

Have SWEET gone over the top?

# RECORD & Radio MIRROR

A BILLBOARD PUBLICATION

APRIL 13, 1974

7p

The other side  
of  
DAVID BOWIE  
and we've found  
his number one  
superfan



**INSIDE:**

**PAPER LACE:**  
'Don't like  
Glitter music'

The **ONLY**  
paper with the  
**BBC Top Fifty**  
—And the best  
chart service

**PLUS:** full-page  
colour of  
**DAVID ESSEX**

**PLUS: COLIN  
BLUNSTONE  
CHI LITES  
& COUNTRY  
MUSIC SPECIAL**



**HOT CHOCOLATE**  
stir it up... See page 23

## RECORD MIRROR

## RRM/BBC chart

Supplied by BMRB

## TOP FIFTY

## SINGLES

This week	Last week	Weeks in chart	Title	Label
1	1	4	SEASONS IN THE SUN	
			Terry Jacks	Bell 1344
2	2	8	BILLY, DON'T BE A HERO	
			Paper Lace	Bus Stop BUS1014
3	4	3	REMEMBER ME THIS WAY	
			Gary Glitter	Bell 1349
4	6	2	EVERYDAY SLADE	
			Polydor	2058 453
5	4	5	ANGEL FACE	
			Glitter Band	Bell 1348
6	3	5	EMMA HOT CHOCOLATE	
			RAK	168
7	9	4	YOU ARE EVERYTHING	
			Diana Ross & Marvin Gaye	Tamla Motown
				TMG 890
8	—	—	THE CAT CREPT IN	
			Mud	RAK 170
9	8	9	THE MOST BEAUTIFUL GIRL	
			Charlie Rich	Epic 1897
10	11	6	SEVEN SEAS OF RHYE	
			Queen	EMI 2121
11	16	5	LONG LIVE LOVE	
			Olivia Newton-John	Pye 7N25638
12	7	6	GET A LITTLE SENTIMENTAL OVER YOU	
			New Seekers	Polydor 2058 439
13	14	7	JAMBALAYA/MR. GUDER	
			Carpenters	ABM AMS 7098
14	23	3	DOCTOR'S ORDERS	
			Sunny	CBS 2068
15	25	4	I'M GONNA KNOCK ON YOUR DOOR	
			Jimmy Osmond	MGM 2068 389
16	13	7	SCHOOL LOVE	
			Barry Blue	Bell 1345
17	20	5	ROCK AROUND THE CLOCK	
			Bill Haley & The Comets	MCA 128
18	21	3	GOLDEN AGE OF ROCK & ROLL	
			Mott The Hoople	CBS 2177
19	17	7	CANDLE IN THE WIND	
			Elton John	DJM DJS 297
20	36	2	REMEMBER YOU'RE A WOMBIE	
			Wombles	CBS 2241
21	19	6	EVERLASTING LOVE	
			Robert Knight	Monument MNT 2106
22	28	4	HOMELY GIRL	
			Chi-Lites	Brunswick BR9
23	38	2	A WALKIN' MIRACLE	
			Limiee & The Family	Cookin' Auco 6105
				027
24	10	10	THE AIR THAT I BREATHE	
			Hollies	Polydor 2058 435
25	12	8	YOU'RE SIXTEEN	
			Ringo Starr	Apple RS995
26	26	12	WOMBLING SONG	
			Wombles	CBS 1794
27	15	7	JET PAUL	
			McCartney & Wings	Apple RS996
28	18	8	IT'S YOU	
			Freddie Starr	Tiffany 6121 501
29	44	2	I KNOW WHAT I LIKE	
			Genesis	Charisma CB 224
30	22	6	MA-MA-ME-BELLE	
			Electric Light Orchestra	Warner Bros
31	42	3	THE STING	
			Ragtimers	Pye 7N45323
32	38	3	THE WAY WE WERE	
			Barbra Streisand	Philips 6006 367
33	24	10	REMEMBER (SHA-LA-LA-LA)	
			Bay City Rollers	Bell 1338
34	29	6	LISTEN TO THE MUSIC	
			Doobie Brothers	Warner Bros K16208
35	35	3	THE ENTERTAINER	
			Marvin Hamlisch	MCA 121
36	43	2	LONG LEGGED WOMAN DRESSED IN BLACK	
			Mungo Jerry	Dawn
37	27	9	JEALOUS MIND	
			Alvin Stardust	Magnet
38	32	10	MA HE'S MAKING EYES AT ME	
			Lena Zavaroni	Philips 6006 367
39	—	—	YEAR OF DECISION	
			Three Degrees	Philadelphia PIR 2073
40	—	—	HE'S MISSIN' A KNOWIT ALL	
			Stacie Wonder	Tamla Motown TMG 892
41	30	9	BURN BABY BURN	
			Hudson Ford	ABM AMS 7096
42	37	5	MOCKINGBIRD	
			Carly Simon	Elektra
43	—	—	SAISFACATION GUARANTEED	
			Harold Melvin & The Blue Notes	Philadelphia PIR 2187
44	41	4	SHANGHAI'D IN SHANGHAI	
			Nazareth	Mooncrest Moon 22
45	34	10	DEVIL GATE DRIVE	
			Suzi Quatro	RAK 167
46	33	5	I'VE GOT A THING ABOUT YOU BABY	
			Elvis Presley	RCA APB0 0196
47	—	—	I'LL ALWAYS LOVE MY MAMA	
			Intruders	Philadelphia PIR 2174
48	40	8	WHO DO YOU THINK YOU ARE	
			Candlewick Green	Decca F13480
49	—	—	SO IN LOVE WITH YOU	
			Freddie Breck	Decca F13481
50	—	—	BEHIND CLOSED DOORS	
			Charlie Rich	Epic 1539

## TOP FIFTY

## ALBUMS

This week	Last week	Weeks in chart	Title	Label
1	1	12	THE SINGLES 1969-73	Carpenters
2	2	23	GOODBYE YELLOW BRICK ROAD	Elton John (Dudgeon) DJM DJLPD 1001
3	3	4	MILLICAN AND NESBITT	(Terry Brown) Pye NSPL 18428
4	17	2	BUDDAH AND THE CHOCOLATE BOX	Cat Stevens Island ILPS 9274
5	4	17	BAND ON THE RUN	Paul McCartney and Wings (McCartney) Apple PAS 10007
6	13	8	OLD NEW BORROWED AND BLUE	Slade (Chas Chandler) Polydor 2383 261
7	23	4	THE STING	(Soundtrack Marvin Hamlisch) MCA MCF
				2537
8	10	4	GLEN CAMPBELL'S GREATEST HITS	Capitol ST 21885
9	7	14	TUBULAR BELLS	Mike Oldfield Virgin
10	5	4	QUEEN 2 (Roy Baker/BRICK ROAD)	EMI EMA 267
11	9	40	NOW AND THEN	Carpenters A & M
12	6	3	DIANA AND MARVIN	Diana Ross and Marvin Gaye Tamla
13	25	4	NOW WE ARE SIX	Steeleye Span
14	37	2	AND I LOVE YOU SO	Perry Como RCA
15	—	—	THE HOOPLE	Mott The Hoople CBS
16	11	5	THE UNTOUCHABLE	Alvin Stardust MAGNET MAG 5001
17	14	89	SIMON AND GARFUNKEL'S GREATEST HITS	CBS
18	22	5	COURT AND SPARK	Joni Mitchell ASYLUM
19	26	5	HOT CAKES	Carly Simon ELEKTRA
20	29	117	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel CBS 63699
21	16	7	BURN	Deep Purple PURPLE TPS 505
22	15	26	THE DARK SIDE OF THE MOON	Pink Floyd Harvest SHVL 804
23	28	4	BEHIND CLOSED DOORS	Charlie Rich Epic 65716
24	20	4	MA!	Lena Zavaroni Philips 6308 201
25	21	5	WE CAN MAKE IT	Peters and Lee Philips 6308 165
26	12	3	TOGETHER	New Seekers Polydor
27	18	11	SOLITAIRE	Andy Williams CBS
28	—	—	STARLESS AND BIBLE	BLACK King Crismon ISLAND ILPS 9275
29	24	5	THE FREE STORY	Island ISLD 4
30	27	3	SELLING ENGLAND BY THE POUND	Genesis Charisma CAS 1074
31	47	31	THE BEATLES 1967/70	(George Martin) Apple PCSP 718
32	34	31	THE BEATLES 1962/66	(George Martin) Apple PCSP 717
33	40	4	THE BEST OF BREAD	Elektra K 42115
34	19	16	BY YOUR SIDE	Peters and Lee Philips 6308 192
35	41	3	WHAT WERE ONCE VICES ARE NOW HABITS	Doobie Brothers Warner Bros
36	30	10	A NICE PAIR	Pink Floyd HARVEST
37	36	2	INNERVISIONS	Stevie Wonder Tamla Motown
38	49	3	THESE FOOLISH THINGS	Bryan Ferry Island
39	—	—	HUNKY DORY	David Bowie RCA
40	—	—	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie RCA
41	44	2	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John DJM
42	—	—	THE BEST OF JOHN DENVER	RCA Victor APLI 0374
43	32	12	TOUCH ME IN THE MORNING	Diana Ross (Gordy) Tamla Motown STMA 8011
44	—	—	TALKING BOOK	Stevie Wonder (Wonder) Tamla Motown STMA 8007
45	—	—	ROCKIN WITH CURLY LEADS	The Shadows (Shadows) EMI EMA 782
46	—	—	RAINBOW	Neil Diamond (Catalano) MCA MCF 2539
47	—	—	PRETZEL LOGIC	Stevy Dan (Katz) PROBE SPBA 6282
48	43	2	STONE GON	Barry White (White) Pye NSPL 28186
49	31	8	RINGO	APPLE
50	—	—	KAMIKAZE	Deke Leonard United Artists

## Chart chatter

THE CAT has arrived. Mud enter at eight. Keep your eyes on the girls from Joe Cocker land, Sunny hit 14. Jimmy Osmond is now moving fast and so too the Wombles. The Windholls breaks into new #39 and odds on a number one. Genesis are climbing and climbing with their first big single smash. They go from 44 to 29. Could they make the chart top?

★  
OUTSIDE those fast and furious climbers there's no change as Terry Jacks stays another week. Gary Spinks slide from three and The Glitter Band put the other arm round number four, Slade. Paper Lace still keep going but Queen are making heavy weather of getting up the ten. Carpenters going slow.

★  
MORE fast and furious racers and chasers. Take in Limmie & Family Cookin' as they go mad and are now 23. That contrast to their You Can Do Magic slowie of '73. Take in The Ragtimers as they suddenly leap upwards to 31. Mungo Jerry are a movin' with the delicious lady in long, black stockings. Someone here has mentioned Melanie and boy, oh, boy a commercial break from the singles for listen to her new knock-out album.

★  
INTRUDERS ENTER at 47 and there's Freddie Breck making 49 with your Charlie Rich singing Behind Closed Doors. No falls here you have the newbies. Plenty of chart leaping this week and interesting new ones. Turn your minds to next week and it's Easter and we'll have no chart due to Easter postings. The next out-of-the-run down of pop land is issue dated April 27, though we hope to have a new album chart for next week. No with space and time before the next, a lot can happen!

## US Soul charts

- (1) Best Thing That Ever Happened To Me — Gladys Knight & The Pips (Buddah)  
 (2) TSOP — M. F. S. B. (Philly)  
 (3) Outside Woman — Blossom (London)  
 (4) Touch A Hard, Make A Friend — Staple Singers (Stax)  
 (5) The Payback — James Brown (Polydor)  
 (6) Honey Please, Can't Ya See — Barry White (20th Century)  
 (7) Mighty Mighty — Earth, Wind & Fire (Columbia)  
 (8) Just Don't Want To Be Lonely — Main Ingredient (RCA)  
 (9) It's Been A Long Time — New Birth (RCA)  
 (10) Lookin' For A Love — Bobby Womack (U.A.)

from Billboard's Special List Survey

## Breaker S

WHISPERS still trying hard, joined by record label mate Bobby Crush and Peters & Lee. Scotland World Cup Squad should win chart entry and Stylistics comin' up. Cat Stevens is still around on record and Diana Ross has a solo outing showing. Oh and Eno, is he going to have a smash? O'Jays, a yes for them!

★  
STAR BREAKERS  
 I SHALL SIGN Garfunkel CBS 2613  
 FOR THE LOVE OF MONEY O'Jays Philadelphia PIR 2186  
 SEVEN DEADLY SINS Eno Island WIP 6178  
 A MATHEMATICAL PROOF MY CHILDREN'S WRITERS Janus 6146 023  
 DON'T STAY AWAY TOO LONG Peters and Lee Philips 6006 388  
 Y VIVA ESPANA Sylvia Sonnet SON 2037  
 THEMES FROM THE STRING Bobby Crush Philips 6006 374  
 SUGAR BABY LOVE Robettes Polydor 2058 442

★  
LONGER  
 EAST EASY Scotland World Cup Squad Polydor 2058 442  
 ENTER THE DRAGON Soundtrack Warner Brothers K16333  
 GETTING OVER YOU Andy Williams CBS 2181  
 I NEED YOU Temptations Tamla Motown TMG 887  
 I'LL TAKE YOU HOME AGAIN KATHLEEN Lieslensat Pigeon Decca F13486  
 I'VE GOT TO USE MY IMAGINATION Gladys Knight and The Pips Buddah 2011 208  
 JUNGLE BOOGIE Kool and The Gang Polydor 2001 500  
 LANDSLIDE Tony Clarke Chess 6145 930  
 LAST TIME I SAW HIM Diana Ross Tamla Motown TMG 892

★  
NEAR YOU Millican and Nesbitt Pye TN 4825  
 CHEERY YOUNG Cat Stevens Island WIP 6190  
 ON THE LINE Graham Nash Atlantic K 10425  
 ONLY FOR THE CHILDREN Stylistics Avedo 6108 028  
 ROUNDABOUT Ys Atlantic K 10407  
 SMOOT SOUL BOOGIE WOODIE Wilson Pickett RCA APB0 0174  
 PRESENCE OF HOLINESS IN A CIGARETTE (THAT RECORDS) Adriano Celentano Epic 1866  
 THE LOVE THAT I HAVE Virginia McKenna Sovereign SOV 125  
 THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US Sparks Island WIP 6190

# PARADE

COMPILED BY TONY JASPER



## Abba in the eye

WHATEVER YOU may think about the Eurovision Song Contest it puts a group slap, bang right there in the public eye. Swedish group Abba, winners of the song contest look like making a dramatic chart entry next week.

At press time the song has sold 20,000 copies in just two days! Should Abba make the top here then it follows a long line of toppers! Already the group have put Waterloo at number one in Sweden, Norway, Denmark, Holland and Belgium.

Abba make this week's Top of the Pops. They spend

## U.S. charts

10 BRITISH groups and people just outside the 50. They may have arrived in the new chart for Genesis last week moved from 108 to 24 with Selling England By The Pound. Pink Floyd have gone around for 56 weeks in the album chart and Led Zeppelin now in week 124 with their fourth. Suzi Quatro is on at 185 having made eleven in one week. Slade are there too but life's pretty hectic. At the last call they were 186 with Steampipe. Nazareth are still moving upwards, they're 166 with Loud 'N' Proud, fifth week for the group in the 200. So let's hope they move upwards.

Easter in Sweden and then visit Paris to record Waterloo in French. That recording makes five language versions of the song.

Our own Olivia makes a chart rise of five places with her Eurovision song but for now the lime-light has swung on Abba! Every radio and TV station in Europe is after them!

## You write

DAVID WOOD from Turriff, Aberdeenshire, wants RRM readers to follow up the Cliff greatest tracks voting with one on the Beatles. So if you're interested send in your list and if we get enough we'll print a Top 10. David names 1 Get Back and then Back In The USSR, While My Guitar Gently Weeps, Old Brown Shoe, Eleanor Rigby, I Am The Walrus, Strawberry Fields Forever, Hello Goodbye, Ob-la-di Ob-la-da. David says his list is based on the number of times he's played the tracks.

M. F. SMITH from Rushall, Tunbridge Wells, wants to know the address of Rocket Records. Here goes then, 101 Wardour Street, London W1. ROGER SMYTH of Liverpool wants to know whether Hornsby have ever made the singles chart. Roger, unfortunately the answer is no. They do have a current and pretty new single out on RCA, called More Than You Can Chew from their rather good, Tain album. It doesn't seem to be getting many radio plays, a pity that.

## People

DAVID ESSEX: David has conquered the States! His record Rock On has hit a million sales and almost hit number one in the Billboard charts. His film, That'll Be The Day has now opened in major US cities and scheduled to be shown at the Los Angeles Film Exposition sold out within 24 hours of box office opening. Meanwhile here, David's next single, is now put back until May. RRM readers will have an exclusive chance of winning David's single in our Chart Parade Competition.

ANDY & DAVID WILLIAMS: They may have lacked a record hit here but we all know the stir the duo caused when last in London. Their record releases have been held up due to various legal complications. However THEY ARE COMING back! April 12 sees release of What's Your Name, on Philips. The duo are expected in Britain at the end of April!

MOTT THE HOOPLE: It has taken only seven days for the new Mott album (another RRM comp prize) to go gold. This is of course the first Mott album featuring Ariel Bender and Morgan Fisher. Mott begin another US tour this week.

THUNDER THIGHS: The trio lending their sound and thighs to Mick Ronson concerts have their first disc release on April 19. The release is titled Central Park Arrest and has been written by Lindsey De Paul. Producer is Steve Rowlands. Philips issue the disc.

BRENDA ARNAU: The vivacious and most attractive lady from the James Bond film, Live And Let Die and star of Two Gentlemen Of Verona has a new single out on Bell titled, Step In The Right Direction. Brenda says she has the urge to make a hit disc! We should be seeing Brenda, the song, on a number of TV dates soon.

SOUR GRAPES: The group start touring with Traffic from April 19 and the same weekend sees the five-piece band, which includes Richard and Linda Thompson, releasing an album on Island titled, I Want To See The Bright Lights Tonight. Thompson was at one time with Fairport Convention.

## Comp.

DIVE to space pressures this is our first week without a competition but don't despair for great things lie ahead. Take a breath and read this: APRIL 26 issue we are offering copies of an UNRELEASED DONNY OSMOND ALBUM! Yes, it has never been issued here and only ONE track from the album has seen the light of day in the UK. Also we are the same week offering 25 copies of the new DAVID ESSEX single and you'll be able to receive it on the day of release! One thing is sure RRM offers you more excitement than any other teen pop paper!

# HIT ME WITH MUSIC ON TROJAN ALBUMS



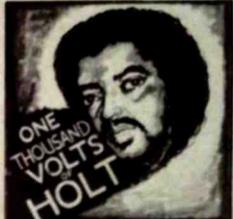
KEN BOOTHE  
Let's Get It On  
TREL 83



FABULOUS FIVE INC.  
Fabulous Five  
SHAN 104



VARIOUS ARTISTES  
Hit Me With Music  
TREL 75



JOHN HOLT  
1000 Volts Of Holt  
TREL 75



THE PARAGONS WITH ROSLYN SWEAT  
TRSLP 103

## SINGLES

PIONEERS  
A Little Bit Of Soap/Hit Me With Music  
TR 785

WINSTON GROOVY  
Please Don't Make Me Cry  
EK 2596

TIMMY LONDON  
No Letter Today  
DRA 1019

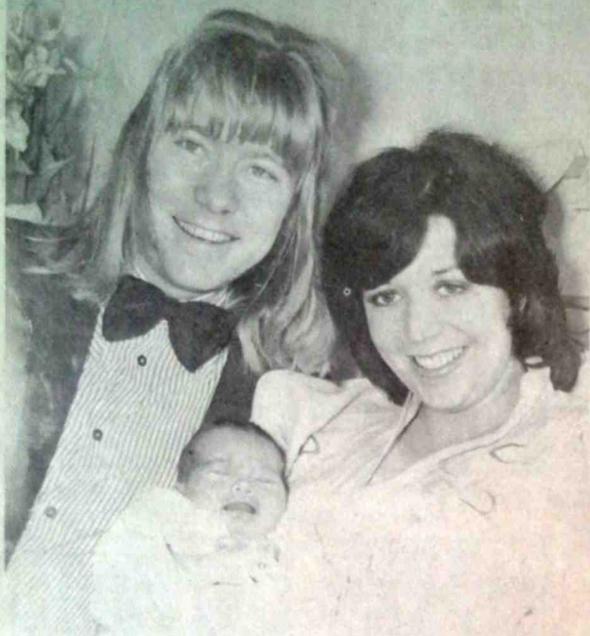
AL BROWN  
Here I Am Baby Come And Take Me  
TR 7016

KEN BOOTHE  
Nature Planned It  
TR 7066

THE MAYTALS  
Fever  
DRA



# Mini-Sweet



A happy-looking Brian Connolly and his wife Marilyn after the birth of their daughter, Nicole.

# Osmonds back

THE OSMONDS have settled their dispute with MGM Records and so paved the way for a bonanza of new material for their starved fans the world over.

First release will be a new single from Marie, followed by the boys' follow-up album to The Plan. Then a single from the group is expected sometime in May or June.

The row, over the group's royalties, started back in February and reached a crucial stage last week when a decision had to be made over the question of court action.

Although no details have yet come through to Polydor

Records who market MGM in this country, they understand a compromise was reached.

"They have reached a settlement," said press officer David Hughes, on Tuesday.

This means that completed tapes which have been held back for almost two months, will now be on their way to London for Polydor to continue pressing The Osmonds' records. It also presumably means the Osmonds get a better deal from MGM.



## Como for charity concert

PERRY COMO is to make his first British concert appearance at the London Palladium on May 9.

He has agreed to top the bill at a special midnight show in aid of charity.

The concert is being sponsored by the Variety Club of Great Britain in association with RCA and the International Music Industry Conference which is being held in London next month.

## Elton's benefit

ELTON JOHN and his band are to hold an open-air concert at Watford Football Club on Sunday, May 5, it was confirmed this week at a Press Conference held at the club.

Elton, a club director said that he hoped for around 35,000 fans weather permitting and that the concert proceeds would go "directly into the Watford club funds".

Another top British band are also expected to appear but details have not yet been finalised to this effect. A spokesman for The Faces has denied rumours that the band will appear.

Tickets are to be priced £2 and £1 for the stand and ground respectively and details are expected to be announced soon. Elton returned to Britain recently after extensive tours in Australia, New Zealand and Japan and cancelled his scheduled British tour because the band were suffering from "nervous exhaustion" and in need of a rest.

# LILY & CHIPS

Learn the new dance.  
Hear the new single.

# KING

A NEW SINGLE BAR 25

# KONG



RCA Records and Tapes

# Cassidy Now Bowie

**DAVID CASSIDY** fans warned this week of a possible disaster at his London concert at the White City stadium next month.

They believe many fans will get injured because all of the 40,000 tickets sold are unresevered.

"When the gates open there's going to be a riot to get the best spots," said Nicola Walker of London.

"Can't you visualise the stampede? Eight and nine-year-olds will be crushed. The fans may well say that they'll be orderly and calm, but when the doors open who can take responsibility for their behaviour? Who is going to be calm when they see Cassidy?"

A spokesman for promoter Mel Bush said safety and security arrangements for the concert were of the highest degree.

"The stadium is being divided into two areas - the centre grass area

## A row broke out this week when several RRM readers complained about security arrangements for the David Cassidy concerts at White City.

and the stand," she explained.

"There's enough room in the first for 20,000, but we're only having 10,000. The closer the kids get to the front, they won't be able to see because the stage is 12 feet high. They will have to push backwards, not forwards. There'll be crash barriers and security guys of course, and a section for wheel-chair cases."

In the stand area we're allowing room for 30,000

to be seated. The reason why there's been no reserving of seats is because the kids never over sit where they're supposed to which causes aggravation.

The fans will be allowed in the stadium one at a time through a number of turnstiles and we're opening the gates at four o'clock instead of 6 p.m. as advertised.

There'll obviously be a Red Cross unit and a giant video screen is being set up so everyone has a good view."

The spokesman said that of the 40,000 going to the concert, there would be quite a number of parents, teachers with school parties and fans over 18.

"We realise that this is the first concert of its kind in this country and the eyes of the nation will be on us," she added.

"If the slightest thing goes wrong we'll be picked on, so we're doing out utmost to make sure everything runs smoothly."

**DAVID BOWIE** LAUNCHES HIS NORTH American tour - "an extensive series of theatrical presentations" - at Montreal on June 14.

The shows will feature material from Diamond Dogs. Bowie's new album due out next month, and will be staged and designed by him in collaboration with Jules Fisher - the award winning lighting designer who worked on Hair.

According to MainMan in America, Diamond Dogs is about the breakdown of an over mechanised society. "Bowie conceptualises this vision of a future world with

images of urban decadence and collapse. This theme will be extended into a visual form for the stage."

Bowie arrives in New York on the S.S. France today (April 11) straight from talks in France with John Dexter, the director of the National Theatre in London and the Metropolitan Opera House in New York.

He begins preparing for his stage shows immediately and following the Metropolitan opening, continues through June and July with performances at selected cities in Canada and the East Coast of the United States.

Although Mike Garson is likely to play for him, it is understood that Mick Ronson will follow his own career from now on.

## Sabbath dates

**BLACK SABBATH** will headline three major London venues during their spring concert tour. The gigs are at Hammermith Odeon (May 21), Croydon Fairfield Halls (26), and East Ham Granada (June 2).

Sabbath will be supported by America's "harden working band," Black Oak Arkansas. Meanwhile Sabbath has just been awarded a gold disc for the Recording Industry Association of America for checking up a million dollars worth of sales with their album, Sabbath Bloody Sabbath.

Other dates - Bradford St. George's Hall (May 17); Stoke

Tentham Gardens (19); Liverpool Empire (23); Manchester Free Trade Hall (24); Southampton Gaumont (25); Glasgow Apollo Theatre (25); Edinburgh Odeon (29); Birmingham City Hall (30); Bournemouth Winter Gardens (31); Coventry Theatre (June 9).

## Arrows debut

**ARROWS**, a new trio discovered by Mick Most, have their debut single released on April 19.

It's a Nicky Chinn / Mike Chapman composition called Touch Too Much and is out on the RAK label. The group consists of Jake Hooker on lead guitar and vocals, Alan Merrill on bass guitar and vocals and Paul Varley on drums.

## Strider

**STRIDER**, who have just completed their second album, will be special guests on the Status Quo tour of Germany during this month.

## RECORD AND RADIO MIRROR

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## Williams wins

**THE WILLIAMS TWINS**, Andy and David, arrive in Britain on April 23 for a promotional visit. They will be in this country for a week undertaking television and radio engagements, and interviews.

There are no plans for any concert appearances. Meanwhile a new single from the twins called, What's Your Name, is released this week on the Philips label.



**SCORES** of fans were at St. Bede's Catholic Church, South Shields, on Sunday to see Geordie's Vic Malcolm wed his German lady, Cecille D'Ambrosio.

The pair, who've been together for four years, have

no time to honeymoon as Geordie embark on an eight day British tour at Haverfordwest this Thursday (17).

Further dates: Hazells Club, Aylesbury (15); Clacton Town Hall (16); Dreamland Margate (19).

Lincoln Raven Club (20); Chester Quaintways (22); Newcastle City Hall (26); Barbourslas (27). In early May Vic and his bride get the chance for a "working honeymoon" during the band's European tour.

## City Rollers

The Bay City Rollers follow-up to their recent hit, Remember, is called Hoggor Legs (17) and is released by Bell on April 19.

The band's remaining gigs for this month are - Tavern Club, Dorchester (11); Reflection, Disco, Halifax (12); Navada Ballroom, Bolton (13); Floral Hall, Hull (13); Tiffans, Furlley (16); Rex Ballroom, Hoggor Legs (17); Tiffans, Bournemouth (18); Tiffans, Gt Yarmouth (19); Aquarius, Lincoln (20); Cadonia Hotel, Inverness (24); Town Hall, Eldon, Scotland (26); Strathelyde University, Glasgow (27); J. M. Ballroom, Dundee (29).

## Heep

**URIAH HEEP** have called off their scheduled tour of Universities because of stage inadequacies. Now they plan one major concert at a large capacity London venue, as yet to be confirmed. The date will coincide with the release date of the band's new album.

## Jacks

**TERRY JACKS** flies into Europe next week for a purely promotional visit. He visits Germany first then comes to Britain for appearances on Top Of The Pops, Rosko's Round Table, and London Weekend's Saturday Scene.

## Span

**STEELEYE SPAN** have added two more concerts to their British tour next month. Special guests Gryphon will open the shows. Extra dates - Apollo, Glasgow (May 17) and Congress Theatre, Eastbourne (31).

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How would you like to read the latest news on Elvis every week? Details of his forthcoming record releases weeks before the USA release! We have already reviewed Elvis' Feb. 74 Vegas season! We have now printing news on Elvis' March 74 tour, which includes Memphis 17th March. We receive info from some 200 Memphis pressmen throughout the week. This giving us the most up to date info on Elvis during his tour!

Why get your news from the World Wide News Service Publishing Ltd. 57 Prestbury Road, Cheltenham, Gloucestershire, G5 3JF, England.

## Whatever happened to BILLIE DAVIS you may well ask

Billie whom you may recall the lady who disappeared some six years ago after having such notable hit such as Tell Him and I Want You To Be My Baby - was another rave from the grave - a certain Mr. JET HARRIS, responsible for screening up her career after a certain "crash" anyhow the lady is making a comeback and she was supporting GARY (who's the fact that she's had other night in Nottingham - by the way, our "baby" check out the singer's biography) GLENN ALTON JOHN reckons he's one of the hottest around, hearing GARY GLITTER and Freddie Brass of QUEEN - it was 'd better not mention QUEEN too much here because it turns the already have a weekly pop column in another pop paper, Gladly we're being up again! - now for something less boring, heard a rumour that a friend who went to Vegas to see ELVIS PRESLEY and he was bitching about the fact that he can't reach dem high notes anymore and that session singer his behind the stage help him out during the difficult notes! - well never - I wish I could see MARIANNE and BRIAN CONNOLLY on the birth of their baby daughter, Nicole - how SWEET that would be! KETH MOON and NINGO STARH are being banned from the P1 pub but that's a more serious side they're off to the States to do an album with BARRY MILES and JOHN LENNON - are the BEATLES to disband?

## RECORD AND RADIO MIRROR

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## THE MERSEY BEATS

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# Beware of plastic imitations



NO, there's not been an outbreak of men-in-black! The man on the right is Alvin Stardust and the one on the left is an imposter. The confrontation came at Leicester Bailey's Club when Alvin made a surprise appearance during the Grumbleweed's set, just as Albert Sutcliffe rounded off his "spittin' image" impersonation. Mr. Stardust showed there was no hard feeling by running through Jealous Mind with the Grumbleweeds, who are old mates.

## On a hip trip

THE responsibility of a top group (Chicago) as seen by its members: "We avoid drug-orientated songs. But our material is kaleidoscopic. But though our material is growing, creatively, we don't get so far out as to lose our audience. We don't write about taking an acid trip drinking wine, getting chicks and all the superficial stuff.

"But we deal with meaningful things happening here. Just to hear it from somebody up on that stage releases all this tension in our audiences and makes them feel better. When you hear our music, you hear what's right now. It's a living chronicle."

# The great ones

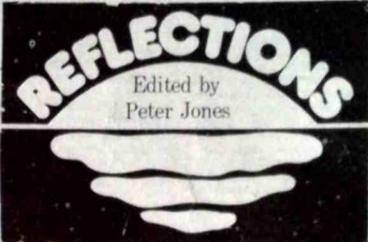
WE'RE running a new series of The Great Ones Of Pop... starting next week. The first series, way back, created one helluva lot of interest round the pop world — it included legendary names like Presley, Lennon, McCartney and Dylan.

Our second series created even MORE interest. But as ever, Record and Radio Mirror moves on, ever

onwards. There's a new wave of Great Ones. These have served rather short apprenticeships, in all honesty, but we believe they are still Great Ones because of their status in contemporary pop.

We know some of selections will cause furious argument. Our omissions will bring in poison-pen letters. But when we've nominated OUR nine Great Ones, and featured them weekly in four-page pull-out supplements, then YOU will be invited to nominate a tenth. It's your votes that count, as Hughie Green keeps saying.

As for OUR nine, we're keeping them a secret on a week-to-week basis but as an appetite-whether the first one is Gilbert O'Sullivan!



## Stoned Vegas?

MICK JAGGER said it would never happen... that the Rolling Stones would play to the mink-and-champagne glitter set in Las Vegas cabaret rooms. After all, the Stones so hate the show-biz scene that they became the only artists to refuse to go on that ruddy, retrofitted stage at the tail-end of Sunday Night at the London Palladium TV shows, so Vegas was obviously miles out.

But... are the night-club mink... are constantly upping the lost offered. It's at around £100,000 a week right now. Mick is still saying no, but it's a pretty quiet no nowadays. Ten grand more and it could well become yes.



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## Rhythm & ball

BEFORE he became a Top Twenty pop-country artist, the clean-cut Glen Campbell was a successful session musician, working with giant names like E. Presley and D. Martin. The legend, Nashville way, is that he once did 568 recording sessions in one year.

You might think that would be frustrating for a guy — helping others to get hit records, but doing it

anonymously. But Glen didn't find that. "I felt I was helping to create something," says he. "I didn't read music and I still don't, but I could read chord charts and time signatures and I'd just get on and ad-lib. So it was a lot of fun. Besides, when you're playing rhythm you don't have to read notes, and there were three or four other guys and I'd just beat out rhythm and have a ball."

## Old hacks

THE Hollywood Hackers — new group? Or possibly a team in the American football league? No, it's a team of amateur golfers who hack divots out of the ground as frequently as they lambast the ball down the fairway. The membership includes Alice Cooper, Neil Diamond, John Lennon, Harry Nilsson and Johnny Mathis. Lennon is the surprise member because he originally thought anything to do with sport, and regarded golf as being too tedious a spectacle for words. Perhaps he goes along JUST for the hacking.

THIS weekend, there's the annual Festival of Country Music at Wembley. And Britain's number one country fan, Michael Wise from Oxford, will be there as usual. Only this time he'll be pushed in his wheel chair from Trafalgar Square by disc-jockey Jimmy Savile.

With great determination and little money Michael travels up and down the country to attend Country shows. Much of his travelling is done by hitch-hiking.

His ambition is to visit Nashville, Tennessee. An impossible dream? Well, not now he's spoken to J. Savile OBE. Jimmy promised to help him raise money, so hence the sponsored walk. If Jim and Michael complete the Trafalgar Square — Wembley hike, the Ice Council will provide fare money and expenses for a fortnight for Michael in Nashville. Entrants to the competition will pay 10p to guess how long it will take Jimmy to make the journey.

# Stuey will be a bodyguard

**LOOK**, you don't mess around with Stuey George, any Bowie freak will tell you that. In the bodyguard hierarchy he's the governor — working with Jagger, Lou Reed, Bill Haley, that sort of class. You know a regular muscle-bound horror show on two legs who'll pulverise your face just as soon as spit in the gutter, right?

Well now that's not quite true. You might get that impression listening to Stuey's tales of violence, but there it ends. Y'see Stuey's about the friendliest hard man you're likely to meet and when he talks about his former boss, his voice takes on the reverence of a proud father whose son has done well.

He's to be found in the back room of a basement suite of offices in Beckenham — where else? — in a place he calls the "think tank" where business moves are plotted.

It seems more prestigious surroundings are needed for an interview so he leads the way to the front office to settle down behind a huge desk, set in opulent executive splendour. The carpet isn't just wall-to-wall, it climbs upwards as well. Oh and on the wall are five certificates of registration showing the extent of his business set-up.

He had all this lot way before Howie entered his life, in fact it grew out of a dance hall bouncer service he operated in Hull. All that is quite a story in itself, but briefly the young George was told at age of seven he was going to be a prize fighter and from then on he spent his life dedicated to the cause. Training, meditation, concentration, even karate.

## A stooge

The bubble burst three years into his career as a professional boxer. He suddenly realised he was just a stooge making no money while everyone around him was getting rich. Ever since he's been faithful to people, either himself or using friends and people "off the street". He even spent some time running Mick Ronson's office in Hull before moving to London.

The reputation came from working with Marianne Faithfull and Mick Jagger, so that when Bowie was being launched Stuey, who already had a nodding acquaintance with the young Davy Jones, was the natural choice.

"I'd seen him a few times doing his mime thing and with the Riot Squad playing sax, then I met up with him again and was asked to a meeting.

"They laid out the idea that David was going to be the next Elvis and I believed he could live up to that standard. I thought he was talented enough to take over a prestige position like that and was willing to take a piece of the action."

He speaks with a soft Hull accent, grins a lot, and looks anything but frightening, perhaps because he's been off the road for a while now.

The partnership with Bowie that kept them together 24 hours a day for nearly three years, ended when they returned from the holiday in Italy which followed the last concert.

During that time Stuey got to know David better than anyone. He reckons he spent more time with him than even Angie. They would book into adjoining rooms at hotels and often sit and talk for hours and hours. The experience, he says, changed him. It also made him passionately loyal prompting him to box cleverly around personal questions about the former boss.

"I'd go back any time he

**Stuey George was, up until recently, bodyguard to a '2 million pound project' known to the world as David Bowie. During his time with David he saw him through everything and got to know him better than anyone else . . .**



wants me," he says. "He knows that phone's only got to ring. I'd go anywhere in the world."

So what sort of person does he reckon Bowie is? "Very quiet, very withdrawn, and very shy," Stuey answers quickly. "If there was any trouble he would just leave it all to me. He doesn't like violence in any shape or form. In all the years I've known him I've never heard him raise his voice to anyone. He's a very calm man, definitely spiritual."

"When you're with somebody 24 hours, seven days a week, you learn quite a lot about each other. He put himself in my hands completely. David is strong in mind but physically he's not a strong person. He has no need to be strong, he's an entertainer. He doesn't know anything about violence. If someone was to goad him into a fight he could no sooner throw a punch than anything else. He wouldn't know how to inflict violence on anyone. If he was put into a terrible situation like that I think he would break down

and cry and mentally he would just lock off completely and freeze. He's very much an intellectual of a high standard."

"So being groomed as a star must have put a lot of pressure on such a sensitive person?"

"Sure, that's why I was there to help him. He used to confide a lot in me. He'd say 'is this the right thing' very much like a little boy would. 'Am I doing the right thing' he would ask and I'd say of course you are governor — I used to call him governor. He was like a little boy. I had to protect him all the time."

## Hair-raising

"He used to get frightened at big times. When you've got a big organisation dictating your every move, it tends to get a bit frightening. He'd think about the responsibility and whether he could keep up the standard expected. It's a bit hair-raising to say the least. David is very much like a tap, he has to be turned off. He has a natural flow of too

much adrenalin and never knows when to stop. He could sit for a whole week and not move out of his room and just write and write."

"You just had to say 'stop'. You'd give him something to eat and he'd say he'd have it in a minute so that in the end you would have to take the work off him. Many times he would go for days without eating then he couldn't get any food down. We had to fix Complan and make him eat. Very frightening. He had to have someone around him all the time."

"That gave people warmth. The gap was bridged, somebody had stepped forward and there was nothing to be frightened of anymore. People did bother him for a while until they realised they didn't need to hang on to him. They realised they had to go out and build up their own image and bring it out into the open so that it wasn't a dirty word anymore."

Through all the trials and tribulations of constant touring David's health apparently stayed quite good. He'd see a doctor every one-and-a-half-months and only at the end of his world tour did he show any signs of strain.

"When he did get off the road he'd be stressed."

"I don't really know. That comes under his private life. Some Press person was told something. It was in New York after we'd been to see Elvis Presley at Madison Square Gardens. A reporter asked what the bi-sexual image was that he gave off on stage and David said: 'Oh that's just me.' It all grew out of that. The reporter turned it round and it came out as David Howie — a self-confessed bi-sexual! Somebody thought this was a good commercial gimmick to sell and it just snowballed from there. There was nothing we could do and no point denying it because we found a lot of people were pleased somebody should say this."

said Stuey. "I couldn't give a shit about myself but for his sake. I wouldn't say he was starting to crack up but he was tiring, the strain was telling."

When it came to the last concert at Hammersmith Stuey says that only three people knew before the end what was going to happen. Himself, De Fries and Bowie.

"His manager decided just before he went on. He was just doing his makeup and his manager came up and said 'this is the last one for a long time.' This is it. He didn't react instantly; he didn't think about it until he'd done half the show and coasted off for the change. Then he said 'oy' — y'see before that he was keyed up for the show and it had just been words. He said 'what am I going to do' and his manager said 'don't you worry, leave it all to me. I'll tell you what you are going to do after'."

"We all went back to the Inn On The Park where we were staying and he said 'It all out, what was going to happen, why he'd made the decision and everything else.'"

David, he said, was upset but had confidence in De Fries and knew that there was a reason for the move. He accepted it.

"The reason was his health and over-exposure," said Stuey. "Also his wife and little Zowie never got to see him. De Fries said now that he'd done two-and-a-half years of work he deserved a rest. We went to Rome and all he did was bloody write. He wrote 1064."

He says Bowie's been like a tub out of water ever since.

"I usually speak to him on average once a week. He's so fed up with himself he doesn't know what he's doing. He's not got the urge to create. If anything he's created new chaos."

"He'd had a chance to look around and I think he'll come up with something exceptionally different. It wouldn't surprise me if he came back on stage looking like Harpo Marx or Goering. It's just going to be a fantastic surprise." But he will appear? "Oh yeah, he's bound to."

He tells how Bowie would insist on his dressing room and give them food and drink. How he once made everyone from the road crew go home to take his car and could fill the coach up with fans and take everyone back to his hotel for a party.

He loved people, and that's what he's missing. He's a fantastic guy, I've never known anyone like him."

He feels sorry for the organisation now surrounding the superstar. "It's like a monster growth on your back. You just wonder whether it's going to stay there or go away. I know just how he feels."

Stuey could have filled another page with his dangerous encounters like the time they escaped from a mob in a Japanese shopping arcade or the time he was threatened by a gun-toting cop during American tour hassles. Could he have predicted that point he made was that Bowie WILL be back — and of course Stuey'll be with him.

Peter Harvey



# RADIO WAVES



## More cash to local radio

THE BBC is to give more cash to its local radio stations in an effort to compete with the growing force of commercial radio.

### Country comes to Town.

The Country Music Festival, Wembley.

This Weekend.

Extra money will be available to enhance programme budgets and 32 extra posts for producers, station assistants and engineers, have been created.

Mr Hugh Pierce, general manager Local Radio, said: "The extra cash will help cover increased fees to contributors, meet rising costs and enrich output to take competition in those towns where commercial stations are opening."

The news will come as a tremendous boost to encouragement to local stations which are working flat out to keep up with the best of Piccadilly, BHRM, and Capital. It means that BBC local radio now employs more than 700 people.

## Beeb bulletin

### Capital Easter

STEVE Bradshaw and Paul Gambaccini get their big Radio One chances this week. Bradshaw, a former Radio London producer who now contributes to Newbeat gets John Peel's Tuesday night spot and Gambaccini, Rolling Stones' London correspondent and Rockspoke regular gets the Thursday show.

Meanwhile Peel takes a two-week break to go in search of the Nile but he's still around on Thursday (11) to present Tangerine Dream, Bini Liza and Chilli Willi on the 10 till 12 pm spot.

On Monday Bob Harris introduces Queen, The Winkeys and Rab Noakes.

## Alternative voice

FIRST this week, an explanation is needed as to why Michael Lindsay's show was hurriedly taken off the air on Caroline two weeks ago. The show was basically all singles material, and on hearing this, Ronan O'Rahilly rang up the office in Holland and ordered that someone should get on the ship-to-shore radio to have the show stopped. Ronan was apparently trying to impress some friends of his as to how good the station was, and on hearing single material being played he freaked. Ronan firmly believes that the station should revolve around an album format.

A name from RNI's past, Vic Pell was in London recently looking up old friends.

Really is great to hear Dave Symmonds back on the air again on Capital.

Tony Allan who left Caroline a while ago because he was unhappy about the reaction he got from some of the station's disc jockeys towards his "daze" programme, is now working in a club in north Holland over the weekends. Secretly I think he would love to come

back to England to work, and any programme planners looking around for staff couldn't do better than make him an offer.

Atlantis has been plagued by troubles lately, but it is hoped that they will soon end. Steve England this week takes out crystals to the ship, one for 312 metres and another for 314. With the forty metre new antenna hopefully arriving on board before too long, the future looks optimistic. Former 270 jock Leon Tippler is doing a weekly show on Saturday nights under the name of Scott Mitchell. Sure is nice to hear him back after all this time.

It was nice to hear pleasant murmurs recently after the interview with Dave Rogers was included in these pages. Dave is a real professional jock, and to those who tune their sets in to Atlantis, their efforts are well rewarded.

Paul May (ex-RNI) is involved with one of the groups bidding for the franchise for the Ipswich station.

For those of us not

convinced that the jarraming of Atlantis came from Italy, I hear that both Caroline and RNI have been testing with their spare transmitters!

Nobody appears to have heard of Mike Ross since he returned to Britain.

Where did Mike (the post) Wall Garden disappear to from Caroline?

Finally, whilst in England over last weekend, Steve England was busy showing off his black foot for the world to see. You may be asking why Steve has a black foot, the reason being that he put his foot through a tin of black paint whilst on the boat. Dave Rogers had been painting the corridors on the ship, and to avoid people treading on the wet paint, he spaced out paint tins along the length of the corridors for everyone to walk on. Poor old Steve has decided to make the best of a bad job, and those people interested can write in to him and can be sent shares in the now famous black boot. The boot will hopefully take its place in the free radio archives, open to public viewing! DAVE JOHNS/MARKLETT.



## The fabulous CHI-LITES

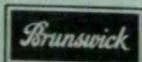
Now in the charts with their single

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INTERSONG



# 'I identify so closely with David'

Introducing David Claridge - the boy we picked as David Bowie's SUPERFAN

THERE ARE all kinds of things which mark out the true superfan... demonstrate the depth of loyalty and devotion we've been looking for in this series.

But it takes a special kind of courage to dress and make-up just like your favourite - and put up with the looks and comments of outraged society. Especially if you happen to be a MALE superfan.

And more especially if your hero happens to be... DAVID BOWIE!

Which is why our judging panel finally decided that the BOWIE Superfan Crown should go to David Claridge, of Coney Green Drive, Birmingham.

Let's get straight down to David The Fan's claim.

"I've been a loyal fan for two and a half years. I dress and look like David, wearing nail varnish and make-up - always when I go out. People stare in disbelief as I live my life emulating the man I admire so much."

And when he goes abroad, he spends much of his time introducing "foreigners" to David Bowie's "musical delights." He said: "I recently painted a boutique using a drawing of David on each wall in different costumes, all my newspaper and envelopes have the Bowie design on them. I've naturally got every record he has released, plus those he has produced such as by Mott the Hoople, Iggy Pop, Lou Reed and Lulu. Plus a large collection of cuttings dating back to when he first started recording."

Though David Claridge has been able to see Bowie in action only four times, the rest of his superfanship



Can you spot the difference? We had to look twice.

surely lives up to his number one position.

At this stage of the judging, it takes a lot to really impress our judging panel - that's Mud's Dave Mount, New Seekers' Marty Kristian, Sweet's Brian Connolly, and the Record and Radio Mirror team of Genevieve Hall, Peter Jones and Mike Hennesey... but David Claridge, who enclosed a Bowie-style picture of himself, hit the mark.

"Seems rather strange because my early life followed a similar pattern to

David Bowie's, as I left school with two 'O' levels, then went to Art School. After which I studied mime for one year - so perhaps this explains why I enjoy Bowie so much, for I identify so closely with him.

"However I think one needs to be very sure of what one is doing when following the Bowie look in everyday life, as some of the comments one receives are often very bitter. But that does not deter me. In fact, it makes me all the more outrageous. I would adore to meet David as he has had such an

influence on my life."

Right - we'll try to bring about that meeting, but in the meantime David Claridge gets our congratulations as David Bowie's Superfan.

Now in this series we've pointed out that it's perfectly okay for a reader to nominate someone else as a candidate for Superfanship. Writing from Bitterne Park, Southampton, is Liz Donovan - herself a great fan of Mick Ronson. But she nominates a Bowie superfan who happens to be her MUM!

"My mum, originally

Josephine but now Jowie because it rhymes with Bowie, is in her forties. A year ago she was a pretty ordinary, run-of-the-mill mother. But now she is someone of whom I am very, very proud. She used to have waist-length, brown hair, mainly because she was too timid to have it styled. Now she's completely different

... with her new name, and a good dose of Bowie worship, she has satin suits, with huge Oxfords, wears kinky stilettos. Sure the neighbours have a fantastic time gossiping about her, but

she doesn't give a damn. She had her hair cut Bowie style, and dyed a really beautiful autumn colour.

"She lives, breathes, talks and acts Bowie."

As a "treat", Liz took her mum to one of Mick Ronson's concerts at the Rainbow. And who should be sitting in the balcony above? Yes, Bowie himself. "My mum was just knocked out and spent all the evening waving to him and blowing him kisses. A compliment which I hasten to add, he returned."

Though Mrs Donovan is so clearly a highly-commended candidate for the Bowie award, who was just piped by David Claridge in the view of the panel... but it was a very close thing indeed.

And there were ten others who were very much in the running - and believe us, we had hundreds and hundreds of entries. So let's list them: Susan Offner, of Stevenage, Herts; Lee Pickford, Ashted, Surrey; Ian Kidd, Blakelaw Estate, Newcastle-upon-Tyne; Lynn McDonald, Gateshead, County Durham; Jayne Clarke, Staines, Middlesex.

Dena Sutton, Surrey; Kim Treman, Southampton, Hampshire; Ruth Hobbrook, Keyworth, Nottinghamshire; Keith Clarke, Combertand; Nicky Rawlingson, Hornechurch, Essex.

David Claridge is the fourth in the series. Next week we'll be spotlighting Marc Bolan's Superfan. And once again the judging is giving our panel a whole lot of head-scratching and heart-searching.

## Good Friday Listening.

TONY BLACKBURN  
meets



10-12 a.m. BBC Radio 1, 12th April.



# RECORD & Radio MIRROR

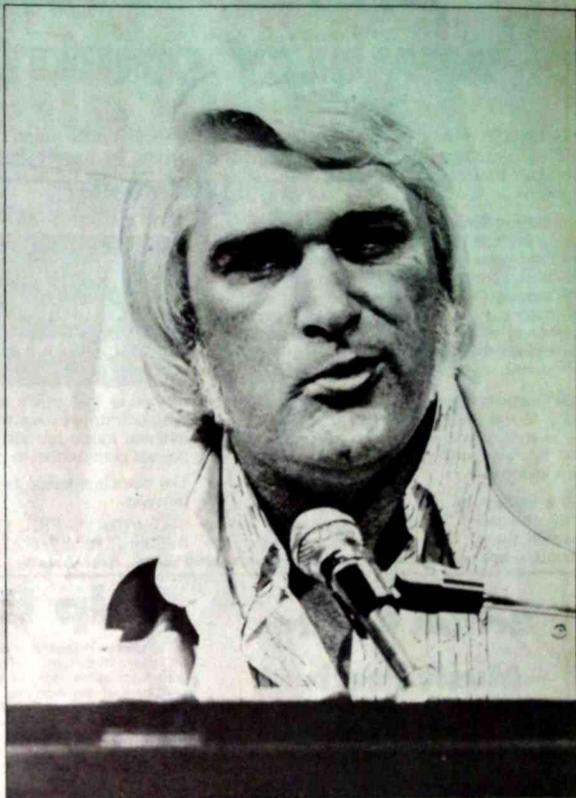
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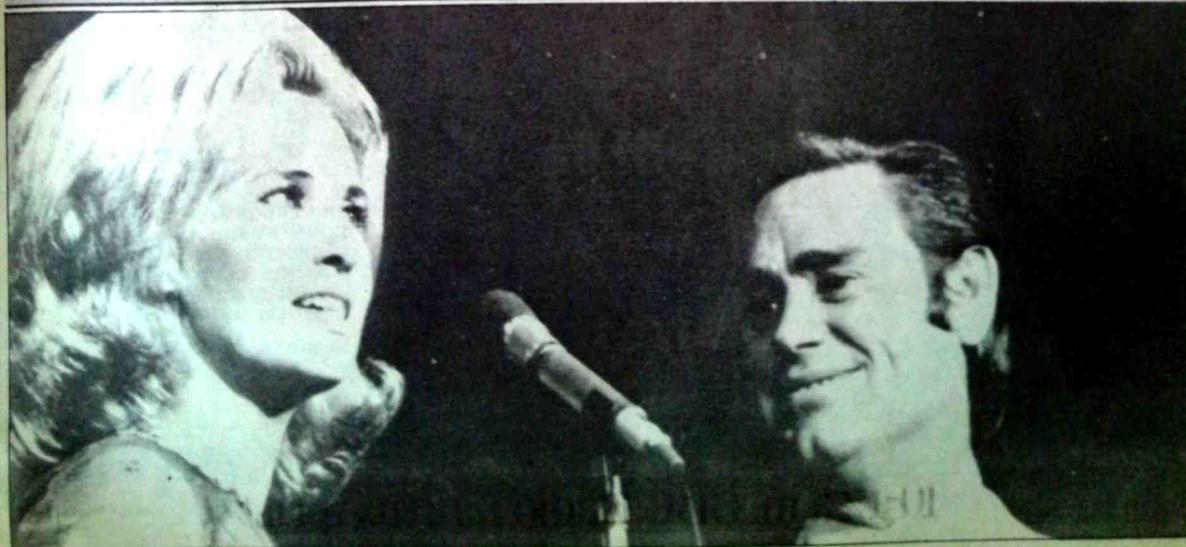
## INSIDE —

**BILL ANDERSON**  
**TOMPALL GLASER**  
**GEORGE JONES &**  
**TAMMY WYNETTE**  
and other Wembley artists

**CHART SUCCESS**  
**OF CHARLIE RICH**



## COUNTRY MUSIC ALIVE AND WELL AT WEMBLEY AND IN THE CHARTS



# Around the Country guide to the WEMBLEY COUNTRY MUSIC FESTIVAL

Wembley '74 marks the beginning of the second half decade and, once again, it's an Easter weekend that consists of music and crammed activities.

Impressario Mervyn Conn, who started the ball rolling back in 1969 with the First International Festival, once proudly stated that Wembley is the best country music event in the world — and barring the occasional billed artist who fails to materialise or the air of complacency that surrounds any regular event — it does offer a glutinous feast of names and sounds to the enthusiast.

The Festivals have also brought the strength of unity to the trade by proving that country music is a very viable commercial proposition — and has also lent a hand in dispersing the old hick image.

"The bad image that used to go hand in hand with the music is fast disappearing" commented Conn. "The check shirt, straw hat, six-shooters and square dancing. Now country is

collecting quite an 'in' image — and it's being helped by people like George Hamilton IV, Commander Cody & the Lost Planet Airmen and Charlie Rich."

Helping to break down the bad imagery even

## This Supplement was compiled and written by TONY BYWORTH

further in this year's selection of entertainers who not only prove that country is an international music but also that a wide variety of sounds come within its particular realms.

The complete lineup for the two concerts is as follows:

SATURDAY APRIL 13 — Rankarna & Mats Radberg, Hillsiders, Terry Stafford, Jeanne Pruett, Bill Monroe, Bill Anderson, Jonny

Young 4, Kathie Kay, Ray Lynam, Philomena Begley, Wanda Jackson, Tompall Glaser, Kitty Wells and Johnny Wright.

SUNDAY APRIL 14 — Frisco, Caroline Hall, Czech Country Beat, Larry Cunningham, Oak Ridge Boys, Johnny Rodriguez, Mac Wiseman, Miki & Griff, David Rogers, Patsy Sledd, Narvel Felts, George Jones & Tammy Wynette.

And if the evenings appeared stacked with artistry, then the daytime hours — with the Exhibition and various other activities — promise to be equally hectic. There's full representation from the trade, with a plentiful supply of items for sale, within the Exhibition area and, outside the Empire Pool building, three marquees providing a wealth of continuous live entertainment.

Finally don't forget Billboard/Record & Radio Mirror. We'll be there for both days, selling magazines and having the artists dropping by for a chat and sign autographs. DON'T FORGET. BILLBOARD/RECORD & RADIO MIRROR.

## British Country Music Festival

One of the most successful events to be staged during the daytime hours of last year's Wembley weekend was the British Country Music Festival, a contest in which U.K. groups had the opportunity to display their artistic talents and, in the process, collect valuable cash prizes.

This year, due to overwhelming response from both the public and artists alike, Record and Radio Mirror, in conjunction with the British Country Music Association, will once again be sponsoring the Festival — and presenting attractive prizes to the winners.

The Festival has been divided into four different country music categories and the acts/artists selected to appear are as follows:

**MODERN GROUPS** (Prize: £75) — The Sidewinders, The Muleskinners, Roger James, The Original Shades, Gerry Dean & The Lincoln Country Boys, The Westermans, Phoenix, Whisky Caravan, Ben Lee Rivers & Hoe-down.

**SOLO SINGERS** (Prize: £40 + Junko 12 string guitar) — Paul Bachelor, Ian Attrill, Julie Thornborough, John Aston, Sandra Lynton, Pete Henry, Dusty Rivers and South John F. Stone.

**DUOS** (Prize: £40 + 2 6 string Junko guitars) — Stewart Brothers, Cal Ford & John White, The Ventures Highway, Rich and Pam Maskell, Witcraft, Lane Travis Country, Eddie and Carol.

**OLD TIME & BLUEGRASS BANDS** (Prize: £75) — String

Benders, Betsy Jefferson & The Ridgerunners, Kelvin Henderson Band, Steamboat, Pete Stanley & Roger Knowles, Jo Montgomery Trio.

The Guitar Prizes, incidentally, have been kindly donated by CBS — Arbut.

Although the time of performances will be announced at the Festival itself, the preliminary heats will be staged throughout the Saturday and the finals on Sunday. On hand to look after the competing choirs will be BCMA Vice-chairman Mike Storey, who co-ordinated the entry applications, and Pete Owen, the man responsible for the musical entertainments at Chelsea F.C.'s home at Stamford Bridge.

Tickets for the shows — at 15p each — will be available from the Billboard Stand in the Exhibition area.

One of the highlights of the Saturday evening concert will be the announcement of the winners of the 1974 Billboard / Record & Radio Mirror Country Music Awards.

Although the actual names of the winners are a closely guarded secret the nominations were disclosed in Record & Radio Mirror four weeks ago.

## The Award Winners?

### AMERICAN NOMINATIONS

Top Male Artist — Tompall Glaser, George Hamilton IV and Slim Whitman.

Top Female Artist — Jeannie C. Riley, Connie Smith and Dottie West.

Top Group — Commander Cody & The Lost Planet Airmen, Country Gazette and Danny Davis & The Nashville Brass.

Top Song Of The Year — Deck Of Cards (B.V.T. Tyler), The Most Beautiful Girl (B. N. Wilson, B. Sherrill and B. Bouie) and Peter Dinklage (B. J. Tarr and D. Spelman).

### BRITISH NOMINATIONS

Top Solo Performer — Bryan Chalker, Larry Cunningham and Pete Hayes.

Top Group — Down Country Boys, Johnny Young Four and Miki & Griff.

Top Record Company — Phonogram, Polydor, Pye and RCA.

The panel of judges were: Radio presenter David Allen, "Country Club", produce Colin Chandler, country music promoter Mervyn Conn, broadcaster and journalist Murray Cash, journalist David Reshaw, Billboard President of International Operations Mort Nasser, Billboard country music editor Bill Williams and Record & Radio Mirror country music editor Tony Byworth.

## Help Bill's dream come true

Bill Anderson possesses a burning ambition — to have a hit record in Britain. — This doesn't mean Bill hasn't gone without his share of success. You have simply to look back at the recording careers of such entertainers as Ken Dogg, Frankie McBride or Des O'Connor, recall such titles as Still, Happiness, Five Little Fingers or Top Of My Fingers and then take a look at the writer's credits.

Still he possesses that desire, he confessed during a brief London stopover a couple of months ago, en route from a concert in Amsterdam to the television studios in Los Angeles.

"Perhaps some of my songs have been successful through recordings by British artists — and I am very grateful that they decided to record my material — but, on my own count, I'm still very much a professional unknown."

"It's really, over here, kinda happening like it did over in the States at the beginning... the recognition as the writer came first and what I'd like to do now is take advantage of that fact and, somehow, become known as an artist."

In the United States Bill Anderson is known as one of Nashville's — and country music's — most prolific writers and has, among his various accolades, over 40 BMI Awards, indicating songs that have gained his stature.

In addition he leads one of the music's most popular stage acts which also features newcomers Mary Lou Turner and his band The Po' Boys which, during the past eight years, have been continuously voted among the Top Five Groups. "So I like to think" he adds, "that we've achieved a certain amount of success."

But it's as a songwriter that he first made his entrance upon the Nashville scene in the late fifties.

"I had written the song City Lights, in 1958, which Ray Price had recorded and made the number one song of the year, and this opened some days for me. Whilst I had done some performing in high school and college, strictly on a small time amateur basis, I really came to Nashville as a writer but always wanted to make a record as well."

"In actual fact, putting the record completely straight, I had already cut two discs for the small T.N.T. company and the second was the original recording of City Lights — which was put out as a B side and that shows how smart I was. The record got heard in Nashville, was covered by a boy named Dave Rich and Ray Price heard Dave's version, looking back over those early

as I did — and we've toured together as well as starved together. We've both talked and I think that the days we spend wondering whether we were going to make it have meant a lot more to us now that we have made it. — Bill Anderson's current success is beyond and shadow of doubt, and covers a number of fields. Besides the realms of songwriting and singing, the Anderson name has gained additional strength through the media of television — he hosts his own weekly series — and is currently moving into the arena of movie screenplay writing.

Right now, however, you can make yourself acquainted with Bill's unique vocal technique with a couple of new album releases — the Bill Anderson Story (MCA MCDW425), a double helping of those early hit titles, and Bill (MCA MCF2588), one of his most recent Stateside releases — or wait until Wembley weekend when he takes the stage both as composer and as artist in his own right.

The British appearance will continue to strengthen the Anderson cause on this side of the Atlantic and may even provide the basis for that elusive hit single.



days in Nashville, Bill Anderson will be the first to admit that things have changed considerably over the passing years.

"Quite truthfully, it's much harder to break into Nashville today than it was in 1959. Back then there were only three or four publishing companies and talent agencies, and not that many artists and writers. Nashville was really in its embryo stage at that time. Now, although there are so many more recording companies, agencies and everything, the competition is so much stiffer because the whole industry is bigger."

"There were a number of times, during those first few years, that I thought that I would have to give up and go home but, just as I got that way, I'd managed to put another song together which allowed me to survive for another month. It seemed like the royalties helped me to keep my head above water on many different occasions."

"I think you appreciate it more that way, though. A good friend of mine, Roger Miller, came to Nashville around the same time

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**Lester Flatt & Mac Wiseman  
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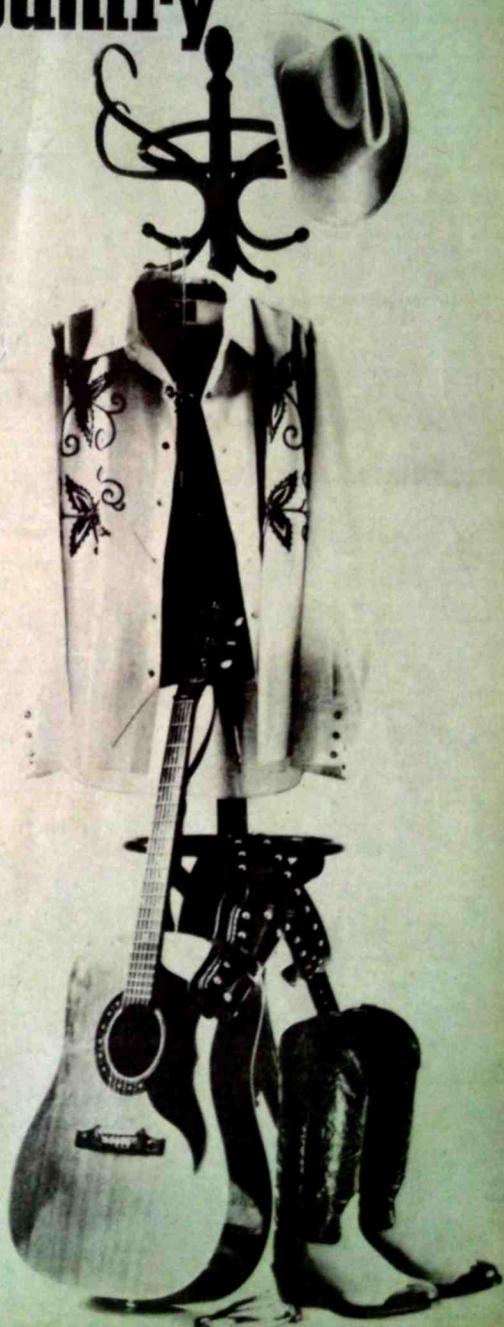
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## AROUND THE COUNTRY SPECIAL

## Double value — George and Tammy

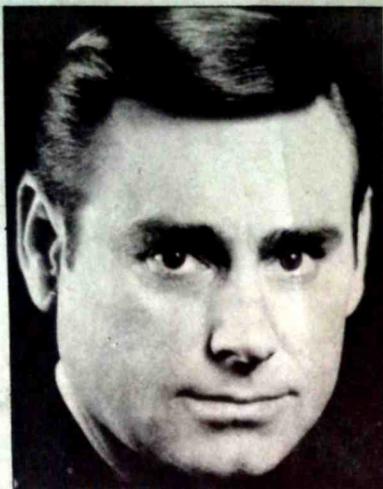
George Jones and Tammy Wynette are both, in their own rights, country music superstars. Put them together in one package and you'll have a teaming that'll know very few rivals.

And that's the way things have been since the end part of the last decade when the couple not only joined forces on stage as one of the most exciting teamings currently existing within country music, but also as husband and wife.

To British enthusiasts neither of the artists need any introductions and both have built up a following through steady record releases, regular air plays on both the country and pop programmes and a fairly consistent amount of press coverage.

All in all considerably more exposure than normally afforded to the country music entertainers — but then George and Tammy may easily be regarded as entertainers who do not fall into normal realms. At least, scratch beneath the country surface and into the areas of pop music and still find that their names are known to audiences.

George Jones has built up his reputation impressively and, on credits alone, remains at the forefront of his league. A twenty year country music recording artist veteran, he has never been out of the U.S. country charts since he laid down Why Baby Why in 1956 and now has around a staggering 90 albums to his credit. Even the most die-hard George Jones enthusiast would find it difficult to come up with all the titles as this entertainer has not only recorded a vast catalogue of country material, but his output

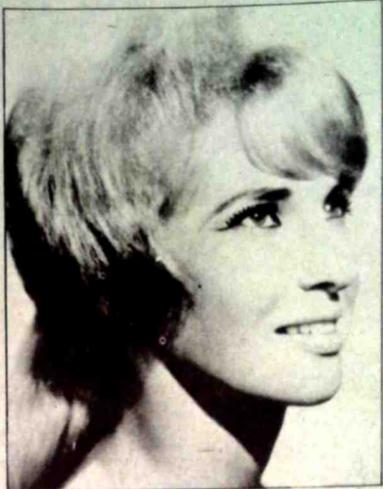


George Jones has appeared on many different labels.

Born in Saratoga, Texas, and encouraged by his parents to pursue his musical interests, George first entertained by playing church socials and other local events. Following service in

Korea, his reputation as a performer spread to the attention of music executive H. W. "Pappy" Daily which, in turn, led to the release of the Jones self-penned Why Baby Why.

Incredibly, throughout his recording career, George Jones



Tammy Wynette

has never bowed down to contemporary trends and, even in the darkest days of country music in the late fifties when other artists were recording in a rock 'n' roll vein, he maintained his basically traditional country sound. Even today — after a vast array of hit singles including such items as She Thinks I Still Care, The Race Is On, I'll Share My World With You and Walk Through This World With Me — George still

loves to sing about the honky-tonks, booze and unrequited love. And the fans love him for keeping his music that way.

Mississippi born Tammy Wynette ain't no women's libber she'll stand by her man, and she's already told audiences through record sales that now total around the million mark. And that's only one of her recordings!

Acknowledged from all quarters as The First Lady of Country

Music, Tammy has brought a fresh dimension, and image, to the music. In a day when the focus is upon liberation she'd rather remain with more old-fashioned views and, with the despair and plaintive sob in her voice, put over her lyrics in such a manner that one French critic cited her as "The Plat of Country America".

Whilst "I Don't Want To Play House", "D-I-V-O-R-C-E", "I See Him Through" and "We Sure Can Love Each Other" are just four of the titles that fully put over an emotional point of view — as well as providing a string of hit successes — cut moves like Five Easy Pieces, in which she laid down the soundtrack, have now projected Tammy Wynette before the underground audience and have made her soul-country sounds a very prestigious item.

At the time of their Wembley debut both George and Tammy have a number of new albums.

George Jones can offer the past and the present by way of recordings. Pop (Pye International NSPL 28183) is a sixteen track compilation of titles from his days with the Musicor label whilst his latest Epic release In A Gospel Way (EPC 80023) is a worthy contribution to the genre and includes such items as Amazing Grace, The Baptism Of Jesus Taylor and Kristofferson's Why Me, Lord.

As solo acts George Jones and Tammy Wynette are consistent best sellers, as a duo they're an unbeatable team. You can catch up with them as they headline the Sunday evening concert, along with their backup band The Jones Boys — or continue to renew your acquaintanceship now with their latest duet offering We're Gonna Hold On (Epic EPC 80010).

# POLYDOR COUNTRY SPECTACULAR

## Tompall Glaser The Hillsiders

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## The awards flood in for Johnny

Johnny Rodriguez was naturally jubilant at the way that his career had progressed. The date was this past October and the place Tootsie's Orchid Lounge on Broadway, in Nashville — a glamorous title which shades over the dingy reality and exists as a meeting spot for musicians and artist alike, as well as being an obvious tourist attraction. The preceding twelve months had laid the foundation stone and had cast Johnny into the public's eye. Praise came fast and lavishly and had pushed him into a position of being the most talked about newcomer of the year — a qualification in which the trade press were united in supporting and backed with a shower of accolades.

The Johnny Rodriguez story is now familiar and old hat. The former goat napper who, for his sins, was cast into a Texas jail and there discovered — sing-in-wise — by a Texas Ranger.

"This Ranger contacted a friend in Bracketville, Texas, in regard to a job for me," Johnny explained. "It turned out okay — and I was paroled to Happy Shahan who runs the Alamo village there. That's a tourist spot and the place where they made the movie The Alamo."

"Things seemed to be going well and I was kept out of mischief picking and singing and driving stage coaches for the visitors. About two years later Tom T. Hall and Bobby Bare came to the Village to play a Labour Day show — and they got to hear me sing. Tom must have liked me because he promised that he would try to find me a place in his outfit."

Tom T. Hall kept to his word and, a few months later, Johnny



Johnny Rodriguez

found himself as front man playing lead guitar in Tom's band.

But success was only just beginning and broke over with the public via the release of his first single Pass Me By and has expanded to the effect that Johnny Rodriguez now heads his own outfit and that his third album release — entitled, appropriately, My Third Album — is about to be released beyond the U.K. public.

Johnny brings the youth image to country music and, undoubtedly, is attracting many listeners who wouldn't normally take notice of the sounds. His latest al-

bum lays down an interesting cross section of material from various realms and composer's credits that include George Harrison, Mike Nesmith, Linda Harrison and Rodriguez himself, as well as drawing plentifully from the more familiar or traditional sources.

But writing and singing about over only two of his talents. On stage he is the complete entertainer and lives up to the title of being one of the most exciting newcomers in recent years.

"In the end it all boils down to music, though," he states. "I just love it and I love getting it before audiences."

AROUND THE COUNTRY SPECIAL

# The UK contingency very strong

THE home based country music scene, once again, makes a distinguished bid for recognition during the Wembley proceedings, and, this year, features a strong line-up of local artists.

Medway's **JONNY YOUNG FOUR** have needed no introduction to British country enthusiasts for many years now and, the way that things are developing, they'll soon be as equally well known overseas as well.

Jonny Young (lead vocals / rhythm guitar), Dave Crane (vocals / lead guitar), Dave Coomber (vocals / bass guitar) and Stuart Langridge (drums) — or, if you prefer, Melvin the Maggot, Roy Shakes Salome, Cecil B. De Pitt and Maurice the Moonlight Muger — have all left a distinctive impression upon the UK country scene — as well as attracting considerable comment from many vis-

iting entertainers.

Roy Acuff was just one such visitor and he commented that "these boys are the best and most original British band I have ever seen" whilst similar praise was to be heard from George Hamilton IV who worked with them during his recent record breaking tour of these shores.

In addition the JY4 have become pace-makers overseas and set a notable first by appearing in Czechoslovakia for a sell-out six-day concert tour last September.

Hailing from the other end of the country are Liverpool's most successful country exports the **HILLSIDERS**, who were last seen making their appearance on the Wembley stage in 1970.

During the subsequent years the five-piece outfit — Kenny Johnson (vocals / rhythm guitar), Joe Butler (vocals / bass guitar), Brian Hilton (vocals / lead guitar), Ronnie Bennett (steel guitar) and Brian Redman (drums) — have helped progress the local country scene through creating original material and building up a stage act that makes full use of each member's individual talents.

Last September they released the album *Our Country* (Polydor 2460 20) and proved British country music possessed as much identity as the U.S. product. Joe Butler and Ken Johnson wrote eleven out of the dozen tracks and Ronnie Bennett provided a whole onslaught of instrumental ideas through unique innovations on the steel guitar.

Following their Wembley appearance, the Hillsideers will be making an extensive tour throughout the United Kingdom as one of the accompanying acts to visiting artist Waylon Jennings.

One often hears that country music is a minority interest, but such opinions — very often — fail to take notice of the most obvious facts. One such fact is the hard core realities of record sales and, by this reckoning alone,

MIKI AND GRIFF must rank as Britain's most successful country entertainers.

They've been around since the days of Lonnie Donegan and the Six-Five Special and, although their music doesn't set the duo up as leaders of the field, they have expanded the realms by selling their unpretentious MOR / country orientated sounds to a market that wouldn't normally buy country records.

Recently their album *The Country Side Of Miki and Griff* topped the mid-priced album charts and, within the last couple of months, they've been taking their sounds around the country with George Hamilton IV. The Sunday night Wembley appearance will enhance their reputations even further.

FRISCO could have been the exclamation when the former group, which is centred around Slim Pickens, left the scene and was replaced by a new outfit which featured the skills of Keith Dance (vocals / bass guitar), Ann Bowles (organ, fiddle and cello), John Dee (drums) and Denny Collier (lead guitar and vocals).

Since they arrived upon the scene during the latter months of the past year, Frisco had soon overcome the shadow of their former self — and started gaining recognition on their own count.

Finally two ladies making Wembley debuts — **KATHIE KAY** and **CAROLINE HALL** — and with vastly differing musical backgrounds.

Kathie arrives via the background of thirteen years with the late Billy Cotton and his band,

1000 radio shows and 600 television programmes. Now she's singing country following a trip to Nashville and advice from Johnny Cash — and her forthcoming release, *Walk Softly On The Bridge*, on the Philips International label will bear the proof of her musical transition.

Although only sixteen years old, Caroline Hall has already amassed a wealth of entertainment experience which included performing before the Royal Family at the Royal Albert Hall five years ago. She notched up broadcasting time through appearances on such programmes as *Night Line*, *Magpie* and *Junior Showtime* and comes to the International Festival of Country Music via the finals of the Philips / Britons 'Up Country Talent Competition' staged at the London Palladium last February.



The Hillsideers

FRISCO is dead — long live



Ray Lynham and Philomena Begley

## The Queen returns

When the Kitty Wells Show makes its debut as the climax of the Saturday evening concert, it'll not only provide a spectacular country event but will also introduce a couple of names most revered names to the British public.

Kitty Wells has been long acknowledged as the Queen of Country Music and, over the years, has built up a loyal legion of fans who are continually seeking out her recordings. And Kitty has a recording history that would make most other artists' repertoires pale by comparison.

From 1952, when she signed with Decca Records and shot to fame on the strength of *It Wasn't God Who Made Honky Tonk Angels*, until 1959 Kitty had 25 songs in the Top Ten, almost twice as many as any other female country singer. In fact, to lay facts squarely on the line, Kitty Wells paved the way for the modern female country entertainer — she opened up realms where seldom a female had sung before and such chart topping numbers as *Amigo's Guitar*, *One By One* (with Red Foley), *Heartbreak USA* and *Password* have ensured that she'll have a lasting place in country music.

More recently Kitty's swooped recording labels and has now entered a new era by signing with Capricorn Records. A historic event in more ways than one for not only was she the first country artist to sign with the label but also brought members of the Marshall Tucker Band to lay down the instrumental work on her initial session. The result — a new single which spotlights a fresh reworking of Bob Dylan's *Finger On A String*.

Suddenly Kitty Wells has been interviewed with a whole new musical generation — and suc-

ceeding magnificently.

But, before she found fame with Decca, Kitty was a featured member of the famed Johnnie and Jack act, one of the most popular country teamings of the post-war period. In fact she had taken the association a step further than mere stage performances and had married Johnny Wright, the Johnnie of the team.

Johnnie and Jack (Anglin) first joined forces in the thirties but it wasn't until the late forties when they first began making an im-

pression in the charts with such items as *Poison Love* and *Ashe's Of Love*. The partnership came to a tragic end in 1963 when Jack Anglin died in an automobile accident.

It'll be a memorable occasion when the Kitty Wells Show plays Wembley — and additional value guaranteed as the line-up also includes their son Bobby Wright, an artist in his own right with acting credits that take in regular appearances in the TV series *McHale's Navy*.



Kitty Wells

## ... And from across the Irish Channel

The boundaries of country music are continually expanding and County Longford born entertainer LARRY CUNNINGHAM has played a vitally important role within this area.

Possessing the experience of four previous appearances at Wembley, Larry now approaches this year's concert with the background of two recording sessions in Nashville for the recording season and March — self-out concert tours in the United States and Canada and a nomination as Top Solo Performer in the *Billboard* / *Record & Radio Mirror* Country Music Awards.

Larry fulfilled a life-long ambition when he made the trek to Nashville for the recording session and quickly found that he had a great deal in common with both the musicians — who included Jerry Shook, Lloyd Green, Tommy Jackson, D. J. Fontana and Bobby Thompson — and the harmony singers. Veteran Nashville producer Tommy Hill and Country Records' Managing Director Des Dolan were in charge of the sessions.

And it looks like that Larry's name could shortly be a household name among U.S. record buyers as one of those Nashville tracks — *Good Old Country Music* — has now been lifted as a single following enthusiasm from a number of disc jockeys. The album, which carries the same name, will be available on the Country label later this month.

It's been generally estimated that at least half the records sold in Ireland are country records and one artist whose career built up a reputation based upon these sounds is RAY LYNHAM.



Larry Cunningham

Ray's another entertainer who is making a return visit, for the third consecutive year, to Wembley and, like Larry, has also recently cut his first album in Nashville. The title of his release is *Someone Special* and already one of the cuts, a Tom T. Hall song *Second Handed Flowers*, has proven to be a strong seller back home across the Irish Channel.

The third Irish entertainer on the bill — and possibly the most of the party — is Philomena Begley, the latter six — is County Tyrone entertainer PHILomena

BEGLEY — Although a popular attraction with Irish audiences for a number of years, Philomena first came to the attention of U.K. record buyers around a year ago when she duetted with Ray Lynham on the album *The Two Of Us* (Country B15-306). She matched her performance on record by joining Ray on stage during the All Irish Show staged at the All-Ireland last August. She had a couple of months back — and will be debuting before a purely country audience this weekend.

# MERCURY COUNTRY

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**FARON YOUNG**



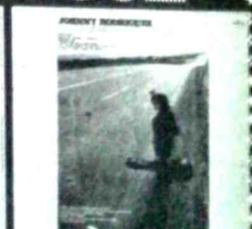
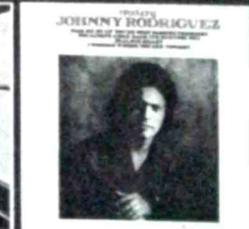
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## AROUND THE COUNTRY SPECIAL

## David Rogers

When Atlantic Records decided to move into the country music field, David Rogers was one of the first artists to be signed; in exchange David promptly returned the compliment by providing the label with its first country hit, "Just Think Me."

However David had already well established himself as one of the music's finest ballad singers long before Atlantic moved on to the



scene and in five years with the U.S. Columbia label had collected an impressive array of strong selling recordings — as well as considerable praise for his outstanding vocal work. Before his arrival on the recording scene, though, David was a night club entertainer by day and an Atlanta club entertainer by night. The club owner, Mrs. Kathleen Jackson, now the artist's personal manager, introduced David to another of her Atlanta friends, steel guitarist and record producer Pete Drake — and the dye was cast.

## Jeanne Pruett

Jeanne cut her first session for RCA in 1963, but it's taken ten years — and another record company, MCA — before Satin Sheets established her as a major country entertainer.

However recording shades over only one side of her career. "In the last four years I've developed so many faces and sides to my career that I really wouldn't like to classify myself in one par-



ticular field" she said. "I just call myself a person who loves Country Music. Right now I publish, write and do show dates on the road — but out of them all, if I had to make a choice, I suppose I would have to give up everything else in the world before I quit writing." Although her songwriter output is considerable — eighteen songs recorded by Marty Robbins among other entertainers — the Wembley visit will spotlight Jeanne purely in her capacity as an artist.

## Terry Stafford

While Tony Orlando and Dawn took Say, Has Anybody Seen My Sweet Gypsy Rose to the top of the pop charts, Terry Stafford took that same tune into Jack Clement's Nashville Studios, added some hot fiddling by Buddy Spicher and turned it into a major country hit.

But then Terry Stafford's been no stranger to court listing. Ten years ago he recorded the Presley



number Suspicion and reached slot No. 3 in the U.S. pop charts, at a time when the Beatles held the 1, 2, 4, 5 and 7 positions.

The intermediary years between the two hit records have provided other releases as well as successes in the fields of personal appearances, dramatic acting and songwriting. The latter role has provided Big In Vegas, a hit for Buck Owens, as well as four other tracks on his debut British album titled — naturally — Say, Has Anybody Seen My Sweet Gypsy Rose.

## Wanda Jackson

Wanda Jackson needs no introductions to British audiences. Seventeen years with Capitol Records, as well as a previous visit to these shores in 1970, has insured that her name registers as one of the prominent names in U.S. country music to the aficionados on this side of the Atlantic.

However things have changed slightly during recent months and



while she's still entertaining, her life has gained additional dimensions through her fresh establishment with Christianity.

Wanda has also left Capitol Records and Country Gospel (WST 9614) presents her first release — which includes such items as Why Me Lord, I Saw The Light and Turn Your Radio On — on the World label.

Her appearance at Saturday's concert will provide a spot of the Gospel sounds — as well as reliving some great hit titles.

## Mac Wiseman

Born and raised in the picturesque Shenandoah Valley, Mac Wiseman started his thirty year career in the business by performing on local radio, moved on to such famed centres of country music entertainment as the Grand Ole Opry, the Old Dominion Barn Dance and the Louisiana Hayride — and can now claim an appreciation following in many countries throughout the world.



In the United Kingdom Mac is fast becoming a regular and welcomed visitor and his current Wembley appearance marks his third trip over within the last twelve months.

Mac, through his loyal following, is gradually extending the bounds of old-time and bluegrass music. His latest album release, and the third recording he's made in the company of Lester Flatt, is titled Over The Hills To The Poorhouse (RCA AFL1008) and should extend the appreciation even further.

## Patsy Sledd

Although Missouri born Patsy Sledd may not be instantly familiar to all British country enthusiasts, her 1972 U.S. smash Nothing Can Stop My Loving You did receive a number of air plays through its release on the compilation album Nashville International County Festival (NAL 5004).

But, although Patsy's name may not be a household word, that



doesn't exclude considerable experience working in country music circles. Among her achievements you can notch up tours with Roy Acuff & The Smokey Mountain Boys, working visits to most European countries and television appearances alongside such entertainers as Del Fuegos, Billy Walker and the Wilburn Brothers.

For the past two years she's been a featured member of the George Jones & Tammy Wynette road show, as well as singing tenor with Tammy.

## Nasuel Felts

If you've been keeping your eyes on the U.S. Country Charts listings recently, you would have sensed that Nasuel Felts has arisen as one of the major forces on the newly created — and highly successful — Cinnamon label. Both his initial release, 12th Of Never, and his follow-up, Drift Away, have proven to be strong sellers among high chart places.

But Nasuel Felts is no newcomer and has been an active member of the recording scene since he first started cutting rock sides for Mercury in 1957. Since then this Missouri born entertainer has notched up sales of several million discs in the rock vein before he has led down tracks on a variety of labels.

His British debut this weekend will also be met by releases appearing from several different quarters. A couple of the Cinnamon tracks will be appearing on the compilation album For The Good Times (Nashville International NAL5008) whilst Shantown Distribution are specially importing his reactivated "live" album, entitled appropriately Nasuel Felts Live (Power Pack PO 237).

In addition the Gravesend based Southern Sound label have a single available — Tongue Tied by Lole Did A Dance — both of which vintage 1959 rock out at the same Studios in Memphis.

## Breaking down language barriers

WEMBLEY has, during the past couple of years, become a truly international event and, besides the onslaught of star names from the United States, the United Kingdom and Ireland, the realms of country music has now expanded to include representation from the European countries.

The idea of country music in Czechoslovakia may sound just a little strange, and certainly worth enquiring further when you discover it's one of the most popular musical forms in the nation! In fact visitors the COUNTRY BEAT OF JIRI BRABEC, who debuted at the Festival last year, are the most popular group in Czechoslovakia — and are now stretching their following way beyond geographical boundaries.

Besides their appearance at Wembley twelve months ago, they also made a very formidable debut in Nashville during the annual Disc Jockey Convention this past October and surprised quite a few people with their exceptional handling of the American lyrics and expert instrumentation.

The Country Beat were formed in 1966 and, within a short time, had a row of successes to their credit including The Bizzard and Distant Drums. Besides lead vocalist and piano player Jiri Brabec and his five accompanying musicians, the outfit also features the talents of Nadia Urbankova who joined their ranks in 1971. This same year both Neds and Country Beat were awarded Gold Discs by Supraphon as best sell-



Rankara and Mats Radberg

ing female vocalist and group, and the two following years Neds has topped the poll as Czechoslovakia's most popular female singer.

Coming a little nearer home are the Swedish based RANKARA & MATS RADBERG. Perhaps the name may not mean too much but mention the Rank Strangers and that should ring a few bells with the enthusiasts who are familiar with the European country music scene.

Rankara, which features the vocal talents of Mats Radberg, is in fact an offspring of the former outfit and has a six piece lineup that can tackle material that ranges from the Louisiana inspired Diddy Diddy to Marie

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The past was past and an era began to fade into a trail of memories when Tompall and the Glaser Brothers announced, last August, that they were splitting. But, whilst the news provided a shattering blow for the enthusiasts, it possibly created the most important new development within country music in recent months — the commencement of Tom-

# Tompall — no solo success

pall's career as a solo artist.

"The immediate reaction will be a case of make or break because I've got to work upon the act as an 'individual' Tompall explained in the course of a conversation during his last British visit some five months ago.

"For fifteen years the Glaser Brothers had been a pretty in-

offensive group. Our shows, I believe, had been entertaining but I had never had the opportunity to become heavy with a ballad. Now, working as a solo, it presented new horizons and an hour on stage has never passed so fast for me."

The British visit had opened up the new epoch and his first solo album — Charlie (Polydor 2460 216) — had provided far proof of the directions that Tompall Glaser now intended to travel. It had forsaken technical efficiency for mood and avoided the predictable run of repetitious styled material for a new depth of realism. Sadly, some observers asked the release of falling too strongly within a pop vein.

"I was accused that the album was too pop — just as they have accused Waylon Jennings that his album Honky Tonk Heroes was too pop, which I also lent a hand in the production work. Waylon and I just sat around, shook our heads and wondered what the hell they were saying that about us now. We think we're having the opportunity to be more country than we've ever been able to do before.

"That's the style that I'm concentrating upon now — a simplicity which features heavy bass and drum and small instrumentation in the other departments.

"We were trying to capture the mood on takes and we were considering mood rather than technical perfection. I missed that track mood on a lot of our productions in the past — and I think part of what's happened to country mu-

sic. That's why Hank Snow's records used to be so much finer, why take such a God alive sound and a mood — and then clean it all up! If you're working with a style and it's technically perfect, then there's nothing wrong with it because the track will stay alive if it's an active mood.

"Technical excellence must take a lot of the emotion out of the recordings. I don't condone all of the mistakes in the past but I'd rather have the mood of the tracks."

To coincide with his Wembley appearance, Polydor Records are rushing releasing his latest album Take The Singer With The Song (2460 224), which includes his

current US Country Charts climb-ber Texas Law Sez. As with its predecessor Charlie, Tompall figures prominently on the producer's credits — in fact, it's all Tompall's own work apart from association with his former producer Jack Clement — and, once again, it's the mood of the affair that claims prime importance.

Although the album doesn't feature any of Tompall's original material, it does, nevertheless, have a strong line-up of contributors including Shel Silverstein, Billy Joe Shaver and Kris Kristofferson and lays down a vibrant originality that deserves to claim attention from way outside nor-

mal country realms. You have only to listen to the tongue-in-cheek humour of Broken Down Mamma or the Texas swing styled favouring of Pass Me On By — and you'll know what it's all about.

Two albums to his credit and the Wembley visit will equal the score on personal appearances. Tompall Glaser is one of contemporary country music's greatest contributors and, although he may object to other classifications being put upon his music, he's one of Nashville's citizens who stands a very serious chance of breaking over to the British public en masse. Perhaps his current appearance will help the cause.



Tompall Glaser

# Bill Monroe — full of country history

Although the International Festivals, over the years, have seen their fair share of legendary performers, the appearance of Bill Monroe — this weekend, must chalk up more than simply a prestigious occasion.

Bill Monroe is, quite simply, country music history in a man. A member of the Grand Ole Opry for thirty-four years, and a Decca/MCA recording artist for twenty-one years, he has, post-erity assured — as if he needed it assured — when, in 1970, he was elected to Nashville's Country Music Hall of Fame.

Whereas the majority of his colleagues in the Hall of Fame provided a valuable service by contributing to the growth of country music, Bill Monroe took a regional musical form — bluegrass from the State of Kentucky — and developed it.

Perhaps the plaque in the Hall of Fame states the facts more clearly. The inscription reads: "The 'Father of Bluegrass Music' — Bill Monroe developed and perfected this music form, and taught it to many great names in the industry. Even tempered and a possessor of spiritual values, the direct descendant of the Fifth President of the United States as a composer and a recording artist. He helped stimulate interest in this form of down-to-earth music in colleges."

Bill Monroe has played an innovator's role in country music and built a career out of a music which can be traced back to the earliest origins of string music in the United States — putting the picture in a completely right perspective — its European descent. The format is pure and simple, the music is swung and played in higher keys than most other musical forms and the instrumental emphasis lays heavily on use of mandolin, banjo and fiddle. It's a regional music, but carries as much spontaneity and enthusiasm as jazz or blues.

And he's also played a vital part in furthering the name of the music. Lester Flatt, Earl Scruggs, Jimmy Martin, Don Reno and Red Smiley are just some of the musicians who have passed through the ranks of his group the Bluegrass Boys whilst Blue Moon of Kentucky, Uncle Pen and Kentucky Waltz are only three of the hit titles that he's created.

In recent months bluegrass has gained a new popularity through the use of such outlets as Country Gazette and the late Clarence White and the Kentuckians Coblenes. This Saturday evening, however, Wembley audiences will be treated to nothing less than the genuine, original article — Bill Monroe and the Bluegrass Boys.



Bill Monroe

# Gospel according to The Oaks

ALTHOUGH the Wembley Festival, over the past half decade, provided all manner of country sounds and styles, the realm of Gospel Music still remains a pretty unknown quantity. This year, however, the situation will be rectified with the debut U.K. appearance of the Oak Ridge Boys — or The Oaks as they're

calling as well as laying down a sound that fits into a distinctly progressive bag.

What's more the Oaks are complete innovators, with stage performances and recordings that are wholly centred around their skills as a self-contained unit of singers and musicians. Wayne Golden, Richard Sterban, Duane



The Oaks

more familiarly known to their fans in the United States. Regarded, from some quarters, as the rebels of gospel music because of their casual dress, long hair and medallions, the Oaks have — for the past five years — been taking the "put down" in their stride. And, when it comes down to the real nitty gritty — their music, the outfit leaves no most other performers standing still with an act that's visually ex-

Allen and Joe Bonsall provide the vocals whilst Mark Eitzinger, John Rich, Tony Brown and Don Burdick work as the back up band. And, for their roles as innovators — creating a contemporary sound for the modern gospel stars, the Oaks have received their accolades. Currently, they've got together twelve Dove Awards — Gospel Music's equivalent to the CMA Awards — and the Grammy since 1968.

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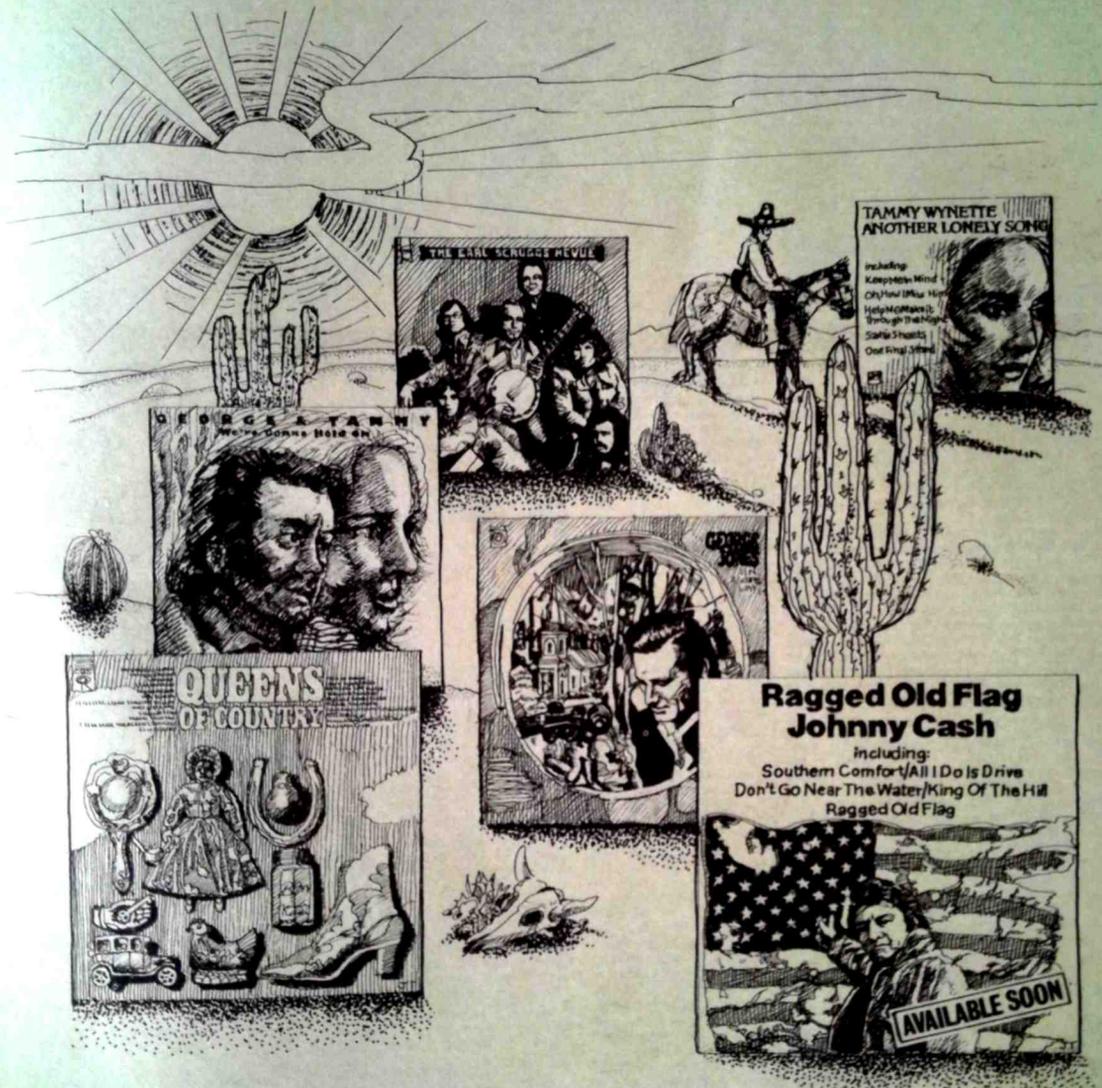
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# AROUND THE COUNTRY SPECIAL

## Charlie — now he's the rich man

Hey, did you happen to see that there's quite a bit of activity centred around Charlie Rich recently? Or, to make the observation completely corny, Charlie Rich's career is no longer behind closed doors. It's out in the open, right before the public — and everyone's sitting up and taking notice.

Charlie Rich, though, is no newcomer and his success is not one of the "overnight" variety. It's been built gradually, aided

by a maturity that's been fostered over the years, and was first launched with Sam Phillips' "Sun" label back in the late fifties.

Some fifteen years later Charlie struck home magnificently with the Kenny O'Dell song Behind Closed Doors at the Country Music Association's annual awards ceremonies, staged prior to the Disc Jockey Convention in Nashville during October. He wound up with the awards for the Single and Album Of The

Year, as well as snatching the coveted Male Vocalist title in the face of such solid competition from Merle Haggard, Tom T. Hall, Johnny Rodrigues and Conway Twitty.

In addition Behind Closed Doors provided an award for its writer, Kenny O'Dell, as the Song of the Year. In an exclusive report from Nashville, RRM's Around The Country column suggested that it was about time that the record received a fresh appraisal.

"The awards really grappled me to death," commented Rich, an artist not prone to seek out the limelight and inclined to skip over the interviews that come inevitably with any public figure.

"I thought the single stood a good chance of collecting an award but I was totally surprised about the others. I had never really thought about them standing a chance."

More recently, though, Charlie Rich has broken through to the British record buyers and The Most Beautiful Girl bears proof of his success.

"If you're looking for a definition," he replied, when asked about his status as an artist, "I guess I would call myself a contemporary country singer. Right now we've got a small group together and we're in the midst of looking for a steel player as well as a couple of chick singers."

Whatever the classification, though, Charlie Rich always shone through as a master of his trade and has often been viewed as a musician's musician. An instance of his superior musicianship was brought to light a few weeks back when Peter Jones, in his Reflections column, recalled his audition at the Sun studios in 1956. Arranger Bill Justis — who had a hit that same year with Raunchy — decided that Rich's songs and arrangements were too complicated for either country or rock 'n' roll, gave him a pile of Jerry Lee Lewis singles and told him to come back when he could play as bad as that!

Sun Records provided only the beginning and,

during the course of the next decade, Rich also laid down tracks with Smash and RCA before signing with the Epic label, under the auspices of producer

been caught up in Rich mania and have issued his 1965 recording There Won't Be Anymore.

There will be much more, however, and Epic

have just reissued Behind Closed Doors. This time around the fresh appraisal should come easier.

TONY BYWORTH

## Wembley flashes

Besides the evening concerts and the exhibitors showing off their wares in the Exhibition area, there's plenty of activity — by way of live entertainment — to be found in the marquees erected outside the Empire Pool building.

Shannon Distribution are planning to bring a spot of Irish to the country sounds and, each afternoon, will be staging a non-stop show featuring many of their most well known entertainers. Already booked to make appearances are Larry Cunningham, Roy Lynam, Philomena Begley, Brian Coll, Lee Lynch, Mattie Fox, Brian Harkin, Ian Corrigan and the Blue Boys. There'll be additional attractions when the show takes to the stage.

Radio 2's Country Club team — presenter Wally Whyton, news man David Allan and producer Colin Chandler — will be there in full force and they'll be taping the US guests for transmission at a later date. Tickets for the shows are obtainable from the Beeb and, in addition to the recordings, Country Club will have its own special enquiry desk.

And don't forget the British Country Music Festival — two days of non-stop music sponsored by Record & Radio Mirror in association with the British Country Music Association. Tickets — 15p each — obtainable from the Billboard Stand.

\*\*\*\*\*

Bill Anderson will handle the majority of the Festival's comping chores but — also on hand — will be Pete Brady and Murray Kash. Pete, with a background of Radio Jamaica, Luxembourg and the offshore London station, was recently the anchor man on the now defunct Up Country programme and is now actively engaged in researching, writing and producing shows about pop music personalities.

Murray will be introducing the finals of the Miss Country Music competition following the interval on the Sunday evening concert. The heats took place during the Tea Council concerts staged throughout Britain last year and competition was fierce!

Incidentally Murray Kash has recently revisited the recording studios and his latest single release — What Is A Boy B Phantom 309 (Columbia DB 9024) is now available in the shops.

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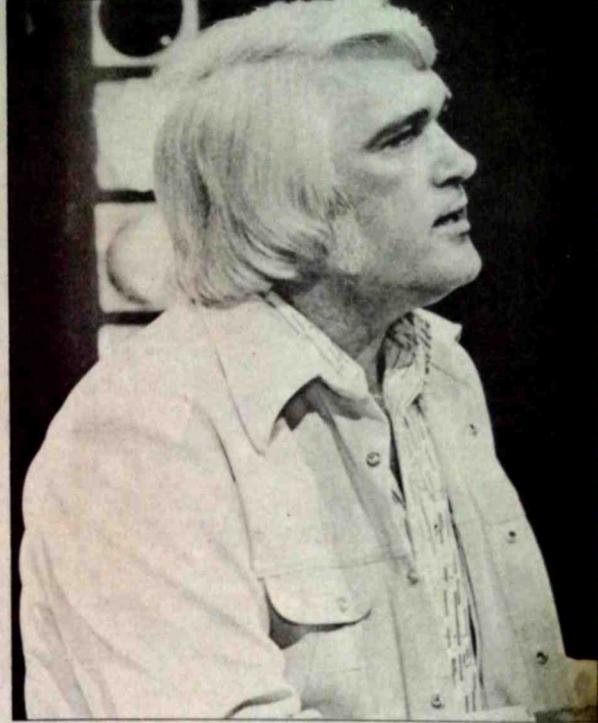
One shouldn't overlook the people behind the scenes. In the case of such a gigantic enterprise as Wembley, it's the people at the Mervyn Conn office, Murray Kash and Malcolm Anthony for making things tick over, Suzanne Marchant-Haycox and the rest.

\*\*\*\*\*

One artist who didn't make it over for the Festival, although originally billed, is Waylon Jennings — but his fans need not despair. He'll be arriving in two weeks time for his first tour of the British Isles.

The tour is organised by Blue Ridge Entertainments, in association with Kennedy, Masters Ltd., and will also feature the Hillsideers and rock outfit Jack the Lad. Waylon will be accompanied by his band the Waylors.

The venues tentatively booked at press date are: Rainbow, London (May 2); Congress Theatre, Eastbourne (3); New Theatre, Oxford (4); Empire, Liverpool (5); Free Trade Hall, Manchester (7); Theatre Royal, Norwich (11); Central Hall, Chatham (13); Apollo, Glasgow (15); Usher Hall, Edinburgh (16); Usher Hall, Belfast (17); National Stadium, Dublin (18); Theatre Royal, Nottingham (19).



Charlie Rich

Billy Sherrill, in 1968.

Above all else, though, Charlie Rich has remained an inimitable stylist and has survived the injustices of both critics and public trying to tie him down with classifications. Whether one decided to label him soul with country roots, or pop infiltrated with jazz, he continues to stand out as a stylist, with a tremendous ability to create highly original material, first and foremost.

Suddenly Rich is big business and, following their success in the States, RCA Records have now

## Where to buy

The times they have a-changed. Once country music had its own sacredly value, not only through a minimal amount of personal appearances staged throughout the year but also with record releases which, to the enthusiasts, almost took on the value of gold.

The British record companies appeared reluctant to release product and only the most predictable array of artists — Jim Reeves, Johnny Cash, Sam Whaman and Buck Owens were among those who headed the list — seemed likely to make it into the display racks of your local record shop. And when it boiled down to finding the real nitty gritty, the imported US album, then it was a case of "give up hope all who enter here" unless you specifically dealt with an importer. Then, quite likely, his range of stock would be pretty limited.

Now the situation has changed and much of it has been due to the unifying effect of Wembley. The Country Music Festivals have acted as a stabiliser as can be seen by the increased quantities of releases centred around the Easter weekend, and a general increase in the total overall quantity since the Festival's inauguration in 1969.

Suddenly country music can be found in the most unlikely places and, possibly, none more unlikely than the affluent shopping area of London's Bond Street. In fact,

to be precise, at 119 New Bond Street where Harlequin Records have developed an important centre for country music recordings.

There's no limitation of product at Harlequin and imports, at £3.25 per album, place equal prominence on the top league entertainer and the newcomer Merle Haggard rubs shoulders with Pat Roberts — and all enthusiasts are well catered for. And when it comes to the British releases, whether it be the U.S. or U.K. entertainer, it's a normal matter to keep all in stock.

Mail order has always been the manner in which many enthusiasts have obtained their recordings, mainly due to the difficulty in finding the retail shops to supply your needs, and Giff Greenwood has developed a vast business built upon this foundation.

With fifteen years experience and a mail order business that spans the world, Greenwood moved into retailing a couple of years back with shops opened in Bradford and Doncaster. Currently Greenwood Records carry around 30,000 albums in stock and comprehensive catalogues are always available from P.O. Box 20, Bradford, Yorks.

Searching for a record? Well, it's no longer the problem it used to be and easy availability has certainly helped the cause of the music.

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# We don't mind racial prejudice

## Genny Ha puts her foot into Hot Chocolate

GO ON ADMIT IT, if it wasn't for Errol Brown's bald head, how many of you would be able to tell Hot Chocolate from Coco, Ovaltine, Stylistics or Harold Melvin and the Blue Notes?

Strange band Hot Choc. I mean they're constantly coming up with these atmospheric singles, yet in their three-year recording career never once have they made an album for our listening pleasure - not even a Hot Chocolate greatest hits album!

"The reason" Errol Brown explained, "is that we started off basically with just the talent to write songs, and musically we had a lot of growing up to do. We didn't know which direction was really us, or which style we would be comfortable in until last year when we developed into this kind of thing - funky blues."

"So now we're working on an album of which we've done about seven tracks, and which should be out in July."

How long were you writing for before the band started up? I asked.

About six months. Tony (Wilson) was already in the music business, but I gave up work to mess around and see what I could do."

By the way dear readers,

I'm just going to break off from Errol for a moment to tell you that unknown to Errol and myself Tony was in one room waiting for us, while at the same time we were in another looking for him. And it wasn't until the interview was over that it was realised that we had all been waiting in adjoining rooms!

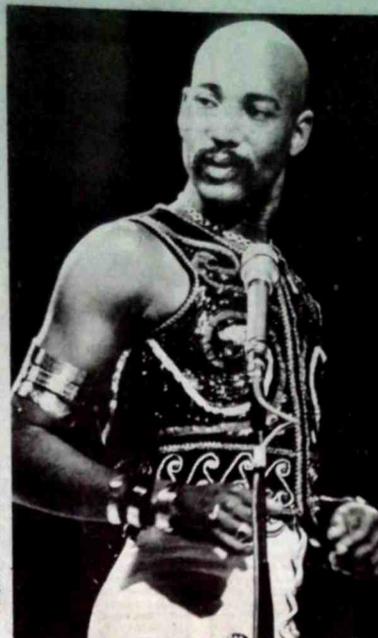
Anyway Tony says he likes the new C.C.S. single, agrees with everything that Errol has said and would like two pints of bitter please!

Right now we've got ourselves completely disorganised. This is your roving reporter taking you back to Errol.

"Tony and myself decided to make a joke record", he was saying, "you know John Lennon's Give Peace A Chance? We wrote our own lyrics to that then got in touch with some friends and made a demo of it. In fact Lennon did hear it and liked it a lot and so it was put out on Apple, but nothing happened."

The rest of the boys, besides Errol Brown and Tony Wilson bassist who makes up the funky blues band consist of Harvey Hines lead guitar, Larry Ferguson keyboards, Patrick Oliver percussion and drums, and Tony Connor on guitars. Out of the six members it's Errol and Tony who are responsible for the group's composition.

We used to write



together", says Errol, "until about a year and a half ago. We're both different types of writers really. I've got to own up it's my fault completely. You see Tony had always been writing

Who wrote Emma? "I wrote Emma. It's a bit of life really, different bits of experiences that I've had and my friends have had and I just used my memory and put them together. Our next single will be written by Tony. It's going to be a disco type of record."

I have to admit that out of all the Hot Chocolate singles, Emma - has been my favourite - coops I mean favourite. It's our fastest selling single. It almost didn't come out 'cos Mick (Most) thought it was too good. It takes a while to get into, and with all this bashy bashy going on at the moment, Mick was a bit apprehensive in releasing it. But as I said it turned out to be one of the fastest selling singles that we've had."

How did your first concert tour turn out? Believe it or not, Hot Choc have never undertaken a concert tour, and have only just recently finished their first as a concert under these conditions and we played a bit too loud, which was disastrous because our songs are so noisy and people can't hear them it doesn't go down too well.

"Unfortunately we played a bit too loud but it was our fault which we soon realised and the others came off very well."

"I don't want to put down Harold Melvin and the other American acts, but it really pisses me off to see them all dressing alike and doing their formation dances, so corny and dated. That's

why I like Stevie Wonder, he's always progressing. You know what it's like when someone has a big nose or ears that stick out - you try so hard not to mention them don't you? But in the end it's no good, 'cos no matter how hard you try to avoid looking at their peculiarities, your eyes always get drawn to. So I just had to comment on Errol's bald head didn't it?"

What made you decide to shave your hair off? I asked tactfully.

"Well", he says, "I was one of those people who began to recede at the age of eighteen, so by the time I was twenty-one I had receded quite a bit. When I started singing I thought about my image, (don't we all dear!) and decided that the whole 'cos I was going to be a singer. Otherwise I'd have never done it. In fact it was my girlfriend at the time who shaved it off. I remember her taking great pleasure in doing so. She really dug the way it looked, so you could say I had emotional comfort! My friends nearly had it though. They came to the door and said, 'Arrgh - Oh my God!', but they soon settled down to it."

"I'm lucky in a way to have that kind of shape which carries it off. Mind you, I probably get a glow when I get to eighty!"

I assured him that when their picture graced this week's edition of RRM, it would be shown to it's best advantage.

"It's coloured," I added enthusiastically and could have kicked myself immediately afterwards.

"I shouldn't worry about that, he replied, "because prejudice isn't something we're sensitive about."

# Chartbusters Paper Lace haven't got carried away. They make sure they get a good night's sleep and three square meals a day. Read on . . . if you dare.

IF THE SECRET of Paper Lace's meteoric rise to the top of the charts is a certain song-writers' knack of penning hits, then watch out for the rebound. The four likely lads from Nottingham have been spending a lot of time in London recently getting down a swift follow-up to their sweeping number one hit. Again it's a Mitch Murray and Peter Callender composition and time penned in a couple of days just a few weeks back and, so they say, a surefire chartbuster.

On the afternoon that RRM went to check on them they were huddled round a cassette tape recorder in an upstairs office at Bus Stop Records. You could have rode in on an elephant and they wouldn't have noticed, their undivided attention was focused on the music coming from that tape. Then just as the guitars reached some sort of climax, the pastel-blue-suited and untanned Mitch Murray rushed in snapping his fingers and picking up the vocal line. It was the backing track to the new song and within seconds the three of them joined in with him to sing



about The Night Chicago Died. The group had been guests of EMI for most of the day and were obviously in a passionate mood. They all knew the words and seemed to want to prove it to Mitch. A full conversation indeed, and when it was over the only topic of conversation was just how long it would take to get to number one.

Cliff (it's fantastic) looks up and grins. He says they were unsure about Billy but this one is a certainty. You ask him how the number one hit has made a difference to his life and he seems lost for words. He shakes his head and says "everything's fantastic really. It's made everything very hectic, everyone wants us, photo sessions, interviews. We've been chartering planes to Holland, and doing television shows, then coming back to do gigs at night, and things like this. It's great. The excitement is great and the crowds are great as well."

Nobody has collapsed under the strain yet but Cliff is alive to the dangers. It makes you very vulnerable to illness. You can usually get run down if you don't watch it

Wherever you go you've got to spare time to sleep and get proper rest and meals. But surely they don't go straight to bed after a gig? "No usually we have to spend at least half an hour signing autographs and things like this. We have fans between 13 and ninety on the strength of this record. "It's really got a universal appeal. Everyone seems to like it. I suppose that's why it got to number one. "The conversation is closed by the departure of Phil Wright who is off to Rosko's Round Table. The car to take us half a mile through London's choked up back streets is a Rolls Royce no POP 1. Now who else but Mitch Murray would have a car like that? "There's something basically honest about Phil. When you ask how much their success is down to the group itself he freely admits: "The lion's share must go to the song obviously, and the backing and support we've had from everybody. But we've still had five years of slog and individual work before that so that it adds up to about ten

years' slog in all."

During that time Paper Lace had built up a strong following on the cabaret circuit, they even had a thriving fan club up until nine months ago. Now they hear it's to be re-vitalised. The big break as most will know, came on Hughie Green's "Opp Knocks" as Phil calls it. They'd already begun negotiating with Mitch Murray and Peter Callender's company, Bus Stop. Then Peter Callender saw them on their final appearance on the show.

"That sort of clinched it. He liked the sound of the group and the sound of the vocals and thought it was quite thick, so he signed us."

"We had about four television shows in a row and it was very good to get our name about. It was our first big television. The show's got a high rating in spite of what some people may think of it. I like the idea of the show but I don't like the quiz game attitude, there's a lot of backbiting and everyone competing against one another, which is wrong, there's room for everybody. Still it fulfills a need and everybody deserves to get to the top

different to the general sounds of today. We're after an overall classy appeal, vocally based because that is our strong point and it would be silly not to exploit it. All our arrangements are very involved and tight."

Of the competition: "I'm not a big sort of glitter type of fan or shaver, bang and sort of fan. I like music, I like pop music. I could contradict myself, it's a very fine dividing line. I like what pop music is all about - the Wombles and that sort of thing. There's something you can understand other than getting it pounded in your lugholes 12 hours a day."

"I've got some very classy group heroes. I like things as involved as Yes. I really enjoy listening to things like that. I like good music and even when I say I don't like the glittery side of music, I like what pop music is all about - the Wombles and that sort of thing. There's something you can understand other than getting it pounded in your lugholes 12 hours a day."

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different to the general sounds of today. We're after an overall classy appeal, vocally based because that is our strong point and it would be silly not to exploit it. All our arrangements are very involved and tight."

What he's saying is that Paper Lace aim to keep their feet firmly grounded. "Everything is worrying for us," Phil decides. "Not just the group but the people we're working with. The whole team is a bit unstable. I like to think we do get on tremendously. It's like a big family and it's never been like that before."

He went on to say "thanks" for the RRM Rocket Award and promised it would be shared with great pride in the living room at home. "I'm very grateful to have found success," Peter Harvey



### Reviews Peter Jones



**MARMALADE:** Come Back Jo (EMI 2131). This is the Marmalade team featuring Dean Ford - there's a New Marmalade and, one of these days, probably a Tick-Out Jellyfied Marmalade. But this is the one with Dean, and he co-wrote the song and my view is that Dean is one of the better group singers to emerge. He has authority, style and flexibility. Should make the charts with this one. - **CHART CERT.**

**MOON WILLIAMS:** Excuse Me (For The Strange Things I Do) - (DJM 298). They were on to me early... great single, they averted... Fantastic, they frenzied. But I mean, Moon Williams... didn't Danny Williams once sing Moon River? Where was I? Anyway, I listened to Moon Williams and to and double to - it is good. Dismiss it not. Listen to it a few times as I did. Your actual Moon has a plaintive voice which jells with the Latin-ish backing. A full Moon, no less. - **CHART CHANCE.**

**JOHN PANTRY:** Motor Car (Philips 806 378). Funny thing about John. He's a skilled studio engineer, writes very original songs - and we found ages ago that he's singing with a kind of sound on record. Yet, astoundingly, he hasn't had a hit with his first three singles. This is interesting enough to make it, terrific arrangement, and I'm pretty sure I'll break John's run. Also, he's touring with New Selectra on their farewell tour, so he's in for some exposure, as they say. - **CHART CHANCE.**

**BRENDA ARNAU:** Step In The Right Direction (Bell 1351). This lady's experience shows through. After all she's sung with Duke Ellington in Las Vegas, been in Oh Calcutta, revealing more of her talent, been in James Bond movies and in Shakespeare. Now it's stretched to singing Tony Macaulay pop songs. It's - and I write this before the actual contest. Two boys, two girls, on a devastatingly commercial Swedish entry, with a lovely big brass band sound underlying the whole thing. It just moves along well, that's about it. - **CHART CHANCE.**

**ABBA:** Waterloo (Epic 2649). Liv Newton - John apart, this is one of my own favourite Eurovision songs - and I write this before the actual contest. Two boys, two girls, on a devastatingly commercial Swedish entry, with a lovely big brass band sound underlying the whole thing. It just moves along well, that's about it. - **CHART CHANCE.**

**THE JAMES BOYS:** Keep Moving (Polygram Farthing 831). The two little lads from Essex, Bradley and Stewart, made it with Over And Over, and this is a Daniel Boone Rod McQueen chart-bound song - with the two little voices getting into a teen-commercial groove. It nips along, lively-like, and makes no particular mental demands, and I think it'll keep moving... - **CHART CERT.**

**FRANKIE VAUGHAN:** I'll Never See Julie Again (Columbia 9027). A beasty pop-type ballad for Frankie, who is always likely to put his vocal muscles into the charts. This one won from 7,000 other entries in a schwinging contest on Radio Two's Jackie Rae Show. Frankie tackles it in his usual exuberant manner. Written by the way in 25-year-old Mark Ayresley, from County Durham. - **CHART CHANCE.**

**SIMON PARK ORCHESTRA:** High Hi (EMI 2137). Very much in the same mould, or composing guile, as the old Eye Level theme, which suddenly whisked amiable Simon to the top of the charts. Same interesting use of instrumental sections, same steadily plugging tempo, same high commercial appeal for whistlers - along - with - **CHART CHANCE.**

**THE MAJESTICS:** Little Black Pearl (Cube Bug 37). Second release - and the first one should have made it anyway. Written and produced by John Worth, this shows off the American Grit-th-based team even better at their soul-selling than did Living It All Again. They really do get a good, high-flying vocal sound going, and there's a trombone slab mid-way. Get this one first and then, appreciate the sound. - **CHART CHANCE.**

**CARL WAYNE:** San Diego (Polydor 2058 481). Now very much smoothed down, the ex-Move lead singer on his debut disc for Polydor. Writ and produced by Tony Macaulay, who knows commercial lull in pop when he sees it. It's a gentle luller, with a catchy chorus hook, and it's already had telly plugs. Could be Carl's big one, leaving Move. And congrats on his matrimonial contract with Sue Hanson. - **CHART CHANCE.**

**ALLAN CLARKE:** Sideshow (EMI 2133). Now, don't start all that about another split in the Hollies, for Gaud's sake. This is Allan, having song the group back to the top via The Air That I Breathe just doing his solo-own thing, momentarily. Allan is produced by Roger Cook, and Rog wrote the song with Herbie Flowers and it's definitely a first-rate showcase for Clarke's highly distinctive voice. You put on this one and you KNOW it's Allan, you know it's good commercial stuff, and you know that the next Hollies single, with the same line-up was cut last week. - **CHART CERT.**

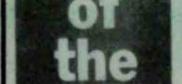
**SPRINGFIELD REVIVAL:** Stand By Your Man (Polydor 2058 456). This is, indeed, a country classic built on lines of urging fidelity and loyalty, and it's pretty straightforward all the way, with Donna exercising that surprisingly big voice through it. Guitar boosts the sound. Okay, so it's a little schmaltzy. So it's also well-done schmaltzy. Anyway Revival deserve a chart break - **CHART CHANCE.**

**THE DOYLEY BROTHERS:** Let It Be Me (President PD 240). Four little lads from Falham, who 'd' could prove pretty strong competition to the Jackson Five, given the breaks. They're normally into a Gospel scene but here produce a soul-tinged version of the Gilbert Beaud oldie - - surprisingly mature sounds considering their ages range from twelve to 15. Another plus for the boys: they've been three-time winners on Opp Kox. - **CHART CHANCE.**

**CHRISTOPHER RAINBOW:** Solid State Brain (Polydor). Well, well - could be a big new boy, this 27-year-old from Glasgow. He has the voice, the sheer style to be a bright original in the biz. He's got pop, plus classics, but different to the others. Hard one to describe, so try the single.

**BORSLIPS:** More Than You Can Chew (Horlapp). From the album The Tain. Starts in a traditional Irish kind of wailing way, then gets into a spirited rock beat. It's not a particularly chart entry, but does get into the brain.

**TITANIC:** Macumba (CBS). Heavy enough to score, guitar first and then voice over a ponderous rhythmic riff. Latin-rhythm next, over Afro-type chart entry - mixed bag, then, in style. But exciting.



### Reviews James Hamilton



**THE OSMONDS:** I Can't Stop; Flower Music (MCA 125). Here's a chance for Osmonds fans to prove how devoted they are... by putting this old always tell that Easter's 1960's waxing into the Charts now! It must have been recorded during their extreme youth, since (a) it isn't on MGM, their label for at least four years, and (b) the tell-tale "flower power" (lil' Monkeys - tinged Mamas and Pappas sound even infiltrates onto the perky comes - and goes bubble gum plug side. To their credit, they actually sing the complex harmonies and intertwining vocal parts with a great deal more skill and general appeal than they exhibit on their more recent material. Frankly, I am impressed, and like these a lot. Oh, and Donny's in there at all, he must be the one making occasional yelps like the junior Jimmy be was then! - **PICK OF THE WEEK.**

**GEORGE JONES:** One of These Days (Epic Epic 2198). "Mr. Tammy Wynette" (actually, he was a Country star long before she'd even started), George moseys through this gently rumpy - rumpy jigger without really grabbing much attention. It's a pity that the married couple's latest hit duet hasn't come out here, as it's a gas called "We're Not The Jet Set" - ("We're Not The Jet Set"!).

**STAN FARLOW:** I'm A Truck (Emerald MD8 1173). Canadian Stan sings deep, dark and rhodeo-like in the guise of a trans - Continental heavy goods vehicle about how there wouldn't be no truck drivers if it wasn't for us trucks. Let's you've at all interested in the mystique of "the road" or the fashionable machismo of truck - driving this Johnny Cash / Tex Williams - type jaunty bouncer packs plenty of amusing detail into its clever concept. - **PIC-UP TRUCK.**

**RAY LYMAN:** Second Hand Flowers (Country CTY 106). Recorded in Nashville by the British label, Ray sounds pretty fine with a smoothly thumping yet "empty" treatment, which lets the important fiddle and steel shine through without over-sounding loud. Very satisfying. - **CAW PICK.**

**LARRY CUNNINGHAM:** This Time Of The Year (Country CTY 110). Ireland's own Jim Reeves went to Nashville for the authentic sound, complete with sedgy slithering steel, of this echoing "empty" sound modern slowie, which is in that ever popular waltz tempo. Not quite Charlie Rich in emotional impact, but jolly nice even so. - **CAW PICK.**



**TAMMY WYNETTE:** Stand By Your Man; Your Good Girl's Gonna Go Bad (Epic Epic 2137). Reviewers can always tell that Easter's 1960's waxing into the Charts now! It must have been recorded during their extreme youth, since (a) it isn't on MGM, their label for at least four years, and (b) the tell-tale "flower power" (lil' Monkeys - tinged Mamas and Pappas sound even infiltrates onto the perky comes - and goes bubble gum plug side. To their credit, they actually sing the complex harmonies and intertwining vocal parts with a great deal more skill and general appeal than they exhibit on their more recent material. Frankly, I am impressed, and like these a lot. Oh, and Donny's in there at all, he must be the one making occasional yelps like the junior Jimmy be was then! - **PICK OF THE WEEK.**

**DIANA TRASK:** Behind Closed Doors (Ember EMB5 310). Canny Ember have picked up Country - singing Diana from Dol, as they did for the fellow Glen Campbell from Capitol, for this country. It's tough luck that her soulful (at times) reading of this Kenny O'Dell slowie has to contend with Charlie Rich, as she does it well and with rather more emphasis. You may remember that she was last heard of here on single in the throes of committing suicide, on "The Last Person To See Me Alive" - a neglected sick classic!

**TANYA TUCKER:** Blood Red And Goin' Down (CBS 1841). Little Tanya Tucker gets a quaver in her voice as she tells about the bloodthirsty dogma of her daddy while that Georgia man was blood red and going down - yes, you guessed, her daddy kills her mother and the mother's lover, and the blood soaks into the sawdust on the open with a hint of "Tomato juice, anyone?"

**THE OAL RIDGE BOYS:** The One Smile On You (CBS 2966). A dully churning slowie with more Pop than Country content.

**BOBBY WRIGHT:** Seasons In The C&W Hit (Probe PFD 815). The C&W hit version, and it sounds pretty painful in comparison.

**JOE QUARTERMAIN & FREE SOUL:** Thanks Dad (Epic 1 & 2) (GNSF GSZ 12). Owie thanks to M. Wonder. Joe interpolates his choppy lyrics amidst a chattering synthesizer and smacking clap beat while various voices - some chip in the background. Working from a skeletal framework, they get one hell of a funky rhythm going, too. One picks up and glides like a well-oiled funkmaster. R&B PICK.



**ELVIS PRESLEY:** Shake, Rattle & Roll; Lawdy Miss Clawdy (RCA 4077A). No, not a new release - and not even generally available in Britain as it's French - but as there are so few newies of note out this week, I thought I'd just alert you to the amazing catalogue of Elvis singles (all in glossy full-colour stiff board sleeves) that RCA maintain in France. Fifty double-sided singles are listed on the sleeve, and I expect there are others too. They are being imported by, amongst others, the Broad Green Record Centre, 286 London Road, Croydon, Surrey CR0 3TH, and are worth getting for the cover pin alone. It's R.P.I.C.K.

**COMMANDER CODY AND HIS LOST PLANET AIRMEN:** Sister Sue; Mean Woman Blues (Paramount PAPA 3046). Sister Sue's brother is obviously Farmer John, except that everyone from Don & Dewey through Carl & the Commanders to the Premiers has always been in love with his daughter and while the Airmen are in love with 'you', The Guys get it to bounce bass, snorting sax and picky piano, yet make an unimpressive mess of the Elvis classic which I've listed as flip but which is in fact the plug side. They're recorded too well - it's too "clean".

**THE DELFONKS:** I Told You; Seventeen And In Love (Bell 1253). The 'Pontiac return with a beat that might - - just might - bring them back into favour on a specialist level, as it's got those Philly Sound rhythms without being as straight forward. Mmmmm, and a good - found myself doing a little workout there! It's certainly beautifully titled (I'll give you the finger-poppers). On the beautifully titled (I'll give you the finger-poppers). On the open with a hint of "Mothers' 'Live At The Fillmore" in their rap before surching through an involved sleeve. - **SOUL PICK.**

**EXECUTIVE SUITE:** When The Fuel Run Out (Columbia HIT 3). Optimistic catalogue number for a brand new label, that's! Still, thanks to this (and the promotional produced Philly Sound) duet from the US Babylon label (and the R&B charts), they could be proved right, first time out. It's to a happy subject, except that the idea is more along the lines of "I'll keep you warm when the fuel runs out" than about ecological and economic disaster. A wailing stomping romp. - **R&B PICK.**

**LOUIS BOND:** Tell Me What (Contempo CS 2605). A lush vocal vocal over a lush, fully instant band of Raggae and R&B.

# Albums

## Impotent!

### CLIMAX BLUES BAND

Live (Polydor 2383259). It's a pity that Climax have never been quite able to reproduce their live sound on record all that well. Unfortunately this album follows the same trend and I found it rather uninspiring to say the least. Their fifth album, yes, they have been around for some time, billed Rich Man, gained slight chart success but they've always been striving to find that elusive chart position in this country and I doubt whether this recording will help much. The production side isn't good there are a number of distorted tracks, particularly Flight and others seem to come over sluggishly. It's unfortunate because Peter Haycock and Colin Cooper are excellent guitarists and I know that Climax can be spot-on at times. Must have been an off-night. **J. B.**

## Church hall rock

### BROWNVILLE STATION

Smokin' In The Boys' Room (Philips 6369 8011). This is it then. Get the Tequila on, turn the player up full blast, and have a hell frontal assault on the dance rhythms of our time. You ignore the odd lapse of taste — like VU's Sweet Jane — and hang it loose. Brownville Station got a thin basic three-piece rock sound that knocks all this week's over-produced studio gambits back into the rack. Now why can't we have more of this continue off the wall church hall rock? **P. H.**



# Bordering on greatness

### EAGLES

On The Border (Asylum SYL 9016). The Eagles are probably one of the biggest bands in America, they have had numerous hit singles and chart albums — but over here, apart from a few discerning people in the know, they don't mean a lot. Why they haven't had a hit here is anyone's guess. I am inclined to think, steeped in cynicism as I am, that they are too good for the British charts — too classy to compete with overkill and clutter. This their third album is the most masterful 'pop' album I have ever heard — good strong songs, well sung, well played and well produced. The stand-out track which will probably be released as a single is James Dean an ode to the original rock hero. This album sees the introduction, on one track, of new guitarist Don Felder. It sounds as though he is going to fill out the sound nicely enabling Bernie Leadon to add more colour with steel guitar and banjo. This is an unbelievably commercial album in the best sense of the word and if it cracks the British charts as it fully deserves to then my faith in British taste will be fully restored. **C. P.**



## Explosive van

### VAN MORRISON

It's Too Late To Stop Now (Warners K1198). Pity the guitarist blows the intro on Here Comes The Night — yeah and the strings sound odd at times — but for the rest, this is heaven sent live music guaranteed to bring the Rainbow to your front room / bedroom / coal house. Actually it was recorded at various gigs last year, some of them in the States, but all of them with the very tasty Caledonia Soul Orchestra. All the Morrison classics are here, well recorded and punchily delivered. It's a must for fans and for beginners, just the crash course needed to catch up with Ireland's most explosive voice. **P. H.**

## Dig this

### MILLICAN AND NESBITT

Millican and Nesbitt — (Pye 18425). The coalminers turned singers and Opportunity Knocks winners — who hit the singles chart first time out with Vaya Con Dios. The rest of the album sticks to the routine of established and romantic songs, with the odd up-tempo jigger. **P. J.**

## Man makes album



### DEKE LEONARD

Kamikaze (UAG 39544). This album was made before Deke Leonard rejoined Man at the beginning of this year and from listening to it, the music of the two seems to have a lot in common.

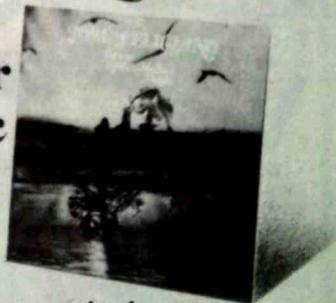
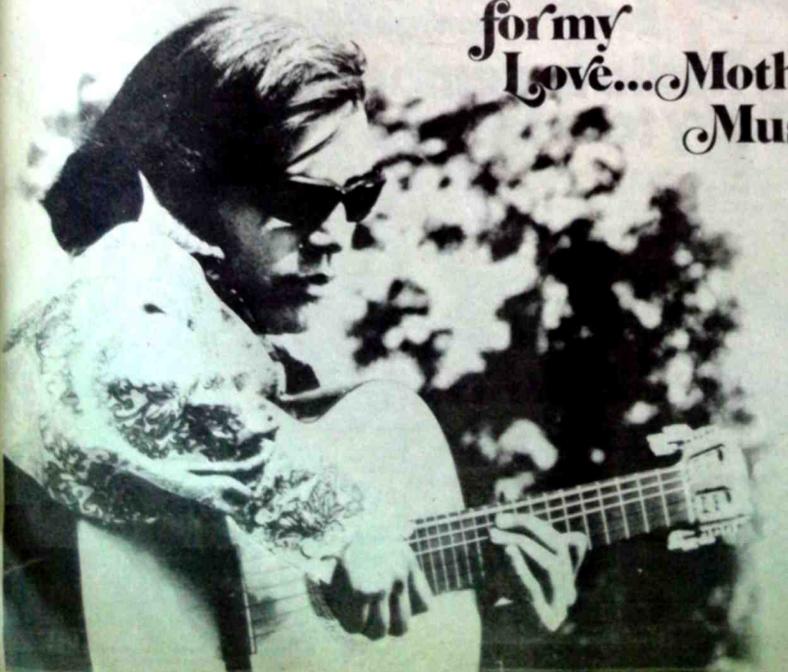
In his own right Deke shines through and gives us plenty of good wholesome, heavy rock although Kamikaze does have its lighter moments.

Of Man's current line-up, Micky Jones, Ken Whaley (ex-Help Yourself) and Terry Williams provide the backing on the final number, The Devil's Gloves. From Man's early days, Martin Ace, plays bass on all other tracks.

So with that Man ingredient running through like strawberry ripple, all I'd say is that if you like Man, especially Leonard, you'll like this. **H. H.**

# JOSÉ FELICIANO

for my  
Love... Mother  
Music



The new single APBO 0206  
from the album APL1 0266

### On tour

- April 13 Town Hall, Birmingham
- 17 Kelvin Hall, Glasgow
- 19 Free Trade Hall, Manchester
- 20 Winter Gardens, Bournemouth
- 21 Palladium, London

its the

# SCOTCH CASSETTE SHOW



Starting



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Low-noise? Yes - Scotch Cassettes have less background noise, so your music comes through loud and clear. And there's a micro-thin back coating on every tape for smoother winding and less chance of jamming. It cuts out static too, so you won't be bugged by dust. Each cassette is tightly sealed to keep your music in, and the dirt out.

You can get Scotch Cassettes anywhere, and they fit all makes of cassette recorders.

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Every entrant wins a FREE Scotch C60 low-noise Cassette

# DE JAY DERBY

competition



## Win a Radio Luxembourg 7 day tour for two

You can win the trip of a lifetime. Starting with a night out in London, you both spend 2 nights in Paris, 2 nights in Brussels and then on for 2 nights in Luxembourg to meet the 208 D.J.s and visit the 208 studios.

You can't lose! Every entrant wins a free Scotch C60 low-noise cassette.

### Here's how to enter

Imagine you're a D.J. on the Scotch Cassette Show! You have just played *Jet* by Paul McCartney & Wings. The next disc is a special request by Julia Smith, Flat 4, 200 Park Road, Anyplace for *Rebel, Rebel* by David Bowie. Simply record on a Scotch Cassette up to 60 seconds of linking chat between the two records. It's not necessary for you to record the records. And remember, this is the Scotch Cassette Show, so your chat also ought to be relevant to Scotch Cassettes. Choose your sales points from this ad.

The entries will be judged for style of presentation, originality and relevance to Scotch cassettes and their qualities. All entries will be judged by a panel including Dave Christian, 208 D.J., Rodney Rippin, Advertising Manager of 3M United Kingdom Limited, and Ray Coleman, Editor of Melody Maker.

Magazine. Don't forget to record your name and address at the beginning of your entry for the D.J. Derby.

### Here's all you do

When you've completed your entry, mail your cassette with this entry form to Scotch Cassette Show, Radio Luxembourg (London) Limited, 38 Hertford Street, London W1Y 8BA.

P.S. Make sure you package your cassette well for posting.

After the end of the contest you'll receive your original cassette back, plus your free cassette.

The winner's name and address will be published in Competitors Journal w/c July 15th.

### Keep an air date with the Scotch Cassette Show

April		May	
Wed 3rd	12.00-12.15 am	Sat 4th	11.15-11.30 pm
Fri 5th	1.30- 1.45 am	Mon 6th	12.15-12.30 am
Thurs 11th	1.15- 1.30 am	Wed 8th	1.15- 1.30 am
Fri 12th	8.15- 8.30 pm	Tues 14th	1.30- 1.45 am
Thurs 18th	8.00- 8.15 pm	Wed 15th	8.15- 8.30 pm
Sat 20th	9.45-10.00 pm	Tues 21st	8.00- 8.15 pm
Sun 21st	9.30- 9.45 pm	Thurs 23rd	9.15- 9.30 pm
Fri 26th	9.15- 9.30 pm	Wed 29th	9.45-10.00 pm
Mon 29th	11.45-12.00 pm	Fri 31st	10.30-10.45 pm

### RULES

1. This contest is open to all bona fide purchasers of Scotch Cassettes in the U.K.  
Employees of 3M United Kingdom Limited, their advertising agents, radio disc jockeys, and their families, are ineligible to enter.
2. The star prize of a Radio Luxembourg Tour for Two will be awarded to the entrant who, in the judges' opinion, has submitted the most original and apt, up to 60 seconds link, relevant to Scotch cassettes and their qualities.
3. All entries must be received by Friday 31 May 1974. The star prize winner will be notified by post and later announced on the Scotch Cassette Show, and published in the Competitors Journal w/c July 15. All entrants will have their cassettes returned, with a free Scotch C60 Low Noise cassette, during June/July 1974.
4. The judges' decision is final and legally binding and no correspondence will be entered into. Copyright in the winning entry becomes the property of 3M United Kingdom Limited.
5. No responsibility is accepted for entries lost, illegibly addressed, damaged or erased. Proof of posting is not accepted as proof of receipt.
6. Only one entry is accepted per person per cassette.

Please complete in block capitals

Name

Address

I bought my Scotch cassette at

Name

Address

I enclose a Scotch cassette carrying my entry in the Scotch Cassette Show D.J. Derby. I have read the rules and agree to abide by them.

Signature

# SWEET F.A.?

There's no need to tell us - we know you've hardly been able to contain yourselves. But it's here at last and the ever affable Sweet give it a quick flash in Genny Hall's direction.

PROMISES PROMISES and for the past two years, it looked like that was all we'd ever get from Sweet.

In January '73 it was a confident Brian Connolly who said, "We're working on a new album all about the history of rock and roll. There's so much we want to do."

This ambitious new concept album was to be released four months later - their fans were on tenterhooks. . . . But it never happened.

The following September it was a dejected Stevie Priest who explained.

"We got halfway through writing the album with the help of Mike Chapman and Nicky Chinn, but when we listened to it in the cold light of day, we didn't find the songs very inspiring. So now we've shelved the whole idea."

One could almost hear the sighs of relief from rock and roll loyalists who had thought it sacrilege that Sweet should even think of attempting to interfere with a subject so dear to their hearts.

Incidentally, one of those uninspiring songs taken from that phantom album was titled Touch Me Too Much, and has been chosen by Mickie Most as the debut single for a promising new band by the name of Arrows. It will be interesting to see how it fares.

Have no fear, for our daring young heroes on their never ending quest for musical respect, decided with one accord that the only way to achieve their goal was to pool their resources together and come up with an album that was more or less themselves, undiluted by Chinn and Chap.

Says Andy, "Mike and Nicky write hits and are bloody good at it, but we're not going to remain in their shadows for ever. Our own writing is improving all the time."

So after having finally gotten themselves sorted out, it looked like nothing, but nothing was going to hold them back from reaching their goal.

Meanwhile what about their fans who were still on tenterhooks? Hundreds of letters were streaming to their fan club. . . . Dear Sweet, I have been a fan of yours for four years and have all your records. I go round the record shops looking for your new LP but I've never seen it yet. . . .

Says Andy in frustration, "We know our fans have been wanting this album for a long time - and so have we."

And now Ladies and Gentlemen at long last - Daa Da Da Daa (mini fanfare that!). This is it, the moment

you've all been dreading. . . . er, I mean eagerly looking forward to - the long awaited new album from the Sweet. Sweet Fanny Adams, unchained and without a safety net. Can you stand the suspenders?

The first track on side one is a hard and heavy number titled I Set Me Free, which was written by Andy Scott and features Brian on lead vocals.

The second track Heartbreak Today (Brian's favourite) was written by all the members of the band and was influenced by Steely Dan. "Cos we like them", pipes up Andy and Mick.

Side one closes with Peppermint Twist, Brian explains why they chose that particular one.

"We wanted to use a number from our stage act. So whenever we did a live gig, we asked the kids which one they liked the best and as it happened Peppermint Twist turned out to be the favourite."

The first track on side two is supposedly the title track, Sweet F.A. and is written by the band. "We played every instrument we could lay our hands on", says Mick, "this one was written for its lyrical content and explains everything about us."

It was very difficult to pick out the lyric, but I'm sure he was absolutely right.

This brings us on to another number sung by Stevie called Restless, which sounded like All Right Now by Free.

Track three a surrealist number was written and sung by Andy. "It's like going through a tunnel in a dream", he explains, "there's a sinister

voice which comes through in a minute, you won't be able to hear it properly on this set. I suppose you could call it a headphone track."

Finally we come to the last track AC/DC - the only other song written by Chinn and Chap, it's a rock on number which speaks for itself!

That's roughly it then, but now Mick has something else to add. "We haven't done it yet but we're going to stick 30 seconds of my first band. I've got a tape at home somewhere of me drumming with my first band when I was fourteen. It sounds really terrible now, but we thought it would be fun to stick it on the end of this album."

So that wraps it up - thirty seconds of Mick's first band.



New Singles From

## The Stylistics



*Only For The Children* 8105 028  
from their incredible album *Rockin' Roll Baby*

**AVCO**

The Detroit

## EMERALDS



*You're Getting a Little Too Smart* 8146 108

**On Tour**

Mon APRIL 22	STAFFORD Top of the World	Fri MAY 3	SHEFFIELD Prince
Tues APRIL 23	WOLVERHAMPTON Lalaysette	Sat MAY 4	LEEDS Queens Hall
Wed APRIL 24	DONCASTER Disco Gosh	Sat MAY 11	PECKHAM Mr. Box
Thurs APRIL 25	GOOLE Village Music	Mon MAY 13	MALDEN Club Theatre
Fri APRIL 26	HULL Westland Country Club	Tues MAY 14	PORTRICABLE Sainsbury Club
Sat APRIL 27	SHEFFIELD Top Rank	Wed MAY 15	CORNWALL St. Marys Palace Theatre
Sun APRIL 28	WHITCHURCH Civic Centre	Thurs MAY 16	ST. ASAPH Talbot Hotel
Mon APRIL 29	HANLEY Queen Machine	Fri MAY 17	BRISTOL N. Civic Theatre
Tue APRIL 30	SHEFFIELD 2nd one week at Palace	Sat MAY 18	JOHNSON La Vallonee
		Sun MAY 19	BIRMINGHAM Barbicane
			BLUNT TOWN Ladbroke Hall
			BIRMINGHAM Repertoire

**On Tour**

Fri APRIL 26	LEWISHAM Odeon
Sat APRIL 27	IPSWICH Gaumont
Sun APRIL 28	EAST HAM Granada
Tues APRIL 30	BIRMINGHAM Town Hall
Wed MAY 1	READING Top Rank
Fri MAY 3	MANCHESTER Free Trade Hall
Sat MAY 4	LONDON Hammerwich Odeon
Sun MAY 5	SOUTHPORT Theatre

WESTBOURNE

# California dreamin'

TERRY MELCHER'S history is in some sense the ultimate Southern Californian story: child of a movie star, hot rod balladeer, folk-rock maestro, and now singer-songwriter on a solo album of L.A. country rock & roll.

The only son of Doris Day, Terry had a typical Beverly Hills childhood romping under the watchful eyes of neighbours like Patti Page; bearer of good tidings during a Las Vegas vacation to a skippy band singer named Merv Griffin ("You're going to Hollywood to be in the movies!"). In high school he took a summer job at Pacific

Ocean Park, an amusement arcade where his speciality was frightening patrons of the Sky Bubble by convincingly feigning distress. His college years were spent at Principia, a Christian Science establishment whose student body president was Egli "Bud" Krogh.

In 1961 Terry made his recording debut, an event unnoticed by the public at large except that the advertisement reading the ads placed in music trade publications ("Carrying on in a great tradition - Terry Day!"). The single release sank like a magle stone that

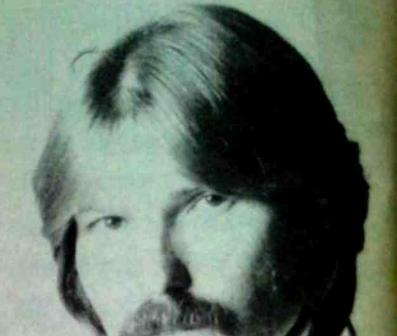
causes no ripples, and Terry - known once more and for good by his stepfather's name, Melcher - went to New York to be an office boy for Columbia Records.

There he spent much time at the offices of music publisher Don Kirshner, awed by the talented stable of writers in residence whose hits then dominated the pop charts. "The greatest moment of my life was loaning my sport coat to Gerry Goffin."

Returning to Hollywood with ambition rekindled, he was hired by David Kapralik, the new head of A & R at Columbia, as one of a group of fledgling producers

whom the company hoped would improve its performance in the singles charts. During his apprenticeship Melcher worked with such middle of the road artists as Frankie Laine (and, later, Doris Day) and came up with his fair share of hits, but it was his pioneer work in the surfing-and-cars genre that established him as a pop professional, a leading spokesman for the California message of sun and speed.

Impressive as his success had been it was inextricably linked to surfing and cars. When that cycle had run its course, the young producer had to prove himself all over again, and this he did in unprecedented fashion, presenting Columbia Records with its first number-one single in three years.



Periodically during his career as a producer he had entertained the idea of making a solo album but had always decided the time was not right. Two years ago he finally began such a project, only to have it interrupted by a motorcycle accident which delayed its completion by nearly a year. After much recording, rerecording, editing, time, care and thought the album was ready for release.

There are no plans for release in Britain as yet, a spokesman for Warner Bros said "We are waiting to see how the record fares in the States before we schedule it here."

## stateside newies james hamilton

BILL HALEY AND HIS COMETS: (We're Gonna) Rock Around The Clock (MCA 6092). It's interesting, as well as nostalgic, to note that in America the new Chart-climbing issue of this twenty-year-old classic still has its original coupling on the B-side, "Thirteen Women (And Only One Man In Town)". Not only that, but it also retains the quaint description on the label, "Fox Trot, Vocal Chorus by Bill Haley!" An addition, however (and apart from the modern rainbow on black MCA label design), is the information: "Originally released as Decca 2914 on 3-1954" . . . which translated into Queen's English was 19th May 1954 (the Americans put their day and month figures the other way round, you see). Twenty years on from the actual recording date this week, and still going strong! It's the string bass that does it, so it's a pity that all Bill's more modern Comets have used the less percussive electric variety.

SEARCHING: (I've Been) Searching No. 10, Mylo (Columbia 4402). Chicago keep getting slagged by the critics, and indeed sometimes their music is vacuous enough to deserve it, but they are still capable of creating some damn nice noise. Their current US hit is kinda pretty pretty (and these days) and the burnished brass it gets grittier as it

goes along, ending with growling throats and threatening rumbungs. As it happens, though, the point of this review is to tip you to the exquisitely beautiful flipside Latin lilt. Regular readers may know my predilection for those lovely Latin rhythms, and here the pretty acoustic guitar twiddles away like a jazz samba over plopping and tapping beats like a cooled-out Steely Dan while the lead voice is dead-pan and huskily mannered, the whole beseeching the quaintness of my particular taste. So, I'm happy, at least!

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

THE GUESS WHO: Star Baby (RCA AP10 0217). Burton Cummings, and the Canadian can deliver the goods when they want, too, this time, they want. Their new fast-rising hit is an all-out stomper with frantic piano rocking, drums thrashing, and over all, leaping and flying guitars behind the slick 'n' easy lyrics.

DAWN featuring Tony Orlando: It Only Hurts When I Try To Smile (Bell 43,030). As predicted, with regret, in this column, "Who's In The

Strawberry Patch With Sally" did not do well in this country. Now Dawn stay down all the way through the record for their new Levine & Brown penned outing, a melancholy meandering waltz with lavishly orchestrated plinks, tinkles, plinks, and swooshes. Trouble is, when they feel THAT glum - I mean, they say it only hurts when they try to smile, whereas most people use that expression after they've actually managed to get as far as laughing! - yes, when they're THAT glum, it does rather rub off. Erwin Town, crumple, groan. LEON RUSSELL II here a Carpenter. (Shelter SR 0216). And finally, in this Easter Week, a word from our sponsor . . . here depicted on the paper sleeve with arms outstretched in a smiling posture of benediction, clad the white in striped Holy Land robes girded with a length of rope, and with a man-size cross resting on its side in front of him. Yes folks, Leon Russell slipped into Christmas and now sends you Easter Greetings, hoping you'll forgive him for a surfeit of recorded "live" music. Will he be raised and live again? America's student population count their silver and wait. Oh, and the star of the show does, Tim Hardin's allegorical set of questions to be added "And if I was a Rock 'star' would you be my groupie?" before panting loudly on out. Did I hear thunder?

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PERSONAL LETTERS FROM DANNY MAKE BEAN MARRY COOPER

**mirabelle**

FREE! YOUR SUPER BANGLE

OH, DONNY BOY  
(Pull him out and pin him up.  
Donny in kiss-colour.)

**mirabelle**

MAKES IT GREAT TO BE YOUNG. Only 6p

## S. CHARTS

singles		albums			
1	BENIE & THE JETS, Elton John	MCA	1	PAUL McCARTNEY & WINGS	Apple
2	HOOKED ON A FEELING Blue Swede	EMI	2	JOHN DENVER Greatest Hits	MCA
3	PHIL SNEGGS	EMI	3	MIK GILDFIELD	Virgin
4	THE LORD'S PRAYER Sister Janet Mead	ABM	4	Tubular Bells	Virgin
5	COME AND GET YOUR LOVE Redbone	Epic	5	JOHN MITCHELL Court And Spark	Apple
6	THE WASHINGTON SQUARES	RCA	6	MELB Love Is The Message	Philadelphia Intl
7	JOHN DENVER	RCA	7	ELTON JOHN	Apple
8	BESSIE NIGHT (HIT EVER HAPPENED)	Buddah	8	Goodbye Yellow Brick Road	MCA
9	IT WAS ME Glast Knight & The Pips	Buddah	9	THE WAY WE WERE	Columbia
10	SEASONS IN THE SUN Terry Jacks	Ball	10	THE STING SOUNDTRACK	MCA
11	OH MY MY! Ringo Starr	Apple	11	JERRY RUBIN	Warner Bros
12	MOCKINGBIRD Carly Simon & James Taylor	Elektra	12	DOBBIE BROTHERS What Were Once Violets Are Now Habits	Warner Bros
13	SERIAL KILLER	Elektra	13	DEEP PURPLE Burn	Warner Bros
14	LOOKIN' FOR A LOVE	Epic	14	CARL SIMON Hotcakes	Elektra
15	I'LL HAVE TO SAY I LOVE YOU	United Artists	15	STEVE WONDER R (re-releases)	Columbia
16	IN A SONG Jim Croce	ABC	16	GRAND FUNK SHININ'	Capitol
17	TOUCH A HAND CAROLINE & Wings	ABC	17	SEALS & CROFTS Unborn Child	Warner Bros
18	DARK LADY Cher	MCA	18	MARIA MAUGER	Reprise
19	JUST DON'T WANT TO BE LONELY	MCA	19	LOVE UNLIMITED ORCHESTRA	20th Century
20	The Main Ingredient	RCA	20	Rhapsody In White	Warner Bros
21	THE LODO MOTION Grand Funk	Capitol	21	HERBIE HANCOCK	Columbia
22	LET'S TALK About The Wind	Macedades	22	AMERICAN GRANITTI Soundtrack	MCA
23	DANCING MACHINE The Jackson 5	Motown	23	JOHN DENVER	ABC
24	TUBULAR BELLS Mike & Goffin	Virgin	24	Peppé, Pappé & Pappé	RCA
25	KEEP ON SINGING Helen Reddy	Capitol	25	JOHN DENVER	ABC
26	TELL ME A LIE Sami Jo	MGM	26	ARETHA FRANKLIN	Atlantic
27	TOUCH A HAND MAKE A FRIEND	Stax	27	Let Me Be Your Love	Capitol
28	MISTAKE WAS TO LOVE YOU	Motown	28	CHARLIE RICH	Epic
29	JUNGLE BOOGIE Kool & The Gang	De-Lite	29	Behind Closed Doors	Epic
30	LET IT RIDE	Mercury	30	OSIBO DYLEN Planet Waves	United Artist
31	PIANO MAN Billy Joel	Columbia	31	WAR W/L	United Artist
32	DOBBIE DOWN The Kendrick's	Tamla	32	GLAD'S NIGHT BY THE PIPS	Buddah
33	THE SNOW MUST GO	Dunhill	33	O' JAYS Ship Ahoy	Philadelphia International
34	Three Dog Night	Columbia	34	TOWER OF POWER	Warner Bros
35	ROCK ON DAVE ESSEX	Columbia	35	CHARLIE RICH	Warner Bros
36	IT'S BEEN SEARCHIN' SO LONG	Columbia	36	Very Special Love Songs	Epic
37	EVENING LOVE, Pt. 1 The Spinners	Atlantic	37	EDDIE KENDRICK'S Courage Down	ABC
38	THERE WON'T BE ANOTHER YOU	RCA	38	JIM CROCE You & I Name	ABC
39	THE WAY WE WERE	ABC	39	THE SPINNERS Mighty Love	Ariano
40	THE PAYSACK Part I	ABC	40	YES Later From Topographic	Oceanic
41	IF I TRAIN Albert Hammond	Mums	41	BLACK SABBATH	Warner Bros
42	HELP ME JUST MICHIE	Asylum	42	Sabbath Bloody Sabbath	Warner Bros
43	THANKS FOR SAVING MY LIFE	Phil Int'l	43	PARIS SINGLES CONCERT	Columbia
44	STAR BABY Guess Who	RCA	44	Life Begins	Columbia
45	THE ENTERTAINER	MCA	45	JAMES BROWN The Payback	Payback
46	MARVIN HAMBACH	ABM	46	BARRY WIND & FIRE	Columbia
47	VERY YOUNG Cat Stevens	20th Century	47	BILLY JOEL Piano Man	Columbia
48	LOVE UNLIMITED	20th Century	48	MIKMAN TURNER OVERDRIVE	Mercury
49	UNTIL YOU COME BACK TO ME	Atlantic	49	THE MARSHALL TUCKER BAND	Capitol
50	What I'm Gonna Do Aretha Franklin	Rock Delivers	50	EMERSON LAKE & PALMER	Mercury
51	ROCK & ROLL HOODIE KOO	Blue Sky	51	Bron Saged Surgery	Marmont
52	HEAVENLY The Temptations	Motown	52	BARRY WIND & FIRE	Columbia
53	MIGHTY MIGHTY Wind & Fire	Columbia	53	There Won't Be Anymore	RCA
54			54	THE WAY WE WERE ORIGINAL	Columbia
55			55	RINGO STARR Ringo	Apple
56			56	LOVE UNLIMITED	20th Century
57			57	JOHNNY WINTER Saints & Sinners	Columbia
58			58	LOU REED Rock 'N' Roll Animal	ABC
59			59	ROCK & ROLL HOODIE KOO	20th Century
60			60	ROCK DERRINGER	Blue Sky
61			61	All American Boy	Blue Sky
62			62	THE DARK SIDE OF THE MOON	Mercury

THINK of Collin Blunstone and what sort of image crosses your mind? (Now let's have a bit of decorum amongst you ladies!). OK, so the guy's attractive, but the overall impression is a picture of gloom.

He is a serious intense sort of person, dedicated to his music and he seems to be looking around carrying the whole world on his shoulders.

Therefore to my surprise and utter amazement (and they don't come much more surprised and utterly amazed than I), to find that instead of conversing with a walking, talking Tibetan monk of the Dead, I found myself talking to a frivolous grey haired young man.

According to Collin, the grey bits in his hair are for real. "It started going that way when I was only twelve."

The poor dear, he should have such worries at such an early age.

"Oh, no, it's hereditary," he assures me.

Grey-haired or not, it wasn't until 1971, with the release of his first album One Year, (from which his hit single Say You Don't Mind was taken) that Collin's potential as a strong solo performer was realised.

"I thought the fact that my first album took over a year to record was important, that's why I called it One Year. But since then I've found that all my albums have taken over a year to record, but I couldn't very well call them all One Year could I? Oh I don't know... One Year Rides Again" he chuckles at the thought.

It was during the recording of his second album Emotions that Collin chose his backing band. Derek Griffiths, on guitar, Pete Wingfield, on piano, Terry Pook on bass and Jim Toomey on drums and is now currently in the middle of a British concert tour.

"This new album of mine - Beginning - "Collin was saying. Eh? Journey, don't you mean Journey, I said somewhat bemused.

"Christ, so it is sorry, I was thinking of the first track I'd written called Beginning. To be honest, I didn't think up the title for this album. I did for the other two, but not for Journey."

"Anyway on this album I've co-written half the songs, the others are written by Pete Winfield who plays in my band. Rod Argent who couldn't play, and another Chris White and Gary



Our very own Genevieve Hall thought so, that was till she met this grey haired boy of her dreams

Osborne. It features the boys I play on stage with." You appear to be a rather serious young man don't you? I asked intently.

"Yes and a lot of the time I am, but the rest of the time I'm insane! I'm completely two different people, I'm a

bit schizophrenic. "I've come under a lot of criticism, saying that my first albums were bit doomy and depressing. Well I haven't found that, I quite enjoy being sad sometimes, and if I can create any emotion in somebody - humorous or suicidal I feel

as an entertainer and artist I've achieved something. But on this album I have tried to inject some humour. "There are a few tracks which are supposed to be tongue in cheek. "That doesn't really seem to come off with you.

"I don't think that with my first albums that's quite true. There was a couple of tracks that were supposed to be funny like Mary Won't You Warm My Bed, on the first album. And on the second album, Pay Me Later and on this album there are three or four that are

supposed to be funny which can't be taken any other way. But I'm not sure that's what I'm best at, but you can't keep singing about the same thing all the time. I have a feeling on the next one it'll be back to the sad stuff."

Naturally I didn't want to bring up his briefs (sweeps, I mean brief) yet colourful career with the Zombies, but seeing as Russ Ballard had only just recently left Argent, I thought I'd just sound out Collin's opinion.

"I'm just asking you casually what you think of Russ splitting with Argent, I said.

"I've got to think very carefully about this 'cos people are always looking for a personal thing in any personnel changes in a band like - enmity between Rod Argent and Russ Ballard, in the same way as they do it with me and Rod.

"I have the utmost admiration for both of them and think that they're two of the most talented writers - they go in different ways. Rod is more into complex musical pieces and Russ likes songs."

"I think Russ has made the right decision, it's really best for both of them. What people forget is you can't go on being inspired by having the same musicians round you all the time, you run out of ideas, inspiration and enthusiasm. Perhaps in a few months, or even years time they'll work together again.

"It's like me and Rod. I mean over the years Rod and I have had about 15 or more doing live gigs, but perhaps making a record. I like his writing, he's written a track on my album called Begin which is a very beautiful song - perhaps he should write more songs, I don't think we could ever play in a band together, because I feel the way Russ's thinking in terms of songs."

Collin, notorious for his drinking habits - which has stopped of late, is now onto a health kick.

"I think healthwise I wasn't doing myself any good that's why I have given up drinking and am trying to eat better foods. Then I go down to a gymnasium about once a week - It's just a personal thing, I don't want to convert anyone but I'm just trying to be more healthy. I feel a lot better after jumping around a bit."

So after all that body work how about concentrating on building yourself a stronger image?

# In the wrong place - at the right time

I GOT the time right for our scheduled tours Atlantic coast, but Eugene Record, our lord and saviour, was definitely in the wrong place. Thousands of miles away, at the end of a long, long drive Eugene groaned fiercely down an unfortunate mouthpiece - trying to make himself heard over the din caused by countless motorists bumping another Chi-Lites' album.

"Nearly finished this album," roared Mr Record, "Out in late April in the States. It's called There Will Never Be Any Peace... there are ten really good new songs."

In his governing capacity as producer, songwriter and lead singer of the Chi-Lites, it would be easy to see Eugene as a dictatorial boss-man, quashing for personal fame. In fact, his devotion to his band members is unquestionable.

He roared: "The Chi-Lites are part of me and I'm part of them. We're a vehicle for each other. Marshall Thompson and Squirrel Luster and Eugene Record

are the Chi-Lites. Marshall is also choreographer; Squirrel, is the road manager."

Not much chance of Eugene following certain other lead singers and soloing off! "No, I doubt it'll ever happen. I write my songs for the Chi-Lites, not myself. There's been an awful lot of sweat put into this band, and beside I NEED a band. With the songs I write it would be almost impossible to record person's name, because it takes so many people to get the right sound... backing vocals, falsettos. And one person couldn't sing our type of song AND put on a show. No way!"

On stage, the Chi-Lites are flashy, fast and flamboyant. Yelled Eugene: "Wherever we play, the kids in the audience are the people who made us, and to give them less than a hundred per cent would be cheating. To survive, you HAVE to entertain. They wanna see a complete show - singing, dancing, and when you see some of their faces... the

excitement. You feel they are so into the Chi-Lites that they could join you on stage and go through every step of the evening. Man, I get so high with those kids, it's a real wonder I ever come back down again."

How much, I queried, did their somewhat suggestive stage act really excite - you know, EXCITE! - the audience. Pause while Eugene let out a humorous roar.

"You're saying, do we really have a sexy act? No, not pre-determined. We never tried to be that way. Just our own thing. It's probably the clothes we wear. We categorised as sexy because good shows are few and far between so when someone sees one, they think it must be because the artists want to be physically suggestive. Say - you sure this interview isn't for some pin-up magazine?"

Well, in August this year British fans should get a chance to see the sexy, or possibly non-sexy, Chi-Lites. "I just love your country", growled Eugene. We had our first success there when

started including monologues in songs - Have You Seen Her was the first, and then For God's Sake Give More Power To The People. Funny, those songs were around or a while before I recorded them - I didn't think they'd be successful, but wanted to give them a whirl anyway.

Then did he think it okay to follow the safe and proven path? I mean, we British chaps go for variety being the spice of life, and might we not tire of constant speakers on Chi-Lite singles?



The Delta and the Chi-Lites are very much the ambassadors of the Chicago sound of sugar-sweet pleading vocals - but Britain seems to be more dominated by the Philly sound in the soul-music market. Is there I queried, such a great musical gap between the two?

Eugene roared: "Not really. It's as a question of producers and he old saying of like attractin' like. There is a difference in the sounds, but it's hard to describe to the public. There are a few different instruments and it creates a slightly different melody, not better, not worse. They're both great sounds."

The backing group got louder than ever. Eugene gave up the battle. And said cheerfully, if yelled, farewell.

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Peter Jones

# Mailman



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

ITS about time you had an original letter on your page - this is it. Isn't it also about time that David 'I love me' Hamilton was removed from Radio One, and sent to Radio Luxembourg, where he can be with all the other phoney, ego - tripping D.J.'s?

Does Tony Prince always sound like a ten - year - old? Does Kid Jensen's real voice sound like a cross between Shirley Temple and John Wayne?

How about the RRM readers compiling a list of, say, six of the worst D.J.'s on Radio just now, to be put on an imaginary boat in the North Atlantic? But you a Mars Bar you haven't got the guts to print this Peter! (I'll send you half a dozen Mars Bars if you do!).

Martin Davis  
Bilston  
Midlothian  
Scotland.

P.S. Is it true you don't print Scottish letters?

WELL, there you are, in full print and glorious technicolor (well almost), its amazing what MailMen can do, wot?

...Now make with the chox, Jocks!  
Whoooh! In less time

than it takes to bat an eyelid, howl me over, or strangle a mascara snake in the clover we whik you away from the wildwastes of whiskey country in the land of surt and lazer.

WHY don't you lot bloody write about Australian groups? I'm an Aussie and proud of it and I don't think it is fair that Aussie pop-mags feature English and Yanky groups while you lot don't print any bloody thing about Aussie groups.

England isn't the only place in the world you know! Come on, give the Aussies a chance.  
Rosemary Pittman  
Walkabout Club (1-MM)  
Plaza Hotel,  
Princes Square,  
W.2.

WHAT about Captain Cook then, they didn't give 'im much chance, did they? Eh, what about that then, cobber? Struck down in his prime by a flying can of Fosters as he surfed into Bondi Beach. Or was that Motley on the BOUNTY?

Over to our man in the Himalayas, Harry Crismer:

I THINK its about time the British record - buying public stamped out bopper groups (Slade etc.). Instead I think we should

happily run out to our music shops and buy up all the Who albums. Print this or I'll send you a Donny Osmond record.

Glasgow.  
Pye (1-MM)  
Tibetan Monk, am I right?

ANYTHING you say Harry boy, what were once criss are now habits. Fast and Bulbous, got me?

(Sorry, too cryptic. Go back to Old Kent Road - Ed.)

A. Spokesman, speaking on behalf of J. Waddington and Son, said today This has gone far enough, pay a ten pound fine or take a chance.

Wiping the sweat from my troubled brow I cast my fate to the wind and picked up the card which said . . .

READING your sssSh column I was amused but disappointed when you said Barry Blue might be stuffing hose-pipe down his pants, and I thought it was real, shucks!

I think he's swell. I think your swell. I think you two had better go behind a bush until the swelling goes down.

RRM Reader  
London  
Hm, yes . . . next!

'CAPTAINS Log, Stardate 15.' Due to circumstances beyond our lumbage, Starship Mailman is a special economy size edition this week, so I thought I'd give you a Cadbury's selection of P.S.'s from around the galaxy. Prepare to beam down Dr. Spock:

P.S. Peas are green and carrots are orange.  
Karen  
Lancs.

P.S. I was going to write on loo-paper but being a carrot forgot!  
Love A. Carrot  
(No Address Supplied)

Sorry darlings, very profound an' all that, but carrots were last week's thing, it's Mars Bars this week.

'Yes, but would you swop two Mars Bars for a carrot?' 'No, I couldn't tell it from butter.'

This is what we find . . . come out fighting Granny Smith:

JUST thought I'd drop you a line or two about the fools that write in to you every week, about their great groups like Slade, T. Rex,

Osmonds, Glitter, etc., and all those other crap groups around today.

Can't they see, the fools, that there is only one group that are fab great and gear. (1-MM). Yes, that's right, The Beatles. I know they are no longer together, but their records still sell every day! So just remember, you fools, John, Paul, George, Ringo rule, O.K.?

P.S. I bet you don't print this.  
'Eleanor Rigby'  
(No Address Supplied).

HULA-HULA said the witches: Over to Fruit Gums correspondent, 'The people who say that one half of a soft-rock duo and Paul McCartney are to make an album called the Walrus and The Carpenter don't know what their stalking about!'

And here's another clue for you all - the Walrus was bad. Bye-bye for now, and don't forget to brush your tusks.

### FOOTBALL RESULTS (well almost)

AND the answer to last week's Spot The Difference was, yes you guessed it, there was no difference. One of the gents was Luther Grosvenor, while the new Ariel Bender, who turned out to be one and the same, minus a few pounds.

Needless to say, nobody did guess it, although we are still accepting entries to our Guess Which Is The Silliest Name Of The Two competition.

At last, now it can be told! Put your tongue back in your mouth and bait your breath no longer, for this, my dahinks, is ree eagerly-awaited result of the years of research that went into judging our Adolph Ferry Competition.

And this (fantare offstage) is the silliest entry.  
'No, I couldn't tell it from

butter!' (burst of tumultuous applause plus more fanfares).  
Yes, Fiona Fletcher, this is your life, it's you for a moment, yet another MailMan - created toper star.

Due to Mr Puxley being a bit unco - operative (hello Simon, you're juvies reely!) about being given away, we had to arrange for another prize (see below) but we do apologise. As Nicky from Island said (she gives us ree albums): 'It seems a pretty poor substitute!' Anyway . . . You win a tub of Marion Brand whipped margarine (complete with whip) and a copy of Herr Ferry's latest elpees. ('N' if you don't like it you can always paint a moustache on it and send it back). Or not. As you please.

Special mention should also go to Eileen Kyte and Trisha of Norwich who 'ward hard but could do better' as my old school reports used to say.

## INSTANT POETRY - A GREAT NEW SINGLE FROM

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BACK RECORD

# GILBERT O'SULLIVAN SIDE UP

IT'S Wednesday afternoon and at the Beeb's Television Centre that means rehearsal time for Top Of The Pops.

The studio floor is a hive of activity. Mobile cameras trailing heavy cables slide around like Daleks. While the floor manager works out what he wants from behind an enormous black curtain comes the sound of Johnny Harris and the TOTP band striking up the music to Sunny's hit, Doctor's Orders.

Four back-up singers including the notable Tony Burrows who had hits with Eddonna Lighthouse, Brotherhood of Man and the Poppkins, huddle round a microphone at the edge of a platform.

They go through Doctor's Orders with the band while a rather nice looking brunette listens tentatively at their side. It's Sunny who will be adding her voice in front of the cameras later.

After the take's in the can, Sunny goes over to Roger Greenaway who penned the number with Geoff Stephens. Johnny Harris joins them and Roger complains that the drums aren't making much of an impact.

Sunny then disappears to get changed for a dress rehearsal and when she returns several thousand pounds worth of talent is milling around the floor. There's Mud looking very dash in their white suits chatting to Limmie and Family Cookin', and Mott The Hoople and the Glitter Band also standing around.

Mott are told to take the platform for a run through of their record and Sunny, looking rather cummy in a long black dress, also climbs on to her stand.

Overend Watts of Mott shouts over he's glad Sunny's made the charts and then he and the band run through a mime to Golden Age Of Rock 'n' Roll.

Then comes Sunny's turn. The tape's run and she sings her way through Doctor's Orders but looks annoyed because she's unable to hear her own voice.

After the number she storms over understandably very unhappy with the situation.

"Honestly, I could have been singing God Save The Queen or whatever, I'll have to have the sound of the band and singers in the studio turned right up," she says.

With that being taken care of she suggests we go to her dressing room to talk.

"One of my ambitions has been to have a hit record as a solo artist and I don't want anything to go wrong now with a television spot," says 24-year-old Sunny lighting a cigarette and propping herself against the dressing table.

The music business is nothing new to Sunny. She's been in it since she was 10 and over the years has been a top session singer with her sister, Sue.

"When the actual night of the finals came I got frightened, and began crying on stage. I ran off would you believe. But the people who were running the competition, the Variety Club of Great Britain, told me not to stop singing as I

talent competition. I won all the heats and everything was going great," she recalls.

Fortunately for the girls Lesley Duncan who at the time was a session singer was desperate for a couple of back-up girls for a record.

"I can remember Lesley ringing and asking if we'd



guy, very sweet. Anyway when that finished we found ourselves out of work in the big city."

"I can't say who's my favourite, I really enjoyed myself with them all," she adds.

In 1971 Sunny and her sister found further fame when they formed a harmony group with Tony Burrows, Roger Greenaway and songwriter, John Goodison, called Brotherhood of Man. Their most successful song was, United We Stand, United We Fall.

"We never went on the road, all we did was record and TV appearances as there were too many complications," she explains.

"Everybody was working hard in their own fields. It would have been nice if we'd done some gigs. Anyway, once we'd done our thing as it were, everyone in the group thought it time to split and so Brotherhood of Man took on new personnel, which I didn't mind."

Sunny continued session singing with Sue until last year when they decided to split.

"Sue is still doing sessions although she's also producing babies and generally taking it easy," says Sunny smiling.

"We got on fantastic working together, we're a very close family. Anyway, when Roger Greenaway heard about us splitting he said he'd got a son and asked me to listen to it. I'd hoped it was a commercial record as that's what I wanted to go for."

So I recorded it and it was released a couple of months ago. Everyone had a lot of faith in it although I'm surprised it's now made the charts."

Doctor's Orders caused some controversy with the Beeb as the telephone conversation at the beginning was regarded by some on Radio Two to have sexual overtones.

"Personally I like the record without the phone call," comments Sunny.

"Anyway, I don't quite know where I go from here. I'd like to get a band together and do some gigs."

"I've got the next single to do and an album. I'm quite busy writing songs as well and did the B side on Doctor's Orders."

And it looks as if the Sunny side of things are just what the doctor ordered.

Among the long list of

singers the girls backed, are Dusty Springfield, Petula Clark, Shirley Bassey, Tom Jones and Lulu.

That in itself shows how much Sue and Sunny were thought of in the music world as session singers.

"I think our biggest break was with Joe Cocker. It was absolutely fantastic, I loved the guy," she speaks with an air of affection and admiration.

"He's terrific both as an artist and person. He was so into his music and although we backed him on a lot of records like With A Little Help From My Friends, and did some one night stands, we never toured with him."

Roy Hill

STARTING  
NEXT WEEK  
IN RRM!

## Fantastic new series of THE GREAT ONES

RECORD and Radio Mirror set new standards in pop journalism with its in-depth series on THE GREAT ONES of pop music.

In the First Series, run in the autumn of 1971, we featured such legendary names as SMOKEY ROBINSON ELVIS PRESLEY JOHN LENNON PAUL McCARTNEY BOB DYLAN MICK JAGGER PAUL SIMON BRIAN WILSON CHUCK BERRY and the star you, the readers, voted for . . . GEORGE HARRISON.

In the Second Series, published at the end of 1972, we featured MARC BOLAN ROD STEWART CLIFF RICHARD PETE TOWNSHEND RAY DAVIES NEIL DIAMOND CAROLE KING.

Now we are proud to present a THIRD series of GREAT ONES four page supplements on the contemporary giants of pop music. Since the first series, the Pop scene has changed dramatically, and RRM has changed with it.

Heroes have come and gone and a new wave of Great Ones is upon us. We shall vividly chronicle their achievements in

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It starts next week with the "gentle genius" of pop

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PLUS

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and two GREAT competitions.

