

Riot-torn **SLADE** return to rockers - exclusive

RECORD & Radio MIRROR

A BILLBOARD PUBLICATION

MAY 11 1974

7p

Is he the greatest?



STEVIE WONDER
in the
Great One's series

RECORD & RADIO
MIRROR



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RECORD MIRROR

RRM/BBC chart

Supplied by BMRB

TOP FIFTY

SINGLES

This week	Last week	Weeks in chart	Title	Artist	Label	
1	1	4	WATERLOO	Abba	Epic	
2	27	2	SUGAR BABY LOVE	Rubettes	Polydor	
3	4	6	REMEMBER YOU'RE A WOMBLE	Wombles	CBS	
4	11	4	DON'T STAY AWAY TOO LONG	Peters and Lee	Philips	
5	12	3	SHANG-A-LANG	Bay City Rollers	Bell	
6	9	3	ROCK AND ROLL WINTER WIZZARD	Wizard	Warner Bros	
7	5	8	HOMELY GIRL	Chi-Lites	Brunswick	
8	6	6	A WALKIN' MIRACLE	Diana Ross and Marvin Gaye	Tamla Motown	
9	3	8	SEASONS IN THE SUN	Terry Jacks	Bell	
10	17	5	HE'S MISSTRA KNOWIT ALL	Stevie Wonder	Tamla Motown	
11	42	2	RED DRESS	Alvin Stardust	Magnet	
12	2	5	THE CAT CREPT IN	Mud	RAK	
13	14	6	LONG LEGGED WOMAN DRESSED IN BLACK	Mungo Jerry	Dawn	
14	39	2	THE NIGHT CHICAGO DIED	Paper Lace	Bus Stop	
15	8	8	YOU ARE EVERYTHING	Diana Ross & Marvin Gaye	Tamla Motown	
16	24	4	I CAN'T STOP	Osmonds	MGM	
17	7	7	DOCTORS ORDERS	Sunny	CBS	
18	28	3	SPIDERS AND SNAKES	Jim Stafford	Polydor	
19	10	8	ANGEL FACE	Glitter Band	Bell	
20	16	5	YEAR OF DECISION	Three Degrees	Philadelphia	
21	15	8	I'M GONNA KNOCK ON YOUR DOOR	Jimmy Osmond	MCA	
22	23	4	ROCK AND ROLL SUICIDE	David Bowie	RCA	
23	21	5	BEHIND CLOSED DOORS	Charlie Rich	Epic	
24	13	6	EVERYDAY	Slade	Polydor	
25	29	3	THE SOUND OF PHILADELPHIA	MFSB	Philadelphia	
26	38	2	BREAK THE RULES	Status Quo	Vertigo	
27	48	2	THIS TOWN AIN'T BIG ENOUGH	FOR BOTH OF US	Sparks	Island
28	25	7	THE ENTERTAINER	Marvin Hamlisch	MCA	
29	—	—	IF I DIDN'T CARE	David Cassidy	Bell	
30	30	16	WOMBLING SONG	Wombles	CBS	
31	19	9	ROCK AROUND THE CLOCK	Bill Haley and The Comets	MCA	
32	33	5	I'LL ALWAYS LOVE MY MAMA	Intruders	Philadelphia	
33	26	6	I KNOW WHAT I LIKE	Genesis	Charisma	
34	—	—	THERE'S A GHOST IN MY HOUSE	R. Dean Taylor	Tamla Motown	
35	42	2	LAST TIME I SAW HIM	Diana Ross	Tamla Motown	
36	32	5	SATISFACTION GUARANTEED	Harold Melvin and the Bluenotes	Philadelphia	
37	46	2	GO	Giigliola Cinquetti	CBS	
38	22	7	GOLDEN AGE OF ROCK AND ROLL	Mott the Hoople	CBS	
39	34	13	THE MOST BEAUTIFUL GIRL	Charlie Rich	Epic	
40	31	12	BILLY, DON'T BE A HERO	Paper Lace	Bus Stop	
41	20	7	REMEMBER ME THIS WAY	Gary Glitter	Bell	
42	43	2	I SEE A STAR	Mouth and McNeal	Decca	
43	18	9	EMMA HOT CHOCOLATE	RAK	RAK	
44	35	11	JAMBALAYA/MR. GUDER	Carpenters	AGM	
45	41	2	I CAN'T STAND THE RAIN	Anne Peebles	London	
46	—	—	AMERICA	David Essex	CBS	
47	—	—	JUDY TEEN	Cockney Rebel	RAK	
48	—	—	W. O. L. D.	Harry Chapin	Elektra	
49	37	7	THE STING	Ragtimers	Pye	
50	38	10	SEVEN SEAS OF RHYE	Queen	EMI	

ALBUMS

This week	Last week	Weeks in chart	Title	Artist	Label
1	1	16	THE SINGLES 1969-73	Carpenters	A + M
2	3	27	GOODBYE YELLOW BRICK ROAD	Elton John	DJM
3	2	21	BAND ON THE RUN	Paul McCartney and Wings	Apple
4	7	18	TUBULAR BELLS	Mike Oldfield	Virgin
5	4	6	BUDDHA AND THE CHOCOLATE BOX	Cat Stevens	Island
6	10	7	DIANA AND MARVIN	Diana Ross and Marvin Gaye	Tamla
7	6	8	BEHIND CLOSED DOORS	Charlie Rich	Epic
8	8	8	MILICAN AND NESBITT	THE DARK SIDE OF THE MOON	Pye
9	12	30	Pink Floyd	INNERVISIONS	Harvest
10	9	6	Stevie Wonder	Tamla Motown	Tamla Motown
11	42	8	THE STING / Soundtrack		MCA
12	15	35	THE BEATLES 1967-70		Apple
13	8	8	QUEEN 2		EMI
14	5	12	OLD NEW BORROWED AND BLUE	Slade	Polydor
15	19	42	AND LOVE YOU SO	Perry Como	RCA
16	25	44	NOW AND THEN	Carpenters	A + M
17	18	7	SELLING ENGLAND BY THE POUND	Genesis	Charisma
18	11	5	THE HOOPLE	Mott the Hoople	CBS
19	46	7	HABITS	NO WE ARE SIX	Warner Bros.
20	20	7	Steeleye Span		Chrysalis
21	23	2	SGT. PEPPERS LONELY HEARTS CLUB BAND	Beatles	Virgin
22	39	4	PHAEDRA	Tangerine Dream	Parlophone
23	41	3	WOMBLING SONGS	Wombles	CBS
24	22	93	SIMON AND GARFUNKEL'S GREATEST HITS		CBS
25	17	11	BURN	Deep Purple	Purple
26	27	5	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA
27	30	2	SLAUGHTER ON TENTH AVENUE	Mick Ronson	RCA
28	29	7	THESE FOOLISH THINGS	Bryan Ferry	Island
29	40	20	BY YOUR SIDE	Peters and Lee	Philips
30	35	15	SOLITARE	Alvin Williams	CBS
31	21	8	GLEN CAMPBELL'S GREATEST HITS		Capitol
32	28	3	ON THE BORDER	Eagles	Asylum
33	14	7	TOGETHER NEW SEEKERS		Polydor
34	33	121	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel	CBS
35	36	8	COURT AND SPARK	Joni Mitchell	Asylum
36	31	8	THE BEST OF BREAD		Elektra
37	16	35	THE BEATLES 1962-66	Beatles	Apple
38	24	6	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John	DJM
39	—	—	WHISKEY CRYME	Genesis	Charisma
40	26	9	THE UNTOUCHABLE	Alvin Stardust	Magnet
41	34	3	HUNKY DORY	David Bowie	RCA
42	—	—	QUEEN		EMI
43	—	—	CLOSE TO YOU	Carpenters	A + M
44	32	2	A NICE PAIR	Pink Floyd	Harvest
45	49	2	BRAIN SALAD SURGERY	Emerson Lake and Palmer	Manticore
46	4	3	TALKING BOOK	Stevie Wonder	Tamla Motown
47	38	2	TOUCH ME IN THE MORNING	Diana Ross	Tamla Motown
48	—	—	SHADOWS GREATEST HITS		Columbia
49	—	—	NON STOP DANCING	16 James Last	Polydor
50	45	2	AMERICAN PIE	Don McLean	United Artists

Chart challer

NOTHING CAN shake Waterloo, at least for the next six days. Did you really, really think Sugar Baby Love would hit two? And will BCR become the teen rave of '74? Just think how people scurried to find the next UK super group to replace... No one paid much attention to the Scottish group and now? The fans have spoken. Joy indeed to see Stevie make the ten with He's Misstra Know It All. Ain't it good?

LONG Legged Woman Dressed In Black is chasing Red Dress from hat-trick hit-maker, Alvin. Paper Lace are roaring up with all their guns out, a 25 place move. Jim Stafford ain't playing spiders and snakes in the chart, he's leaping pretty big. Status Quo are looking in fine fettle and how about the Sparks? Are they saying it to Paper Lace? Nearly forgot the Osmonds, that little antique from '71 is moving.

OBSESSED with the chart racers almost makes one forget the Peters & Lee challenge for the top and Roy plus Wizzard could take the number one away from the more dead certs, the Rubettes. Giigliola Cinquetti is doing fine but now time for another Slade newie plus Hot Chocolate. Harold Melvin is doing mighty fine but I'll Always Love My Mama has come to a stop.

CAUTIOUS entries from David and David. Mr C makes 29 and Mr E is there at 46. Cockney Rebel have, at long last made it. Harry Chapin puts his DJ song into the 50 and there is K Dean Taylor announcing his bad luck at 34. Ann Peebles goes down and that's disappointing. Bye, bye Carpenters and for now, au revoir Queen.

NEXT week promises a battle for the top and it would be just interesting to see the Wombles take the crown away from all those human singers. However you place your money at risk with the mass of contenders. You can't stay away from next week's chart, that's for sure...

US Soul Charts

- (2) Dancing Machine - Jackson 5 (Motown).
- (1) The Payback - James Brown (Polydor).
- (4) Don't Worry About A Thing - Stevie Wonder (Motown).
- (8) I'm In Love - Aretha Franklin (Atlantic).
- (5) Let's Get Married - Al Green (Hi).
- (6) You Make Me Feel Brand New - Stylistics (Avco).
- (10) Satisfaction Guaranteed - Harold Melvin and the Bluenotes (Philly).
- (4) TSPQ - MFSB (Philly).
- (14) Be Thankful For What You Got - William De (Roxbury).
- (11) Summer Breeze (Pt 1) - Isley Brothers (T-Neck).

from Billboards Specialist Soul Survey

Breakers

CLIFF could have his biggest for sometime and reign supreme. (Sorry about that.) Scotland World Cup Squad about to make the chart pitch and Ricky is almost, almost outside their grasp. Our Genny has been singing it, just a few moments ago. Tony Blackburn has been playing Jarrow and now looks a chart cert. Is Rab Noakes doomed to stay in the breakers and the same for the O'Jays?

STAR BREAKERS

(YOU KEEP ME) HANGIN' ON Cliff Richard EMI
 EASY EASY Scotland World Cup Squad Polydor
 HEY ROCK & ROLL Showaddywah Bell
 HONEY PLEASE CAN'T YOU SEE Barry White Pye
 GETTING OVER YOU Andy Williams CBS
 GOTTA HOLD ON TO THIS FEELING Jr. Walker & The Allstars Tamla Motown
 ONLY FOR THE CHILDREN Stylistics Avco
 TEEN WAVE Ricky Wilde UK
 SEVEN DEADLY SINS Eric Island
 JARROW SONG Alan Price Warner Brothers

BREAKERS

CLEAR DAY Rab Noakes Warner Brothers
 FOR THE LOVE OF MONEY O'Jays Philadelphia
 GOING NOWHERE Neil Sedaka Polydor
 HURRICANE COMING CCS RAK
 IF YOU'RE READY (COME GO WITH ME) Staple Singers Stax
 I'LL TAKE YOU HOME AGAIN KATHLEEN Lieutenant
 Pique Decca
 JUNGLE BOOGIE Kool & The Gang Polydor
 LANDSLIDE Tony Clarke Chess
 (LET ME) PUT MY SPELL ON YOU Merilyn CBS
 LITTLE DARLING Tony Lee Decca
 SUMMER BREEZE Isley Brothers Epic
 THE BOOGIE MAN Jackson Five Tamla Motown
 THEME FROM THE STING Robby Cruz Philips
 Y VIV A ZUZANA Stylistics

Survey

LAST WEEK we told the exciting results from the first quarter of 1974. Some of you do seem, and badly, to want to know the best selling albums and singles this year, as compiled from RRM's chart. So, here you are:—

Albums:

- 1 The Singles 1969-1973 — The Carpenters (A&M)
 - 2 Old New Borrowed & Blue — Slade (Polydor)
 - 3 Band On The Run — Paul McCartney & Wings (Apple)
 - 4 And I Love You So — Perry Como (RCA)
 - 5 Goodbye Yellow Brick Road — Elton John (DJM)
 - 6 Tubular Bells — Mike Oldfield (Virgin)
 - 7 Silverbird — Leo Sayer (Chrysalis)
 - 8 Solitaire — Andy Williams (CBS)
 - 9 Dark Side Of The Moon — Pink Floyd (Harvest)
 - 10 Simon and Garfunkel's Greatest Hits (CBS)
- Singles:
- 1 Tiger Feet — Mud (RAK)
 - 2 Devil Gate Drive — Suzi Quatro (RAK)
 - 3 Billy Don't Be A Hero — Paper Lace (Bus Stop)
 - 4 Jealous Mind — Alvin Stardust (Magnet)
 - 5 The Air That I Breathe — Hollies (Polydor)
 - 6 Teenage Rampage — Sweet (RCA)
 - 7 Wombing Song — Wombles (CBS)
 - 8 The Most Beautiful Girl — Charlie Rich (Epic)
 - 9 You're Sixteen — Ringo Starr (Apple)
 - 10 Dance With The Devil — Cozy Powell (RAK)

New bands make it in

THE NEW groups have arrived in style. This week sees the Rabettes moving up to two on only their second week in the 50. Sparks have jumped 21 places to 27. A pub-rock band, Cockney Rebel make #7 with Judy Teen.

Cockney Rebel were tipped in Chart Parade's new group prediction for 1974. They have a flamboyant lead singer in Steve Harley. Harley has never doubted the group would break big. It has seemed until now that initial predictions might be wrong.

The Sparks stem from California and have been plotting their record future for some time. They first hit many British ears through their Old Grey Whistle Test appearance in 1972. Time



has passed but Sparks have at last made it and with style.

The Rabettes have had little time to announce their future arrival. These ex-sessions musicians found themselves with a sudden hit and Top Of The Pops

COMPILATED BY TONY JASPER

Star pick

THE RABETTES have hit the chart hard but what do they think about their fellow hit-parade travellers? Waterloo: It's an easy one to knock but in a way it represents a good change for the Eurovision Song contest. We've entered the same kind of stuff ever since we won it a few years back. Actually some of us in the group entered some of our songs but they got nowhere.

Seasons In The Sun: Nice record, like it quite a lot. I suppose it's a bit corny and not all that funky but it's not worth knocking, it does have that something.

Shang-A-Lang: They're a good group, BCK and they have the right teen image. I bet they're good for discos. This new one is better than their last hit. They've got some good writers. It will be interesting to see what their next is like. You know today many second discs are better than the first, though of course they did

have a big hit several years back.

The Night Chicago Died: Stronger than their first hit. Not too keen on the song as a song but can understand why this and the last was a hit. Great effects at the beginning and they always have a nice story disc. They are a good group, visually they may not be too much but there are some nice harmonies.

Remember Me: This way: Gary's disc and the man himself — just fabulous, marvellous sound.

Bill Always Love My Mama: Lovely, lovely feel, if it didn't make the 50 then it would have been a mighty disc hit.

Rabettes tips for the top (or they ought to be):

- 1 In Crowd — Brian Ferry (Island)
- 2 Sideshow — Alan Clarke

They say, "Alan's made so many good solo discs. We're glad he's back with the Hollies but he's still making goodies."

Facts and figures

TOP WHITETS for the first quarter of 74 were 1 Chinn and Chapman; 2 Peter Shelley; 3 Geoff Stephens and Tony Macaulay; 4 Gary White; 5 David Bowie.

TOTAL singles issued this year come to 786. Last year the figure was 1458. Leading company for releases is EMI with 144, BCCs are at two with 75 with BCCs 69 and Pye 68 the next two.

TOP record company in the first quarter of 74 is EMI for singles. They helped themselves to 26.8 of the market and in the album field they again triumphed with 25.1.

CURRENT singles with sales of over 250,000 are The Air That I Breathe, The Most Beautiful Girl, Billy Don't Be A Hero, Wombing Song. Remember Me This Way, Emma, Everyday, Angel Face and Seasons In The Sun.

TRACKS on the next Cliff Richard album (as yet no date) look like being as follows: Prepare Ye The Way; Celestial Houses; Jesus; Beverly Hills; Love You; And Rain; Yesterday; Today And Forever; Mr Businessman; Help I'm Alone; Beverly Hills; Bird Ground; Sing 'A Song Of Freedom.

BRAIN Salad Surgery re-appeared in last week's album chart and we could see each of LP making the chart. Each is making his own album.

You write

ANTHONY BRIDGE of Claydon, Manchester, says, "I enjoyed your chart quiz on page three of last week's edition, April 27. As an ardent fan of Duane Eddy I was sure of an answering, question one about Duane correctly but was astonished to read the answer as Rebel Rouser. May I point out that this tune was a follow-on to the first hit, Moovin' Groovin, a number one hit in '57. I hope you'll print my letter as it will give Duane Eddy a little publicity.

Oh dear. Well, Duane has got some publicity and I as receiving ten hefty wacks of RRM for my

mistake. Thanks, Anthony for writing.

PETER WARREN from Twickenham, Middlesex says, "I read in your Chart Parade that Bridge Over Troubled Water was now in the charts for 120 weeks. I believe this is incorrect and I make it 220 weeks. Your 120 comes from the fact that 120 weeks ago you revived your chart completely and started the numbering again. I can prove this for I have all the copies of RRM going back to 1970.

Peter, you are of course correct. Our listed number is the number of consecutive weeks and in fact due to a change in policy regarding records listed our chart was in a sense restarted. And it's good to know you've kept all those RRM's.

ROBERT BLACK from Welwyn Garden City says, "The featured artist in Guess Who Competition for April 6 issue was Shane Penlon. Congratulations to everybody at Record and Radio Mirror for compiling such a wonderfully interesting pop magazine.

Robert, we love your nice words but the answer was John Leyton. We had lots of entries and the two to receive albums are Mrs. D. Leithridge of Stamford Hill, London N16 and Iris Porter, Springfield Road, Exmouth.

Winners

LUCKY TWELVE to win our special American copy chart was an unreleased album were Christina Cade, Scarborough; Nicholas Wilson, Causton; David Field, Oldfield, Peterborough; Diane Humphrey, Wymondham; Jane Whitbread, Acton; Lynn Harper, Louth; Beverly Greer, Bradford; Andrea Lowe, Fareham; Alison Proctor, Manchester; Keith Wright, Fotters Bar; Catherine Brincombe, Basingstake; Gillian Pearce, Southampton. (All albums sent recorded delivery).

DAVID ESSEX singles winners: Joanne Burton, Jane Jowett, Peter Williams, Elizabeth Hundleby, John Mahoney, Trevor Reidy, Audrey Healey, Karen Martin; Julie Coulson, Alison Barwell, Sue Gifford, Christine Atkins, Sally Palmer, Pam Bryant, Ronald Kerr, Grace D'Souza, Gary Clifton, Angela Thomas, Elaine Moore, Vanessa Lay, Janice Gregory; Jane Winstanley; Dawn Stafford; Christopher Stafford, Martin Clarke.



Charting U.S.A.

MICK RONSON is almost gasping for breath as in the album 20 chart, Slaughter On 10th Avenue dips from 163 to 197. Argent take entry with Nexus at 191. Now the 42nd week for Cat Stevens and Foreigner and hey, Olivia is now in top 20 with the new 164 position, Let Me Be There. Can you look to the Stars and their 122 weeks via Hot Rocks, 1964-71 and 161 for Deep Purple's Machine Head. Nearly forgotten to mention, Suzi is still hanging on at 184 but much higher and first time in at 145 comes King Crimson and Starless And Bible Black. Peter Frampton has slipped to 136 from 125 but Savvy Brown are climbing and with a three week run are at 112. Procol Harum make 99 with Exotic Birds And Fruit and there's Led Zeppelin's IV album into week 123 at 77 with Houses Of The Holy 75. Mott are moving fast with The Hoopie and should be there in this week's 50. On the singles scene, ELO's, Daybreaker enters at 86 and Paper Lace have made it! They are at 96 with Billy, Don't Be A Hero. The US cover version from The Heywoods should make the new 50 listing. Not a bright UK scene in the singles field but plenty of album life, that's the story for this week.

Win Hollies tickets and singles

30 copies of the NEW single from THE HOLLIES plus 5 double concert tickets for their London concert at Drury Lane on May 30. The concert tickets will be given to 5 winners living within 50 miles of London but the 50 singles will be sent wherever the winning people come from. So that means everyone can enter with some hope of winning! That's the run-down on this week's mighty competition and after the success of The Air That I Breathe we expect a super response from all Hollies fans and doubtless many new ones. Just send your entry on a postcard to Hollies Comp., Record & Radio Mirror, Chart Parade, 7 Carnaby St., London W1V 1PG, and do so by Tuesday, May 21 for record entries. The ticket winners will be drawn from entries received by May 14. These unlucky enough not to win tickets will join with everyone else for the record draw.

Name.....

Address.....

1 How high did The Air That I Breathe get in the charts?

2 Alan's surname is (six letters)

3 The first ever Hollies hit was

4 The Hollies had their first hit in the year

I am a new reader of RRM in the last 4 weeks..... (Tick if answer yes)

I am aged..... (to help our reader research prog.)



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Slade return to rock

HALF WAY through their biggest most riot-forn tour of Britain, SLADE have decided to release a rocker, *Banging Man*, as their next single.

Manager Chas Chandler was in New York this week mixing the cut at the Record Plant so that it will be ready in time for June release. As yet no B-side has been chosen but Slade are understood to have a lot of material in the can.

At the same time, Chandler was busy setting up another major headlining tour of the States for the band to follow immediately after their British dates.

A spokesman said: "It's happening over there just the same as it did in Britain; a tremendous demand

has built up for live performances without demand for records."

Meanwhile Slade appear to be going ahead with a return to their rock sound despite some of the costliest riots ever experienced on a British rock tour. At Dundee Caird hall, hundreds of pounds worth of damage was done when "over enthusiastic" bouncers upset the crowd and the band were forced to flee from the hall. Slade play Sheffield on Thursday, Newcastle (Friday), Oxford (Sunday) and Cardiff (Tuesday).



Lennon to return

JOHN LENNON may soon end his exile in America and return to Britain, following a dramatic plea by more than 50,000 rock fans.

He has been invited to apply to Britain's Home Secretary for a pardon for his drug offence, thereby clearing the way for his free movement for the first time in over three years.

This move comes after 57,308 Radio Luxembourg listeners led by disc jockey Tony Prince, petitioned the Home Office for Lennon's pardon.

Since the offence — for possessing Cannabis — Lennon has felt compelled to remain in America because he knew he would not be readmitted should he leave.

Radio Luxembourg's petition was mounted by Tony Prince after he interviewed Lennon on the telephone. Lennon said he felt the Queen owed him a pardon since he had done so much for the country. Listeners were invited to write in and in turn the petition was handed to 10 Downing Street. Eventually the Home Office was approached and this week the word came that: "The Home Secretary will now look at the whole circumstances of granting John Lennon a pardon. It's now up to him to apply himself to the Home Secretary."

Love tour dates

LOVE, the legendary American West Coast band led by Arthur Lee arrived in Britain this week for a 15 date tour.

Dates: Bristol Colston (8); Stirling University (10); Dundee University (11); Barbours (14); Speakeasy (15); Dunstable Civil (16); Essex University (17); Rainbow (23); Leeds University (25); Biba's (28); Manchester Free Trade (29); Shuffles Club Glasgow (30); Braconne College Oxford (June 1).

Love's latest album on Elektra is a compilation, *Love Masters*.

Maggie added to Chalk

MAGGIE BELL is the final addition to the Who's "super soccer rocker spectacular," next Saturday (18) at Charlton Stadium.

She will be making her first appearance since Stone The Crows split last year and more than adequately makes up for the withdrawal of Dave Mason.

He has pulled out of his British visit because of recording commitments. "A spokesman said: 'He suddenly discovered he had no material for the new album he should have cut this year so he's staying in the States to get some songs together.'"

It's hoped that Mason will still tour here before the end of the year.

With Maggie Bell at the festival will be a backing band comprising Hugh Burns (guitar); Miles Moras (keys); Pat Donaldson (bass) and Paul Francis (drums).

Also on the bill: Bad Company; Lou Reed; Humble Pie, and Lindisfarne.

Dan dates

STEELEY DAN, America's much vaunted new wave leaders, arrive in Britain next week for 13 concert dates.

They start at Manchester Palace Theatre on May 17, followed by Leeds University (18); Bristol Hippodrome (19); London Rainbow (20, 21); Newcastle City Hall (22); Apollo Glasgow (23); Spa Hall Scarborough (24); Sheffield City Hall (25); Southampton Top Rank (26); Birmingham Hippodrome (28); Liverpool Stadium (29); and Southend Kursaal (June 1).

Girl released

GARY PUCKETT and the Union Gap's Young Girl, which reached number one in Britain in 1968, is re-released by CBS this week.

Blue in Focus

DUTCH band, Focus, begin their British tour on May 19 at Manchester's Hard Rock and will be supported on all dates by Blue.

Blue's second album is due for release on the BSO label on June 1. It's called *Life in The Navy* and a single, *Lonesome*, is being taken off the album.

Tour dates: Apollo, Glasgow (May 20); City Hall, Newcastle (21); Liverpool, Empire (22); Leeds Town Hall (23); Hippodrome, Birmingham (24); Hippodrome, Bristol (25); London Rainbow (26, 27).

Blue are also to make three solo appearances: Newman College, Birmingham (10); Aberdeen University (17); Glasgow University (18).



Seekers gold

LYN PAUL accepts on behalf of the New Seekers a Gold Disc to mark over 500,000 copies of the single *You Won't Find Another Fool Like Me* being sold in this country. Presenting Lyn with the award is Polydor's Managing Director, John Frain, and Polydor Head of A&R, Wayne Hickerton.

Troggs attack

"IT WAS like a bloody nightmare" was how Reg Presley of the Troggs described a college gig at the weekend where lead guitarist Richard Moore received serious stab wounds following a brawl between the band and Hell's Angels.

The Troggs were in their dressing room at Farnborough Technical College after playing to 600 students on Saturday night when about eight Hell's Angels burst in armed with broken bottles and a knife.

"The next thing is there was a big rumpus," lead vocalist Reg told RRM.

"It was terrible," he had three Hell's Angels kicking me at one time and then I saw Richard rolling on the floor. One of them had stabbed him.

During the fight Tony Murray, our bass guitarist, sprained his ankle and got cut on the hand from a broken bottle. Ronnie Bond got a few scratches and I got it on the nose. I thought I'd broken my nose.

Reg said all but one of the Hell's Angels got away. The one who was caught is understood to be helping police with their inquiries.

At the hospital where Richard had to undergo an emergency operation after being stabbed in the lung, a spokesman said on Monday his condition was satisfactory and improving.



Macca pops in

THE changing face of Paul McCartney popped into London at the weekend to pick up even more gold and platinum discs for *Band On The Run*. This time, as you can see, he'd dropped his Kung Fu face sprouts in favour of the Linda McCartney look... seems that one's really catching on! Oh by the way that's Arthur Askey and Denny Laine on the left, and the whole shebang was thrown by EMI at Julie's restaurant in Holland Park.

Sweet cancel

A BITTERLY disappointed Brian Connolly began six weeks of complete rest this week following the cancellation of all Sweet's scheduled appearances.

Apart from their own tour dates, the group were forced to drop out of a prestigious appearance at The Who's Charlton Festival next Saturday (18).

A doctor has advised Brian that any singing in the next few weeks could permanently damage his larynx which was damaged when he was beaten up some weeks ago.

Sweet's Andy Scott said: "We are very upset about having to cancel out. Hopefully as soon as Brian's voice returns to normal we will make a new single which will be rush-released by RCA."

Steeleye extra

STEELEYE SPAN are to do a second concert at London's Royal Albert Hall on May 21 following an immediate sell-out of their show for the day before.

After their British tour which ends at the beginning of next month, Steeleye Span have a week in Holland before going to America for a six-week tour.

Clapton tours

ERIC CLAPTON is to make a special concert tour of the States in July, the Robert Stigwood organisation announced this week.

Stigwood also announced that International Famous Agency will handle all aspects of the tour which is Clapton's first in three years.

Clapton is currently recording an album in America.

Nilsson single

THE NEW Harry Nilsson single, *Daydream*, is taken from the forthcoming rock 'n' roll horror movie, *Son Of Dracula*, which stars Nilsson and Ringo Starr.

The record, released by Vertigo on Friday, features among its backup musicians, Ringo on drums, George Harrison on guitar and cowbell, Alvin Youngblood on bass, Bobby Keys on horns and Jim Price.

Glitter tour

GLITTERMANIA is set to break out in June with at least six dates set for Gary and the Glitter Band.

The short series of dates will start at London's Rainbow theatre on June 15 when there will be two shows, followed by Oxford New Theatre (June 16); Southampton Gaumont (18); Cardiff Capitol (19); Glasgow Apollo (23).

Further dates still to be confirmed include Manchester, Southport, Newcastle and Birmingham.

Gary is expected to have a new single released in early June to coincide with the tour.



REGGIE'S little romp at Watford football stadium at the weekend drew more fans than the Homes (Watford) do all season - still they should worry . . .

The club stand to gain more than £20,000 thanks

to Mr John's overriding benevolence and the thirty thousand plus who packed the ground will no doubt be ready to see a replay should one be arranged.

Naturally the entire match between Gordon John plus Rod Stewart

and Nazareth - was filmed and recorded for promotion and a possible live album.

STOP PRESS: We hear Queens Park Rangers are to perform TOMMY at the Rainbow . . .

Cassidy quits

AT 24, superstar David Cassidy is to retire from live appearances, he told RRM in a telephone interview from his Hamburg hotel this week.

This means that his forthcoming concerts in this country will be his last anywhere. His farewell concert will be at Manchester City

Football Club on May 28. "I won't be doing any more live performances after that," he said.

"But I'll definitely be making albums and recording. I'm packing it all in because of the strain and I want to live my own life. My future plans include getting a house built on the land I own in Hawaii.

I want to say goodbye to the kids and I want them to be in no doubt that I mean it - that this really is the end of it all. And I don't want them to be sad because I'm not. I have never been happier in my life."

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New pop show

GRANADA Television's newly launched twenty-five pop programme '45', already shown in most regions of the country is set for screening in the London area on May 24.

Programme producer Muriel Young comments: "For the past three years we've desperately been trying to make the television authorities aware of the need of an adult pop programme. This is just the beginning for bigger and better things. . . . The current series consists of ten shows with the same format as Granada's Lift

Off. After a short break the series is scheduled for a late summer return. Radio One disc jockey Emperor Rosko will compere the programme.

Lightfoot concert

GORDON LIGHTFOOT will be in concert at London's Royal Albert Hall on June 7, his only British appearance this year due to heavy commitments in America and Canada.

In brief

T A S V A L L A N PRESIDENTI, the Finnish band currently in this country are undertaking a 20-date college and club tour at the moment with additional dates still to be added. May dates are: Essex University (May 1); Lafayette, Wolverhampton (8); Middlesex (Poly) (9); Goldsmiths College (10); Collegiate Theatre, London (11); Cleopatra's, Derby (16); Sheppards, Worthington (17); Sheffield University (18); Barbarella's, Birmingham (19). The tour coincides with the release of the group's latest album, Milky Way Roses which was released on April 5. . . . Alan Sivell starts his British tour at London's Theatre Royal on May 19. Other dates - Hippodrome, Bristol (21); Town Hall, Birmingham (22); City Hall, Newcastle (23); Town Hall, Leeds (24); Empire Theatre, Liverpool (26). Free Trade Hall, Manchester (27); St Andrew's Hall, Norwich (28); Guildhall, Plymouth (June 2). Two dates in Wales have yet to be confirmed. . . . The Portsmouth Sinfonia Portsmouth the orchestra that can't play its instruments - are set to make their debut appearance at the Royal Albert Hall on May 28. . . . Seafford have a new single, Liverpool Lou produced by Paul McCartney, released this week on Decca. . . . Ian Carr's Nucleus follow up their successful London concert with a series of May and June dates. Ian Carr is currently working on music specially commissioned for the Shakespeare Centenary celebrations. Tour dates - Westfield College, Hampstead (17); Sheffield University (18); The Turrington, Finchley (23); Christ College, Cambridge (June 10); Padgate College, Warrington (14); Stoneground, Manchester (15); Leeds University (19).



GEORDIE got a gold disc for one million sales worldwide of their hit single, All Because Of You. The band, Brian Johnson,

Brian Gibson, Tom Hill and Vic Malcolm are seen here being presented with their award from Emperor Rosko.

Geordie are in the middle of a European tour and return in time to appear on London Weekend TV's Saturday Scene on May 25.

SS & SHI

DENNY Laine, the extra Wing, was spotted in the well-known peep's paradise, the Speakeasy. Last week looking extremely miserable. We could sit here all day wondering why, but we'll kind and suppose that he's just not feeling too good.

Elton John, looking fatter than ever these days. It's down to the health farm, or you Reggie my boy. . . .

Kevin Ayres has a new album out on May 24 - why isn't he a gigantic star? . . .

Expect a Thin Lizzy split story next week.

The word is that if Ann Peebles' single 'I Can't Stand The Rain' continues to climb the charts she will visit these shores for promotional purposes - so get buying kids. It's the best single released in years anyhow.

Hawkins lady Stacia looking rather than ever - if that's possible. She was spotted last week wearing a micro-mini and black stockings. . . .

At the Status Quo party after the opening night of their tour in Bristol, their manager Colin Johnson gave us a great time throwing beer and water over all and sundry. Quo are also having trouble booking into hotels, seems they have a somewhat unfortunate reputation. I wonder why?

Facilities for the press at Elton John's abysmal, we don't expect a champagne and caviar reception - well not at a charity gig anyway - but whose bright idea was it to put the press enclosure behind the toilets? If you were trying to keep on far enough away so that we wouldn't notice your considerably increased waistline Reg - you failed miserably. . . .

Eric "I Made Queen" Hall The promotion man at EMI (well according to him anyway) took me out for a lovely evening to the Apollo and Le Foyer clubs the other week topped off with a slightly less frothy dessert at the Speakeasy (Yawn). . . . Tom (I'll do anything to get me picture in the Mirror) Jones' exploits in Venezuela last week were as boring as ever. If I'd been Harold Wilson I'd have left him to it. . . . A visit to Britain by Jobriah has been called off according to Elektra's Bill McAllister, because "he wants to open at Broadway first." don't we all dears? . . .

Go out and buy your Thunderbirds singles IMMEDIATELY - the best record released this week.

We hear that Diamond Dogs is Bowie's best yet - must be good, we should have a review for you next week. . . .

Donovan single

DONOVAN'S new single on the Epic label is Sailing Homebound, a track from his Essence to Essence album. The B-side, Yellow Star, is also from the recent album.

FIRST LOVE ON A MOUNTAIN TOP THEN 'EVERLASTING LOVE' AND NOW.

ROBERT KNIGHT

'BETTER GET READY FOR LOVE'

NEW SINGLE

274

LIVE



number of kids decked out in tartan.
The afternoon kicked off with Nazareth who belted out their distinctive sound in the face of an appalling sound system.
They were playing quite well and included tracks off their new album Rampant including Shapes Of Things. All the old favourites were there too including Bad Bad Boy and This Flight Tonight. Vocalist Dan McCafferty has had his hair permed and in fact all the band look a lot better. I just wish they could get rid of those awful

spiffing in . . . but still we were there for the music weren't we? The familiar synthesiser strains of Funeral For A Friend rang out loud and clear across the ground. It sounded fine, a considerable improvement on the sound that Nazareth had got earlier. Elton belted out a string of golden tunes including Daniel, Hercules, Rocket Man and then into a couple from Yellow Brick Road, Bonnie and the Jets and Candle In The Wind.
A continuing stream of young ladies was being carried through the backstage arena by the St. John Ambulance men, they did a grand job.

crowd were there for - on walked Rod Stewart. He dedicated Your Song to the audience saying that he's vowed he would never do the number again but he felt that it was really appropriate. He finished with Saturday Night's Alright For Fighting. He left the stage and suddenly the place was alive with shriekers who got a better response than a lot of the music had that afternoon.



back and did a couple of encores. He dedicated Your Song to the audience saying that he's vowed he would never do the number again but he felt that it was really appropriate. He finished with Saturday Night's Alright For Fighting. He left the stage and suddenly the place was alive with shriekers who got a better response than a lot of the music had that afternoon.

CHRIS POOLE



Elton packs 'em In

THE SUN might not have come out for Watford on Sunday, but the people did - or to be more precise they came out for Elton John.
There would be those who would argue that a large proportion of the crowd wouldn't have been there but for the fact that Rod Stewart was billed to appear and that opinion was born out by the

platform boots - they are so passe dears!
- Even at this point numerous young ladies were being dragged out from the front of the stage but it was twenty minutes later that Elton finally took to the boards wearing a black and yellow satin suit and matching ostrich feathers.
The band also looked

Elton previewed a number off his new album then went into Goodbye Yellow Brick Road, when it began to rain. Unperturbed our cuddly hero led the crowd and band in a rousing chorus of Singing In The Rain which melted into a great version of Lucy In The Sky With Diamonds - the band were in fine form especially guitarist Davey Johnstone.
Then came the moment that a large proportion of the

Elton went into Crocodile Rock and also got the crowd singing along on the chorus. Then he too left the stage to a fantastic reception. He came

Super Stardust

ALVIN STARDUST did a great job at the Rainbow last Friday and his many fans certainly gave him a rousing reception but for those that had seen him before it was a bit disappointing.

Despite these criticisms, I think what we saw was a star in the making - he's got all the ingredients and it can only be a matter of time before he gets the receipt right. Chris Poole.

He certainly knows how to present a good show, he's had plenty of practice, but I felt he made a few mistakes that night.



He started off with Satisfaction Stones number, the sentiments were right but I preferred his original opener Great Balls Of Fire.

It was these lapses of taste that I felt spoiled the show - For me anyway. He's capable of better - he should have stuck to the rockers and cut out the ballads and Stones numbers.

Man Made

THE new Man band started their debut British tour in Scotland at the weekend with a line-up which surpasses any previous formation they've had in their topsy-turvy life.

Away (Help Yourself oldie). 7171551 (Mike Nesmith's telephone number) taken from an Iceberg album to Taking The Easy Way out from the band's new album, Kinos, Winos and Lumatics.

Deke Leonard is back again after an 18 month absence and Malcolm Morley and Ken Whaley (ex Help Yourself) join Micky Jones and Terry Williams from the last line-up to complete the five-piece.

The most important thing that Man can create now is excitement and the later changing lines between Micky and Deke on guitars is almost uncanny.

Glasgow City hall was the second stop on the tour and judging by the reception Man got and the number of fans locked out, it all points to a pretty encouraging future.

A particularly liked the way the band groove together. Bassman Whaley moves with the rhythm and Man have the ability to change the mood from a frenzied pace to a quiet mellow sound in a matter of seconds with Morley tying up loose ends on piano.

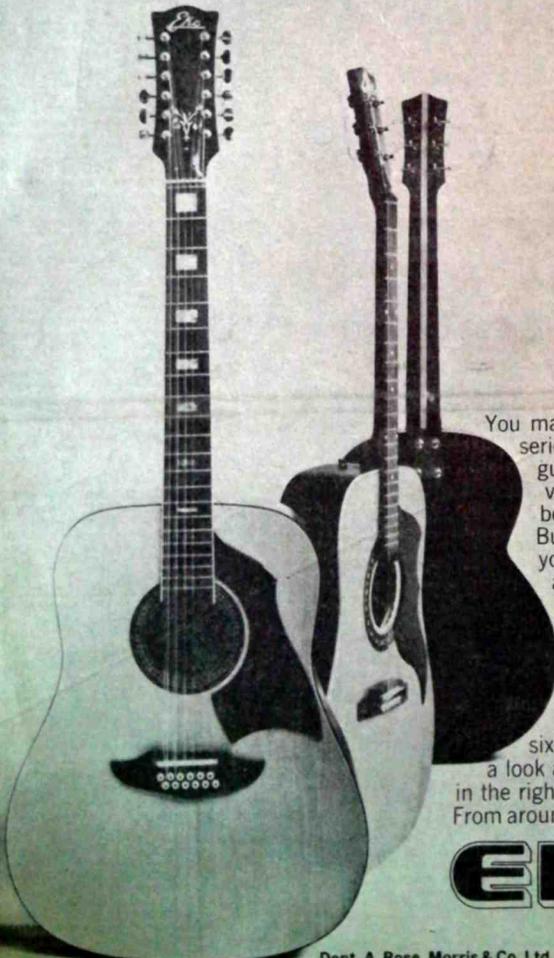
In fact the audience were a bit too boisterous for the hall's management and they constantly threatened to "switch-off" the power although Mr Leonard counteracted the move by saying that the audience would "tear down the place" if that happened.

The group are obviously "on the verge" so to speak of being really huge in this country. My only criticism is that while the music is aggressive enough, the band and surprisingly Deke Leonard were rather laid back. A bit more pater and punch directed to the fans is probably the answer. John Beattie.

Man's music is a mixture of old and new from Blowing



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Rose-Morris SPONSORED INSTRUMENTS

IT'S BEEN one hell of a fight for survival for the Bay City Rollers these past few years. Although they made the charts with *Keep On Dancing* back in 1971, the Scottish band was unable to follow it up with another hit. But they pressed on regardless and now, three years later, they're back in the limelight and proving to be more successful than the first time around.

"There's no doubt about it, we were a one-hit wonder group after *Keep On Dancing*," admits the oldest of the Rollers, 20-year-old Alan Longmuir, who with his brother Derek are the only members still in the band from that period.

Alan is shaving as he talks and the rest of the Rollers — Eric Falconer, Leslie McKuen, John 'Woody' Devine, and Derek — are changing into their stage gear. It's a Wednesday afternoon at the Beeb and the lads are getting ready for a *Top Of The Pops* appearance.

"*Keep On Dancing* kept us working steady for five nights a week but that's all it did for us. When we made the charts with it we thought that was it, away we go. We expected to have great scenes and people screaming whenever we went on stage because that's what we'd been used to in Scotland before *Keep On Dancing*. But it just didn't happen."

Added Derek: "It was terrible, really demoralising but Alan kept saying we must keep going. When *Keep On Dancing* came out we had been playing in Scotland in ridiculous places like old barns and fields even and suddenly we found ourselves thrust into beautiful ballrooms. The average age of the band at the time was 17 and we had been used to doing gigs for £35 a night which meant we'd often have to sleep in the van, we couldn't afford stage clothes and some weeks we didn't even get a wage."

The Rollers' manager, Tam Paton, was just as new to the big time as the band was. But he stuck with them through thick and thin and today he's still their guardian angel. "I built the group on theory and things that should have happened, didn't happen at the time," confesses Tam who had good reason to look well pleased since *Shang A Lang* is moving up the charts at a fast pace to make it two hits in a row for the Rollers in just three months.

"After *Keep On Dancing* we were kicked around and we had a few robberies if you know what I mean which I can't speak about. I made a lot of mistakes as I was very raw to it all. I came



KEEP ON ROLLING

over the border thinking we'd be guaranteed was it. I'm not that soft now, I think I've learnt a tremendous amount in the past couple of years."

At that someone said part of the Rollers and Tam's success was their naivety in the early stages, a statement which I'm sure contains a lot of truth.

"Because Tam wasn't aware of the problems, they didn't mean anything, he just fought on regardless," added Alan. "There were all sorts of political situations which he overcame because he was so enthusiastic and ambitious about the whole thing. Anyone else would have given up with the problems we had in the early days."

Eric comes over to join in the conversation and says: "Before Remember look off we were financially embarrassed, in other words flat broke. We had a lot of rip-offs and everything we've got now we've really had to work hard to earn it." Tam then enlightened

me that the band was now very straight the lads for being so intelligent at handling money the way they do.

"Obviously they get a set wage and each has a bank deposit. If it's the last thing I do it's make sure they all have money at the end of this," says Tam with sincerity.

"It's true what he says about us not being extravagant," comes a voice from behind me. It was Leslie who with his broad Scottish accent took some understanding.

"The Bay City Rollers don't book into five star hotels, we don't go running up £200 booze bills. We still eat in roadside cafes although it's getting a bit difficult because we're starting to get recognised, and we'd rather stay in say a two star hotel 'cos you get just as good a treatment. In fact on some occasions we travel from one gig to another overnight and save ourselves the expense of a hotel. We don't mind sleeping in the car. We're all young, but

that doesn't mean to say we've got to go out and spend our money. Obviously we want to have the best equipment and we've just picked up a new Mercedes van today for the gear, but they're essentials. We're also getting a new car but we want it for reliability and not for show."

Alan, who was looking chuffed with the new stage trousers which the band had just collected from their tailor, rejoins us.

"The strange thing is that we were going out for more money just before Remember was a hit than when *Keep On Dancing* was in the charts. In fact I Remember hadn't taken off, well the writing was on the wall. It was going to be our last single. But with the line-up we've now got which has been the same for six months, and with Remember being a hit, everything seems to have clicked at long last."

The change in the Rollers line-up is

something which the press have flogged to tiredly since *Shang A Lang* and *Keep On Dancing*. But just how have the fans reacted to Leslie taking over from Nobby Clark as the Rollers lead vocalist?

"When I first replaced him it was a bit difficult," admits Leslie.

"Most of Nobby's fans were in Scotland and I've picked up a lot after appearing on *Top Of The Pops* which has completely obliterated anything that Nobby ever had although I don't mean this unkindly."

"He's a great guy," adds Tam Paton.

"There weren't any hassles when Nobby left, it was all very amicable. He'd just had enough. I think he's gone out of the music business, I'm not sure what he's doing at the moment but I believe he wants to be a solo singer. No doubt he'll do well and we wish him all the best."

Alan then decides to take a turn as spokesman: "It's funny 'cos through all the

changes the group has got younger and the original guys, that is me and Derek, have become the oldest."

Many people, particularly the press, have said what a shy bunch of lads the Rollers appear to be. They don't have much to say and look as if they're lacking in confidence.

"Nothing could be further from the truth," retorts Eric.

"You should see us on stage. We're very wary who we meet and talk to. Mind you we're not the kind of guys who go to parties or come out of the stage floor drunk or have pints of beer on stage, we're just professionals. We all live at home although Alan has a flat in Edinburgh, because home is a nice place to get back to after the road life. I suppose eventually we'll have to have some sort of a headquarters as it does get a bit expensive travelling down to London."

"We all come from working-class families which could be the reason for our success. I mean if you've got everything in life, then you've no target to aim for. But if you've got very little like us, then there's something worth fighting for."

The Rollers fan club is something which seems to be growing at a fantastic rate. There's 18,000 members, including married women of 24 or more, which means more hard work for Tam Paton since he runs the club.

"Fans are now coming to our concerts wearing similar clothes to the ones we wear on stage," said Leslie.

"We're still singing *Keep On Dancing* as they expect from us and in fact we don't get tired of it either. We might be labelled as a teeny-bopper group, so Big 'n' lets' face it the biggest teeny-bopper group ever was the Beatles."

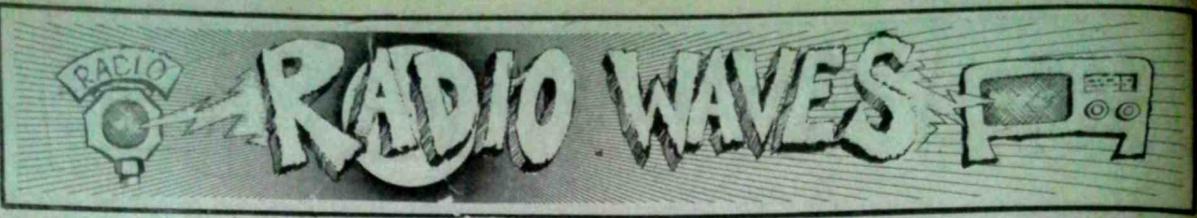
At the moment we just want to have a good time and enjoy everything that's happening. We want to have just nice, happy records and bring back those good times and forget all the sentimental stuff. It's good to see audience participation again."

Talking about records the Rollers are in the process of getting together their debut album which should be out in August.

"It will have some of our own material on it probably," Eric adds.

"Our ambition is to get an album in the singles' chart as it hasn't been done since the days of the Beatles. I also hope the Bay City Rollers goes on for at least another five years because during that time we've had a lot of progress. But right now it's good to see a young band like us getting the break."

ROY HILL



Lux. or 'Dimensions'

Radio One on the road again

Beeb bulletin

RADIO LUXEMBOURG launches a major late night programme change from next Monday (May 13).

The Kid Jensen progressive slot "Dimensions" is to be dropped in the week in favour of the highly successful RTL In Sound '74 programme recently introduced on Monday nights. In future this slot will run from Monday to Friday between 1.30 a.m. and 2.00 a.m., featuring artists like Joni Mitchell, David Bowie and the like.

Kid Jensen will continue to present Dimensions at the weekend and also RTL In Sound '74 except on Monday

nights when Dave Christian takes over. The move is designed to produce more "commercial contemporary music" on the station late at night.

BBC RECORDS hopes to launch its new Beeb label later this year with two compilation albums featuring the Best Of Top Of The Pops and the Best In Concert.

All present talks are going on between the BBC and record companies concerned. Normally commercial record companies

RADIO ONE takes to the road again next week when Johnnie Walker presents his show from Claversham Community College at Battle in Sussex.

During the programme he will be interviewing children from the Pestalozzi Home For Orphans who will benefit from half the gate money taken at Radio One's day of races at Brands Hatch on Sunday.

On Tuesday Alan Freeman heads north for a Youth Club Call from Fullwell Methodist Church Youth Club in Sunderland. A spokesman said: "He spotted a Georgian style house and fell in love with it, so he intends to move."

Burnett on the road

RADIO ONE'S newest jock Paul Burnett is on the move again - but this time it's his home he is changing. Only six weeks after moving to a new home in Twickenham he has decided to uproot the family (wife and two kids) to nearby Thames Ditton. A spokesman said: "He spotted a Georgian style house and fell in love with it, so he intends to move."

BOB HARRIS escapes the field with the best live music slot of the week on HIT when Roy Wood, Peter and Ian Anderson also feature in his Monday 10.00 to 12.00 slot.

At this end of the week, tonight (Thursday) John Peel has Henry Cow, Andy Roberts and Martin Carthy, then tomorrow, it's Rock speak.

Saturday's In Concert features Duck's Deluxe and Trump, and of course there's the new Beach Boys series starting in the afternoon. Graham Nash - master of time and space - is the My Top 12 guest this Sunday followed by arch-funk Spike Milligan (next Sunday). And that's it!



Beeb label launch

BBC RECORDS hopes to launch its new Beeb label later this year with two compilation albums featuring the Best Of Top Of The Pops and the Best In Concert.

receive about £2,000 each on single featured on compilation albums but the Beeb hope to get around this by offering a share in the profits. Other albums planned are Best Comedy Shows and Best Show Of The Week.

Beach Boys story starts on Saturday

THE BEACH BOYS' story, six one-hour shows tracing the group's career, starts on Radio One this Saturday (2 pm).

Beaches, Boards, Blondes, and Buggies, is the title of the first episode which features early surfing songs and interviews with the group - Carl and Dennis Wilson, Al Jardine, Mike Love, Ricky Fataar, and Blondie Chaplin.

Alternative voice

ROBB EDEN'S blond head appears to have arrived aboard the good ship Mi Amigo, home of Radio Caroline - attached to his much-beloved body. Which is strange (not his body hope) when you consider that not four weeks ago he is supposed to have told Ronan O'Rahilly (Caroline boss) where to go with his offer of a job. O'Rahilly's idea was that Robb should act (and doubtless contest) for Caroline in England but since cash did not seem to be as plentiful as it was with rival RN1 and since Robb decided to stay where he was.

Or did he? He then decided that RN1 didn't have an exactly glowing future and to some at least, like the proverbial small furry animal he left the Mebe II and RN1 to manage more groups, wring more money from Polydor Records, etc.

Yet again it seems the fair-haired whizz kid of the North Sea has changed his mind. A special poll on the success of commercial radio in Manchester has been commissioned by "Radio, Disco & Deejay" - a magazine which should hit the newsstands with its first issue in the middle of next month. RKM will have a sneak, exclusive preview next week in this column.

The magazine is due to succeed SIRA which has for four or five years been the most popular magazine on the radio market. The spring issue of SIRA is now available and overflowing with information (not adverts like some magazines being advertised at the moment) on the radio market. It's available for just 23p. + post from SIRA, 91, Park Street, Bristol BS2 8SA.

The BBC, badly shaken by the success of commercial Radio Clyde, has tried to get all its transmissions on Stereo VHF in Scotland but

without a slightly larger pay cheque the union won't agree. The Union being the normally quiet Association of Broadcasting Staff has had to become quite militant recently since one or two of its members have been deserting to another union - The ATU - with which it hopes to merge.

The following was heard on the "Tommy & Joan" programme. Dave Symonds was sitting in for Tommy Vance on the subject under discussion "cobblers":

Joan: I've never found out what cobblers do. Oh, my God!

An advert for Dineford's gripe mixture followed rather rapidly. Which leads me on to...

Non-listeners to Capital and LIC may not know the advert which is a very sickly tune extols the virtues of this wonder product which stops your baby burping. The advert reads: "Just a spoonful of Dineford's helps your baby settle down." Kenny Everett's version reads slightly differently: "Just a spoonful of Arsenic helps your baby settle down!"

More of the misadventures of Mike Lindsey. At the service of the Archer was Conservative were going to win that he laid on a celebration party even though they didn't someone had to drink the champagne. Mike Lindsey was at hand but on the way home he smacked his rather expensive car. The repercussions spread far beyond Michael though. Mark Wesley is reportedly very angry about who will drive him when he is next in London.

If you are looking for a superbly professional pop station then listen in to Radio Atlantis on 312m, from 7 p.m. to 6 a.m. The regular DJs are Steve England, Dave Rogers, Dave Owens

and Andy Anderson, but also listen out for the gorgeous Debbie England who does occasional shows with the Beatles Special for two hours on Sunday at 11 p.m. and the crazy Nightmare Affair with Scott Mitchell and Gabby Hernandez which is beyond description. I once said Atlantic was like a modern day Big L. I was wrong - it's better. Reception is a little weak at the moment because of low power but will get better in a few weeks.

By next week we will be able to tell you the Arches was being talked about is the ship going to Italy or to Spain. By sheer guesswork it will be one or two of these places, and with the free political situation in Portugal that gives us one further possibility. Still, my money is on the move to Italy, probably in or before September.

Robb Eden is on Radio Caroline for this week, and depending on how much he enjoys himself, he may possibly stay for a short while. Really though, Robb is looking for a job in London.

Now it's competition time. Question One: Which Pica-dilly Radio jock goes to work by bus? Question Two: Which offshore disc jockey was recently seen in an application form to become a Playboy Bunny? Answers next week.

The Independent Broadcasting Information Commission will answer any of your questions about radio at: 01 670 9328 8 p.m. - midnight, 061 773 9149 7 p.m. - midnight. Archaic 610 and 6733333 between 8 p.m. and 11 p.m. and 668211745 between 9 a.m. and 6 p.m. The last three numbers are Mon. Sat. only. Please never phone any number outside the time given or you're likely to get a very rude reply. MARK LEFT / DAVE JOHNS

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

THIS Saturday on Capital Radio, Roger Scott's "Cruisin' Show" (12 noon - 2 pm) features "surfin', dragging and bikini" songs in a West Coast style. The show follows with fun from the fair at a donkey derby at Rotary Field, Brighton Road, Purley.

Tommy Vance and Joan Fenton will be the main while in the studio. Arrows, the Rubettes, Sparks and Pearls are the guests.

David Symonds' guest in the rap is Joe Pellicani of 6 pm. Next week's guest will be to be confirmed.

In the Night Flight (1.30 am - 6 am) there's a programme of live music and chat with Tony Vance and Gary Hopkins, flamenco rock band Carmem, and Bobby Cadman.

Sunday has a special programme on Geraldine in the Underneath "The Archers" slot (5 - 6 pm) presented by Kerry July and Ena Crough. This is the first and only part of a life story now curtailed because of his death last week. Also in the programme includes an interview with Geraldine talking about his music up to the war years. Next week there will be a tribute to the band leader.

On Thursday night (May 14) Sarah Ward will be broadcast live from the Grosvenor House where the Ivor Novello awards are being presented. Also in the studio will be Stephen Grapelly with the Dix Dicks Trio.

Straight jackets were being casted in Easton, Tower this week live from the invasion by Who escapee Neil In Moon and John Entwistle who join Nicky Horne's show for a "bit of love" on Monday night (May 13, 6.30 pm).

This is part of the lead up to the Who's next concert at Charlton Athletic F.C. Saturday (May 19) when Capital Radio are taking a big interest in.

Capital jocks will be introducing the actual Who's stickers will be on the air.

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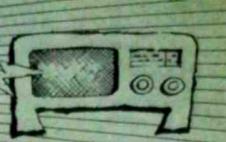
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RADIO

AMIABLE



WHAT is it about people with toothy smiles? They open their mouths and splat, just like an eye-full of toothpaste, they dazzle you with their pearls and draw out a deep and irrational sense of loathing.

As with The Osmonds, so with Tony Blackburn. Both entities have magnificent mincers and equally both have to put up with bitchy comments.

Blackburn can't get away from it. If it's not "toothy grinning Blackburn" it's "that man and his inane chatter", leaving the poor man openly admitting that he's "the one they love to hate."

Now hearing that you may think dear Tony lives through life wearing the pained expression of the unloved and quite literally only turns on his miserable chuckle and grin when the radio or television beckons. Well it's not true. He does have a certain air of world weariness, but it's more than compensated for by that jovial ebullience that most people end up hating as much as his teeth.

Quite simply, Mr Blackburn is a good old fashioned goer. If you'll pardon the term, he's never more happy than when he's dabbling in something creative or other, and the fact is people resent this willing surge.

Take our meeting the other day. Amiable Alan Monahan, Radio One's Publicity Officer, had been trying for hours to reach me and change the time of the interview. I wasn't about so the time had to remain. Tony could easily have disappeared with a polite "sorry" but he hung around and even spent well over an hour in the end, chatting about his life and dreams, which are quite considerable.

Those who know anything at all about Mr B will have heard how the aspiring young singer, who I once witnessed singing Twist And Shout at Bournemouth Pavilion, became a jock to get closer to the record business. You will also know how the young commerce student with the public schoolboy tone of voice, Radio Caroline, Radio London, then opened up Radio One, always with the vain hope that he might become a recording star. Well, if there's one failure in Tony's relentless climb towards the nation's most loved / hated personality, it's his miserable career as a singer. But more of that later.

Ever since he came to Radio One via impresario Harold Davidson in that great blaze of publicity, Blackburn has been fighting "Auntie's" system. That may be hard for the critics to accept but he at least believes it. He's also prepared to admit his error.

Back when he switched from the breakfast show to the 9.00 a.m. to noon slot — "When I first took it over we played all the easy listening stuff, I thought people might want to simmer down with the music, but that was a mistake, they just wanted pop. Now we're back with



Just a good old fashioned goer

the pop thing, the ratings, have shot up again."

He was very much in favour even instrumental in the introduction of Radio One's new "top sixty" format, and now he'd like to see it reduced further to top forty.

"But that's got a lot of problems, because the BBC is such a vast organisation and at the beck and call of every record company, anyone can complain and they have to be heeded. A commercial station would stick a couple of fingers up and say 'we'll do what we want to'. Still I'm a great believer in Radio One. For a pop fan it's the best station going and it surprises me to be able to say that because I though commercial radio would really hammer us. We haven't got commercial radio as I know it yet, it's still very watered down."

The arrival of the commercials has given him a lot to think about, however, not least the offer of alternative employment when his contract expires say that he was "80 per cent sure" that he would stay with Radio One. All the same, that doesn't mean he doesn't think about the likes of Capital and Clyde. Ideally he would like to sell his ideas to the commercials — he thinks they are very short on ideas — while at the same time remaining a national figure with 247 and on the box.

Commercial radio, he agrees, has given everyone in radio more incentive but he says: "I've always had the incentive to try and make the thing better anyway. Having the commercials has given us a guide - line which is great because I desper-

ately don't believe in a monopoly situation. I'd much rather have people tuning into me because they want to. The ratings have remained very good, and this now means something, we've got to find a particular niche, people who want a lot of music, this is what we're giving them."

Get him talking about politics and radio and a big blue flag is immediately hoisted up. Labour are "killjoys" (few radio fanatics will disagree with that) but he also believes that our introduction of commercial broadcasting has fallen under the inevitable British spell.

"We do everything by halves," he says vehemently. "There should be more than one commercial station in each area. I'm very much against a monopoly situation and yet that's what is being allowed."

Generally though, you detect a deep admiration for the principal of commercial radio in this old pirate, yet at the same time he shows a tremendous amount of loyalty to 247. He still thinks Radio One is the best jocks and that a lot of people are not prepared for the intrusion of commercials. They want non stop music.

think they should hear I object being told by a DJ that I should listen to something."

This theme runs into his feelings about record companies too. He reckons they are onto a good thing with a tight format because if their records get chosen, they are almost certain to sell well.

"If we don't have a playlist they might get one record played per week and that's no good to them or us. If they think constructively they would agree that what we're doing is great for us and also good for them. They should really stop producing so many bad records. They should limit their records and concentrate on a few."

Now if that doesn't send the hate rating up nothing will and there's more: "It's a terrible mistake for disc jockeys to get too involved with the music because then if no - one else likes it, you start being resentful of the fact that you can't push it on to the public. Therefore I love what I'm doing but I don't get so involved that I go to concerts and things. I think that's a good thing because I come back to the radio and it's fresh. Anyway I don't like groups on stage because the balancing is usually bad and too loud for me."

And so to Tony Blackburn the ideas man. He's quite pleased with himself at the moment because Capital, he says, have pinched his top one hundred golden oldies idea. "That's very flattering because I know one of my ideas was good enough to be accepted elsewhere too." The most frustrating thing about Radio One, he says is that it takes so long for his ideas to get put into practice. Just this week my new Phone

Out competition to win bags of records finally took to the air but it's taken a year to get on the air and he says he's tried for seven years before the playlist format was introduced.

The great advance, he believes, has been in the changing of the producer's role. They no longer sit around with stop watches making up lists of records, that's all finished now, whether they like it or not. Radio One producers are more and more being asked to do the back - up jobs like making trails and working on promotions. You get the impression that Mr B would quite willingly say goodbye to producers but he says: "I have to be careful what I say."

He's a natural rapper is Blackburn, some might say too much so. He was moaning that a man from the Guardian had been to see him and given him the old "it's all mine chatter" bit.

He says: "When I first started doing programmes the slaming used to affect me to a certain extent but now I don't give a damn. Anything that is designed for your ordinary average listener gets slamed because it has no artistic merit everybody says. I'm not in the slightest bit interested in artistic merit. I want a programme that sounds slick and professional and I've never been criticised for not being that. I've been criticised for being a plastic cut - out and being terribly artificial and admit the jokes are terrible — people like to hate them. I can only say that constructive criticism is useful but I've yet to read anything that is constructive."

He says his main fault is that he gets too many ideas. Last week he had four ideas and two of them are being worked on. For the future too there's at least one Tony Blackburn idea that is going to be popping up on Radio One. He's not giving any more away on that but he did say he'd like to do more television and to that end a pilot for a new programme "Disco-Dance" has been made. He says a disc jockey's job is with other Radio One jocks and could be on the box by autumn. It's a half hour show that he describes as a television version of Pop-score.

Behind his gassy facade then, there's a bit of the creator in Tony Blackburn. He says a disc jockey's job is to think up new ideas and get them implemented. He would also like to think a disc jockey's job was being a recording artist as well but that seems to have faded as a vision and now he's no longer even got a record contract. It went wrong when his best single, So Much Love, had a tremendous build up, zoomed into the charts, then got hit by a strike at the record pressing plant which killed it completely.

"It would have easily been a top three record and it depressed me a chuffly because it messed up what I basically had in mind which was to do a sort of Cliff Richard thing," he says wistfully.

So it's all down to pacifism — after his success this year he hopes to do another next — and proving, as Hughie Green says, that being amongst the most abused men in broadcasting, is no handicap whatsoever.

Peter Harvey

Gary Glitters in L.A.

Gary Glitters hosted a party in the Beverly Hills Hotel. Celebrities, like the house, poured out of every corner as our hero was presented to the

Frankie Marx was there. Dustin Hoffman softly-softly through sneakily, but was recognized just the same. Alan Price called in to meet his long-time mate, Micky Dolness, Alice Cooper, Three Dog Night, Food, drink, and they danced all night.

And Gary really gets through to the American newspapermen because he has plenty to say, knows his way round the band and can be a very funny guy when the mood is upon him.

Guitar Nipple?

Now take close notice of this. If you walk about in fashionable shoes, you are likely to suffer from a dreaded new disease, called the Platform Shoe Syndrome. It means painful knees, caused by the platforms.

Even more appalling, consider is Guitar Nipple - that's an official ailment and listed in the British Medical Journal. That is a swelling which can affect young guitarists who play the instrument at pressed against their chest.

Dave Hill, of Slade, had just better look out, that's all.

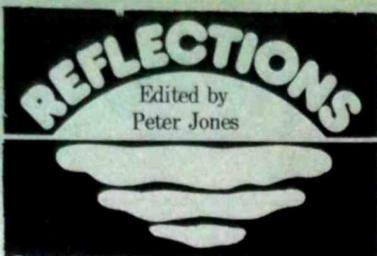
Emu's new single

One of the most popular birds in the business has got mixed up with a lot of muscular bitches, and one can't help feeling the over-amented bird is

refer to Emu, the sometimes lovable often malevolent "pet" of Rod Hull. Emu has made yet another of those soccer-club singles, Bristol Rovers All The Way on the Columbia label.



This is a picture of quite a lot of Linda Kendrick. Linda is one of those talented ladies who shape up well to the challenges of fame, yet somehow remains on the Grassy Unfurnished Flat. She's been blazing around in shows and on records, and improving all the time. Now she has revived the Rolling Stones' hit Sympathy For The Devil and the new treatment, by Lynzee Gold and Jim Edwards (no, not THAT Jim) seems dead right for Linda.



Edited by Peter Jones

Superfan series ends this week

Our superfan series, which ends this week, has caused tremendous interest - in the pop industry, among the stars themselves, and by national and provincial journalists who've latched on to some very good stories.

Mind you, you can't please everyone. For example, Jane's weakness, is Plymouth, Devon, is sixteen. And disappointed that we limited our search to fans of teenybop - her word - groups and singers.

She says: "I'm a perfectly normal 16-year-old, but I have a weakness. I am completely and utterly devoted to two things - one is the Beatles; and the other is Paul McCartney and Wings. I felt it strange that you didn't include Paul McCartney, for he has inspired so many people, but I don't want to prove to the world my devotion."

The world owes the Beatles something it can never repay. Their versatility, sheer genius and wide range of musical skill has never been repeated. Even now, McCartney shows his continuing influence. Little Lamb Dragonfly must surely be one of the most beautiful songs ever written. It is a tribute to the achievements of the human race to listen to Beatles' music and I defy the Star - Spangled Jumped-Up Glitters and Stardusts and Slades to try and contribute so much.

"Since Paul met John on the great day of June 15, 1962, at a church fete at Wootton Parish Church, Liverpool, the world has never witnessed such a great partnership."

Say no more, Jane. You are clearly one of the best type of Superfan . . .

Jacksons in key

The Jackson Five received keys to the city of Las Vegas recently when they were in cabaret there. Mayor Oran Gregson made the presentation . . . to Michael, Marlon, Jermaine, Tito, Jackie and newest recruit, 11-year-old Randy. And the mayor said it was the first time that a group had been so honoured.

No truth in the rumour that Randy lost his key and said: "Not to worry, can always have some more cut!" No truth either that Jimmy Osmond said: "What's he on about; he sings way out of key anyway."

Clive's jive

Clive James has a habit of referring to everything as "ice cream". And he usually accompanies this pronouncement with a knowing grin that says: "Didn't you know that, sport?"

You'll probably remember this geeser James. He used to inhabit, or possibly infest, BBC-2's Up Sunday. A sort of Aussie version of Robin Day, only with a sense of humour. Now he writes TV criticism for the Observer . . . something else he sees as "ice cream".

What he takes very seriously are his songs, or poems set to music, the music coming from his old Cambridge mate Pete Atkin. The two of them were on show at London's snazzy Inn On The Park. Not exactly their natural habitat, but they do have a new album out, The Road Of Silk, and RCA were footing the bill, ice-cream and all.

Pete Atkin, singer - guitarist and clever tune - writer, looked uncomfortable and said: "I'd rather they gave me the money and let me meet the Press at home."

No he didn't prefer writing

Ten-gallon Rick Wakeman

Rick Wakeman really does like his beer. Ordinary bitter, special bitter, keg - there's all grades and gravities, he's a beer man. He once claimed: "I want to thank Watney

Mud's disappointment the cat crept out!

Everyone expected Mud to go to the top of our charts with The Cat Crept In, but it didn't. When the boys did Top Of The Pops, for instance, the last words from the Beeb before they left were: "See you next week, 'cos you're going to be number one."

Said Mud-man Les Gray: "It's

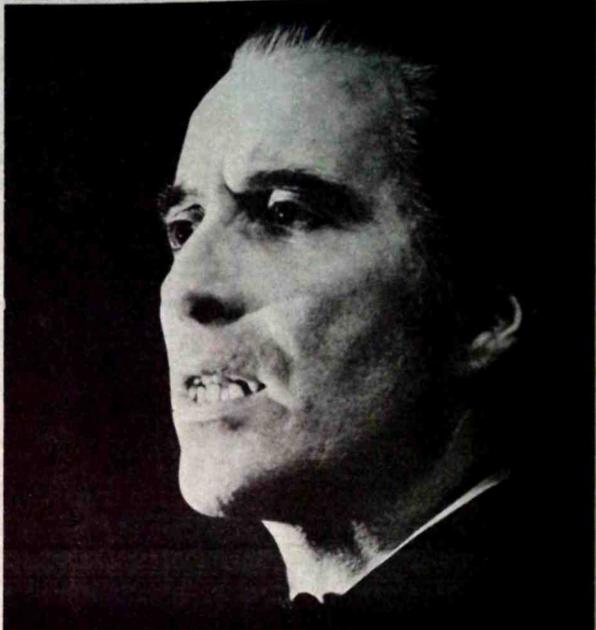
a bit disappointing. After the sales figures were getting, we thought it'd be no problem."

"Still, I can remember how a year ago we were over the moon because we were 38 in the chart with Crazy. We were celebrating, rushing around and buying the

papers just to see our name in print in the charts.

"Now we say it's a bit of a drag because our record only went to number two!"

Ah well, Les - you've got to take the rough with the smooth and remember you can't win 'em all and so on and so on.



Count Dracula is now a recording artist. EMI Records signed him up, under his alias Christopher Lee, and let him loose on an album, telling blood-curdling yarns against some fearsome sound effects.

The Count, off-duty, is a nice sort of chap, though he DOES seem to take himself seriously. Christopher Lee believes in treating the Count with complete integrity . . . "the slightest trace of tongue-in-cheek earns laughter from the audience."

Teeth - in - neck is something different. So I talked with Christopher about old Dracula. He said: "I think he's a

very sad person - there's this loneliness in real evil. He's not a hero, but an anti-hero. Tremendous ferocity and power."

Christopher played The Creature in a remake of The Curse of Frankenstein, back in 1956, and he's been X-certificate pretty well ever since. "As an actor, I wasn't getting anywhere looking like myself, so I thought that perhaps people would take notice if I looked like nothing on earth."

Sometimes he gets a bit fed up playing Dracula in the same old way - the operatic cloak and glaring ferociously through red contact

lenses. What he would like is to present the Count as author Bram Stoker envisaged him in the book . . . then chuck the whole Drac business.

Incidentally, not even the church objects to Dracula movies. Says Christopher: "Our films are like morality plays. Characters are straight - this is black, and this is white. This is good; this is bad. When evil meets good, it must invariably fail. It must lose in the end, must evil."

Count Dracula produced that baleful glare. I shivered. But - I must admit he's made a very good and entertaining horror-disc.

Cozy Powell - the racing driver

Cozy Powell delivers some pretty fast drumming when he's behind his kit, but this is hardly surprising since he admits he's naturally a speedy sort of bloke.

thank - you from the Watney Mann folk last week when he was making a personal appearance at Chap-pell's record store in London's New Bond Street. A ten - gallon barrel of bitter. Sent to help him celebrate the release of the album Journey To The Centre Of The Earth. . . . Lucky for Rick, I was on hand to help him plough through the eighty pints involved!

A couple of years back he was fed up with the music scene and had every intention of becoming a motor - racing driver. So much so he took a course of lessons at Brands Hatch. Although he re-found his interest in music, Cozy at 36 still hopes to fulfil that ambition of being a racing driver. "I'll don't play the drums for say three weeks, I get really moody and so I jump on my motorbike and race around the countryside, or get in my car and break the speed limits", says Cozy. Right now he's driving an E-Type Jaguar, but is looking round for a Ford GT 400.

Anyway, he got a special

IF YOU'VE ever been fortunate enough to watch the Stones when everything has been particularly spot-on i.e. the sound, lights etc. . . and the performance is good, then you couldn't really be blamed if you missed out on what Bill Wyman was doing.

He has been referred to in the past as the "lonesome Stone," "Stone face," "silent Stone," the "dead man on bass," and so on the list continues. There's no doubt that he's an excellent musician, it's just that he tends to be overshadowed by Jagger and Richard in the limelight stakes.

I tended to believe Wyman was just "tripping" — he stands like a ghoul playing his lines, perhaps he was born with an unusual skin, pallor or something. Last but not least, comes the most uninspiring phrase—the Rolling Stone who is only a bass player.

But Wyman's a bassman with determination and guts and behind that cool facade is a guy who is totally together—even more so now, due to the forthcoming release of his first solo album entitled *Monkey Grip*.

His mind was ticking over with enthusiasm when I talked to him—the fact that he managed to get together a collection of fine musicians from all over the globe, get them into a recording studio and do an album which is amazing, gives him an incredible buzz.

Take the hassles he had with his record company for instance. They weren't keen to spend money on Wyman for a start, he had never been involved in any kind of production, writing or singing before.

Convince

If that wasn't bad enough there was more to come. Bill had to convince the people around him that he was capable of doing such a thing.

"They were sayin', 'Get a good producer and arranger, someone to help you sing and re-write the songs,' they didn't know my ideas and I can't really blame them for saying such things," says Bill.

Perhaps he was bored with being in the background for ten years or just plain stubborn but Wyman did it his way, produced, wrote the songs, arranged and sang on *Monkey Grip* and he's gained a lot of respect now for doing it—especially from the people who were prepared to go to the idea after the Stones' tour of Australia early last year.

"I wanted to do it because it is different from what I expect, they thought it might be a kind of Stones album—that's why I didn't record it with anyone from the band really when he first came up with the idea after the Stones' tour of Australia early last year.

In the short space of five weeks *Monkey Grip* was completed with distinguished artists like Leon Russell, Danny Kootchmar, Dr John and Dallas Taylor all playing their parts on various tracks.

Kicking

"I didn't want to use really big names because I don't want the album to sell because a lot of famous people are on it," says Bill, "the people who did play only came in on one or two tracks."

"I've had the idea about doing a solo album for years but it was a question of kicking myself up the arse, writing some songs and getting down to it—the tunes came easy, so did the melodies but I really had bloody trouble with the lyrics."

"I had a bit of a complex, really because Mick is so good at lyrics and here I was, tryin' to write words. The lyrics didn't make any sense at first because they didn't really have a proper beginning or end. It wasn't until our love Denmark that the words began to come and then it came quite easy."

Wyman hadn't even told the group about his plans on the stage — nobody knew I was doin' the album except my old lady and a few close friends 'cause I wanted to get a valid opinion of the songs before I went ahead."

Towards the end of last year the Stones' bassman discovered he had



directed at Jagger 'cause he's the figure — if they don't get him, it's Keith and if it wasn't him it was Brian in the old days . . . They'd give up after that or we'd refuse 'cause if the others didn't want to do it we'd think that there must be something wrong with the interviewers."

Bill's words are all too true at Press conferences — "Charlie and I usually sit up the other end and either drink or fall asleep. It was the same with the Beatles — they never bothered to find out about Harrison."

Not that he's blaming Jagger / Richards in any way, after all, they are the songwriters and the publicity is bound to centre round them.

"The only real thing I get disappointed about is reading three page reviews of our concerts and never getting mentioned when you've played yer balls off for two hours or read an album review. You've worked on an album for five months and no mention — even if they said the bass was six or something. It always adds a bit of personal pain."

Money

Another thing which annoys Bill is the money factor — "We've been millionaires since 1968 I've heard. Sure, we've got millions but I don't know where the cash goes."

"I'm certainly not rich — I have to be satisfied with a Mercedes but it ain't a Rolls and we have to keep up a very high standard of living. Brian for instance died bankrupt owing a fortune which should never have happened although he was a bit extravagant."

"Fortunately it's a bit better now," adds Bill, "I'm starting to see something for eleven years work which I should have seen six years ago. I used to have a little flat — £30 a week with guys diggin' up roads outside and old cars [lyn] around — that wasn't in '68 it was in 1970."

Fortunately Bill can do normal things nowadays like go to the cinema without screaming teenagers chasing him down the high street. "They used to say, 'I know who you are Keith Richard' but I cooled a bit."

Tremblin'

"The kids still come up tremblin' though and so do interviewers 'cause they've heard all these monster stories about the Stones, but I really don't know why Presley still hides himself anymore."

Of course people still tend to avoid the band, especially the ones who owe us money but we're not going to punish the public in the mouth or something."

He won't go back to becoming a recluse again but Wyman doesn't see himself shouting his mouth off either. The album won't affect his Stones' work on or off stage.

"The band comes first obviously but I've already got the songs ready for my next album — I'd like to do a cajun style and introduce a couple of good authentic musicians in this field."

This ghost-like Stone is far from dead if you can assure you!

John Beattie

three months off in between the Stones' commitments and *Monkey Grip* was under way.

He never got much chance to show his writing talent within the group because of the Jagger / Richards partnership not that Bill really wanted it that way anyhow.

"I don't think I write the kind of songs suitable for the Stones and obviously they don't think I do either. It's really better this way because if the group did record my

opportunity. Even the Stones were slightly dubious about the product when he played them the original mixes back in February and didn't get a "fantastically great reception," although Jagger has told him that he likes the album.

But the main abuse, if any, will come from the outsiders — "I'm expectin' everyone to have a go at me," he adds, "anybody who doesn't like the group like local newspaper

the other Stones having a go — with the exception of Charlie of course — "poor sod," remarks Bill, "a lotta people think he's a miserable little bloke but he's a very funny and amusing guy."

This lack of confidence in Wyman and Charlie has been "disappointing" throughout the years. For example who would back *Walls* on a solo album if he wanted to do one?

Jagger, Richards and the late

"I'm expectin' everyone to have a go at me"

reporters, TV people, in fact some might say it's not as good as the Stones' and not interested, others might say it sounds like the Stones and not be interested either.

Just because it is a solo album it might not go down well because a lot of efforts like this just turn out to be a shadow of the group's music."

There's been talk of a chain reaction happening now that the album has been completed with all

Brian Jones was always getting the limelight — "like if *Monkey Grip* doesn't take off people will expect me to retire once more to the back of the stage and keep my mouth shut."

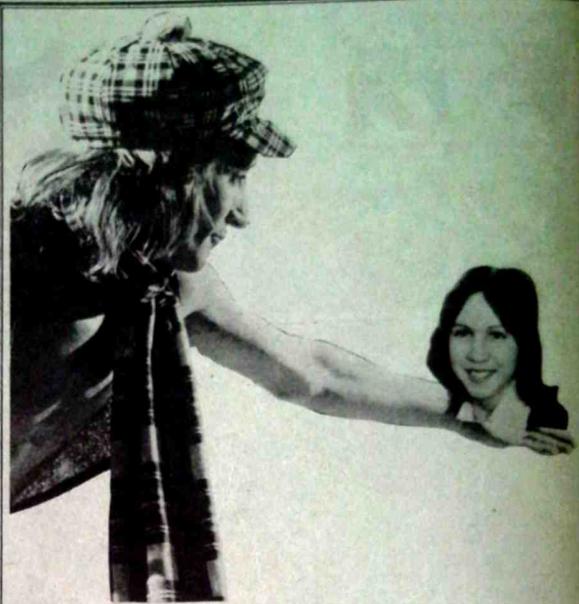
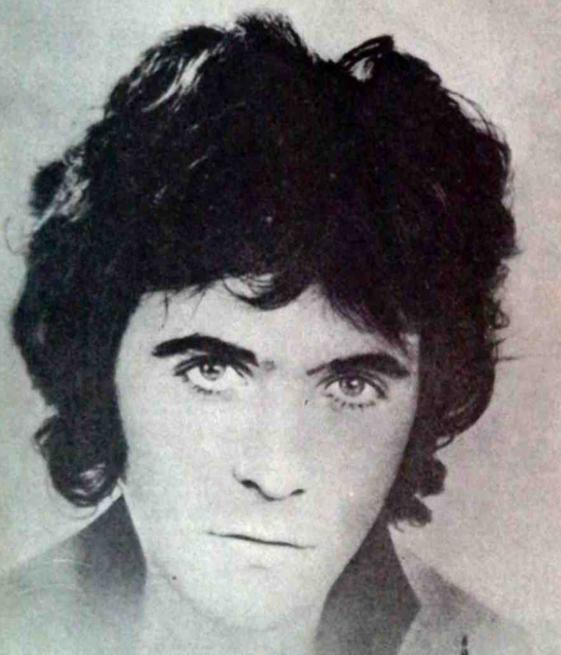
Bill blames the Press to a certain extent for his shy and retiring image. "I don't get interviewed much and people don't bother to find out much about me. They think Charlie's a real hero!"

"The questions are always

David Essex

New Single

AMERICA



'He must be shy inside'

THE LETTER arrived festooned with Stewart tartan. Inside was a drawing of Rodnee. And there was a gift for the superstar, just inscribed how can I ever thank you for all you've done for me! all my love, Liz."

Liz Whalley, that is. Of Saltway House, Bibury, Gloucestershire. Winner in our quest to find THE Superfan of Superstar Stewart. Love, respect, devotion, loyalty — all fairly poured out of Liz's letter.

What turns her on to Rod? She says simply: "He means so much to me that I would travel to the other end of the earth for him if I could. Though he is a number one superstar, he manages to make his fans feel that they are the most important people in his life.

"Rod, of all the Faces, is the one I feel closest to. I feel he is near me whenever I'm alone. When I hear him singing, I can be alone, in a roomful of

people — I just feel he's singing for me. I even wanted to change my name officially to Maggie.

"Sometimes I sit in my room listening to his records and I think of him as if he were my closest friend. I worry about him, wondering if he is as lonely as I am, and I just want to tell him how I feel. I write my feelings down on paper, and keep them as a sort of diary, and I read them over and over again."

Though some of her friends say that Rod is arrogant, Liz defends him . . . she believes he only tries to hide his basic shyness. "He must be shy inside . . . and that makes it easier to feel close to him than if he were conceited or brash.

"I just love everything about him. He's so beautiful — the way he moves, sings, looks. I know that he is unreachable, yet I feel I know him better than my friends. Naturally I spend a lot of money on being a Rod Stewart fan, but being a fan is not just a matter of material-type worship.

In hard fact, though, she has more than 2,000 pictures of

him, 62 posters, badges, stickers, four full scrapbooks, every record he's made, a mptea things covered with the Stewart tartan, an autographed wine bottle which touched the lips of all the Faces . . . and much, much more.

She even collects pictures of Al Jolson and soccer star Denis Law, because "I know that Rod admires them." She's been several times to Ascot, wandering around for hours on end looking for Rod's house. She once persuaded the whole family to delay a holiday just so she could watch Rod on Top Of The Pops.

And she writes poems dedicated to Rod. My Burning Flame is one . . . There's a fire that burns inside me, it was kindled by my dreams, of loving you and telling you just what the burning means. It started as a spark of love, when first your face I saw; it grew until it was a fire and from that fire I loved you more."

Liz, seventeen, is generous in her Stewart worship. "H

would be a real honour to be chosen as Rod's truest fan, but I would like to congratulate whoever wins, for if he or she can possibly love Rod more than I do, then that person deserves to win."

Judging, as usual, by 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 Hennessy.

That winds up the series in our Search For The Superfans. The presentation plaques are ready and we're waiting to finalise details about handing them over to the winners — without giving away any secrets, we promise some really spectacular news soon.

We've all been amazed at the dedication of so many of our readers. We know that the loyalty shown is much appreciated by the stars concerned. And next year we'll run another series. That's also a promise. Thanks to everybody who entered, winners and losers. PETER JONES.



Stevie Wonder

LITTLE STEVIE WONDER . . . boy genius and child prodigy has grown up.

He is part of the Motown heritage, along with Smokey Robinson, Diana Ross, Marvin Gaye and The Temptations, but he has managed to become completely independent within his Taurus Productions, something that others like Martha Reeves and The Four Tops have had to leave to achieve.

His claim to be a GREAT ONE? Well like Ray Charles and Jose Feliciano, Stevie has overcome any disadvantages by simply eliminating the fact that his blindness exists and gone on to produce some beautiful music.

When asked what is the biggest hassle about being blind Stevie replied, "The biggest drawback is that I cannot understand how people can be so blind themselves, spiritually blind."

Stevie, who has had to overcome two immense obstacles himself, his blindness and his colour is always ready to help others, he has done many benefit concerts for the Black Panther Party or sickle cell anaemia a disease which is common among black people. He recently announced that he would be donating all of his earnings from live appearances to blind black children in America.

Stevie doesn't worry about public opinion about his political actions. "You know if I was insincere about it then it would affect me. I played at a benefit for John Sinclair the guy who got 20 years for having one joint. I smoked grass one time and it scared me to death. Things just got larger, it was something new and very different, but I've found that I'm so busy checking things out all the time anyway that I don't really need it."

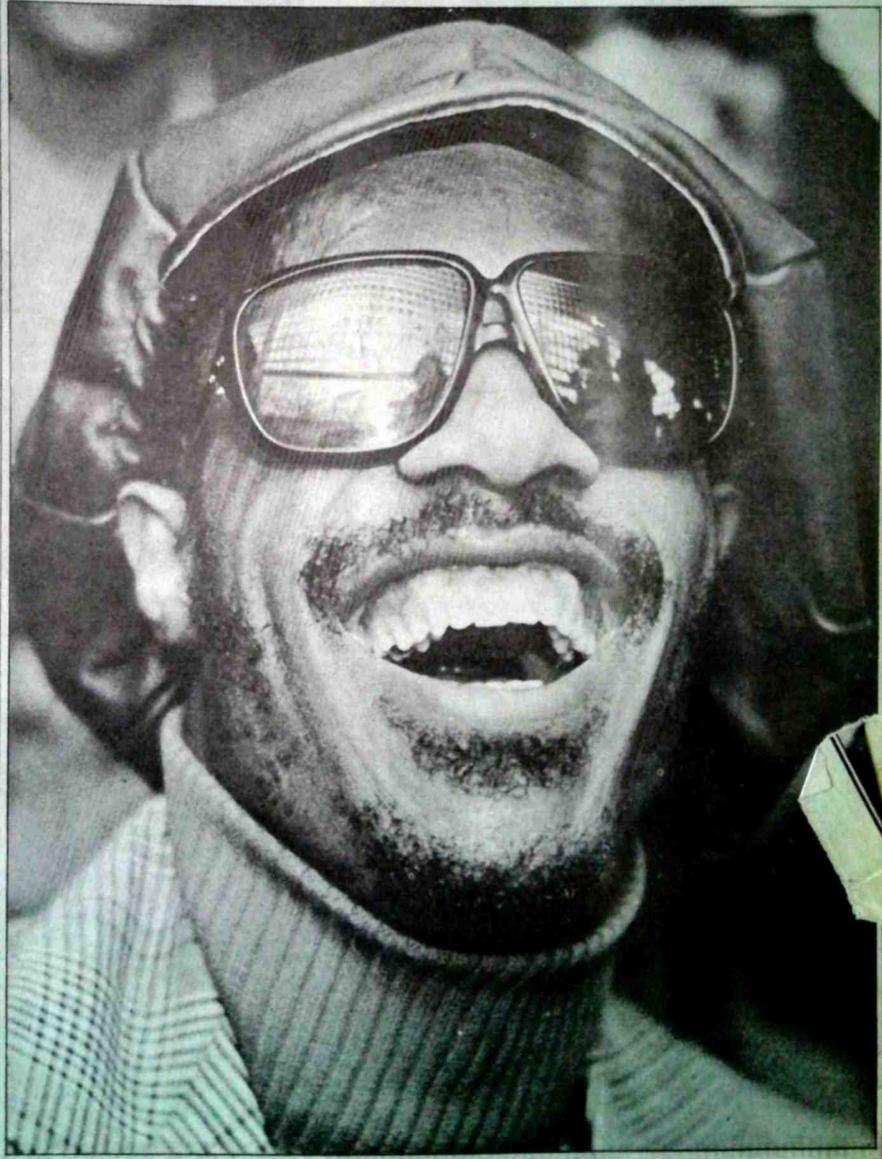
"I feel if they can tell me why a man can get 20 years for a marijuana cigarette, if they can really make me believe that is logical while another man can be set free who has killed like thousands of people in Vietnam. Things like that have happened where a black man has been shot for looking at a white chick. It's crazy stuff. I think it's off balance."

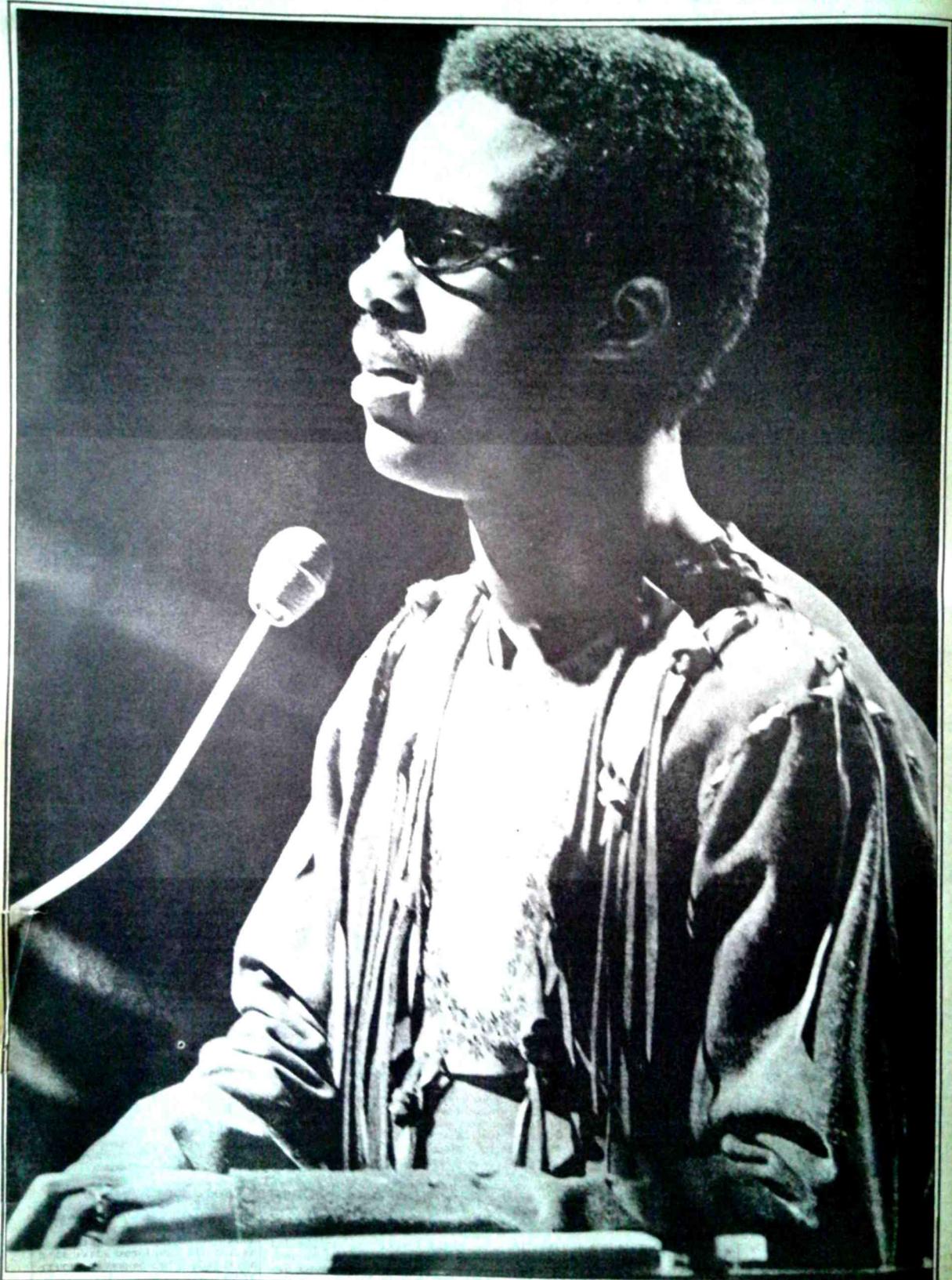
Stevie was born Stevie Judkins on May 13th 1950, in Saginaw, Michigan. He was the third oldest of a family of six children.

They moved to Detroit in the early fifties, where they lived in what Stevie describes as an "upper lower class, middle class I guess. I had four brothers and one sister, none of whom are musical. My brother plays drums, but not with a group or anything. My brother used to sing in church."

Despite his blindness, something which he claims hasn't hassled him, he says he used to "hang out" more than his brothers and sisters. He used to listen to a radio show in Detroit called Sundown which really turned him on to jazz and blues and in particular his life-long hero Ray Charles.

His parents didn't really push him toward a musical career, in fact he says





"they didn't know what I was doing most of the time, cause I was always gone. I got into more trouble than some of the sighted cats. Man I used to sneak girlfriends up to the railroad tracks. We used to do that kind of stuff. We got into everything."

Stevie was born blind, and the condition is caused by a dislocated nerve in the brain. He has been to see several doctors to see if his eyesight could be restored but as he says, "well they talked that stuff but they are crazy man — they are crazy. They can't wake up the dead! But I mean there were things that they said they could do, but I went to more doctors and they said if there was any way that we could do it we would definitely try. But you see you are dealing with the brain."

To get back to his childhood — he used to run around the local neighbourhood and sing with groups in local clubs playing guitar and bongos. He and his friends would sing things like Shop Around, There Goes My Baby and other Neil Sedaka tunes.

He also used to sing in church. He was a junior deacon of the Whitestone Baptist Church of Detroit.

The first song that he remembers singing is Peanuts, plus lots of Johnny Ace tunes. Johnny Ace died when

cause I was thinking of getting into other things. Like I wanted to be an electrician. I wanted to be maybe a minister or maybe a sinner, you know?"

It was about this time that he met Ronnie White of the Miracles through a friend that he used to play with. Ronnie was so impressed with the young Stevie that he got Brian Holland of Holland, Dozier and Holland, the Motown hit writers of the time along to audition Stevie.

They called Berry Gordy, the President of Motown and told him that they had somebody that they wanted him to hear. They took him into the studios, where the first thing that he ever recorded became the B-side of one of his American singles.

Motown was very much in its infancy in those days, Smokey Robinson was there then with The Miracles, The Temptations were just being formed. Mary Wells who had a massive hit over here with My Guy, had just been signed. Marvin Gaye, along with the Spinners were signed to a subsidiary label called Tri-Phi.

In his first year with the company Stevie worked on an album which was titled A Tribute To Uncle Ray, which was a tribute to Ray Charles. His experience in the studios knocked him out

that most hotels are the same and you can only get so much in a room, a bed, a closet, and bathroom, whatever. You know where the telephone is going to be and you have a pretty good idea of where everything is going to be."

At this time Stevie wasn't getting to write a lot — "When I did write I didn't really give that many tunes out. Most of the tunes I kept. I saved a lot of them because I felt that the company (Motown) wasn't really ready for them."

"I wrote My Cherie Amour in 1966 and as you know it didn't come out until '69. Timing is such a major factor in this industry. I didn't want them to say 'we won't put this out'. I just didn't want to give it to them."

Stevie first fell in love at the age of 17 when he wrote I was Made To Love Her. He was also very close to Diana Ross' sister for a while.

In those eight years up until 1971, he had several smash hits, if you take a look through the discography most of the titles will be memorable. But in 1971 at the age of 21 Stevie legally received all of his childhood earnings which had been held until then by a state appointed guardian.

He also made a change in his environment — "I left home and moved into a hotel in New York and began to dig

What they say about Stevie

PETER FRAMPTON

"I think that Stevie is a great performer, he seems to have inspired so many musicians. He has an incredible knack of writing material that is instantly appealing — it makes you want to rush out and record it."

PAUL McCARTNEY

"Linda and I really love Stevie. We flew down from Manchester specially to see him when he appeared at the Rainbow. The dedication on the sleeve of Red Rose Speedway says it all."

GARY GLITTER

"For me there are two black singers — Ray Charles and Stevie Wonder. Ray Charles is the greatest... but then came along Stevie."

ROSKO

"I love Stevie Wonder. I think personality wise he's changed since his accident. He's a little bit distant and remote but his music's just as good."

LENNY PETERS

"Stevie is so talented... take his new record on which he plays all the instruments. I like him, he's not my greatest but I admire him a lot."



PETER OLIVER: NEW SEEKERS.

"I'm his number one fan. He's just got something no one else has got, I can't really put it into words, all I can say is that I love him. You can't knock him at all, the effect of his music is just stunning."

LES GRAY: MUD.

"He is so different from all the other American black musicians. He has a style that is completely unique. Our roadie Phil has got all his records and we are surrounded by his music all the time. He is one of the most important forces in the music scene today."

DAVE COUSINS: THE STRAWBS.

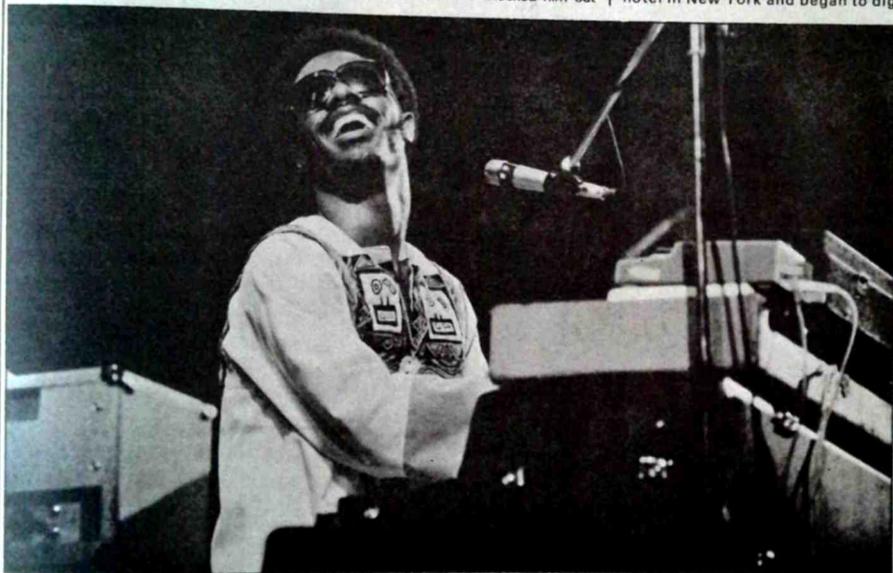
"His was one of the best stage acts that I have ever seen. Motown should release I Believe If I Fall in Love as a single, it's the best thing that he's ever recorded."

PHIL LYNOT: THIN LIZZY.

"He's such a good songwriter, a sheer genius. What he's done for black music is unbelievable."

ROBIN NEDWELL (actor — currently starring in T.V. series Doctor At Sea).

"He's a professional's professional isn't he? And although his music doesn't really turn me on, he's the greatest in his field. The thing I most admire about him is the way he's progressed throughout the years."



Stevie was fairly young.

He started playing piano at the age of four, though he didn't have a piano himself, he played on one that belonged to a neighbour in the projects where the family lived.

He used to receive a set of drums every Christmas, "I always broke them the next day. They were just the cardboard type on top of a little tin frame. They sounded pretty good though."

His first harmonica was given to him by a local barber, it was a miniature key-chain one and had four holes in it. His first Hohner harmonica was given to him by his uncle.

So right from an early age Stevie, was surrounded by music and he got most of his inspiration from people who would come around his neighbourhood and play. "They were singing about something that I didn't know about. But I could feel something, I wanted to know what the blues was about."

"I listened to Bobby Bland on the radio a lot, him and Junior Parker. He was an amazing man."

At this time he wasn't doing any clubs, just social gatherings and for the most part singing in alleys and porches. "I hadn't really taken it seriously be-

— "It was all like a dream to me, there were instruments there that I could play, drums everything. It was a very beautiful thing."

As a blind child Stevie insists that the only handicap he experienced was trying to help his mother and family to deal with his lack of sight.

Stevie explains: "You see it's one thing when you are blind from birth, you don't know what it is like to see anyway, so it is just like seeing. You have things that you are familiar with. The sensation of seeing is not one that I have and not one that I worry about, you know."

When Stevie who Motown were billing as "The 12 year old child genius" hit the charts with a song called Fingertips Part 11 — he began the endless round of package touring, hotel to hotel and city to city. Fortunately the Michigan School for the Blind in conjunction with the Detroit Board of Education arranged for a teacher to accompany him. There was also a chaperone in the Wonder camp who made sure that Stevie got to bed early.

Most of his spare time in those days was spent studying, something that most musicians on the road don't indulge in too often. "Shortly you find

New York. "What we had been doing was basically successful, but it was time for a change musically. It was time for me to express myself. I actually left Motown for a while at that time."

"It was time for a change, spiritually I had gone as far as I could. When I left the company I wanted to do something with the money that I had accumulated so we got into Music Of My Mind."

That album was written with Syreeta, Stevie's wife of one year. He had met her at Motown where she worked as a secretary. Stevie's arranger Paul Riser had suggested that Stevie gave her a song. He heard her sing: "She sounded good so I gave her a song called When You Love which never got released." When the two met in the studio though, it was "good vibes" and the two "struck up a thing."

The couple are still fairly close and as Stevie says "she is a really beautiful person. I just wasn't ready to get married. I think that the beauty of going together and being so close is so beautiful that sometimes when you get married you feel that you blow it."

Perhaps it was all the changes that Stevie was going through at the time, but he produced a solo album for Syreeta after Music Of My Mind. He says

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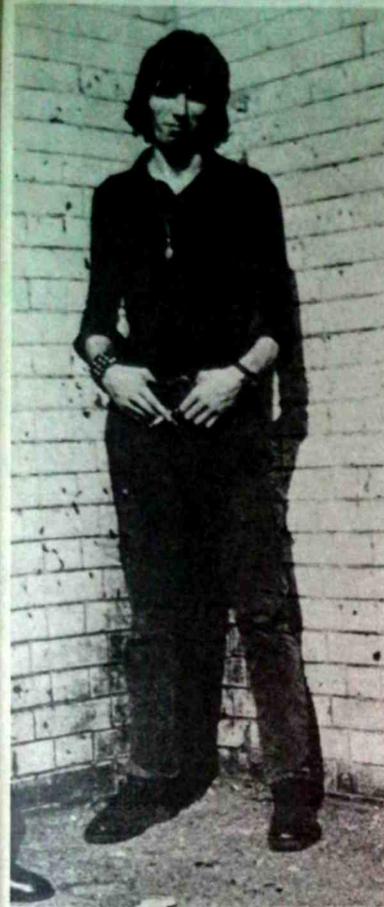
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When record drummers are inclined to be a bit unbalanced



WHEN HE was just 12, Cozy Powell joined the school orchestra as percussionist, but even at that tender age he was hitting the drums pretty hard. So he was relegated to the cymbals.

But Cozy was ambitious and realising there was a lot more to music than playing classical stuff and cymbals, he formed a school group. He's come a long way since those schooldays when he and the band would be playing at gigs till four in the morning and still manage to be sitting behind their desks a few hours later.

He recently took the charts by surprise with Dance With The Devil which was something of a personal triumph for Cozy since he was the first drummer to have a hit in this country since American Sandy Nelson was back in 1961.

"The ironical thing is that I used to think Sandy Nelson was really tremendous when I was a kid and he's just done a cover version of Dance With The Devil which is atrocious," commented 26-year-old Cozy when we met in town last week.

It was hard graft for Cozy in the beginning. After he left school he found himself working at the Co-Op for a year to get some cash together. His drum-kit was on the H.P. and he longed to be sitting behind it 24 hours a day. So he set his sights on the Co-Op and went off to Germany with his group to play at such famous places as the Star Club in Hamburg for the princely sum of £20 a week.

"Those Hamburg days of the early sixties are sadly lacking for the young groups today as it was like an apprenticeship," says Cozy tapping his fingers on the table top which is a habit many drummers get into.

"Germany was hard work but it really made something out of you.

You played so much you were bound to get tired. There's a lot of new musicians who haven't quite got the professionalism that older ones usually have. Of all the older heavy groups that have made it today, they've all done that German scene. It was bloody hard work."

During those early years Cozy was greatly influenced by such drummers as Brian Bennett of the Shadows and Bobby Elliott of the Hollies whom he still rates as great. His musical tastes cover everything apart from opera and so great jazz drummers like Buddy Rich and Louis Belson are particular favourites of Cozy's.

"I don't see those types too often though," Cozy jokes.

"I'd just give up if I did because they're incredible drummers. But like Buddy Rich, I never practice. I can't stand to see a drum kit if I'm not working and I haven't got a kit at home. When I'm not working I listen to music all the time. But if I don't play say for about three weeks then I get really moody and generally a pain in the arse until I've got on my drum kit and bashed it out of my system."

Does that mean then that Cozy would go along with the fact that many drummers have a reputation of being aggressive and in some cases a bit looney?

"Most heavy drummers are inclined to be a bit unbalanced mind wise," he replies smiling.

"Keith Moon, Ginger Baker and many others are very aggressive people and it's also true of me. When I play I put everything into it. I hit the drums harder than most. I don't feel I've done a good concert unless I come off stage really exhausted."

Cozy's reputation in this country began to steadily spread after he joined a band formed by Ace Kefford who'd packed in the Move. Cozy was glad to be back in England after

Germany, but Kefford's band found work hard to come by as the Move had become renowned with promoters for causing chaos.

"I think every promoter thought we were going to wreck the place and after a year I got sick and tired and so came to London to do session work," recalls Cozy.

"In 1970 I teamed up with Jeff Beck for a couple of years. I also did session work with bands like CCS, Hot Chocolate and played on Donovan's Cosmic Wheels album. I still do sessions, in fact only about a month ago I was working with Mick Ronson.

Cozy and Bedlam was the next thing to evolve and for 18 months they were getting very good reaction both in Europe and the States. But the record company decided they didn't want to carry on with the band and so I split up six weeks ago.

"We were just a straight rock band of which I was the drummer and my single was just a one off thing," explains Cozy.

"I'd done a lot of session work for producer Mickie Most and it was his idea to do a drum record. It wasn't strictly one though, more an instrumental featuring drum and I didn't think the single would go, but Mickie and his company had faith in it. Anyway, when it did take off promoters started using my name to sell the Bedlam act but there wasn't much I could do about it.

"I'm in the process of getting a band together with Frank Aiello from Bedlam to produce the next single and for an album. It won't be popish, not like the singles, but you can imagine a Deodato / Who type of thing. I don't want it to be the Cozy Powell Show, it's just coincidental that I'm in it.

Roy Hill

tony byworth

around the country



GEOGRAPHICALLY it's a long way from Memphis to Geneva, via Nashville and Hollywood, but music has the ability to shorten the distances. In Anita Kerr's case it's always been a travelling companion and each halting spot has provided a new facet,

and a fresh sound, to a highly successful career.

But throughout Anita has never been inclined to bow down to label classifications and she'd rather take music on its face value.

"To me music is music — all kinds, whether it be classical, pop, country or whatever it may be," she commented, during a brief

London stopover a couple of weeks back.

"I'm really interested in all music but that could be because I'm a musician and I arrange and I write. I was raised on classical piano, I became very interested in jazz when I was a teenager in Memphis and, when I moved to Nashville, became very involved with country music. I think I'm really just a pop musician because the Anita Kerr Singers have been, basically, always a pop group."

London currently finds

Yesterday, a semi-documentary with the background of the Vietnam War.

Away from the barrage of familiar questions, Anita found time to speak — in a soft voice, giving only the slightest hints of her Southern States upbringing about her association with country music and her arrival in Nashville in the late forties when the town was just beginning to foster the sound which has put them into a major industry.

"I had a staff job on a

group around at that time was the Jordanaires but we had a different sound from them as they were four men and we were four women. There was also the difference that I wrote the arrangements and the Jordanaires used to fake most of theirs. So, if the producers felt that they wanted something more uptown, they would want the arrangements written."

The demand for the Anita Kerr Singers, however, was not merely restricted to Nashville and, during

guess I wasn't cut out to be an A&H woman and he made a deal that I should continue to use him as an exclusive arranger as well as co-producing some of the sessions."

Anita's association brought forth more than an average share of successes which included the Skeeter Davis million selling success End Of The World as well as numerous other strong recordings from such artists as Elvis Presley, Jim Reeves, Porter Wagoner, Roy Orbison and Lorna Greene. The latest artist to

Breaking down barriers

itself one of the centres of Anita Kerr's musical operations — and the base for her famed band of singers, now using British talents — and the most recent visit was to guest on Bert Kaempfert's debut concert appearance at the Royal Albert Hall.

Beset by a stream of journalists, for the best part of two days, at the Hyde Park Hotel, Anita talked about the various aspects of her career which included working with Stan Sebastian Strings and Rod McKuen on a number of best selling albums and becoming the first woman to lay down the musical score for a movie. The film in question was Chained To

local Memphis radio station singing some commercial jingles, not anything exciting, and playing with little jazz combos. At that time Nashville was beginning to roll, as far as recordings were concerned, so I decided I would give it a try as it offered much more of a challenge.

"I started with radio station WSM with eight singers and did my first record with Red Foley, which was Lady of Fatima and it turned out to be a pretty good hit. After that it seemed like everybody wanted the Singers and wanted me to write the arrangements.

"The only other vocal

the fifties, they found themselves regularly commuting between Music City, where they figured prominently on recording sessions, and New York where the quartet were featured performers on the famed Arthur Godfrey Show. The hectic pace was slowed down around the beginning of the sixties when Anita joined the A&R staff at RCA Victor.

"Chet Atkins had asked me to join the A&R department and I stayed with them for two or three years, but I found that I didn't get to sing with the Singers as much because, a lot of times, there would be a medicine session at Victor. So I talked with Chet and told him that I

emerge triumphant from this period is Charlie Rich whose record There Won't Be Anymore was just one of the titles to have won out aided by Anita Kerr's commercial arrangements.

Anita played a major role in bridging musical gaps and, when country was suffering under the advent of the rock boom some fifteen years, she injected the music with an individual touch that brought it to the attention of large audiences. But, as she readily states, music is music.

"Right now," she adds, "I feel that pop music has real country music. I think they're just about touching each other."

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BROTHERS AND SISTERS IN SOUL.

Gennevieve Hall girds up her ethnics and whips up to Manchester, where Edwin Starr and Junior Walker lay it on her if you'll forgive the expression.

SOMEWHERE in the realms of Great Britain, there's a feeling of one upmanship among the 30,000 hard core, brothers and sister of authentic soul.

These kids who consider themselves the privileged few, have adopted the pure bona fide, "none of your white trash" black music — as one would a religion and have made it a part of their lives.

Only through their own underground discotheques (steadily growing in numbers), import stores and specialised magazines are their distinctive tastes catered for. Call it musical snobbery if you like; the kind you find in any strong minority cult who are onto something the rest of us aren't. Something which has kept them years ahead of the media.

In America this isn't just music — it's a way of life, part of the black man's ethnology. So is it any wonder that it's fiercely protected from the mass commercial field? Is it any wonder that aliens are resented — even hated? You've only got to trace its history to the 1920s; now Black music has suffered through white hands.

Tamla Motown and its various subsidiaries has been responsible for the past fifteen years, for making Black music in its less potent form acceptable world wide.

Two of the company's most frequent and welcomed visitors to our shores — Junior Walker and Edwin Starr — have just completed a month long British concert tour. Edwin known to millions of music lovers as Agent Double O Soul after his first million selling record, is a man of many talents; so it wasn't surprising to find him thinking about writing a book.

tour, his love for the U.K. is no secret, in fact he has a permanent home over here, and his life is centred around the two countries. Who then better to unfold the difference between the British and the American music scene?

"There's a big difference," he says. "Take myself, I work a lot in Canada and Canada is very synonymous with England. Fortunately I have never been a pseudo black artist. I've never had to work just the black circuit, I've always worked in the middle of the road. It's unfortunate though that some artists get bogged down in the States and they never get out of their ethnic group. Another difference is reliability of stories. I could tell one story in the States and it would be thoroughly understood by everybody, I come over here and I have to tell another story which would go down well here. It's just like humour — to an Englishman, United States humour is grotesque and just the opposite over there."

"People's attitudes are another difference. Now you're white and you're brought up in one particular situation; you weren't born with the right coloured skin. In the States for a white girl to go to a black show and feel comfortable she has to go with a black girl or black guy. And it shouldn't be like that. Music has no ethnic barrier, and unfortunately people try to build one. I don't think there's a place in England where anybody would be afraid to step foot in no matter what nationality or anything."

Getting back to the present then, what chances does our glitter music have over in the states?
"Over here you enjoy a freedom of expression. Now Glitter music could catch on over the west coast of America easily, because the west coast is very orientated that way, they're very open. But in the eastern portion of the States it would never happen, or it would happen but not on the same scale as over here or the west coast."

Now why is that?
"Because the only thing the Glitter boys are doing is representing show business

the way show business used to be. It's back to the nostalgia again. They don't want that on the east coast. It's not the IN thing."

But a couple of years ago it wasn't the 'in' thing over here, then the kids wanted it. "This country is more adaptable. It started over here first. At the beginning it was, 'oh what are they doing with all that paint and make up? Why are those guys looking like girls? They catered to an audience that had never been catered for before in the history of the music industry — they catered for homosexuals."

All heavy stuff this — America has homosexuals. "Yeah, sure — we've got loads of them. But only in the west coast of the country do they enjoy the same type of freedom."

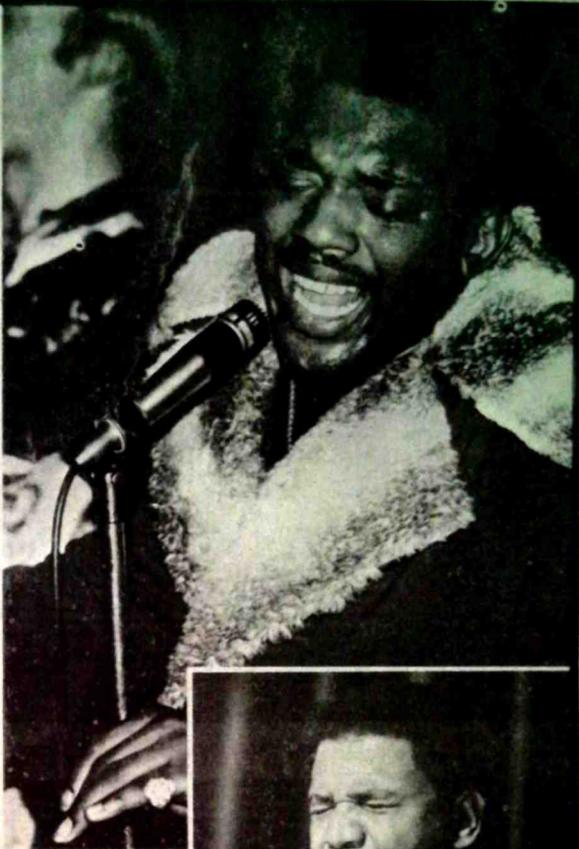
"Homosexuals in England are accepted totally, but they aren't in the east coast and certainly not on the mid-west of the south, homosexuality there is taboo — it's un-American. But going back to the music, instead of regressing to what show business was all about, in the States they call themselves progressing."

SOMEONE once told me that listening to Junior Walker and his All Stars to them was like sucking a Victory V!

and stick on his sexy horn and here it comes... that warm feeling which leaves you glowing for hours afterwards.

His incredible consistency for coming up time and time again with eminent records, has kept the Motown hammer flying sky high. Each of his live performances become a memorable occasion — music to dissolve by. Such classics as, What Does It Take (To Win Your Love), Gotta Hold On To This Feeling (currently released as his latest single), Walk In The Night, and his monsters Road Runner, Shotgun are reproduced on stage to perfection.

Born Autry Desvall in



South Bend, Indiana; Junior tells how he picked up his nickname — a name to stick with him ever since.

"The boys... were some kind of a funny name — man the names they would come up with! I always used to make a three mile walk to school every day, 'cos I just loved walking. I would never care to ride the bus like the rest of the boys. I had a bicycle but I didn't care to ride that either — I just enjoyed walking."

During high school, he got together with several friends and formed a band that began playing the South Bend club circuit. A customer bet the group on an obscure jazz number and when the group indeed produced the tune, the customer shouted "these cats are all stars." Hence the All Stars.



A brisk Walker leaves you glowing for hours.





Reviews

Peter Jones



BAD COMPANY: Can't Get Enough (Island 6191). Keeping bad company ain't so bad... this single could keep this highly promising and fast-growing band in royalty income for a while. What can they not get enough of? "I've Love. Good bad-driving sounds, a powerful attack, and all as a mind-grabbing mid-tempo beat. Good company, more like. **CHART CHANCE.**

CANDWICK GREEN: Leave A Little Love (Decca F 15512). Who Do You Think You Are? This is a steerable hit for the team, and this is, if anything, a shade more commercial. Harmony voices on a persistent mid-tempo beat-ballad. It's not exactly ambitious, but it's very pleasant and stylish - full-sounding voices in places, with strings mingling along. And a very useful lead voice. **CHART-CT.**

MICK RONSON: Slughter On 10th Avenue (RCA Victor 5022). Love Me Tender wasn't loved, that is. Now this Richard Rodgers' number from the Roman album of the same title appears. Big, vibrant guitar tones take the much-revered melody along, and there are a number of instrumental off-beat riffs also on the way. Surely album sales, it'll surely make the chart. Trouble is that I STILL go strong for Love Me Tender! **CHART-CT.**

CLIFF RICHARD: (You Keep Me) Hanging On (EMI 2150). With forceful piano behind him, and a guitar chorus added in, this is the kind of song and production that suits Cliff right down to the ground. It's a romantic ballad, with strings filling in midway, and he fairly pours out the lyrics. This confirmed type of material is not overdone. Quite definitely about to become Cliff's hundred-thousandth hit, or whatever the figure total is now. **CHART-CT.**

BUDGE: Zoom Club (MCA 133). Specially-recorded at Rockfield, in Wales) version of the album track from the LP. In For The Kill. It's shortened, penned by the three gentlemen - and could get there in one. Fifty Main selling point is the vocal work, strangled and tortured in places, of bassist Burke Sturges's guitar and new boy Peter Boot's drumming open the cage and let em fly. **CHART-CHANCE.**

THUNDERBHS: Central Park Arrest (Philips 600 336). The three ladies have been on Mott's Roll Away The Stones on stage with Mick Ronson, on Lou Reed's Walk On The Wildside - and now Dari, Karen and Casey are out on their own. They're three white ladies contrary to rumours based on their soul-laden sound. They've earned the respect of many top names, from Jerry Lee Lewis to Bob Bogart and Appice. And this debut was written by Lynsey de Paul. Can't ask for more. **CHART CHANCE.**

THE JOOK: Bish, Bash, Bosh (RCA Victor 5024). They're directly commercial, full of life and this single is both noisy and potentially commercial. The vocal side is stronger than the instrumental therein, and the thing that comes over most strongly is the group personality. Which is quite likely a tribute to producer John Birch's. **CHART CHANCE.**

RUBY: Some Day I Will Return (Chrysalis). Reckoned to be one of the best knees-up bands in the business, lead singer Rab Munro leads the action, and is reported to be something like a mixture of R. Stewart and N. Holder on stage. This single isn't as fast as the build-up might lead you to believe, but it's very promising, with rhythmic chart-action, and I look to their album Red Crystal Fantasies to add more weight. **CHART CHANCE.**

LARRY CUNNINGHAM: Good Old Country Music (Country III). This guy is Irish, very popular in the country field, and is now being recorded in Nashville, Tennessee. He's also RRM's top British solo performer, as voted in the recent country poll. This is a full-built production, with all the usual number one and a walking-rhythm and Smitty is responsible for song, singing, arrangement and production. Lack of name value may deter; but Peter L. Smith may hit it first time. **CHART CHANCE.**

SMIFFY: See You Later (Little Baby Love) (Antic). Peter Smith is the first to be released on Dave Dudley's Fantasy label. Idea is to go for the straight-commercial items, and this one fits the bill. It's a full-built production, with all the usual number one and a walking-rhythm and Smitty is responsible for song, singing, arrangement and production. Lack of name value may deter; but Peter L. Smith may hit it first time. **CHART CHANCE.**

DAVID ESSEX: America (CBS 2176). David wrote both sides - further evidence that he's a better writer than some many give him credit for. With a moody show-type opening, voices and rasping instrumentation, this one gets off to obvious-hit status from the first few bars. David's voice sounds echo-y, and it's got a finger-clicking, West-Side-Story sort of presentation. That he sings with complete confidence is to understate it - he's thoroughly in charge. It's just about his Fresh record so far, album and all - that's my view. The production is ambitious but not overdone. **CHART-CT.**

CBS: Hurricane Coming (Bell 172). No reference to Hurricane Smith, so far as one can judge. But it's another first-rate performance from one of the most massive talent aggregations around. It may miss the charts, because it's not directly commercial in parts, but the brilliant percussion, the strident, striking cello, and the voices chanting - could be a surprise biggie, too. **CHART-CHANCE.**

THE PEARLS: Guilty Conscience (Mercury). These ladies have so nearly made the charts in the past. It's a bounce-along piece, pretty well predictable once you get into the theme of being found guilty of grievous crime of "passion", and there's a clipped rhythm which pushes it along. Not, by any means, a sure-fire bet but it deserves at least a... **CHART-CHANCE.**

SACHA DISTEL: Oh My Joe (Polydor 2058 465). A-hah, the old Frenchman's charm, and fifty million Fans - ladies can get wrong. Song has been much featured by Sacha on telly guest-spots, and is written by the highly commercial trio of Tony Macaulay with the Rogers Greenaway and Cook. Very, very amiable romantic stuff indeed. **CHART-CT.**

PAUL BRETTE: Seho Jack (Bradleys). In his various personnel switches - he's basically with Dave Griffiths now, and Paul is going for quality acoustic sounds, and has always insisted on ringing the changes as much as possible in terms of material. This single is up-tempo, bright, alert and nice. **CHART-CT.**

THE KOP CHOIR: Let's All Go To My Armchair (MCA). Most footballing voices on a cha-cha rhythm for a change. And, of course, they did get to Wembley.



DEBBIE DAWN: There Goes That Song Again; Hands (Warner Bros K 1638). Get ready... 'cos if you can imagine the Shangri-Las singing "Those Were The Days," like Marie Osmond, this is gonna be your meat! Debbie Dawn, the 19-year-old daughter of the sheriff of Sonora, Northern California, and ex-wife of a lumberjack, was discovered by Britain's peripatetic Andy Wickham and Ian ("After The Ball") Whitcomb, the latter of whom wrote both sides of the hit. Kitch about sums them up. On top, Debbie's doing the European Tour with her chums from Kansas when "That song again" helps her fall for a romantically doomed young man in Vienna, and - as she tells us in a husky monologue - "it was in his winter lodge that he told me he'd only a month to live!" Uh-huh, there sure ain't no one quite like him in Kansas! The strongly Country-fied flip is that notorious marching arrangement of the striking cello, which I wrote about some time ago. Now all those who enquired about it can hear the full fill, as Debbie in Tammy Wynette style tells about the parts of the male anatomy which "the hottest town in town" will soon be holding! **PICK OF THE WEEK.**

CHIGAGO: Byblos; I've Been Searching; So Long (CBS 2245). Here's the jazzily Latin-ish Steely Dan-type flipside that I raved about recently. It doesn't completely overshadow the official A-side, a stolidly adventurous slow builder with high-flying harmonies over the brass, but it's certainly a whole lot more fun. **USIC PICK.**

IKE AND TINA TURNER: Sweet Rhode Island Red (UA UP 36550). Too frantic and formless for my own taste but doubtless fine for fans, the Turners' February recorded number. Tina feeling like a funky chicken to a tearaway beat and synthetic wailings. **POP.**

JIMMY CONWELL: Cigarette Ashes; Send Hand Happiness (Contemporary CS 9001). If memories are correct, this attractive Fred Smith-type instrumental beater was the backing-track to Richard Temple's "That Beatin' Rhythm" and the Trips' "There's That Mountain", and came out not that long ago on a President label. It flip like a good and deep South vocal slowie. **R&B PICK.**

THE MASH: Theme From "M*A*S*H" (Suicide F 1111). The M*A*S*H March (CBS 1872). Re-issue time and the beautifully evocative Simon & Garfunkelish theme from the film comes out again; evocative, that is, if you loved the movie enough to see it three times and get the soundtrack album, like I did! Suicide is painless, go the lyrics, and in fact Painless was the nickname of the camp's dentist, who went through a mock suicide ceremony because he was upset about his wife's. Er, and bordering on bad taste, suicide is rumoured to have been the cause of BOBBY BLOOM's recent sad death; Bobby's "Montego Bay" and "Heavy Makes You Happy" have been re-issued back-to-back to cash in (Polydor 2001519). Other re-issues are the mysteriously ignored DANNY O'KEEFE's lazily laid-back beauty from 1971, "Good Time Charlie's Got The Blues" (Signpost SGP 337), "THE BYRDS" back-to-back classics "Mr. Tambourine Man" and "819", and VAN MORRISON's 1967 US hit/UK miss which became the basis of his future style and sounds as fresh today as it did then - "Brown Eyed Girl" (London HLM10453). **REVIVED SIX.**

JACKSON FIVE: The Biting Man; Don't Let Your Baby Catch You (Tamla Motown TMG 895). While "Dancing Machine" gives them their first US Top 5 in yonks, the JB's for some reason known only to EMI get lumbered with an older album track here - it's an innocuous light-hearted beater with some catchy vocal work, clapping breaks and a bit of bounce. My copy's practically pink as white from the reconstituted false teeth pressed in with the black vinyl, so the crisis must be biting deep, folks. The trickily funky flip is rather good. **ROBERT KNIGHT:** Better Get Ready For Love; Somebody's Baby (Monument MNT 274). According to my spy UP North, this strings and brass-wrapped smooth climber consulting fee, my spy will hip Monument to the hit they're sittin' on Leave the money in used fivers under the third flowerpot on the left, then don't call us, we'll call you.

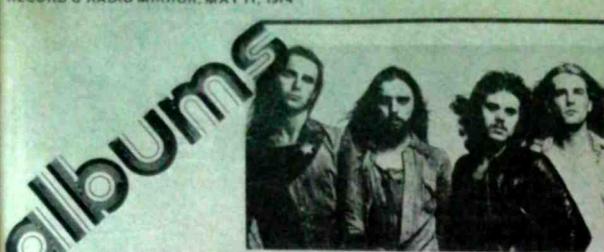
DAVID CANNIDY: If I Didn't Know; Eyason Names (Bell 1350). The material on his last delightful LP started the trend, and now the dear boy has gone the whole hog, doing a truly great revival of the ancient Inkspots idlie, complete with a gloriously nostalgic backing of harmonica, helped "Palm Court" music straight from the 1930s! His voice retains its quavering, breathless while sounding more confident than ever, and it seems obvious that he really loves this kind of thing... as do I. After it's been a hit, maybe Island will even re-promote the similar but totally ignored treatment by Sandy Denny - "Whispering Grass" (WIP 6176), as both are equally lovely. The album is a gem. On the flip, naughty Davy sings his own rather nice and completely modern dead slowie which he passes off innocently enough, although hip sniffers will be reading between the lines. **NOSTALGIA PICK.**

BOBBY DARIN: Moral Monday (MoWest MW 3014). A live treatment by the late great (and he WAS great) despite the fashionable slagging of modern pop pundits hung up on Rock 'n' Roll purity; trouble is, this isn't as good as his original recording treatment. The Fats Domino flip is disappointingly weak.

SAMI JOY: Tell Me A Lie (MGM 3095 404). This Sandy Posey-ish chick was recorded at Muscle Shoals, where the Soul folk go, and her resultant slowie was bigger than Dan Country in the US despite its more obviously Country connections.

AFRICAN MUSIC MACHINE: Black Water Gold (Pearl) (Contempo-Taries CS 9002). Re-issue of fairly fairly recent Mojo Number by the JB's-type Jewel/Paula house band from Shreveport, La. While Contempo's new revival cum-olides Label are obviously aiming it at the South, they've also got something for the North.

WEP, WILLIE & THE WINNERS: Get Some, A Plan For The Man (Action ACT 624). Get Some, and get DOWN, now! UHH! Blow your whistle now! Party, party, party, party. Yeah, and of its type it's one of the best. What's more, there's a terrific slow preaching flip. **R&B PICK.**



Patchy Lightfoot

GORDON LIGHTFOOT Sundown (Reprise K 4258). Chart-storming Terry Jacks' reckons that Gordon Lightfoot is the one REAL Canadian superstar. Certainly he has a spot-on voice, really flawless, but capable of deliberately set-up roughness to make a point. Early Morning Rain remains his big composing triumph, despite the ten new ones on this album.

On six-string or twelve-string he's a fair-enough guitarist. Though there are some outstanding songs, this isn't by any means his best album. It's patchy and somehow indecisive and here and there woolly. But he has some tremendous back-up men, including drummer Jim Gordon and Red Shea on a variety of guitars from classical to electric. PJ

Strut on

THE METERS Clepsy Strut (Island ILPS 250). Richard Williams' sleeve note says it all: 'The Meters are maybe the finest purest expression of New Orleans' post war gift to the music world.' Anyone who heard them at the Rainbow Dr John concert last year will bear witness to their sheer stripped down ass-shaking class. Their compulsive rhythm spreads through from the drums, bass, to every little phrase of organ and guitar. It's like the best funk rhythm section you heard. There's little more to them but their care. This album of their

best known numbers produced by Allen Toussaint is grade A dancin' music and a must for rock purists. P.H.

Crappa

FRANK ZAPPA Apostrophe (Discreet K 59291). O.K. Frankie baby 'ain't it just about time you hung up yer guitar and call it a day?' You've been trotting out the same jazz tinged rock and lavalava humour for the last seven years at least and quite frankly it's all wearing a bit thin. If you kiddies out there rejoice in verbal diarrhoea and patetic satire backed by superbly played but average material then this is your foddler. C.P.

STATUS QUO Quo (Vertigo 9102 001). Seems unusual but you don't seem to realise it's Status Quo playing until you reach the third track on

the first side - Break The Rules which ironically, is Quo's next single. The first two tracks, Backwater and Just Take Me sound mellow in comparison. This is an important album for the 'boogie boys' - they obviously had to follow up the number one success of Hello, Drifting Away, the last track on the first side, is in my mind the most constructive and highest number with Rossi, Parfitt and Lancaster all grinding home their respective lines for the first time in an enthusiastic fashion. It's a healthy follow-up and certainly more adventurous than anything the've done before. J.B.



Can you tell the difference?

SWEET Sweet Fanny Adams (RCA LPL121 5038). This album has been a long time in the making and encompasses several changes in direction for the band. Let's get one thing straight, I'm not going to slag this album because it doesn't bear slagging. It's well played well produced and cohesive. If Sweet wanted to produce an album that one could put on the record player and defy anyone to tell you who it was for the

Herbie's In town

HERBIE MANN London Underground (Atlantic K 5032). Flautist deeply entrenched in modern jazz, but also capable of reaching out to a wider pop field. Here he works with the Bles of Albert Lee, Rolling Stone Mick Taylor, veteran jazz violinist Stephane Grappelli and that outstanding drummer Aynsley Dunbar. The Stones' Blotch is a fine track; too is Herbie's eloquent reading of the old Procel Haram biggie Whiter Shade Of Pale. P.J.

Warm Carol

CAROL GRIMES Warm Blood (Caroline C.A. 2001). The redoubtable Ms Grimes took herself off to Nashville to record this album on the premise that if it comes from Nashville it must be good. At times it works with others it doesn't. She takes a variety of tones and the playing on the album is nothing short of perfect with the exception of Buttrley's heartbeat drumming setting the pace. That I think is the trouble with the album, Carol often sounds as though she is going to fall to pieces and I think she needs a somewhat looser backing. Carping though 'cause it's an enjoyable album all the same. C.P.

Soothing Scoty

COLIN SCOTT Out Of The Blue - Warner Bros K4281. I gave this album a spin some weeks back before its release and to be quite honest, I didn't rate it much. I thought Scotty's singing was shaky and his contemporary music sounded a little hollow in places. Then I gave it another play late last night and I must have thought something of it since I stuck it on twice. Tracks like Smiling and Blue are very soothing for that time of the night and there's some nice blues in My Baby Left Me. Scotty doesn't do a bad interpretation of the Strawbs. The Man Who Called Himself Jesus, but there's a lot to be desired from many of the other tracks. Scotty, currently on tour with the Strawbs, has got the right ingredients yet for a star album, but he shows potential. R.H.

Rich success

CHARLIE RICH Tomorrow Night - (RCA 0258). It took time for Charlie Rich's style to register with the general public, but suddenly after years of effort - in music ranging from jazz to rock to country - he made it. This album comes hot on the chart success and includes I'm Goodbye That Easy To Say, and The Grass Is Always Greener. The voice is confident and resonant; the arrangements simple and direct and often moving. River Stay Away From My Door is a particularly good sampler, and Big Boss Man fits the Rich style well. Of wide appeal; not just for country addicts. P.J.

Heard in high places

CARAVAN AND THE NEW SYMPHONIA ORCHESTRA (Deram SML R1110). For too long Caravan have been one of those bubbling under bands. Their name as heard in high places but not their music. Well, all that's going to be changed with the release of this album. Guitarist Pye Hastings shines through as a prolific composer on this album with two of the five tracks, Mirror For The Day and Virgin On The Ridiculous, his own and two more he

penned along with group members Richard Couplan, and Dave Sinclair. The album was recorded live at London's Drury Lane Theatre last year and captures that live atmosphere. All credit to Simon Jeffs who wrote the introduction piece and played a large part in the arrangements. This is not just another rock band trying to do a Nice or Deep Purple, this is Caravan doing their own thing and doing it well. R.H.

Spark snuffed

BOBBY BLUE BAND His California Album (Probe SPE 1088). This is a class production with the accent on 'production'. Bobby gets the L.A. treatment: ace session musicians and tight arrangements, the sort of background any singer should show up well against. Trouble is even with so many aces as the Bland kid, all this studio perfection tends towards a rather universal indistinct end product.

Nesmith County

MICHAEL NESMITH Pretty Much Your Standard Ranch Stash (RCA APL1 0164). Nesmith turned out to be the most honest member of that 'hey hey we're the Monkees mob' who made us laugh as we cringed back in the Sixties; he even mentions them in the sleeve note to this his sixth album since they melted away. In case you don't know, he's a marvellously bluesy as well as a country music man now, writing very good songs and turning them out with some of the best straw suckers around. P.H.



Complete Presley

ELVIS PRESLEY Good Times - (RCA Victor 9475). El opens with Take Good Care Of Her, which features his tortured voice. Lovely languid country style arrangement, and vocal accompaniment from J. D. Sumner and the Stamps, who are deep into Gospel territory, and it shows. Another slow folies, Loving Arms, then up-tempo excitement with I Got A Feeling In My Body - no doubting that the feeling is all about. Voice, presumably a group, joins in with the Stamps. This one is vintage Elvis - terrific performance. But he's in good form pretty well throughout. I've Got A Thing About You Baby, which opens side two, should (of course) have been a chart topper. Big dramas, great parenthetical on show, through My Boy; Spanish Eyes is a bit of a waste of time; but all comes right with the brilliant Talk About The Good Times. Not the greatest of Presley, but there's a feeling of completeness about it, and some of the arrangements are exceptional. P.J.

Streisand in control

BARBARA STREISAND The Way We Were - (CBS 49057). In commanding mood as ever - full of flair and technique. The track us from the movie she dominated, and Barbara also moves sometimes

stridently through such as Sonoma Me Winer You, Never Been A Woman Before and How About Me, which she links in a medley with My Buddy. Some times it all a bit over-flash, but Streisand is always in total control. P.J.



Abba in harmony

ABBA Waterloo (EPC 40179). It looks as if the battle of Waterloo is over for the Swedish Eurovision Song Contest winners. Abba and they've won. The single of Waterloo is a smash all over the continent and this album is top of the Swedish singles charts. For its release over here the record company are taking off the Swedish version of Waterloo and putting in its place, Ring, Ring, which was a hit all over Europe except Britain last year. There's 11 songs in all including the English version of Waterloo and close harmony is where the emphasis lies. Abba write the numbers on their remote island off Stockholm last year in their search for a Eurovision song and all these would have been strong entries although Waterloo is the most fresh. I think that if Britain doesn't come up with a replacement for the New Seekers, Abba will fill the gap. This is a nice MOR album which should battle into our charts. R.H.

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

ESSEX IN U.S.

DAVID ESSEX flew into Los Angeles this week where he made a promotion film for his new British single,

America, which he wrote in L.A., San Francisco, New York, and on flights between these cities.

Essex is in the States primarily to promote "plight" and complete scenes for his new film, Stardust. For the latter he flew to Florida where he filmed a sequence of an open air concert in West Palm Beach.

The concert was an actual one being given by the J. Geils Band and it was explained to the crowd that Essex was not appearing as himself, but as Jim MacLaine, the leading character of Stardust and That'll Be The Day.



Stones filmed

NY: Ladies and Gentlemen . . . The Rolling Stones is the title of the movie about the Rolling Stones' 1972 American tour, which previewed here last week for a limited engagement before it embarks on a national tour. Rather than being a remake or an update of Gimme Shelter minus the murder, it is a filmed concert consisting of the 15 songs that the Stones performed during their last visit to these shores (without the extraneous footage to make you think that you're anywhere but in the orchestra of Madison Square Garden.

The concept of the film is quite simple and captivating, focusing on the music and performance rather than the overriding sociological significance. Because of this, the movie is as good or bad as the Stones were the night they were filmed. It starts out slowly, with the first six numbers. Brown

Springfield debut

AUSTRALIAN composer-performer Rick Springfield made his American stage debut at Hollywood's famed Troubadour and after the show was congratulated by fellow Australians (left to right), Olivia Newton-John, in the U.S. for a series of concert and television appearances, Peter Gormley, Olivia's manager, and Robbie Porter, Rick's manager-record producer.

in brief

LEZA Minnelli has been signed to star in the forthcoming motion picture, Lucky Lady, which will be her first film role since Cabaret . . . Robert Knight has returned home to complete his studies for a Ph.D. . . . Burt Bacharach has opened a motor inn in East Norwich, L.I. He'll entertain for pals at a "glamour opening" on June 4 with a piano recital on the lawn . . . Gary Gitter star in a movie . . . for TV story as rock star escaping killers. Show will be first TV drama in stereo simultaneous with "Love Is Not A Game," film shot in Sweden by Cinecraam and featuring Nash's hit . . . Gargery tunc for L.A. rock stars as Suzi Quatro and Denny Doherty lunches were held the same day at French restaurants on the same street, Melrose Avenue . . . 24th Dimension honoured May 24 at L.A. League of Allied Arts dinner . . . Billy, Don't Be A Hero, at 38 in shorts by Bo Donaldson and The Heywoods while Paper Lace at 100 . . . the original Righteous Brothers, Bill Medley and Bobby Hatfield, are back

stateside newies james hamilton

BO DONALDSON AND THE NEWYOUNGS: Billy, Don't Be A Hero (ABC 11435). Currently winning the Chart race in America (up 19 to 38, as opposed to Paper Lace down 4 to 100), Bo and the boys very slightly speed up the tempo, use a somewhat perfunctory mechanical whistle instead of Lace's irritating (delete according to taste) real thing, and — the only part that was half decent about the original — they completely lose the soulful semi-singing chick's voice. So, the result must be pretty much like Paper Lace's own "live" version. Now for some good music . . .

male vocal group setting the scene for her tooting flute and for even more synthetic wearings to make it ultrachic. She sings on the flipside solo, too. Just into the R&B 50 at 49, and bubbling under Pop at 108. RUFUS THOMAS: The Funky BIRD (Stax STA 0192). Hey y'all, Prince Rufus in town! He got a brand new dance, get down, UH! Which seems as good an introduction as any to some of the more recent hunks of Funk that have been going down . . .

Dee Ervin, Tribe dedicate their latest to themselves (remember their last goodie, "Koke"?). This time it's a husky vocal but still with strong instrumental rhythm. Slipping slightly to 58 F&B. TRANSLATLANTIC JOTTINGS . . . both the Funky BIRD and THE DOG NIGHT have joined CHICAGO in being managed by JAMES WILLIAM McArthur. PHILIP LIPS and RAY HARRIS (this item for Rockabilly freaks!) are suing Playboy magazine alleging a breach of their producing contract with the firm . . . speculation about the return of old-style "Bandstand" Pop show to TV is mounting following a recent court ruling . . . SUZI QUATRO evidently went down exceptionally well at a last-minute opening act for a GRAND FUNK spectacular at Madison Square Garden . . . those "Pop Pop" bumper stickers in the bandwagon to hop aboard in the US music biz . . . but veteran bag band leader, ARTIE SHAW could upset the apple cart if his new album against some carbon-copy of his oldies is successful . . . THE RIGHTEOUS BROTHERS are recording together again and picking younger than ever with their new fluffy hairstyles . . . and finally, androgynous showbiz, the new Guy Diamond. Producer created art work for BOWIE's next "Diamonds Dogs" album has DAVID as the lead, but he's the whole looking disturbingly like a flayed whipplet, and most unpleasant . . . reunion moon Saturday, the surf's on (Capitol!)

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

DON COVAY: It's Better To Have (And Don't Need) (Mercury 73469). Ole "Super Dude" is back with a joyfully whooping, stomping, bouncy beat and a strong Gospel feel to his "you know, I can't get no more . . . satisfaction" (the last word by a wailing Gospel group) new R&B hit, currently at 64 with a bullet. Mmmm, mmm!

WILLIAM BELL: Gettin' What You Want (Loin' What You Got) (Stax STA 0188). With a similar sort of message to Don's, William is another veteran Southerner going well with his latest (at 60 R&B) with a bullet. It's a simply Soulful slowie, slickly sold by Hill and some chix, which puts over another version of the old Jody story.

BOBBI HUMPHREY: Chicago, Damn (Blue Note HN-XW396-W). Female flautist Ms. Humphrey has been garnering fans through her last two fashionably easy-listening, yet mildly funky, instrumental jam albums. From the latest, "Blacks and Blues," comes this chunky slow tricky rhythm rumble which features a

TRIBE: Tribe (abc ABC 11409). Also produced by

U.S. CHARTS

from Billboard

single		album	
1	THE LOCO MOTION, Grand Funk	1	THE STING/SOUNDTRACK
2	THE STREAK, Ray Stevens	2	CAT STEVENS
3	DANCING MACHINE The Jackson 5	3	Buddah & The Chocolate Box
4	THE TURTLE TAINER Marvin Hamlisch	4	JOHN DENVER Greatest Hits
5	BENNIE & THE JEETS, Elton John	5	MARIA MULDAUR
6	THE SHOW MUST GO ON	6	CHICAGO Chicago VII
7	THREE PIECE NIGHT	7	GRAND FUNK SHOW 'N
8	TUBULAR BELLS, Mike Oldfield	7	PAL McCARTNEY & WINGS
9	ISOP MFSB Philadelphia International	8	Back On The Run
10	FIVE BEHIND SEARCHIN' SO LONG	8	ELTON JOHN
11	MARIE MULDAUR	9	Goodbye Yellowbrick Road
11	BEST THING THAT EVER HAPPENED TO ME	9	MIKE OLDFIELD Tubular Bells
12	COME AND GET YOUR LOVE	10	DOOBIE BROTHERS
12	HOOKED ON A FEELING Big Swede	10	What Were Once Vices
13	YOU MAKE ME FEEL BRAND NEW	10	Are Now Habits
13	THE SPECTRUM	11	JONI MITCHELL
14	BAND ON THE RUN	11	Court And Spark
15	WON'T LOSE A DAY WITHOUT YOU	12	STEVIE WONDER Innervisions
15	WON'T LOSE A DAY WITHOUT YOU	12	WALKER On The Border
16	OH VERY YOUNG Cat Stevens	12	ARETHA FRANKLIN
16	Redbone	12	Love Me In Your Life
17	OH MY MY Ringo Starr	15	MFSB
18	JUST DON'T WANT TO BE LONELY	16	Love Is The Message
19	HELP ME JIMI Mitchell	16	EARTH, WIND, & FIRE
20	OH VERY YOUNG Cat Stevens	17	Open Our Eyes To The Saviour
21	DO YOU WORRY ABOUT A THING	17	BACHMAN OVERDRIVE II Mercury
21	SEENA WUNDER	18	THE SPINNERS Mighty Love
22	JIM CROCE	18	AMERICAN GRANITE! Soundtrack
22	THE LOVE OF MONEY	20	SEALS & CROFTS
23	O'JAYS	20	Unborn Child
24	LOOKIN' FOR A LOVE	21	CHARLIE RICH Behind Closed Doors
24	LOOKIN' FOR A LOVE	21	HERBIE HOLT Behind Closed Doors
25	MY MISTAKE WAS TO LOVE YOU	22	THREE DOG NIGHT Hard Labor
25	Diana Ross & Marvin Gaye	23	Very Special Love Songs
26	THE PAYBACK (Part II)	23	DEEP PURPLE Burn
26	James Brown	24	WALKER On The Border
27	SUNSHINE ON MY SHOULDER	25	BARBRA STREISAND
28	KEEP ON SINGING Hank Reddy	25	The Way We Were
29	MY GIRL BILLY Jim Stafford	26	Red Clay (Don't Jam) Mess
29	I'M IN LOVE Martha Franklin	26	Around With You
31	MIGHTY MIGHTY	28	JIM CROCE I Got A Name
31	Earth, Wind, & Fire	30	Love Songs For Jeffrey
32	SEASONS IN THE SUN Terry Jacks	31	STEEL DANCE Pretzel Logic
33	THE LORD'S PRAYER Sister Janet Mead	32	GLADY'S NIGHT & THE PIPS
34	LET'S GET MARRIED Al Green	34	DONALD BYRD
35	LET IT RIDE Bachman-Turner Overdrive	34	Street Lady
36	SUNDOWN Gordon	35	THE RICHIE KROMBIE
37	MCKINGBIRD Carly Simon & James Taylor	35	Poems, Prayers & Promises
37	BILLY DON'T BE A HERO	36	CARLY SIMON Hotcakes
38	BO DONALDSON & THE HEYWOODS	36	GORDON LIGHTS Behind Closed Doors
39	IF YOU LOVE ME (Let Me Know)	38	O'JAYS Shiny Boy Philadelphia International
40	OLIVIA NEWTON-JOHNS	40	JAMES BROWN The Payback
41	STAYING AT THE END OF THE LINE	40	ROBIN TROWER
41	A VERY SPECIAL LOVE SONG	41	Bridge Of Sighs
42	CHARLIE RICH	41	BILLY JOEL Piano Man
42	TOUCH A HAND MAKE A FRIEND	42	PHIL FLOYD
43	Staple Singers	42	Charlie Rich
43	TRAIN ALBERT Hammond	43	HOT THE HOOPLE
44	HOLLYWOOD SWINGING Kool & The Gang	43	The Muffin
45	CHAMELION HORNBACK	44	BOB DYLAN Planet Waves
46	ROCK AROUND THE CLOCK	45	Brain Salad Surgery
47	HIL HALEY & THE COMETS	45	TOWER OF POWER
47	HAND MADE Billy Joel	46	UNLEASHED ORCHESTRA
48	JET PAL McCARTNEY & WINGS	46	Rhapsody In White
49	ONE HELL OF A WOMAN	47	ROB DYLAN Planet Waves
50	KEEP IT IN THE FAMILY	48	EDDIE KENDRICKS Boogie Down
	Loon Hayward	48	STEVIE NICKER Talking Book
		49	ROBIN TROWER

Rubettes: suave image

YOU'VE GOT to lart haven't you? I mean all this bub bub shoo waddy waddy, "My darling I love you." What a scream! It looks like here come the 50s all over again. Still it's all good clean fun so they say.

Not only do we have Fumble as hot contenders for Britain's answer to America's Sha Na Na Na, but watch out for rag-rock band Showaddywaddy. Now catching everyone's unawares (including themselves) are the Rubettes — a band of six London session men who are racing up the charts with their first single Sugar Baby Love.

Painful

I spoke to their lead vocalist Alan Williams (the one singing those painful high notes) and asked how the band got themselves together, and how they stumbled on Sugar Baby.

"We've known each other for a number of years through playing on sessions and playing in different bands together. But the Rubettes formed about four months ago while we were at a recording session for Polydor Records."

"In this particular session we were doing a number of demos for Wayne Hickerton (head of Polydor's A & R), and we asked if it was possible to record one of the songs. He agreed and a couple of weeks later we were recording it."

So really you only formed up for the sake of the single?

"Originally we did, but there's such tremendous talent in the band and we know we can do a good stage act, so we're taking it seriously and going to see it through. Actually the other numbers we recorded might come out on an album. We've already got a follow up."

Itching

What! Thinking of an album already?

"If the single becomes a big hit and our second single sells then we'll make an album and go on the road — 'cos we're all itching to get out on the road."

"It'll be worth hearing us 'cos we've so much talent in the band, so we'll be doing a few dance routines to make it worth watching. We're into the Sha Na Na Na thing. We fancy the suave image; the kids have been used to seeing bands dressing individually, so we're going to be different and dress alike."

Vein

"I admire what Dave Berry used to do, that was amazing to me. The kids don't know Dave he's lost to them. I'm not saying I'm going to nick a few things off him — just pick a few things! Like the slow motion bit."

Did he find it painful all that high singing?

"No, not at all. I can adapt myself to sing anything. People say that I've got a high voice, but I'd like to think I've got a bit of soul."

Will their follow-up be in



the same vein as Sugar Baby?

"The same ingredients will be there," he replied, "'cos that's what the public want,

that's why they bought this record — for all the bits that are in it. Mind you, I don't think I'd like to do four records on the trot exactly

the same. The next one is supposedly better, we have a few bub bub hoo waddies in, 'cos that's what the public associate us with."

The name Rubettes strikes me as being hilariously funny. How did they get the name?

Serious

"It was thought up by Wayne Hickerton (who also wrote the song). It conjours up lots of different images. A male Ronette, a Tamla Motown band — I never thought of it as a joke — just a good sparkling name."

So they're being serious about the whole thing?

"I've been in the business for eight years and a session musician for three of those years. Obviously I've had records out before — I've tried at the charts. In fact the drummer and myself formed a duo and had a top fifty record about three years ago with our version of The Long And Winding Road. But this is a chance that every session guy waits for. We believe this is going to work for us."

Backing

If you happened to have attended any of Barry Blue's recent British dates, then without realising it you would have seen most of the Rubettes, for they were chosen to back Barry on his first tour.

The rest of the lads making up the Rubettes consist of: Tony Thorpe who plays guitar, drums, piano; Peter Armitson keyboards; Mick Clark bass guitar, percussion, harmonica; John Richardson drums, guitar harmonica, and Bill Hurd on keyboards.

Genny Hall



Stafford: a rare talent

BEAUTIFUL RECORD, that Spiders And Snakes, by Jim Stafford. Sounds an interesting guy, that Jim Stafford. Worth checking on his official hand-out puff-sty American biography.

Says here: "He's a rare talent, a true original. His musicianship is impeccable, as singer, songwriter and guitar-banjoist. And his natural wit is inseparable from his music."

"He has the Southern-bred charm, soft drawl and easy-going manner that characterises so many of his show-business landmen."

Aw, c'mon. What about the guy HIMSELF. What manner of man is he, factually speaking. Well, a bloke on the Miami Herald says: "He's perhaps the brightest new performer in the business — he's that good... and best of all, everything is his own."

There's quite a bit of that — quotes from the critics.

Somebody said that he should be called "The Victor Borge of the guitar."

Now what about Jim Stafford himself? As a matter of fact, he started on guitar when he was 14. Grew up in Florida. Worked with the Grand Ole Opry in Nashville, Tennessee. In Atlanta, Georgia, he worked in a vocal duo. Five years ago he went solo. He works in places like Chicago's Mr. Kelly's and Washington's Cellar Door, and picks up the rave reviews... "his material, original, often borders on the brilliant..."

Then he signed with MGM. First single, Swamp Witch, was in the US top forty. Spiders And Snakes, a simple ditty of courting customs, is that much bigger.

On one telly show, Jim was asked: "Would you consider yourself a hippie?" Quoth Jim: "Well, I'm sort of a cross between a hick and a

hippie. I guess you might call me a hickie."

And he says: "I competed on the Ted Mack Amateur Hour, but I guess I didn't win that. It's ten years now, and I haven't heard from them. In fact, the last five years I haven't even been checking the mail!"

Nice line in humour, then. He says his big influences have been Mark Twain and Edgar Allan Poe. Says: "I love a gospel story. That's what I try to do in my songs — build a good story."

That's the end of the factual background, if one can call it that. The biography ends with a final super-gospel sentence: "Whether the story of his life or the story of his songs, of Jim Stafford tells it, it's bound to be many, entertaining, winsome... and good."

We'll be tracking down new chart man Jim for the basic facts of his life, but for the moment we thought we'd introduce him best as we can and fill in the factual gaps with pictures!

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

Brain stems play



So here we are again Chimpoids, an'tit seems that Doctor John Dive Beattie's Remedies aren't exactly everybody's medicine show. So, instead of F. Dignam's travelling ego show and his technicolour pevertarama, we've gotta have just a plain old lynchin'. First crack of the bull whip goes to Kathy Pope:

Dear Mr. John Beatty, I feel that you must be at least fifty, when you can write about the Mud's performance in such a way as printed in this week's Record and Radio Mirror. I attended the performance at the "Rainbow" myself, and I thought it was fantastic! My boy friend who attended with me, who is not a Mud fan, also thought they were very good, even though he likes Genesis, Doobie Bros., and Steeleye Dan (and so do I).

I suggest that in future, that you leave this kind of entertainment for the younger generation, who it appeals to, and yourself attend something more in your line.

PLEASE IN THE FUTURE SEND THEM ON TO ME!

Kathy Pope (aged 16), 55 Anderson Road, Hackney, E. 9 6HH.

Dear Batty Beatty, There now follows a review of one of your reviews, which I might add that I found to be an utter load of crap. NO! Don't screw this letter up. I think you could do with a little friendly criticism, after all, you seem to be very free with it yourself.

The review in question was rather brightly entitled Mud Slinging. First note of complaint, comparisons: 'Rob Davies ain't another Eric Clapton.' Apart from the bad grammar, Eric is a musician whereas Rob is an entertainer, so they can hardly come under the same category.

I thought he was another George Formby in disguise, etc. Just in case you didn't happen to have your glasses on at the time, I'll tell you that Formby plucked the banjo, whereas Rob plays the guitar. Yes, it really was a guitar, he

does play it, and doesn't pluck those ever so basic chords. If you think you're so clever, why not try playing it yourself and passing grade three in classical guitar.

Les Gray is not Elvis and I'd like to wager that if anything he is thinner than the king. The hairs on his chest suit some people fine, you're probably only jealous because you haven't got any of your own. (True M.M.).

Next we have more futile comparisons, this time with the Stones, Steppenwolf and Nilsson. Again, Mud are completely different from these three. I must also point out that their 'silly stage image' has helped bring them three gold discs and thousands of new fans.

It is quite obvious that you must have had ear-plugs in, so you couldn't have heard any of the songs anyway. Quote: Mr. Gray announced the encore by saying it was No. 1 in the charts. 'You didn't bother to listen after that did you?' If you did you would have heard him add 'Except for the BBC', and if you had listened after that, you'd have heard some boos from the audience!

As for saying that he resembles Donny, and Cassidy, please don't degrade him. He's only had three singles out under Barry Blue, and you are pulling him down already. I just don't know where you get the nerve you two-faced camel, ya make me sick just to think about you, and if I ever see you in Nottingham or anywhere, I'm gonna kick your head in. I bet you didn't have to pay a quid to get in, too busy crawling round folk were ya?

A faithful Barry Blue fan, Mansfield Woodhouse, Nottingham.

And the hits just keep 'n comin' . . .

John Beattie is obviously a small-minded, ignorant, ov'paid idiot. After reading his article on Elton John's involvement with Watford F.C., I am convinced of it.

The ground is not called The Vicarage, but Vicarage Road Ground, the team is The Hornets, not the Wasps, who are a rugby team. The ground does not stick out like a 'sore thumb' and is far less of an eyesore than the 'elegant villas' which surround it. (I've been living in the area 14 years, and I've yet to see one of them.)

As for saying Elton's waistline looked 'rather outrageous', what a cheek! John Beattie had the nerve to be seen in a football kit!

Has Mr. Beattie ever paid a visit to the centre of the printing industry? If so, he will have noticed that

life does not end there, and if he hasn't been, it's about time he had.

By a little research, he will find the club is in need of help. Did Beattie see Russell Hartly interviewing Elton? He would have found that Elton has supported Watford for years, and is giving financial support to the club because of his genuine concern, and not for publicity or glamour.

Jane Leftwich, Coldharbour Lane, Bushey, Nr. Watford.

And as a final medical report we present:

As I was at the Rainbow for Mud's wonderful, fantastic concert, I can only say that John Beattie is a nasty, dead, mean, stupid, malicious PIG! He needs his head examined!

Disgusted, Devoted Mud Fan, (No address).

'Y'all be feelin' a might better after that little garden of delights? Uh-huh! (Goood). 'A nothin' like a good public hangin' to get mah appetite up for breakfast, but I just couldn't let you out of your cages without one little brain-bender. This one wins the coveted Jolly On Your Shoulder award for being totally unintelligible:

Hi, I just wanna say that it's about time you had some items on Zappa. Also, I wanna say that your paper fits my cats' box and he's just peed on it and dropped dead!

Just one more thing I wanna say, that's if there's a chick out there who likes big juicy carrots, then write to me?? Thanks.

'Sarah Supersaik', 37 Elizabeth House, Albany Road, Brentwood, Essex.

Philly phreaks

A NEW British group currently trying to promote themselves as the first interpreters of the American "Philly Sound" are Scorched Earth.

They're a four-piece outfit fronted by coloured vocalist, Les Chartes, with Peter Moss and Pat King on lead and bass guitar respectively and Tony McIntyre on drums.

They haven't got much to offer to the public at the moment in fact, they're still to make their first live appearance but the interest stems from their debut single, On The Run which is probably the best grinding funky sound I've heard from a British band in a long time. The single was heavily featured as a Radio Lux 'power-play' some weeks

back and has received a few plays on the 'beeb' but like so many records these days - it hasn't had enough nationwide airplay to stir any serious chart entry.

Scorched Earth's producer and writer of the song is Ben Findon - an enthusiastic lyricist who has spent the last couple of years searching around for a group to match up to his ideas - i.e. to make records "which people in this country think are done by American vocalists and rhythm sections." He admits that he's not too interested in the British sound because the material from across the Atlantic "has so much more feel to it."

It all started as little as five months ago. Findon knew the rest of the group as experienced session men and he found Chartes drifting

around singing in London clubs - "I was amazed by the power of his voice," he says thoughtfully.

"We began to work on On The Run which is basically a black freedom song," he says, "we tried to put down a track to typify the current mood so it's an aggressive tune."

"It doesn't reflect the problem because in the second verse there's reference to the Ku Klux Klan - The idea of it really is that the problem is over - the white and black heavies have been defeated and the moderates have won the day - thus the gangs of trouble makers are On The Run."

One hang-up was that the record didn't turn out to be quite as commercial as expected but Findon has redeemed the situation to a certain extent by already



preparing the follow-up of which I'm told - "is much more suited to the singles market."

"Our main concern is getting the band on the road soon," he adds, "it's gonna be a pop-type band that the public can dance to and feel, without being too heavy. Findon's enthusiasm len-

ded to overshadow the presence of the band's vocalist Les Chartes but I did gather that he'd spent some uneventful time with a band called Shades Of Midnight.

Despite Findon's feel for the American side he has gone off course a little in the past. For example he has written a song for his year's

Eurovision song contest which appears under the name of "It was called Hands Across The Sea," he adds proudly.

Whatever the outcome, Findon and Chartes believe they have Moss in common. For example he has written a public. John Beattie

ROCK ON!

Gennevieve Hall was bowled over by Sparks — especially drummer Dinky Diamond's 32 incher. But she managed to tear her eyes away long enough to clock Ron and Russel Mael — the brightest of the Sparks.

WHO WOULD have thought at the beginning of boring '74, when there was nothing in the offing but Glitter, Sweet, Slade, Mud, boring DJs making equally boring telephone calls. Plus the insufferable Burton / Taylor saga, along with boring British Rail and Watergate.

Who would have thought that quick as a streak, we were at last gonna get something scintillating, something to get excited about? Already there've been earth tremors caused by Cockney Rebel and Psychomoda; the gracious Queen and so sophisticated rock, Tamia Motown is ending again. And now friends — it's schizoid time with an Anglo-American band by the name of Sparks.

It's founder members Ron 25 and Russell Mael 30 (who happen to be slightly related — brothers in fact) are from Los Angeles. The rest of the band are "English English as opposed to Chinese English!" Dinky Diamond their drummer is the possessor of a large bass — drum wise that is — made especially for him out of Russian pine it measures 32in.

Adrian Fisher is their guitarist and he used to talk real nice till he went to drama school, but now "he just kinda mumbles." Then there's Martin Gordon their intellectual bassist, who describes himself as being stunningly good looking. He's also very modest.

"Before, we came to England," explained keyboard brother Ron, "we were an American band called Sparks of all things, and had been together for six years."

The original Sparks consisted of five Americans and were signed to a record label by the name of Bearsville.

"We had two albums out on that label,

then we toured Europe including England in 1972."

During this three month European tour, the band appeared on Dutch and Swiss TV and did their highly acclaimed spot of Britain's Old Grey Whistle Test. It was after that they really pulled in the crowds on the remainder of their engagements.

"The tour was very good experience for us," continued Ron, "when we returned to the States the two of us were attempting to base the band in Europe on a permanent basis."

Why did they want to base themselves in Europe?

"One reason was because we'd met up with audience success here, the other thing was because it was cold we could get a lot of writing done."

"In Los Angeles," explained Russell, "we were getting lazy. You just sort of stay outside all the time and laze in the sun — somehow you can't be bothered with high school we did a lot of child modelling to stay inside because of the cold — it's instant discipline."

How did their musical career start?

"We've always been interested in the entertainment business, and had always been involved with the media," said Russell, "and simultaneously I was going to TV ads. The trouble with that sort of thing is that you don't get an instant reaction from anything you do. And we were really interested in the pop field because you get immediate response from people, they have to respond to you on stage. If they don't like you then they're going to throw something at you. So we were interested in a field that had an appeal to a lot of people and would get some kind of immediate response."

"So he started selling insurance," interrupted Ron, "and got instant reaction from housewives!"

"We've been writing music all along, but it wasn't a band thing. It was doing commercials for different products in the States. And it still has some effect on what we're doing now. We really like things that are concise, really short with no padding involved."

"Actually, we still like listening to commercials, jingles, just happy bubbly short music."

"One couldn't surely go home and listen to an album full of jingles though. There must be something of somebody they enjoyed listening to."

"No, there's nobody," replied Russell, "there's no one band that we're into or behind now. We just like individual songs, singles or something that happens to come along. It's really difficult to sit down and listen to a whole album by most people."

Were they then trying to appeal to the singles market?

"No, anybody really. We're not trying to do anything at all. Maybe that's always been our problem. That's the reason why it's taken us so long to achieve some measure of success because we're not oriented toward someone else's taste. It just happened at this point that people have gotten hold of it as opposed to the past seven years. We haven't tried anything different this time around. It just seems that all of a sudden the tastes are swinging towards what we've always been good at doing."

How popular were they back in the States? "We had a pretty broad appeal," said Ron, "but we didn't have what was known then as the West Coast sound."

"It was hard to categorise our sound," added Russell, "a lot of people thought we were very European not at all American. People always thought I was singing in French, 'cos they couldn't understand what I was saying. The way the songs are sung apparently there's some certain quality to them."

Had Russell's voice always been falsetto or was he being deliberate? "No, it isn't at all deliberate," he answered, "I was surprised when people came up to me and asked if we were a French band. It's a bit high, isn't it? We're still on about his voice."

"Yes, it is a bit, but it's the only thing that comes out — that's my trip." He collapses into fits of laughter at that, and it was at least a minute or two before he could get himself together.

"Often the singing is dictated by the way the songs are written," he says recovering, "when Ron writes he happens to use the right hand a lot on the keyboards, and he writes songs without any regard as to whether they can be sung like that. He'll go from high notes to low notes without singing it himself, so he doesn't even know if a person can possibly sing like that! But it's interesting, occasionally to force yourself to sing like that and not transpose it to a key that's easier to sing in. The result is I sing whatever's there."

"Actually my voice hasn't changed since I was 12 — it hasn't broken yet. I'm keeping my fingers crossed that it doesn't change otherwise we're in for a lot of trouble."

So now the band are all set for a sparkling career and have their first album out on the Island record label, titled Kimono My House; its release date May 17.

"We don't want much from life," says Ron, "only to be as big as General Motors!"

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