things. We like to wear football jerseys and play music that is basically football orientated," he laughed. "Groups like Sweet and Slade aren't into that. They're in a position of their own."

"When we started and people saw our pictures they thought we were a tough band, you know. Don Powell told someone he knew that he thought we'd have to be careful because an image like that puts promoters off and they won't book you. But so far we've had no trouble. We've had great concerts. Our favourite was the Sundown, Edmonton, which has been turned back into a cinema. It was our marquee, you know. We packed the place out."

It was Brian Connelly's influence that won Jook's place on the Sweet tour, beating out almost a dozen contenders for the spot. Coinciding with the tour is the group's new single "Bish Bash Bosh", which is a hard back beated pop song about a lady. It makes for good dance music and the words are rather simple to remember. Would the group be disappointed if it wasn't a hit?

"I think our biggest disappointment was after our first record bombed out," began Ralf. "We were all excited that it was going to be a smash. A lot of people felt it could be a hit, and when it didn't make it, it was a rotten disappointment. But now I think we're in a better position to handle a big record. We could cope with

it the way I don't think we could have a year ago."

Perhaps most admirable about Jook's talents, is the group's determination. How many of us would have packed in our steady paying jobs to do something that will milk you of every cent? Chris worked as a computer operator for Sainsbury's, Ian headed his own automotive car supply store called 'Automania' that specialised in extravagant and rare car parts, and Ralf was a publishing plugger who sold the songs of people like Dylan, Joplin and Deep Purple for four years.

"Not many people are willing to go from security to step into darkness," Ralf explained. "Trevor and I discovered that when we first went up to Scotland to look for drummers. We had hang ups with all of them until we found Chris."

The Sweet Tour is going to be a supesize package, more of a presentation than a concert. "We'll be sharing their roadies," Ralf told me amusingly. "As we've never had any of our own. Can you believe that? It's exhausting. We've got to haul all our own gear."

"In Holland we were doing two shows a night and another one at three a.m. There was one place where we drove after doing two shows, and we had to haul the stuff up to the sixth floor, set it up and take it apart. We had about three hours' sleep a night if we were lucky."

At that point the next interviewer arrived and it was time to go. I asked Ralf if he had any great ambition for Jook if Bish Bash Bosh became a hit. "I think it would have to go to America. To be able to travel from North to South, East to West and see everything,

In Next Week's RRM

The next in our series OF THE GREAT ONES:

STEVIE WONDER, the brilliant young American



who had nothing much to fight except being black, blind and bloody poor!

BILL WYMAN: the stone-faced Stone who normally lets his bass

guitar do his talking is now singing on record.

TONY BLACKBURN OWNS up.



PLUS: BAY CITY ROLLERS AND: COZY POWELL talking about why drummers are aggressive.

WITH: all the usual features, latest news, views, and reviews.



RRM Gallery

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