

DONNIE AND MARIE - Win Their First "Together" Single! Free Contest.

RECORD and Radio MIRROR

JULY 13, 1974

7p

RINGO -from The Beatles to Count Dracula

RECORD & RADIO
MIRROR



BACK
Come The
RUBETTES
With A
Secret
Promise

SAYER IN, EARRING OUT AT PALACE

LEO SAYER, Procol Harum and the Winkles join Rick Wakeman for the first Crystal Palace Garden Party of the year on July 27. And Golden Earring are off the bill.

This is Leo Sayer's only London appearance this year. All his other appearances will be on the seaside tour already announced.

He is currently rehearsing and recording for his second album to be released later in the year.

Golden Earring have pulled out of the gig because of "exhaustion". The band, who have been awarded a Gold Disc for their album "Moonman", which along with "Radar Love" is high in the US charts, have completed over 60 concerts in three months during their first major Stateside tour.

However, after a short rest back home in Holland, Earring return to the studios to record a new album next month, followed by a major British tour in mid-November incorporating more than 20 concert dates.

The garden party will be Procol Harum's first London appearance since early last year and their first open-air performance since the Isle of Wight in 1971. They concentrate on America for live appearances.

The Winkles, just signed to Chrysalis, make their first major London appearance

outside of club and college dates.

As announced Rick Wakeman presents his "Journey To The Centre Of The Earth" accompanied by the 102 piece New World Symphony Orchestra and the English Chamber Choir.



IN: Leo Sayer



BUXTON

Full Report Inside

RECORD MIRROR

RRM/BBC chart

Supplied by BMRB

TOP FIFTY

SINGLES

This week	Last week	Weeks in chart	Title	Artist	Label
1	1	4	SHE	Charles Aznavour	Barclay
2	2	4	KISSIN' IN THE BACK ROW	Drifters	Bell
3	4	4	BANGIN' MAN	Slade	Polydor
4	15	3	ROCK YOUR BABY	George McCrae	UK
5	6	6	I'D LOVE YOU TO WANT ME	Lobo	Jay Boy
6	8	5	ONE MAN BAND	Leo Sayers	Chrysalis
7	27	2	BAND ON THE RUN	Paul McCartney & Wings	Apple
8	9	5	YOUNG GIRL	Gary Puckett & The Union Gap	CBS
9	3	5	ALWAYS YOURS	Gary Glitter	Bell
10	11	5	WALL STREET SHUFFLE	10CC	UK
11	5	9	HEY ROCK AND ROLL	Showaddywaddy	Bell
12	12	4	BANANA ROCK	Wombles	CBS
13	16	5	GOING DOWN THE ROAD	Roy Wood	Harvest
14	24	3	TOO BIG SUZI	Quatro	RAK
15	10	7	GUILTY	Pearls	Bell
16	7	8	THE STREAK	Ray Stevens	Janus
17	21	5	BEACH BABY	First Class	UK
18	—	—	THE SIX TEENS SWEET	(RCA LPBO 5037)	UK
19	18	7	DON'T LET THE SUN GO DOWN ON ME	Elton John	DJM
20	26	3	IF YOU GO AWAY	Terry Jacks	Bell
21	28	4	DIAMOND DOGS	David Bowie	RCA
22	25	4	LAUGHTER IN THE RAIN	Neil Sedaka	Polydor
23	13	8	A TOUCH TOO MUCH	Arrows	RAK
24	14	7	LIVERPOOL LOU	Scaffold	Warner Bros.
25	23	8	THE MAN IN BLACK	Cozy Powell	RAK
26	36	3	MIDNIGHT AT THE OASIS	Maria Muldaur	Reprise
27	17	10	THERE'S A GHOST IN MY HOUSE	R. Dean Taylor	Tamla Motown
28	37	3	JUST DON'T WANT TOO BELOVELY	Main Ingredient	RCA
29	47	2	SHE'S A WINNER	Intruders	Philadelphia
30	30	4	CENTRAL PARK ARREST	Thunderhighs	Philips
31	50	2	MY GIRL BILL	Jim Stafford	MGM
32	20	8	JARROW SONG	Alan Price	Warner Bros.
33	—	—	WHEN WILL I SEE YOU AGAIN	Three Degrees (Philadelphia PIR 2155)	EMI MARCH 8
34	—	—	LIGHT OF LOVE	T. Rex (EMI MARCH 8)	EMI MARCH 8
35	34	4	FOXY FOXY	Mott The Hoople	CBS
36	29	6	OOH I DO	Lyndee De Paul	Warner Bros.
37	31	7	CAN'T GET ENOUGH	Bad Company	Island
38	19	10	JUDY TENN	Cockney Rebel	EMI
39	48	2	BE THANKFUL FOR WHAT YOU'VE GOT	William De Vaughan	Chrysalis
40	—	—	TONIGHT	Rubettes (Polydor 2058 499)	UK
41	22	8	SUMMER BREEZE	Isley Brothers	Epic
42	38	13	DON'T STAY AWAY TOO LONG	Peters & Lee	Philips
43	32	4	EAST EASY	Scotland World Cup Squad	Polydor
44	—	—	YOU MAKE ME FEEL BRAND NEW	Stylistics (Avco 6105 028)	EMI
45	—	—	THEME FROM TUBULAR BELLS	Mike Oldfield (Virgin VS 101)	UK
46	49	15	REMEMBER YOU'RE A WOMBLE	Wombles	CBS 2241
47	—	—	IF YOU TALK IN YOUR SLEEP	Elvis Presley (RCA)	UK
48	—	—	RING RING	Abba (Epic EPC 2452)	UK
49	40	11	THE NIGHT CHICAGO DIED	Paper Lace	Bus Stop
50	46	6	IF YOU'RE READY (COME GO WITH ME)	Staple Singers	Stax

ALBUMS

This week	Last week	Weeks in chart	Title	Artist	Label
1	4	27	CARIBOU	Elton John	DJM
2	4	27	TUBULAR BELLS	Mike Oldfield	Virgin
3	3	30	BAND ON THE RUN	Paul McCartney & Wings	Apple
4	1	25	THE SINGLES 1969-1973	Carpenters	A&M
5	2	6	DIAMOND DOGS	David Bowie	RCA
6	5	3	REMEMBER ME THIS WAY	Gary Glitter	Bell
7	6	5	BAD CO.	Bad Company	Island
8	10	9	JOURNEY TO THE CENTRE OF THE EARTH	Rich Wakeman	A&M
9	7	7	KIMONO MY HOUSE SPARKS	Alan Price	Warner Brothers
10	9	6	BETWEEN TODAY AND YESTERDAY	Alan Price	Warner Brothers
11	12	36	GOODBYE YELLOW BRICK ROAD	Elton John	DJM
12	11	39	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest
13	8	5	THE WAY WE WERE	Andy Williams	CBS
14	13	5	SHEET MUSIC	10CC	UK
15	22	51	AND I LOVE YOU SO	Perry Como	RCA
16	16	3	HIS 12 GREATEST HITS	Neil Diamond	MCA
17	—	—	LAUGHTER IN THE RAIN	Neil Sedaka	Polydor
18	19	4	THE PSYCHOMODO	Cockney Rebel	EMI
19	15	17	BEHIND CLOSED DOORS	Charlie Rich	Epic
20	18	102	SIMON AND GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	CBS
21	17	17	THE STING	Soundtrack	MCA
22	21	17	GLEN CAMPBELL'S GREATEST HITS	Glen Campbell	Capitol
23	25	4	QUO STATUS	Quo	Vertigo
24	23	4	208 ATLANTIC BLACK GOLD	Various	Atlantic
25	26	16	DIANA AND MARVIN	Diana Ross & Marvin Gaye	Tamla Motown
26	24	12	WOMBLING SONGS	Wombles	CBS
27	20	29	BY YOUR SIDE	Peters & Lee	Philips
28	36	130	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS
29	27	3	WONDERWORLD	Uriah Heep	Bronze
30	39	53	NOW AND THEN CARPENTERS	Carpenters	A&M
31	—	—	SOLID	Groundhogs	WVA
32	38	2	PHAEDRA	Tangerine Dream	Virgin
33	34	3	THE BEST OF BREAD	Bread	Elektra
34	37	3	AZNAVOUR SINGS AZNAVOUR VOL. 3	Charles Aznavour	Barclay
35	—	—	BEFORE THE FLOOD	Bob Dylan & The Band	Island
36	40	3	MEDDLER	Pink Floyd	Harvest
37	28	5	INNERVISIONS	Stevie Wonder	Tamla Motown
38	—	—	REMEMBER YOU'RE A WOMBLE	Wombles	CBS
39	50	2	SILVERBIRD	Leo Sayer	Chrysalis
40	32	3	THE BEATLES 1967-1970	The Beatles	Apple
41	33	2	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA
42	—	—	BURN	Deep Purple	Purple
43	—	—	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John	DJM
44	—	—	LONG LIVE LOVE	Olivia Newton-John	EMI
45	42	17	MILLICAN AND NESBITT	Millican & Nesbitt	Pye
46	35	6	SGT. PEPPER	Beatles	Parlophone
47	4	3	THE BEATLES 1962-1966	The Beatles	Apple
48	14	8	SCOTLAND SCOTLAND	World Cup Squad	Polydor
49	—	—	SHADOWS GREATEST HITS	Shadows	Shadows
50	—	—	VERY SPECIAL LOVE SONGS	Charlie Rich	Epic

Chart chatter

MARC BOLAN returns but for how long? Can Marc go higher next week? Will his fans turn out in droves and buy and will he add new buyers? The Bolan single makes 34. SWEET are back once more with possibly their heaviest single to date. RUBETTES end the sniping which says, they're a one-hit group. The white-suited boys are going to be tearing up those charts. ABBA come in and rather cautiously with Ring Ring. Now, they're there, they must go UP!

AT THE TOP, + change but Paul & Wings, George McCrae making it hot for Charles Aznavour. Yet he is going to reign supreme for weeks on end? Gary has given up the fight. Always Yours slides to nine. 10CC make the ten but slow movement doesn't suggest they're going to topple She. Suzi is moving but flip the disc, that's a better trick. Can't say I think much of the latest Roy Wood offering. Weeps galore from Mr Jacks has moved up, again. Why?

David Bowie is showing some life with Diamond Dogs and there's dramatic climbing from the Intruders, 47 to 29 and they've the right disc title for this pacey climbing. The song which isn't about what it could be from Jim Stafford, produced by Lobo, is hurtling up the 50, now 31. Sensuous Three Degrees return and talking about more newies, at long, long, last the Stylistics break from the breakers, should have been the A side before.

Maria Muldaur is doing fine but I wish First Class would go higher, faster. Nearly forgot, hello Elvis and the re-mix of re-recorded, Tubular Bells has made the 50 and Virgin's, first. No frantic action for Thunderhighs, just wish it would climb.

Talking about no action, surprising lull from the Wombles, the disc's sax just keeps going through my nut! Elton is not finding life easy and Neil Sedaka has slowed-down, then there's the continuing slow movement of Foxy, Foxy. Lynsey is falling and the Isley Brothers, in a big way, 41 to 22.

AND NOW TO THE NEXT EXCITING WEEK! She for ONE or Slade, Wings, McCrae? Can you wait, to know?

US Soul Charts

- (1) Rock Your Baby - George McCrae (T.K.)
- (2) On And On - James Knight & The Pips (Buddah)
- (3) Rock The Boat - Hues Corporation (RCA)
- (4) My Thang - Gladys Brown (Polydor)
- (5) Finally Got Myself Together - Impressions (Curtom)
- (6) Live Turkey (Part 1) - The Ohio Players (Mercury)
- (7) I'm Coming Home - Spinners (Atlantic)
- (8) Fish Ain't Bittin' - Lamont Dozier (ABC)
- (9) Machine Gun - Commodores (Motown)
- (10) You've Got My Soul On Fire - Temptations (Gordy)

from Billboard's Specialist Soul Survey

Breaker S

I Found Sunshine, Chi-Lites. Brunswick BR 12.
 Honey Honey, Sweet Dreams. Bradleys BRAD 7408.
 Stop Look Listen. Diana/Marvin. Tamla Motown TMG 906.
 Travelling Boy. Garfunkel. CBS 2318.
 Sail The Summer Wind. Lyn Paul. Polydor 2058 472.
 A Very Special Love Song. Charlie Rich. Epic EPC 2209.
 It's All Up To You. Jim Capaldi. Island WIP 0194.
 Making Love. Roberta Flack. Atlantic K 10467.
 Your Baby Ain't Your Baby Anymore. Paul Da Vinci.
 Penny Farthing FEN 565.
 Daybreak. Nilsson. RCA APBO 0246.
 A Warm And Tender Romance. Sunny. CBS 2415.
 Beautiful Sunday. Daniel Boone. Penny Farthing FEN 781.
 Dancing Machine. Jackson Five. Tamla Motown TMG 904.
 Don't Fool Around. R. Dean Taylor. Tamla Motown TMG 909.
 Forever And Ever. Denis Roussos. Philips 099 313.
 I'll Fight The World. Jim Reeves. RCA APBO 0255.
 If You Ask Me. Jerry Williams. Pye Disco Demand DSS 102.
 If You Love Me Let Me Know. Olivia Newton-John. EMI 21.
 I'll Have To Say I Love You In A Song. Cilla Black. EMI 2185.
 Lap Of Honour. London Stadium Orchestra. EMI 3177.
 Sunders. Gordon Lightfoot. Reprise K 1427.
 The Lotus Eaters. Stavros Xarhokos Orchestra. Columbia DBB 9025.
 Wake Up Little Suzi Etc. Everly Brothers. Warner Brothers K 14607.
 Viva Espana. Sylvia. Sonet SON 2017.

TOTAL NUMBER of singles issued this year is 1,290. Last year the figure was 2,484. EMI have issued 238 singles, CBS 128, Pye 122 and WEA 118.

250,000 sellers in the Top 50 are The Streak, There's A Ghost In My House, Can't Get Enough, Sugar Baby Love, Don't Stay Away Too Long and The Night Chicago Died. UK sales of record and tapes during 1973 broke the 110 million barrier for the first time. During the last six months of the year 32.7 million singles were sold, an increase of 4.7 million copies over the first six months and 51.2 million albums, up to 49 million, Jan-June. 3.8 million singles were imported and 8.8 million albums from July-Dec compared to 1.60 and 5.5 million in the first half of '73.

Among the American Radio FM picks are Ducks Delux, Caribou, Kimond Round My House, Sheet Music and Daryl Way's Wolf. Less singles are being sold in Germany, though album sales have climbed. On the move with a 24 per cent increase is high-brow musical music, spoken word and poetry.

Album listing

HERE'S A check on albums down for issue during this month. Don't fail to get to check-out the regular reviews found in RRM.

Average White Band - Average White Band K 5005
 Sparks - Sparks K45511
 Sweet, Exorcist - Curtis Mayfield FIM 959
 Paper Lace... And Other Bits Of Material - Paper Lace BULP 502
 Chess Golden Decade Vol 4 - Various 6445 200
 Chess Golden Decade Vol 5 - Various 6445 201
 Brand New And Faded - Singing Blue Jeans Bull 1001
 My Love - Engelbert Humperdinck SKL 5181
 De Grom Down - Michael Chapman SML 1114
 There's No Face Like Chrome - Flash Cadillac, etc. EPC 63870
 Grateful Dead From The Mars Hotel - Grateful Dead K 39302
 Another Time Another Place - Brian Ferry ILPS 924
 Live - Fairport Convention ILPS 926
 Whale Meat Again - Jim Capaldi ILPS 9254
 Everly Brothers - Everly Brothers 6310 300
 Skin Tight - Ohio Players 6338 67
 Our Best To You - The Osmonds 2315 200
 Spiders And Snakes - Jim Stafford 2315 292
 Live In London - O'Jays PIR 80140
 My Only Fascination - Demis Roussos 6325 094
 Good Rockin' Now And Then - Marty Wilde 6352 102
 Rock 'N' Roll 50 Great Hits - Various 6296 001
 Rock Around The Country - Bill Haley SHM 629
 Irish Tour '74 - Rory Gallagher 2650 031
 Randy Pie - Randy Pie 2371 491
 Arlo Guthrie - Arlo Guthrie K5403 2
 On The Beach - Neil Young K 54014
 Live 'N' Kickin' - West, Bruce & Laing 2394 128
 Mr Natural - Bee Gees 2394 182
 Rockin' & Free - Jerry Lee Lewis 6467 399
 From Me To You - Freddie Starr 6310 400
 Street Music - 100C UKAL 1007
 It's Getting Better - Atlantic 6360 614
 Holiday - America K96645
 I Survive - Adam Faith K96646
 Walking Man - James Taylor K96642
 The World of Pete And Dud - Cook & Moore PA 311

Sweet ready for a fight

SWEET have declared fresh war on Mud and added Suzi Quatro to the list. In an interview this week, the new chart entrants with their best single to date, The Six Teens, said they are musically superior to other artists currently having the Chinn-Chapman song-writing team behind them.

SWEET furthermore said they have been getting tired of people placing them in a synthetic pop context. They issued instructions for material with a much heavier feel and certainly no "twee".

The Six Teens has satisfied them and given them the chance to show, what they believe, is their considerable vocal and musical talent.

For some time the group has been watching discs from Mud and Suzi busily copying the mood and feel of their own. This has furthered their desire to strike out into fresh territory.

SWEET ARE now writing an increasing amount of their own material. They have signed a new management agreement with Ed Leffler, the gentle-

man responsible for The Osmonds and now see America as their next big success country. They have already had one hit there. In this, they believe, they will achieve what few UK groups have done to date - success.

Choice Strawbs

A STRAWBS' album featuring their music between 1968 and 1974 is being released by A&M on August 2 called Strawbs By Choice.

Among the 10 tracks are such Strawbs classics as Lay Down, Benedictus, and A Man Who Called Himself Jesus.

The Strawbs are currently recording a new album and are expected to tour Britain during October, with America set for the following two months.



URIAH HEEP are the heroes this week. STRAIGHT in at 122 with Wonderland, The Hollies continue to move the right way - now 77 and heading toward the 50! Bee Gees and Mr Natural up from 186 to 190, Kinks Preservation Act 2 to 114 from 121 and Ian and the boys are a-climbing for Mott and their Rock And Roll Queen shift from 119 to 112. Bill Wyman and Monkey Grip has made the 100, at 98! Just about! Climax Blues are 70 and now, over to the fab 100 and pretty scarce is the UK movement, Rebel Rebel from Davis has made 69.

Paper Lace are creating mighty movement. It's 74 to 59. NOW flick the pages and check out those just before press US Top 50 charts!

Label news

Watcha, Phonogram. They're going mad, an avalanche of real disco ravers and doubtless some tasty 50 spinners amongst them. Mott aphins they say for Funky Funk from the Ohio Players. This former sold a million last year in the U.S. There's Forever and Ever from Demis Roussos, re-released fourteen times and now starting to happen! 60 or so hearty men put down a good sound (read PJ's raver of a review last week) on Remember Them with Gold Only Knows on the Flip. Plea Sing Plea Song says ching-chong, Groundhogs and there is US R&B arrasa from Don Covay, it's Better To Have. Odyssey sing Who and on Fresh Air, Richard Henry Dee cries, Blame It On Yourself. That is that from Phonogram.

Competition - winners

Everly Brothers: Arthur Frampton, Mr Calou, Stephen Teeder, Pat Trev, John Langham, Robin Carter, Colin Read, Martin Bates, PJ Plumley, Peter Mynard, N. Nuttall, Ralph Sharratt.

Alba Comp: Mrs J. White, Robert Moun, E. Anderson, Carol Cooper, Nigel Krung, Bryan Spink, T. Hookway, J. Bradbury, Andrew Jones, Denise Newhouse, G. Guess Who Leapy Lee.

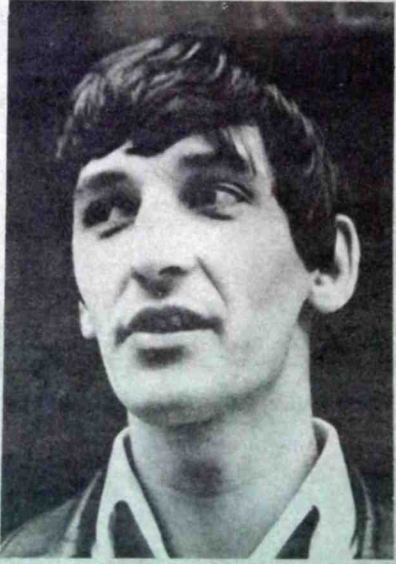
New release

- 1 Rock Me Gently - Andy Kim (Capitol).
 - 2 The Six Teens - Sweet (RCA).
 - 3 Wishing You Were Here - Chicago (CBS).
 - 4 Don't You Worry About A Thing - Stevie Wonder (Motown).
 - 5 Drift Away - Dobie Gray (MCA).
- Watch each week - to see if they happen!

Fan clubs

POLYDOR have kindly told us fan-club addresses of some artists.

OSMONDS: Osmonds Fan Club, London W1A 4YE.
 RUBETTES: Rubettes Fan Club, 8 Dalry St, Manchester M18.
 SLADE: Slade Fan Club, London W1A 4SF.
 NEIL SEDAKA: C/O Mel Kirtley, 5 Hawkesley Road, Sunderland.
 FOCUS C/O Focyd Europe S. A. 11 Avenue Lloyd George, 1050 Brussels.
 DUBLINERS C/O Mary Hardy, 56 Bruce Road, Mitcham, Surrey.
 JOHN CHRISTIE: C/O Sally-Anne, London W1A 4AN.
 JIMMY RUFFIN: C/O Faye Ramsden, 561 Ashton Road, Gillingham, Lancs.
 PETULA CLARKE: Petula Clarke Society, 6 Radley Terrace, Newham, London E16.



Guess Who?

Yep, here is another face and know who it is? The answer is included in the column marked competition winners. Don't look,

Donny and Marie competition

IT'S a knock-out! Think you could be among the first 25 people in Britain to get your own copy of the FIRST EVER duet between Marie and Donny. It's an event for all Osmond fans, a super duper happening. They've recorded an old 1963 hit of Dale & Grace called, I'm Leaving It Up To You. It comes out July 26, and our comp has a closing date on Tuesday, July 23. HRM's address may be changing but don't worry, send this comp to the usual RRM address and write on your card: DONNY & MARIE COMP, Tony Jasper, Chart Parade, RRM, 7 Carnaby St, London W1V 1PG. Postcards please. 25 people to win!

Name

Address

1 Who recorded in 1963 the new Donny & Marie single?

2 What is the title of Marie's first album?

3 Donny recorded, Young

IT'S A SUPER DUPER DONNY & MARIE COMP! WE'LL RUSH IT TO YOU ON THE 26th it could be there on your doormat.

A NEW SINGLE FROM SPARKS

'GIRL FROM GERMANY'

AVAILABLE NOW

© 1973 MCA RECORDS

Fame, Burdon and Pig are back as

Reading lines up



Jan Akkerman

Steve Winwood Traffic

THIS YEAR'S Reading Festival organisers have lined-up one of the strongest bills to be seen in this country for a long time.

Among the top names due to appear at the three-day extravaganza over August 23/24/25 are Traffic, Focus, 10cc, George Fame and his New Blue Flames and former Animal Eric Burdon.

No details are yet available about Burdon's backing band but it will be a long-awaited return of the Geordie n'b'vovalid.

Other names booked for the festival include George Melly, Ronnie Lane and his Slim Chance band, Alex Harvey, John Baldry, Blodwyn Pig, Sutherland Brothers and Quiver, Barclay James Harvest, Kiki Dee, Gryphon, Beckett, Heavy Metal Kids, Camel and the Winkles. The JSD band were also due to appear but pulled out of Buxton last week following rumours of a split in the band.

The festival programme has not yet been announced, but Friday's entertainment kicks off at 3.00 pm, Saturday and Sunday's music starts at noon and on all three days the action stops at 11.30 pm.

Tickets are priced at £5.50 which includes the use of the canteen and car park facilities and VAT. Postal applications should be made out to National Jazz Festival Ltd, P.O. Box 480, London W1 A45Q. Tickets are also available from all branches of Virgin and Harlequin record shops.



Eric Burdon

Fame re-light Flames

KEYBOARDS magician George Fame has been re-united with the Blue Flames, the band which backed him in the early sixties and saw chart success with Yeh Yeh and Get Away.

RRM understands the New Blue Flames is a 10-piece outfit making their debut with George at the Reading Festival next month.

The band consists of former Shadows drummer Brian Bennett, Lennox Langton, a Trinidadian, on congos; Brian Odgers on bass; Colin Green, an original Blue Flame, on guitar; Bernie Holland who played with Stomu Yamash'ta on second guitar; Steve Gregory who worked with Alan Price and Alan Sldmore on tenor saxes; Eddie Thornton and session man Henry Lowther on trumpets and Buddy Beadle.

The New Blue Flames have been rehearsing with George for the past month and an album and single are expected to be released by Island in the near future. Plans are also in hand for a tour.



Who me?

REPORTS that Roger Daltrey, lead vocalist with the Who, has been signed by ace director Ken Russell to play the leading role in the film Liszt, were said to be untrue this week.

"Russell who is currently

making a film version of Tommy has only approached Roger," said a spokesman.

"It is the next film in his great music composers series and Roger is very interested in doing it."

Jack tops bill

JACK THE LAD top the bill at the free festival in Buck House Park in Sunderland this Saturday (13). Other local bands will appear in

what is described as a "Hyde Park of the North East affair and the first of three such concerts."

live live live

Rebel/Greyhound

THE NEW teen phenomena - Steve Garland, Judy Harley, Judy Teen, Cockney Rebel - continues unabated in its victory march around Britain.

Tired, but getting loose in that tight professional way, they rolled into Croydon on Sunday to play the Greyhound. Strong Rebel country it is, and on this occasion the solid support was nearing scream-scene hysteria.

"We're very tired," Harley told the tightly packed sweating bodies, and he sounded whacked. But this is making the psyched-out songs even better.

Hear them perform Sebastian now. The band are so sure of themselves they can afford

to play with their lines. The same with Harley. His phrasing now give the songs a completely new feel. The face of the Rebel is changing.

By now most of the songs get some audience participation and of course the obligatory chorus on the last number: "Oh dear look what they done to the blues."

Harley says the crowd doesn't need Cockney Rebel anymore but judging by the response when they return to play Death Trip, it's going to be Fairfield Hall across the road, next time they visit this town.

Cockey Rebel are still a people's band - just! Better go see them before they become very big stars.

PETER HARVEY



Broc Roman & Russell Mael

Sparks/Rainbow

DID SHE fall or was she pushed; were the bouquets that hit the Rainbow stage impromptu or organised? Not that it matters too much, but maybe they could've given them to whoever could spot the difference between the numbers.

Zinc bucketsful of 78 r.p.m. Japanese micky mouse muzak grinding out of Hong Kong transistor speakers didn't quite fulfil the expectations warranted by the overblown praises sung

Brylcreem ain't all it takes boys. (And for a group that's supposed to be the crest of a new wave, neither do lures top).

Neither does one and one make six; were the remainder of the band hand-picked so as not to upstage Les Bros du Mael?

Go see the support band GT Moore and the Massed Beggae Guitars, they really were something new - warm, outgoing and funky. Don't bother with that other band though. I walked out before my eyes became permanently slanted with the pain; jeze, no wonder the guy on the piano looks so BORED!

PETER DIGMAN

Blue/Biba's

WHAT EVER happened to the nouveau hip, the Biba's clique?

Monday night inside the deco dungeon was like going to church on a Friday. The normally flash-fettered Rainbow room was two thirds empty, the kiss of boredom hanging in the air.

To be fair, it wasn't Blue's fault. They are as well accepted among snazzy restaurant musos as any other band you care to mention. It was just a case of wrong place, wrong time.

They started their set at about 10.30 pm, when at least

enough people were filled with food and good spirits to create some atmosphere.

Too crisp to loud, too tight perhaps, but Blue were not really adding the missing ingredient.

'Tis a pity, for they are one of our best bands: good songs, neat playing, Hughie Nicholson's voice, and the harmonies. They were all on display but lacked the spark that makes people sit up and take notice.

Hear they are working a lot lately so if that trend continues, could be they will knock the tight professional sound into something like the fluid rock band they should be.

PETER HARVEY



Steve Harley, Cockney Rebel



Hughie Nicholson, Blue

No last night of the proms



Who — last band to play Olympia



Dead to play Xmas proms?

back at Christmas

THE LONDON rock proms will be back at Christmas despite appallingly low attendance figures this weekend and the loss of about £30,000.

Greasy Truckers, the promoters, have been given the go ahead to present a further week of concerts at Olympia between December 9 and 16.

Already a number of big name bands, including the

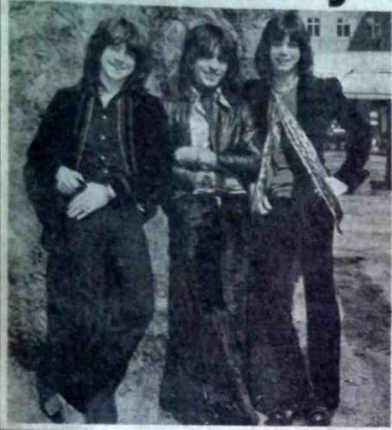
Grateful Dead, have shown interest. This follows the smooth running of the three day proms despite a total attendance of about 7,000.

A spokesman said attendances of six thousand each night were needed to break even. He blamed lack of experience for the poor turnout. "The bill just wasn't strong enough, there should have been a major name each night. The trouble is all the big names were cautious. They wanted to sit back and see what happened this first time around."

The concerts were the first to be held at Olympia since rock music was banned there following a Who/Jimi Hendrix bill in '67. Greasy Truckers — a syndicate of three young business men — got the ban lifted and now have approval to continue.

"They came through this very well," said a Truckers' spokesman. "They proved they have the finest rock venue in London and will go ahead in the next months to sign major acts for the next concerts."

Arrows bow in Germany



ARROWS make their debut in Germany in September when they will be touring with Alvin Stardust for three weeks.

The group whose first single, A Touch Too Much, made the charts, will be doing a British tour in October although no dates have yet been confirmed.

Meanwhile Arrows are about to release a new single. It's another Nicky Chinn/Mike Chapman composition called Toughen Up and is out on RAK on August 2.

A spokesman for the band told RRM: "We want to see Arrows with a couple of hits behind them before they go out on the road which is why they're not doing anything 'till September. The band is presently working out a routine."

Mudates and single

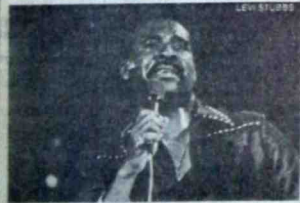
MUD WHOSE new single Rocket is released by RAK on July 19, have a series of dates lined up for July and August.

They are — Pavilion, Hemel Hempstead (20), Empire, Sunderland (28), Palace Lido, Isle of Man (August 4), Town Hall, Cork (5), Stadium, Dublin (6), Locarno, Portsmouth (8), LeasCliffe Hall, Folkestone (10), Kursaal, Southend (11), Town Hall, Torquay (14), Queens Hall, Barnstaple (15), Guildhall, Plymouth (16).



Anchor's Away with the

FOUR TOPS



THEIR NEW ALBUM 'MEETING OF THE MINDS'

SPBA 6283

AND SINGLE

'ONE CHAIN DON'T MAKE NO PRISON'

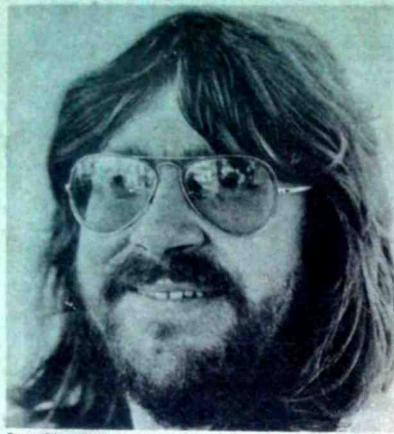
PRO 621



MARKETED BY ANCHOR RECORDS

Solo album
for all five

Moodies split only temporary



Graeme Edge - first in the shops with a solo album



Ray Thomas - album

THE MOODY BLUES scotched rampant "break-up" rumours this week by confirming that they are all working on solo projects but will be recording together and touring soon.

Drummer, Graeme Edge, is first into the shops with a single by The Graeme Edge Band called *We Like To Do It*, released July 18. The band includes Adrien Gurvitz from Three Man Army.

At the same time Moodies John Lodge and Justin Hayward have also begun recording an album together in the recently completed Threshold studios, Ray Thomas is in the process of writing an album, and Mike Pinder is in LA working on an album.

The so called "split" comes about after the band's massive eight months tour of the world but as a spokesman said: "It in no way means the break up of the Moody Blues. They will be recording together in their new studio and tour plans are now being finalised."



Mike Pinder - album



Justin Hayward - album

Fable dates



John Lodge - album

In brief

ROBERT KNIGHT hits our shores this week for a tour. Dates - Tiffany's, Hull (10), Wrexham (11), Barabarella's, Birmingham (12/13), Westham, Kent (14), Saloon Ballroom, Northampton (15), HMS Collingwood, Portsmouth (16), Dreamland, Margate (19), California Ballroom, Dunstable (20), Cosmo Ballroom, Carlisle (21), Lafayette, Wolverhampton (22), Talk Of The South, Southend (23), Orchard Ballroom, Purley (24), Llandudno (25), New Century, Manchester (26), International Club, Bradford (26), Casino Club, Wigan (27).

released by CBS to tie in with his film of the same name. A new album is on the way which will be out to coincide with Cohen's European tour in September.



CASS ELLIOT, the former lead singer of the Mamas and Papas, arrives in Britain this week for a series of concerts. She opens at the London Palladium on July 15 for two weeks where Paper Lace are also appearing. Other dates for Cass are - Blighty's, Manchester (Aug 5-10), Fiesta, Sheffield (11-17), Wakefield Theatre Club (18-24), Fiesta, Stockton (26-31), Talk of the South (Spt 2-7). RCA are releasing a new Cass Elliot single this Friday called *If You're Gonna Break Another Heart*. The songstress will also be doing TV while in this country including a special In Concert for BBC.



FERRY COMO has taken the title track of the film *The Way We Were* as his new single which is released by RCA this Friday.

THE LEONARD COHEN single, *Bird On The Wire*, has been re-

FABLE ARE currently recording their second Magnet album following the completion of their concert tour with Alvin Stardust.

The band's July/August dates are: Grey Topper, Derby (14), Mr George's, Coventry (22-24), Margate Dreamland Ballroom (26), Llanelly Glenn Ballroom (27), Dorchester Tavern (Aug 2), Taunton Camelot Club (3), Clouds, Glasgow (9-11), Oldfield Tavern, Greenford (18), Southend Zero Six Club (19), Clouds, East Grinstead (24).

Show Waddy show

SHOWADDYWADDY whose next single tentatively titled *Rock and Roll Lady* is due for release next month, have three dates lined-up for this month.

They are Free Trade Hall, Manchester (14), City Hall, Newcastle (15), Tiffany's, Nottingham (18).



Brian May, Queen

Brief Baez

FOLK QUEEN Joan Baez will make a lightning visit to Britain to play a concert at Wembley Empire Pool on August 4, impresario Robert Patterson announced this week.

brief tour which takes in France, Italy, Tunisia, Lebanon and Israel.

All tickets are reserved at the one price of £1.50 - the one low price is at the instance of Joan who wants to make it easier for fans to see her.

Postal applications should be made payable to Wembley Stadium Ltd enclosing a S. A. E.

This is her last concert in a

May Queen recovers

QUEEN'S Brian May has recovered from hepatitis which caused the band to cut short their recent American tour.

Queen are now rehearsing material for a new album which they will be recording at the end of the month. Plans are in hand for the band to tour Britain and America later in the year.

WE'VE MOVED!

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From Monday July 15, we'll be at Spotlight House, 1 Benwell Road, London N7 7AX.

Telephone: 01-607 6411

A NEW SINGLE FROM
SPARKS
'GIRL FROM GERMANY'
AVAILABLE NOW

WARRIOR BOOKS

THE FIRST time the Rubettes went on Top Of The Pops to do Sugar Baby Love, it was chaotic. The lads were all doing session work in different parts of London when the Beeb summoned the band to stand in for an act which cried off at the eleventh hour.

They all arrived at the studios to be told here's some white suits and caps, put them on and get out there in front of the cameras. Bass guitarist Mick Clarke just couldn't get into the trousers meant for him and so the bottom had to be slit open and a piece of white towel from the roller in the gens low sewn in.

Needless to say, despite their vast experience as session men, they were all nibbling away at their fingernails in the dressing room before going out and socking

but turned them down 'cos we didn't feel it was right for us at the moment. We all thought that when things stop going for us, and god be willing we'll have a few hits, then we could do the cabaret scene 'cos the money in it is really phenomenal."

So what can we expect to see in the act?

The days of towels and split trousers are over and the Rubettes are Together at last

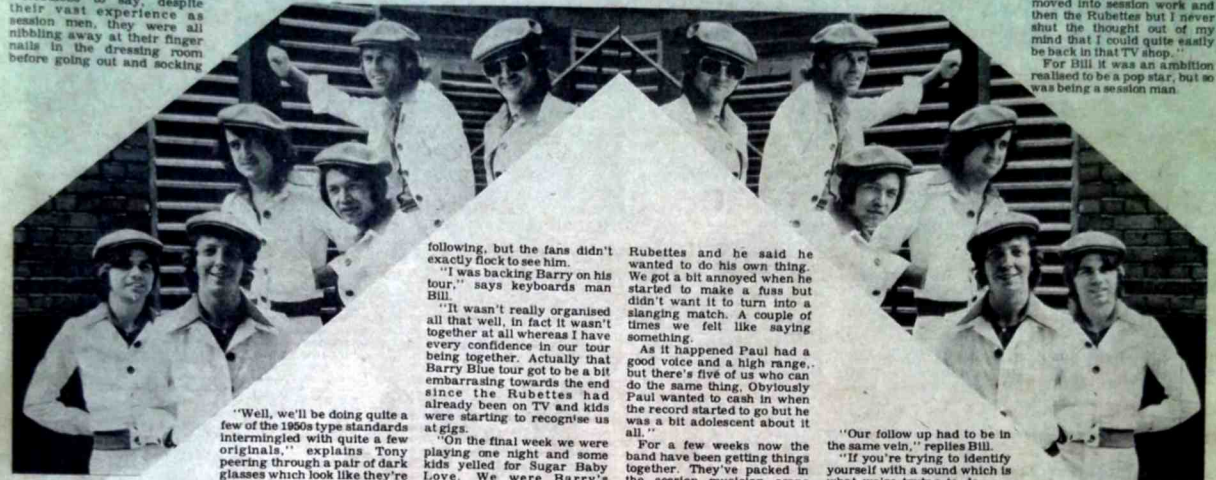
out and spend. We don't expect to make much money from the tour. Another mistake on Barry's tour was the admission charges at places. He's got a young following and kids just can't afford the tickets. We're keeping our prices to a £1 maximum. We're more interested in how we'll be received than the money side.

What about the new record I ask. I mean it's so much like Sugar Baby Love with your shaddyyaddy bits and so on?

"A cab driver said I looked as if it was getting on a bit to be a pop star. I've been in the business for 10 years now in fact my story is the riches to rags one. At 15 I was on TV backing Wee Willie Harris and then after getting into a bit of bother in London I went to live in Burnley and ended up working in a TV shop.

"At one stage I was in a band and for six months we did nothing but rehearse. I earned £1 from it and then worked in an orchestra doing summer seasons and the like for three years. From there I moved into session work and then the Rubettes but I never shut the thought out of my mind that I could quite easily be back in a TV shop.

For Bill it was an ambition realised to be a pop star, but so was being a session man.



Sugar Baby Love to us.

They could well be in for the double with their new record. Tonight, and no doubt they'll be having their own little wagers each week on its position in the charts as was the case with Sugar Baby Love.

But right now the band are more concerned about getting an act together since it's a matter of weeks before they go on the road.

"We'll be doing mainly ballrooms so the dids will have to dance and have a good time," says Rubette Bill Hund when I met him and the band's guitarist Tony Thorpe in town last week.

"We had offers to do cabaret

"Well, we'll be doing quite a few of the 1960s type standards intermingled with quite a few originals," explains Tony peering through a pair of dark glasses which look like they're going to slide off the end of his nose at any minute.

"We're in the process of getting an album together and as we're all into songwriting there'll be no shortage of material. We hope the act will be very visual. We're getting new stage gear and we're hoping that our new record will be in the charts when we go on the road so not everything will hang on Sugar Baby Love."

As four of the Rubettes were backing Barry Blue on his rather disastrous first tour, are they a little apprehensive about this tour being a flop. Barry Blue had already got three hits behind him when he went out which by all accounts meant he had quite a

following, but the fans didn't exactly flock to see him.

"I was backing Barry on his tour," says keyboard man Bill.

"It wasn't really organised all that well, in fact it wasn't together at all whereas I have every confidence in our tour being together. Actually that Barry Blue tour got to be a bit embarrassing towards the end since the Rubettes had already been on TV and kids were starting to recognise us at gigs."

On the final week we were playing one night and some kids yelled for Sugar Baby Love. We were Barry's backing band and said we couldn't do the song. The kids asked us if we could send Barry off. Could you imagine it - excuse me Barry while I do our song, you can do some harmony if you like."

Talking about the band's formation, there was of course the great 'who does the high singing on Sugar Baby Love' saga which brought Paul Da Vinci into the limelight as it was his voice on record although he wasn't in the band.

"We got a little fed up with Paul's whining," comments Bill.

"He was on the original session as much as anybody. Everyone was asked did they want to become part of the

Rubettes and he said he wanted to do his own thing. We got a bit annoyed when he started to make a fuss but didn't want it to turn into a slanging match. A couple of times we felt like saying something.

As it happened Paul had a good voice and a high range, but there's five of us who can do the same thing. Obviously Paul wanted to cash in when the record started to go but he was a bit adolescent about it all."

For a few weeks now the band have been getting things together. They've packed in the session musician scene because the offers have been there, so where's the bread to survive coming from right now I wonder?

"The royalties aren't yet through for Sugar Baby Love," admits Bill.

"It's so far sold 509,000 in Britain and earned a gold disc. The tour is going pretty expensive as we've had to get a lot of stage equipment and no doubt we'll be staying in quite posh hotels, mean we'd look bloody silly knocking on the doors of gigs."

Relatives aren't helping the royalties from Sugar Baby Love will cover our costs. Meanwhile we're being paid a retainer although with us being so busy right now we're not having the chance to get

"Our follow up had to be in the same vein," replies Bill. "If you're trying to identify yourself with a sound which is what we're trying to do... it's not a carbon copy and we know only too well that what we're doing has all been done before."

Certainly the image the Rubettes are projecting - this clean cut with the white suits thing - is going down well with the older generation. Letters have poured in saying how refreshing it was to see such a bunch of smart lads on the telly.

Without wishing to get beaten up, I mentioned to Bill and Tony that they look pretty old time and so what is it like to be experiencing stardom at such a late stage in their musical careers?

"You're the second person this week to say we're old men," says Tony grinning.

"Mind you it was quite frightening last weekend," recalls Tony.

"We were taken to Brands Hatch motor racing circuit in a limousine for a special meeting and the kids mobbed the car. It was just like one of the old Beetle films and I must admit I thought it'd never happen to me of all people."

Well it was me old son - that's the price you have to pay for fame and so I'm probably having to sing Sugar Baby Love for the rest of your days as a Rubette.

"What we're frightened about is in 10 years time when we've just managed to shake the song off, it'll be released."

Roy Hill

THE EPITAPH of the once, much-travelled superstar David Cassidy comes in the shape of a 12-track piece of plastic, aptly but simply titled Cassidy Live! World Tour, '74.

For the record the album was recorded over the three memorable, if tragic, British dates in Glasgow, London and

Manchester during the month of May.

In perspective all the hits which made Cassidy a hero with the teensy are there. Some Kind Of A Summer, Breaking Up Is Hard To Do, I Am A Clown, How Can I Be Sure, and so the endless hits continue.

It's an album which will bring back fond and emotional memories for the faithful Cassidy hordes, around 70,000 of them in all, who faithfully

screamed and cried their hearts away at his series of farewell shows.

Unfortunately, the album is a bit too professionally put together in places and on occasions it fails to re-create the true atmosphere of the night. The producers seem to have laid down a track and then added the screams at timed intervals.

It may have been impossible in this instance, but the essence of a good live album, is when one doesn't have to change the presentation of the songs and on the Cassidy albums, the numbers don't seem to be put down in any logical order.

Take the old Beatles number Please, Please Me for instance. On the night Cassidy presented this one towards the finale of his act, and yet on the album it's down as the first track on the B-side thus losing the excitement of what actually happened during the concert.

In fact the B-side is probably the best as far as quality and sound is concerned with some excellent re-productions on numbers such as For What It's Worth and C.C. Rider Blues.

On a musical level Cassidy progresses into a worthwhile talent after a shaky vocal start on the first couple of numbers. It's Preying On My Mind and Some Kind Of Summer.

It's also noticeable that the female backing vocalists were thoughtfully used on songs like Delta Lady where Cassidy was perhaps stretching his

voice range or maybe the pressure of the tour was just riling him a bit.

I remember the superstar doing very well on piano at his London concert and the producing team have featured this aspect rather well on plastic.

The only criticism I have about the sound, and it's a minor one, is that it's difficult to sort out exactly what Cassidy is saying in between songs, and I'm assuming there's thousands who buy this album, would have preferred listening to their hero chat more, rather than having to bear the customary screams after each number.

Overall it's an album worth getting, since it's his last for Bell records and his last live appearance if you believe it.

I'm sure Cassidy himself will get great pleasure listening to it. Just thinking as an old man he'll be able to sit back with his pipe and play this record to his grandchildren and say: "That's how the kids freaked out about me," and laugh quietly. The sad aspect of it all, is that this album will also remind him of the White City concert and what turned out to be a tragic and rather chaotic event.

I'm not sure if the spelling mistake on the poster, at the back of the album, was intentional or accidental. After all, the Scottish promoters should know that Glasgow Apollo Centre is situated in Henfield Street and not Runfield Street as advertised!



A NEW SINGLE FROM

SPARKS

'GIRL FROM GERMANY'

AVAILABLE NOW

WARRIOR RECORDS



David Cassidy's voice will not be heard live again. RRM's John Beattie takes a preview of the album recorded at the 3 tragic and emotional dates which were THE LAST FROM DAVID CASSIDY.



Dutch to make a move?

THE DUTCH Act to ban offshore radio will come into force in eight to nine weeks, RRM was told by an offshore operator, this week.

The Act, which will make all tendering, advertising and recording of programmes in Holland illegal, will not be introduced until the future of Radio Veronica is settled.

It now seems certain that Veronica — Holland's oldest and most popular "pirate" — is certain to be given a place on the Dutch national network.

"This", said our spokes-

man, "means that the socialists will not delay the Act any longer."

Robb Eden, of Radio Caroline seemed to sum up the attitudes aboard the ship when he said: "I shall certainly say if we are to fight the Dutch Government and not just to let it (Radio Caroline) peter out. I believe this is a very important moral issue to stand for when and if the Act is

introduced."

Radio Caroline has had a policy for the last eight years of fighting any convictions under the Act to the Court Of Human Rights, where they have a greater chance of proving that the Act contravenes sections of the Convention of Human Rights.

So far no conviction has ever been got under an act of this kind anywhere in Europe.

Stonehenged

POLICE estimates put the number of people attending Caroline's Love and Awareness Festival near Stonehenge at almost 3,000.

Caroline disc jockey and organiser of the festival Mike Hagler commented: "It turned out just the way I wanted it. Three thousand people came ready to give as well as take and to really participate. On Friday night we camped on army property. Authority was faced with a dilemma. There was nothing they could do. It was all so peaceful."

He went on: "I think it's gotten us a little bit nearer that day when the World will say 'What the hell are we doing?' And when enough people say that, Caroline's job is done."

Boss Roman O'Rahilly was reportedly "very pleased with the response to this mid-week event by Caroline listeners — many of whom could not attend because of exams."

Truckin'

BBC Radio Merseyside jock, Brian Smart, has a new hour soul and blues show on Monday nights (7.45 - 10) called *Keep On Truckin'*.

The programme will feature latest releases as well as albums, news, views and interviews. Originally the show was an hour, but this has been extended due to its popularity.

Smart now has five weekly shows on the station. He is already host of two morning and two afternoon programmes.

RADIO BENELUX ship *The Clio* — alias the *Peace Ship* — was last rumoured to be sinking in the Bay of Biscay after particularly rough weather on the journey from Marseilles.

Alternative Voice

I THOUGHT that as there seems to be a vague air of finality around the radio scene, it might be an idea to sum up the last few months — and the next few.

Some of us may not be here... like Radio Veronica.

Veronica, RNI, Caroline, MI Amigo and Atlantis, the stations off the Dutch coast, are all hopeful about

continuing, but the Dutch Government is also hopeful and it wants to close them down. Of course the Dutch Government is far stronger than three little ships on the North Sea.

Radio Veronica has, under the very complex Dutch broadcasting system, applied for time on the national governmental network.

Northsea is moving its ship either to England or Italy — we hope.

Caroline is going on off England or Holland — we hope!

MI Amigo is going on with Caroline — we hope!

And Atlantis will carry on — they hope!

I just hope there's enough hope to go around.

Back on land, the Labour Government has set up a commission to investigate the future of broadcasting. The commission is left wing and could well accept the labour plans to unit all broadcasting.

Labour wants the BBC and IBA to come under one national broadcasting commission. This would just take all the money and distribute it between the two authorities — in other words, the Government would control all broadcasting.

Ford were last week refused advertising space on Capital Radio. No, Edna Troman's car had not broken down although it would be interesting to see if the director general of the IBA had a Ford in the garage that day.

The reason for the blocking of the advert: It seems Ford wanted to tell their workers not to come to work because



This is Robbie Barish — the young American buffon who is revolutionising Capital's late night listening. He has introduced a system of live music and interviews which seems to be catching on. Here he is talking to Mary Hopkin during a recent "Night Flight" programme.

Londoners unite for better programmes

FREE RADIO operators were getting together in London this week to work out a co-ordinated plan of operation.

A spokesman for Radio Dynamoite, a new station broadcasting on 235 metres Medium, told RRM the idea was to provide healthy alternatives.

Jackie, Kaleidoscope, and Dynamoite, are just three of the established broadcasters taking part. "We want fewer and better quality transmissions," said the spokesman. "We also want tighter security and

some plan to track down the Post Office before they track us."

"Hopefully this will lead to a far better weekend radio system in London."

Radio Dynamoite — formerly Concorde — has been specialising in promoting vintage blues and soul and claims to have a good response from all over the city. They use a 400 watt transmitter.

MARK LETT

Last week courtesy of the great Bristol postal system, I made another enemy. London Broadcasting to be precise! The post office failed to deliver last week's notes, one part of which was meant to praise LBC for allowing free discussion of radio and us (no less) and to encourage others to phone in and disagree with Adrien Love who seemed to think offshore radio was dead. And some of you may have seen, it came out a little differently. Sincere apologies to Adrien and all at LBC. And honest — I couldn't afford to give prizes for anything.

Finally for further information phone the Independent Broadcasting Information Service, at 061 773 8149, 7 p.m. — midnight. Airbrath 0380 and 0782 3566 between 6 p.m. and 11 p.m. and 0605 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.

bulletin

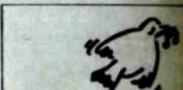
THE KINKS pop up again on Radio One this week with a set for John Peel on Thursday night (10-12.00 mid-night).

On the same show will be Tangerine Dream, the German keyboard wizards and... the Cheviot Hanters.

Saturday afternoon's top 100 oldies session is hosted again by Tony Blackburn — nice bit of overtime eh? — then at 6.00 pm Al Stewart jumps on the In Concert stage.

Calling all Alvin Stardust maniacs! The man in black reveals all on Sunday in Brian Matthew's My Top 12.

Then it's all down to Bob Harris on Monday night with the very excellent Chappane Whitney Streetwalkers — a good start to any week — with Canton Trigg and John Goding. S'all.



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

SATURDAY'S Tim Rice show (2.00 pm) is a must for all Elvis fans. The programme will trace the King's 20 years in pop music in a special celebration presentation.

This week in the rap it's those globe trotting men of music, the Moody Blues talking about the rise and fall of the Birmingham sound.

Then much later (1.00 am) Sweeney Robbie Barish has Ian Whitecomb as his guest in the five-hour Night Flight music and chat session.

Sparks and Mike D'abo get together on Monday night for a lively chat in the Sarah Ward slot, and on Tuesday Acker Bilk is her guest.

Now for some heavy promotions looming during this month and next with the 539 people getting out and about to meet their listeners. At the beginning of August the outside broadcast unit moves to the Capital exhibition and will be making a lot of transmissions between August 1 and 11.

Nicky Horne is competing the Crystal Palace Rink Wakeham game on July 27.

Finally watch out for the Spot The Capital Girl competition which is upcoming. The idea is to broadcast the location that give £20 of goods as prize to the one who spots the lady, who will wear something obvious.

Fluff gives the low down to Dave Johns

ALAN FREEMAN now three years short of his first half-century, lives in a block of rather ordinary looking flats just off the Edgware Road in London. Mind you, there is nothing that is ordinary about his apartment. Everywhere and everything is either gold or brass, with the odd smattering of marble or onyx. It's an expensive collection of goodies, one which any thief would be glad to get his hands on. The thief who dared to enter this shrine to get the loot would have to be pretty lucky, as he would either break his neck on the stairs, or get caught in the lift, just as I did when I went to see him.

"There's not really any one possession here that I would immediately grab if the place caught fire. The only thing I really value is myself. I've been over in this country for 17 years now, and all of the things around me remind me of times good and bad that I've been through.

"I started broadcasting in 1951 in Launceston, Tasmania, and from those days I have small things which remind me of the past. I was only with that station for a year, and I made my way over to the main land to Melbourne, and I worked there till 1957.

Luxembourg

It was while I was working in Melbourne that I first met with Graham Gill, and he's now working over here on Radio Caroline. He used to be my panel operator, and we got on like a house on fire. It was strange that after I had been over here for a couple of years, suddenly sitting on my doorstep was Graham. He had packed his bags and had come here as well, and was looking for work. We both had a good grounding in radio from Australia, so it wasn't going to be too long before we fitted in.

"I auditioned for Radio Luxembourg, as I believe Graham did, and I was accepted for the job of being the summer relief disc jockey. That meant that you went out to the Grand Duchy, spent 13 weeks in the sun, doing

everyone's programme when they went on holiday. It was a fabulous place, and I really enjoyed it. When I came back to England, one of the major companies signed me up to do tapes for them, and that's how it stayed for several years."

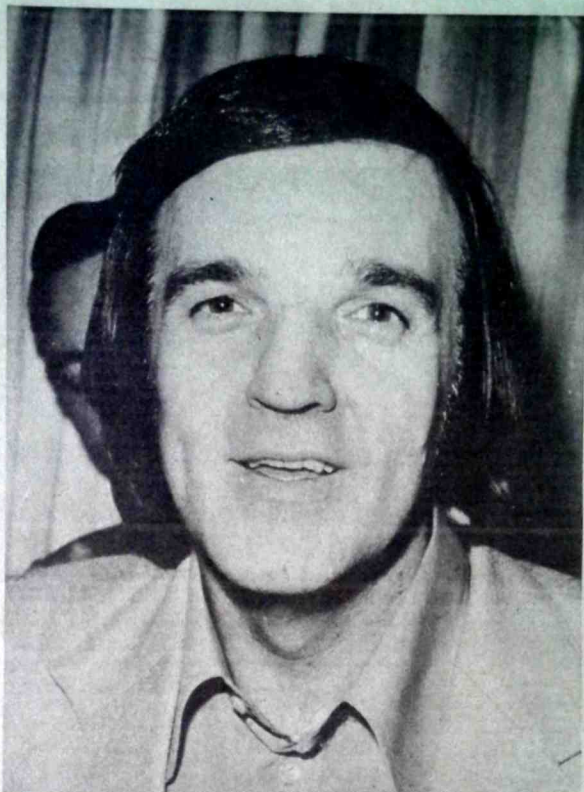
So, how was it that you wormed your way into broadcasting for the BBC? "Well, it's hard to remember the whole chain of events, but I think it was when who came to me and asked me if I would do a series of programmes in the afternoon at five o'clock called 'Records around 5'. This was quite a success, and things went on from there. I don't think I have to say too much about Pick of the Pops, except that as far as I can see, it was an incredibly popular show... and would you believe it, people still come up to me and say that they still tune in on a Sunday afternoon thinking they are going to hear me. That's great!"

Critics

Another show which all of us will remember which Alan compered was 'All Systems Freeman'. "The BBC gave me three months to get that show off the ground, and that wasn't really long enough. It took Top of the Pops nine months to get the audience interested in tuning in, yet I was only given three. The idea of the show was to try and bring other artists and other acts on the box, perhaps some of whom would never have seen the light of day on Top of the Pops. There were a great many critics of the programme, mostly saying that all of the turntables and all of the panel was only back-drop. Everything you could see did really work, and I was cueing in records, and if you remember I also was wearing cars, because the whole time I was talking to you the listener, the producer was shouting instructions in my ear. I thought the whole show was fabulous, and I was very sorry when it was given the chop.

"In the same way as with All Systems Freeman, with my Saturday afternoon show I am now back in position to play the sort of music I want to hear and I want to play. It's a challenge for me, because I am on at what must be the worst time of the week, in competition with the sports programmes. The programme is also on VHF, and it really is good."

As Alan admitted, he is now 47 years old, and must have at some time thought about retiring. "Well, really I haven't ever considered it, because as far as I am



ALAN FREEMAN SAYS:

'I could go on broadcasting forever'

concerned, I could go on broadcasting for the next thirty years if I wanted to, there's no trouble about that. What I wouldn't like to do, though, is to move over to Radio Two, that is unless they let me play what I wanted to. I don't consider myself to be anywhere near the end of the road.

"That road I have been along has been great fun. It has also had its ups and downs. I remember an occasion one Tuesday when I

was reading through the Top Thirty at lunch time, and as I started to read the records between 10 and 1, Johnnie Walker set light to the script. There were twenty seconds of music in which time I had to read those last ten names, so I was trying to turn the script the other way up so as to try and stop it burning too quick. I just had time to finish before the whole sheet fell to ashes, and got quite badly burnt fingers, and I can also remember both Johnnie and I getting a pretty

hot reception from our bosses!"

Well, if that's one of the worst things that Alan has had happen, what rates as the most embarrassing? "Oh! That was in front of Princess Margaret at a charity performance. I was compering the show, and I went on stage with the curtain behind me. I was talking away introducing the next act, and when I had finished saying what I was supposed to, I turned to one side, and said,

'and here they are'. Unfortunately the group weren't ready, so I had to go back on stage, and being as I am not a natural at funny jokes like Larry Grayson or Max Bygraves, I had to admit, "Well really, there is nothing more I can say." At least I was honest, and the following week in Melody Maker their writer pulled me to pieces because of it, and said how terrible I was. He didn't say how nice it was of me to give up my evening for nothing, he just said how bad I was. I suppose it made good headline copy for them!"

"Hey Son!"

Really, life for me as a broadcaster has been fairly free of trouble. I do remember one time when I was working on a night station in Melbourne, and the show ran from 11.30 till 6.00 in the morning. I was one evening playing an album by Frank Sinatra, and I went to sleep while it was playing. I was very tired, and my mother who was never a good sleeper phoned me up, and all I can remember is picking up the phone and my mother saying in a very sweet voice, "Alan dear, it's finished, it's finished." I looked down, and all I could hear was the record going round in the groove at the end!"

"I've been very lucky with my career. I suppose if I had the chance to do it all again I would like to be a composer or a musician, but perhaps I wouldn't be so happy doing that. When I was twenty I had a reasonable voice for an opera singer, and I was reasonable at playing the piano, but I was never that keen on the hard work involved. I lived rather a Walter Mitty existence in thinking I would be really great, but when it became apparent that I was going to be mediocre at singing I decided to give it up. I have to do things well or not at all, so as I knew I would be good at being a disc jockey, that's what I plumped for, and without sounding too big-headed, I think I haven't done too much of a bad job at it! Right pop pickers!"

REFLECTIONS

Edited by Peter Jones

This is George McCrae



THEY SAID he was a woman . . . which just goes to show how confusing the sudden arrival of George McCrae has been.

As you can see George is male, black, and can probably claim to be the fastest shooting soulstar in the Western Hemisphere. Sales of Rock Your Baby have been so quick and heavy, the music business was left reeling and asking: "Who is he?"

The facts: He's 30 years old, born in the deep South of the States, and together with his lady, Gwen, has trod the well worn path from back up singing to solo work.

The hit is his first - a million seller number one in the States that could do the same here.

McCrae and his wife worked with Betty Wright before joining the Glade label and the same stable as Timmy Thomas, Archie Bell and the Drells, Henry Layton, and KC and the Sunshine Band.

He comes to Britain for a promotional visit later this month and possible TOTP appearance on July 17.

A first album is due out in 10 days time on the Jay Boy label. So there you go.

The magic dockers

TONY VISCONTI has produced smutten top hits . . . including some for Marc Bolan and David Bowie. But his new discovery is, as they say, something different. He's a tough, husky River Thames boat - worker who also happens to be a poet.

He is Bobby Cadman, and his first Visconti - produced single is *A Magic Spell* . . . more a recitation than a vocal performance, and an emotional set of words dedicated to the simple things of life.

Aged 31, Bobby has been writing bits of poetry on bits of paper for some ten years now, though keeping his hobby a secret from his riverboat mates.

Keeping up with the . . .



SYLVESTER BROOKS, Glenn Dorsey, Reginald Noble and Wendell Noble are the members of a high - rated vocal group, living in Brooklyn. They were originally called the Persians, for no apparent reason.

Now they have called themselves the Jonesees, record for Mercury - and their latest single is *Hey Babe (Is The Gettin' Still Good?)*. Now you may wonder why they decided to call themselves the Jonesees. And the reason is that they want to become a pace - setting group and (like the proverbial line about us Jonesees) people to be kept up with.

I like their line of thinking. Except that I'm a Jones with whom nobody never ever had any difficulty keeping up with.

Sweet do'in's

BRIAN CONNOLLY, of the Sweet, is getting itchy feet. He reckons he's fast getting fed up with living in big hotels in big cities, and has a hankering to buy a home deep in the heart of the countryside . . . a farm, perhaps, where he can breed horses.

"On rare occasions I can get out and actually fill my lungs with real fresh air, and I enjoy it. I'm obviously a country yokel at heart. And I'd enjoy horse-riding, if only I had time. Besides if I put in enough practice, it'd help me reach my ambition of becoming a hero in a cowboy movie!"

AS WE told you last week in RRM, Sweet's looney Steve Priest has a brother called David. And recently David was ordained as a priest.

Well, after the nuptials, along with other brother Michael, we 'ave 'ere a little picture of right to left, Steve, Dave and Michael getting down to the celebrating.



Remember the angelic Teddy Boyo's?



TAKE A look at this heavy mob. Obviously a collection of hustling heavies! Hell's Angels about to rampage? Well, actually my picture shows a section of the London Welsh Male Voice Choir.

These gentlemen usually wear dinner jackets and shiny shoes, and sing songs like *Land Of My Fathers*, or possibly *We'll Keep A Welcome*. That they've changed to such a menacing

image is due to their rocking new single for Phillips . . . it's a revival of *Remember Them*, and they lend their cultured tenors to a load of shoo - be - do - wah - wabs, and there's a

honking tenor sax as well. It's so unusual that it could be a hit. If not . . . well, all together now. "We'll Keep A Welcome In The Hillsides. . ."

Another Osmond bites the dust

TWO DOWN - three to go, and four if you include little Jimmy. News that Alan Osmond is to marry a year-old Suzanne Pinegar came as a surprise to one and all - just as it was when Merrill decided to marry his schoolteacher friend.

But Alan echoed what many a top popper has told me. You're a star, you see a girl you fancy, make an approach

and get rejected right away. Reason is that so many girls are on the defensive because, as Suzanne explained: "I knew he was one of the Osmonds, and I assumed he would be a bighead and reckoned all he had to do was

lift a finger and I'd come running. So she cold - shouldered Alan. Only when he telephoned her and pleaded for a date with sincerity oozing through, only then did she say 'yes'."

Who spoke?

SOMETHING new from Burton Cummings, lead singer with Guess Who.

While Burton bashes away on piano his left hand, he'll be operating a ventriloquist's dummy, name of Arnie, with his right . . . and hurling the voice of a 12-year-old Bronx-accented lad through Arnie's wooden head.

Says Burton: "I don't think

any other rock band has hit on this idea yet. Right now I'm just getting to know Arnie. . . I spend at least an hour a day practising with him. I met him in a Hollywood magic store, bought him - and taught myself to teach him to talk through a book on ventriloquism."

New Eddie

FURTHER ANGUISHED plea from Peter Morgan, of the Eddie Cochran Appreciation Society: "It's only right to point out that the catalogue of the late Eddie must be reviewed and replaced. New fans of this great artist want the best possible albums."

"Eddie's fan - club were promised that all four original Liberty albums would be issued on the Sunset label. Since United Artists took over the release of all Cochran

albums, we haven't received an album of our choice. Even today some of his best hits have not been released, and many more are to be found on German and French albums. "Review the affairs of Cochran records - it's just not fair to keep the fans waiting longer."

Pop rock look back

COUPLE OF useful books dealing with pop history tumbled onto my desk this week. One is *Rock 'n' Roll*, which contains biographies and discographies of forty major rock stars from the 1950's, with added info on rock films and a look back to Jack Good's old Oh Boy TV series.

And the other is *British Beat*, with biogs and record lists of nearly a thousand groups who emerged, fittingly most of them, in the mid 1960's. So many of them have vanished without trace, some have died. Only a few survived the test of time. Pop music really does have a fast turn-over of talent.

Both books, published by Scepton Books, and each costs £1.50.

A right Knutter

TAKE A quick look at this picture. I believe it to be a picture of one of the funniest comedians to emerge in a long, long time. His name is Bobby Knutt, and he's been on The Comedians on telly, and two other lads named Jones (Tom and Jack) have had him on their shows and gone on to rave about his humour.

So what does he do to reward them? He gets into the singing business, that's what. His first record is *Did I Hear You Say Goodbye*, on EMI.

It's not such a surprise, though, because he used to sing with various up - North

rock groups - like the Four Blades and the Whirlinds. As for his name, well, it comes from the number of nuts he eats. So he says.



RINGO STARR



HE was the oldest Beatle and the smallest Beatle and the newest Beatle. He'd been a sickly kid in early years, and he used to nick sweets from Woolworths, and his headmaster found him a "quiet, thoughtful type, helpful and willing."

And when he joined the Beatles he was first the odd one out, then actually hated by a lot of people, then loved by just about everybody. Now he spends a lot of time acting in movies like *The Magic Christian*, *Blindman*, *That'll Be The Day*, and as *Merlin* in *Son Of Dracula*.

But when he sings, as on *Photograph*, or *You're Sixteen*, he zooms up the charts and proves that, no matter what, he's still one of the true Great Ones of pop.

Okay, so it can be argued that Ringo Starr is the luckiest bloke ever to hit pop superstardom. He'd learned his drumming trade round Butlin Holiday Camps. He'd been with Rory Storme, alas now dead. And he met up with the Beatles as part of Rory's *Hurricanes* at the *Kaiserkellern* in Hamburg.

And later he went back to Hamburg alone, to accompany Tony Sheridan. Back to Liverpool and a Butlin stint. Back to Germany. Several offers of work, but two stood out.

King Size Taylor offered twenty quid a week for Ringo to join his *Dominos*. The Beatles offered a fiver more to join THEM. So a fiver wage rise took Ringo from near-obscurity to superstardom.

Pop music sometimes works like that.

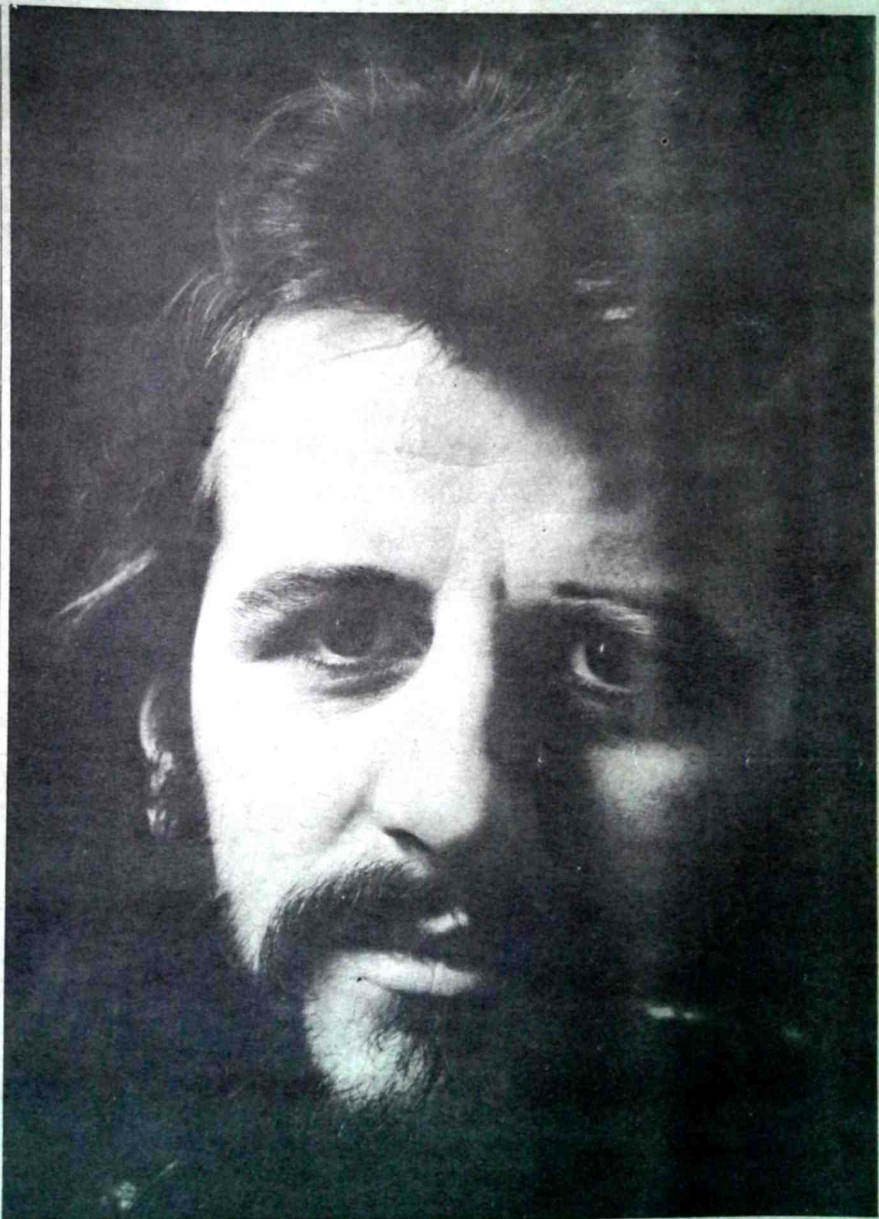
In the beginning there was John Lennon, and he had a group, and he was persuaded to let Paul McCartney in to strengthen it, and Paul had a friend named George Harrison, who was a good guitarist. George was ten years younger than John, or so it seemed to John. "He'd follow me round like a bloody kid."

They had many different drummers says John: "People who actually OWNED drum kits were few and far between." There was Pete Best who was fairly regular and he went to Germany with the band. But in the end Pete was "sacked", and in came Ringo.

Ringo didn't even play on the first Beatle recording sessions. What happened was this. Manager Brian Epstein contacted Parlophone recording manager George Martin, who was desperate to find a star group (or solo singer like Cliff Richard) of his own. He'd previously been into comedy records, and show things and so on.

He played some tapes. Quite liked them. Decided to test them. But Pete had in the meantime been despatched from Beatle-dom.

So it was Ringo for the actual studio test recordings. Hearing the Beatles had a new drummer, George Martin decided to take no chances and called in a highly-professional,



very experienced drummer name of Andy White.

Ringo was terrified. George didn't much rate him, saying that Mr. Starr could not really do a roll. It took sixteen takes on Love Me Do. George Martin registered unhappiness and doubt. And when they came back to do the 'B' side, there was Andy White sitting in Ringo's drum chair.

Recalls Ringo: "I felt terrible. I was a full Beatle, but it looked as if I wasn't good enough to record with them; only to do ballroom gigs. So they did another take, and I was handed the maraccas. If Peter Best felt rejected, guess how I felt.

"They even did Love Me Do again, with Andy White on drums. This time I was given the tambourine. . . ."

"For a start I figured the whole

record industry was phoney. And secondly I reckoned I might as well chuck up the Beatle scene and get back to my mates in Butlins."

Of course it all worked out in the end. But will all that obvious rejection, that constant doubt about his ability, it's a wonder that little Ringo didn't chuck the whole business before the Beatlemania juggernaut got under way.

Besides, there was the rather nasty reaction of fans in the Liverpool area. The Beatles were even then big news in the Merseyside area, topping popularity polls in a local beat paper, Mersey Beat, which was run by Bill Harry. That was in January, 1962, months before they even got a recording test.

"Says Ringo: "The Liverpool birds

really loved Peter. Me, I was just a skinny, bearded scruff. Brian Epstein didn't really want me either. He thought I didn't have a personality. And why get a bad-looking cat when you can get a good-looking one?"

Ringo, born July 7, 1940, in Madryn Street, in the Dingle area of Liverpool, was a ten-pound baby. Strong then, but weak later on. At six, he got appendicitis. . . . the appendix burst and became peritonitis. He was in a coma for four weeks, in hospital for twelve months.

They played up the helpful side of his nature at school to hide his academic weaknesses. . . . mostly brought on by his illness. One report shows his music as being: "Theory: poor, voice, fairly good." But he was really into drama. Stronger on acting

than music. . . . is that what is finally showing now?

From thirteen to fifteen he was in hospital again. . . . from a cold which turned to pleurisy which took over and threatened a lung. At school, when he first left, he was virtually an anonymous Old Boy. . . . yet later they were charging a shilling for fans just to sit at his old desk! . . . But the kilif craze, spearheaded by Lonnie Donegan, turned Ringo on to pop music, and to drumming. His first kit cost ten quid. He drummed enthusiastically. He was misled into going for an audition with a Prize Silver Band, to play big drum and march with it strapped to his tiny frame; but he got a lot of job satisfaction out of playing with the Eddie Clayton Skiffle Band, formed at the factory where he was an apprentice fitter.

As Beatlemania got under way, Ringo was understandably the Quiet One. Everybody wanted to know about the background of the new chartbusters. John provided the aggressive memoirs, spiced with docker-type language. Paul was the essential public relations figure.

Discography

Singles:

It Don't Come Easy/Early 1970, Apple R 5898
Back Off Boogaloo/Blindman Apple 5944
Photograph/Down And Out Apple 5992
You're Sixteen/Devil Woman Apple 5995

Albums:

Sentimental Journey: Sentimental Journey; Night And Day; Whispering Grass; Bye Bye Blackbird; I'm A Fool To Care; Stardust; Blue Turning Grey Over You; Love Is A Many Splendoured Thing; Dream; You Always Hurt The One You Love; Have I Told You Lately That I Love You; Let The Rest Of The World Go By. — Apple PCS 7101.

Beaucoups Of Blues: Beaucoups Of Blues; Love Don't Last Long; Fastest Grow'n; Heartache In The West; Without Her; War-an Of The Night; I'd Be Talking All The Time; 15-dollar Draw; Wine Women And Loud;appy Songs; I Wouldn't Have You Any Other Way; Losers Lounge; Waiting; Silent Homecoming. — Apple PAS 10002.

Ringo: I'm The Greatest; Have You Seen My Baby; Photograph; Sunshine Life For Me (Sail Away Raymond); You're Sixteen; Oh My My; Step Lightly; Six O'Clock; Devil Woman; You And Me Babe. — Apple PCTC 252.

expert at shaking hands and making inquisitive visitors welcome; and George had an encyclopaedic memory of every musical milestone.

Poor Ringo didn't really know from nothin'. He hadn't been around in the Beatle scene long enough. . . . not long enough to have memories.

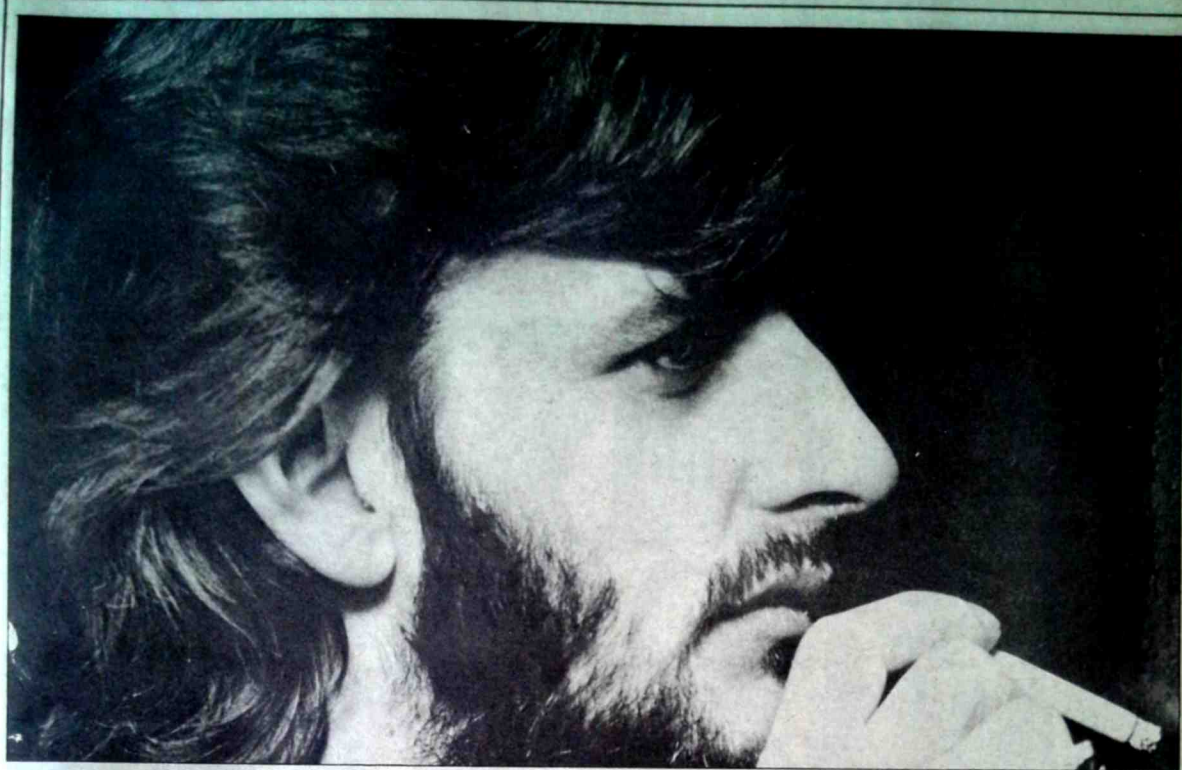
Later he was to develop a dry sense of humour, a distinct knack of deflating the pompous, and he was even more expert than the other three at coping with the fans. There were hordes of fans following the Beatles just everywhere.

Ringo recalls changing flats seven times in three months in London. One fan chased him after he'd got out of his car. She got him to sign a picture, and noted down the number of his car.

Now that fan, Maureen Cox, former apprentice hairdresser, is married to Ringo.

In terms of his musical ability, there was no doubt that Ringo developed fast, once his confidence grew. His drumming took on an air of authority, and he improvised well, and his hair grew into Beatle conformity, and most often he'd be rid of the beard. But it wasn't his appearance, it was his sens of drum STYLE. He was in terrific nick on the Abbey Road album, full of flair — and his





acceptance became complete when he was listed in several jazz popularity polls.

Where people had written of his spaniel-type eyes, and his "wicked little smile", they started writing about his drumming. And his voice, too. Now Ringo is no Sinatra, no Lennon, no Dylan, even though he's as well known as any of them.

The voice emerges in a fitfully flat manner. At its liveliest on *Boys*, an earlier hit, and he really rocked along on that to the satisfaction of all.

Not one hundred per cent approval was raised from *I Wanna Be Your Man*, or *Yellow Submarine* (which didn't take much singing anyway), or even for *With A Little Help From My Friends*. But after all the little man was in the same band as Paul's sensitive ballad-style and John's flat-out vocal violence.

The style of the man was being built all the way . . . sometimes accidentally, sometimes very much on purpose. In the movie *Hard Day's Night*, he was the put-upon, down-trodden Beatle and that role did a power of good for the sympathetic public. During his big scenes, he showed a very real sense of comedy.

"Why Ringo, do you wear all them rings on your fingers?" Answer: "Because I can't get 'em all through my nose."

Easy to say? Just try it. You need intuitive timing and comic flair to make that line either memorable or uproariously funny.

One of the in jokes of the time was Ringo's total inability to get down to songwriting. John and Paul were already all-time greats, and George had contributed some outstanding melodies, and was working hard on others. But Ringo . . . no luck at all.

Publisher Dick James, who set up Northern Songs for the Beatles: "Week after week he'd say he was

writing a country and Western song. But each time he got it finished, he'd find it was an exact replica of a number he'd heard elsewhere!"

But when the fateful Beatle split finally came, it was good old Ringo who astonished the populace. Instead of just TALKING about going into movies, he did something about it. And the cameo part in the movie *Candy* was followed by a really first-rate performance in a leading part in *The Magic Christian*.

His first solo album was *Swntimental Journey*. Well, okay it pulled no prizes for vocal style. In fact, parts of it were . . . dreadful. But it was Ringo, taking another step forward. These were songs that Ringo used to sing in Liverpool boozers, and they were at best schmaltzy - sentimental, at worst downright corny and maudlin, for all their so-called "evergreen standard" status.

And Ringo often did the original melodies no favour at all.

But the guy's sheer personality was shown again in the way he persuaded top names (including Quincy Jones and mate Paul McCartney) to produce individual tracks. One big name per track.

Lots of publicity and ballyhoo, but those of us who wanted only the BEST of the Great Ringo were glad when it was replaced on the racks by his LP stab at country and western music.

Again, the big names rallied round Ringo. In Nashville, his engineer was Scotty Moore, guitarist by Royal decree to Elvis Presley. *Beaucoups of Blues* was the album title. Much, much better . . . even if the late Hank Williams did not stir in his grave in tribute to the handling of the material.

Don't Come Easy was the first single. Written (at last, something emerging!) by Ringo along with George Harrison. Big, big hit. So was

Back Off Boogaloo, and *You're Sixteen*, from the rock archives, was another smash.

His album Ringo had the other Beatles contributing, and triggered off a whole mountain of rumours that the Fab Four might even get together again . . . and if so it would all be down to the newest-oldest one, real name Richard Starkey.

Yet another of the strange ironies that punctuate Ringo's career. In the beginning, he used to panic about who he'd have to share with in hotels on tour . . . it was usually Paul McCartney, by the way, but Ringo was so worried about whether he was fitting in okay. And long after the split, he was the one who could pull the others into a joint contribution.

Ringo has also proved to the world that he's a singularly well-balanced sort of character. Maybe that stems from being told so often that he's a lucky sort of guy. But there's never any noise about drugs with Ringo, and he didn't get involved in all the meditation business that so attracted the others; and he's genuinely more at home with the missus and kids than in lurking it up in some nightclub.

His mum doesn't think he's ever shown the slightest trace of big-headedness, and she should know. When he first moved into the stockbroker belt in Surrey, he told reporters: "When I walk round me garden, I often think what the hell's a scruff like me doing in this sort of company."

He indulges himself more and more in photography . . . in fact one of two of the shots in *Magical Mystery Tour* were by Ringo. Add in that as a hobby now, but further add his acting in the movies *That'll Be The Day* and *Son Of Dracula*, and his own documentary about Marc Bolan, *Born To Boogie* . . . and it could well be that Ringo sees himself with an ever-

growing future in films.

It never worried him that people didn't see him as the creative one . . . as he points out - "out of four different people, you could hardly expect all four to be really creative. Getting three out of four is pretty fantastic."

And the question of his luck in pop music occasionally shows through . . . he has said he would probably be a labourer, if his health had held up, had it not been for the big breakthrough. He didn't think he'd ever have risen to the dizzy heights of completing his apprenticeship as a fitter. Music in the early days was just a hobby, but a time-consuming one.

When the mood is on him, Ringo is one of the best group drummers in the business. When the spirit moves him he can sing rock and roll with infectious enthusiasm. When the lights are dimmed and the moon is full, he tackles sentimental ballads with charm and sincerity.

When the cameras are turning, he can play himself, Richard Starkey, convincingly, but has proved that he can portray a roguish, wretched Mexican bandit, or a leching Mexican gardener, of a riproaring *Teddy Boy*.

That's a fair range of versatility. But true Great Ones in the pop-music scene are not selected entirely for their creative musical talents . . . it's the way they set trends, change things, influence people, rake in the royalties.

Now Ringo Starr, Beatle, is a really nice guy, loyal to his old mates, unchanged by the mind-boggling import of the fact that he's very much a part of world history, let alone pop history.

As a real-life character, Richard Starkey is a Great One. As a ballyhooed Beatle and celluloid brigand, he's also a Great One.

But he's the last bloke in the world you'd get to admit it!

Ringo!



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Never again

by Peter Harvey

AN ALARMING disregard for rock 'n' roll fans - "the punters" - made this year's Buxton arguably the worst festival ever.

This was barely rock 'n' roll and almost genocide; missing bands, turgid change rounds, none of the promised facilities - the list is long and very boring. Ultimately it adds up to a very impressive injunction against any further extravaganzas on the Derbyshire moors.

Festival freax - no matter how diehard - are wrong to support ill organised events and proved the point here by operating a hefty boycott. Estimates of the crowd vary between 8,000 and 12,000 meaning a massive thumbs down from the committed outdoor rockers.

At 4.30 p.m. on Friday, the scheduled start, the stage equipment was still being assembled making for a long wait for the trickle queuing to get through a ridiculous two lane entrance. For £4.25 (£3.75 in advance) the "punter" was made to wait three hours on a muddy rain lashed hill devoid of the marquee accommodation promised.



For those who'd brought a tent onto the site it was not too bad. You could sit or lie inside getting drunk on bumpers of bitter or just plain stoned. Arctic conditions made the going heavy and appalling stage organisation kept everyone guessing who the next band would be. In the end Horslips and Man provided the early evening pleasures but would Mott: The Hoople make it?

It was tough and go for an hour until finally the band decided to waive their fears about rain turning them all into electronic earths. They got paid in advance and went on with a brave show. They were loud, tight and professional.



At 2.00 a.m. Saturday morning new Atlantic signings, Wally, finally talked everyone into letting them on. Bob Harris introduced them as "a band everyone's going to hear more of" and judging by mud spattered few, he is quite right. They played sweet ethereal rock with violin

prominent - a shivering shimmering set but one which kept the musical hopes alive.

By mid-day Saturday a vicious wind was threatening to turn everyone to ice. A good band was needed to stir the desolate atmosphere and National Flag, unbilled unknowns, proved more than adequate with their loose raunchy rock. They looked a young band with fairly obvious influences, but played well enough to sparkle.



During their set a party of Councillors and officials toured the site with the lady Mayoress of Buxton. She explained that she'd just come from a Morris dancing display in Chapel en le Frith and that her thoughts on this festival were "unprintable". What was needed was more control over the organisers so that essential services could be made compulsory - permanent toilets, a proper water supply - that sort of thing. "They all deserve a medal for being here anyway," she added.



Meanwhile the scores of traders who had paid £100 each for the operating concession, complained bitterly about the lack of business. At the same time, punters were complaining equally about the price, lack of pass-outs, terrible "last hope" toilets, and missing bands. The New York Dolls non appearance was perhaps the biggest disappointment, but where was the JSD band (split up)? Greenslade and Badger?

Strider and Trapene made a loud contribution to the early afternoon then on came The Chapman Whitney Streetwalkers to play the best rock music of the festival and also provide one of those rare beautiful moments which make it all worth while. It



Can't expect Woodstock



Inside the beer tent - the most populated area



Faces: Ron Wood

happened during My Friend The Sun on the most appropriate line "and there in the distance my friend..." and the sun came shining through. "Y'see," said cheeky Chapman, "one word from us and it's all over."



That was it! He was already completely in control with a very fine sounding band behind him, but from that moment the atmosphere raling rocketed. Streetwalkers with guitars, sax and piano are good and Chapman is better than he ever was with Family. The old songs had a new freshness and the new ones sounded gritty and spiky. There was a lot of fluent playing too, especially from bass and guitars.

Next Lindisfarne with a predictably good festival set. They suffered from an over-loud bass and too much emphasis on their old faeces. Then Humble Pie doing what

they do so well with Marriot singing better than ever.

The drama before the Faces and Rod appeared centred around heavy scenes backstage. It was rumoured that a local solicitor had been called in to secure the cash needed to pay the band. That summed it up! The punters came for music and everyone else wanted to make a killing. In the end the band went on to a big welcome and played conventionally well. Stewart seemed a little impeded by the size of the stage but still managed to cavort with exaggerated movements. They rocked through All Over Now showing plenty of spirit, then settled down to another predictably solid set which moved the crowd to pelt the stage with cans and bottles when they failed to reappear for an encore. Yolla!

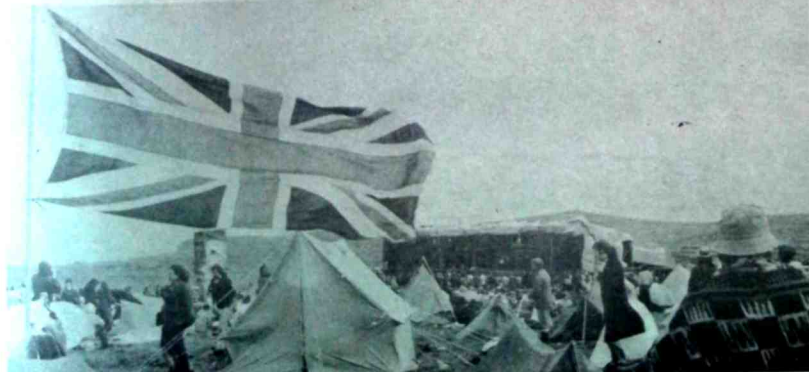
To be fair, there were many satisfied customers out there in the arena. Many got what they expected and as one succinct young man commented: "You can't expect Then Humble Pie doing what



The star of the show... Roger Chapman



The sun's slipping - not saying prayers



Symbolic flag - a grim and windy Saturday lunchtime

Legendary Dingbat devours your letters.

SACRE-BLEU, cette un autre Warning From H.M. Blimp: This page is not going to become an excuse to trundle out all those passe Python plagiarisms. But . . .

To Carrot Face: Mong Bloc-Roll Walrus Titty One Bliscuit Barrel Dignam.

In reply to Diana Doors ne Windows, and all the silly cows who have written in to say the same as her, I shall say + "k!%" and nickers to her mare but v the Wombles. Why

Why can't you leave poor Donny alone? Maybe he's not capable, how many boys of sixteen do you know who are? Quite a few I should imagine, what with your 38-inch bust and probably . . .

I wonder if you realise that if there was a hole in this paper I would have to write round it?

Why can't we have a change of subject for our arguments? Instead of teenyboppers v. heavy floppers, we can have a mare bar v the Wombles. Why

don't we argue about YOU for a change? Anyway Peter darling, I do love you and I'm sorry for the silly things I said to you last Tuesday when we had our little tiff. Luv Sue, 44 Richmond Ave, Wimbledon, SW 20.

I'm not scared to tell all + g face where I live. (So long as she lives a long way away!) . . . who are diz pippie, and vy are sey saying such nazi sings about me . . .

Dear Pratt, I would just like to put my point of view through to you, and tell you what I think of you and your page.

You make me + "%%& sick, you and your stupid + "%%& remarks, make me want to spew. For + "%%& sake couldn't they get anyone better than you. Your just a stupid + "%%&? + "%%&? and wish you would keep your mouth full of + "%%&?, cause this just about you limit.

From An Admirer. Alors, who can zis be, do I KNOW anyone with such a vast and scintillating vocabulary? Admittedly this one has longer words in it, but what happens to the rest of it? Was it torn up in disgust before posting? What DID follow



after the break . . .

Dear Dafodil, Daft dahilia, dainty daisy, dandelion, dandy, dastardly, dead, defunct, deaf, debonaire, defaced, defect, delicate Dingbat.

I'm fed up with all these. And that's it, can I have part two for next week please dear? (This could be the start of something big? Episodic letters?). This one isn't so much episodic (look, there's that silly word again) as 78 r.p.m. and will not be stopping at Sidcup, Tring or Bournemouth. . .

Me and my friend Penny like all Popstars and they are not repeat not vain none of them.

From Valerie and Penny Bournemouth. P.S. Why didn't you print my last letter you pig.

P.P.S. this is true in Val and I've got beautiful long blonde hair and big blue eyes and so has Penny.

Well if only I'd known, if only you'd told sooner, I ALWAYS print long blonde haired letters. Speaking of which, hello Liz and John (I'm only Dancing), here's a letter for

you . . . Dear Nice Ghurkin, This is an open letter (they can't touch you for it) to Superberry, with reference to the letter about Bowie. If he didn't have bones, he wouldn't keep upright.

There was a lot more, but I took a particular fancy to that bit, it does have a certain charm, and mess smils, despite the fact that it was written on long blonde loo roll, eh monsieur Butch nee Bruce? This one just makes it a cause de un cute P.S.

Monsieur Ding Dong Legendre, I just thought I'll write a letter and say what a load of + "%%& your twenty years of pop was, well I thought it was anyway.

Bob Dylan got exactly two whole lines, and Paul Simon, Rod Stewart, the Cream and the Yardbirds got a line between them, while Leonard Cohen, Stevie Wonder, Free, CSNY, never even got mentioned.

Alvin Stardust got more than the rest of those put together! Shame on you lot at Caraby Street, may giant maggots eat you alive in your beds. There's lots more I could write, but I have to go to get

Brahms and Liszt at the local. Au Revolu ma petite ami Pierre from

Bill the PILL. P.S. Is this nasty enough to be published? P.S. Je ferais mieux aller maintenant, et mangerun joll carotte rouge pour ma petit déjeuner. Yes, but can you ride a tandem? Or, to win this week's Jelly on Your Shoulder Award, we'll close the show with this little number . . .

Dear Pete (say no more . . .) A boring carroted Dingbat, estimated foolery, great, has inspiration - lives kinematically, like my neighbour, on Pugs washes quads, Rog stares torpidly until Virginia Wade xelams youthfully 'Zounds!'

All my own work, Rog. (First letter of each word in alphabetical order). No marks for relevancy, full marks for originality, and seven out of ten for ingenuity, turn round twice take away the number you first thought of go up a snake but where was the excuse for this week's picture eh matey? I actually had to think about it this time, and I'm sure you realise how difficult that is. Try harder for next week petits blimps, bye bye.

around the country

BRITAIN bids welcome to one of country music's cult figures this coming weekend as Vernon Oxford commences his first ever tour of these shores. Vernon, although not one of Nashville's leading figures, has built his reputation upon a handful of recordings and a vocal style, although modern, that's well entrenched in tradition and has been frequently compared to that of the late Hank Williams.

His reputation has been further enhanced, on this side of the Atlantic, through the efforts of the Vernon Oxford Appreciation Society, in particular those of the society's dedicated founder Mike Craig. Mike, for the past two years, has petitioned for the release of the artist's material and, in December, saw his dreams realised when the double album Vernon Oxford - Famous Country Music Makers (BCA DPS 2045) came on to the UK market.

Vernon Oxford, who stands in for Stip recording artist Judy Allen at the last moment, begins his tour this Saturday (July 13) at the Coronation Hall, Overton. The other dates are: Civic Hall, Eastleigh (14); Farnborough (15); Royal British Legion, High Lane, Stockport (16); Tiffany's Club, Hull (16); Newton House Working Men's Club, Wakefield (17); Cliff Hotel, Great Yarmouth (18); BICC Social Club, Freeton (19); to be announced (20); Farnborough, North Bournemouth (21); King George Hotel, Stainforth (22); Wakefield Theatre Club (23); Woking Hotel, Monkston Combe, Nr. Bath (24); Festival Hall, Corby (25) and Silver Saddle Club, The Roebuck, Erdington (26).

around the country

Britain welcomes an Oxford cult

Throughout the tour Vernon will be accompanied by British country music band The Wild Bunch.

Incidentally, if you're interested in getting more details about the Vernon Oxford Appreciation Society, you can contact Mike Craig at 11 Summer Street, Woodside, Aylesbury - or, about the tour, Mike Storey at 127 Cambrian Way, Lupset Park, Wakefield WF2 8LA.



I PICKED up the telephone and heard an old, familiar voice the other day. Hello, I said, I thought you were in New Zealand. At least that's where Malcolm Price should have been - the farewell party, with the booze and the music, had sent him in that direction a few months ago. "No, I'm back," Malcolm replied, with that fast-paced exuberance that's been his unique trademark over the years. "Suddenly I became very claustrophobic, there didn't seem to be too much going on and it was very quiet. "New Zealand's got some great entertainers and some real nice venues, but there's a

limited amount of work. I started off with a hectic schedule, but then, all of a sudden, I found that I had to wait my turn whilst the others got their share of the gigs.

"Now it's on with my gaberdine raincoat and back into the West End," Malcolm said, with a hint that the fans will be warming to that unique touch of Price humour once again. If you'd like to see him at your local club, he can be contacted c/o Pete Staxton at 15 Torriano Avenue, London NW5 2SN.



COUNTRY FLASHES. A couple of recent group changes. Pete Wilson, former Syndicate member, is Frisco's new bass player and joins the line-up alongside Ann 'Kookie' Bell, Denny Collier and John Dee. Coventry's Patsy Powell has a brand new outfit - they're a five piece band called The Goodtimers, and were formerly known as Harper's Ferry. Frisco and Patsy Powell & The Goodtimers join Phil Brady as the headlining acts for the forthcoming Devon Country Music Festival,

tony byworth



whilst other acts include Denver Spur, Cal Ford & John White, Country Blues, Harmony Slide, Country Roads and North Country Four. The Festival takes place on July 17-19 and will be staged at the Black Cock Hotel, Molland, near South Molton.



A SPECIAL country show is staged at the Hemel Hempstead Pavilion on Sunday, July 21, and featured

on the bill are Liverpool's The Hilliders, Frisco and Kevin and Dennis Stewart.



IT'S ALWAYS pleasing to hear about new country venues, and the 7-11 Club is the latest to open up in the Home Counties. Situated at the Rest Hotel, Kenton Road, Kenton, Middlesex, its policy is to feature top UK bands every Sunday evening. Bernie Clapton is the man behind the club and, for the rest of this

month, has lined up Al Barrett's Lineup (14), Original Shades (21) and Nashville County (28).



BERNIE'S other weekly venue is the Merryhill and is now well into its fifth year of existence. Situated at the Hendon Way Hotel, NW 4, forthcoming acts include Nashville County & Gentry (16), Threewheels (23) and Wild Bunch (30).

LADIES WHO TAKE THEM

we present

Mr. Terry Sylvester

a Holly branching out

TERRY SYLVESTER is the sort of amiable chap you'd get on really well with if you happened to run into him in the local. He's got a mop of black hair which hangs loosely down to his shoulders and he chats in a free and easy manner which befits the true Hollies image - likeable and inoffensive.

Yes, Terry's got quite a lot going for him at the moment. With the successful Hollies' tour of Britain over, he's had time to concentrate on a hankering which has plagued his mind ever since he joined the group replacing Graham Nash some five years ago.

If you haven't guessed already it's his first solo album I'm ranting on about. Put together after a series of recording sessions at the EMI studios in Abbey Road, the album is a first reflection on the tremendous potential this Liverpooler is or is Manchester lad, has as a solo artist.

The thoroughness of his preparation shows in the fact that two hours was spent on each song purely discussing it's effectiveness along with producer Ron Richards and arranger Chris Gunning.

"By the time we went into the studios we knew exactly what we wanted," quips Terry obviously pleased and relieved his solo ambitions have at last materialised.

The album which is due out later this month comprises 12 tracks, all Terry's composition with the exception of the Hammond / Hazlewood song, For The Peace Of All

Mankind, which incidentally is being released as a single.

With his wide Hollies experience and before that with the Swingin' Blue Jeans, Terry is quietly confident about the success of the album although the material is in no way similar to either bands.



"Look, I'm 27 and I want to be prepared should the Hollies break - up although I'll continue to be with the group as long as it exists."

A Hollies' bust - up soon then?

"Oh no, it's just that if and when we do split, I want to have some sort of a reputation behind me rather than announce, as expected, that I was going solo."

Now that the release date is nearing, Terry's beginning to feel nervous about his dream becoming reality. "The single's being released in America as a follow - up to the Air That I Breathe - that's one good reason to be nervous for a start," he says.

In fact Terry's vocals sound remarkably like Allan Clarke's voice in places, just as they sound like Cassidy and Gates in others, but he assures me that it's no intentional rip-

off on his part.

He makes no secret about being an ardent admirer of the Bread sound and it's noticeable in such tracks as Make My Day and Pick Up The Pieces Again.

"I've signed a contract to do three or four more albums whatever happens with this one," he adds, "I know the album's good in my mind but if it's a hit I'll have all the confidence in the world."

When you consider that Terry, a rhythm guitarist, didn't play on any of the tracks and a 36-piece orchestra and a string of session musicians were used, it's enough to realise that this is no pass - time fancy.

"I wouldn't mind doing a few solo things but not unless the single takes off and I'd also want a full orchestra to come with me. The perfect thing just now would be an In Concert appearance to make people aware of what I'm doing."

When you consider that Terry, a rhythm guitarist, didn't play on any of the tracks and a 36-piece orchestra and a string of session musicians were used, it's enough to realise that this is no pass - time fancy.

"I haven't met David Gates though," Terry reminds me, but I liked that sound even before Bread and I can remember a group called Ronnie and the Daytoners doing a song called Sandy which the Blue Jeans recorded as a single. It had the same sound long before Bread."

He won't admit either being influenced greatly by Hammond / Hazlewood compositions, especially since the success of The Air That I Breathe.

Does he think his solo achievement will result in him being more prominent in writing material for the Hollies or have more say in their studio technique?

"No not really, I don't think that the Hollies could do any better or different, because we've set a very high standard as it is. It'll certainly help me more in the studio now that I've got solo experience."

"I just write songs and they're all for the group to use. I don't hold any back thinking that it'll be more suitable for my personal use, but there again, I knew that Make My Day for instance was for me rather than the group. Ron Richards has the final say in the matter though."

Why Ron Richards?

"Oh we need somebody like him in the studios with us. He didn't do an album all his own 'cause he was ill and we spent hours just playing and disagreeing which songs would be included and which ones would be left out. We need somebody with the final say and we all respect Ron's judgement."

Terry hasn't finally decided on what image to adopt for the promotion work involved in the album. He looks down at his blue denim jeans and says, "perhaps I'll just dress casual like this, I just want something comfortable."

"I don't think it'll be the black leather gear either," he adds laughing, "maybe I'll stick more to a genuine sort of outfit."

Glitter perhaps?

John Beattie

Miss Lynn Paul

a Seeker of solo success

ARE girls in groups more trouble than they're worth? Do they get more emotionally involved than the fellows and create unnecessary problems? I mean it was Lynn Paul and Eve Graham who set the wheels in motion for the break-up of the New Seekers and they're not the first chicks to be the cause of the end of a successful group.

Bearing all this in mind, I toddled along to see Lynn Paul who's just back from a three week holiday in Italy.

"It was a riot, there was 13 of us including Peter Oliver and then asks her manager, Tony Harrow, to join us. After some consultation Mr. Harrow says: "Marty and Paul have apparently said in print that that's so, but Lynn doesn't want to get into discussing it."

So there you go. Point taken, I ask Miss Paul how the fans have reacted since the New Seekers became defunct amid a wave of publicity since they failed to turn up for their farewell concert.

"Yes, that was the kind of publicity I could have done without," Lynn admits.

"Still, that's old hat now. The fans have been terrific. Some have been a bit nasty and asked what makes me so different, but generally they understand that things can't go on forever."

Lynn's debut single comes from the Gregory Peck film. The Dove, and has yet to make the Top 50. How does she feel about this?

"Sail. The Summer Wind was released as a matter of course and I'm not bothered about it not being a smash hit and now."

What Lynn would like to see is more of the Hollywood glamour to be injected into showbusiness.

"People come to see a show, they're ordinary people who want to see a bit of glamour like beautiful clothes that you can't buy from C&A. These people who go on stage in jeans and tatty shirts just please themselves and not the audience. Anyway, if I can go down great with five, then it should work well for one."

At that I venture to put my question to Lynn about girls in groups having too many hankies, a point made recently in the national press by certain ex-New Seekers.

"Look, I've had enough of groups and things," she says adamantly. "I saw the article you're referring to and it upset me. The New Seekers was fine, it helped to push my name which was good since I've always wanted to be a solo artist. I was lucky to have finished with a group so successful as the Seekers but it was always a case of having to compromise. I like to say what should be done and it's rotten when you have to suppress what you feel."

But what if you feel about being more trouble than



you're worth?

Lynn hesitates for a moment and then asks her manager, Tony Harrow, to join us. After some consultation Mr. Harrow says: "Marty and Paul have apparently said in print that that's so, but Lynn doesn't want to get into discussing it."

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But what if you feel about being more trouble than

on the contrary I'm really proud I was asked to do it," she replies.

"Anyway, the film isn't on general release until the beginning of next month so my record could well sell a lot more."

Meeting Gregory Peck was like a childhood dream come true for Lynn. She's always been an ardent fan of the film star and admitted to feeling like a silly little kid on one occasion when Peck came over to speak to Lynn and her Mum at a dinner.

"He chatted to us for some time and has asked me to be his guest at the film's premier in America," she says enthusiastically.

All in all for a girl who is just about to embark on a solo career, Lynn's got a hell of a lot going for her. In addition to the cabaret, there's TV dates and in October she is the special guest on a British tour by singer Johnny Mathis.

"Veh, I guess I'm very lucky, very lucky indeed," smiles Lynn.

Roy Hill





Reviews Peter Jones

TERRY SYLVESTER: For The Peace Of All Mankind (Polydor 2608 482). So I was going on about what a good songwriter Terry (of the Hollies) is, and he comes out with his first solo single... written by the Hammond-Hazewood team! Still, they DID write The Air That I Breathe and, as that somewhat-casual Allan Clarke, so does this do full justice to Terry's clear, clean-cut, concise and high-set voice. Slow, meaningful... and beautifully presented. — **CHART CERT.**

HOT CHOCOLATE: Changing World (IRAK 174). From the album Cocco Park. Now my theory is that Hot Chocolate are improving musically all the time: they were erratic hit-makers at first, now they are consistent hit-makers. This one is slow, bluesy, well-arranged, and there's a haunting feel to the whole thing. Lovely piano interpolations. Strings sensibly inserted in other words: it's got a comfortable and commercial feel, but away from a lot of their earlier stuff. — **CHART CERT.**

BARRY BLUE: Miss Hit And Run (Bell 1284). Written by Barry and Lucious Lynsey de Paul... it's a persistent little song, with a sort of droning inevitability. The backing sounds fill in well, and Barry does his usual energetic work. It's not entirely satisfying. It's repetitive, and the phrase You Should Have Known Better is repeated one million times. But it's that commercial feel atmosphere that makes it. — **CHART CERT.**

CHICORY TIP: Take Your Time Caroline (CBS 2507). Bit short on impact early on, perhaps, though the chorus hook is a rousing, foot-tapping bit of hard-selling Chicory Tip have been at the chart tip before, but this isn't a kind of smash material. Just commercial and easy on the ear. In fact, some background sha-waddys and other things. But it sells most on that hard-boiled boom beat. — **CHART CERT.**

TRAX: Wann't It Nice (Fresh Air 6121 106). These guys are black, actually, and their hair is a sort of orange attraction. We'll have to see, but this is definitely a... — **CHART CHANCE.**

ROGER WEBB: Sail The Summer Winds (EMI). Pianist on the John Barry theme from the movie The Dove. Really stylish instrumental sound.

ERIC CLAPTON: I Shot The Sheriff (RSO 2090-132). It's necessary to get deep into this, but this develops as a single of substantial tightness and funkiness. Guitar there, of course, but also plenty of piano, and the general rhythmic material is quite brilliant. This is top-class Clapton, and gawd knows that is something. Written by Bob Marley of the Wailers, and if this is a fair sample then the upcoming album 461 Ocean Boulevard will be really something sensational. — **CHART CERT.**

SCOTT AND DYER: That's What It's All About (BASF 1007). Get this one heard around, push it on radio, arrange the duo... and you could have a surprise soft-rock hit on your hands. The two boys work well together, as writers and singers, and there's a plaintive feel to this one, set as it is in a smooth-but-biting arrangement. Very, very nice. — **CHART CHANCE.**

THE NEW SETTLERS: On Top Of The World (York 215). New line-up, new 1970's slanted musical style (instead of the old folkie sound). And a very promising, girl-voice lead debut single, with tuba and banjo touches behind, and neatly harmonised and blended front line. Conjures up a bygone era, no trouble at all and it doesn't drag a bit. Could well be a first-time hit for the "new" group, Mike Jones, Chris Johnson, Pat Greedy and Annie Sheridan. — **CHART CHANCE.**

THE JAMES BOYS: I Love You (Penny Farthing 346). The little lads from Essex, who've already hit the charts and built a following for themselves. This is in basic terms a schoolground chant, with quite a lot of French riff involved, but made up in teeny commercial terms. The certainly are developing some strong personalities, even if the voices are not really striking. Here, should get moving. — **CHART CHANCE.**

SHELBY: Dance With The Guitar Man (Santa Ponsa). Lively enough reading of the old Duke Eddy number by the three-piece making their debut on the Santa Ponsa scene. Goes along in such lively manner, indeed, that it could stick.

HANDY LEGS: Ride Ride (WVA). Five-strong team from Birmingham on a debut disc... punk rock of some power and decision. This one stomps along with real fire and pungency.

FRANKIE VAUGHAN: Mame (Columbia). Timely release of Frank's 1963 ballad, tied in nicely with the Lucille Ball movie.

T. REX: Light Of Love (T. Rex). Cymbals and possibly symbolic, opening, with hand-clapping approach, and Marc in his most high-pitched and throaty... slurring and dragging notes, and generally putting some meat into what is a really simple and direct little melodic theme. Seems almost fashionable these days to lambast Marc, but the fact is he produces good and commercial sounds, and sounds as if he enjoys every minute of it. This'll do great. — **CHART CERT.**

SUZIE QUATRO: Too Big (Polygram 178). Yes, I know this is in the charts already, and high up with it. But there was this postal delay, and a number of other things. Anyway, I hope the good Suzie is interested to know that I rate it highly, right from the first deliberately ponderous drum beat, and the slower tempo, and the way her voice gets a sort of rocking vaudevillean moment. This'll call it a Chart Cert, but I'll just say that it's perhaps her best yet.

JOHNNY NASH: Nice Time (CBS 2425). Not Johnny's strongest, and he's had a few very strong ones, and the reason lies mainly in the lack of instant melodic content. But the arrangement and production is pretty fair all round, and there's a gentle reggae-calypto rhythm built at all... it's more a 'tapper', if you get the point, than a stable commercial proposition. — **CHART CHANCE.**

MICHAEL D'ABO: Fuel To Burn (A & M 7121). Long time since Mike, one-time lead singer of the Manfred Mann chart-toppers. This is an album track, and from all reports the LP Broken Rainbows is very good. Michael has a charming, time-voice rather than a blast-off sound, and the charm is very much in evidence here, side of hits along, and I must give credit to Elliot Mazer for his production. — **CHART CHANCE.**

RANDY PEE: Highway Driver (Polydor 2041 649). Less frenzied than some of the other German acts, and a group doing very well on their British tour. Interesting line-up with bass, drums, piano and mellotron, and the vocal side is quite punchy. Trouble is that this single manages to be patchy in impact, even in the space of three minutes, but some of it is certainly chartworthy. — **CHART CHANCE.**

SHY: Disney Girls (De-ram). Stylish and soft vocal harmonic job, on a hitting little song. Bruce Johnston song... wistful, really.

THE JONASES: Hey Babe (Is The Gettin' Still Good?), Pt 1/2 (Mercury 6052531). Co-arranged by Richard Tee, this closely harmonised vocal group dancery is indeed reminiscent of his '67/'68 vintage work with the O'Jays while at the same time being totally fresh in an old-fashioned sort of way. From a thumping intro the group lead into the cheerfully clomping rhythm with an incredible acappella set of "boo, spadadoo budadoo boo" noises (which start the more instrumental flip too) before romping along with a walling intricacy behind the gruff lead voice. The effect is wonderfully happy — if a bit Deep — and should appeal to one of several Easy Listening biggies out this week. Herb's newie is probably the most eagerly awaited as it's his first vocal for a while. Softly duetted with an uncredited chick between bouts of trumpet and accordion, it's a nicely romantic smoother without being as universally appealing as his old "This Guy's In Love With You" Gentle instrumental flip. EASY PICK.

HERB ALPERT & THE T.J.B.: Save The Sunlight; You Smile — The Song Begins (A&M AMS 7120). One of several Easy Listening biggies out this week. Herb's newie is probably the most eagerly awaited as it's his first vocal for a while. Softly duetted with an uncredited chick between bouts of trumpet and accordion, it's a nicely romantic smoother without being as universally appealing as his old "This Guy's In Love With You" Gentle instrumental flip. EASY PICK.

ROBERTA FLACK: Feel Like Making Love: Conversation Love (Atlantic K 04481). On this lastly throbbing Gene McDaniels-penned slowie, Ms. Flack merely does a more sophisticated, yet ultimately emptier version of Sylvia's sexy between-the-sheets come-on. Pretentiously class. — **CHART CHANCE.**

JIM REEVES: I'd Fight The World: What's In For Me (RCA APBO 6255). As we approach the tenth anniversary of Gentleman Jim's platinum smash, here's his latest US Country hit, softly pulsing easy-paced swayer of obvious charm. Slow flip with what has to be o v e r d u b e d accompaniment. EASY PICK.

DARYL HALL & JOHN OATES: When The Morning Comes; Lady Rain (Atlantic K 10459). On the showing of their soulfully duetted US-only "She's Gone" single and now of this catchily harmonized jittery slow rhythm-rumbler, these guys have got me interested enough to try their "Abandoned Luncheonette" album — hope it's as good as these suggest. The similar yet more complex flip even has some frantic jazz fiddle. For once, a post CSN&Y strumming white harmony group with an identity of its own. MUSIC PICK.

DON COVAY: It's Better To Have (And Don't Need); Leave Him, Pt 2 (Mercury 6052834). The "Mercy Murray" man is back in a whopping stomping action-packed groove on this great Gospel-flavoured joyous leaper. Considering that the Stones copied some of his into the new "I'd Like To Teach The World To Sing (In Perfect Harmony)"?? It's from the same school of jaunty lifting catchy chime singalong slush with in-offensive lyrics about lazy summertime activities, and I can visualize myself having to play it to death at my older age group disco dances in months to come as — yes indeed — it should hit its target right in their wallets. Bobby's own flip is in his slower "Summer (The First Time)" style. MOR PICK.

JAMES BROWN: My Thing; The Payback (Polydor 2064450). The Minister of New New Super Heavy Funk's "Thing" is more hypnotic and lively than a thing though just as repetitious and looks like doing well Stateside, where "The Payback" preceded it by selling a million (without actually being big Chart hit). In fact our flipside version, though the same length as the US ("Part 2" taken from the album and thus lacks the enlivening "This is for Chicago" comments overdubbed on the 45. R&B PICK.

JOHNNY BRISTOL: Hang On In There Baby; Take On (1046). A funkier, more tracked Barry White-type treatment of his own familiar song, which while good enough to hit may prove too much like others in the genre to establish an identity of its own. Unexceptional slow flip. R&B/POP PICK.

CLARENCE REID: Funky Party; Winter Man (Atlantic K 10466). Like George McCrae, Clarence is from Florida, where he does possibly more producing than singing. His latest US R&B "out here" (a commendable hurry) uses that well-known "Shaft" brass line in amongst a funk of unexpected dance-tune, which if anything is overshadowed by the sadly unseasonal semi-slow flip.

PERRY COMO: The Way We Were; I Don't Know What He Told You (RCA APBO 6255). Now RCA are making those horrible injection-moulded brittle singles with painted labels, and Perry's substituting schmaltzy smotheriness for the boring delicacy of Barbara Streisand's original movie theme. The latter is the good one. Old-fashioned flip, too. EASY PICK.

BOBBY GOLDSBORO: Hello Summer; And Then There Was Gina (United Artists UP 35705). Recorded as it was at the request of his totally-victorious British fans, can Bobby make this this extended and de-coked commercial for Coca-Cola into the new "I'd Like To Teach The World To Sing (In Perfect Harmony)"?? It's from the same school of jaunty lifting catchy chime singalong slush with in-offensive lyrics about lazy summertime activities, and I can visualize myself having to play it to death at my older age group disco dances in months to come as — yes indeed — it should hit its target right in their wallets. Bobby's own flip is in his slower "Summer (The First Time)" style. MOR PICK.

OHIO PLAYERS: Funky Worm; Paint Me (Westbound 6149100). The rumbling US success of their new "Skin Tight" album must be one of the month's sensations, but without even having hit here first time round with this 1973 slab of funky lunacy (a US monster smash) the Players' chances in Britain are nil — hence this re-issue of their most accessible single. To a slow thump beat the group are joined by "granny" in her synthesized-playing "worm"... and despite the fun, the beat may still be too slow for some dancers here. RE-ISSUE PICK.

KOOL & THE GANG: Hollywood Swinging; Duff (Polydor 2061530). Proof of how important a US hit their "Jungle Boogie" was must be this somewhat undisturbedly advertised and languished funk dancer's rapid climb up both Pop and R&B charts. Fine of its type, with an appeal for London disco-goers doubtless, it's still less interesting than the straight Jazz instrumental flip.

CLAUDINE LONGET: Who Broke Your Heart (And Made You Write That Song); Goodbye (Jazz 614028). Andy Williams's ex-misias (as I understand it) has always had a demurely Frenchified brass line, and here she applies her sexy ingénue's little girl voice to a pleasant slowie with chart potential. More breathiness on the flip. EASY PICK.

MAC DAVID: One Hell Of A Woman; A Poor Man's Gold (CBS 2398). Singer-songwriter David is out of the same bag as Bobby Goldsboro, and here he even grafts some of the notes from Bobby's "Summer (The First Time)" onto his mid-tempo thumping US Pop and Country hit, which he sings with exaggerated dramaticality. Quasi slow flip. MOR PICK.



Reviews James Hamilton



THE WOMBLES

Remember You're A Womble (CBS 80191). Mike Batt's chart-happy fortune makers...

THE BEE GEES

Mr. Natural (2394 132). The kings of gentle rock, the masters of simple melody...

CENTPEDE

September Energy (RCA 2054). A showcase for this talent-crammed and huge orchestra...



SWINGLE II

Madrigals (CBS 80147). Ward Swingle had high success with his original Swing Singers...

KAI WARNER

Twelve Power Hits (Polydor 2371 469). Hits taken from Lynsey de Paul, Mick Jagger...

THE FOUR TOPS

Meeting Of The Minds (Probe SPBA 6283). Levi's authoritative voice doesn't lose any power or impact with the passing of the years...

GERRY MULLIGAN

Meet The Sax Giants, volume one (Verve Z304 146). Sax giants in question include Paul Desmond, Stan Getz...

FRANKIE MILLER

Highlife (Chrysalis 1052-B). Every so often a virtually unknown pops up with a classic and this is the 1974 treat as far as I'm concerned...

HANK WILLIAMS

On Stage (MGM 2863 046). "Live" in the sense that they are from the country star's radio broadcasts...

THE MAIN INGREDIENT

Euphrates River (RCA 10835). Three-string American band, using clever arrangements...

VIC LEWIS

His And Theirs (DIM 487). The title refers to the fact that one side features material written by Vic, along with friends...

LEE HAZLEWOOD

Poet, Fool or Bum (Statewide 515). He's got this deep, insistent voice... a voice that travels all the way up from the boots...

ROY EDWARDS

Great Day (Grosvenor 1028). Experienced band singer on a set of all time favorites...

EDGAR FROESE

Aqua (Virgin 116). Now what this is all about is this: It's the first solo album by the leader of Tangerine Dream...

THE MOMENTS

The Best Of... (London SHL 8471). Soft harmonising vocal team of three, deep into the soul scene...

THE PERSUASIONS

More Than Before (A and M AMSL 68635). A live album, and the introducer says quite categorically that this is the world's finest vocal group...



THE STAMPEDEES

From The Fire (Regal Zonone SLRZ 1038). One of the top teams in Canada - a powerful trio...

LOCOMOTIV GT

Locomotiv GT (Epic 80225). Group from Hungary and this is Budapest's first supergroup - four musicians individually voted top in polls...

BREAD

The Best Of... (Elektra K 6216). Volume two of the David Gates' inspirational group. Recordings largely from 1970...

JEFFERSON AIRPLANE

Early Flight (Grunt 0437). Recordings mostly from 1965 and '66, but with some others from 1970...

HOM HARPER'S

Dom Electronic's Columbia SCX 6559). Electronic music, with Cold Worlds and Nightmare a couple of stand-out tracks...

CHARTBUSTERS

VOLUME II (Pye 15010). This series just keeps on and on... reproducing current hits in a hot-from-the-pressures...

THE HELLRAISERS

Remember When? (Contour 2870 381). Group well into the nostalgia scene, reviving hits like Peggy Sue, Shakin' All Over...

QUINCY JONES

Body Heat (A and M 63617). Produced by Quincy Jones and Ray Brown, and that aura of perfectionist enthusiasm is there all the way...

GLENN MILLER

Original Recordings (Pye GH 831). Miller died in 1944, but left behind a really fine catalogue of swinging sax-biased orchestral items...

HELEN REDDY

Love Song For Jeffrey (Capitol ST 11284). Success can be measured in many different ways... Helen shows best on the lovely Stella By Starlight...

MILT JACKSON

Goodbye (CTI 10200). One of the all-time great vibes players and with flautist Hubert Laws in close attendance...

DEBBIE REYNOLDS

And Then I Sang (Pye NSPL 18455). Debbie was primarily a movie star, but she also stands comparison with top singers...

THE THREE DEGREES

Maybe (Pye NSPL 28199). These girls fairly sizzle. It's good that they've finally found success in the singles charts...

THE HUES CORPORATION

Freedom For The Stallion (RCA 0323). Girl Named H. Anna Kelley, two boys named S. Clair Lee and Fleming Williams...

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GLENN MILLER

Original Recordings (Pye GH 831). Miller died in 1944, but left behind a really fine catalogue of swinging sax-biased orchestral items...

MOUSE

Lady Killer (Sovereign BVNA 7282). An album comprising a quilt of track concepts - solid funk, rockers, and slower acoustic numbers alternating through the sides...

HEADSTONE

Bad Habits (EMI EMA 766). Apart from the terrible pun on the album's name, with a disenchanting fagged run on the cover...



CHASSE

Pure Music (Epic 80017). A band of high musicianship, built on a foundation of brass punchiness. Bill Chase, via Maynard Ferguson, Stan Kenton and Woody Herman...

Advertisement for Herb Alpert's new single 'Save the Sunlight'. Includes a large graphic of a sun and a photo of Herb Alpert.



HEAR IT! 01-247 5761

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

Derringer makes play by night

LOS ANGELES — Rick Derringer has got to be a unique phenomenon in rock. Not only is he an artist on CBS — distributed Blue Sky Records, Steve Paul's label, but Derringer now also produces the Blue Sky albums of both Johnny and Edgar Winter as well as playing lead guitar in Edgar's touring band.

Under his real surname of Zehring, Rick and his brother Randy had a busy teenage Ohio band. They were spotted opening a touring show by rock 'n' roll producing heavies Jerry Goldstein (now with War) and Bert Berns, who were then performing one of their studio-manufactured hits as a live act.

The next day, Rick's parents were driving the band to New York, where they cut "Hang On Sloopy" as the McCoys.

The McCoys had their run on Mercury, then dwindled to the house band at Steve Paul's Scene nitey in Manhattan. They played so solidly that stars like Hendrix and Clapton

were constantly dropping by to jam.

Paul became a mover in New York rock and wangled Johnny Winter his juicy CBS deal. As Winter shifted sidemen, the surviving McCoys became his band. Then Johnny took a hiatus from the business to recover from drug addiction and Rick helped form Edgar Winter's White Trash.

Derringer produced keyboardist Edgar's platinum-selling "They Only Come Out at Night" with its No. 1 Billboard single "Frankenstein."

Now on the road with Edgar's summer-long arena tour continuing his new "Shock Treatment" album, Rick always gets a solo spotlight at each concert, performing several numbers from his debut LP, "All American Boy."

"I really enjoy the arrangement with Edgar because I'm not playing for whether the entire concert is good, just my own little segment," says Rick. "A single from the album, 'Rock 'n' Roll Hoogie Koo' written by Rick was on the Hot 100 and he has every intention of producing his own recording career. This means



Rick Derringer

something has to go from his schedule and that will probably be producing virtuoso guitarist Johnny Winter. But the team of Rick, Edgar and Johnny has already proved one of the biggest success stories in contemporary hard rock.

stateside newies james hamilton

THE MAIN INGREDIENT: Happiness is just around the bend (RC 6035). From their new "Euphrates River" album and penned by Britain's ex-patriate keyboardist, wizard, Brian Auger (whose last two "New Soul-Jazz" albums are both high in the US Jazz Charts, where they deserve to be, while he himself ignored here), the Ingredients' latest hit — a 129 R&B, 71 is Pop — is a coolly engaging, wondrously amorphous Marvin Gaye-type exercise in effortless perpetual motion, punched along by a work by Funky Bass line over which the echoing vocals mizz and fuzz between moody shimmering strings and chiming wah-wah brass effects. Impressive. It's a really masterful (and commercial) amalgamation of Soul with anything enjoyed by jazz devotees. And, above all else, it's got a killer rhythm!

APRIL: Wake Up and Love Me (AKM 1328 S). This one just dropped out of the Hot 100's bottom reaches, this is April Stevens singing a Sylvia-style slinky slowie penned by herself and jazz pianist Nino Tempo and Jeff Barry (the latter two of whom produced/arranged as well). What sets it apart is that Sylvia's amusing but less than honest erotic efforts is its lyrical link with the tortured outpourings of Dory Frevin — April admits right off, after some initial breathy endearments to her deserving lover, that "I've got it and I'm not giving it and it's never been better for her. Can it last?" "They" say that it's not right, just like in front of me, but I'm not yours, but — in the glorious moment, at least — April's saying, what the hell. "You're part boy... but I'm a Man!" she pants with self-satisfaction. Yeah!

SYLVIA: Easy Evil (Vibration VI 530). As a contrast, Sylvia herself has gotten away from her sexy smirchings and turned in a stylistically similar breathy yet more readily readable Alan O'Day's much recorded lightly Latin pubster (probably best known as by the Friends Of Distinction), here done a slower than usual to accommodate the lady's sucking and hissing style. In common with all pressings on Vibration, the playback quality is full of luring eye crackles and Rice Crispy noises.

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

Award for best vocal performance of the week: **MILLIE JACKSON:** How Do You Feel The Morning After (Spring SPB 147). Now there's a question! Millie poses it amidst slow heartbeat thumps, squeaky strings and answering chis, and waits on with much anguish for all of 3:10. Funny thing is, despite her soulful artistry and overwrought involvement, she fails to connect with me this time... although others would say, as she's at 13 R&B and 77 Pop.

BARBARA ACKLIN: Raindrops (Capitol 3082). Raindrops with the misses, Barbara seems to have switched labels and gone backwards in style to her great "Love Makes A Woman" sound of '68 — of which this new stiddy-clapping thumper is practically the twin sister. And that ain't no bad thing, considering how superb that first hit was. With the label change, the Ch-Lites' Eugene Record seems to have faded from the credits (with Eugene, Barbara copenned many Chi Sound releases). Still, she goes on under the production of Willie Henderson... and, coincidentally, Willie's own "Dancer Master" single is now a fast-rising US disc success (57 R&B, 38 Pop) having started out as a British-issued special on Contempo. You may remember how it was released here only the other week — well, it has evidently been percolating back across the Atlantic in its British Contempo form, to do a Mambo D'haingo and become a New York City disco fave. As a result, Contempo then let the Playboy label have US rights, and... fast almost equals to Newcastle! OB, and Barbara Acklin is doing OK herself — she's at number 40 R&B.

ERIC CLAPTON



ERIC CLAPTON ROSS Nassau Coliseum, New York

Eric Clapton, the man wholly influential to entire generations of guitarists and now out of a self-imposed three year hibernation took the stage of the Nassau Coliseum on June 30 dressed in a suit and a dark, wrap-around sunglasses speaking with an almost cocky self-assurance. Even as one of rock's most consistently enigmatic personalities, Clapton's intentions proved to be about as perplexing as they could possibly get. He appeared to have little or no interest in his latest album, as only two of the 16 songs performed were taken from it. His playing was mostly tasteful and stirring, but all too often his extended solos were choppy and directionless. Clapton further confounded the audience when he walked on stage with an acoustic guitar, and along with Yvonne Elliman strummed his way through "Easy Now", "Let It Flow", and "Can't Find My Way Home."

The backing band that Clapton has assembled for this tour and the recording of his new RSO album, "461 Ocean Boulevard" plays a subservient role with the exception of Ms. Elliman who hit the high harmonies that Clapton would traditionally sidestep on stage, and second guitarist George Terry, a relatively unknown, whose style shared a close similarity with Clapton's own fluid lines.

The set was predominantly low-keyed, with each number reaching its climax mostly through with a riff that was repeated or expanded upon by either Clapton or Terry even as the pace fluctuated between high energy numbers like "Layla", "Badge", and "Blue", "Power" and the slower blueswailing of "Key To The Highway", "Have You Ever Loved A Woman", and "Presence Of The Lord".

Though Clapton worked hard to be the ingratiating host, a relay through was justified as he showed little if any growth since he was last here with Derek and the Dominos in 1970.

U.S. CHARTS

Single		Album			
	from Billboard				
1	ROCK YOUR BABY George McCrae	TK	1	CARIBOU Elton John	MCA
2	ANNIE'S SONG John Denver	RCA	2	YOUNG GUNS John Denver	RCA
3	BACK THE BOAT! The Meters Corporation	RC	3	SUNDOWN Gordon Lightfoot	Reprise
4	SUNDOWN Gordon Lightfoot		4	1 BAND ON THE RUN	Apple
5	10 AND ON GLADYS KNIGHT & THE PIPS	Buddah	5	PAUL McCARTNEY & WINGS	MCA
6	25 DON'T LET THE SUN GO DOWN ON ME	MCA	6	6 GREATEST HITS John Denver	RCA
7	3 BILLY, DON'T BE A HERO		7	DIAMOND DOGS David Bowie	RCA
8	8 DON'T DREAM OF MEN	Capitol	8	JOURNEY TO THE CENTRE OF THE EARTH	ABM
9	9 YOU WON'T SEE ME Anne Murray	ABC	9	BUDDAH & THE CHOCOLATE BOX	ABM
10	15 ROCK AND ROLL HEAVEN	Haven	10	14 ON STAGE Loggins & Messina	Columbia
11	14 ONE HELL OF A WOMAN Mac Davis	Columbia	11	17 MARIA MULDAUR	Reprise
12	5 YOU LOVE ME (Let Me Know)	MCA	12	16 TRIS HOMERICK Top	Mercury
13	13 RHIKI DON'T LOSE THAT NUMBER	ABC	13	13 BACHMAN-TURNER OVERDRIVE	Mercury
14	16 DISHOW Blue Magic	Wings	14	18 LET'S PUT IT ALL TOGETHER Stylistics	Avco
15	17 BAND ON THE RUN Paul McCartney & Wings	Atlantic	15	10 JOURNEY TO THE CENTRE OF THE EARTH	MCA
16	20 RADAR LOVE Golden Earring	MCA	16	21 SCOUT TIGHT One Players	MCA
17	6 HOLLYWOOD SWINGING	De Lite	17	21 APOSTROPHE Frank Zappa	Disques
18	24 WATERLOO Abba	Atlantic	18	22 CHICAGO VII Chicago	Columbia
19	7 YOU MAKE ME FEEL BRAND NEW	The Stylistics			
20	12 BE THANKFUL FOR WHAT YOU GOT	Reverbury	21	25 ON THE BORDER Eagles	Arista
21	21 FINALLY GOT MYSELF THROUGH (I'm A Changed Man)	Capitol	22	24 PRETZEL LOGIC Steely Dan	ABC
22	36 FISH AIN'T BITIN' Lambert Dozier	Capricorn	23	23 IF YOU LOVE ME LET ME KNOW	MCA
23	36 FLEE LIKE KAMIKAZE LOVE Roberts	Atlantic	24	12 SHININ' ON Grand Funk	Capitol
24	31 PLEASE COME TO BOSTON Dave Loggins	Mercury	25	25 BRIDGE OF SIGNS Robin Trower	Chrysalis
25	30 TAKING CARE OF BUSINESS	Mercury	26	28 OZARK MOUNTAIN DAREDEVILS	Tamla
26	32 BACHMAN-TURNER OVERDRIVE	Mercury	27	26 INHERITORS Steve Wonder	Mercury
27	52 IF YOU TALK IN YOUR SLEEP	RCA	28	28 SHOCK TREATMENT	Epic
28	34 MACHINE GUN The Commodores	Motown	29	32 EDGAR WINTER	Epic
29	32 CALL ON ME Chicago	Haven	30	35 BODY HEAT Quincy Jones	MCA
30	38 THIS HEART GAVE REDDING	Barnaby	31	37 OPEN OUR EYES Earth, Wind & Fire	Columbia
31	38 THE STRIKE Ray Stevens	Dunhill	32	40 THE BEST OF VOLUPTÉ	Broad
32	32 MIDNIGHT AT THE OASIS	Reprise	33	27 WHAT WERE ONCE VICTIMS ARE NOW HABITS	Warner Bros
33	35 MARIA MULDAUR	ABC	34	41 STOP ALL THAT JAZZ Leon Russell	Buddah
34	35 WORKIN' AT THE CAR WASH BLUES	MCA	35	41 FISH AIN'T BITIN' Lambert Dozier	Capricorn
35	40 DANCING MACHINE The Jackson 5	Motown	36	41 KEELON SMILIN' Wet Willie	Capricorn
36	40 KEEP ON SMILIN' Wet Willie	Capricorn	37	44 BALLER WAD	United Artists
37	44 BALLER WAD	United Artists	38	21 I'M COMING HOME Spinnaker	Mercury
38	71 SURE AS I'M SITTING HERE Three Dog Night	Dunhill	39	43 TELL ME SOMETHING GOOD Rufus	ABC
39	43 TELL ME SOMETHING GOOD Rufus	ABC	40	59 THE NIGHT CHICAGO Dick Paper	Capitol
40	59 THE NIGHT CHICAGO Dick Paper	Capitol	41	31 TRAIN OF THOUGHT Chic	Capitol
41	31 TRAIN OF THOUGHT Chic	Capitol	42	56 ROCK ME GENTLY Andy Kim	Capitol
42	56 ROCK ME GENTLY Andy Kim	Capitol	43	53 YOU AND ME AGAINST THE WORLD	Capitol
43	53 YOU AND ME AGAINST THE WORLD	Capitol	44	58 HAVEN'T GOT TIME FOR THE PAIN	Capitol
44	58 HAVEN'T GOT TIME FOR THE PAIN	Capitol	45	79 O' JAYE WANKA GET TO HEAVEN	Elektra
45	79 O' JAYE WANKA GET TO HEAVEN	Elektra	46	58 JIVE TURKEY Part 1 One Players	Mercury
46	58 JIVE TURKEY Part 1 One Players	Mercury	47	33 ALREADY GONE The Eagles	Ayrun
47	33 ALREADY GONE The Eagles	Ayrun	48	42 THE DEFRANCO FAMILY featuring Tony DeFranco	20th Century
48	42 THE DEFRANCO FAMILY featuring Tony DeFranco	20th Century	49	57 ROOM FULL OF ROSES Mickey Gilley	Playboy
49	57 ROOM FULL OF ROSES Mickey Gilley	Playboy			

YOU MAY have noticed — then again you may not have noticed — that just lately bands seem to be springing out on us, not so much in groups more in the way of teams!

We now have in full voice and in fine vocal form a team by the name of First Class, harmonising through the success of their first hit single, Beach Baby.

Individually the members of this eight piece unit have been involved in all aspects of the business for a number of years. And tracking down exactly who's who

and who does what, would be as easy as locating the scattered rainments of a dandelion clock.

Basically the man behind it all is John Carter whose own pop credits include writing, producing and performing (as an original member of the Ivy League), such hits as Funny How Love Can Be, Tossing and Turning, Let's Go To San Francisco, Semi-Detached Suburban Mr. Jones, and Mary Hopkin's Eurovision song, Knock Knock Who's There?

Says John: "It all started in fact with me and June. My wife writing the song and deciding that we needed a big harmony sound. So I phoned up a lot of people I knew in the business. I was very fortunate, 'cos when I called everybody up they'd either just quit bands they were already with, or they weren't about to join any new bands. We all got together and decided if the session turned out and the record became a hit then we'd stick together. And luckily it has."

Two of their lead vocalists Tony Burrows and Chas Mills, along with Drummer Eddie Richards and Bass guitarist Robin Shaw have been involved and have appeared on countless hit records under such names as Edison Lighthouse, White Plains and Brotherhood of Man.

The other members of the team, Spencer James, lead guitarist Clive Barrett keyboard player, and their third lead singer Del John (or even John Dell as he prefers to be called) were hand picked for their musicianship and

very excellent vocal talents.

"We're projecting a summery image, a happy Beach Boys type of image," says Robin. "The market we're gonna hit will be a bit older than those who buy Sweet or Gary Glitter and they'll be a bit younger than those who buy Perry Como."

First Class have already completed their first album which is a collaboration of their writing talents . . . "Everyone writes," says John "it just so happens with this one I came up with the song first and it was done from that" . . . The album comprises of completely new songs excepting for the old Ivy League number, Funny How Love Can Be which has been re-arranged.

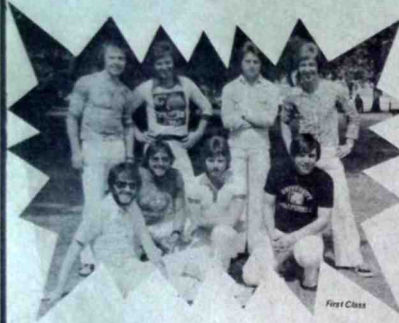
Their next single will be taken from this album and depending on its success, there's every possibility that we'll be seeing First Class out on the road.

"Chas, Tony and myself have quite a few commitments in other areas, but we're sticking together as far as possible. It's a matter of working out exactly what we can do together. It would be silly to go out on the road just for the sake of one record, so we're going to see what happens to our follow-up."

"We want people to treat this as a serious band. We'd like to do really class records, the single is a harmony record and the LP is mostly harmony stuff. I

think there's a gap in the business for this kind of thing to come back now."

Looks like we're in for a lot of summery Beach Boys sounds right the way through the cold winter months ahead.



First Class

Chart babies
bring class
to the
beach

by Genny Hall

Hector —
reckless and
freckless

WHAT'S HAPPENED to the cute little schoolboy image? She cries in dismay, casting aside her lacrosse stick. What's happened to all yer freckles?

'Ector, I mean Hector (now that their changing their scruffy image) have gone all sophisticated.

These four nineteen-year-olds from Portsmouth have an outrageous stage act which incorporates giant catapults firing smarties at the au-

dience, a rocking horse and their own slogan-painted brick wall.

But instead of sporting their old patched dungarees, football shirts and socks, and painting cute little freckles on their snub noses, they've now gotten themselves really flash jumpsuits.

"It's just a progression really," said Nigel Shannon, their bass guitarist and designer of their new costumes.

"The dungarees are a bit old fashioned, 'sides they got tatty very easily, so now we've gone in for something a bit more flash. We're gonna be the same on stage though, we'll still have the brick wall with our slogans plastered all over it."

But Brick wall and velvet suits don't seem to go together somehow.

"We'll probably get ourselves a wall of polished, marble then, you could say that the cute little schoolboy's old man's just won the pools!"

The lads were fourteen and still at school when the idea of Hector was conceived.

"We decided that we wanted to be rock and roll singers (and stars!) So we had to go through the usual rigmarole, you know like learning to play our own instruments for a start!"

Up until their signing with DJM Records and the release of their first single, Hector were working as a semi-professional band, mainly around the Hampshire area. Then Hectormania gradually started infect weeny, teeny and even middle-aged boppers throughout the country with their BIG sounds and funny little schoolboy image.

Excepting for the departure of their lead guitarist Peter Brown, to be replaced by Ian



Hector

Twynan, the band have kept their original lineup throughout their five year musical career.

Now they have a second single released on DJM. It's a good

stomping sound — one for y'all to leap about to called Bye Bye Bad Days. Which just goes to show that little boys are getting bigger all the time!

RIGHT, FOR THE LAST TIME...



AT the Ivor Novello awards a couple of months back, recalls guitarist Lol Creme, 10cc were approached by an Italian songwriter.

"You're mad," says Lol imitating the Italian's words, "you should be writing Neanderthal Man's every day and making a fortune!"

The group laughed at the time, but perhaps underneath it all, they believed the eccentric Italian had a valid point to make.

You see a couple of months ago, 10cc didn't have too much to be happy about. Sure, they'd been doing the odd gig here and there, but their first album hadn't sold well and there was no real optimism for Sheet Music, their second offering, being a chart entry.



chuffed

"I reckon we could write Donnas and Neanderthal Man's every week and be stinking rich in money" adds Lol, "but we've produced to order and we've spent two or three years already, doing things for the business machine — people forget that you know."

But he reckons 10cc have found their identity now, and all the commercial run-of-the-mill stuff is behind them.

But things have changed my friends and last week we was beaming with confidence: "We're very chuffed at the moment 'cos Sheet Music is in the charts — it's the first for us and at last we feel as if we're getting through to people with the music."

The album started moving while the band were in the States appearing with Slade and before a 20,000 plus crowd with Johnny Winter at Madison Square Garden in New York.

"We had a ball with Slade," says Lol, "we had never really met them before and although we follow completely different paths musically, we chatted away and got on really well."

"We're that bit older than them of course, but we did a few dates with them in the smaller places and afterwards we all got drunk together."



pains

It was 10cc's first major States tour and they had a lot of hassles to put up with. It's no joke playing to a Slade audience as Lol remembers.

"The people were there to see Slade all right and we had a hard job 'cos sometimes we were third on the bill and people had never heard of us."

"We were only allowed 40 minutes onstage with no time for sound checks, which, to a band like us is extremely important — that's what we're into as opposed to theatrics. Lol was generally pleased at the audience reaction though. "In England the kids only want to see the faces they've watched on Top Of The Pops. They are more into the personalities than the music."



He reckons that the listening audience in Britain are "brainwashed" into tuning into the one kind of material — i.e. the top pop twenty and little else.

"You have also got a very conscientious rock press in America which helps. They go to great pains to listen and learn and review their own opinions."

mad

"The kids are more open-minded 'cos they hear more kinds of music, whereas here it's very exclusive. If you love Sweet you can't listen to Led Zepplin or if you like them you can't like Slade."

Not that the rock press here haven't been good to 10cc. They've even been termed as a musician's and critic's band, "musical genius," laughs Lol, "they must be absolutely mad."

Band In The World wasn't a hit, but it was satisfying to me as a song and that's justification for putting it out in my mind — you win a few and lose a few so they say.

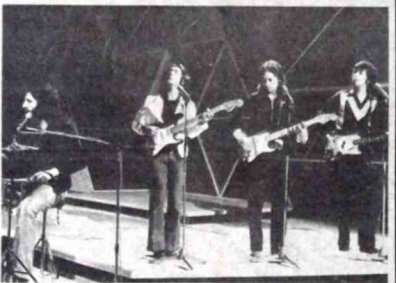
"OK, we're not on the headline — we can afford to live fairly well, in permanent debt of course!"

Some people might think 10cc are a bunch of introverted snobs...

"Wait a minute now," says Lol objectively, "let's take a band like Slade for instance who are poles apart from us musically. How can you knock a band like that who do so well?"

"I mean more people get off on them than us and that is justifying their existence. They like what they are doing... we're not superior and I'm in no position to say they're not."

Lol and his merry men hope they soon will be able to consolidate their new success in Britain without turning to



This is 10cc

But what's it down to ask I? Sheet Music was a combination of harmonies, effective lyrics and a definite progression on the first album but it still left me in the dark as to where the identities lie!

"That's it," says Lol, cutting me short, "the content, the colourful content, the words which people can identify with — that's our identity."

snobs

"Basically we're writers and our identity is the way that we write songs. The Dean and I for instance was an experiment in lyrics and the overall structure of our songs."

"Rubber Bullets was the same — the hooks weren't repeated, it's like having a palate with a piece of canvas — experimenting. The Worst

America each month and though they have another States tour planned for August, it's home territory they're most concerned about — we'll do a British tour — hopefully and after we come back from the States we'll go into the studio and see about a third album."

"I know it'll be difficult but we've got to be strict with ourselves and not be too objective about things. That was our problem with Sheet Music — we were so aware of having to produce something special after the first effort that it caused problems."

Whatever happens 10cc are on the upward trend and that makes Lol happy: "We're not doing bad for a band who've only been on the road six months," he adds reflecting on the situation.

Mm, I couldn't agree more mate!

John Beattie

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