

RECORD & Radio MIRROR

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7p

RECORD & RADIO
MIRROR



THE
GREAT ONES

The Complete
BRYAN FERRY



-in depth interview



SWEET'S BEST YET?

OLIVIA
the
travelling
gypsy

**Plus: The
new faces
of Bowie**

**The only
paper with
BBC charts**

RECORD MIRROR

RRM/BBC chart
Supplied by BMRB

TOP FIFTY

This week	Last week	SINGLES	
1	1	3	SHE Charles Aznavour Barclay
2	8	4	KISSIN' IN THE BACK ROW Drifters Bell
3	2	4	ALWAYS YOURS Garry Glitter Bell
4	—	—	BANGIN' MAN Slade Polydor
5	4	8	HEY ROCK AND ROLL Showaddywaddy Bell
6	7	5	I'D LOVE YOU TO WANT ME Lobo UK
7	3	7	THE STREAK Ray Stevens Janus
8	6	4	ONE MAN BAND Leo Sayer Chrysalis
9	21	4	YOUNG GIRL Gary Puckett & The Union Gap CBS
10	13	6	GUILTY Pearls Bell
11	19	4	WALL STREET SHUFFLE 10CC UK
12	24	3	BANANA ROCK Wombles CBS
13	9	7	A TOUCH TOO MUCH Arrows RAK
14	11	6	LIVERPOOL LOU Scaffold Warner Bros
15	45	2	ROCK YOUR BABY George McCrae Jayboy
16	14	4	GOING DOWN THE ROAD Roy Wood Harvest
17	5	9	THERE'S A GHOST IN MY HOUSE R. Dean Taylor Tamla Motown
18	16	6	DON'T LET THE SUN GODOWN ON ME Elton John DJM
19	12	9	JUDY TEEN Cockney Rebel EMI
20	10	7	JARROW SONG Alan Price Warner Bros
21	23	4	BEACH BABY First Class UK
22	17	7	SUMMER BREEZE Isley Brothers Epic
23	18	7	THE MAN IN BLACK Cozy Powell RAK
24	27	2	TOO BIG Suzi Quatro RAK
25	40	3	LAUGHTER IN THE RAIN Neil Sedaka Polydor
26	42	2	IF YOU GO AWAY Terry Jacks Bell
27	—	—	BAND ON THE RUN paul McCartney & Wings Apple
28	28	3	DIAMOND DOGS David Bowie RCA
29	25	5	OOH I DO Lynsey De Paul Warner Bros
30	38	3	CENTRAL PARK ARREST Thunderhighs Philips
31	15	6	CAN'T GET ENOUGH Bad Company Island
32	20	3	EASY EASY Scotland World Cup Squad Polydor
33	26	10	SUGAR BABY LOVE Rubettes Polydor
34	33	3	FOXY FOXY Mott The Hoople CBS
35	37	2	FLOATING IN THE WIND Hudson Ford A&M
36	46	2	MIDNIGHT AT THE OASIS Maria Muldaur Reprise
37	44	2	JUST DON'T WANT TO BE LONELY Main Ingredient RCA
38	35	12	DON'T STAY AWAY TOO LONG Peters & Lee Philips
39	30	10	THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US Sparks Island
40	32	10	THE NIGHT CHICAGO DIED Paper Lace Bus Stop
41	29	10	I SEE A STAR Mouth & McNeal Decca
42	31	10	GO Gigliola Cinquetti CBS
43	36	4	THE POACHER Ronnie Lane/Slim Chance GM
44	22	8	(YOU KEEP ME) HANGING ON Cliff Richard EMI
45	39	5	I WON'T LAST A DAY WITHOUT YOU Carpenters A&M
46	34	5	IF YOU'RE READY (COME GO WITH ME) Staple Singers Stax
47	—	—	SHE'S A WINNER Intruders Philadelphia
48	—	—	BE THANKFUL FOR WHAT YOU'VE GOT William De Vaughan Chelsea
49	43	14	REMEMBER YOU'RE A WOMBLE Wombles CBS
50	—	—	MY GIRL BILL Jim Stafford MGM

This week	Last week	Weeks in chart	ALBUMS	
1	2	24	THE SINGLES 1969-1973 Carpenters A&M	
2	1	5	DIAMOND DOGS David Bowie RCA	
3	4	29	BAND ON THE RUN Paul McCartney & Wings Apple	
4	3	26	TUBULAR BELLS Mike Oldfield Virgin	
5	8	2	REMEMBER ME THIS WAY Gary Glitter Bell	
6	5	4	BAD CO. Bad Company Island	
7	6	6	KIMONO MY HOUSE Sparks Island	
8	7	4	THE WAY WE WERE Andy Williams CBS	
9	13	5	BETWEEN TODAY & YESTERDAY Alan Price Warner Brothers	
10	9	8	JOURNEY TO THE CENTRE OF THE EARTH. Rick Wakeman A&M	
11	15	38	THE DARK SIDE OF THE MOON Pink Floyd Harvest	
12	16	35	GOODBYE YELLOW BRICK ROAD DJM	
13	20	40	SHEET MUSIC 10CC UK	
14	14	7	SCOTLAND SCOTLAND Scotland World Cup Squad Polydor	
15	18	16	BEHIND CLOSED DOORS Charlie Rich Epic	
16	30	2	HIS 12 GREATEST HITS Neil Diamond MCA	
17	19	16	THE STING Soundtrack MCA	
18	37	101	SIMON & GARFUNKEL'S GREATEST HITS CBS	
19	21	3	THE PSYCHOMODO Cockney Rebel EMI	
20	11	28	BY YOUR SIDE Peters & Lee Philips	
21	17	16	GLEN CAMPBELL'S GREATEST HITS Capitol	
22	12	50	AND I LOVE YOU SO Perry Como RCA	
23	24	3	ATLANTIC BLACK GOLD Various Atlantic	
24	50	11	WOMBLING SONG Wombles CBS	
25	10	8	QUO Status Quo Vertigo	
26	27	15	DIANA & MARVIN Diana Ross / Marvin Gaye Tamla Motown	
27	23	2	WONDERWORLD Uriah Heep Bronze	
28	35	4	INNERVISIONS Stevie Wonder Tamla Motown	
29	34	23	SOLITAIRE Andy Williams CBS	
30	26	8	WE CAN MAKE IT Peters & Lee Philips	
31	—	1	THESE FOOLISH THINGS Bryan Ferry Island	
32	31	2	THE BEATLES 1967-1970 Apple	
33	—	1	THE RISE AND FALL OF ZIGGY STARDUST RCA	
34	29	2	THE BEST OF BREAD Bread Elektra	
35	36	5	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles Parlophone	
36	32	129	BRIDGE OVER TROUBLED WATER Simon & Garfunkel CBS	
37	47	2	AZNAVOUR SINGS AZNAVOUR VOL. 3 Charles Aznavour Barclay	
38	—	1	PHAEDRA Tangerine Dream Virgin	
39	22	52	NOW AND THEN Carpenters A&M	
40	42	2	MEDDLE Pink Floyd Harvest	
41	—	1	HISTORY OF THE BONZOS Bonzo Dog Band United Artists	
42	25	16	MILICAN & NESBITT Pye	
43	46	3	FOREVER AND EVER Demis Roussos Philips	
44	43	2	THE BEATLES 1962-1966 Apple	
45	33	5	LIVE Diana Ross Tamla Motown	
46	—	1	TALKING BOOK Stevie Wonder/Tamla Motown	
47	39	2	HUNKY DORY David Bowie RCA	
48	—	1	HOT AUGUST NIGHT Neil Diamond MCA	
49	—	1	BUDDHA & THE CHOCOLATE BOX Cat Stevens Island	
50	—	1	SILVER BIRD Leo Sayer Chrysalis	

Chart chatter

SLADE denied the top spot. Charles Aznavour keeps number one. The Drifters cause a sensation. They hit two. Gary keeps in the top three. Lobo does not make expected progress. Gary Puckett making extraordinary chart strides. Pearls join the top ten club 10CC and Wombles will be there, SOON!

WOW! and everything else. George McRae goes, goes, goes to 15, a 30 place leap. And it is obviously a 1974 sensation release! In comparison, Suzi stands still. Hey, Neil Sedaka is doing fine, he moves 15 places after taking his time.

TERRY JACKS is another big mover. Tell you, I'm surprised about his fast progress. Lovely US singer, Maria Muldaur looks, at long last, like having a big UK hit. She goes from 46 to 36 and Thunderhighs are now swinging into solid action, now at 30. Phonogram must be pleased after all the effort on that one.

MAIN INGREDIENT are looking promising. 44 to 37 but how about those people just doing very little? Bowie comes to another single halt and Diamond Dogs did look as though it was really moving. Roy Wood goes down two and then there's hard times for Foxy Foxy. That defeat has knocked Scotland's record run, down to 32 from 20.

MCCARTNEY and Wings are back, another hit from a super album. More Philly from the Intruders and William de Vaughan has arrived. Jim Stafford, produced by Lobo, says My Girl Bill and the lyric ain't what it seems, from first glance. It makes 50. LOTSA room for newies next time, Cliff, Paper Lace, Mouth & McNeal, Gigliola Cinquetti, Carpenters, Wombles (Remember You're A Womble) are not going to be hangin' on much longer!

US Soul Charts

- (4) Rock Your Baby - George McCrae (TK)
 - (2) On And On - Gladys Knight & The Pips (Buddah)
 - (1) Finally Got Myself Together - Impressions (Curton)
 - (6) Fish Ain't Bitin' - Lamont Dozier (ABC)
 - (9) Rock The Boat - Hues Corporation (RCA)
 - (3) I'm Coming Home - Spinners (Atlantic)
 - (10) Jive Turkey (Part 1) - Ohio Players (Mercury)
 - (19) My Thang - James Brown (Polydor)
 - (5) Son of Sagittarius - Eddie Kendricks (Tamla)
 - (12) Too Late - Tavares (Capitol)
- from Billboards Specialist Soul Survey.

Breaker S

WHEN WILL I SEE YOU AGAIN. Three Degrees. Philadelphia PIR 2155.
 YOU MAKE ME FEEL BRAND NEW. Stylistics. Avco 6105 028.
 RING RING. Abba. Epic EPC 2452.
 THEME FROM TUBULAR BELLS. Mike Oldfield. Virgin VS 101.
 STOP LOOK LISTEN. Diana Ross / Marvin Gaye. Tamla Motown TMG 906.
 HONEY HONEY. Sweet Dreams. Bradley's BRAD 7408.
 SAIL THE SUMMER WINDS. Lyn Paul. Polydor 2958 472.
 YOUR BABY AIN'T YOUR BABY ANYMORE. Paul Da Vinci. Penny Farthing PEN 843.
 BEAUTIFUL SUNDAY. Daniel Boone. Penny Farthing PEN 781.
 I'LL HAVE TO SAY I LOVE YOU IN A SONG. Gilla Black. EMI 2189.
 BREAKERS
 A VERY SPECIAL LOVE SONG. Charlie Rich. Epic EPC 2259.
 A WARM AND TENDER ROMANCE. Sunny. CBS 2419.
 DANCING MACHINE. Jackson Five. Tamla Motown TMG 504.
 DAYBREAK. Nilsson. RCA APBO 0246.
 EVERYBODY'S FOOL. Bernard Manning. Decca F 13511.
 IF YOU ASK ME. Jerry Williams. Disco Demand DD8 102.
 IF YOU TALK IN YOUR SLEEP. Elvis Presley. RCA APBO 0280.
 IT'S ALL UP TO YOU. Jim Capaldi. Island WIP 6198.
 LAP OF HONOUR. London Stadium Orchestra. EMI 2177.
 MAKING LOVE. Roberta Flack. Atlantic K 10467.
 STOP HER ON SIGHT. Edwin Starr. Tamla Motown TMG 905.
 THE LOTUS EATERS. Stavros Xarhokos Orchestra. Columbia DB 9025.
 TRAVELLING BOY. Garfunkel. CBS 2318.
 WAKE UP LITTLE SUZI ETC. Everly Brothers. Warner Brothers K 18407.

U.S Charting

Right, let's go with the albums, looking down from 200 and this week, just listing all the UK people (plus Suzi!). 193 - The Best Of, Dave Mason; 186 - Mr Natural, Bee Gees; 182 - Selling England By The Pound, Genesis; 179 - It's Too Late To Stop Now - Van Morrison; 168 - Quadrophenia, The Who; 157 - Queen Of The Night, Maggie Bell; 156 - Past, Present & Future, Al Stewart; 142 - Meddle, Pink Floyd; 138 - Hot Rocks, 1964-71, Stones; 128 - Beatles, 1962-66, Beatles; 126 - Starless And Bible Black - King Crimson; 121 - Preservation Act 2 - Kinks; 119 - Rock And Roll Queen - Mott The Hoople; 117 - Ringo, Ringo Starr; 114 - Tales From Topographic Oceans, Yes; 111 - Beatles 1967-70, Beatles; 110 - Live, Genesis; 107 - Positive Vibrations, TYA; 106 - Sabbath Bloody Sabbath, Black Sabbath; 105 - Monkey Grip, Bill Wyman; 96 - The Hollies, Hollies; 85 - Queen II, Queen; 84 - Oblivion Express, Brian Auger; 81 - Don't Shoot Me, Elton; 79 - Houses Of The Holy, Led Zeppelin; 74, Sense Of Direction, Climax Blues Band; 56 - Burn, Deep Purple. And now check the brand new, just before press received, Billboard listings. Remember, Billboard IS THE US chart!

On the singles scene (by the way, no Suzi in the album listing), the UK scene ain't so rosey, not by a long chalk! 77 - Lamplight, David Essex (5 weeks); 75 - Wild Thing, Fancy (3); 74 - The Night Chicago Died, Paper Lace (3); 73 - Rebel, rebel, Bowie (5); 72 - Put Out The Light, Joe Cocker. That's all, now do this week's up-to-the minute check!

Label news

Burst of activity from several companies on the singles market. Bearsville release, Girl From Germany coupled with Beaver O'Lindy from, yea, SPARKS. Now, this was recorded before the boys went trotting to Island but that doesn't make it bad. So, can they make it with this? Listen and decide! Van Morrison, bless him, is around with a goodie, Caldonia on Warners and if you couldn't afford, the Chapman Whitney Streetwalkers album, then look around for Roxianna coupled with The Crack on a 45. The label is Reprise. On Warners, the Doobies are away with Long Train Runnin' from the album, The Captain And Me. Keep yer eyes skinned to our singles reviews page for the expert opinion on these new releases!

Apology

GAWD, didn't realise there would be so much heart-burn over last week's C.A. lead story, then it's good to know people do read! No, you're right, the Eye Level disc did not spend 18 weeks at number one. It was a mental freak-out. Now, Frankie Laine did spend 18 weeks there with I Believe. I am now suffering punishment by being made to listen to Eye Level for 18 hours, non-stop. I can't stand it...

CHART PARADE

COMPILED BY TONY JASPER

Chart story

TO my surprise, lots of letters flowed in after our last little, 'guess the number of titles' in this pop story. Here's another one and it's from Matthew Pinkerton, 26 Kimberley Road, North Walsham, Norfolk. The answer can be found at the end of Chart Chatter.

Emma heard that homely girl was having seasons in the sun with the entertainer, who was in love with the long legged woman dressed in black, who was following doctor's orders. Meanwhile, behind closed doors, mabelle was having everlasting love or school love with her husband, who she called, a walkin' miracle nearly everyday. At that moment tiger feet heard that the most beautiful girl had met her Waterloo.

Then all of the sudden the man who sold the world asked if this was the year of decision, to which, angel face replied, I'm going to knock on your door, if you don't remember you're a womble. Meanwhile back at the seven seas of rhye, the golden age of rock 'n' roll was getting out of hand, as jealous mind was telling rebel rebel to burn baby burn, to which rebel rebel replied, "Who do you think you are." At that moment teenage dream pointed to a star, this was after the goldrush where everyone was singing long, live love, this was to stop jet creating rock 'n' roll suicide, but it was too late as he took a last sniff of the air that I breathe and then faded away like a candle in the wind.

Matthew, I'm exhausted, typing it! Thanks, pal.

Rock your soul



IT'S TURNING into a monster! Rock Your Baby, currently topping the US Soul Chart and high in the Hot 100 makes 30 places in this week's 50. It's the same old story again, put your faith in a disc, work like mad and it can happen.

OBVIOUSLY good material is a help! Ed Kassner of Jayboy records saw it happening weeks back. The record hit the lower regions of the US chart and in no time tapes were crossing the

Atlantic. Within four days records were available and being played in 1,000 discos. Stuart Henry and Rosko picked it up, quick! Capital have been shouting its splendours and George McCrae is AWAY AND HOW!

60,000 copies have been sold this week and George should be over here, pretty soon. He comes from Florida, often duets with wife Gwen and has backed fabulous Betty Wright. AND WHO SAID WEEKS BACK this would be a smash RRM via soul and US expert, James Hamilton. Well done, James!

Who is George McCrae

A girl in search of

SOMEDAY, it's got to happen, 'cause she's got so much talent. The girl is Juliet Lawson.

Last year she made a very promising album debut. Some sections of the press raved but what do you do

with little company promotion. Just cry? Now, she's looking for a record company and the way she sang at The Howff, London, last week, then those record people ought to be saying, "Where is she?"

I'll tell them but for last week, Juliet sang her songs,

lots of melody, fresh and original. Perhaps the songs need an orchestra, perhaps she needs to sing some more familiar numbers from elsewhere just to ease the audience in. The thing is she's got talent and know what, she ought to be album charting. That's it! Said M'piece. Look out for her.



JULIET Lawson - promising album and press rave.

New people

JUST who are the new people aiming for first-time chart status? Here, Chart Parade, brings you news about groups and singers who might well hit chartsville, pretty soon.

NUTZ: A new four-piece band, this group have been attracting masses of rave reviews in the daily and musical press. They have a single out called As Far As The Eye Can See and also on A&M is their album, Nutz. Nutz are Dave Lloyd, Mick Devonport, Keith Mulholland and John Mylett and take a guess where they come from! The answer is Liverpool and you know who came from there! Eight of the ten album tracks are by Mick Devonport; the other two come from Dave Lloyd. Interesting to note the producer on their album is John Anthony, the man behind Queen and if you're a Queen fan, you'll know Nutz toured with them this past April. So, what kind of sound are they into? Let's just say they have masses of energy but don't think they are simply a loud, loud group for Nutz have plenty of melody about them and push out some attractive vocal harmony work.

PAULDA VINCI: Yes, the gentleman who sang the lead vocal on the monster smash from the Rubettes. Paul has cut his own disc called Your Baby Ain't Your Baby Anymore on the Penny Farthing label. His real name is Paul Brewer and as



These are Nutz

we all know he decided for various reasons not to be with the Rubettes. So here he is, on his own. Can he make it his way? That's just one of the interesting current chart speculation questions, certainly he must be rated a good, good bet for the Top 50.

THE MONTCLAIRS: So, you think soul sounds come from Detroit, Philadelphia, Chicago and New York? Plenty of them do, that's true, but take note of a Mid-West city called St. Louis, Missouri. Their soul single, Make Up For Lost Time, has been making hot showing in the US charts, not only soul and R&B listings but the general Hot 100 of the US chart that matters, Billboard. The group is fronted by 22-year-old, Phil Perry and Phil does most of the group's material writing. Other members are Kevin Sanlin, George McLellan and David Frye. In the UK their American Paula record output is issued by Contempo. Go and hear them!

JUDY MacKENZIE: This is my own rave. And even more so because her record company EMI seems to be making pretty much of a mess with promoting this talented girl. She can sing and write some very

persuasive lyrics, come to that Juliet Lawson is another such artist and, see what EMI did with her, nothing. Yea, I mean, I've had to scrounge around to get a listen to Judy's first album from the company, Thinking It Over. Judy sings, after a long period on her own, with talented Dave Cooke. Someone's put too many strings on the tracks I've heard but there's lotsa promise. You can hear Judy in great form on a Peace and Love And Freedom titled album for Key, recorded 1971.

SCOTT FITZGERALD: Scott's the lucky guy chosen by a new record company called GTO to open their record catalogue. His single is called Judy Played The Juke Box. Scott got his record contract by winning a national newspaper comp to find a new star. Scott, born in 1950 has a three and half-octave voice, good looks and is in love with soul music. He began life as a meat porter and since he comes from Glasgow has some football enthusiasm. He supports, Celtic. His first show-biz break was appearing in the Scottish touring version of Hair and now, he could be booked for the Top 50. So, keep an ear and eye for Scott.

Competition winners

BARRY BLUE: Peter Dwyer, Edwina Lewis, P. Busfield, Natalie Ashton, Phil Fox, Joyce Short, M. Campbell, John Aitken, Stephen Spiteri, C. Matthewman, Miss S. Watts, Gary Mordue, Lynn Wilson,

Catherine Brimcombe, Brian Eblet, Roger Crossland, Karen Moreton, Robert Black, Kenneth Reidy, Betsy Leitao, Reggy Drought, Clive Winstanley, Brenda Christi, C. Arnold, Angela Upton.

Big Bay City Competition

DEREK is better! And, the Bay City Rollers are a-rolllin' once more! Good news for their thousands of fans, ain't it? Just to set things moving strongly the boys have a new single and to let you know RRM is right there with the BEST COMPS in popville, here's a BCR comp for their NEW SINGLE, entitled Summer Love Sensation. It comes on the Bell label, as usual and so the BCR's should soon be giving Gary company and come to that, Barry Blue as well. Enough of the chat, words over and those basic details: Postcards, addressed to BCR Comp, Record & Radio Mirror, 7 Carnaby St, London W1V 1PG. Closing date for the comp is Tuesday, July 16. The single is released on July 19, so we hope to get you your single (if you're one of 25 right answering people pulled from the bin!) on release date.

Name.....
 Address.....
 1 Name their last hit.....
 2 How many chart hits have they had?.....
 3 Who is the most recent group member?.....

Slade feature film?

About to play part of unsuccessful band

SLADE LOOK set to make a full-length feature film called 'Flame' which could be premiered by Christmas.

In brief

Hot Chocolate play the California Ballroom, Dunstable, on July 13 before leaving for a European tour. Plans are in hand for the band to do a major British tour at the end of October.

Ronnie Lane and his band, Slim Chance, have their debut album released by GM Records on July 26. It's called Anymore For Anymore and was recorded at Lane's Welsh farm. The "Passing Snow" will not now be visiting Cardiff Castle as reported earlier.

Before leaving for America this month, Snafu play Dagenham Roundhouse on July 13.

Quo UK limited

STATUS QUO are likely to play only two dates in Britain between now and the end of the year due to heavy commitments abroad and in the studios.

The band play at Port Talbot, Wales, on July 13 and the Kursaal, Southend, on July 20.

Later this month Quo go to Yugoslavia and then onto America for a tour which takes them through to the end of August. The band will then be getting down to making a new album. In the autumn Quo are off to Australia.

English band, Jonesy, have just achieved a major coup by winning the annual Montreaux Festival Award for the best rock album of the year. The award was for their third album, Growing.

RRM understands the proposed movie will not be a documentary, but tells the story ironically about an unsuccessful band with Slade's Noddy Holder, Dave Hill, Don Powell and Jimmy Lea taking the leading roles as members of the group.

Shooting could start at the end of this month with a seven-week location schedule in England and Spain. Richard Loncraine is to direct the film.

The film could well feature Slade music with Polydor releasing a soundtrack album to coincide with the picture's premier.

Slade's manager, Chas Chandler, commented this week: "We have had lots of talks but we haven't signed anything yet."

He added that some decision should be reached within the next 10 days.



Bolan back with film and single

MARC BOLAN and T. Rex flew into Paris from Los Angeles this week to make a film promoting their new single, Light Of Love which is released on Friday, July 5.

T. Rex with new drummer Dave Lutton have spent the last month in the States putting down tracks for the new album with Henry

McCulloch and Ike and Tina Turner guesting in a few sessions.

The B-side of the new single is titled Explosive Month.

Rolling On

THE BAY CITY ROLLERS, with Derek Longmuir back in the drumming seat after taking ill recently through nervous exhaustion, have dates lined-up throughout this month and next.

Even during a well-earned fortnight's holiday in Cyprus at the beginning of next month the Rollers are to give four concerts.

The band's new single, Summer Love Sensation, is released by Bell on July 19, and their debut album is set for a September release.

July dates: City College, Sheffield (4), Dreamland Ballroom, Margate (5), Felixstowe (6), Corn Exchange, King's Lynn (13), Wood's - On - Sunday, Colchester (14), Tiffany's, Portsmouth (18), Three Counties Showground, Malvern (19), The California, Dunstable (20), Chiltern Rooms, High Wycombe (25), Country Bumpkin, Andover (26), Spinner's Town Park, Harlow (27), Palais Lido, Isle of Man (28), Mayfair Rooms, Newcastle (31).

Head dates

MEDICINE HEAD come back from their summer holidays next week to play a few dates this month in between completing work on a new album scheduled for an autumn release.

The band's next single is called Mama Come In and will be rush-released as soon as possible.

Dates: London's Lyceum (10), Mayfair Ballroom, Newcastle (12), City Hall, St. Albans (27), Barabarella's, Birmingham (30).

Stackridge dates

STACKRIDGE record a new album before going to America for a six-week tour in September. Meanwhile they have a series of July / August dates in this country.

DATES - Colston Hall, Bristol (July 5), Winter Gardens, Eastbourne (6), Friar's Club, Aylesbury

(13), Hastings Pavilion (27), Brighton Dome (29), Johnston Hall, Yeovil (30), St. Peter's Church House, Carmarthen (31), Winter Gardens, Malvern (Aug 1), Memorial Hall, Bury (3), Pavilion Torquay (4), Flamingo, Redruth (6), Queen's Hall, Barnstaple (8), County Ballroom, Taunton (10), Liverpool Stadium (17), Town Hall, Bournemouth (23).

Sweet Lord

HOWEVER WAY-OUT you may think Sweet are, and probably Steve Priest in particular, a touch of decorum does run through the Priest family.

Last Sunday Steve's brother David was living up to the family name by being ordained as a priest at St. Paul's Cathedral.

Steve and other brother

Michael, who flew from Canada were there to see David and about 25 other blokes receive their calling.

David now intends to take up as a curate at St. Paul's Church, South Harrow no doubt offering a prayer now and then for both Steve's and Sweet's future chart success.

SINGER / SONGWRITER Alan Price is to take the leading part in the film Alfie Darling.

This is a sequel to the controversial Alfie movie of the sixties which starred Michael Caine as a Cockney casanova, and is again based on a Bill Naughton book.

Price, will project Alfie as a Geordie.

The ex-Animal keyboards wizard, currently winning acclaim for his Between Today and Yesterday album, was offered the role after producers and directors spent two years looking for their man.

Shooting starts at the end of August and will last for 10 weeks. RRM understands that no decision has been made as to whether Price will be writing the film score or not.

Lucky Alan



SKIN PROBLEMS? DDD lotion has a spotless reputation.



Spots, pimples and rashes can be physically irritating and socially embarrassing. Yet many people tolerate them unnecessarily. DDD lotion has been helping people to overcome minor skin problems for years. It starts by soothing irritation, then penetrates into the skin where its antiseptic and healing properties quickly get to work. This fast acting DDD formula, containing no less than five separate antiseptics, can't be found in any other skin treatment. Which is why DDD has a reputation that is second to none. Just ask anyone who has tried it.

DDD Lotion
From Chemists Everywhere.

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Osmonds for TV venture

Seeker debut

FORMER NEW SEEKER, Lyn Paul, makes her debut as a solo artist at Stockton Fiesta on July 25. She is appearing at the cabaret club for a week.

Lyn also has several TV dates lined up and is appearing as special guest star when Johnny Mathis visits Britain for a concert tour in October.

David

DAVID CASSIDY'S next single released by Bell on July 12 is Please, Please, Me, a song which the Beatles had a hit with in 1963. The B side is C. C. Rider Blues / Jenny Jenny.

Cassidy's new live album, recorded during his recent British concerts, is out on July 19.

Ange

FRENCH ROCK band Ange arrive in Britain this week for a short tour kicking off at London's Hibas on July 5 and 6. Other dates - Art Centre, Hull (7), Golden Diamond Club, Sutton in Ashfield (8), Marquee, London (12), Stonground, Manchester (13), Civic Hall, Guildford (14), Barbarella's, Birmingham (16).

TV venture

TV dates are Sez Les on July 19, Jimmy Tarbuck Show Aug 1 and Cliff Richard Show Aug 31. Other cabaret dates: Manchester Broadway Club (week Aug 25), Sheffield Fiesta (week Sept 1), Leicester Bailey's (week Sept 15).

New Mud

MUD'S next single is another Nicky Chinn / Mike Chapman composition called Rocket and is released by RAK on July 19. The B side, Ladies, was written by the group.

Mud are spending this month in the studios getting together their debut album.

THE OSMONDS are definitely coming to Britain next month for TV engagements and the possibility of a concert cannot be ruled out.

This was the news from Polydor this week, the Osmonds' UK record company.

A spokesman told RRM that the Osmonds, including Marie and Jimmy, would be here for two to three weeks. Although no details were available of when and where the family would be arriving, it's understood they will be doing something spectacular on TV.

"Something which hasn't been done before," the spokesman continued.

"The possibility of a concert can never be ruled out."

On the recording scene Donny and Marie have joined forces for a single, I'm Leaving It Up To You, to be released on July 26. The B side is The Umbrella Song.

Now that the legal problems between the Osmonds and their American record company, MGM, have been sorted out, Polydor is expecting a new Osmonds tape anyday now and hope to have an album out in a couple of months.



Glitter off colour

GARY GLITTER had to cancel three concerts last week in Birmingham and London after taking ill with tonsillitis.

Gray drifts in

DOBIE GRAY arrives in Britain this week for a promotional visit coupled with the re-release of Drift Away, his American million selling hit single. He will appear on the last in the present series of Old Grey Whistle Tests and also on They Sold A Million.

After being confined to bed for a couple of days Gary fully recovered in time to fly to Australia on Sunday where he is touring until the end of this month with the Glitter Band.

He then goes to Paris to record. Plans are in hand for the cancelled concerts to take place later next month.

Meanwhile the Glitter Band have a new single out on Bell on July 26 called Just For You.

Sayer by the sea

LEO SAYER - at number 8 in the singles chart this week, is to headline a tour of British seaside resorts, starting this Sunday (July 7) at Plymouth.

The ten dates between July and August will be interspersed with work on his second album, due out in the autumn.

Once again Adam Faith will produce and Dave Courtney will write the melodies. A spokesman said it was likely that the next single would be taken from the album.

The short tour will be Sayer's first as a headline artist in Britain. It follows his debut as guest act on the Roxy Music tour in January and a recently completed

successful tour of the States.

Dates: Plymouth Mobile Theatre (July 7); Hastings Pier Pavillon (21); Penzance Garden Ballroom (July 25); Barnstaple Queen's Hall (27); Torquay Pavilion Theatre (28); Scarborough Floral Hall (August 11); Southend Kursaal (17); Blackpool ABC (18); Folkestone Lees Cliffe (24).

live live live

Barclay James Harvest

TO THE whirr and clicks of television cameras, Barclay James Harvest fell flat on their Northern faces Sunday night. At London's Theatre Royal Drury Lane, the group turned in a disappointing and lacklustre performance with the only thing preventing a total disaster being the excellent guitar work of John Lees.

At the beginning of the tour, the group were undoubtedly good, but at the end of the tour their performance was stale and the group showed signs of fatigue.

They led off with a double number - Summer Soldier and Medicine Man, followed by Crazy City, She Said, Mocking Bird, and For No One. Their encore was the 1974 Mining Disaster which sounded, as they said, like a cross between the Bee Gees and David Bowie.

Don't watch it on the Old Grey Whistle Test - you'll be disappointed.

What a contrast Rare Bird, the support group were. It's not often that a support group outshines the featured band, but BJH were completely eclipsed by Rare Bird Sunday night.

Bird turned in an enthusiastic and well-received performance. They are a good tight band with solid consistent drumming and a good clear sound. Most of their numbers are slightly heavy rockers. They deserve to be heard a lot more of. PETE BOULDEN.

JSD Band

SCOTLAND HAD just been dismissed from the World Cup the previous night and the JSD band were still suffering from the hangover.

Chuck Fleming struts up to the mike stand and bawls, "never mind, we'll dedicate this song to Willie Ormond and the boys". The audience at the Winning Post, Twickenham are somewhat puzzled by it all 'cause they normally associate JSD with merriment and a good old fashioned booze-up.

However Scotland aren't thrown out the World Cup every day and JSD aren't normally feeling down although they probably do suffer frequent hang-overs.

I felt sorry for this fair quintet. All that image bit about them changing their appearance seems to have fallen by the wayside and they're back to being a good electric folk band.

The material has developed and the band are more professional since the early days but as I thought three years ago, they're a good pub band and nothing else.

"In fact I don't know how we've survived the circuit this long with our tributes to the Jimmy Shand band," adds Chuck to the audience.

Songs like Rainy Days and their new single, The Hayes and Harlington Blues, show that they have the ability to produce the goods, but more than often they tend to sink back into the relaxing folkie songs which are nice but not progressive enough. JOHN BEATTIE



Fleming and O'Rourke of JSD

BONANZA

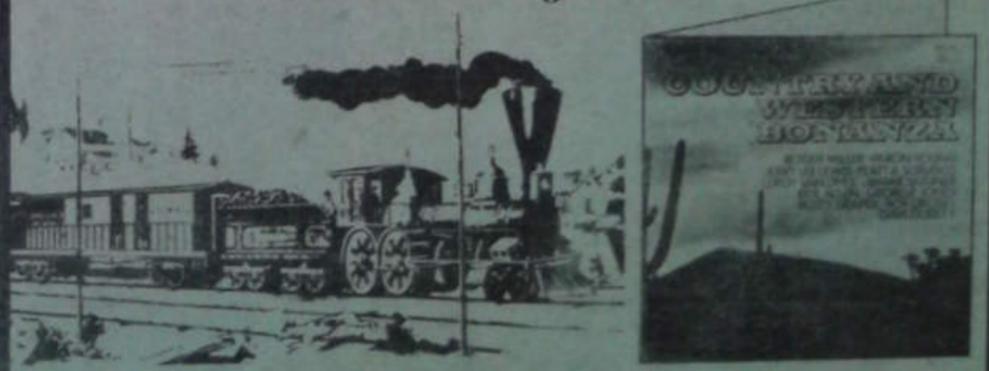
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THE STAPLE SINGERS - Roebuck "Pop" Staples and his daughters Mavis, Cleo and Yvonne - travel the world with a message: love, unity and peace. It doesn't matter if an audience can't understand English because the Staples have this thing about being able to get through to people with their "message".

Pop was the one first inspired to go out and try to make the world a better place to live in. Some 10 years ago he was watching TV and couldn't understand why white kids were being allowed on a bus and not black.

He went away and wrote a few songs and with the girls feeling the same way about things, they hit the road determined to spread the word.

"We are trying to bridge the gap between the people whether they be black, white, young, old," explained Mavis Staples on a hot-line to a New Orleans hotel from the offices of Island Music in London.

"We should all give each other a helping hand. We don't have to die to go to heaven. Let's get it together here. The world's in a turmoil."

Heavy words with a lot of truth in them. But if it can be accomplished through the media of music then great.

"People come to us and say they really enjoy what we're doing," continues Mavis.

"Kids tell us they're going to try to do better. They say they've got a certain feeling after listening to our music and I tell them it's that divine love."

"When we were in Japan the people didn't know what we were singing or saying, but after the concerts they would tell us through an interpreter

that something good was getting across to them."

Drugs is something which the Staples feel strongly about. In particular Mavis, since her good friend, the late Janis Joplin's connection with them.

"Janis was a great singer, I could feel what she was trying to put across to people. It use to really hurt me whenever I heard about Janis and drugs not to mention some of my other friends," said Mavis.

"We are trying to fight against drugs. There's kids in grammar school on really hard stuff and these are the children we will look to in the future for politicians or

whatever. We're trying to save them through our songs.

Often kids come to talk to us as they really want to be helped."

How does Mavis feel about black power?

"I think that's just a title. I

is just a militant term and I think there shouldn't be any sort of power," she answers.

The Staples, currently having success in the British charts with If You're Ready (Come Go With Me), are constantly in demand. Big

Knight and Joan Baez. But it's been a rage to riches story.

"We used to live in the ghetto and Ma and Pa worked hard to keep us," recalls Mavis.

cockroaches and constantly think of those in the ghetto," Mavis continues.

"We give so many shows a year for charity. It doesn't have to be just for the blacks because there's poor white

In search of a heaven without drugs

by Roy Hill



Staple Singers jogging a tightrope between music and evangelism

would much rather hear people say something like 'together power'. Black power

names have been to their concerts, Bob Dylan, Eric Clapton, John Mayall, Gladys

"Pa was very strict when we were kids. He made us go to church three times on Sundays and we weren't allowed to listen to the radio. We began singing gospel music and Pa bought a guitar from a pawn shop and began singing with us for fun. When we began to do well he decided to pack in his job in construction and the Staple Singers became a professional group. My sister Cleo was a peacemaker, Yvonne a secretary and I didn't have a job when all this happened back in whenever."

"Pop's changed a lot now. He's seeing things in a different way. He seems to really get through to today's kids and they listen to what he says. He tells them to go to school and not to get hung up on drugs."

Even though the Staples are now making a comfortable living, they've not forgotten the hard times they experienced.

"We know what it's like to live with the rats and

kids too who need to know that someone cares for them. We believe in practising what we preach."

So what's the Staple Singers plans?

"Well, after the fantastic time we had in England earlier this year we're hoping to come back to London as soon as we can," answers Mavis as the line fades somewhat.

"Over there your audiences give us a much warmer reception - everyone seems to be together. We're doing a few hotel dates in America right now. I also plan to make another solo album because to me music is like a tranquilliser and I want to make a song with a message for everybody."

A comment which seems to fall in with what the official Staple Singers biography says - music's been good to them and they in turn have added a meaningful new dimension to contemporary music.

THIS WEEK marks the twentieth anniversary of Elvis Presley's career as a recording star, in that it is exactly twenty years since he recorded "That's All Right" and was broadcast by Dewey Phillips on Memphis's Radio WHBQ.

However, despite the subsequent fame of these events, their exact dates are still the subject of speculation and controversy . . . as James "Sherlock" Hamilton discovered when researching for next week's "Cruising" tribute to El on Capital Radio (13th July at noon).

According to Hans Langbroek's Dutch-printed booklet, "The Hillbilly Cat", Dewey Phillips played "That's All Right" on his "Red Hot And Blue" show at about 9.30 pm on Saturday, 3rd July, 1954. The Daily Telegraph's Information Service confirmed that the 3rd had been a Saturday - a point which needed clarifying as there was confusion elsewhere over whether the following Monday had been the 6th or 5th - and it looked as if Hans might be right. He claimed further, from an unconfirmable and indistinct source, that the recording had been two days earlier, July 1st.

But, was "Red Hot And Blue" on the air every night of the week, or just on Saturdays? Its nine to midnight spot put it in direct competition with Memphis's better-established nightly Blues show on rival WDAS, so that it seems more than likely that the late Dewey Phillips was broadcasting during the week as well. Although it would be nice to think that he received an alleged 47 telephone calls and 14 telegrams as a result of the

Though RRM's twentieth anniversary has passed not all our intrepid reporters have surfaced from the murk of nostalgia. JAMES HAMILTON has stayed down among the dusty files to try and unearth the exact date of

seven plays he gave the record, and that Elvis went to the movies ("High Noon"??) before being summoned by his parents to the radio studio for an interview, all on a traditional Saturday night, other evidence points to a different night.

In the illustrated "memory log" from El's recent "A Legendary Performer" LP, RCA's writer refers enigmatically and without any substantiation to the general belief that the versions of "I Love You Because" from which the official composite was spliced were the first things recorded by Elvis "at that July 6, 1954 recording session for Sun Records". The accompanying photograph of handwritten recording data shows that tape box number 13 contained four takes of this, followed by one of "That's All Right" - evidently the master - but no dates are visible.

It now seems, though, that no matter what the exact date of recording, "That's All Right" (and of course its flip, "Blue Moon Of Kentucky") had definitely been recorded by - if not on - the 5th day of July.

The 5th is the date which is given by the anonymous liner-writer on the Bopcat label's fascinating "Good Rockin' Tonight" LP, which contains alternative versions and false starts to several Sun recordings, and - the weightiest evidence yet - it is the date that Martin Hawkins and Colin Escott, discographers and Sun archivists, found actually written in a notebook kept by Mrs Marian Keisker. Mrs Keisker was the personal assistant of Sam Phillips, owner of Sun

Records and the Memphis Recording Service studio, and she had noted "July 5th - Elvis Presley - 'That's All Right', 'Blue Moon Of Kentucky' - 15 dollars, 15 dollars!"

Although later entries in this, and other notebooks mention guitarist Scotty Moore and bassist Bill Black's names when similar amounts are entailed (15 dollars was evidently the standard backing musicians' session fee), and although Martin Hawkins is himself convinced by his find, this entry is still open to other interpretations. For instance, when was a recording session a session for which fees were payable?

We know that Elvis had been "sitting in" with local Country bandleader Doug Poindexter's Starlite Wrang-

lers prior to his teaming up in June 1954 with band members Moore and Black in order to work out a compatible "Rock 'n Roll" style for Sam Phillips to record, and we know that up until the session which produced "That's All Right" the trio had in fact recorded quite a number of other titles (some of which, though technically earlier, came out long after "That's All Right"). Were Scotty and Bill paid for these other sessions?

It was evidently Sam Phillips's practice to have musicians working on material in the studio under recording conditions but in a

referred to an expenditure on the same day. It could be that indeed the session AND the broadcast were both before that Monday!

The Memphis Recording Service had facilities for cutting acetate demonstration copies of records, but to have a master cut from which to press records Sam Phillips would have had to go elsewhere. In 1954, 15 dollars a side would have been a likely price for this. So, after the "That's All Right" session, Sam and the boys are excited. Phillips makes himself some acetates of that and several other

Presley's first ever broadcast



Elvis looking good for his 15 dollars.

casual, unpaid, way. In this instance, none of those involved were there to record a specific single; depending on the legend you believe, either Phillips suggested or Elvis decided for himself to try some Blues, and the result got them all excited. However, it was not until after the initial airing of "That's All Right" by Dewey Phillips (and, the same night but with less response, of "Blue Moon Of Kentucky" by Sleepy Eye John on WHHM) that the decision was made to couple and release the two as the first Presley single.

Was Marian Keisker's notebook entry backdated to the session date, made on the date, or made after the first broadcast? It was made on a Monday, the first day of work after the weekend, if it

earlier try-out recordings, and takes them around to the local dee-jays for their opinions.

How long did he take after the "exciting" session to do this? A couple of days, or even a matter of hours? How excited were they all? On questions as speculative as these must hang (unless anyone out there REALLY knows) the answer to the date of recording and broadcast of "That's All Right". You see, it COULD all have happened on Saturday, 3rd July, 1954! And it certainly had happened, regardless of how you interpret the notebook entry, by 5th July. Have fun thinking about it, and feel safe in the knowledge that this is the week (at least) when you should shout across the Atlantic, "HAPPY ANNIVERSARY, ELVIS!"

The new, smoother,
improved . . .

Bowie



OK so the pics speak for themselves. WE just thought we'd add an authoratative comment or two . . .

Yes men, it can be done; you too can look aggressive AND wear make-up.



Yes, David, oops sorry, Bowie, is just one of the boys. Here he is playing the piano for the lads at the Rcse & Crown.



"I really don't know why we bothered coming over here Angie, all this trouble to get a good picture, and Amy Turtle still forgets her lines."



"I think we might get a better sound if you come out of the closet now Lou."



"This has gone far enough now Angie, if you don't start ironing my shirts I'm leaving."



RAZORBACKS

Beeb to feature Disc of the day

A NEW daily record feature is being introduced by BBC Radio Two on Monday, July 8.

Called Disc Of The Day, it will replace the highly successful Star Of The Week, which has, for the past two years, focused on major recording artists.

Disc Of The Day will be heard in all Radio Two daytime programmes from Monday to Friday. The five records for the week — one for each day — will be selected from new singles, re-releases and album tracks.

Mark White, Head of Radio Two, said: "Records chosen could feature a promising singer, coincide with the opening of a new show or the visit of a well-known artist to Britain. The selection of discs will be delayed as near to transmission as possible. Topicality will be the cornerstone."

Disc Of The Day will be heard in the programmes presented by Simon Bates, Terry Wogan, Pete Murray, Jimmy Young, Tony Brandon and Joe Henderson.

New pirate on the North Sea

By Mark Lett

A FOURTH pirate is due to open transmission from the Belgian coast this month.

Radio Benelux was due to start on July 1 from the former Peace Ship Cito. It had however not reached its anchorage in time.

RRM was told exclusively this week that the Cito had been leased for four months to a Belgian syndicate headed by furniture manufacturer Van De Meer.

Chief disc jockey will be Luke Van Capellan fired from Radio Atlantis only two weeks ago.

The station will be on the air 24 hours per day in Flemish on

a frequency between 186 and 230 metres medium wave with nine KW.

The ship is capable of putting out 60 kw of power and has before used this on 195 metres. A possible frequency for North Europe would be 192 metres, vacated by Radio Veronica three years ago. This would be because 195 metres is not recognised as a channel here.

The lease of the ship is rumoured to have cost thirty thousand American dollars, which is about half as much as

the rental paid by MI Amigo to Caroline.

A spokesman for one of the existing offshore stations said: "We welcome the competition but politically another station will be disastrous. This could force the Belgian Government into further action as well as hastening the coming of the Dutch Marine Offences Act."

As we go to press the ship is understood to be in the Bay of Biscay, although modulated carriers on 192 metres have been reported.



SORRY Auntie Beeb, probably won't make the show next Saturday morning. Got to go shopping with the missus, Chiara Henney, who I married on Tuesday.

Symonds promoted

DAVID SYMONDS, Capital's first on-air voice and now presenter of Capital Countdown (Saturdays, 9 a.m. - noon), and the 9 a.m. to 12 noon Monday through Friday music programme with Joan Shenton, is to head a new creative marketing department.

The aim of the service will be to encourage advertisers to use fully the creative opportunities of radio and to help Capital advertisers to produce better sounding, more attention-getting commercials.

Before joining Capital David Symonds was Production Manager at Radio Luxembourg. "People like listening to commercials," he says, "the possibilities of working in sound are more exciting than saying it in any other medium. Sound triggers responses and makes pictures in the mind — marvellous for selling."

208 steps up pop news

RADIO LUXEMBOURG is opening up an hour earlier and stepping up its pop news coverage in a drive to give the listeners what they want.

The service will open at 6.15 p.m. each evening (6.45 p.m.

on Sundays) from the end of September and from next week two extra bulletins will complement the news service.

The first, at 8.00 p.m. each weekday night, will give news and details of live appearances by pop artists in Britain, then at 12.30 a.m. there will be a News Extra feature. These will be in addition to the hourly on - the - hour news bulletins

already established.

On July 15 the first in a new documentary series titled The Day That Changed My Life, will be presented by Duncan Johnson. The show goes out each week at 9.00 p.m. and will feature artists like Gary Glitter, Queen, Mungo Jerry, Colin Blunstone, Mott The Hoople, and The Chi Lites. It will be Johnson's first on-air series since he joined 208 from

the BBC where he was one of the first voices to be heard on Radio One.

The changes are the result of a listener survey recently carried out for Luxembourg which showed that pop news was one of the most popular features. It is also felt that the earlier opening will attract more listeners than at the other end of the transmission.

Alternative Voice ...

MISTAKE TIME of the year has struck the Alternative Voice. First Brian Mackenzie / Radio Northsea / Norman Barrington / Radio Caroline (and stroke anything else you like).

Norman Barrington said to Hans Verbaan he was going to leave Caroline and Hans Verbaan told all the jocks on the ship and they told the listeners. One of the jocks told Peter Chicago that Norman Barrington was joining RNI and Peter Chicago told us and all the other disc jockeys on the boat. He wasn't! Now I hope you understand all that but if you don't, don't worry, it just means Norman Barrington

is staying where he is on Caroline.

Brian Mackenzie is still with RNI and will stay there even when he gets married. Yes, please don't faint, the Alternative Voice has got an exclusive at last. Brian is to wed soon.

Little things keep going wrong all over the place, not all my fault this time though I'm glad to say. Some readers thought we had implied that Ronan O'Rahilly was going to jam Radio One when he talked of having a crystal for 247 metres aboard the MI Amigo. He was in fact pointing out that it was physically possible for Radio Caroline to jam any medium wave service. He was also saying that Caroline has as much right to jam the BBC as the British Government

has to jam Caroline — and that, by international law, is absolutely no right at all. Ronan also wants to point out that at the moment and for the foreseeable future, jamming is not and will not be a part of the Caroline organisation's policy. Next week Ronan talks about the station's achievements and its future.

At a recent poll, at the Surrey show, a thousand people were asked which radio station have you listened to over the past month? Each person named about four but 250 people named Caroline and 250 out of the thousand isn't bad for any station — some we could name would be possibly ecstatic.

Which brings me onto London Broadcasting. My great incredible and wonderful golden tones were heard

over the Adrian Love programme giving several hefty plugs for RRM, Caroline, Northsea, etc., and sticking up for free radio (come to think of it, I am perfect). It's worth phoning in on 01-353 1010, any night after midnight to see how many plugs you can get in for any other radio station. We shall give a prize to anyone we hear. More news about that when we hear someone ... all good clean fun! This won't make me popular with LBC either!

Judge Dread has recorded a special promo for his new record to go out on RNI. One section that would have made Tennyson green with jealousy goes like this: "The BBC is not for me, they won't even allow me on TV, but you can hear me nightly on RNI ... And there's more folks, as well as the

incredible Big Nine single itself. He's also recorded a special single for Jason Wolf.

Jason Wolf was heard on RNI on Saturday night - Sunday morning playing "Atlantis" by the Shadows ... where else have I heard that recently.

Finally for further information phone the Independent Broadcasting Information Service, at 061-773 9149, 7 p.m. - midnight, Arbroath 4180 and 0752 35605 between 8 p.m. and 11 p.m. and 0865 21745 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 LETT

bulletin

MAGIE BELL, queen of the Scottish soul movement, lays bare her influences in this Sunday's My Top 12 episode. Could be mucho funk!

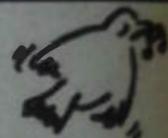
Apart from that it's a quiet looking week on Radio One.

John Peel has the effervescent Chapman and Whitney together with Supertramp tonight, (Thursday) followed by of course Rockspeak (Friday), (10.12.00), and on Saturday watch out for Blackburn's second pile of Oldies.

On Sunday night Jazz Club comes from Newcastle as part of the local radio week there.

Next Bob Harris, whose Monday night guests are Sandy Denny, Dave McWilliams, Medicine Head, and Unicorn.

Then it's all down to Peely's Top Gear on Tuesday with Blodwyn Pig, Stray, and Ducks Deluxe.



CAPITAL

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

FIRST ZE good news! John Whitney, the boss at Euston Tower, was presiding over a frantic Hampstead household last week when Henry, the family's King Charles spaniel, walked out. All of Hampstead was alerted but not until Nicky Horne mentioned the loss over the air did the wanderer return. He was spotted by an alert listener and delivered to the local cop shop to await a joyous re-union.

Now for all you Wombles fanatics, details of a competition. The station is joining with CBS to offer a holiday for two in Corfu to the listener who best answers questions on the furry freak's new album. Runners up will get a tour round Euston Tower and there are also ten albums to be won. Listen out for the quiz between Wednesday (3) to Saturday (6) this week.

This Friday, Sarah Ward presents recordings from a recent folk rock concert held at London's Roundhouse. Then in the same spot (10pm) next Tuesday she has Desmond Dekker and the Aces in the studio.

Smokey Robinson pops up in the Rap on Saturday (8.00 p.m.), there's more funk in the soul show at 8.00 p.m., then a leetle late night jazz for the insomniacs. This week the Night Flight studio guests are Graham Collier (bass); Harvey Beckett (drums); Derek Wadsworth (trombone); Ed Spight (guitar); Geoff Castle (piano); John Webb (drums).

RAZOR THAMES

AFTER LAST weeks comments that John Peel made in these columns about the way Terry Wogan dresses, I was rather expecting to meet a scarecrow when I went to Broadcasting House on Monday to see him. Instead, a perfectly fitted brown check suit appeared out of a door way, neatly encasing Terry. I decided that something must be wrong with the television at home, because I had always seen Terry looking like an elegant form of Billy Bunter, but, here he was, as large (or small) as life could make him.

"You've got to remember I'm thirty five years old, I'm almost past the age where there's beauty left in a man's body. People tell me I don't look my age, and I think it's because you're influenced in what you look by what you do. If I had continued working in the bank in Ireland I wouldn't have got these grey rings around my eyes, I'd have got black ones. I was at a reception last week, and a fella came up to me and said, 'Hello, you won't remember me but we used to be at school together in Limerick, mind you, I was a couple of years behind you.' He looked about forty eight, and I was not only taken a back, but mildly offended!"

Limerick, where Terry was born in Ireland is a very beautiful place, and I was interested to know how he felt about leaving home and coming to London.

"I've been lucky, I've had a very happy and contented life, in Ireland, and also since I came over here to live with my wife Helen. In the bank, I was happy, but I was always conscious of frustration. It was then that just out of luck I applied from a newspaper advert to go into radio, but I can't remember having any great ambitions to be a performer.

quiz

"It has never been a strain to me to pick up the technique of broadcasting. I am, I suppose, what is regarded as a radio natural. Television on the other hand is a terrible effort to me, which I think is the reason why I have not been a hit on the box. In radio you get the feeling that you are your own boss, but in television there are far too many people who can upset the apple-cart which happened to me many times in Irish TV.

"I can remember taking over a quiz show when they didn't even explain the rules to me, and I was too young and callow to actually ask how the game was played. I can remember on one occasion, the bell went off, and I chimed in, 'and there we pause for the commercial break,' and it wasn't, it was the end of the show. The show was called



Terry Wogan

Jackpot, and each contestant had to form a word by answering questions, and they could either win a letter or dip into a box to win a prize. One lady decided to dip into the barrel and she rummaged around and I said, 'Well, what's your prize?' She replied, 'There's nothing in here' and there wasn't the producer had forgotten to put any in.

"So, as you can imagine, after that grounding in Ireland, nothing that ever happens now could possibly throw me. I should imagine that it was very much like the pirate era in this country that Tony Blackburn and all the other Radio One disc jockeys went through. Mind you, technically, I think that the pirate ships were better, but I got a wider grounding in Ireland. I produced documentaries, outside broadcasts, and also did news reading, so really I have covered quite a bit. That's why now the BBC is able to turn round and offer me other shows.

"The BBC really gives the disc jockeys quite a bit of freedom, and I shall always remember the day when Mark White brought in an American to listen to me doing the show. The American couldn't believe his ears, because there was I, chuntering on for minutes on end. He said, 'God damn it, we wouldn't let you talk for that long on radio, you'd be off the air.' That's the difference

between working in American radio and working for the BBC.

"I think in this country the public tend to listen to the radio to hear the personalities, whereas in America, they listen for the music. There are exceptions I suppose with the public tuning to hear John Peel or Alan Black especially for their particular brand of music."

unctious

"Very early on in my career I learnt a very important lesson, and that is that not everyone loves you. Once you're on the air, by your first word or two the public have decided whether they love you or hate you. One of the great mistakes a broadcaster can make is to try to get everyone to love him. You either come down patronising or unctious. I know a couple of people who have daily shows, and that's just the way they sound, because they're trying to be all things to all man. You've got to be yourself."

The majority of you immediately think of Terry Wogan and his flab fighting. "How dare you talk to us about the fight on flab, and you so bloody fat." That's the sort of comment I get from people when they meet me. I

The flab fighter bares his Soul

shall always remember one evening when I was sitting in the Hibernian, a very posh place, and I was sitting minding my own business having a drink. I could see out of the corner of my eye that there were two whores over in one corner of the room, and they got up and started to walk past me. One turned to the other in a very loud voice, 'Oh bejassus, there's Terry Wogan. Thinks he's gorgeous.' Oh God I thought, I ought to have stayed working in the bank."

The entertainment business is well known for the intense pressure under which everyone has to work, but how does Terry react to all of the action?

"I think I'm very lucky in that I can walk out of the studio from the BBC, and as soon as I'm out in the street, I can forget that I work in the business. I spend a great deal of time with the family, because for one thing they are at an interesting age, and I want to be with them while they're growing up. That's the main advantage with my job.

"It's interesting the way my children react towards me, I get the impression that they think everyone's Daddy is on the radio. I'm really quite sorry for my children, because they're going to suffer a lot of jibes from the other kids at school. I think my eldest son is getting this already, and I

only hope he is strong enough to take it."

"None of my family ever watch out for me on the telly, and I never see the show because I have to go to bed before it starts. Mind you, it's a terrible thing to see yourself in full naked colour. You mustn't see yourself too often, it's bad for you. You say to yourself, 'That was a nice way I did that,' and you go around doing that every time you go on. Someone said to me recently, 'Oh that was a great way you picked your ear last week, could you do it again?'"

So, what's in the future for Terry?

"I'm not looking forward to giving it all up. I'd like to get my cards slowly, one at a time. I feel quite despondent when I look around and see what the Labour Government are trying to do, and it won't be long before we are all only working three months of the year. I can't see myself doing a daily disc show in more than three years time, and with any luck the BBC will move me on to bigger and better things. Just like the adverts say about recruiting girls to work in the bank, once I have mastered one thing, they'll move me on to something new!"

Dave Johns



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Name (Block letters please)

Address

Age

Signature Date

REFLECTIONS

Edited by Peter Jones

EVER STOPPED and wondered how much your body is really worth? Or, to take this fascinating question a stage further, how much would individual parts be worth? Would the what's-it necessarily fetch more than the what's-their-names - if damaged or wrecked?

Well, that much-praised and frequently screamed-at pianist Bobby Crush, now twenty, has had his hands insured for . . . £100,000.

You need hands

Which is a lot of money for what is presumably the usual tally of eight fingers and a couple of thumbs.

Said Bobby: "The idea of insuring them came from Leslie Grade, the man who discovered me while I was working as his office boy. As yet I've not let my hands come to any harm."

If I was involved with Bobby's insurance company, I'd insist his hands were permanently cloaked in cotton-wool . . . presumably even his nail-fillings are worth a fortune.

Bobby, a nice bloke, rose through the ranks of Opportunity Knocks, has had hits world-wide. He now picks up lots of money, as opposed to the fifteen quid a week he got as a tea-boy. And he's been presented to Princess Margaret, played the Palladium, and got into pantomime. He says: "When I was three, my mum and dad gave me a toy piano. They were musical, but as soon as I plonked on it, they believed I was a budding pianist."

His new single, *Mayday*, on Phonogram.

Don't ask for his autograph. He could get writer's cramp, and that'd scare the daylight out of that insurance company.



From opera to rock

LINDA BECKERMAN just HAD to be a singer. From an early age, she studied music generally, singing in particular. Only thing was: which kind of music would she sing? She'd had classical training, including opera; sang with a pop group, then a country and western band, and with a jazz outfit.

She toured in Africa with the Byrds. Sang cabaret-style at the Savoy Hotel. She used her emotional, wide-ranged voice in just about every style. And now she's discovered that all the time she was really a

frustrated out-and-out rocker! Now she's being hailed as Britain's first home-grown girl rock singer . . . remember that Suzi Quatro is really from the States. Her debut disc is the old Chuck Berry better Rock 'n' Roll Music, on the SevenSun label.

From long flowing, essentially feminine gowns, Linda has graduated to futuristic, space age, black satin gear, complete with studs, tailcoat, boots and belt. It's one helluva transformation, I must tell you. Linda Beckerman has finally found her true self.

Doommusic

IF THERE'S a possible link between something tragic or nasty and pop music, be sure it'll be headlined in the national newspapers. This one: "Tragedy Girl Who Turned To Black Pop."

Now this lonely young nurse took an overdose of barbiturate tablets. As she was playing Black Sabbath's album *Paranoid*. And her friend said: "When you listen

to records, you can easily be swooned into a different mood."

So happens the coroner at the inquest said he felt Sabbath's music was slightly morbid, but not sufficiently morbid to drive someone to suicide.

And from Black Sabbath: "We're just not into spreading dismal depressing messages. We're not preaching doom."

Settlers seeking to spring back

THERE WERE the Seekers . . . then the New Seekers. There were the Springfields . . . then the Springfield There were the Settlers . . . and now we are to have the NEW Settlers.

Behind the launch is Ann Bishop, the lady who worked wonders in projecting Alvin Stardust on a shell-shocked scene. Ann is apparently convinced that the New Settlers will fill the gap left by the departure of the New Seekers.

However this is by no means the "old" Settlers coming through in an updated guise. Only Mike Jones of the original trio remains, and the girl replacing Cindy Kent is one Andy Summers, who was until recently a telephonist.

Certainly the New Settlers were launched in style. At the plush Cafe Royal in Regent Street, where we were treated to cocktails, canapes, conversation and "candescent" compositions.

Name your music

AS FAR as I can find out, Cymande are the only British-based black band to have had a major R and B chart smash in the States . . . that was *The Message*. They're also getting rave reveiws for their latest album, *Promised Heights*.

But I just can't find out exactly what THEY call their distinctive style of music. The West Indian term Nyah-rock applies, so does Afro-rock, but then so does soul, jazz, and even folk.

The boys are Patrick Patterson, Steve Scipio, Mike Rose, Derek Gibbs, Sam Kelly, Pablo Gonsales and Jimmy Lindsay. Mike and Pablo believe their musical "togetherness" is due to being committed to the beliefs of Rastaman, a shepherd-teacher who preaches love and peace.

Says Pablo: "We have this heritage of Rasta folk songs, and there are earth tunes through Zion. All our music is a message. The Rastaman undercurrent is always there."

So it's sort of spiritual-rock, or religioso-rock, too. Still baffled, I merely hope their latest single *Brothers On The Slide* (Contempo) makes the grade.



Dee-jay host

GAYNOR CHARLES is thirteen, a keen Record and Radio Mirror reader - and a very determined girl. And she wants to give a boost to her favourite disc-jockey. So she writes thus:

"Round our way (Manchester) there's a weekly disco and the lad who runs it works in over-18 discos the rest of the time, yet he's only sixteen.

"All the girls fancy him but he likes me best because I care about him. That's why I'm writing to you. If you put him in your paper, everyone will be happy. His name's Nige Smith and he was trained by Ray Teret, who was on Radio Caroline but is now on Radio Piccadilly."

Nige Smith can consider himself well and truly plugged.

And I quote

QUOTE FROM Angie Bowie, via the Sun. She's talking about how wives can get their husbands home early . . . by dressing up in various fantasy guises, like a French Maid, Can-Can girl, or belly dancer.

"But fortunately I don't need to add excitement to my marriage. But I think a lot of women would be

much more adventurous with their clothes if they knew their men had fantasies about them."

So she doesn't have to dress up for David. But she does wear the French maid's outfit to go shopping, the belly dancer pants for evenings - and the can-can gear was used to decorate a Bowie theatre first night!

PICTURED pensively and pretty (respectively) are Elton John and his protege Kiki Dee. Now we all used to say that it was a shame Kiki was a REALLY big star, what with her being so talented, and nice with it.

Well, the single *Amoreuse* did her chart favour. Now she's really hob-nobbing round the States. Standing ovations here and there; the Beach Boys dedicated a song to her after she'd knocked over a 20,000 audience at one of their shows; and she drew a star-studded guest list at a party thrown in her honour: Pete Townshend, Carly Simon, James Taylor, Country Joe, Sha Na Na, among 'em.

New single for the Kiki Dee Band, *I Got The Music In Me*, is out in a week or so. And soon she returns to the States as support to Elton John on his massive autumn tour.

Wat dat pounch for?

MOST PICTURES of Barry Blue have him wearing a kind of pouch round his neck . . . a leather pouch. So in comes this urgent query from Sandra Robbins, of Hounslow, Middlesex: "What does fab and super Barry carry in the pouch - his money, or snuff, or what?"

Answer: What! No, actually he uses it to house his cigarette lighter. He says he has lost about a hundred tag-lighters in the past year of stardom, and this way if anybody tries to grab his lighter as a souvenir he'll know about it on the grounds that he'll be half-strangled.

RECORD & RADIO
MIRROR



THE
GREAT ONES

BRYAN FERRY

THERE are quite a few stars putting some of the old show-biz rassamatazz back into rock and roll — but if you had to name just ONE really important one, who would you choose? For me, there's no argument . . . I'd plump for the arch lounge-lizard Bryan Ferry.

He's a true Great One, that's for sure. He's an innovator, an original. As a solo performer, he's distinctive. But then there is Roxy Music, which after a shaky start, have gone on to provide music which defies categorisation and is like nothing that went before.

In a desperate effort to put the band, and Mr. Ferry, into a specific bag, critics have described them as providing nostalgia, harking back to the 1930s and 1940s.

But nothing could be further from the truth. The band, and front man Bryan, are firmly entrenched in the 1970s. And their music reflects today.

This man Bryan Ferry was born in Washington, County Durham. A bleak outpost in the Far North. Washington, despite that grand-sounding name, is a mining town which Bryan says has changed a lot in the past few years. "It's a big place now. It's a shame, because the size means it's lost a lot of its character."

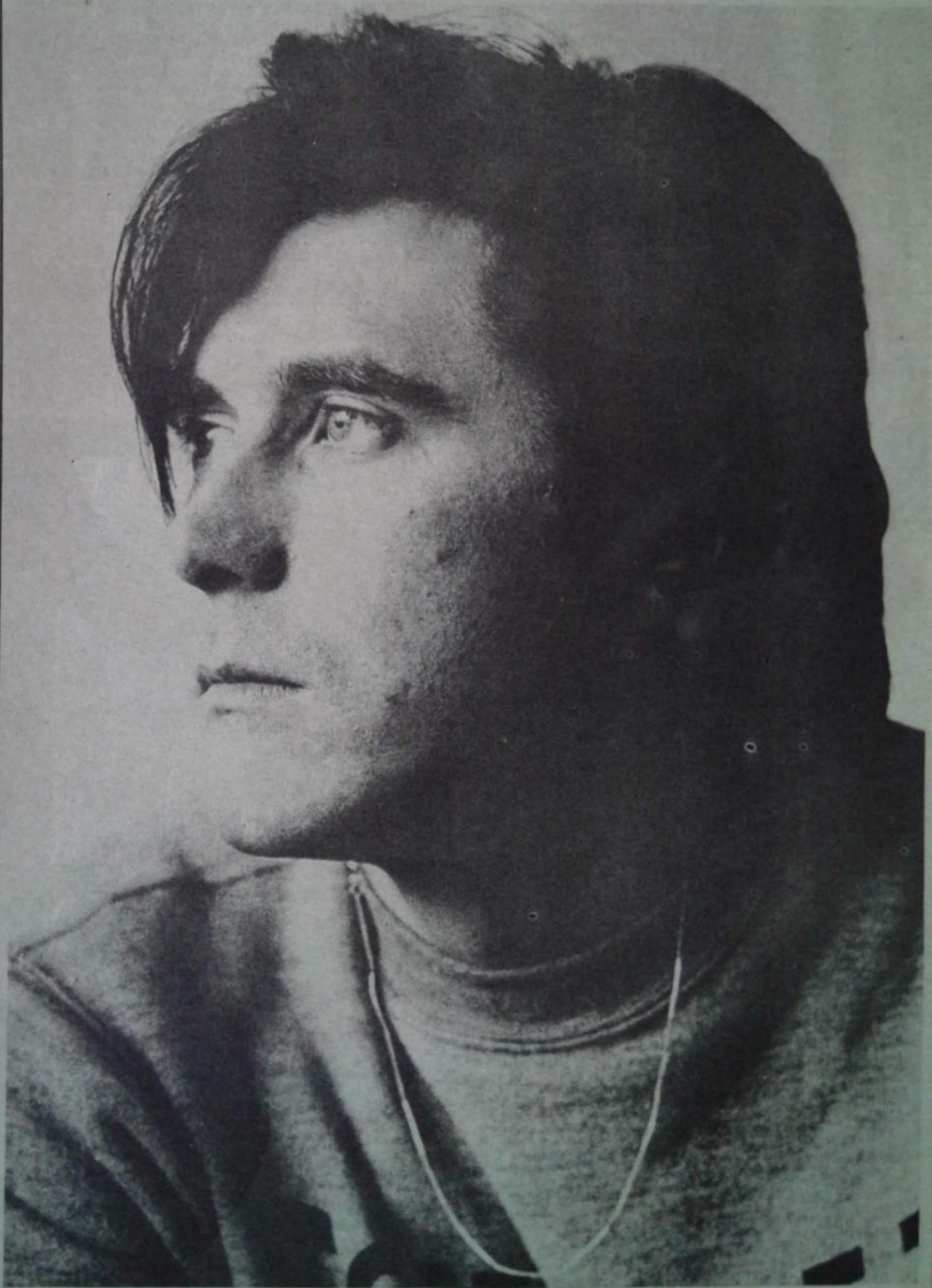
He was born on September 26, 1945, which makes him a Libra, one of the "loving" people. The balancing characteristics of the sign certainly work together to make him a good leader of a group.

Educated first locally and then at University in Newcastle, nearby. "A bit unfortunate — I think it would have been nice to come down to London for a while. But what I wanted to do most in those days was paint pictures, and Newcastle certainly had the best facilities for that. A really fine art department in the University. They give you a huge studio and tell you to do your own thing. Much better than say going to the Royal College of Art.

"I remember well the teacher I liked best — Richard Hamilton. But I found myself in a varied pop-orientated world. I'd started playing in a group between leaving school and going to University.

"I was singer and harmonica player with what was really a blues group. We played the working men's clubs. So I started another group when I got to University. We gigged around, then broke up. Next year I started another — called Gasboard. Basically an eight-piece, sometimes nine. Three saxes. And we got to be quite professional. Trouble was the rest of the band decided to leave, but I wanted to stay on.

"We'd been playing other peoples' numbers, mainly by American R and B people . . . by Bobby Bland, sometimes Elvis Presley. During the day I was in one world, with a very intellectual climate and at nights



playing steamy and very physical music. I felt really strange leading that kind of dual existence . . . really weird.

"But I wasn't really putting any mental effort into what I was doing. It was all sensual and physical, so creatively speaking I just wasn't using my brain. Now I use my brain very much when I write, and the performance on stage provides the physical bit.

"That's what I miss in straight art. No audience with a painting, or in the studio. The best you can hope for is that maybe in a few weeks' time someone will notice your work. But that wasn't enough for me; wasn't good enough reaction for me.

"My parents thought I was mad. I was told it was a waste of time being an artist, and why couldn't I do something sensible like become an English teacher or something."

But in the end he got to London. He'd long looked on New York as his Mecca . . . some of his Newcastle mates had been there and worked with pop artists. And Bryan eventually won a scholarship to travel to New York — a small amount of money, so he just spent it. And didn't go. "Anyway by that time I was thinking more and more that I wanted to establish myself in England first.

"And it was niggling away that I was really missing singing professionally. So I spent the scholarship money by going for a few weeks to the South of France and wrote some songs. I'd learned to play piano by then. And as time passed, I found I had written myself quite a lot of songs.

"That's how Roxy Music started. We formed a band to sing my songs. I started taking tapes of my songs round the record companies, and

invariably was promptly shown the door."

But a friend in the shape of John Peel came on the scene. He helped promote Roxy Music. Gave them plugs on Sound Of The Seventies on Radio One, which proved the breakthrough. David O'List, who had been with Nice, was on guitar in those days, and a guy named Simpson was on bass — from Bryan's old college group.

Says Bryan: "I was going to save up for a synthesiser, but someone knew someone who had one, and he came round to show me, and that was Andy Mackay, who joined the group. Eno came over one day to record us, and he stayed to join us.

"We had to find a management outfit. EG Management heard the tapes, liked us, and took us on. First they just wanted me as a songwriter, because they liked my work, and they didn't really think any of the group played very well. And actually they wanted me to do the first album with session musicians.

"But me being such a nice guy" . . . and there's a strain of bitterness in his voice here . . . "so I said I wouldn't go without the band. So in the end they agreed, and said that Peter Sinfield should produce us."

Now it's part of pop history that the first album was a top five hit, and then the single Virginia Plain was a hit, and Roxy Music were established, and Bryan Ferry was one of the great talking points of the business."

He said: "We were also one of the first bands to wear proper stage clothes, which I think accounted for some of the hostility from some people at the time. I don't think they could believe that anyone who wore such freaky clothes could actually play good music too. I think that

everyone needs some kind of stage gimmick, and they should have one to suit their stage personality. Eno was always very feminine, but I wanted to go more extreme."

The second album, *For Your Pleasure*, sold well; so did the single *Pyjamarama* . . . much better than the first round of releases, thinks Bryan. And there was the first tour of America around that time. Which was, on his own admission, a bit of a disaster.

"Thing was that we played giant halls with people like Jethro Tull. And we were so nervous . . . and, well the experience persuaded me that I should never set foot in America again. In fact it's only in the past six months that Roxy did play there again, but the general reactions were much, much better. What mattered was that the *For Your Pleasure* album was considered by critics and public to be a great step forward for the band."

But pop music lives off drama. And there was a shock announcement that Eno was leaving, and would be replaced by an eighteen-year-old multi-instrumentalist, name of Eddie Jobson. Eddie had met Bryan through his sister, who knew Bryan's sister, and he'd played on Bryan's solo album which was being finished when the split came.

Cynics sneered cynically and said that the trouble was Eno was stealing too much of the limelight from Bryan, and that there were ructions. But Bryan says with quiet dignity that it was just that the two were pulling in opposite directions.

Let's jump back a bit to that solo album, which was recorded in early 1973, and called *These Foolish Things*. It received what was called mixed reception, which means that quite a few critics knocked the hell out of it.

Trouble was that the critics couldn't take it in the spirit in which it was intended . . . surely the surely was a giveaway. Bryan insists that his solo career anyway could never take over from Roxy.

"If I have to justify my actions to you, doing the solo things gives me the ability to work in a less frantic atmosphere. I also find it enjoyable doing other peoples' songs for a change. I get so involved in my own things. It's so exhausting. Any studio work is tiring if you throw yourself into it, but it's slightly more casual doing the solo things. It's very good also because one approaches the songs in a more craftsmanlike way. I really liked the production we did on *These Foolish Things*. I did that with John Punter.

"It also means that one has all the different instrumental possibilities like strings, brass, and addition singers . . . and you just don't get those chances with the band.

"As a matter of fact, I feel closer to people like Cole Porter and Sinatra than the rock tradition. I don't see myself as a square. In fact, those people were often more hip than rock musicians. It was really weird when I was doing *These Foolish Things* because the thing I felt closest to was the title track which is thirty years old.

"It's really because of the way it is constructed. The craftsmanship that went into it is amazing.

"I like to think of songwriting as a craft. It's not like getting a few chords together to play in the studios and put a few solos on it, then some words. I feel close to that songwriting tradition when I'm writing at home . . . and I'm spending more and more time there, trying to build up songs.

"When I did the first Roxy album,

Discography

ROXY MUSIC ALBUMS

Roxy Music ILPS 9200

Remake / Remodel It, Ladytron, If There Is Something, 2 HB, The Bob (Medley), Chance Meeting, Would You Believe? Sea Breezes, Bitters End.

For Your Pleasure ILPS 9232

Do The Strand, Beauty Queen, Strictly Confidential, Editions Of You, In Every Dream Home a Heartache, The Bogus Man, Grey Lagoons, For Your Pleasure.

Stranded ILPS 9252

Street Life, Just Like You, Amazona, Three And Nine, Psalm, Serenade, A Song For Europe, Mother of Pearl, Sunset.

ROXY MUSIC SINGLES

Virginia Plain / The Numberer (WIP 6144).

Pyjamarama / The Pride & The Pain (WIP 6159).

Street Life / Hula - Kula. (WIP 6173).

BRYAN FERRY ALBUMS

These Foolish Things. ILPS 9249.

A Hard Rain's A-Gonna Fall, River Of Salt, Don't Ever Change, Piece Of My Heart, Baby I Don't Care, It's My Party, Don't Worry Baby, Sympathy For The Devil, Tracks Of My Tears, You Won't See Me, I Love How You Love Me, Loving You Is Sweeter Than Ever, These Foolish Things.

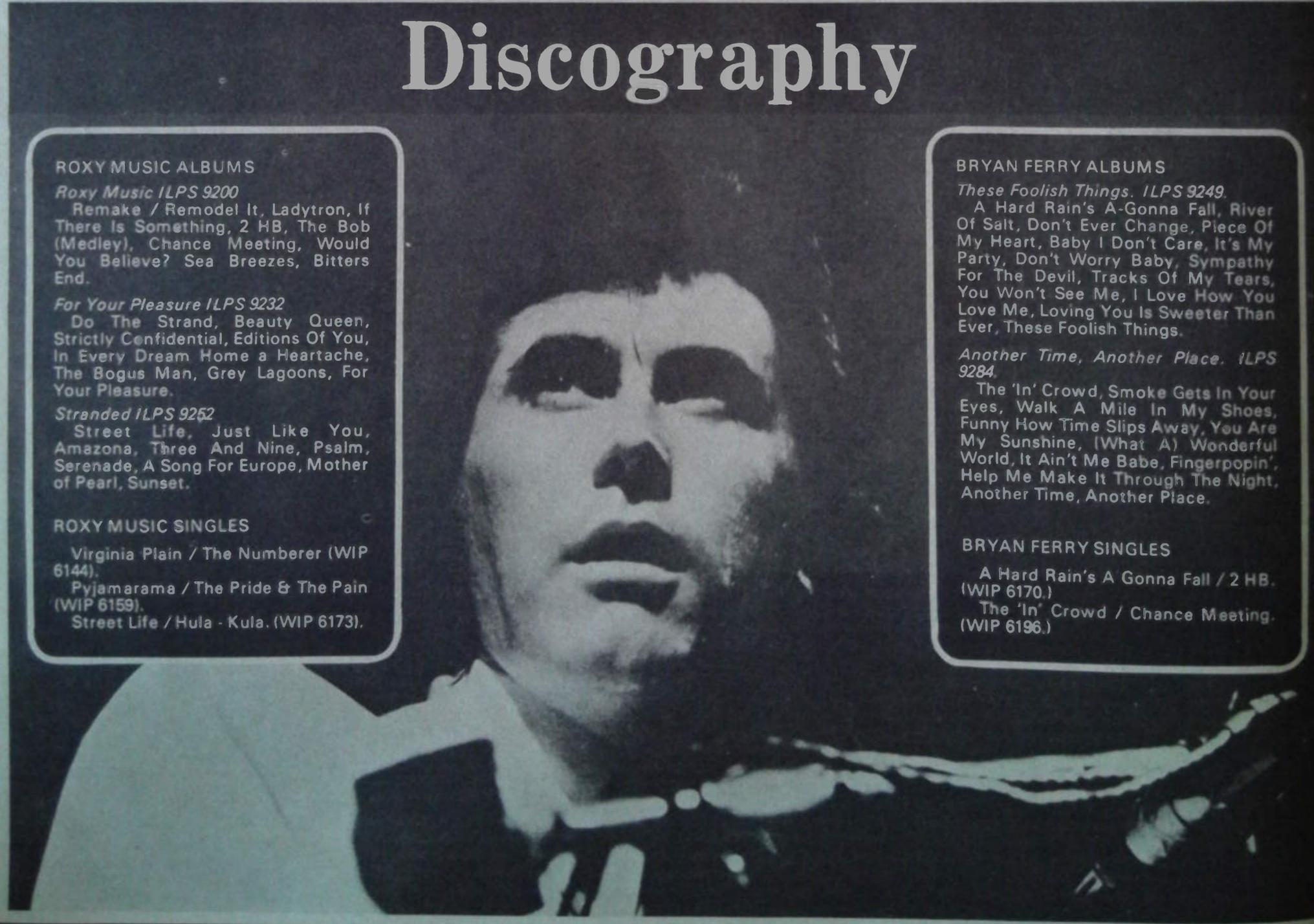
Another Time, Another Place. ILPS 9284.

The 'In' Crowd, Smoke Gets In Your Eyes, Walk A Mile In My Shoes, Funny How Time Slips Away, You Are My Sunshine, (What A) Wonderful World, It Ain't Me Babe, Fingerpopin', Help Me Make It Through The Night, Another Time, Another Place.

BRYAN FERRY SINGLES

A Hard Rain's A Gonna Fall / 2 HB. (WIP 6170.)

The 'In' Crowd / Chance Meeting. (WIP 6196.)



MUSIC MIRROR

RECORD & Radio MIRROR

A special supplement - 1

Cheaper, wider choice coming soon

THIS YEAR, Auntie AMII (The Association of Musical Instrument Industries) has taken its trade show which is normally spread around a number of London hotels, to Brighton for the week.

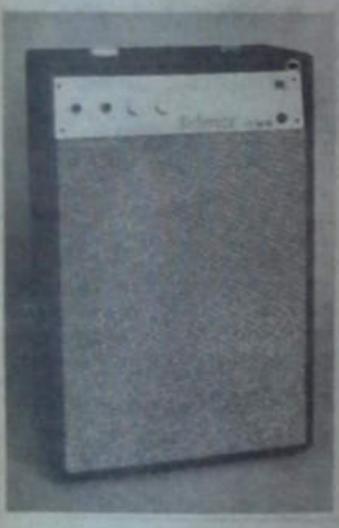
This means that it's all going to be a lot more comfy and spacious so yours truly is going to spend the week down there studying the new lines and interviewing the assembled gathering for what I suspect will be some hot instrumental stories and features.

Unfortunately the show is strictly trade only. The public is not admitted. This is a pity because plenty of people with just a passing interest in musical instruments might be

encouraged to become more involved if they could see the vast range of instruments now available.

It looks like being a totally different kind of show this year with a dramatic rise in the number of synthesisers and smaller amplifiers available to dealers as well as far more competitively priced instruments in the lower price ranges.

Music Mirror will be there in force in order to bring you every detail of the new equipment on show.



Little bomber

SELMER has made great strides in amplification equipment over the past few years culminating in the launching of the new 74 range. The smallest is the 15SS which has a new design with new circuitry that Selmer has taken the rare step of applying for patent coverage on.

This little 15 watt amp has two inputs, an on / off volume control and a tone control for under £30.

Most of the Selmer stand at Brighton will be devoted to Lowrey organs with the accent on home and theatre models. Jerry Allen will be on hand to demonstrate the Lowreys and Bruce Bolan will be demonstrating Gibson Guitars and Maestro effects and there will be a special appearance of the London Saxophone Quartet demonstrating Selmer brass and woodwind.



From Italy, Japan, Korea . . .

HORNBY SKEWES will be exhibiting some exciting new products. These include Korean guitars under the Palma name at very competitive prices.

The new Tokai Chromaharps (like Autoharps) include an electric one. There are also two new Roland effect units, the Funny Cat and Phase Five. The latter is a mains driven vibrato-chorus unit for £84.04.

Also on display will be the ranges of Kasuga, Zenta, Terada and Palma guitars, Kasuga banjos and Terada mandolines. Amplification under the Miles Platting and Zenta brand names will be prominent. Effects units by

Roland and Companion will also be well featured.

From Italy, Signor Passerini will be demonstrating Eko organs. The range of Rainbow reed organs will be exhibited in depth. The well established Crumar electronic piano will be prominently displayed, as will the Hillwood "Blue Comets 73" synthesizer.

On the percussion side, Hoshino and Beverley drums

will hold court surrounded by a host of accessories for the drummer.

The Hillwood synthesiser (pictured) is a simple-to-operate keyboard instrument which comes complete with comprehensive playing manual and sells for just under £500. Also pictured is the Palma WF 5 Western guitar which will sell at around £23 including VAT.



Compiled & edited by REX ANDERSON



MUSIC MIRROR is the answer to the young musician's prayer. This is the section of RRM that caters for those of you out there who are interested in music as performers as well as listeners.

MUSIC MIRROR will keep you up to date with new instruments and new techniques of playing them.

MUSIC MIRROR will get to the musicians themselves and find out how they did it.

MUSIC MIRROR is the only monthly section in any pop paper that deals with musical instruments and the only section to provide tuition features.

MUSIC MIRROR is for you, and now we've finished blowing our own trumpet it's your turn. We want you to write in and let us know what YOU want to see in MUSIC MIRROR. What musicians would you like to hear from, what instruments would you most like to read about?

Write to Ivor Jackplug, The Roadies Room, Record and Radio Mirror, 7 Carnaby Street, London W1V 1PG.

Fender go it alone

CBS / ARBITER will not be exhibiting in Brighton, but instead will be holding its own private show in the Fender Soundhouse in Tottenham Court Road.

One of the centres of attraction will be Haven organs, developed by Alan Haven. He will be demonstrating the range which consists of the Traveller Portable and three console models, two of which have built in Leslie and all of which have the Haven Nerve Centre facility.

Also on show will be Fender amps and guitars, Arbiter budget price percussion, accessories and guitars, Rogers percussion, Crumar keyboards. These last include the Stringman, Jazzman and Organiser keyboards. There will be Rhodes keyboards, Jensen speakers, Paiste cymbals and plenty more.

Old style - new models

THE MACCAFERRI guitar was very popular in the 1930s with jazz and pop players before the dawn of amplification. The guitar had a voluminous body for extra volume, a wide semicircular soundhole and a cut-away so that the full two octaves of frets on the neck could be used.

Now, Summerfield Brothers, of Gateshead, is marketing a new range of three guitars in the same style. The models include a classic style guitar and a jazz style guitar with soundbox. Each model is supplied with a lined, hardshell case and they will sell for around £100 each.

New multi-pedal

A NEW fuzz / wah pedal, operating from a nine volt battery, has been put on the market by Fender. It has two foot switches, fuzz on / off and Wah-wah volume. It also acts as a volume control with or without the fuzz and wah-wah facilities.

There are controls to determine the exact amount of fuzz required and both fuzz and wah-wah can be used together if required.

New pitch for the tone deaf

A LITTLE box arrived through the post the other day from somebody called Marmion Assemblies. In it was a thing called a Vu - Pitch - yet another aid to guitar tuning but this time relatively inexpensive. They cost under £4.

They thought I'd like a test sample.

It comprises a curved strip of metal with a clamp at one end and a series of metal reeds, similar to those in a harmonica, at the other. The end with the reeds is encased in a plastic surround. There are six, one for each string, and the name of each string is written above on the plastic.

The idea is that you clamp it to the head of the guitar and then tune each string according to the extent of the sympathetic vibration in the metal reed strips.

What I do, and what most professional guitarists do, is to tune one string, using a tuning pipe or a pitch fork or an A on a convenient piano and then get the rest roughly in tune with that by ear. Then I play a chord and correct any strings that sound flat or sharp.

For some reason though, your ear is far more reliable if you are listening to someone else tuning up than if you are doing it yourself. When I watch an artist tuning on stage I can often hear what corrections need to be made long before he finds them himself.

So the Vu - Pitch, if it works, should speed things up.

They suggest that you start tuning every string from somewhat lower than the expected note. You start with the bottom E. I've wound the string down to about D and started turning up plucking all the time. What I'm supposed to be looking for is maximum reed vibration.

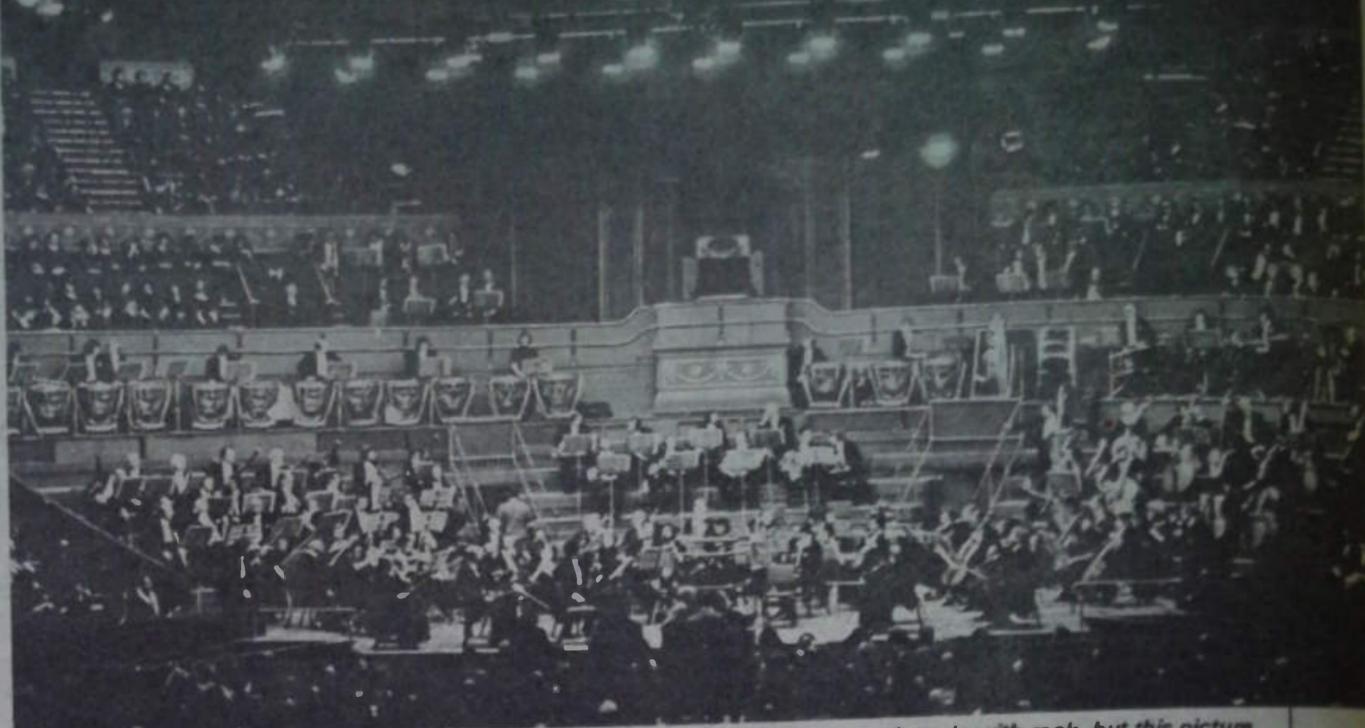
The reed vibrates all the time, even when I'm miles out of tune. The harder I pluck the string the more it vibrates, so the first problem is to keep hitting the string with exactly the same force. Even then it is difficult to tell when the string is exactly right. There is quite a wide margin when the reed seems to be vibrating at maximum.

The A string is more difficult. By hitting the string harder the reed starts to vibrate though until at maximum it is rattling against the sides of the plastic casing.

The other strings tune up in a similar way. As you get nearer the top strings the reeds vibrate less and less until the very top E string causes the reed to vibrate hardly at all.

It sounds pretty close, but when I hold down an E chord I can hear that the bass E and the G are out. With practice I suppose this might become a useful instrument, but I think I prefer to rely upon the ear that I have been training over several years.

The big bash



HEAVY SESSION AT THE ALBERT . . .

IT'S NOT got much to do with rock, but this picture taken at the Royal Albert Hall records the world record for appearances by Premier pedal tympany. Sixteen were required, played by 10 timpanists, for a performance of Berlioz Requiem by the 150 strong New Philharmonia Orchestra.

I REMEMBER the time when every home seemed to have one.

Every kid in the house learned to play it or else.

They never even asked me if I wanted to play ours. I'll never forgive them for that.

In most cases the piano in the front room seemed to have been there since forever backwards, and no one thought to question its presence or its origins, though, had some of them been human, one might have questioned their parentage.

Certainly no one ever suggested that there could be any other keyboard instrument the budding domestic musician could wish to own or play.

Most kids took piano lessons but they didn't learn much from them. The emphasis then was on what was termed "a sound musical education," which meant being able to trot out anything written down in dots and squiggles, having a thorough knowledge of the history of the great composers and being able to sing virtually any note named.

Useless. Most kids packed it in when they realised they were missing out on too many games of street cricket. The rest left it until they realised there was them and a thousand other concert standard pianists and none of them making it.

All you are left with is a little knowledge of piano and an affection for it. But the time seems overdue when the family instrument need not be a piano.

To get an idea of what a tinkle on the ivories can mean today I went to Hohner and spent an afternoon sharing a number of piano stools with arch tinker Dave Kaffinetti of Rare Bird.

It took but two plonks and a plink to arouse deep affection in me for the Clavinet which is what we intellectuals call

SICK OF PIANO?

Try again with an Electric Keyboard

aesthetically pleasing to look at - a smooth, very flat wood case with knobs, dials and electronic gubbinses kept to a minimum.

Dave's enthusiasm for the instrument was huge, and infectious. He was one of the classical - piano - lessons - from - the - age - of - five - brigade. "But at 10 I was hit by rock and roll. It was the most fantastic thing I'd ever heard."

The call of the old Joanna became weak and feeble - although Dave still plays some classical pieces, like the funkier Schubert compositions - and he started on the road to his present ownership of a clavinet, a pianet, a Mini-Korg and a Hammond L100. He claims to play them all with only hands but I suspect a surreptitious use of elbow and knee.

Playing merrily the while, Dave explained that the Clavinet is, like the piano, a stringed instrument with a touch keyboard - the harder you press a key the louder the note sounds.

"Because of this it is easily the most percussive of all electric keyboards. A totally unique feature is that the

bottom two octaves are very heavy in sound, and the upper octaves much thinner. I play the lower with my left hand, going along with the bass drum, and the upper with my right, with the snare."

His demonstration proves the point. It really has a funky sound which is just right for modern rock although oddly enough the Clavinet was developed by Hohner originally as a parlour instrument for tinkling Handel out on.

Of the six tone-colour rocker switches available, Dave usually brings only two into play because they give him the sound he wants. "I believe in distilling things down. Once I have got my sound I don't switch about from one thing to another."

Still, there's no harm in everyone running through the possible sound permutations, and once you start adding wah-wah and fuzz and putting the sound through Leslies and what have you, the Clavinet proves itself to be a little one-piece rock band.

There a damper with sliding control, but Dave hardly ever uses that, preferring to allow the notes to die naturally as they do on a piano - unless



Dave Kaffinetti

he is deliberately going for fuzz or sustain effects.

He introduced me to a quirk of the instrument, demonstrating how the A above middle C gives a pleasant guitar-like feedback effect, with the C an octave up ringing behind the note played.

Tuning the Clavinet, he admits, is a slight problem. The latest version of the Clavinet D6 which Dave plays, has guitar machine heads for every string, making the physical part of the job very easy - though it doesn't magically improve your musical ear unfortunately.

Dave never tunes his own, leaving that job to the blind piano tuner who has adapted, after an introduction to Dave's Clavinet, from tuning ordinary pianos to his electronic keyboard.

I finally dragged him off to demonstrate the Pianet. He has the Pianet N, a main model (retailing at £243.50) which has a version, the N-CP, with a built-in amplifier. There is also now the combo Pianet, battery powered, at £164.75.

The Pianet was intended by Hohner to be the rock instrument, but in fact has a mellower, slightly more genteel tone than the Clavinet, which Auntie Maud could go for.

It's a reeded instrument, and to me sounded most like an ordinary piano, compared with the others.

On with a leap and a cackle to Dave's third Hohner-bought instrument the Mini Korg, a pre-set synthesizer which is the knob-twiddler and control-fiddler's dream . . .

RECORD & Radio MIRROR

A special supplement - 3

CHORD BREAK

Band On The Run

IF YOU listen to Band On The Run it sounds as though it's going to be ever so difficult with odd chords and awkward changes from one tune to another.

Well it probably is, but the basics are very simple, like all McCartney's compositions. If you want to build up on these simple chord shapes I leave that to you. You may want to chuck in some of the melody breaks or the instrumental riffs.

Then again you may want to find a more satisfactory way of bridging between the three songs that young Paul has put into this number. The bridges are done with instrumental breaks that are quite difficult to imitate using chord shapes.

If you want to extend my interpretation quite simply find some other positions for the chords I have given you and work out the little bits of melody line that go round them just as a guide. Here's a tip, McCartney always writes on a bass line - or he seems to. You can work out his chord sequences simply by following the bass line or playing the melody line on the bass strings and using that as the foundation note for your chords.

The tune starts off on D. That is to say, it's simplest to start off on D. F sharp minor sounds pretty good and so does D Maj 7 which you can play by using a barre for the notes on the G and E string and just leaving the other note out altogether so that you bar all three notes in fact.

The first bit is simple. It's just two bars D or D Maj 7 followed by two bars G followed by two bars D. Then another two bars G then one bar G, one bar D, one bar G then back to two bars D and two bars G.

The next bit, which is the "If I ever get out of this place" sequence, is also simple. It's one bar A min, one bar D, one bar A min - then one bar A min, one bar D all over again to the end where it stays on A min for an extra bar before the little run that leads to two strums on D and on C repeated.

This brings you into the song proper as it were. This is introduced by a swinging one bar C, one bar F, one bar C, once bar F and then straight into "rain" on the next C.

The chord changes then are E min on "mighty", F on "fell", C on "Sun". Repeat that so that you change to E min on "second" and F on "hope", but then it goes to G on "fun".

It stays on G through to "run" when it changes to C. Back to G for "band" and this time to A min on "run". Then F on "gaoler", C on "sailor", F on "searching", G on the "one" of "everyone", C on "band".

In between the "Band on the runs" you can rock into F for a couple of strums. If you want that instrumental break it is simply a slide up to C at the eighth fret which is plucked a few times and then A - G - E - G. These are single notes, not chords. The A is at the fifth fret on the same string (top E), the G is at the eighth fret of the B string and the E is at the fifth fret of the B string.

Play this sequence using the fourth finger for the eighth fret notes and the first finger for the fifth fret notes. You can bend the string a bit on the C too.

Geetarin' gear

LOTS OF new goodies in the way of guitars, amplification and effects have been announced by Top Gear, who handle a whole range of instruments from different manufacturers including Guild guitars.

Guild has introduced three new guitars. The G41 is a new large size Dreadnaught model and the G212 and G312 are two new twelve-string models. The latter are Dreadnaught shape instruments of D40 and D50

type specifications. The Guild company has also announced that the popular JSI and JSII basses are now available in long scale versions to order.

The Peavey amplification range, recently introduced from the US has been supplemented by four new items. Two new valve heads are offered in 200W (the Roadmaster) and 100W (the Festival) together with a 100W valve chassis, two twelve

inch speaker combo amplifier (the Deuce III) and the 800 Mixer which is an eight channel, 16 input mixer with high and low inputs on each channel with reverb and monitoring facilities.

At the AMII trade show in Brighton, Top Gear will be showing the Barcus Berry electric violin for the first time together with a transducer for all brass instruments (a pick-up you ignorant slob).

A new effects unit from the Californian based Seamon company, called the Funk Machine, will be displayed together with several new Harmony guitars. Harmony has introduced two hand-made instruments, the Opus V and the Opus X together with three new inexpensive models in grand concert and dreadnaught styles featuring simulated rosewood graining and manufactured in the USA.

ROAD TESTING ...

Japanese Epiphone

THIS Epiphone EA-250 wot I tried out was made in Japan, they told me, in the same factory as bits and pieces of Gibsons are now put together in. It's modelled on one of the Gibsons acoustics and it's got Gibson strings.

It's a nice machine, I'll make no bones about it. I only had one criticism and I'll leave that till last because it wasn't very 'portant.

It looks like a Gibson except it comes with a tremolo arm which is lots of fun if your into tremolo arms. It costs about 80 quid which means it's pretty good value.

When I got it the action wasn't brilliant and there was a slight bend on the arm so I tightened the truss rod about half a turn with the key provided and that sorted it out.

It's got two pick-ups which are sort of like Humbuckers but aren't. They're totally adjustable and I was able to move them to a point where they weren't fouled by the strings and gave maximum tone and volume response.

Having done all that it had a nice feel to it and was quite responsive. There are tone and volume controls for both pick-ups and a three-way toggle switch so you can play through one or the other or both together. It's a nice bright red and looks very 'andsome.

I was able to get quite a variety of sounds from it from a really funky treble sound through a sort of c&w twang to a mellow jazzy sound.

The bridge is adjustable too, but it was as far down as it would go when I got it. It stayed in tune pretty well but when I used the tremolo arm for long periods it went out. Pushing the arm down lowers the note about a tone and a half and pulling it up does the same in reverse so you've

got three to four tones of whine available as well as some pretty natty tremelo created by just vibrating the side of the plucking hand on it.

The amp I was using was a Simms-Watts Trisound which is an odd machine made for those who need something that will do for bass, guitar or PA - a useful spare in other words cos you can't use it for all three at once.

This had a really dirty sustain control, a bit too dirty really cos I like really clean sustain with perhaps just a hint of grime occasionally. The answer I found was to use a footpedal to control the sustain, turn up the bass and down the treble on the amp and vice-versa on the guitar.

Not much to say about the amp really except that it worked and both it and its speaker were neat and compact and easy to cart around.

I've got this pick-up mike that I use on acoustic and I was able to have a great jam with another guitarist with both of us playing through the same amp. If you turn the thing to the bass setting it really does give the most unbelievable bass sound to the guitar - even a nylon strung with the pick-up mike.

Both the amp and the speaker have a natty plastic case and they fit quite neatly into the back of a sports car. There's even room for the guitar in its own case, and yet when they are assembled on stage they look quite imposing.

When I first got the guitar there was this rattle. It buzzed like mad on certain strings. I tightened everything up and it was still there. A buzz on a guitar can be the most annoying thing to trace. Very often it's my fingers that are at fault.

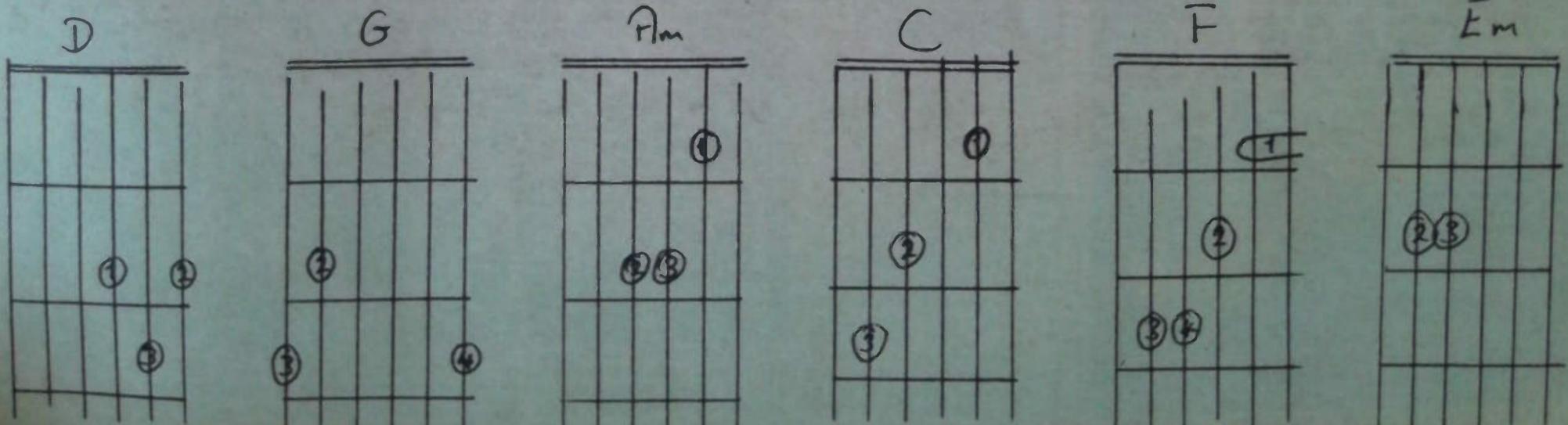
Usually you find that a buzz that comes from the bridge end is caused by a loose screw in the machine heads. I remember once practically pulling a guitar apart to trace a rattle before discovering that it was a metal button on my jacket vibrating against the back.

This one was more persistent though and I finally traced it to the bridge itself. The guitar has one of these completely adjustable bridges where each string has its own individual seating that can be positioned by a screw.

What you do is you put the string

on and tune it up to the right pitch and then you play the harmonic above the 12th fret. Then you adjust the bridge seating until the note at the 12th fret and the harmonic in the same position are the same.

Trouble is, with this bridge the little screws that do this adjustment work loose and you have to keep tampering with them to stop them buzzing. I've gone into a lot of detail about this because it will help others who have the same trouble, but it's not something I would refuse to buy the guitar over. A piece of thick fuse wire round the top of the screw acts as a washer and stops the buzz immediately.



Does your school have one?

A special supplement - 4



THE STAR of the band is trumpet player Dave Batwe of Ghana (top right) who comes out front and does a Satchmo impression. Bottom left is Lofty — real name Garry but nicknamed

Lofty because he gets hidden behind his trombone. Eddie makes him take a solo on "The Stripper" because his arm is so short he can hardly reach the seventh position that the number demands.



BUD, THE drummer is Irish and has a typically Irish sense of humour, says Eddie. At a fete where a strong wind was blowing the

score across the bandstand he told Eddie: "If you don't mind I won't use my music. It interferes with my reading."

Teeny be - bop band

THESE ARE the boys of the Compton Swing Collection, a band formed from pupils at Henry Compton Comprehensive School in Fulham which delayed the world premier of Mame because the audience would not let the band go without several encores.

The band was formed two years ago when Eddie Rogers, a former big band arranger, came to the school as head of music.

Eddie decided to break all the rules of music education and band work. He assembled a group of boys who were sufficiently interested to learn to play and formed the band straight away.

Said Eddie: "It is not normal for a musician to start playing with a band until he has a thorough grounding in his instrument. I figured it was pretty boring for a boy to sit in a corner practicing scales.

"I arranged the pieces according to the ability of the boys playing the various parts. A boy may only know half-a-dozen notes, but he is still in the band. He may play a few notes and then have to count 42 bars rest."

The band is now 24 strong, has a repertoire of over 100 numbers and can play a three hour concert. It has moved on from performing at school functions and fetes to the sort of groundwork a session musician needs — cabaret spots, barmitzvahs and Masonics.

A week ago the band went into Wessex studio to record an album for RCA featuring the swing sounds of Glen Miller, Count Basie and others. "It would have been impossible without the co-operation and broad-mindedness of the headmaster, Donald Green," said Eddie. Many of the boys were not interested in education and exams before the band was formed. Now they are at least studying for "O" and "A" levels in music.



MIKE WAS originally a trumpet player but switched instruments when the first bass player left. He comes from Jamaica and has a

natural sense of rhythm. Eddie says he was back with the band in a matter of weeks after starting to learn bass.



EDDIE ROGERS takes the band through their paces. He now has 152 boys in the school of 900 learning instruments and is forming two beginners bands. At the end of the school year when some of the band members leave he already has trained musicians ready to take their places.

The boys will leave school with excellent qualifications for a career in music for not only can they play their instruments and read music but they have experience in section playing which many professional musicians cannot get nowadays.



"LITTLE BROWN JUG" and the band is up on its feet to add a little movement to the rhythm. All the seven sax

players double on clarinet and flute, two of the trumpet players double on flugel horn

and young Kenton, from Granada, doubles on mischevous grins.





Folk, Western and Classic Guitars

AVAILABLE FROM ALL GOOD MUSIC STORES

THE TRADER OUTLINERS
hornby skewes

the lyrics weren't meant to be banal and throwaway. I didn't think of rock lyrics as being part of any literary tradition. But when that first album sold 55,000 in the first three weeks, I became more conscious of the fact that the lyrics WERE being listened to.

"Since then I've spent more and more time trying to express the way I feel and think. And it's a very difficult thing to do."

So much for Bryan's solo albums . . . called Another Time Another Place, is much along the lines of the

usually sufficient people around who dig it . . . which is what it all boils down to. It isn't easy to do something new and then have to justify it and persuade people that it's a good idea, and gradually win them over.

"I've gradually become harder and harder. It's rather a sad process . . ."

But Bryan gave the impression he was bearing up well under the criticism. He became one of the first rock stars to appear on a peak-viewing establishment show . . .

improve things from within. But what do you expect from people just sitting around watching it, and complaining about it, and just looking at their Jimi Hendrix posters.

"I've been trying to improve the musical side of what I do — the conventional side. I thought that Stranded was a very musical album. No wild synthesiser, for instance. I mean, we had to move on away from what we were doing on the first album.

"We were the first group really to use synthesisers and stuff and in a

the papers and read about somebody leaving the band. I think the situation with the band is better now than it's been for a long time. I think the band had a bit of trouble relating themselves to the solo success I had. I think that when a band splits, it's because role definition has got a bit hazy. Roles overlap and maybe egos clash. The groups that stay together are the ones where roles are well defined, like the Rolling Stones.

"For a while, Roxy got confused. Now there's no problem. If anybody DOES want to leave, they can at any



first one, though there is a Ferry original in there as well.

He said: "It always upsets me when people misunderstand my motives. They misunderstand things which seem simple to me. For instance, the cover to the single The In Crowd. I wouldn't have thought anybody could misunderstand that.

"They seemed to think that I should be in a Casino or billiard hall . . . lots of smoke and champagne glasses everywhere. So I thought let's do something healthy and outdoors. We used one of my holiday photos, and some people thought I was being flash.

It's worth doing something you really like, though, because there are

namely the Cilla Black Show. He was slagged unmercifully for that. But he soldiered on.

"The only programmes you see young musicians on today are Top Of The Pops or Old Grey Whistle Test. I believe a breakthrough should be made. If people can't appreciate me doing a duet with Cilla Black, then where are their heads at?"

And he shakes his own head with an incredulous movement or two.

He adds: "Obviously if one had the opportunity of getting a series together oneself, one couldn't have people like Jimmy Tarbuck or Gilbert O'Sullivan. I would have, say, the Staple Singers. One should try and

year you have all these groups and singles with dreadful synthesiser breaks in them. It's the natural me to go away from it then, and do something else.

"In the case of Stranded it was a musical thing; maybe the next thing will be really wild. There are lots of strange things left for Roxy Music to do. We could go really adventurous, or we could be very Cole Porter or Frank Sinatra."

For Bryan, then, there are no specific limits. He'll tackle anything, providing he thinks he can do it well. I wondered whether he might eventually plump for just one side of his career.

He said: "It's really funny to pick up

time. I'm not being callous, but people can be replaced. The band has been going nearly three years now, and it's kind of an organic thing. I respect the people in the band very much, but if anyone did leave, they would be replaced and after a few weeks it would be as if no one had ever left. But I hope we all stay together."

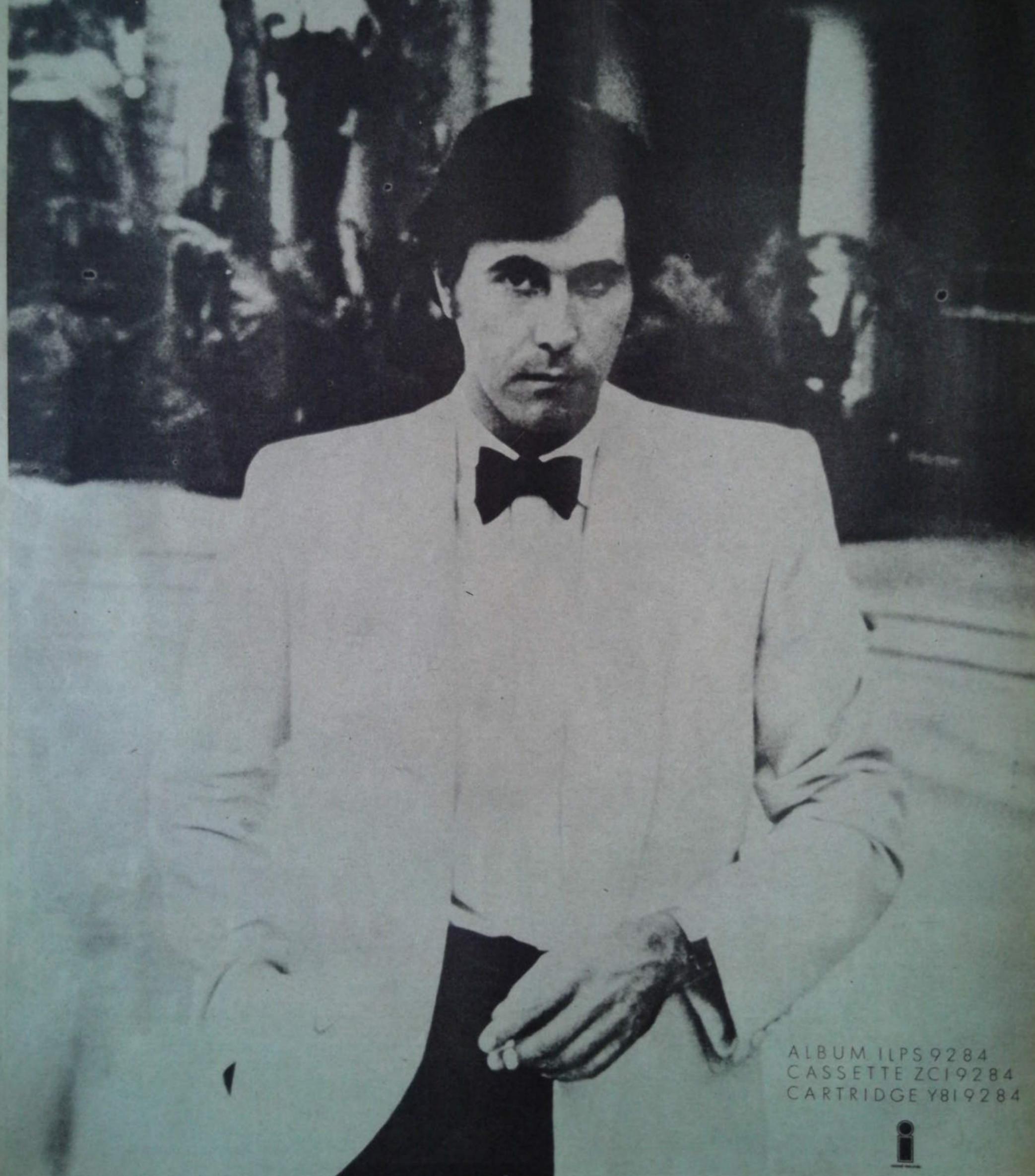
Things look rosy for Roxy and for Bryan himself. He is a real leader, a true Libran character. And he has already justified to the hilt the tag, Pop Great One. What boggles the mind more than somewhat is the thought that there is a lot yet to come.

RECORD TRADE ASSOCIATION, 1974

BRYAN FERRY

A NEW ALBUM

ANOTHER TIME ANOTHER PLACE



ALBUM ILPS 9284
CASSETTE ZC19284
CARTRIDGE Y819284



"Can't you see I'm just an ordinary girl?"

THE NORMALLY sparkling complexion looked rather withdrawn and tired as Olivia Newton John stood by the canteen counter deciding which lunch time course to opt for.

Fanny Craddock would probably turn her nose up at the stuff they dish out at EMI's dining room at their Abbey Road studio, but Olivia is hungry and somewhat under-nourished following the morning recording session.

Turkey and gravy and all kinds of slop are available - costs around 15 new pence per head for a two-course dinner and it's really a strange contrast from the life-style of Miss NJ - Britain's latest and probably most attractive transatlantic flier.

jet lag

You see by the time this story is published Olivia will be living it up in Vegas (where else?) where she's due to do two-week cabaret stint with Charlie Rich.

"Yea, the food's good here," she remarks smiling at the various people she knows who are popping in and out of the room.

Her eyes are unusually pink and there's signs of a pimple sprouting underneath the chin. Yea, jet lag can bring out the worst in people and Olivia has certainly been jelling plenty lately.

However, beneath the tired face is a rather happy girl and so she should, judging by recent events. Her album, *If You Love Me (Let Me Know)* is riding high in the American charts as is her single of the same title.

Currently she's producing the goods for her first EMI album since making the transition from Festival Records - part of the Pye organisation.

chick

Why the move? "Don't know," she snaps setting the mood for the conversation. "I leave that to my manager and it's his decision."

Jeeze, she really must be tired 'cause I can't think of any other chick singer who doesn't really know why she suddenly changes record companies.

"Oh, I suppose they made me an offer I couldn't refuse," she butts in noting my sarcastic look following her last comment.

"I was on Festival records which is a small company independent of Pye and I reckon the recording facilities are better here - with EMI I mean."

Didn't realise Olly's been liggin' it up to college audiences in the States but that's exactly where she has been hiding.

dicey

"Went down a storm you know and I didn't think I'd do so well because the college crowds can be a bit dicey."

Really? "Yes, they only know me for one record but I did around seventeen colleges in three weeks and they're great audiences to get to. It was fantastic."

"I did come back here for a few days and then it was back to the States to do things like the Johnny Carson show - oh, I did Disneyland as well. The students have graduation nights there and I was doing three shows each evening. Very tiring, of course."

Didn't she do well thought I and there was also the

Grammy award she won for her last hit record stateside, *Let Me Be There* which was voted the top country song.

Now that's an interesting aspect, Olivia Newton John, where do your loyalties lie. Are you becoming a little ole country girl or is it the pop field.

"Well, in America I'm in a fortunate position because I'm considered a country cross-over act which means that I'm accepted by both country and pop. It's fantastic."

opposite

"Once country people accept you, they keep buying and playing your records. I've got to keep going along as I am - not completely country and not all pop either. People here only really know me for the singles but it's the opposite way in the States."

Livvy, sounds better than Olly, got into the country sound when Bruce Welch, her ex-fiance and John Farrar were helping out on the recording side of things.

Strange how a break-up can lead to such success but Olivia's work-rate has certainly doubled since her engagement to Mr. Welch crumbled. Mind you, she has still got the ring.

Trying to pry into the private life of Olivia is harder than getting blood out of stone. She suggests she has enough career problems without getting into the personal bit.

trouble

"Bruce has had a bit of trouble," she answers after I'd put it to her that I'd heard he was in hospital or an establishment of some kind.

I'm working well.

"I put my heart into my work and it occupies the mind and causes no problems. I suppose I was going to get married but it was two years ago and I've done a lot since - besides the last time I talked about my private life it caused so many problems."

What prob . . . ? "No, 99 per cent of the people don't know anything about me except what they

hear and see and that's the way I like it."

This anti-Press feeling stems from the barracking Miss John received after the Eurovision Song Contest. For the record, she was slated for saying the British entry was not a song she would have chosen and then she was supposed to have ran out of a reception held after the concert.

"I had this image of being the girl next door who never says anything and before the contest, I didn't have reason to talk. Obviously, before the contest I couldn't say which song was my favourite. I had no choice in the matter."

"After the concert I just said - oh, I was probably misquoted anyway. I wasn't broken-hearted, I wasn't crying, I didn't rush out of the reception, I'd never do the contest again."

stubborn

"I mean I wouldn't do it again as it stands unless I had more say in the song. In other countries, the singers sometimes pick their own songs and I think a panel should be picked to decide on the song."

Olivia emphasises that she's very much a career girl, as well as the cabaret dates in Vegas she's scheduled to return to America in August to appear at a number of State fairs.

She knows her capabilities so she says: "My voice is suited to the more gentle kind of thing and I was never a rock singer . . . I never really intended to be a pop singer as such."

Until a few months ago, Olivia was very much a home girl whether it was here in her adopted England or back home in Australia.

"I like going back to Australia each year but it's the long plane journey. I feel like a gipsy nowadays and sometimes I wish I could just sit down and put my feet up more often - there again I'm fortunate to be in the position I am in I reckon."

What about the high life and meeting all those stars? After all, Olivia has met Elvis



Presley's current girl friend and it's no secret that she'll be pushing for an introduction to the King himself while in Vegas.

"I've met a few already, what do you mean by that. They're just ordinary people like I met Dean Martin and he's just an ordinary guy with everyday problems."

Drink perhaps? "I've seen a lot of unhappy people in this business who've been successful and then have crashed and it is not very nice."

"I'm sure I'd be upset if everything crashed around me but I wouldn't turn to

Yeahh!

drinks or drugs. It won't last for ever but I'll enjoy it while I can."

So what about your private life then? I even tried, "you've got lovely eyes Olivia etc."

"I think your trying to make me say something nasty," she replies, "can't you see I'm just an ordinary girl?"

Yea, typical Libra chick, eh?

"Right, suppose you're Scorpio?"

"Yea."

"Thought so."

JOHN BEATTIE



BLACK SABBATH AND BLACK OAK ARKANSAS. Looks like a perfect combination of "heavies" for a major tour and, in fact, it turned out that way. Sabbath doing their stuff in front of their familiar heavy metal troops and Black Oak making their debut in front of British audiences.

It seems so right until one probes into the thought of the mainmen in the respective bands. In my experience Ossie Osbourne talks about the destruction of man and the misery-sodden brain trip riffs implemented into Sabbath's music.

Jim Dandy Mangrum however, of Black Oak talks about peace and the brotherhood of man and other unlikely thoughts one would imagine coming from a leader of a raw and aggressive rock band.

A lot of people have taken up the Black Oak Arkansas cause since the band's visit which probably wasn't too good for Sabbath who would undoubtedly have liked more of the attention.

However, how can one forget Black Oak. They were once a bunch of dropouts and jailbats from the Southern States of the US of A who rolled on theft to find fame and fortune.

And that's why it has taken them ten years to get here. Jim Dandy was given an eight-year suspended sentence for larceny and theft and as he so aptly put it, "no country likes thieves and that's why we weren't allowed entry up till now."

Quite a lad this Jim Dandy. He's a peace-maker now and that's quite an achievement considering his past record. "we thought the whole world was against us for a long time," he says. "we had little girls' daddies after us as well as the law. We had to retreat to the caves and live off the land."

So Black Oak lived off the land surrounding their little home town and now they actually own a big slice of it. Although they're virtually unknowns in this country they've donated 30,000 dollars to charities in the States in the past six

months so it gives one an idea of the success they are currently enjoying over there.

"We started ripping-off equipment from schools but we didn't think that was too bad 'cause there were rippin' off everybody with their society projects," adds Dandy on the defensive, obviously digging for valid reasoning behind the crime.

"Dylan inspired us a bit 'cause he made us think about our own situation 'cause he actually impersonated what we actually were."

"We didn't have credit without a job and we didn't have a job so we got no credit," he says. "the law ran us out of town at one time and we were outcasts but we didn't hold it against them."

Right. All the past hassle is forgotten as far as Jim Dandy is concerned and the band's only true religion is rock 'n' roll . . . so they say!

Listen to Mr D's philosophy: "People don't think we're preachin' too



Ozzie Osbourne of Black Sabbath success and that's exactly what they've done.

They all live in one big community out there in Arkansas in a lost world of paradise according to Dandy. No problems?

"Na, a few of these darn sheriffs still resent us but we live in peace and good spirit with everyone. We don't want to be active revolutionaries any more 'cause it's the power of brotherhood which is our revolution."

He maybe genuine, it sounds like phoney idealism to me but one actually gets a 'lift out of just listening to the bloke! Maybe Ossie has changed his views since meeting Jim Dandy?

much to them providing we get hot and nasty like ordinary human beings.

"Black Oak have sexual, social and spiritual outlets but the most common one is sex. It attracts all kinds of people, the preachers and the sinners."

"We don't want to be twisted or perverted about sex, we want people to know the balance - love shouldn't come forcefully - you shouldn't rape a woman and you shouldn't rape mother nature."

A lot about Black Oak Arkansas and their stage presentation is built around this sexual vib which Dandy tries his darndest to explain to all the interviewers - of course,

he is the centre of the physical attraction dressed in skin-tight white nylons and knee-length boots.

"Yip, ah enjoy what I do and therefore ah enjoy makin' love to a lotta women in lots of different places."

Quite a dude this Jim boy who has the gift of the gab, the ability to pull an audience together and the uncanny rhythmical body movements which move along with the Black Oak sound.

Dandy is genuine about his beliefs and Black Oak deserve success if only for their persistence. There's not many bands around who would struggle around for eight years looking for



Black Oak Arkansas.

Treddin' Eddy

ON a path of destruction, this ain't rock 'n' roll, it's the age of inner frustration, suicide and all the temperament symbolisms which make heavies like Uriah Heep smash hotels up.

Gary Thain, that husky-voiced bassman was once classed, "as a menace to the city of Oslo", because of his aggressive tendencies towards certain items of furniture in a fashionable city hotel.

It had been a bad night. Thain was disgusted with his feelings and he decided to set off a fire extinguisher and alarm which caused concern in the sleeping Norwegian city.

"Rather than go out and smack somebody to pieces I throw television sets and other things which represent our society out of hotel windows," he recalls.

Some say it's pure vandalism but Uriah Heep need to break things in order to keep sane. Their fans, however, might see it all as some sacrifice to the gods. It has been that way since Demons and Wizards.

"That album led to problems, say . . . it made us a kinda cult band which was never designed and all because there was a track called Rainbow Demon on it," says vocalist David Byron.

"After Magician's Birthday we started getting blueprints for rockets to the moon sent through the post to us."

Little wonder something triggers off occasionally when one considers that Heep are simply a five piece rock band with no cosmic alibis at all.

"We decided to get away from all that by releasing the Sweet Freedom album but it didn't work. "Sweet

Freedom," they said, "aha, freedom from the devil, they've been exorcised!"

Byron, Thain and co could'nt cope with the success after Demons and Wizards, the halls that were filled up with kids dorned in make-up and cloaked were, "doin' us in," according to Byron.

"Since then we've had more experience on the road and know how to deal with situations and if the

fans want the freaky image, we'll give it to them."

Thus, my star-trek friends, the formation of Heep's latest magic called Wonderworld with tracks like Suicidal Man laid down

to conjure up the weird imagination.

"Seriously though, I can really relate to tracks like that," says Thain explaining in great detail with swift hand movements. "I've heard instances in

this band when certain members have threatened to do themselves in. We're a very intense band."

Heep recorded the album in Munich and mixed it in London with a break in-between to decide on the

best tracks - something incidentally, which they've never been able to do before.

That probably explains the quality of the album which, to my mind, is the broadest cross-section of music the band have produced since Demons and Magician's Birthday.

The Stones had used the Munich studio before Heep and Byron was somewhat amused at the stories he'd heard about the complacent recording methods Jagger and squad had used.

Fortunately Heep believe they are more together when it comes to a recording. Byron likes to put in a couple of vocals before mid-afternoon before the booze and smoking sessions begin. Thain, on the other hand won't go near a studio before 6 pm.

"Sure, we all have our own little differences but the chemistry is right with Heep and therefore the band works."

And things really do work for Heep. KTheir albums sell and the tours are successful: "You ask any promoter in Europe, Britain and America and you'll realise how big we are."

Must be something in the galaxy man, the inter-planetary signs are the message. Freak out. . . .



Uriah Heep.

SINGLES



UK

Reviews
Peter
Jones

THE RUBETTES: Tonight (Polydor 2059499). Lots more of those high-flying harmonies and a sturdy, commercially-paced basic beat. One could say, fairly, that it is in the same mould as the chart-topping Sugar Baby Love, but it's also rather more ambitious. Bit Rag-Dollish, early on, but with Alan singing well out front, though waveringly, and there's further conversation from Johnny. Must hit the top, though it could be a bit crowded up there for a month or two. The Rubettes are here to stay. — CHART CERT.

ABBA: Ring, Ring (Epic 2452). Important follow-up to the Eurovision success and the group now has a big enough following to make it straight back... no one-hit wonders, then. Bjorn, Benny, Anna and Frida are strong enough to replace the New Seekers, in fact. This isn't as instantly impactful, but the voices come on good and strong in front of a really heavy beat. Ring, Ring will be heard from the cash registers. — CHART CERT.

HECTOR: Bye Bye Bad Days (DJM 303). Good, loud, ebullient straight rocking pop. No nuances, no brain-stretching ideas, little in the way of sophistication... just good, loud honest pop. Hector look good (they've ditched the dungarees now and taken on velvet suits), play hard, and don't mess about, not musically anyway. I'm sure they are going to be very big, and soon. — CHART CERT.

SMILE: Let Me Be Your Shadow (Philips). Five young Aussies from the "old" Seekers style — one girl with a dominant voice. Quite strong chorus, but hesitant verse build-up.

CAPTAIN ZAHL: O Rainy Days (WWS). An interesting character, it seems, Russian-born, student of reggae-Jamaican music. Pianist and possessor of languid voice. Strange single — now you try it!

BROTHERHOOD OF MAN: Lady (Dawn). In with chances each time out, and here with typically big and classy vocal sounds. Song itself, though dramatic, may not be good enough.

FAIRCHANCE JAMES: I Want To Be With You (GL). Neil Innes wrote the song; a mid-tempo and rather predictable production, though the choral hook comes through well.

HEARTS OF SOUL: Love Not Money (Dawn). Two sisters and a bloke, and big on the continent with their soulful and big-building blend. Should think they're great in cabaret.

ANTHONY KING ORCH: Striker (BBC). This is the BBC-TV World Cup theme and therefore relentlessly familiar.



LONDON WELSH MALE VOICE CHOIR: Remember Then (Philips 6006 392). At the last count there were sixty members of this august aggregation. From hand-out pix, the lads have changed their image to heavy, indeed very heavy. Result is that this seems one of the most sure-fired hits of the weeks. Mixture of "straight tenor" voice and massed backing basses, etc... and through it all a right rocking beat. It's eerily different. It's experimental and, above all, it really works. — CHART CERT.

THE SWINGING BLUE JEANS: Dancing (Dark 2046). "This is the Blue Jeans and we're back again"... and welcome they are, too. Single which goes like crazy from an upcoming album Brand New And Faded. They still get an exciting sound... there's Ray and Les from the old group and John Lawrence (drums) and Mike Pynn (lead guitar) are new. Could well be a breakthrough instantly for them. Welcome back, Liverpool laddies. — CHART CHANCE.

EDWARD WOODWARD: Lights Of Cincinnati (DJM 306). What with the big-screen version of Callan and other activities, and his previous history of chart successes, this should do well. It's a gentle ballad, taken from his upcoming An Evening With Edward Woodward album, and it's a sensitive performance. — CHART CHANCE.

RICKY WILDE: I Wanna Go To A Disco (UK 70). The little lad is into a rough rock and roll scene here, with instrumental lead in via guitar and sax, and his voice pleads with his mum and dad to go out to a record show. Poppa Marty probably wouldn't mind much, anyway. Vocally, both for Ricky and the back-up singers, it's his most ambitious yet. Sounds a likely hit. — CHART CHANCE.

ADGE CUTLER AND THE WURZELS: Little Darlin' (Santa Ponsa). Great shame poor Adge was killed in a recent car crash. But this interesting work-out of the old Diamonds' hit is a worthy tribute to the rural one.

PORRIDGE: Do The Best You Can (Fontana). Mixed voice plea for a helping hand — lots of urgency on this one and for me one of the most promising singles in a crowded week. They really do sing out a bit. Theme from fabulously funny Thick As Thieves telly series.

THE NOYS BAND: Love Potion Number Nine (Dawn). Derek Noy is the leader. He's got a remarkable five-octave vocal range. His backing instrumental touches are really off-beat and electronic. He doesn't do much for this great oldie.

Pick
of
the
week

THE SWEET: The Six Teens (RCA Victor 5037). More weight, more body, more... well, it's a step forward in the band's musical ambitions. And surely the best song yet from Chinnichap. Not so much or yer usual screaming and lambasting of lyrics... more sensitivity, believe it or not. And Brian's voice copes very well and some of the vocal harmonies behind will cause ears to receive and eyes to open. Unusual instrumentation, too, giving a kind of dummy bagpipe aura. Strange. But goodness everywhere; song, performance and production. — CHART CERT.

DON FARDON: Running Bear (Young Blood Int. 1071). It's long been one of Don's best efforts this and the time now could be right for it. He's a bit of a specialist in Indian folk-lore lyrics, and this starts with tom-tom back-beat and a backing chorus deals a few favours to this lone-time oldie. Sax figures, too. Yes, could join that Indian Reservation in the charts. — CHART CHANCE.

LINDA BECKERMAN: Rock And Roll Music (Seven Sun II). The name is real, but the now-rampaging-rocking lady used to work more demurely, though emotionally, under another name... a name which took her to starring cabaret. But this is a brand-new career, and the sheer vibrancy of this oldie could carry her chart-wards. She really blasts the whole thing out. Stacks of unique power. — CHART CHANCE.

JOHN CHRISTIE: 4th Of July (Polydor 2058 496). John. Dave Clark's so-promising "find", on the Paul and Linda McCartney song, and investing it with a husky, throaty sense of style. There's a plaintive approach which registered strongly with me, though I appreciate it could take a couple of plays to register at full strength. With the simple guitar back-beat, John is in fine fettle. — CHART CHANCE.

BROTHERLY LOVE: Live Wire (RCA Victor 5032). Best yet from the Liverpool trio who so nearly hit it last time out. It's a very fully-packed production, with Afro-percussion, tom-toms... in short a lot of beat, and a novelty song which the boys attack with near ferocity. Given plays, must make it. — CHART CHANCE.

JIMMY PASHA and the HISHOTS: Dance To The Rock And Roll (Sky). Jim is a Turkish pop singer and the band is four-strong and capable of rocking. Doris Troy in there among the ooh-ing vocal backers.

THE PIONEERS: Honey Bee (Trojam). One of the most accomplished reggae teams, and here more into a straight rock scene, with a hard-driving rhythm sound.

Pick
of
the
week

TRAMMPS: Where Do We Go From Here; Shout (Philadelphia Int PIR 2382). Almost a quintessential Philly Sound "matt" drum thumper with an oh-so-sexy deep bass recitation intro (right on!) The Golden Fleece gang's current US Soul hit is right in the British disco groove of the moment... possibly even more so than the Intruders' resurrected "Win, Place Or Show (She's A Winner)", I fear. Dig the impassioned yet cool singing too, helped along by either the Three Degrees or — could it be? — the First Choice. Unlike on the US 45, we get a cumbersome reworking of the Isley Brothers' classic raver on the flip. **PICK OF THE WEEK.**

R. DEAN TAYLOR: Don't Fool Around; Poor Girl (Tamla Motown TMG 909). Complicated, this... what we've got here is a frantic churning pounder which originally came out in Britain as the flip of R. Dean's first (British only) hit, "Gotta See Jane," and then appeared as the flip of his most recent (and still British only) hit, "There's A Ghost In My House," when that came out in America some years ago. Um? To help matters, he's now signed with Polydor, and they've rushed out "Window Shopping" (Polydor 2058502), which though brand new is remarkably like an old fashioned and teen-aimed Neil Diamond in its construction and rhythm. So now it's all up to you! Motown have the sound that's sold him to you before, and they get the **POP PICK.**

JACKIE MOORE: Both Ends Against The Middle; Willpower (Atlantic K 10481). At last, here's Miss Moore's Northern-style R&B — Pop dancer, much talked of and imported and now finally capable of being a British hit. It's in the Tamla Lynn, Freda Payne, Three Degrees, First Choice type of bouncy groove, full of froth and infectious jollity. For the flip, Soulstress Jackie turns on the Blues a whole lot more to wail and emoter a rattling medium chugger that shows her real artistry to greater advantage. **R&B PICK.**

THE WHISPERS: Bingo; Someone's Waiting (Janus 6146026). A cash register rings (like on the Floyd's "Money") and off we go into a Philly-recorded medium rhythm jiggler of no more than "pleasant" merit except for addicts. It needs a bit more lift in the melody as the ingredients are all good otherwise, and the beautifully harmonised slow flip is technically excellent too.

SINGLES



US

Reviews
James
Hamilton

SOLOMON BURKE: Mid-night And You; I Have A Dream (ABC 4002). Now ABC have their own label here instead of putting everything on their other British outlet, Probe — and Bishop Burke kicks off both it and the latest phase in his recently ailing career with a real winner. There are so many names in the credits that it's hard to know who did what on the production, but one thing is clear: it says: "Inspired by Barry White for Solomon Burke"... and indeed the White style is much in evidence. Over a gorgeous slinky backing, Solly double-tracks first a masculine yet wailing vocal in the voice which Tom Jones copied, and then some deep bass sexy comments. Amongst other goodies, the shimmering slowie contains the line of the week — "undress your mind!" With a sad irony in the light of recent events, the sanctified slow flip includes the sound of Martin Luther King making his famous speech. **SOUL PICK.**

IAN THOMAS: Painted Ladies; Will You Still Love Me (DJM DJS 307). An American hit and a Canadian smash sometime last year, this bouncy "la-la-la" multi-tracked one-man harmoniser is like Crosby, Stills, Nash and Young, backed by Stevie Wonder and is as refreshing as that might suggest. It's always gone down well at appropriate disco dances and is certainly ideal radio fodder, so hopefully it could click here for Canadian Ian. The exquisite dead slow flip is also Neil Young-ish, which detracts from its beauty not one iota. **MUSIC PICK.**

LOOKING GLASS: Brandy (You're A Fine Girl); One By One (Epic EPC 8213). Everyone was so sure that this 1972 US smash would hit here that a cover-version of it even came out on one of those "Top Pops"-type cheapo-cheapo Woolworths albums... and hit it should have. A lovely easy-rolling lither song by the distinctive voice of Elliot Lurie, it's a story song about a sailor's reluctant refusal of marriage to a harbour town barmaid because — you guessed? — his life, his love and his lady is the Sea. The group is still making great music with somewhat Latin rhythms nowadays, but with less success, so do give 'em a hit this time and bring 'em back to fame! **POP PICK.**



DIANA ROSS & MARVIN GAYE: Stop, Look, Listen (To Your Heart); Love Twins (Tamla Motown TMG 906). Still raiding the catalogue of Thom Bell and Linda Creed-penned Stylistics hits for material, the "Love Twins" give us another sweet slowie but — and I wish I didn't have to say this — it throws the vocal spotlight more on Marv than Di and may suffer here as a consequence, being that much less "Pop." The gently funky slow flip's a real grain-grinder for those more intimate moments, and it's also possibly a better, more commercial, bet. **SOUL PICK.**

OFFENBACH: Judy In Disguise (With Glasses); No Letter Today (Surrey Int SIT 3003). This really IS the backing track, with sax dubbed in instead of John Fred's voice... so you know it has to be bloody good! The flip (not the Les Paul and Mary Ford oldie) is another John Fred composition, a weird slow rumbler with atmospheric arrangement and supporting chix behind the gently growling sax. **DISCO PICK.**

REFLECTIONS: (Just Like) Romeo And Juliet; Can't You Tell By The Look In My Eyes (Tamla Motown TMG 907). A masterpiece! From their Golden World property, Motown have dug out this May, 1964, US Pop hit by a white male vocal group who, because the record sold on the R&B Charts as well, got booked to play Harlem's Apollo Theatre... where I saw them appear, ashen-faced before an unsuspecting black audience. It's a jaunty little ditty with lots of catchy chanting, handclaps, and ace early '60s twiddly bits — bang in line, of course, to catch both Motown dance freaks AND "American Graffiti" nostalgics. Even the slowly loping flip is a gem, with anguished teenage rap and harmonies which bridge between greasy Doo-Wop and creamy Lettermen. **OLDIE PICK.**

THE THREE DEGREES: When Will I See You Again; I Didn't Know (Philadelphia Int PIR 2155). Although easy enough on the ear — all silky smooth and creamy — this winsomely cooed light rhythm tapper is nothing very special yet could ride in off their last hit. In fact the flip's a lot grittier with a more pronounced Philly flavour to its relentless beat. Finding a follow-up must have been difficult anyway, as the girls make everything sound so mouth-meltingly yummy! And then "Dirty Old Man" could have been a resurrected choice, too.

Dylan

BOB DYLAN / THE BAND

Before The Flood (Island IDBD 1). Gritty and speedy Mr. Zee and The Cripple Creekers fly in to time-warp all your electric dreams. They are not giving away anymore than necessary but still enough to prove they're ahead of the crowd.

The buzz before the first number (live double in case

you didn't know) let's you know something is happening on Most Likely You Go Your Way And I'll Go Mine there's little doubt that both Dylan and the band are capitalizing on their long experience.

They get as far out and loose as possible and still make a solid connection. When Dylan asks "how many roads must a man walk down" and "what else can you show me" he's surfacing above the Planet Waves and inviting gut reaction. The only recent Dylan song included is

Knocking On Heaven's Door, his best recent tune... "take this badge off of me." What? The "Even the president of the United States sometimes must have to stand naked" line on It's Alright Ma creates a predictable American mass orgasm. Proving the peak, the Band take over again here (after occupying all of side two) with a spunky The Shape I'm In, bringing us back down. We ain't ready to take four whole sides of Mr. D. today. We intersperse with the apostles.

By the time the "looking glass blues" Like A Rolling Stone cruises in, the blimps are peaking and the energy level cranks up a few notches. Blowing In The Wind is a veritable beginning and end of an encore. The ideal cameo for that time-warp image. Eleven years of travel show the musical changes and the solidarity of the original anthem. The Band's embroidery by now perfectly complements the basic theme and Robbie Robertson's guitar burns a fresh electronic rush in among all those filed favourite lines. So how does it feel? Is it really only the first few drops before the flood? With Mr. D's voice barreling out with a speedy urgency not even matched in 1966 perhaps the best is yet to come? Those who're with him can live in hope, Bob Dylan is alive, well, and growling on.



Is it About? No, it's Linda Bachmann.

Image searching Dolls

NEW YORK DOLLS

In Too Much Too Soon (Mercury SRM 1-1001). Fortunately I missed out on the last Doll's offering 'cause I doubt if I could stand a double dosage of the pre-tentious blurb which this album incorporates.

I've seen a couple of ads recently which say that the NYD are the best heavy band to come out of America... Well, always thought these Yanks had no taste but if they're reckoned to be the best, I'd hate to think what the

KEVIN COYNE

Blame It On The Night (Virgin V2012). Question. How far can you go with an unusual singing voice before it becomes silly not to say down right ridiculous? Or to put it another way, do two tracks of superfluous croaking and walling make a bad album? Well, the answer to those questions depend upon the quality of those tracks less offending to the ear - in this case the majority.

The tracks lacking in pure vocal accomplishments like Don't Delude Me and Witch, apart from adding a little variety to what isn't anyway a mundane album, contribute little to the package. The remaining numbers take some time to "get into man" but once you're there the experience is effectively pleasing. The Melanies and Cockers of this world have come through initial hostility to their voices and with Coyne's self-penned original material to carry his voice, chart days could easily be ahead. M.T.

THE RAYMOND FROGGATT BAND

Rogues and Thieves (Reprise MS 2176). Each occasion I've watched Raymond Froggatt and I've only seen him twice, I've been impressed more with the band rather than the guy himself. His band here, Dusty Miller and H. Cain on lead and rhythm, Mick Hincks (bass)

and Leonard Abiethorpe on drums once again come up with the tasty goods with an execution of material which is as good as you'll hear anywhere.

Not forgetting Froggatt though. His vocal output is particularly strong throughout although I prefer him when he's singing the ballads

James Taylor - Walking Man (Warner Bros K56042). This latest Taylor album might have Paul and Linda McCartney, Mrs Carly (Simon) Taylor, and others of note lending a helping hand or voice, but that doesn't stop it from being a bit of a bore. Taylor made his name in this country with Fire and Rain and You've Got A Friend which probably set him quite a high standard to maintain.

His previous albums I have liked enough to go out and buy them, but Walking Man I don't think I'd invest in. Is Taylor short of material, ideas, I wonder? There's no progression in his music here although that could be his intention. A few tracks like Rock 'n' Roll Is Music Now and Hello Old Friend are good I don't deny, and there's a bit of funk among the grooves, but overall I found the album a big yawn. R.H.

worst outfit is like.

Perhaps I'd expected too much because the Dolls have built themselves up quite a reputation or image over here, but it's obvious that they need some outrageous gimmicks to attract attention 'cause the music certainly doesn't. Ever so boring guitar lines and some candidly clear vocal rip-offs from Mr. Jagger by the Doll's look - alike David Johansen, adds to the

THE OSMONDS

Our Best To You - (MGM 2315 300). A compilation album which will be of great value to collectors who find Osmond records have become worn through with use. Starts with the original One Bad Apple in 1971, the single which triggered off the whole business of Osmondmania.

From 1972 there is Donny's Puppy Love, the Paul Anka composition; and Down By The Lazy River (full group); and Crazy Horses, Donny's solo Why, and Jimmy's piping hot Long Haired Lover From Liverpool.

Also from the same year: the group on Hold Her Tight and Donny's Too Young. From last year, and making up the whole collection: Donny's Young Love; his When I Fall In Love; Marie's Paper Roses; the group on Let Me In; and Donny soloing again on The Twelfth Of Never.

So there's nothing new on show, but there is a chance to hear the various solo performances and the individual talents side by side. That Donny dominates is fair enough; that it's a remarkable family group is sure. Beginners in Osmondmania can start here; stalwarts can fill in gaps.

and Leonard Abiethorpe on drums once again come up with the tasty goods with an execution of material which is as good as you'll hear anywhere.

Not forgetting Froggatt though. His vocal output is particularly strong throughout although I prefer him when he's singing the ballads

SADISTIC MIKA BAND (Harvest SHSP 4029). Is this a counter move against Sparks? We know the Japs can copy anything but the idea of the west accepting a re-gurgitated rhytm group sound copping on everything from the Shadows to Hendrix, is ah so dishonourable. There is one touch of authenticity however, the SMB (who are they?) do sing in their own language. There's even a Japanese message on the sleeve. P.H.

monotony. Drummer Jerry Nolan is proficient enough but more often than not, he's blasted out by the rest of a distorted rhythm section.

Producer Shadow Morton should have come up with something better and the idea behind numbers like Stranded In The Jungle and There's Gonna Be A Showdown must have been good in theory but not in practice it seems. Yea, as I said the Dolls need all the image they can muster if this album's anything to go by. J.B.



SUNNY

Doctor's Orders - (CBS 80219). The title track sets off a whole new career for the versatile Sunny - previously, and with Sue, she'd been a background singer, though on countless hits. Interesting selection of songs, with various permutations as composer teams of Roger Cook, Roger Greenaway, Geoff Stephens and Tony Macaulay. There's also Bill Withers' Lean On Me. And in Sunny's own background, the Chanter sisters and Tony Burrows Singers. There's a nice throaty quality to Sunny's voice; there's soul there, and she bends notes with uncanny skill. Very strong production.

such as Spin A Thought. Can't see the 'Beeb' boosting this album's sales though, particularly with the offensive lyric line during a number titled Flyin' which goes on for nine minutes incidentally. Overall it's rough and mellow and a mixture of both in places but I reckon that's the object of the exercise according to the album's title. J.B.

BRIDGET ST JOHN

Jumblequeen (Chrysalis CHR 1062) Fourth album from this lady who, according to the blurb, is NOT a folksinger. It's probably her most ambitious project since there are many musicians of note adding the cultured touches while Bridget gently plucks her acoustic geetaar. Maybe they are meant to disguise the folksy nature of the tunes, for if she ain't no folksy, she's close enough. A wistful voice she cannot disclaim and the songs - all but one written by her - are pretty strong on the introspection, hard lovin' loser level. If you want melody though, forget it. Bridget goes for mood. Her songs lack dynamics; very much the laid back lotion. Tasteful, charming, and just a little turgid. P.H.

WOMBLES

Remember You're A Womble (CBS 80191). I can't profess to being a Womble freak, but to be quite candid this album serves its purpose well and that is more Womble music for the young 'uns. Maestro Mike Batt has got away from the simple Wombling Song type of music which was the foundation of the first Womble album and shows his talent as an arranger.

The Wombles give him that musical freedom which means there's a bit of everything here from a Beach Boys surfing type song in Non-Stop Wombling Summer Party to a crib on a Mozart piece which incorporates a 35-piece orchestra titled Minuetto Allegretto. Remember You're A Womble and Banana Rock are also included among the 10 tracks. Excuse me now while I get back to my Jelly and ice-cream and orange squash. R.H.

GENE VINCENT

"The King of Fools - Pioneers of Rock Vol. 4" (Starline). Of late there has been a revitalized interest in the names in rock's past (hip! hip!). Gene Vincent's place on the rock and roll scene goes back 18 years, and there is no doubt that he was to rock-n-roll what Judge Dread is to rude reggae - THE KING!

For the leather-jacketed, pointy-toed aficionado of the early-60s pop-rock era, this album is a nostalgic treat. A sequel to earlier Starline albums, this one showcases the "Screaming Kid's" sensitive, far-ranging voice in a neat session of well-chosen 1962-64 songs, backed by orchestra and occasional chorus.

Two songs ("The King of Fools" and "You're Still In My Heart") were penned by EMI producer Bob Barratt. The arrangements are tight, the production qualities excellent and the choice pleasing with standouts "The King of Fools," "Space-Ship To Mars" (from the film "It's Trad, Dad"), and "Temptation Baby" (from the film "Live It Up"). His interpretation and vocalistics are above the norm, which should guarantee good sales as

Ayers Rainbow

KEVIN AYERS - JOHN CALE - ENO - NICO

June 1, 1974 (ILPS 9291). Strange monotonous electric noises in my room, must be Eno doing his back to Godhead / forward to cosmos primal wanderings on keys and voice.



JIM STAFFORD

Spiders And Snakes - (MGM 2315 292). Opening with La Mamma, who chases his blues away with her very special treatment, Jim gets his personality strength over from the off. It's a wierd sort of voice, capable of ringing the changes in the space of just a couple of bars... from the depth and resonance of that opening track into the 1920's languid mickey-take of I Ain't Sharin' Sharon.

He's into unabashed sentiment, too, as with Mr. Bojangles, though you suspect the tongue is never far from the cheek. Spiders And Snakes is here, too, the single that suddenly made Jim a big chart name. No matter what kind of material he sings, Jim is deep into the Southern-gentleman charm and soft-drawling side of the music industry. It's maybe an acquired taste; but he's easier than most to take. And when he's hit a funny streak, then he's very funny indeed.

BRYAN FERRY

Another time, another place (Island IKPS 9284). A very classy package from the Roxy leader, cover through to logo. He gives his own personal treatment to standards like It Ain't Me Babe, Smoke Gets In Your Eyes, Help Me Make It Through The Night, in a chanting vocal style which can hardly be labelled singing in the accepted sense, and makes it quite difficult to spot individual tracks without prior intelligence or recognising lyrics. The normal reaction is to compare the Ferryizations with original versions which is unfair 'cos Ferry gives more a new song than another version. There is strong backing instrumentation throughout especially on the In Crowd and though the man has his critics, he has bags o' style and class and absolutely no pretensions - gud on ya son. MT.

traditional rock pays off these days as equally well as the non-rolling, horse-manure rock of today. Other highlights include "Be-Bop-A-Lula" (1962 version), "Humpty Dumpty," and 7 others. M.N.

Which is OK if you can get into it.

Let's just say that the sales of this album will demonstrate the extent of the aural search in 1974. Whether you like the emanations depends on your place on the starting grid; either it's electric Nirvana or a bad case of the post weekend feedback. But what does that tell you?

The set is worth it just for John Cale's Heart-break Hotel, wasted and cold like Elvis could never imagine. If that's Eno on the synthesizer, many pardons. He provides the eeriest of backings, does a couple of mean songs himself too, but this pale's by Nico's The End. Which is... the end. Over on t' other side, Mr. Kevin Ayers shows what a good likeable minstrel he is in that bin - around - don't - really - need - it deep throated comment.

The music's easy and more than competent on a solo level. Ollie Halsall takes care of the frills and though I still maintain he wasn't completely on song, there's some fine phrasing. It rocks along loosely. Let's say you've got to be very laid back to enjoy it. Oldfield's contribution on Everybody's Sometime And Some People's At The Time blues is so loose, like the anonymous listener said: "Like Hampton Court maze with a map." It all ends significantly on Two Goes Into Four. As James Hamilton would say: Soul Pick PH

BE POP DELUXE

Axe Victim (Harvest SHVL 813). What's left for a geetaar ridin' out front of a rifty rock band? Still some, but will BBD get us there? Bill Nelson flashes a lot of convincing reasons: "rock 'n' roll superman, ghosts of a new vice." He's riding really like a slick fingered magician. For the moment it's all in the lyrics and his potent guitar style. The band, as witnessed live, have a fast overbearing rhythmic feel, well rehearsed here but perhaps needing more confidence. Never mind, Be Pop Deluxe have cut few corners. Jet Silver and the Dolls of Venus, they sing. Can you wish for more in '74? P.H.

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

LOS ANGELES — Maria Muldaur's gold album and top five single with "Midnight at the Oasis," has been the most recent evidence that an artist can have big hits even if her tastes are predominantly "pre-rock".

Maria grew up in the quiet Greenwich village of the 1960s and cut her teeth on the urban folk revival; the legendary Sunday hootenannys in Washington Square Park, the Friends of Old Time Music organisation that first brought Doc Watson out of the Appalachians.

The cuts on her "Maria Muldaur" LP — just dropped out of the top 10 this week in its 41st consecutive chart appearance — range from obscure Bessie Smith blues to the "Oasis" hit which is a contemporary piece in 1920s style by Muldaur's guitarist David Nichtern.

The material she is currently collecting for her next album will cover the same wide range of styles. "I just go with the songs I like," she says. "It's great that the public can accept it."

Maria established her national reputation with a stint of nearly six years with the Jim Kweskin Jugband. There she met her husband, Geoff Muldaur, with whom she made two duo albums for Warner Bros. before their marriage ended.

It took months of consistent promotional effort by WB to break Maria's single, although the album charted much earlier.



Maria

Maria and her young daughter Jenny call rural Woodstock, N.Y. home, although they also maintain a residence in Los Angeles where Maria does her recording with the studio assistance of many local all-stars such as Ry Cooder and

Dr. John. She also toured heavily to promote her hit, noting: "I'm equally happy to find a great new contemporary songwriter and to put a cut on a hit album by a great living blues artist like Blue Lou Parker of Memphis."

Zappa TV show

LOS ANGELES — Frank Zappa, consistently one of rock's most groundbreaking users of electronic technology, has outdone himself this time with a self-produced TV

special that took just two-and-one-half days from the original conception to actual taping.

At the first meeting on the proposed TV project the evening of June 18, Zappa suggested they start production the next day since he and the Mothers had 48 hours off. Taping actually took place June 21, with the group performing before an invited audience at DiscReet's large rehearsal studio.

Golden Earring has added more dates to their US tour and they will appear on an upcoming Midnight Special (5). Richard Nader has branched out into contemporary music shows with his presentation of Gladys Knight and the Pips with Billy Preston in Atlantic City (4).

England's The Sensational Alex Harvey Band will appear on "Wide World: In Concert" (5). "I See A Star," the Eurovision finalist from the Netherlands will be sub-published in the US and Canada by Midland Music International Ltd.

A limited edition facsimile of the first edition sheet music of "The Way We Were" individually inscribed by Barbra Streisand has been awarded to 20 people principally responsible for its success.

The Platters will celebrate its 20th year in the music business with a month-long engagement in the Lion's Den in the MGM Hotel in Las Vegas, July 10—Aug. 6.

Paul Simon and Elton John joined The Beach Boys at a recent New York appearance for an encore song, "Help Me Rhonda" . . . UK Records president Jonathon King was a New York visitor recently (24). John Ray has reformed Steppenwolf.

The Charles Aznavour single, "She," which hit the

UK No. 1 chart spot two weeks after being released by Barclay, has been acquired by RCA Victor Records, which also signed an artist deal with the singer.

Cher's lawyer, Mickey Rudin, gave a big "no comment" to reports she's finalising an exit from MCA and producer Snuff Garrett in search of a "heavy" Carly Simon type status.

Inside track

Wolfman Jack is leaving WNBC-AM in New York and will be returning to Los Angeles where he will be devoting his time to radio syndication and the Midnight Special television series, according to his manager, the Don Kelley Organisation. He will still be doing concert appearances and has been engaged to work in several motion pictures.

BIG SUMMER TOURS: Crosby, Stills, Nash & Young expect to gross \$ million dollars on summer tour at average 7.50 dollars ticket price . . . Eric Clapton sold out in each of the 24 tour cities his tickets already on sale

John Denver's Universal Amphitheater week sold all 35,000 seats within 24 hours after June 23 announcement with 3,000 folks waiting overnight for box office opening.

Yes next heavy group starting their own label, to be titled Fragile . . . Cass Elliot on debut English tour.

Island Records debuting independent distribution release this week with three LP's by Sparks, Eno and Jim Capaldi . . . Ed Townsend, Impressions producer, spoke at third monthly Irving / Almo writers' meeting.

Black Sabbath, lead singer Ozzy Osbourne going the solo album route with "Am I Going Insane?" . . . Osmonds open summer tour at Tropicana in Vegas through end of month.

Gregg Allman jammed 40 minutes with Elvin Bishop Band at Ebbets Field in Denver . . . Nitty Gritty Dirt Band headlined benefit for Veterans Bonus March in Berkeley.

Flash Cadillac & Continental Kids halftime entertainment at Orange Country Raceway Nitro - Methane Dragster Championships . . . Buddy Rich's daughter Carol forming act with Bobby Scott special material.

Bill Loeb bought US rights to TV special, "Supremes In Concert From Japan"

Less than a year old and the Americans are already asking

Can commercial radio in Britain make it?

By CLAUDE HALL

LOS ANGELES — If you're going to program a commercial radio station in London, you'd damned well better be good. It's not so much the competition; it's the bottom line.

Capital Radio, London, pays £300,000 a year (it's a sliding scale and the station will pay more as it makes, hopefully, a profit) to the Independent Broadcasting Authority (the British answer to the Federal Communications Commission). Another £100,000 goes to the musicians union and nearly £100,000 to the PRS. In addition, there are about 160 people on the radio station's staff. It cost about 1.5 million pounds to set the station up and about one million pounds a year to operate.

Worse of all, the program director must face the fact that advertising sales are going to be rough for a time. In this case, program director Aidan Day knows full well that potential clients aren't used to advertising on radio in England.

So, all Capital Radio clients have to be "educated" toward radio advertising.

Day also has another handicap that would drive any U.S. program director up the wall . . . he's limited in the number of total hours a day that the station can play records . . . in this case the PPL, an organisation that "protect" the interested of the record companies in England, has licensed Capital Radio to only nine hours a day out of its total 24-hour

schedule. Excepted are:

- + Soundtrack tunes.
- + Library music — material recorded specifically for radio broadcast.

Day has so far, because of time allotted to jingles, commercials, news, and community announcements, been able to spread his nine hours over a total of 12 hours of total programming.

But the needle time restriction is something that will "permanently hamper" private commercial radio in England. "The argument by the PPL is that if we played more records, it would hurt record sales. But I think there's no evidence for their belief. When the pirate radio stations were in operation, over-all record sales increased.

He wonders if perhaps music recorded in the U.S. specifically for British radio use might be a way of avoiding needle time limitations; he wants to investigate this, but points out that he must be cautious.

Capital Radio has a playlist of 40 records, which is allied to the national British chart though there are some "records we don't play and some we're ahead on." In addition that station has six "climbers" it gives considerable programming attention to.

"And probably, as a rule,

we have maybe 30 LP tracks that change a bit slower than the singles list . . . we might leave an LP track on the list three of four weeks. They're actually a base for the sound of the station. And we also play a few instrumental LP tracks."

The station programs, in a typical hours, five from the top 15 on its list, three for the 16-40 positions, four oldies, two or three LP cuts, and two climbers. This varies, of course as the station might play more of the top 15 singles during the morning than evening.

The station went on the air Oct. 16, 1973, as the forerunner of what is to become a total of 60 commercial radio stations.

Biggest problem facing all Britain radio is lack of talent. "The current plan is for 60 commercial stations. There are five now, including Radio Clyde in Glasgow and which came on the air in January and is doing quite well. But I just don't know where British radio is going to find enough air personalities."

The U.S. accent, he thinks, might not work too well in England, so the likelihood of importing U.S. personalities is slight.

"But the major problem is going to be the programming staff . . . where are we going to get qualified program directors for all those stations?"

U.S. CHARTS

from Billboard

singles

albums

1	6	ROCK THE BOAT	The Hues Corporation	RCA	1	1	BAND ON THE RUN	Apple	
2	1	SUNDOWN	Gordon Lightfoot	Reprise	2	1	SUNDOWN	Gordon Lightfoot	Apple
3	2	BILLY DON'T BE A HERO	Bo Diddley & The Heywoods	ABC	3	3	THE STING	Soundtrack	MCA
4	9	ROCK YOUR BABY	George McCree	TK	4	4	BUDDAM AND THE CHOCOLATE BOX	Cat Stevens	A&M
5	5	IF YOU LOVE ME (Let Me Know)	Olivia Newton-John	MCA	5	—	CARIBOU	Elton John	MCA
6	7	HOLLYWOOD SWINGING	Kool & The Gang	De-Lite	6	5	GREATEST HITS	John Denver	RCA
7	3	YOU MAKE ME FEEL BRAND NEW	The Stylistics	Avco	7	7	MARIA MULOUR	Reprise	—
8	10	ANNIE'S SONG	John Denver	RCA	8	18	JOURNEY TO THE CENTRE OF THE EARTH	Rick Wakeman	A&M
9	12	YOU WON'T SEE ME	Anne Murray	Capitol	9	12	DIAMOND DOGS	David Bowie	RCA
10	13	ON AND ON	Gladys Knight & The Pips	Buddah	10	8	GOODYEAR YELLOW BRICK ROAD	Elton John	MCA
11	11	THE AIR THAT I BREATHE	The Hollies	Epic	11	13	SKIN TIGHT	Ohio Players	Mercury
12	4	BE THANKFUL FOR WHAT YOU GOT	William De Vaughan	Roxbury	12	11	SHININ' ON	Grand Funk	Capitol
13	17	RIKKI, DON'T LOSE THAT NUMBER	Steady Dan	ABC	13	14	II Bachman-Turner Overdrive	Mercury	—
14	15	ONE HELL OF A WOMAN	Mac Davis	Columbia	14	9	ON STAGE	Loggins and Messina	Columbia
15	19	ROCK AND ROLL HEAVEN	The Righteous Brothers	Haven	15	16	BRIDGE OF SIGHS	Robin Trower	Chrysalis
16	20	SIDESHOW	Blue Magic	Atco	16	19	TRESHOMBRESZ	Z. Top	London
17	8	BAND ON THE RUN	Paul McCartney & Wings	Apple	17	—	BACK HOME AGAIN	John Denver	RCA
18	14	THE SYREK	Ray Stevens	Barnaby	18	20	LET'S PUT IT ALL TOGETHER	Stylistics	Avco
19	16	DANCING MACHINE	The Jackson Five	Motown	19	23	MOONTAN	Golden Earring	MCA
20	29	RADAR LOVE	Golden Earring	MCA	20	6	COURT AND SPARK	Joni Mitchell	Asylum
21	18	I'M COMING HOME	Spinners	Atlantic	21	10	APOSTROPHE (')	Frank Zappa	Discreet
22	21	MIDNIGHT AT THE OASIS	Maria Muldaur	Reprise	22	15	CHICAGO VII	Chicago	Columbia
23	22	THE INTERTAINER	Marvin Hamlisch	MCA	23	17	AMERICAN GRAFFITI	Soundtrack	MCA
24	30	WATERLOO	Abba	Atalantic	24	22	PRETZEL LOGIC	Steady Dan	ABC
25	50	DON'T LET THE SUN GO DOWN ON ME	Elton John	MCA	25	26	ON THE BORDER	Eagles	Asylum
26	23	FOR THE LOVE OF MONEY	O'Jays	Philadelphia International	26	25	INNERVISIONS	Stevie Wonder	Tamla
27	35	FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)	The Impressions	Curton	27	21	WHAT WERE ONCE VICES ARE NOW HABITS	Doobie Brothers	Warner Bros.
28	24	HAVEN'T GOT TIME FOR THE PAIN	Carly Simon	Elektra	28	31	OZARK MOUNTAIN DAREDEVILS	IF YOU LOVE ME LET ME KNOW	Olivia Newton-John
29	25	IF YOU WANNA GET TO HEAVEN	Ozark Mountain Daredevils	A&M	29	32	BEHIND CLOSED DOORS	Charlie Rich	Epic
30	37	TAKING CARE OF BUSINESS	Bachman-Turner Overdrive	Mercury	30	30	SECOND HELPING	Lynyrd Skynyrd	MCA
31	27	TRAIN OF THOUGHT	Cher	MCA	31	37	HIS 12 GREAT HITS	Neil Diamond	MCA
32	34	IF YOU TALK IN YOUR SLEEP	Elvis Presley	RCA	32	35	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest
33	32	ALREADY GONE	The Eagles	Asylum	33	28	HEAD HUNTERS	Herbie Hancock	Columbia
34	45	MACHINE GUN	The Commodores	Motown	34	36	BODY HEAT	Quincy Jones	A&M
35	39	WORKIN' AT THE CAR WASH BLUES	Jim Croce	Croce, ABC	35	24	SHOCK TREATMENT	Edgar Winter Group	Epic
36	53	FEEL LIKE MAKIN' LOVE	Roberta Flack	Atlantic	36	29	OPEN YOUR EYES	Earth, Wind and Fire	Columbia
37	40	COME MONDAY	Jimmy Buffett	Dunhill	37	40	MIGHTY LOVE	The Spinners	Atlantic
38	46	THIS HEART	Gene Redding	Haven	38	41	SWEET EXORCIST	Curtis Mayfield	Curton
39	52	FISH AIN'T BITIN'	Lamont Dozier	ABC	39	42	THE BEST OF VOLUME TWO	Bread	Elektra
40	44	KEEP ON SMILIN'	Wet Willie	Capricorn	40	43	CLAUDINE SOUNDTRACK	Gladys Knight and The Pips	Buddah
41	51	PLEASE COME TO BOSTON	Dave Loggins	Epic	41	52	STOP ALL THAT JAZZ	Leon Russell	Shelter
42	26	SAVE THE LAST DANCE FOR ME	The De-Franco Family featuring Tony DeFranco	20th Century	42	38	UNBORN CHILD	Seals and Crofts	Warner Bros.
43	58	TELL ME SOMETHING GOOD	Rufus	ABC	43	44	IMAGINATION	Gladys Knight and The Pips	Buddah
44	48	BALLERO	War	United Artists	44	46	HOTCAKES	Carly Simon	Elektra
45	28	MY GIRL BILL	Jim Stafford	MGM	45	34	MOTT THE HOOPLE	Mott The Hoople	Columbia
46	41	LA GRANGE	Z. Z. Top	London	46	48	YOU DON'T MESS AROUND WITH JIM	Jim Croce	ABC
47	38	OH VERY YOUNG	Cat Stevens	A&M	47	53	LOVE SONG	Anne Murray	Capitol
48	49	I'M THE LEADER OF THE GANG	Brownsville Station	Big Tree	48	27	CROSSWINDS	Billy Cobham	Atlantic
49	31	HELP ME	Joni Mitchell	Asylum	49	39	TUBULAR ROLLS	Mick & Oldfield	Virgin
50	55	JIVE TURKEY (Part 1)	Ohio Players	Mercury					



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Legendary Dingbat devours your letters.

Peter Dignam, 7 Carnaby Street, London W1V 1PG

WARNING FROM H.M. BLIMP: Endless four-letter tirades are no longer considered legal tender here at Crud City. You have been warned; on with the show...

Dear Dumbo, we all know how your silly page attracts silly people, well, I am a silly person, would you please print my letter?

My letter I am sure would please you no end.

Silly regards,
Hodge Jones

2 Tillhey Road,
Manchester.

P.S. The letter that I want you to print is H (Ta).

This one provides a welcome relief from the aforementioned postal horrors. It is neat, precise and takes full marks for originality and irrelevancy. Can we keep it up mes petits blimps?

Why doesn't everyone leave Donny alone! (He might of away them).

yours always,

An electric fruit bat!

From an upside-down
position in Davy-
Hulme Park,
Manchester.

P.S. If I've upset a Donny fan, I like Marc, so why not write a nasty letter about him and upset me.

Again one notices the shift of standpoint, though not employed in such a speedy manner as before. Marks were taken off due to the reiteration of similar points

Kong who?

and the subsequent need for heavy editing; the P.S. being left in more for its mildly amusing use of juxtaposition rather than the content. I fear we're slipping somewhat...

ARE WE 'stupid kids' jealous of the Osmonds? Of course we are! I'm jealous of anyone who can make a fortune out of such chronic noises and such sickly-looking grimaces.

King Kong Fan
(I'm too bloody scared to give my address)

P.S. Vicky Leandros, oh dats gud, dats gud! Osmonds? Oh thats crud.

Zut alors, it is possible perhaps. While not possessing the originality of the former, it does exhibit an interesting literary twist in a disarmingly deft flick of the biro. Nine out of ten my juicy little fruit.

Let's face it, Mud should be winning a medal for courage; they're the only group I know that have the guts to play such cheap rubbish. If they had any real talent, they wouldn't have to rely on this Chinnichap crap.

Marilyne
(A Cockney Rebel fan)
P.S. Mud couldn't tell the difference between a flat B

and a flat tyre!

Most of the points stated above also apply to this one. Again the neat twist, too long, much editing needed. Points to watch for are the name, which provides a reason for this week's picture, the snappy but vaguely cryptic P.S. and the very snazzy excuse for the omission of an address, which immediately negates the necessity for any angry Osmonds to state the same. On the subject of Osmondo replies, I would like to point out that the reason so few pro-Os letters get printed is that 'I like the Osbros, that bloke was silly Love G. Plunkett' is not quite what we're after, got me?

To those Beatles fans: to these long haired hippies that write that letter about the Donny Osmond I think you are a load of selfish sods. And I am not scared of you an the Osmonds could beat you like flies. All Osmond fans hate your guts. So get stuffed, you silly pigeon faced selfish gits, two-faced pig swines, I do not usually swear but I am very angry at you hippies ha ha so drop dead right now when you read this letter.

Signed Osmond Fans



While not exactly making any literary innovations, this letter does exude an atmosphere of genuine and deeply felt emotion on behalf of the writer. The punctuation and grammar, etc., have been reprinted as in the original to retain the air of desperate fury which gives it its very own brand of what I can only describe as quaint charm.

So that guy Brookwood Asylum wants to see a real Alice freak does he, well so do I man.

Gosh, everybody seems to have trekked 70 miles to see him. I was told he had left when I got to Blakes Hotel, so I

thought Damn! I waited five minutes and if you cheeky Cooper didn't show himself carrying two red suitcases.

I was so amazed I just stood there looking at him, and do you know what he looked at me and smiled and said 'Hi'. So I plucked up courage and said Hi back to him. And that was it.

So that Peter (Sunday name now) is my life story. If you print it I will let you have 10 per cent of whatever I get for having my name in print.

Love to You and Alice
P.S. Why is Alice called Concorde nose and not Panda eyes?

Note the clever date. That was not particularly stylistically emotionally devastating either, but again it has that personal touch which sets it apart somehow. What I've been trying to underline in these few paragraphs is that there is a rising demand for a vast increase in the intellectual content of this letters page. If you have found the points I have put forward a little difficult to understand perhaps a practical example might be in order:

So now you know, Ricci, don't lose that number. Gone to Valparaiso love daddy,

WELL BYE-BYE!

around the country

tony byworth

BACK HOME in the United States, Cal Smith's been spreading his field of appreciation recently. Originally his records solely made the country charts; now he's whipping up enthusiasm from the pop market as well.

"It's been a good year" Cal admitted, during the course of an informal chat in MCA's Nashville offices last October. A rich drawl emphasized his words and a western cut jacket indicated that, whilst he was now winning out in fresh pastures, his background was still solidly country.

"I've had records out before that have sold pretty well but the past year has beaten them all. I had a record out called I Found Someone Of My Own that opened a lot of doors and then Bill Anderson came up with a song called The Lord Knows I'm Drinking.

"Actually we cut both songs at the same session and we used The Lord Knows I'm Drinking as an album track. All of a sudden the disc jockeys started playing it, we

started getting a good response audience-wise so the song was pulled off the album and released as a follow-up single. It turned out the biggest thing that I've ever had and went a good ways up in the pop charts."

Within the last couple of months Cal's now made it a hat-trick with Country Bumpkin, a single that's now seen the British light of day within the past two weeks. On the other side of the Atlantic Country Bumpkin went straight to the top of the country charts and has felt the rumblings on the pop side of things.

It's taken Cal Smith ten years as a recording artist — and many earlier years which have seen numerous facets of the music business — before finding his current success but, throughout, he's never been tempted to move away from the music that's his natural background.

Cal's an exiled Okie, just one of the many thousand migrant Oklahomians who had moved out to the West Coast in search of work.

"I didn't really have much say in the matter" he continued, in that same clear drawl. "My folks



Cal Smith

moved out there during World War II and went to work in the shipyards. I was too little to put up a fight. The living was so poor in Oklahoma, that was just after the Depression and people just existed in those days."

But, whilst the family struggled for a livelihood, Cal quickly realized that his ambitions were to lay within musical fields and built up experience through a number of occupations that included talent contests, fairground activities and disc jockeying.

"I had four favourite people in the business — it's what you'd call a kind of duke's mixture. Ernest Tubb has always been my favourite singer because he sings the honest, down to earth type songs, Bob Wills and Hank Thompson are my favourite western swing style people and Jim Reeves was my favourite smooth singer, he possessed the smoothness and everything that went along with real good singing."

By an almost strange twist of fate it was his all time idol, Hall of Famer Ernest Tubb, who provided Cal Smith with the initial break that launched the recording career.

"I was disc jockeying at Radio KEEN out in San Jose, California — and filling in additional time working television and night clubs — when Ernest came through in the early part of the sixties. I met up with him and he asked if I would get up and sing a few songs — and it led to me going to work with his band The Texas Troubadors.

"I was front man for the Troubadors from 1962 up until 1968 and, really, everything I own today I owe to Ernest Tubb. He's the man responsible for me getting my first recording contract and he's been a guiding hand throughout the years, telling me what to take and not what to take. I think he's done a pretty good job of it."

Currently Country Bumpkin is the latest success in a series of events that's bringing the country singer before whole new audiences — and Country Bumpkin really sums it all up. By no means a derogatory statement, it's an almost touching love song. In Cal Smith's terms, it's another honest country song that reaches out to a lot of people.

Popping in the charts

Ladybird and the docker's daughter

WHEN THE Editor asked for one volunteer to interview the Pearls, like I shot I said me 'cos what could be nicer than spending the afternoon with two sexy blondes called Anne Simmonds and Lyn Cornell. But fate had it in for me and the meeting was blown out since I preferred to fall down a flight of stairs and do myself an injury.

But alas the Pearls were as anxious to meet me as I was to whatever with them and so another rendezvous was arranged and what a giggle it turned out to be. Perhaps the word "riot" is more fitting.

After two hours of tape following our encounter at Bell records, I now find I'm not all that more informed than before my interview with them. I mean what d'you do when in the middle of asking a serious, yes serious question, Anne says have you heard the one about the Irishman who tried to blow up the Queen Mary but couldn't get his mouth round the funnel.

It was good vibes between the three of us right from the word go mainly because we're all from Liverpool. In fact Anne and yours truly used to work for the same newspaper on Merseyside but that's of no interest to RRM readers.

"It's funny, but at the time I used to dream about driving a car, turning the radio on and

and ask them why haven't they got an act together and on the road since the Pearls now have quite a few hits to their credit... remember Third Finger Left Hand and You Came You Saw You Conquered?

"We've been offered the work in cabaret but I mean we can't just stand there and sing can we?" says Lyn. "We're not even sexy."

At that I tell them they are and Anne yells get your jacket and knickers off. More of that later.

"We can't play any instruments either," Lyn continues after the laughter dies down.

"We're working on an act which should be great by the time we're 95," Anne interrupts.

Be seriously girls.

"The thing is that although we sing together as the Pearls, we both have individual careers to follow," Anne spouts between blowing her nose (she doesn't try to conceal the fact she's Jewish), lighting a fag, sipping her tea and asking me to play a tune on the typewriter.

"I'm also a member of the Ladybirds who provide the backing up vocals on TV programmes like Top Of The Pops and I'm one of the Anita Kerr singers. Lyn's been with the James Last orchestra for the past three years and we

first met in a group in London years ago. I won't say how long 'cos that'll give me age away and I'm only 21 now."

Lyn then perks up: "I thought you were a bit snooty at first."

Now girls, I don't wish to be the instigator of a personal argument, but anyway carry on.

"It was just that in the group we didn't like newcomers 'cos we thought they'd knick our jobs," replies Anne punctuating her defence with a giggle.

But the girls were to find their true vocation in session singing. At the time there were others who have since made it in their own right also session singing like Madelin Bell, Sue and Sunny and Lesley Duncan.

"When Anne g' married she packed in the business," recalls Lyn.

"One day I was asked to get a crowd of Liverpool singers together for an all-Liverpool TV show in the early sixties. I couldn't do it so I rang up Anne's husband and forced him into letting her do it, it was the only way to get her back on the scene. And that was it, we've both been singing ever since."

"God, ever since."

"God, d'you remember when we started out and couldn't

Pearls," Anne continues.

At this point I s'pose I'd better mention what our Editor thought would be a good heading for this brilliant feature: Casting Pearls Before Swern. Personally I don't think that's funny at all and had to have the whole thing explained to me. Apparently there's some saying about casting pearls before swine... don't ring us Ed, we'll ring you. Anyway, back to Anne Simmonds.

"Phil was reading a book when a Pearl Assurance form fell out of it. He wrote Gully for us a long time ago. We recorded it and thought nothing more until he suddenly rang up and said we were on Top Of The Pops. We'd even forgotten how the bloody song went and what the words were."

What are the Pearls "gully" of, that's what I want to know.

"Lots of things," answers Anne.

Like what?

"Did I tell you the one about the Irishman who asked for four cups of tea to be put in his thermos flask and could you make one without sugar," our Anne spouts getting out of my question very nicely.

"When we get going it's murder," Lyn tells me although I'd gathered that already.

"We went to a posh French restaurant recently and had the whole place in hysterics. We're bad enough on our own, but together..."

At that Anne enquires as to

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10cc — seeing

themselves

without an image

Lyn Paul —
without
the New
Seekers



Full report

from the

Buxton Festival

Ringo

Starr in

the Great

Ones



Rubettes —

following-up

a hit



Blowing -up Queen Mary's funnel

The Pearls hearing my own voice," says Anne confirming that if there weren't such things as dreams then dreams couldn't come true.

Not to be outdone Lyn tells me that her big dream as a young 'un was being given a suitcase full of Mars Bars and Smarties.

Anyway, what's that got to do with the Pearls currently seeing chart success with Gully?

"Nothing," answers Lyn in a very soft, sexy voice.

"She's been working on that voice for years," adds Anne.

"I'm determined not to lose my Liverpool accent although I can talk posh if I want"

Lyn then says that she still has her Liverpudlian accent. Not wanting to cause an argument I get off the subject

both do a lot of session singing."

When was the first time they cast eyes on each other and what were their first impressions I asked.

"We'd never met before we went into showbiz although we were both singers locally," comes Anne.

"I started singing with a friend of mine at the local convent hops and Lyn used to do local gigs with bands on Merseyside. You know me Mum and Dad weren't half thrilled the other day 'cos there was a write-up in the Liverpool Echo and me Dad who's a docker, went round the docks showing the article to all his mates."

Thank you Anne, but what about how you two first met?

"Oh yeh," she replies. "We

read music," Anne takes over. "It really was a case of being thrown in at the deep end. Everyone expects you to be able to read music so we just bluffed our way along. We began to pick it up bit by bit and are pretty competent now."

So where do the Pearls fit into all this?

"That's the man you've got to thank," shouts Anne pointing to a guy sitting on a table top who until now had remained silent apart from a few bursts of laughter.

"Philip Swern, he's terrific. He promotes us, produces us, mixes our records down, manages us, arranges..."

"It's writing the labels on the records that gets me down," Philip hastens to add.

"He gave us the name

why I'm wearing odd socks. After telling her the superstition behind my peculiar habit, Lyn starts up about how she's always got to back her car onto any driveway.

A voice then chirps: "I always drive my car backwards to keep the mileage down."

Oh, is there no end to this. My eyes begin to water, not through crying in despair, but I blew smoke from my fag in them.

"That's why I close my eyes when I take a puff," giggles Anne.

"What's that about puffs?" says Lyn.

Help me Lord, I can't take any more. And so at that we all get into our straight jackets, shake hands and bid farewell.



It's the new T-REX single