

RECORD and Radio MIRROR

HANDS OFF WOMBLES

JULY 20, 1974 7p

Bolan tells it: 'I'm not slipping'



The screen secrets of **DAVID ESSEX**

It's not rubbish says Mike Batt

THE DRAMATIC rise of Womble music exploded into a major pop music row this week as conventional rock artist, Jim Capaldi, unleashed a backlash of criticism.

The Traffic percussionist describes all those Wombling songs as 'rubbish' and his comments have angered Mike Batt, the 24-year-old Womble songwriter.

"Capaldi's attitude is typical of the pretentious snobbery which so many people seem to need in order to justify their position in the music business and I include an awful lot of Prima Donna rock journalists in that number," Batt told RRM.

Capaldi says: "Look at the Womble songs. It's OK because you can't stop those fads happening, but personally I think it's rubbish. And it's cashing in on those little kids with the Wombles. How far do you want to take a Womble?"

Batt continued: "Personally I have no reason to quarrel with Capaldi except that he deludes himself as well as everybody else.

"Capaldi also talks about a melotron overdubbed on their new album being as good as any classical orchestra in any country. What does he know about classical orchestras?"

"I wish people like Capaldi would stop taking themselves so seriously. Any body with real deep talent doesn't need to be self-important. By the way, if Mr Capaldi wishes to hear some 'real music' and develop his sense of humour, I suggest he buys himself a copy of the Wombles new album.

"Don't expect everybody to



Mike Batt

be a Womble freak, but I'm fed up with snide comments about the Womble music especially from people who haven't even heard the album. Anyone looking for something cultured in Womble music is looking in the wrong book. The number of chords in a Womble song is no less than any other pop song. People should take pop music for what it is, it's to be enjoyed and not pontificated.

TURN TO PAGE FIVE

Why
ROY WOOD'S
'a bit choked'

Forget The
Beatles say
Mud: 'we're a
NOW band'

RECORD MIRROR

RRM/BBC chart

Supplied by BMRB

TOP FIFTY

SINGLES

This week	Last week	Weeks in chart	Title	Artist	Label
1	1	5	SHE	Charles Aznavour	Barclay
2	2	6	KISSIN' IN THE BACK ROW	Drifters	Bell
3	4	4	ROCK YOUR BABY	George McCrae	Jayboy
4	7	3	BAND ON THE RUN	Paul McCartney & Wings	Apple
5	3	3	BANGIN' MAN	Slade	Polydor
6	8	6	YOUNG GIRL	Gary Puckett & The Union Gap	CBS
7	5	7	I'D LOVE YOU TO WANT ME	Lobo	UK
8	20	4	IF THANKFUL AWAY	Terry Jacks	Bell
9	12	5	BANANA ROCK	Wombles	CBS
10	9	6	ALWAYS YOURS	Gary Glitter	Bell
11	18	1	THE SIX TEENS	Sweet	RCA
12	10	6	WALL STREET SHUFFLE	10CC	UK
13	17	6	BEACH BABY	First Class	UK
14	—	—	BORN WITH A SMILE ON MY FACE	Stephanie De Sykes / Rain	Bradleys
15	22	5	LAUGHTER IN THE RAIN	Neil Sedaka	Polydor
16	11	10	HEY ROCK AND ROLL	Showaddywaddy	Bell
17	33	1	WHEN WILL I SEE YOU AGAIN	Three Degrees	Philadelphia
18	6	6	ONE MAN BAND	Leo Sayer	Chrysalis
19	14	4	TOO BIG SUZI	Quatro	Rak
20	29	3	SHE'S A WINNER	Intruders	Philadelphia
21	40	1	TONIGHT	Rubettes	Polydor
22	34	1	LIGHT OF LOVE	T. Rex	EMI
23	31	3	MY GIRL BILL	Jim Stafford	MGM
24	26	4	MIDNIGHT AT THE OASIS	Maria Muldaur	Reprise
25	21	5	DIAMOND DOGS	David Bowie	RCA
26	13	6	GOING DOWN THE ROAD	Roy Wood	Harvest
27	15	7	GUILTY Pearls	Charlie Rich	Bell
28	28	4	JUST DON'T WANT TO BE LONELY	Main Ingredient	RCA
29	16	9	THE STRAKE	Roy Stevens	Janus
30	44	1	YOU MAKE ME FEEL BRAND NEW	Stylistics	Avco
31	39	3	BE THANKFUL FOR WHAT YOU'VE GOT	William De Vaughan	Chelsea
32	30	5	CENTRAL PARK ARREST	Thunderthighs	Philips
33	45	1	TUBULAR BELLS	Mike Oldfield	Virgin
34	48	1	RING RING	Abba	Epic
35	23	9	A TOUCH TOO MUCH	Arrows	Rak
36	24	6	LIVERPOOL LOU	Scaffold	Warner Bros
37	35	5	FOXY FOX	Most The Hoople	CBS
38	27	11	THERE'S A GHOST IN MY HOUSE	R. Dean Taylor	Tamla Motown
39	19	8	DON'T LET THE SUN GO DOWN ON ME	Elton John	DJM
40	47	1	IF YOU TALK IN YOUR SLEEP	Elvis Presley	RCA
41	—	—	YOUR BABY AIN'T YOUR BABY	ANYMORE	Paul De Vinco
42	—	—	AMATEUR HOUR	Sparks	Island
43	—	—	STOP LOOK LISTEN	Diana Ross / Marvin Gaye	Tamla Motown
44	37	8	CAN'T GET ENOUGH	Bad Company	Island
45	32	9	JARROW SONG	Sweet	Drama
46	—	—	HONEY HONEY	Sweet	Drama
47	—	—	I FOUND SUNSHINE	Chi-Lites	Brunswick
48	38	11	JUDY TEEN	Cockney Rebel	EMI
49	46	16	REMEMBER YOU'RE A WOMBLE	Wombles	CBS
50	42	14	DON'T STAY AWAY TOO LONG	Peters & Lee	Philips

ALBUMS

This week	Last week	Title	Artist	Label
1	1	CARIBOU	Elton John	DJM
2	3	BAND ON THE RUN	Paul McCartney and Wings	Apple
3	2	TUBULAR BELLS	Mike Oldfield	Virgin
4	4	THE SINGLES 1968-1973	Carpenters	ABM
5	5	DIAMOND DOGS	David Bowie	RCA
6	—	ANOTHER TIME, ANOTHER PLACE	Bryan Ferry	Island
7	10	22 ELECTRIFYING HITS	Various	K-Tel
8	7	REMEMBER ME THIS WAY	Gary Glitter	Bell
9	—	BEFORE THE FLOOD	Bob Dylan/The Band	Bell
10	18	AND I LOVE YOU SO	Perry Como	RCA
11	8	SUPER BAD	Various	K-Tel
12	9	BAD COMPANY	Bad Company	Island
13	13	BETWEEN TODAY AND YESTERDAY	Alan Price	Warner Bros
14	—	LISTEN TO THE MUSIC, 20 SMASH HITS	Various	Arcade
15	14	GOODYEAR YELLOW BRICK ROAD	Elton John	DJM
16	11	JOURNEY TO THE CENTRE OF THE EARTH	Rick Wakeman	ABM
17	16	THE WAY WE WERE	Andy Williams	CBS
18	19	SCOTT JOPLIN PIANO RAGS	Joshua Rifkin	Nonesuch
19	12	KIMONO MY HOUSE	Sparks	Island
20	15	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest
21	20	HIS 12 GREATEST HITS	Neil Diamond	MCA
22	17	SHEET MUSIC 10cc	10cc	UK
23	6	CAMERBERT ELECTRIQUE	Gong	Virgin
24	23	BEHIND CLOSED DOORS	Charlie Rich	Epic
25	24	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	CBS
26	—	BY YOUR SIDE	Peters and Lee	Philips
27	25	THE STING Original Soundtrack	Diana and Marvin	MCA
28	—	INNVISIONS	Stevie Wonder	Tamla
29	29	DIANA ROSS AND MARVIN GAYE BRIDGE OVER TROUBLED WATER	Diana Ross and Marvin Gaye	Tamla
30	—	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel	CBS
31	39	AZNAVOUR SINGS AZNAVOUR Vol. 3.	Charles Aznavour	RCA
32	—	SOLO CONCERT	Billy Connolly	Transatlantic
33	21	LAUGHTER IN THE RAIN	Neil Sedaka	Polydor
34	22	THE PSYCHOMODO	Cockney Rebel	EMI
35	43	REMEMBER YOU'RE A WOMBLE	Wombles	CBS
36	26	GLEN CAMPBELL'S GREATEST HITS	Glen Campbell	Capitol
37	67	LIVE	Diana Ross	Tamla Motown
38	36	SCOTT JOPLIN PIANO RAGS VOL. II	Joshua Rifkin	Transatlantic
39	34	NOW AND THEN	Carpenters	ABM
40	44	SILVER BIRD	Leo Sayer	Chrysalis
41	—	SOLITAIRE	Andy Williams	CBS
42	27	QUO STATUS QUO	Quo	Vertigo
43	50	MILICAN & NESBIT	Millican & Nesbit	PYE
44	52	THE BEATLES 1962-1966	The Beatles	Apple
45	45	THE BEATLES 1967-1970	The Beatles	Apple
46	41	MIDDLE	Pink Floyd	Harvest
47	57	FOREVER AND EVER	Diana Ross	Philips
48	37	PHAEDRA	Tangerine Dream	Virgin
49	28	ATLANTIC BLACK GOLD	Various	Atlantic
50	37	THE BEST OF BREAD	Bread	Elektra

Char chatter

IT'S LOVELY, the STYLISTICS are away! Only For The Children met problems but they flipped the disc and now You Make Me Feel Brand New jumps like mad, 45 to 30. And, they say, it's going to move next week. Remember, this was the US hit-side. SWEET fans will be disappointed for the group should have moved higher than 11. Tell you something, Mud like it. No change at the top and not surprising.

+ + + +

SLADE are not going to have a number one, try a TV theme is the advice!! PAUL, we're disappointed, we wanted you to go higher with another of yer class tracks from Jet. LEO, what a drop, what are you going to be up to next? WOMBLES, you have moved this week and is there going to be a slide to the top? FIRST CLASS, a thought you had stopped going up, you're not and that's really good. The Rubettes are a moving, really a-moving, 19 the right way!

+ + + +

Great days in the 50 for some but not others. How's about the Elton slide? Any guesses as to the next single cut from the album? Here's a suggestion, The Stinker. And, how is Cozy Powell feeling? Arrows dip with A Touch Too Much, Bad Company are saying goodbye, and R. Dean, you are a-falling, fast. Those football lads have gone but we're still remembering their great football performance.

+ + + +

IN COME Sparks again, bad concert or no bad concert. The Chi-Lites do their usual crawl into the chart bottom. Diana and Marvin are doing another hit duo act. The guy who sang on the Rubettes hit now makes it solo, Paul Dan Vinco is in the 50.

US Soul Charts

- 4) My Thing - James Brown (Polydor)
- 5) Rock The Boat - Blue Corporation (RCA)
- 1) Rock Your Baby - George McCrae (T. K.)
- 2) On And On - Gladys Knight & The Pips (Buddah)
- 5) Finally Got Myself Together - Impressions (Buddah)
- 12) You're Welcome. Stop On By - Bobby Womack (Ua)
- 9) Machine Girl - Commodores (Motown)
- 10) You've Got My Soul On Fire - Temptations (Gordy)
- 6) Jive Turkey (Part 1) - Ohio Players (Mercury)
- 10(23) Feel Like Making Love - Roberta Flack (Atlantic)

from Billboard's Specialist Soul Survey

Breaker S

- GIRL FROM GERMANY Sparks, Bearsville K 15516
BEAUTIFUL SUNDAY Daniel Boone, Penny Farthing PE 781
MAKING LOVE Roberta Flack, Atlantic K 10467
DAYBREAK Nilsson, RCA AFBO 6246
Y VIVA ESPANA Sylvia Stone, SON 5087
IF YOU LOVE ME LET ME KNOW Olivia Newton-John, EMI 818
DANCE DANCE DANCE Casuliers, Fye Disco Demand DDS 103
DON'T YOU WORRY 'BOUT A THING Stevie Wonder, Tamla Motown TMG 906
PLEASE PLEASE ME David Cassidy, Bell BELL 1971
BELL HIT AND SUN Barry Blue, Bell BELL 1986
A VERY SPECIAL LOVE SONG Charlie Rich, Epic EPC 3239
A WARM AND TENDER ROMANCE Sunny, CBS 3419
DRIFF AWAY Dobbie Gray, MCA 144
HOLLYWOOD SWINGING Kool & The Gang, Polydor 5001 280
I'D FIGHT THE WORLD Jim Reeves, RCA AFBO 6245
IF YOU ASK ME Jerry Williams, Fye Disco Demand DDS 102
I'LL HAVE TO SAY I LOVE YOU IN A SONG Chis. Black, EMI 2169
I SHOT THE SHERIFF Eric Clapton, RSO 5090 132
IT'S ALL UP TO YOU Jim Capaldi, Island WIP 4186
SAIL THE SUMMER WIND Lyn Paul, Polydor 2058 472
SING HALL LELLAH New Seekers, Polydor 2058 494
SUNDOWN Gordon Lightfoot, Reprise R 14567
TRAVELLING BOY Garfunkel, CBS 5318
WAKE UP LITTLE SUZI ETC. Everly Brothers, Warner Brothers K 16407

Star pick

ROB OF MUD

Rob says he's a little behind these days for he's been out of Britain and some of the current Top 50, he just hasn't heard. Anyway, he's heard some discs and he soon began to talk freely about his views on the singles chart.

"Gary's disc is OK and I love the Spark's hit. Sweet may say something controversial about us but I have to be honest and I do like their new single. Do you know, I've not heard Sheela's disc but I had heard that 10CC disc is great, love all their stuff. The record from First Class doesn't knock me out and I've heard Suzi Quatro's disc once but can't really remember it. And Arrows? Yeah, well, not heard Tonight from The Not Dead but Muriel Brown is tremendous and Jim Stafford's first hit was really good as well. Now, I'll play you our next hit!" Thanks Rob and for the record, Mud's newie on RAK is called Rocket, though you must know the title!

Charting USA

WHAT'S happening then to our British singers in America? Nazareth storm in at 173 in the album 200 with Rampant. Kinks are slipping badly with Preservation Act 2, down to 114 from 142 and it was doing so well. Mott are going the wrong way, after reaching 112 but Uriah Heep make the latter number from 122. Into the hot 100 but like the second hundred all our people seem to be moving the downward trail. The Hollies do stay at last week's 77 spot. Now, to the fab singles and Lena Zavaroni is in at 100 with Me! (He's Making Eyes At Me) with Albert Hammond now 81 via Air Disaster. Eric Clapton shoots in at 76 with I Shot The Sheriff. David B goes one place up, now 68 with Rebel Rebel. Fancy are 53 with This Time. There will be there in the brand new 50, available just before press time. We hope! Also, look for last week's number 40 from Paper Lace. Tell you, the UK people are back once more with force on the Hot 100 USA singles!

You write

Charles Patrick of Ringmer, Sussex, writes, "Tony, Congratulations on being the only pop paper with the Top 50, in agreement with Barry Clement, I would also like to know how RRM and others obtain information to predict Breakers."

The chart we can obtain goes way beyond just records but since sales below 50 hardly vary from one disc to another it doesn't seem a good idea to list a longer chart. The first five breakers in our Breakers' list are 50 to 55 but the remainder are listed alphabetically.

Roger Lewis of Glasgow says, "Chart Parade is miles ahead of any other music paper. Not only does it give the Top 50 but lists breakers as well and there is the excellent charting USA column. Can't we have an American 100?"

Perch, one day, the paper will have more space and then, who knows! T. Chandler of Oxford, has sent his list of a personal Top 10 Beatle selection. "Hello Goodbye, Revolution, I Feel Fine, Do You Want To Know A Secret, You Can't Do That, Two and a Half, Day After Day, Eleanor Rigby, In My Life and Sgt. Pepper."

By the way, we did not have enough cards to make a good Beatle Top 10 from RRM readers. Thanks, though to some forty or so people who did write.

CHART PARADE

COMPILED BY TONY JASPER

It's success for Stephanie

SHE'S ALREADY been a chart topper! Now she's back in the 50. Only this time - It's for REAL!

The lady is Stephanie De Sykes of the group Rain. Quite a mouthful! Stephanie has been playing Harriet Blair in the TV programme, Crossroads.

Her chart topper in the programme is Born With A Smile because Harriet is really Polly Brown, a well-known singer trying to get away from the music scene, but she get's found out and returns to show-biz.

Now, things are for real. Harriet, alias Polly, alias Stephanie has made number 14, first week, in the major Top 50 chart. Stephanie says she is really not a solo singer as she belongs to the group Rain, whose current single is Golden Day. It's been chosen as the signature tune for Golden Shot. So, the chances are high for chart entry.

The lady with this

week's smash hit has also been appearing on BBC TV, so with one thing and another, she's hitting the scene in a big way!

A MYSTERY lady lead singer and writers known as singers give Bradley's record company, their best week ever, for Stephanie, the girl at fourteen is theirs. All told though, it's not been the most exciting of chart weeks. The standard doesn't seem very high but at least Three Degrees must be happy, at 17, they could be next week's bet for the top ten. AND CAN She stay at one? Can George McCrae do a late spurt? See ya, next week!

Chart profiles

MARIA MULDAUR.
Last week: 28. This week? Record: Midnight At The Oasis (Reprise).
Maria has been well known on the American folk scene for many years, only there, she has had a different name! She was called Maria Mulatta and for a time member of Even Dosem and later part of the Jim Kweskin Jug Band. She married Geoff Muldaur and Geoff is a good white blues singer currently singing with Paul Butterfield. The two made several albums, one of which is called Pottery Pie. On this she sings, among other songs, the Dylan number, I'll Be Your Baby Tonight and her version is quite an experience! Maria's first solo album has been released here and is called after her name.

BACHMAN TURNER OVERDRIVE
U.S. Charts.
Last Week 24. This week? Record: Taking Care of Business.
Now released here on Mercury.

Currently jumping, yet again up the USA charts is a Canadian group called Bachman Turner Overdrive. The group's founder is Randy Bachman and he was responsible for uptempo Guess Who hits. They always broke our charts toward the end of last year with Stayed Awake All Night. They have quite a driving sound and sound has shared between Randy, Fred Turner and Tim Bachman. To date, two albums have been released in Britain and the second was issued here this March. It contains their new UK single, the present US smash hit, BTO played on the same bill as Slade during the latter's last US tour. They should soon break big in our UK charts.

Thanks David B

Jayne, a Basic Frank from Staines, says a big thank you and apologies for taking so long to say it, for winning David's Pin Ups in one of our super comps. She also says, "I was mentioned in the Super Fan Contest as one of David's Top Ten fans and it's great being able to tell people that - a real ego boost!"

Jayne, it's lovely when people thank us, sometimes we get the opposite!

Cassidy Super Quiz

WIN THE NEW, MAYBE LAST DAVID CASSIDY ALBUM! CASSIDY LIVE! WORLD TOUR '74

YET AGAIN, RRM delivers you the goods! Other papers review but we offer you more, the chance to win another great pop album. We know all David's fans will be out in force for his Cassidy Live! World Tour '74 album but getting the money can be a difficult thing. So, try our super comp and who knows! 10 albums are up for prizes to the first ten correct answers taken from our monster bin on THURSDAY, JULY 25. Send your entries to Tony Jasper, David Cassidy Competition, RRM, Spotlight House, 1 Benwell Road, London N7 7AX. Postcards if possible and note the new address.

Name.....
Address.....
.....
.....

- David, on his recent UK tour played at Manchester, London and
- David's new single, Please, Please Me was recorded years ago by a famous British group called
- David had a hit once with How Can

Remember, you can copy the comp out on paper, so as not to destroy your RRM.

Jumpers

THESE are five hot tips for the 50! Follow their progress and see whether we're right!

- 1 Don't You Worry About A Thing - Stevie Wonder (Motown).
- 2 Miss Hit And Run - Barry Blue (Bell).
- 3 It's Better To Have - Don Covay (Mercury).
- 4 Love Is The Message - MFSB (Philly).
- 5 I Shot The Sheriff - Eric Clapton (RSO).

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ORPHEUS (Dept RM) THE TRICORN PORTSMOUTH HANTS

Split spoils Ronnie's chance

RONNIE LANE's Passing Show has been pulled off the road less than seven weeks after embarking on the UK tour.

After last weekend's show in Newcastle it was decided not to move on to Barnsley where they were due to play further dates this weekend.



No more: The Passing Show band Slim Chance

The tour has been called off with eight dates still to play because Lane's backing band Slim Chance has split, though the reasons and personalities involved are not yet clear.

A spokesman for Ronnie Lane understood the reasons for the split to be the

commitments of several members made before they joined the show and musical differences within the band. The decision to split is mutual.

Lane is at the moment getting a new band together which will retain some of the original line-up, and then plans to rehearse at Shepperton Film Studios in an endeavour to be ready for the Reading Festival on August 23. He then hopes to salvage remaining dates the show was billed to play up until the beginning of September.

The split in the band comes at a time when the show was gradually becoming established around the country, building up audiences and extending stays in towns from the original two days up to four.

But before the show set out on May 30 Lane was realistic about its future. In an interview in RRM Lane was quoted as saying: "It'll either have a life of its own and work itself or fold. Either way it's fine by me."

And in reply to the question, it sounds like it's going to be a total shambles, Lane said: "Yeah, that's what I like about it."



Ronnie Lane

Kinks say cheers for 10 years

IT'S A happy celebration for the Kinks this week. Almost ten years to the day from the release of their first number one with You Really Got Me, comes the release of the second half of the Kinks' Preservation Act.

It's a double album released on July 26 and follows on the first part of the Preservation Act One released in November, 1973.

Also released is the Kinks' new single, Mirror of Love, a different version than the Mirror of Love out a few months ago, evolved during their recent US tour.

Sweet charity

SWEET'S Mick Tucker was 25 this week which means there'll more likely than not be a few sackloads of presents from fans waiting for the pop star at the group's fan club.

But what happens to all those presents? Does Mick even bother to open them?

"Oh, yes, Mick will be going through them all," explained Sweet's publicist Norman Dittall.

"He'll keep whatever he wants and the remaining gifts will go to charity. In Sweet's case their favourite charity is Oxfam and in the past they have given quite a bit to this cause."

Short Shorts

BLACKFOOT Sue is planning to do a mini-tour of Scotland in early August. Only date confirmed so far is the Pavilion, Rothsay, Isle of Bute, on August 9.

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The release of the new Wizzard single, This Is The Story Of My Love (Baby), has been put back by Warners to August 2 due to technical reasons. On the same date Roy Wood and Wizzard's album, Eddie And The Falcons, is also released.

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FURTHER names announced for next month's Reading Festival include Kevin Coyne, Chill Will and the Red Hot Peppers, Jack The Lad, Thin Lizzy, and Fumble.

George band Foggy, whose single Water In My Wine, is released by EMI this Friday, have a number of dates for July and August - London Global Village (July 27), Newcastle Blue Star Club (28), Newton Aycliffe Southern Club (30), Inverness Caledonian Hotel (31), Scunthorpe Iron and Steel Club (Aug 1), Leiston Town Hall (2), Gainsborough Town Hall (3), London Cook's Ferry Inn (5), Birmingham Bar-Barrels (6), Sleaford Northgate Hall (8), Horncastle Town Hall (9), Retford Town Hall (10), Mablethorpe Eagle Hotel (11), Leiston Town Hall (14), Lincoln Drill Hall (16), and Scunthorpe Priory Hotel (17).

Youth festival at Harrow

WITH THE spate of recent rock festivals Harrow Youth Council is getting in on the act and promoting their own eight days of music.

The festival is being held at Harrow Technical College, Watford Road, Northwick Park, Harrow, from

7.30 p.m. to 11.30 p.m. on the eight dates.

Unconfirmed billing for the festival should include Greenslade; Brinsley Schwarz; Fusion Orchestra; Kevin Coyne; Chill Will and the Red Hot Peppers; String Driven Thing; Clancy; A. J. Webber; Kokomo; Global Village Trucking Company; Capability Brown; Keith Christmas; Byzantium; Good Habit; and Jailbait.

Dates of the festival will be August 2, 3, 9, 10, 12, 16 and 17, though what bands for what dates have yet to be arranged.

Nearest tubes are either Northwick Park or Harrow on the Hill, both on the Metropolitan Line.

Another sensation from Alex

ALEX Harvey Band's new single is to be the four hit Sgt. Fury, released on July 19. The band will be performing it live at the Knebworth Festival on July 30 and then appearing at the Blitson Jazz Festival in Belgium behind the Faces, and on the first night of Reading next month.

Black Oak departure

AS PREVIOUSLY stated in RRM, Harvey Jett, lead guitarist with Black Oak Arkansas, is not leaving the band to turn solo. He is leaving for personal reasons and intends devoting much of his time to the study of religion and the bible. His replacement is 21-year-old Jimmy Henderson.

Fable single

FABLE, the band which supported Alvin Stardust on his recent UK tour, have a new single out on September 2.

Penning by vocalist Pete Goslay, it is called I Fall Down and is released prior to their second album for Magnet Records, recording of which is completed.

Dubious Desmond



AN AIRLINE pilot may be a traveller in aluminium tubing but Eric is not so grand. He travels in Sewer piping, albeit on the tube.

Y'what? Well, shall we explain.

Reggae man Desmond Dekker was appearing at Jimmy Savile's theatre restaurant, the Maison Royale, and on the same bill was one Eric Jarvis, a latter day Houdini. So impressed was Mr. Dekker by his act that he invited "Harry" Jarvis to do some publicity shots for his latest single Busted Lad.

But the appointment slipped. Mr Jarvis's memory with the ease that he shakes off a pair of handkerchiefs.

So came the day for the photos to be taken and Mr Jarvis was contacted as to the time of his arrival.

But unfortunately Eric was otherwise engaged on what could be described as some dirty work - he was making a crack on the world sewage pipe record, and couldn't leave his residence, the semi-detached pipe.

Never mind said Desmond's record

company Rhino, come as you are. So Eric hopped on a train, tube and all only to arrive in London and find Desmond had a small sports car.

So the only answer was to commit the ultimate corny sin, and travel by tube and thus arrived Eric Jarvis, plus underground ticket and Desmond Dekker.

And next week? Well Eric is going to be shot from a cannon off Bournemouth Pier, and Desmond hopes that his single, duly promoted, is going to shoot up the charts.

Justin Wolf
with
LOVE
&
TEARS

Allmans set for 'super' Knebworth

**winkles
get
the
nod**

THE ALLMANS are playing Knebworth, contrary to recent rumours, and join the strongest line-up of American heavies since Bath in 1970. Promoter Fred Bannister, who also presented Bath, says, "from the point of view of organisation, everything is looking super."

None of the bands billed to appear in recent press have pulled out. The only disappointment for fans is that alcohol will not be sold on the site, though full refreshment facilities will be available. So the line-up remains intact, the Allmans fly over on Thursday to play a Dutch date the day before Knebworth on July 20, making up for the UK tour called off in January. According to a spokesman for Capricorn Records, the

Allmans' record company, there is tremendous excitement in the band playing the festival, and depending on how things go during their three and a half hour set, things could look good for a quick return to the UK for a

full tour. The band come to Knebworth following dates in America, including a record-breaking show at the Atlanta Stadium in front of 59,000 people, and the recent Greg Allman solo tour and

album. Preparations are also well in advance for the release of another Allmans' album, probably a live double. Knebworth promoter Fred Bannister was very confident about the band's arrival when RRM spoke to him on Monday: "They are definitely coming and I am delighted. They are in New York now and have got their plane tickets."

Bannister was also very happy about the arrangements made: "Local authorities have been absolutely incredible, the police have been like uncles and helped me out of sticky spots on numerous occasions."

Police will be on duty to control the heavy volume of traffic expected, but security inside the site will be handled by private security firms.

The traffic will mainly come off the A1(M) which runs close by the site, which runs off the motorway at the A602 interchange. There is a free car park. There is also a regular train service from Kings Cross to Stevenage (89p) and a bus shuttle service from Stevenage to the site.

A few warnings from the organisers. If bringing liquid refreshment use unbreakable containers; don't bring a tent because there is only a very small camping area, and take care when leaving the festival to avoid walking onto the A1(M) as it is illegal!

Final word from promoter Fred Bannister who did not want to make an estimate of the crowd expected: "When you are doing outside events you have to contend with neighbours, but these are the best people I've ever had to deal with. I only hope that it's a nice day and the kids enjoy the bands as much as I've enjoyed getting them together."

THE WINKLES, currently recording their first album, are due to play five festival dates over July and August.

The first is at Crystal Palace on July 27 with Rick Wakeman, prior to an extensive club tour and then Reading Festival August 25, Bath Festival August 30, Windsor Free Festival and an unconfirmed date at Hyde Park on August 31.

This will be the Winkles' first major excursion outside of London other than the Eno tour which was cut short by the ex-Roxy man's illness.

The Winkles debut on the record front is to be produced by Ten Years After bassist Leo Lyons at Morgan Studios in London. Once the recording is finished the band will then embark on the mammoth tour:

- July: Marquee, London (17); Crystal Palace (27); August: Golden Diamond, Sullon Ashfield (5); Tramshed, Woolwich (7); Nags Head, High Wycombe (8); Manor Ballroom, Ipswich (9); Pier Pavilion, Hastings (10); Black Swan, Sheffield (11); Bogarts Club, Birmingham (14); Cleopatra's Club, Derby (15); 76 Club, Burton on Trent (16); Boat Club, Nottingham (17); Woods Leisure Centre, Colchester (18); Quaintways, Chester (19); Marquee, London (20); Plaza Ballroom, Guildford (21); The Granary, Bristol (22); Patti Pavilion, Swansea (23); Links Pavilion, Cromer (24); Reading Festival (25); Bath Festival (30); Windsor Free and Hyde Park (31); September 2, Marquee.



Watch out, der boys is in town

RIGHT, Elvis is dead — got it? Mike Douglas is king of rock 'n' roll now, okay?

The crown, according

to 50 gang leaders who turned up and closed off London's Gerrard Street to traffic, was passed to Mike on the release of his single Long Live

Rock 'n' Roll.

Mike, best known for his appearances with the Comedians' gang even had a moff to help

him celebrate — long live publicity stunts.

No, no, we didn't mean that... like mate, no, put that chain down . . .

Wombles hit back

FROM PAGE ONE

There's a track on the new album which is a crib of a Mozart piece and incorporates a 25 piece orchestra so you can't tell me the music is rubbish."

Despite all this, Batt admits that he is tired of writing Womble songs and although the record company has asked for a third album, he plans to give Womble music a rest for

the time being. "Right now I'm working on a rock symphony which I wrote a few years back," adds Batt.

"I don't think you'll hear any more Womble songs from me until Christmas." Last night Jim Capaldi was unavailable for comment. It's understood he is out of the country.



Can ZZebra keep it up?

ZZEBRA, who recently finished recording their first album, are planning to add a previously untried film idea to what will be a totally revitalised stage presentation.

The idea is to roll a fully cinematic film of the band behind the set while the music is played live. Filming is due to take place during August and September under the direction of Jim Atkinson, a member of the production team on Zardoz.

This will allow for the film idea to be slotted into the act sometime in the autumn, by which time new numbers will have been written by the band for the 1 1/2 hour film.

Two or three of the numbers will be backed by film showing members of the band while the rest of the set will be backed by cartoons and colour

montages. Because of the technical difficulties in mounting the project, the band naturally feel that cinemas will be the best venues, and are not worried by any stage restrictions they may encounter.

Meanwhile the band have their next single, Mr. Jay due out in September. Band member Dave Quincey, alto and soprano sax, who will be involved in writing the new material is no stranger to writing film scores. He has also written the score for a film called Can You Keep It Up For A Week.

Line-up

- THE bands at the one-day Knebworth extravaganza on July 29 line-up on stage as follows:
- Tim Buckley 10.30 am
 - Alex Harvey Band 11.45 am
 - Mahavishnu Orchestra 1.15 pm
 - Van Morrison 3.15 pm
 - Doobie Brothers 5.00 pm
 - Allman Brothers 7.30 pm
- DD's will be Bob Harris and John Peel. Approximate finish allowing for transport and technical problems, will be 10.30 pm.

Justin Wolf
with
**LOVE
&
TEARS**

A solo Hollie hits the road

HOLLIES' vocalist Alan Clarke will embark on his first-ever solo British tour on September 20 starting at Newcastle City Hall.

Clarke, who once left the group to pursue a solo career but returned after an 18 month absence, is in Portugal at the moment writing new material. He will return at the end of the month to form his new backing group for the 14-date tour.

It is the first time that any Holly has set up plans of this kind and it's also rumoured that rhythm guitarist Terry Sylvester will embark on a similar venture following the release of his solo album later this month.

Clarke's tour dates include two appearances at a Dutch festival on September 27/28. Other dates are: Croxford Greyhound (24); Bedford College (October 4); Lilianly Glen Ballroom (5); Twickenham Winning Post (6); Cleethorpe's Winter Gardens (8); Madison, Middlesbrough (9); Outlook, Doncaster (10); Hitchin College of Education (12); Barbarella's, Birmingham (13); Loughborough University (19); Sunderland Locarno (25).



Alan Clarke

Full swing

TRAPEZE plan to release a new album to coincide with their appearance at the Reading Festival, on August 24.

Prior to that the band leave for a three week tour of America headlining half the gigs themselves and on the rest supporting Leon Russell.

Dates July: Cleopatra's, Derby (18); J.B.'s, Dudley (19); Barbarella's Birmingham (21); US Tour; and then Reading Festival.



McCartney clan

A RARE picture of the Liverpool family McCartney together and obviously having a good time t'boot.

Paul, who was once in the Beatles pop group, is seen with wife Linda and children Mary (don't she look like him?) and Heather, at the National Country and Western Championships in America.

Catching the laughter bug with the McCartney clan are country stars Dolly Parton and Porter Wagoner.

Butterfly Ball starts rolling

BRITISH LION FILMS and Music are hoping to pull off another Jesus Christ Superstar success with a venture based on the book *The Butterfly Ball*.

Lion intend to make an album of Alan Aldridge's 140,000 selling book, from which a single will be pulled. They also plan a full length

cartoon film or a twenty six week cartoon series for TV.

The music for the venture is being written by ex-Deep Purple man Roger Glover who is currently producing Nazareth. Recording of the album to be released through Purple Records, starts on July 15 for release on November 1.

live . . . live . . .

Al Stewart —Howff

AL STEWART has probably won his friends by consistent tours of the club and college circuits although I can't say his arrogance and almost contempt for the press has won him many admirers in music circles.

However one cannot argue that he's good in his field and this was justified by his set at London's Howff Club last week — a show incidentally recorded for the US radio network.

Al Stewart and Friends it was titled — they included the original Home line-up of

Cliff Williams (bass); Laurie Wisefield (lead guitar who recently joined Wishbone Ash) and Mick Cook on drums. Francis Monkman, formerly of Curved Air completed the line-up on keyboards.

The set was almost entirely devoted to the singer's last album, Past, Present and Future and the songs included Old Admirals, Roads To Moscow where he was joined by three female backing vocalists and Terminal Eyes, his last single taken from the album. Monkman's fluent keyboard work was definitely an asset as it draws the audience away from thinking that the songs could have been



Al Stewart

performed on a purely folk-type basis and Williams and Cook looked particularly relaxed in their respective roles even although they have been working with Stewart in the States.

However suffice to say that the situation was sorted out quickly and Stewart continued unperturbed by it all. We even had his version of All Along The Watchtower to snigger over but even that was commendably done with Stewart's Andy Powell, Mick Stubbs (formerly with Home) and support artist, Isaac Gullory all joining in for a jam session.

Although I hate saying it, his confidence has probably doubled since his successful States venture and his encore number Amsterdam, was as smooth as anything I've heard.

Fortunately perhaps, Mr Stewart isn't doing too many gigs here yet as he's apparently working on material for his next album. It'll prove valuable breathing space for his ego to cool down as well — I hope.

JOHN BEATTIE

Woody and friends —Kilburn

CONTRARY to the pre-event bar-room speculation, it was bits of Andy Newmark's drums and not Keith Richard which kept him fling to the floor at the Kilburn State on Saturday. Indeed, Mr Richard proved to be the sliney backbone of the evening, keeping the band upright when it looked like staggering.

Although the official title was Woody and Friends, Ronnie and fellow long player Ian McLagan both became relegated to being floater voter sideline shooters while the show became an old Berry muscle test R&B workout, the rhythm section WERE the show, just too hot to handle. Funkier than the ace of spades.

Wee Willy 'Astral Weeks' booming, fluid bass lines and Andy Newmark's brutally solid drums formed the perfect vehicle for Keith's saw-tooth barber's ball razor sharp rhythm rifts to midnight ramble on.

Maybe it was because special guest star Jack Daniels stayed in the wings, but despite the breathtaking technical black magic and a fleeting flutter from Rod the Mod, both guitarists seemed somehow naked without their alter-ego sidekicks' stage presence. Still, even the President of the United States etc.

PETER DIGNAM



Woody and Keith

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What next Geordie?

I DON'T CARE what you all say I still think Ride On should be your next single. Tom Hill agreed.

"Aw come on it's too fast man. It's too fast to dance to." Vic Malcolm was plumping for Hole In My Head, a number with added strings and moog he's written with the assistance of Brian Johnson.

"It's no faster than Tiger Feet," challenged Tom obstinately, "and where did that get to? Go on, tell me that — where did that get to?"

Vic shrugged. "We'll have to slow it down a certain amount on that one."

It's a tricky business trying to pick out your next single especially with three potential hit songs in the bag, and four strong minded fellows in complete disagreement.

A good six months have past since we were treated to a single from Geordie. Their last single was Black Cat Woman. First to that new releases from the band had come through thick and fast. So why the lengthy wait this time around?

"We thought we were turning them out too quick and we still had that tag with Slade," replied Vic.

After having only recently returned from successfully touring Australia and Japan, the band are momentarily doing the odd concert date — just one nighters, but will be undertaking a full scale tour in August after the release of their single.

"In Australia it's a bit like America," says Vic. "In the way they have different states. Like our records will get played in some states and not others. In one state Can You Do It was number one, so it was great playing there."

On returning from their tour the first thing Vic did was to get married to his attractive German girl friend. He thoroughly recommends married life and swears he feels no different.

How did they find Japan? "It's the best country ever next to Britain... started Vic.

"Because of the women," interrupted Tom. "Would you agree with that?"

"No, I don't think it's because of the women particularly," resumes Vic. "The women here are immaculate. Their timing is perfect. If they say they're going to meet you two and a quarter of nine past three... then two and a quarter minutes past three they're there. It's a completely different way of life, we found it fascinating."

And while we're on the subject of abroad, how about America? "Our manager's going over to do a deal for us," Vic explains. "We've had four offers to do a tour over there but they weren't good enough, besides each time we'd have lost money."

"Apparently they're going to get both of our albums together (Geordie and Don't Be Fooled by the Name) and make them into a double album."

Meanwhile it's back to the conference table and which of the three numbers will Geordie choose as their next single...?

Can you land the suspense?

Genny Hall

THE WIZZARD I CHOKED

A HEARTY roar of approval, which could have been heard miles away, greeted the arrival of a rather dishevelled-looking pop star as he made his way into the publicist's office.

"Roy's arrived," they said, "and he's only two hours late," which ain't bad in their books. The strain of waiting had almost been too much — Wizzard's publicist had been showing signs of an epileptic fit.

All things considered, Mr Wood did rather well in getting himself available at all. He walked in complaining how his Land-rover had been broken into at Wimbledon and most of his everyday clothes had been nicked.

Still, he managed to hustle a pair of Y-fronts and some black casual gear to come along and participate in something which he doesn't really care for — interviews!

Time? Oh, it's valuable alright. Roy thinks nothing about going into the studios to work 18 hour stints for three days in a row.

The fourth? "I just collapse," he said. "With all that work one gets the idea that Roy and his Wizzard men are up to something pretty big — like a concept album perhaps?"

"Well we've just finished the Eddie and The Falcons album," explained Roy. "It is a sort of concept album going back to the early rock 'n' roll days — a track like Gene Vincent, one like Neil Sedaka all geared to getting the atmosphere of early rock."

"I'm also working on my solo album, Mustard and I've written about six tracks although I haven't completed any of them. The Boulders album was very mixed with a lot of light and shade and I reckon this one will turn out the same with no particular theme."

Roy believes Mustard will turn out more as a showcase for his songs. "No 50's type rock at all but there is a few

heavy tracks like Zeppelin," he said.

"There are some songs on it which are really old. I wrote them in the days of the Move a few ballads including one called The Pain Came Down On Everything, a slow song with just a piano and choir on it."

It has taken rather a long time for Wizzard to finish the Falcons album. The original intention was to record a double album with one side being jazz, a rock side, classical and country side.

However after completing the jazz bit, Roy decided the "double" wasn't on because of the time factor involved. "We were pretty pleased with it, but the whole album was going to take so long we would have to have cancelled the States tour again."

To make things complicated, piano player Bill Hunt left Wizzard during the course of the album. "We've done this one-off rock album for the States Eddie and the Falcons but Bill was a focal point in the jazz thing so we're seriously thinking of putting a jazz EP out over there."

The States is the big goal in Roy's and indeed Wizzard's ambition. Mr Wood and Rick Price recently returned to the

UK after a visit to New York and Los Angeles where they were involved in television and radio interviews.

"We were supposed to be touring there at the end of this month but they wanted a couple of months to promote us first."

"The interviewers," he recalled, "were still puzzled by the fact that I'd been with the Move and the Electric Light Orchestra. They weren't fully in the picture about Wizzard and they thought I'd still got some sort of contact with ELO. Matter of fact, some thought that the Move were still in existence."

So what about Wizzard then? Are they going to venture into territory unknown?

"No, there seems to be a great deal of interest for us. You know I was in New York and I went along to see the Strawbs. I was going in the back entrance like and I passed these blokes who started singing Forever when they saw me. I was dead chuffed I'll tell ya."

Right. Back to the home front and the singles. Roy's record the Scottish reggae song, Going Down The Road did reach the top 15 this week but he reckons its suffered due

to the trouble over Top Of The Pops in recent weeks.

"Our new single, The Story Of My Love was supposed to be released in a couple of weeks but it's pointless unless Top Of The Pops comes back on."

"I was a bit choked about my Scottish song. I had a visual thing worked out for it that I can't do on any other record but I'm not saying too much about it in case the show comes back on this week!"

The Story Of My Love is yet again, another Spectorish type of sound something which Roy couldn't avoid as it seemed the most commercial one to take from the Falcons album.

Wizzard need a change of sound and Woodie is the first to admit it. "I was determined," he said, "with this single not to have another Spector sound because I've got some ideas for a change in style in Wizzard."

A change in style? "I'm not going to say exactly what it is but it's still a big sound but definitely not a Spector sound — you can't compare it really. I was making a specific effort to get away from it but it got difficult 'cause I was under pressure to do album material."

"I was getting off the track

in the end and I felt myself drying up a bit. I was trying too hard so now I'm writing anything and see what comes out trying to vary it a lot."

Make or break for Wizzard in the US of A then. The tour, when it comes off, probably in September, was only meant to be for three weeks but it'll most likely be extended according to the leader.

It'll also prove a fine breaking-in tour for Bob Brady, the new piano player who is a good friend of the band.

How does Roy get the time to write songs such as Hazel Eyes for that young dude, Neil Reid... oh and I nearly forgot, helping Lynsey De Paul?

"First of all I didn't write the song specifically for Neil Reid, I wrote it for the Boulders album originally but there wasn't room for it. Carl Wayne (ex-Move) recorded it but he had a mess up with his record contract or something and then young Neil wanted to record it."

And Lynsey De Paul? "I didn't help her at all although everybody says I did. She asked me to produce her as well; you know I get a lot of offers to produce people but I've really got my work out with Wizzard and then there's the touring on top of that."

If I wanted to produce somebody else I'd want to get involved in it properly and not just turn up at the studio when the band or person has learned the number and recorded it. I'd want to be in from the start."

He isn't too worried about the fact that Wizzard have been missing from the charts in the past six months. He says that he's not too keen about gigging a lot in this country and he puts it down to boredom — "I've played just about everywhere in England with bands like the Move and ELO."

"It has to be the States," he adds, "and besides, we've had sound problems over here and I think a couple of extensive tours in the States will help to sort this out."

... about the Top of The Pops trouble

I've got some ideas for a change in style

Star Ethernington joins David Essex and Moony on location

THERE'S no mistaking a look like that. It ain't exactly neighbourly. The gateman at Belle Vue fixes Keith Moon's driver Eddie with it as he snalls open the gate. The reason for the guy's unrest is that the Sunday morning repose of his Manchester zoo is being threatened — nay, invaded by the film unit of Stardust.

But we are in. Purring up the drive. We are Stardust, we are golden. We are best. Well, the bumper is. The festivities haven't even started and already, swerving to avoid a host of Mancunian lovelies, Eddie hits a bollard. It's going to be a long day.

The girls look alert and predatory. Eddie looks fed up. Inside everyone's yawning. It's been a heavy night for most — dancing at "George's place" and "the goddamn clocks went forward."

"Picked the wrong night there, didn't you David?" David Puttnam, co-producer, looking more like a raver than he should, is cool, smiling and sliding into a "Stray Cats" tee-shirt. He oughta be lying on his back with cucumbers over his eyes, but today he has to control three thousand David Essex fans and shoot a film. He should be looking worried.

Backstage the place is filling up. Marty Wild is in sheepskin and dark glasses — "Where's Ian?" he asks, reading the Sunday Times. Adam Faith "great cheekbones he's got, hasn't he?" sitting on a trunk looking as if he's had a good night's sleep and Michael Apted, director, looking as if he's never slept in his life.

"Where's Keith and Dave?" Dave Edmunds' Welsh girlfriend wants to know.

"Back at the Midland having a jar and getting made up."

"Oh I hope they're not drinking! Dave was so quiet 'til last week."

"The broods on the Svergalic influence of Mr. Moon."

"O.K. girls, take it easy." The fans are in. Walking up from the pits we take a look at the sign "hangs over the stage" "Jim MacLaine and the Stray Cats - 1965 Poll



No it ain't the Beatles — but it's nostalgic, though. Keith Moon on drums, and a group which includes David Essex and Dave Edmunds. Can't be bad casting for Stardust.



Moony and Dave Edmunds airborne — for Stardust, of course.

STARDUST — ON SUNDAY

Winners." The floor is snaked with cables as three hundred Essex supporters pour through the doors in a technicolour yawn.

"Sithere, Sand!"

"Where's Michele?"

"Over 'ere! Over 'ere!"

The front two rows are in sixties gear. It says in the script. How come they look just like everyone else? What the hell. Tee shirts are being hurled from the stage and fought over. David Essex smiles knowingly from a hundred budding chests. "Stray Cats" balloons and streamers are cascading down and the atmosphere is carnival.

"Now look girls," the Paternal voice of Garth Thomas, assistant director booms, "today we are making a film." "You're kidding." "And David Essex is using another

name. What is it?"

"JIM MACLAINE!" They bawl.

"Good," says Garth, a likely lad of commendable girth, beaming through his specs.

"Jim MacLaine and his group the Stray Cats are appearing here today and David has asked you to help him make this a success."

"Gets you right here, doesn't it?" says one of the cameramen, pointing a little lower than his heart.

"Brinsley Schwartz are going to open the show but first we must let in rent-a-crowd. Two thousand kids Kung-fu the doors and swirl round the arena, pushing and shoving. "You still think it was a great idea, David, or what?"

Brinsley Sartz come on. Stout men and true. "Strange to think of them eating scrambled eggs two hours

ago." Funny people you meet on film sets. "Is this what all the superstars eat for breakfast?" "No some eat journalists." "Hate the band."

The audience is warming up. They play "Brown Sugar" and "Law of the Land," and you can't grizzle about that. They get loud expectant applause.

The assistant director returns and raises his hand. "Power mad, he is. Got pictures of Ken Russell pinned up over his bed." He brings on David Jacobs. David WHAT?

David Jacobs comes to the mast: "And now I'd like to introduce to you the 1965 Poll Winners — JIM MACLAINE AND THE STRAY CATS!"

Deja-vu.

The doors open. The noise you know about. David is turning like there was no tomorrow. Keith Moon is

leaping, waving his arms, looking dangerous. No one touches him and he makes it. So does Dave Edmunds and the rest, but David, where the hell is the star? He's there, relax. But it was a fight. He looks excited-maybe we should all get mobbed once in a while.

The songs are, well, music to wash socks by, but the audience is great. The Stray Cats banners are waving like a Weetabix ad, and the production team are turning funky. "Frustrated minstrels the lot of them," says one of the crew.

Behind us sits Ray Connolly. He wrote it, he's the Serbe, and he is so nice an' all you'd never think to look at him he'd write a film about drugs, sex and pop. You can't trust anyone anymore, Allah, it's hot, the lights are

powerful and the lowers fall down and are counted. Some have fainted, most are hysterical. One guy is led out with blood on his shirt, and here's an odd thing. Although they are nearly all apparently zokko, they are shouting for "Jim!" Thought that'd kill you.

Keith, of course, is the greatest thing since Des O'Connor. Flashing around his drums you can't fault him. "Great with his drums, isn't he?" says Eddie.

The suits are Early Beatles. The two guitarists are doing a McCartney-Harrison routine. Takes Ya back. Everyone's clapping, hands above their heads, and swaying. Then, Shazzam! They're gone.

Garth Thomas, Superize, leaps on in their place. "Now we are going to move the cameras and the stage and do it all again." WHAT? How are they gonna stand it if I'm cracking? But the kids are pretty excited and so are the camera crew.

The second time around Essex really gets it. Well, what'd you expect? Gotta go Securior! They haul him through but he has a cut over one eye and halfway through the first song he's dragged offstage by a large bird — sixteen stone or I'm a poovee, reckons Bill. David's propped up again and before Keith notices it's finished. "It's all over, girls."

They hang round the pit, red-faced, blubbing.

"Give him this ring!"

"David wouldn't want to take it, you keep it." She's not listening to reason.

"Get him to sign this, please." An L.P. sleeve hits the deck. O.K.

David is wandering round quietly, tired but quite happy to chat and sign the pits. He's a nice guy. Keith looks shattered. Hung in a fur coat, Dougal his "valet" hovers with Eddie. Keith is drinking Lucozade — true as I'm standing here in this bucket of treacle. The kids are out back. Essex and Moon shoot off front. They don't believe he's gone. Dave Edmunds braces himself for the fray. "O.K. here we go," he rushes off head down. They look past him hoping to see Essex in the shadows. There's no reason to stay but no-one wants to go. It feels like a good party about 4 a.m.

"God, wasn't it!"

"Better than anyone expected."

"The kids were beautiful."

"Jesus, I'm tired!"

"Sundays are gonna be a little dull from now on."

John Beattie

ONE might believe there is a patriotic bond between the two groups... Bay City Rollers and Iron Virgin. I mean, the two came forth from fine Edinburgh town with a contingent of Scottish fans behind them.

Not so. Bay City lads are consistent chart entrants. Iron Virgin? They've recently turned full-time pros and their first single with Decca, Rebel's Rule, is, I'm told, getting rather a lot of airplay around the country.

But there's one big difference according to Virgin's rather buxom lead singer, Stuart Harper — "We learnt to play our instruments before we went onstage."

Really, he's such a bitch considering Virgin have only been together for a year and have to prove themselves in the scene, get what I mean?

Gordon Nicol, the lead guitarist with this rather obscure looking bunch isn't quite so keen to put down the Rollers so bluntly. He prefers the subtle comment.

"The Rollers are a commercial pop band and we're a commercial rock band. They've swepped around their line-up and style and we've always been the same."

Iron Virgin — Stuart Harper and Lawrie (vocals); March-all Bain (bass); Gordon (lead guitar) and John Lovatt (still guitar) in the Edinburgh although Rebel's Rule is ironically about the gangland around Glasgow.

Any that's one of the reasons why Virgin adorn themselves in American football gear as part of the stage act. "The helmets keep the cans and bottles away from our heads," quips Lovatt in his broad Scots accent.

"We have to do most of our gigs around the Glasgow area anyway because Edinburgh is a dying scene for groups who want regular gigs."

"I reckon we've got quite a little fan following in Scotland but we realise that's not enough. We are restricting our gigs at the moment 'cause recording material is the most important thing."

In bygone days, the Iron Virgin was an instrument of torture, an evil thing and the whole concept is projected in the band's stage act according

Virgin versus Rollers



to Stuart.

"I wear a chastity belt and the audiences are usually guessing whether we're evil or pure. The big thing now is that they wonder if we really are as pure as the name suggests."

After a slight pause Gordon remarks: "It's true, we are," sending the rest of the band into hysterics — gawd, they actually can smile as well!

To project their songs in the

right way, Virgin and particularly Stuart rely in at least three clothes changes during their act.

"It always gets a good reaction," he says and unfortunately perhaps, they have to rely on the visual trip a lot, particularly in Scotland. "The trouble up there," explains Gordon, "is that the promoters are all hung up on the charts. We have to put in

the standard rock numbers or else we wouldn't get any work."

"All the bands in Scotland therefore are using the same repertoire — once you've seen one you've seen the lot. Now we're gradually introducing more of our own numbers into the act and it's definitely accepted more down south of the border."

John Beattie

Mailman



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Quozzi! Sotro

+ D'accord Quozzi, I must change mine; let's have more fastness and less bulbosity, O.K. Blimp? e.g. Fink See Through Knickers. Now that I've got your attention...

I WOULD like to see a better article on Olivia Cur Newton-John, not wrote by John You've Got Lovely Legs Beattie. And some more pics, not of John Flaws your Privates Life Beattie but of Olivia mind your own business and get your hand off my knee Newton John. Merry Christmas, St. Pauls

C. Richard

+ What a way to spend Easter, over; over to Zeez Pann the Mandies Re-arrange in Meera I'm Only Dancing:

QUICK! EVERYONE buy Olivia's latest album. Don't listen to that lot on Round Table, they don't even listen themselves. The Blakes from Sparks were on about her legs all the time and that Hamilton can stick to his Philly Phreks, S.W. 15

ZEEZZZ (Re-arrange. Or not. As you please).

+ Oh Yes, those boys from Sparks...

DEAREST Blimp, May burx cardies and giant jars of Brylcream haunt your dreams forever more, you puss-faced knock-kneed prune-featured little carrot.

Two Mars bars (from York) + Yes but the dream only goes on forever until it changes...

LOVE is Peter Dignam mashed to a pulp. Chingford E. 4

A Devoted Sparks Admirer.

+ Speaking of pulp, our Abbey Road correspondent seems to have got a ten bob note up her nose...

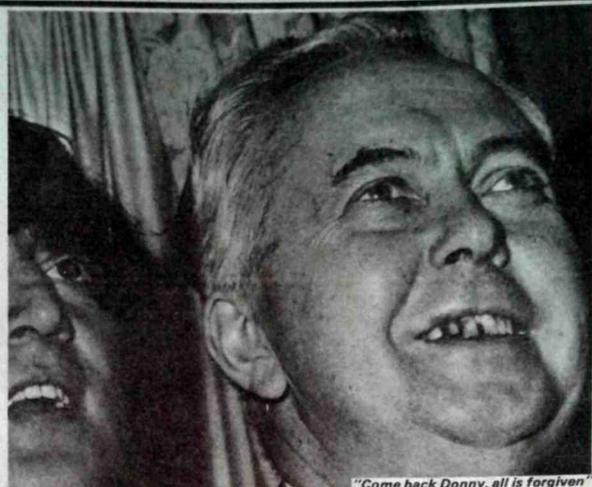
DID the lovely (sic) Olivia give John Beattie the elbow before he had time to say 'You've got lovely eyes' or after? Its a wonder Olivia didn't throw her dinner up all over him.

St Johns Wood. Lots of Love and kisses from a Nympho.

P. S. Do you make up the letters or are people always rude to you? I think you're cute, mind you everyone says I have terrible taste. Tara.

+ Yes, its a barf a minute here at the Octopussies Garden, if a trifle wrigley at times...

I AM getting more than a little fed up with so-called artists who chew gum while performing. Is it absolutely necessary? There's nothing more sickening than to watch a jaw gyrating up and down



"Come back Donny, all is forgiven"

and side to side (open at that). Does anybody else feel the way I do? High Street, Staines. love Maria

+ Come up for a quick John I'm Only Groping Beattie special and we'll tell you. In the meantime, advance to Commodoring and suvre le

Blimp... SACRE bleu! Zut alors! What iz zis world coming to? If I read another letter about who was outside Blakes and

who wasn't, I will go crazy

Let me introduce myself. I am ze infamous Maurice Escargot of ze 'biz is a job for fame. On ze day mentioned, I was called in to control ze 2,000 fans. But, as it happened, 1000 of them failed to turn up - still, I must do ze job.

So, I cleverly concealed myself in ze menu box outside and closely observed the actions of ze two blondes, ready to pounce if zey put ze foot out of ze place.

They put many feet out of ze place, so I got out my notebook and licked my pencil ready for action. Unfortunately I could not get out of ze menu box.

Zal iz an experience I will never forget, so please, no more letters about zat sickening goddamned hotel. 18, Fowler Rd, Farnborough.

Merel Beaucooper, Maurice Escargot

P.S. Alice - you still have to pay ze bill for zis assignment.

+ Fin? Look, I can type in red! Isn't it pretty? Bitterne Park, Southampton.

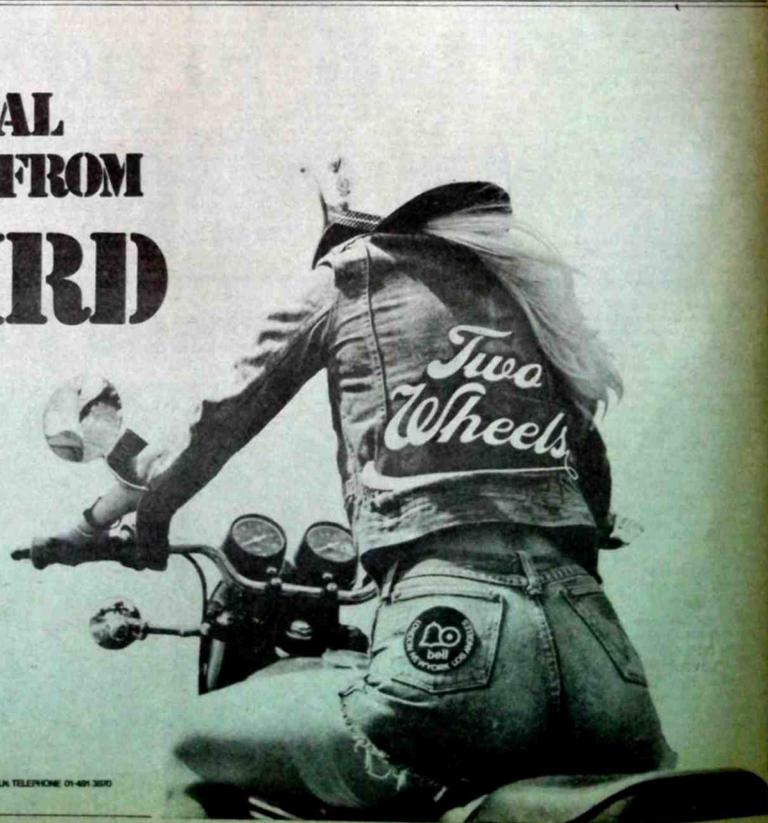
I love it. Liz

+ Yes, we're getting closer, keep it up mes blimps, as the groupie said to the... waddaya mean I can't say that here?

SENSATIONAL FIRST SINGLE FROM FIREBIRD

Two Wheels

Available now on BELL 1370



THE HOLLIES

by Peter Jones

Ten years at the top — despite changing faces



TWO LADS stood in the pouring rain outside the Midland Hotel in Manchester. They were pop fans hoping to catch a glimpse of two superstars, the Everly Brothers, Don and Phil.

It was a long, uncomfortable vigil. But in the end they got their reward . . . hastily scribbled autographs on soggy cigarette packets. The lads were knocked out. And they've still got those treasured signatures.

You could say that was one key starting point for the fantastically consistent Hollies . . . for the two lads were Graham Nash and Allan Clarke. That, later, they were to be invited by the Everlys to sing some of their songs for inclusion on an Everlys in London album is important, but not vital.

In 1960, Allan and Graham were merely fans. By September, 1963, they were themselves in the charts with the Hollies' debut disc, the top-trending 'Serchin'. The original Hollies: singer Allan, high-voiced rhythm guitarist Graham, lead guitarist Tony Hicks, drummer Don Rathbone, bassist Eric Haydock.

But the Manchester semi-pro scene was fairly bubbling with talent. Tony Hicks was originally with the Dolphins, had been since he was 14; Bernie Calvert was on bass and Bobby Elliott on drums.

And the Deltas were part of a constantly - changing series of bands fronted by Allan and Graham. They'd once been the Two-Tones, at 15 years old per person, the youngest act to sing (Everly style, of course) at the famed Manchester Cabaret Club.

Oh, yes, there was another "D" band too — the Dakotas, but they were soon off to Liverpool to team up with Billy J. Kramer.

Anyway, after the initial explosion of Liverpool beat, the search switched to Manchester and unearthed talent like Herman's Hermits . . . and the Hollies. Ron Richards became the Hollies' producer and he led them through a series of hits.

I'll list the titles later, but suffice it to say that I Can't Tell The Bottom From The Top was a milestone . . . because it was the 20th TOP TWENTY hit for the boys.

Enter Ron to explain how he struck Gold one evening in Liverpool: "I was working with George Martin, who produced all the early Beatle hits. They'd been discovered in the Cavern in Liverpool, and it was there that I first saw the Hollies — a friend had told me they were something special.

"It was a lunchtime session and it seemed as if the whole world had gone to see them. The walls of the





TEN years at the top of the pop ladder — and throughout the decade the Hollies' music evolved and improved.

club were dripping with water. You could hardly move. It was crazy.

"They were singing their hearts out, and Graham Nash was really lamming into his acoustic guitar. At the end of the set he showed me his guitar . . . there weren't any strings on it! But nobody noticed because there was so much noise."

The very first record was Just Like You, cut in the Abbey Road studios the Beatles had used a year before. The song pounded . . . into the Top Thirty, but the first one in the Twenty was Searchin', which had previously been a hit for the Coasters. And the next one was Stay, which had previously been "owned" by Maurice Williams . . .

And so the Hollies were into the most consistent bit of hit-making. Their career just stretched and stretched. The Rolling Stones followed the Beatles, and the Monkees came later in 1967, but the Hollies just went on having hit after hit.

Only two hang-ups worried the group. First they found it difficult to break through in America. And second, they were not exactly establishing themselves as an album group. It was a single scene, with Nash's high-pitched voice working with Clarke's versatile voice, and they were tight yet free-flowing.

There was a saying: "The band that plays together stays together," or something similar. But the Hollies defied the old hangups over personnel changes and just went on having hits. Bobby Elliott replaced Don Rathbone; Bernie Calvert replaced Eric Haydock; Terry Sylvester replaced Graham Nash. For a while Michael Rickfors replaced Allan Clarke.

So the Hollies THEN and the Hollies NOW were two very different things. It's a matter of history that Allan didn't really find solo success away from the Hollies, and that the Hollies didn't really find group success with Michael singing lead . . . though The Baby just about nibbled at the charts.

Nash had gone to the States for superstar status; but Clarke remained in London, sometimes seething about the way he'd left the group. It was all over him sometimes "wanting to do his own thing". But peace was made

and Michael returned thankfully to Sweden . . . thankfully because he didn't speak much English, was a painfully shy guy anyway and had never really been accepted by the group.

Through all the changing scenes of pop music, the Hollies have been at peak form, though perhaps nearer the Second Division of really top groups rather than right at the top. Fans might put them second to the Beatles, or the Stones, or even the Monkees . . . but they were not often out-and-out popularity poll winners.

Listen to Ron Richards again: "They were different from all the others chasing the Beatles . . . because they treated the whole thing seriously. They worked hard. To a lot of groups it was a joke. They floated around not really caring whether they made it or not. The Hollies cared. They still do, and this is the main reason behind their phenomenal success. They are remarkably disciplined."

Ron has studied first-hand the way the Hollies have developed. He liked Bus Stop best as an example of Holliepop, that is, vintage Hollie sounds. And, he is especially fond of He Ain't Heavy, He's My Brother, which was the first of their singles to break away from the lyrical love and fun themes.

They always insisted on a strong melody; but gradually the lyrics became more and more important. And as for the personnel changes, Ron says: "They've actually helped the band. It doesn't matter that the only two original members are Allan and Tony . . . it has meant there has been a constant injection of new ideas into the group . . . new ideas which are essential for survival."

"In the end Bus Stop was the song that made the Hollies' big in America. They are, simply, so professional that they don't need any sort of outrageous image. People want them for their music, not their way of life."

Each Hollie has something going for him . . . something special. Bobby is a first-rate drummer, judged by any standards — and even some of his own modern jazz favourites rate him highly. Bernie Calvert is a shy

sort of character, but strong on bass, able to add keyboard touches, and is a highly-skilled musician.

Tony Hicks, who actually gets younger rather than older (specially now he's turned on to football supporting), is a fiery guitarist, bright personality, and sometime comedian. He's the one who had to be persuaded to get into pop music. Graham and Allan liked his style, offered him a job.

Tony was finally won over, but his dad said he should insist on a minimum GUARANTEED weekly wage of £18, or he should stick to his original ambition of becoming an electrician!

As for Terry Sylvester . . . well, he's now into a solo career as well as being an increasingly important Hollie. Though his high-set harmony voice was often used as lead when the group reproduced old hits with Michael Rickfors in the line-up, Terry had also worked hard on his songwriting.

His solo single For The People Of All Mankind was, maybe surprisingly, not one of his own songs — it came from the Hammond-Hazlewood team who wrote The Air That I Breathe. Says Terry with typical modesty: "I hope my solo records will be continued, but I'm still very much a member of the Hollies and that's what I want to stay."

Terry's background was mainly centred round Anfield, Liverpool's football ground, and work with the Escorts and the Swinging Blue Jeans. The Escorts were very much into the Everly Brothers' scene, too, but despite making some excellent singles actually only hit the charts (with From My Head To My Toe) some four years after Terry had left! Still, I recall with pleasure, some of their unsuccessful records, like I Don't Want To Go On Without You, Dizzy Miss Lizzy and Let It Be Me.

As for the Swinging Blue Jeans, they'd had success in the charts with Hippy Hippy Shake, Good Golly Miss Molly, and You're No Good . . . all before Terry actually joined the outfit!

He replaced Graham Nash just as Listen To Me was steaming up the charts, and his first single with the Hollies was Sorry Suzanne.

Terry was launched with the appropriate ballyhoo at the Westbury Hotel in London. He said then: "Everyone was telling me what an important move it was, and of course I was aware of it. But I didn't feel the pressures too much. Perhaps if we'd followed Suzanne with He Ain't Heavy things might have been different. But the enormous success of that record, our biggest until The Air That I Breathe took away any tensions that were remaining. With that one, people forgot about Graham and accepted me fully."

As for Allan Clarke . . . well, he's been the main voice of the Hollies. He's a man of substantial personality, is an amateur (but convincing) magician and hypnotist. In a recent interview he explained: "We just haven't been a sort of flash in the pan. We've been a very steady group and accumulated a certain amount of money. It's not as though we're on the same level as Elton John or Gary Glitter."

"But I'm quite happy just going along this way, just bringing it in nice and slowly and being able to say, maybe, whenever it is, I've had a good run and now I've got to settle down to whatever I want to do, like publishing or whatever. There's a time when we are going to have a flop, and then another flop and — oh well, man, that's it."

Behind the five who make up the Hollies is a sixth person — a financial brain, name of Robin Britten. Now like many another hit-making team, the Hollies had early on been beset by financial worries. Robin, publicist and manager, had been studying pop music for years . . . he'd unearthed hit-maker Craig Douglas and he was very much into the balance-sheet areas which baffle most artists. He put the Hollies on a workable, profit-making basis — and did some quite remarkable deals on their behalf.

More important, he made the Hollies believe in themselves as big-star, big-name performers. When the Hollies toured the world, they did it first-class and they shacked up in the best hotels, and if a journey was longer than a hundred yards they did it in a fleet of limousines. Robin also guarded their "personal" reputations; ensured they were really ambassa-

THE Hollies always went their own way when other bands were chasing the Beatles, despite personnel changes, Michael Rickfors (second left, below) replaced Allan Clarke, but the band never swerved from its belief in a strong melody.





New Album

'HOLLIES'

Also available on Musicassette and 8 Track Cartridge.

Includes the hit singles

'The Air That I Breathe'

'The Day That Curly Billy Shot Down Crazy Sam Magee'



BOLAN SQUEEZES THE RIVALRY?

IT'S a warm evening in Paris and Marc Bolan relaxes in the back seat of a Renault saloon. He has just finished work on a promotional film for his new single *Light Of Love* and tomorrow he is heading south to the sunshine of Cannes. It seems that everything in his back yard is rosy. But is it?

Plenty of people believe Bolan's career has slipped badly in the past 12 months. For several reasons (not least, the British tax situation) he has spent a great deal of time abroad the country and in his absence a host of new names have emerged.

Are they squeezing Bolan out? Well, only time and the sales of the new single will answer that question, but

Rex figure-head is convinced he is still a force to be reckoned with.

"I haven't slipped," he says "not in my chart. I'm still number one. If you go back nine months, I said then 'Glam Rock is dead'. Now, a lot of bands are having problems with their image, adjusting to the changes in the world. Fortunately for me, I'm not involved in that any more because I made my statement clear at the time.

"I didn't want to be involved with that Donny/Cassidy stuff. I started the first ten years, but I didn't want to get identified in that environment.

Bolan feels he has been successful in breaking clear of the Diamonds syndrome, but he doesn't agree that he has done that at the expense of lost creativity.

You'll find that the T. Rex

asks Tony Norman

thing is just as strong," he tells me. "Over four years you'll find all groups, outwardly, appear to be less big than they were because the impact is gone... the initial impact. For instance, Cockney Rebel can make a David Bowie look tired and don't forget, I'm three years in on that. So, anyone could outwardly make me look sad... for a while. But not for long. I mean, where would you put Cockney Rebel alongside David? That's the point. I think a lot of bands just come and go.

"I've made a heavy point of not making myself too available this year, simply because I didn't want to be around. I don't feel the need to any more. My fans understand that."

But it is being said that his lack of availability is losing him support.

"Well, all I know is that whenever I walk down any European highway I'm mobbed immediately. As far as the band is concerned, we have no axe to grind and no cross to bear other than we



exist and we're the best at what we do above everyone else that I can see at the moment.

"The only rival I've got is David Bowie and we're close friends. We sat down and spoke about this question in New York recently and sorted out our future for the next two years. I helped him find some of the musicians for his 'Diamond Dogs' show. We worked on that a little bit together.

Has Bolan got plans of doing a similar kind of show, something that extends the bounds of Rock & Roll?

"No, nothing as theatrical as that," he replies. "Musically I definitely intend to open up, but the theatre side is more David's area. Don't

forget, he used to work in mime and he was always much more into body movement and theatre. When he's on stage, the group are so far over to the side you can't even see them. What I'm trying to do is work within the context of a band, being the spearhead but making it a musical experience, rather than a theatrical one."

The new single, "Light Of Love," was recorded in Los Angeles. Marc's lady singers are featured quite heavily and after the Dylanesque solo cut, "Teenage Dream," Bolan is back to a more familiar formula.

"To me, it's pop music," he says, simply. "There were some tracks on the last album that people didn't really grasp

the contents of. Lyrically, I mean. Every time I put down my comments surrealistically, the music press tend to say I'm being pretentious. When I make things really simple they say, oh it's only bubblegum. So, you've got the choice of the two."

The next T. Rex album is nearing completion now and this has been Bolan's main project since his British tour at the beginning of the year. He had come to Paris to mix down some tracks at the studio he and Elton John had come to love, the Honky Chateau, just outside the city.

"Unfortunately, on arrival he found the studio closed and all efforts to salvage the trip by using other French studios ended in failure. So after his

Slipping? Or poised to pounce back. That's the question Marc Bolan fans have been asking themselves. Marc's been absent for nearly a year now but he says: "I'm still number one. If you go back nine months I said then 'Glam Rock is dead'."

vacation in Cannes, he is returning to the States.

"We've recorded the album in Los Angeles and it's come out fine," he says. "It's almost finished. We've got a couple more tracks to do, that's all. It should be out at the end of September, but I don't have a title for it yet. It's the first album I've produced on my own and I think it's very American in its overall sound."

"It's difficult to explain these things in words. Really, you need to hear it for yourself. But I think it's funky. It's dry and tight and it says what I want it to say. The nearest comparison to it, musically, is 'Electric Warrior' because we also cut that in the States."

What differences does working in America bring out in Bolan?

"Well, we're always on the road when we're over there and that makes the music tight and hard. This album is hard. It's a rock album. There's no soft tracks, no acoustic tracks. It's basically hard rock. It's very important album to me."

The van we're travelling in slides around a corner and there, pushing up into the Paris night sky, is the most beautiful monstrosity in the world, the Eiffel Tower. It's not far to the Paris Hilton where Bolan is staying, so the interview draws to a close.

Obviously, one conversation can't answer the Bolan puzzle entirely. Is he over the top or is still a major force in contemporary pop music. But, I've given you the general criticisms and Bolan has answered them. Is he a fading superstar?

I'll leave you to decide...

Stardust falls on Fable

THERE'S NOTHING mythical about Fable's success as support band for Alvin Stardust during his recent British tour.

After listening to their debut album on Magnet and a blizzard of today's and hearing the lads describe themselves as primarily a funky white album band, many people wondered as to whether this Wolverhampton lot were the ideal choice for Stardust.

I put the point to drummer and writing contributor Keith Tully.

"I think the job we set out to do we did very well," he explains. "We're the type of band that we get across to any type of audience and make them enjoy themselves no matter what kind of music we're playing. We take a lot to our audiences and make them feel involved, so they're always prepared to listen."

The original members of Fable: Paul Roberts (guitar and keyboards); Mac Bailey (guitar); and Keith have been together for five years. The Mackie (bassist); and Goshby (Vocalist) - joined up three years ago.



FABLE - They're a "funky white album band" from Wolverhampton.

"Pete Goshby had been out of work for six months," added Keith, "and was disillusioned with the pop business. So you could say we rescued him from the trials and tribulations of working Pete Mackie... well, we pinched him from one of the local bands in our particular area."

Fable were the first group signed to Magnet Records after producer Pete Shelley (responsible for Alvin hit singles) had seen and heard them.

The main source of their writing talents comes from their 20-year-old vocalist.

"Now Pete's a sort of split personality song writer,"

explained Keith, "he writes songs for himself and he also writes songs for the band. The songs he writes on his own aren't really suitable for the band, but he writes an equal amount together with Paul which, are excellent for the band."

What about Keith's own writing?

"I write plenty of lyrics but unfortunately I can't play the melodic instruments, so I work in liaison with Paul. I show him the lyrics and give him my interpretation of the melody line, then he finds the chords to what I'm singing until he can get into the songs himself. Then he takes it from there and develops it."

Their first two singles, See My Face and Madolin, were tracks taken from the album. Their third and current release, Motorbike, saw the collaboration of Goshby and Shelley and was written as a commercial single.

"We found that we could write basically good songs, but they needed to be directed into a sort of really commercial feel. That's why Motorbike was co-ordinated with Pete Shelley so that Pete Goshby's writing could be channelled into a definite commercial vein."

Alvin Stardust's audience would have had a direct appeal for them?

"In the first instance, yes, 'cos we're basically trying to succeed and they are the singles buying market. We're now trying to launch a single. We've put out an album, but obviously not enough people have heard of Fable to take that much interest in what we were doing album-wise. So consequently we came up against a brick wall. We had to break into the singles market in order to press through the LP market."

How did they find Alvin?

"I thought he was very professional. To be honest he's not my cup of tea, but what he is - what he does - he does exceptionally well. People go to see Alvin Stardust to see him do his thing, and there's no denying he does it particularly well - he's brilliant on stage."

If the name and music of this Wolverhampton band had been unfamiliar, touring with Alvin has opened the eyes for a lot of people.

"The difference in our fan mail, record sales and the people who now know Fable has been ridiculous. As far as we're concerned the reactions have been tremendous."



Metro takes its bow

ON MONDAY, Metropolitan Radio came on the air in a flurry of white hot-panted young ladies. The Newcastle station, on 261 metres is following a very broad-based broadcasting policy, hoping to be able to appeal to virtually everyone.

The BBC local station in Newcastle seems to be unimpressed by its new competitor. On Tuesday the Station Manager was busy and was not free to comment on new station.

BBC Radio Newcastle claims to have 7.8 per cent of the daily audience. Metropolitan HAS to go for 65 per cent.

Michael Tate, the Marketing and Sales Manager for Metropolitan says that since the station came on the air this Monday, advertising has come in from all quarters.

Metropolitan expects to carry out its first audience research survey in September.

Report on the first days, next week.

RADIO Luxembourg is hotting up its Saturday night programming from next month.

From August 3, Kid Jensen will present a Party Night slot between 9.00 p.m. and midnight.

208 Programme Director Ken Evans told RRM this

RNI boost

RADIO Northsea International this week announced that their 31-metre band shortwave transmitter would be back on the air in two weeks.

The exact frequency will be 9935 or 9987 kc/s. The transmitter gives good reception across the world and used to have regular listeners in Australasia, Asia and America.

It was taken off the air two years ago after the closedown of RNI World Service on Sundays.

The power will be 10 Kw. fed to an inverted V mast which is over 160 feet high. While the

transmitter is on the air it will be almost impossible to pick up outside television or radio transmission aboard the ship.

Northsea also announced another increase in power on the medium wave frequency on 220 metres - 1367 kc/s, to give better reception in England at night when the station suffers from French and Spanish interference in some parts of England.

week: "We are inviting our listeners to write to us giving details of their parties and naming two records they would like dedicated.

"We shall do our best to fit

one of the records in."

Listeners will also be able to phone in their party requests each Friday between 4.00 and 6.00 p.m. The number to ring is 01-493 5061.

Alternative Voice

AS THE many and devoted TV addicts(s) who read this column will realise, the BBC union - the ABS - is on strike blacking out our

favorite people like Chairman Harold and Esther Rantzen.

They may well be striking again judging by the tone of their report on Manx Radio. "There is no evidence that Manx Radio has a programme policy geared to the maximisation of audiences, or indeed to any other aim!" Reads one part of the high-brow report in the union magazine.

The report goes on to slate the Broadcasting Commission - the body set up to look after Manx Radio - the way it runs MR and its plans for the future.

The Broadcasting Commission and the Manx Parliament - the Tynwald - is continually applying to the British government for permission to use a new 10 kw. transmitter which they bought more than two years ago.

The supposed reason for an increase from the present 2 kw. is so that the station can cover a few square miles of the island it doesn't cover well at the moment. In fact they want to cover most of Northern England, Northern Wales and Southern Scotland with their almost continuous music format and thus increase the advertising revenue enormously. As the ABS puts it "become a mini-Radio Luxembourg."

According to the Association of Broadcasting Staff the commission should cover the parts of the island it can't at the moment with boosters (needless to say staffed by ABS members) and should make the station viable by making it more efficient - they cite an incident where 18 seconds was given more than two minutes - and serving the Isle of Man better as a local station.

More than this, of course, the ABS want more money. If they press their claim the future of Manx Radio, which has made a loss since its inception, could be in serious jeopardy. Eighty per cent of the Isle of Man audience and hundreds of thousands in Liverpool, Blackpool, etc. could lose their station. Because of the cost increase and because the Home Secretary insists on protecting the IBA and especially BBC like a nursemaid who won't allow them to stand and compete with things outside of his control like Manx Radio.

Still in the wilds of the North West BBC Radio Blackburn is,

planning a live broadcast from Lytham with famous groups dropping in and a live group on stage. No names yet but one could be Blue.

A certain highly respected national newspaper was this week, privately, expressing doubts about the future of LBC. An executive is reported to have said that he saw the end of the station as such before 1978. It is believed that LBC is losing about £55,000 per annum and the executive is also supposed to have said that bills were slowly and even rarely paid and that one of the reasons was to wonder whether they'll deal with LBC from now on.

As it is things are getting slightly better but with the IBA asking £300,000 per year rental odd can a minority station like that ever make it? Last Saturday and through this week LBC have been doing a radio version of the last episodes of the Falliers, blacked by the famous strike. Saturday's programme 'Lady Glenora's Fate' was sold to the whole IRN network - but only just.

When three stations were approached they readily agreed, but one which shall remain nameless was rather reluctant and declined the kind and expensive offer. The IBA stepped in and told them to take Lady Glenora. This particular station was approached and set the time at 1.00 in the morning. No, said the IBA, all the other stations are putting it out in the early evening you've got to go.

Doubtless certain people at the station wish they were still floating round on the North Sea - judging from the reaction so do most of the listeners.

When asked by a member of the public a spokesman said 'I agree - it was bloody awful. You'd better write to the managing controller but there's nothing much he can do.'

A group of Swedish journalists came to London recently and were horrified to hear about the contents of Radio us - Sweden's Saturday show. One said the leftists were in control. Gradually we've squeezed them out. My God! now I know where they've gone. If from this week you hear a much censured version of Kangeroo Kim and Big Bad Roger on 25m, you'll know why. The show comes out from 11.45 pm Saturday evening to 1.20 am Sunday morning - it was a unique radio programme. I just hope they keep the song with the music charts. "We're Haldehann, Erlichmann, Mitchell and Dean. Our minds may be dirty but our hands are clean" write on!

The I.B.S. will answer your questions on

bulletin

MR OOO-CA-CHOO, or would you prefer Alvin (to be twinkie) Stardust, takes the chair on Brian Matthew's My Top 12 programme on Sunday (5.00 pm).

Getting back to today (Thursday) John Peel's guests are Carol Grimes, Bob Sargeant, High Level Hunters.

Friday night sees Michael Wale with Rockapeak. Saturday night is Alan Black night, introducing Rock On. And in Concert. The latter featuring Randy Newman and Mike Silva.

Saturday also has the redoubtable Tony Blackburn grinning his way through all the time top 100 oldies spectacular.

Sunday has jazz... Tony Faulkner jazz orchestra to be precise, and the Brian Dee quartet.

On Monday Bob Harris's guests are Rory Gallagher, Roy (I'm a hippy) Harper, Byzantium, and Tony Bird.

Finally that man Peel is in Top Gear on Tuesday, no doubt with some good bands, too but at the time of this bulletin the names were not available.



CAPITAL

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

THERE'S a Capital party this Thursday night when ZZebra play a live set on the Sarah Ward show (11.15 pm to 1.00 am).

Capital Rap on Saturday is taken over by Cashman and West - which by the way is NOT a chain of supermarkets.

If you want to go on the Night Flight with Robbie Barish on Sunday very early in the morning, you will hear nussing but Duke Ellington music played live for five hours by Stan Tracey, Harry Beckett, Danny Thompson, and Norma Winston.

Sunday night Alternatives has actor John Mills, under fire.

And finally a word of warning to all insomnias. A guy called Bob Walton guests on Sarah's Night Flight spot on Monday and Thursday. York DeSousa guests on Wednesday and Friday, and Gene Lewis on Tuesday.

Oh and we almost forgot. Jumping James Hamilton asks us to mention Sir Roger Scott's cruizin' programme follows up its sensational Elvis special with a double hit Whopper Whopper on Duane Eddy, and Johnny Rivers.

Finally for further information the Independent Broadcasting Information Service, at 061-773 9149, 7 p.m. - midnight. Arbora@ 4180 and 0752 3560 between 8 p.m. and 11 p.m. and 068 2145 between 8 a.m. and 6 p.m. The last three numbers are Mon - Sat only. Please never phone any number outside the UK, even if you're likely to get a very rude reply.

ROGER DALTRY

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DURING THE last week, the Labour Party issued a report calling for the reorganisation of the broadcasting system in this country. The report also goes further and makes several recommendations about the future of the news media in general. It must be stressed that this report is not about to be made law, but it is a plan and a guide to how a group of Labour Party members see the future of the industry.

One of the most interesting and outspoken parts of the report says that group "see no future for commercial radio as such." The report didn't elaborate on that part of the text. Was this because only five members of the working party have direct or indirect knowledge of broadcasting?

The report by the 29 strong team does however suggest several moves which will be welcomed by the public. One such move is the phased ending of TV licences. Now, all of the roses are blooming until we read further down how the radio and television stations should be financed in the future. Some will come from advertising revenue as it does at present, but the other cash needed will come from the Treasury. As the Treasury doesn't seem to have much money, I should imagine that the amount will have to be raised by some means, possibly by increasing taxes by £7 a year, depending of course if you have a black and white or colour set.

terrible

Just to try and see how the public were reacting to the proposed changes, last Friday afternoon I went along Oxford Street in London, asking if people would change their vote at the next General Election. The reactions were fairly predictable.

The older element didn't seem particularly interested and lost the view that there are far more important matters at stake. "What's the point of changing our vote, just for different radio programmes." The young people seemed to be 90 per cent behind the operators of the commercial stations, and

dead against the proposed changes. One young lady remembered Radio Scotland from the pirate days and pointed out how terrible it would be if Radio Clyde was closed down. "I don't really see there is any need to close any of the stations. If they were doing some sort of harm or were distorting the news to suit themselves, then I think there would be a case for some sort of action, but not otherwise. There are so many other issues within the country that should receive priority, rather than trying to cut off the freedom we have to listen to whichever radio station we wish."

Ronan O'Rahilly, head of the Radio Caroline empire had seen this report coming for a long time. "Back in

1967 it was Harold Wilson who stopped the stations like ourselves and Radio London. Caroline is still here, now on an album format, but I can't see Harold ever giving up trying to close us. Mind you, I'm not going to give in either.

"This report by the Labour Party is just an outrage, and I feel the good old British public won't stand by and let it happen. I get very angry when I see what Chairman Harold and Chairman Benn are trying to do - they want to control the media."

Radio Luxembourg, as it is not based in Britain is not affected by the proposals, but if the report were acted

BACKLASH

The music biz hits back at 'Chairman Harold', 1984 & Big Brother

commercial radio, and within nine months there is a report issued by the governing party suggesting that everything we have fought for should be closed down. I'm afraid it would be the end of living in Britain for me if any of the stations tampered with. It would be just like 1984! So many people have laughed off this report, but I don't see it as much of a joke."

It is not only the commercial stations which the report is concerned. It also wants to do away with the BBC and set up a new body, the P B C (Public Broadcasting Commission). None of the BBC disc jockeys I phoned were prepared to make any sort of comment, but perhaps it might be interesting to read again what Brian Matthew said in RRM recently.

Once the hue and cry of this report has died away we will have to study the findings of an official report ordered by the Government. This report is being chaired by Lord Annan.

Dave Johns reporting

upon by a future Labour Government then before too long we would see the end of such stations as Capital, Radio Clyde, Metropolitan (the newest member to the ranks), BRMB and Piccadilly.

Roger Day does the breakfast show at Manchester. "This report is the biggest backward step ever in broadcasting. We have waited since 1964 when Caroline started to get legal

trouble makers. I've been behind the Iron Curtain, and I can tell you it is not a very nice experience, and all of these politicians who are trying to take us over should go out there and have a good look. There's no incentive to work in Britain for me. I get taxed at over 90 per cent, and the few pennies I get left don't seem worth the effort. Then the politicians turn round and try and tell me how to spend my money. If I had a son of mine fall ill I would like to be able to spend what money I have on treating him as I wished in the hospital of my choice. If I choose to spend my money on one thing as opposed to another, then that's my business.

"Really, everyone in the music business is getting out of Britain. Elton John's going to America so's Bowie, as are Mott the Hoople. If things get much worse over here, I'll pack my bags and take all of RAK records over to the States as well."

Peter Callander, co-song writer and co-director of Bus Stop Records with Mitch Murray, has similar views to those of Mickie Most. "I'm delighted every time Mr Benn opens his mouth because each and every time he makes more enemies, and the only result I can see is a Conservative victory at the next election. If Wilson and his men get back in power at the next election I'll be far far away. The commercial radio stations are not only an alternative for the listeners, but they are also an alternative for us to promote our records."

So, you have heard what some of the people at the top of the music business think, and you've heard what some of the public think. The report may not ever come to see the light of day, but there are strong indications that if the Labour Party did obtain a large majority at a future election then they would try and implement some of the proposals outlined in the report.

The whole business seems rather absurd when you listen again to the messages which Mr Wilson broadcast on LBC. I believe similar messages were broadcast on all the other stations when they opened. The text of the messages said how marvellous it was that the station was coming on the air, and wasn't it a great pioneering venture in broadcasting. And now the same party wants to close the stations down?

hospital

Record producer Mickie Most isn't too pleased about the current proposals. "If there is the slightest sign of any of the report being acted upon, I'll take one trip to London Airport and out of the country. I think what we ought to do before then is to go to Chicago, hire a 'tiff man' and pay him to come over here to bump off the



John Reilly Reviews Peter Jones

SPARKS: Amateur Hour (Island 6203). Apart from the band's visual appeal, and their basic sound, the strength is in the unusual composing talents of Ron MacL. He works within a mixture of the straightforward and the intricate, which means that the listener is constantly being surprised by an out-of-the-blue phrase. Vocally, Sparks stands up with the best of them. This one is not too different in approach from the last smash, but the lyric base is miles different. Outstanding single. — **CHART CERT.**

MALCOLM ROBERTS: She (EASF 1008). Maybe you think Male must be mad to take on an established chart-topper as a single release — but gambles like this often pay off. He sings without the Arvanour accent, and sells it with a lot of earnest sincerity. Malcolm is a skilled professional, and it could quite well end up as a second-string hit version of the telly-theme. Anyway it certainly won't harm big Male. — **CHART CHANCE.**

GRAEME EDGE BAND: We Like To Do It (Thornchild 18). The first Moody Blue to make a solo record. It's got nothing to do with the usual Moody Blue sound, which is given a lift. But Graeme gives it all he's got, and there's a good-time feel to it, and there are moments of sheer power and then plaintive softness. More I hear it, the more I like it. . . it's full of little nuances and surprises. — **CHART CERT.**

KEVIN AYERS: After The Show (Island 6203). So people say that Kevin isn't really a single artist. Doesn't worry me, because if it's good enough then it'll be a hit. And this is a plaintive little song about who's going to take him home after the show — and the melody is plaintive too. A bit minor, perhaps, on the vocal side, but it does have a lot of basic appeal. — **CHART CHANCE.**

FOGG: Water In My Wine (EMI 2182). Newcastle's resident band of rare promise. Lead singer Chris McPherson has a distinctive voice, some of the harmonies are quite outstanding, and there's a tightness overall which registered quickly. The chorus is commercial, easy to grasp. So the ingredients are there for a hit, given a bit of encouragement from radio. Fogg get a crystal-clear sound. — **CHART CHANCE.**

RESCUE CO. NO 1: Rescued (DJM). Okay in an up-tempo build-up, but not all that distinctive in terms of performance or sound.

OLIVIA NEWTON-JOHN: If You Love Me (Let Me Know) (EMI 2180). Song written by the late John Reilly, and the Shadows. It's perky enough to suit Olivia's jaunty voice — puts her in the upper register, and there's a brassiness about the backing which punctuates the whole thing. Touch of the double-tracking on the chorus. Olivia is now in the international superstar category, and there's a country edge to this which will do her bank-balance further favours. — **CHART CERT.**

TONY BURROWS: Have You Had A Little Happiness Lately (Aurore III). Commercial song, and Tony delivers with his usual confident professionalism. It's a staccato sort of song with nothing to stretch the brain. But it's one of those singles that will either sink without trace . . . or break quite big. The commercialism of the lyrics is blatant, bare-faced and quite honestly dated. — **CHART CHANCE.**

BRYN HAWORTH: Grapenhall Rag (Island 6200). Grapenhall is apparently in Cheshire. It is herewith memorialised with a Louisiana Cajun-style romp . . . it says here, it's certainly almost remorselessly determined, with a foot-tapping appeal. Bryn on various instruments and singing with frenzy sounds quite a performer. This could be a surprise biggie. — **CHART CHANCE.**

BOBBY CRUSH: Mayday (Philips 6006 400). Design did a fine vocal job on this catchy little theme. But Bobby, not a big-time pianist, serves it up with a flurry of notes and some oohing chorus ladies and a big band. It's a proven melody, easy on the ear. And Bobby's fan following is big enough to boost it straight into the charts. Inkie-tinkle. — **CHART CHANCE.**

NORRIE PARAMOR: Rich-ochet (BBC) Theme from the new daily thriller serial from Radio 4. All good escapist, spoofing fun. — **CHART CHANCE.**

RAY CITY ROLLERS: (Summer Love Sensation (Bell 1389A). It's going to be the hat-trick for these lads from North of the border. This is a very commercial song with a good stomping sound. It's in a similar vein to Shang-a-Lang with tubular bells blending in nicely with some be-bops-a-dops. It could well be the Rollers' first number one. — **CHART CERT.**

PETER COLLINS: Is It Love (DJM). Gentle, rippling guitar, and hymn of love — the chorus is both melodic and touching. Could be a surprise breaker.

MOUTH AND MACNEAL: We're Gonna Have A Party (Decca FB 13356). Not as instantly commercial as their Eurovision effort, but the sheer hard-sell approach of Mouth is there, as is the offbeat matching tones of MacNeal. But this one is a bit disjointed, a bit over-funny, maybe a bit over-ambitious. For that reason it may not be a really big one. Bit military band-ish in parts. But the duo do well. — **CHART CERT.**

EARWIG: Sun Come Up (DJM). Unusual echoey approach to this. Sort of petulant attitude vocally, and here and there some definite signs of promise.

LOS BRAVOS: Ma Marimba (Decca). Hit-makers of a few years back, now into a Latinish percussive piece with some out-front wailing. — **CHART CHANCE.**

JACK AND THE GIANT KILLERS: Somebody's Been Sleeping In My Bed (UK). Nursery-rhyme material, to a rocking back-beat. Complete with booming giant, catchy chorus and an aura of frenzy.

MOUSE: The Fallen Teen Angels (Sovereign). An album track from Lady Killer, an insistent little item, with interesting bass patterns. But not too lively.

NATTY WRIGHT: La Di Da (Frel). Clubland singer from Newcastle, operating in a commercial-folksey sort of field. Predictable but catchy chorus hook.

THE NEW WORLD BRASS BAND: Theme From A New World (Pye). Cornets, tubas, trombones, euphoniums, massed and on a familiar theme.

TRIBAN: Listen To The Children (Pye). Debut single for three Welsh singers, mixed voices, harmonising on a nice tambourine-bashing sort of song.

JIMMY JONES: It's Too Late Now (Pye). One of the funnier men on The Comedians, and obviously a fair hand at tackling a sentimental ballad.

G. STRING ORCHESTRA: The Tease (Pye). Fairly instant instrumental, electronic and over rippling rhythm section.

BRIAN MCCOY AND THE MILANS: There Won't Be Anymore (Emerald). Irish show-band boss on a sentimental slice of schmalz, country-styled.

MR. BIG: See I'm All Right (Epic). Routines in different ways except the main voice, which is off-beat to say the least. Not exactly musical; but worth grabbing.

SHAWN STEWART: It's All Because Of You (Epic). Concert-type piano leads in, then Shawn puts in a strong emotional and busy performance. Very much one of the best records of the week. Lovely arrangement.



BACHMAN-TURNER OVERDRIVE: Takin' Care Of Business; Stoneages (Mercury 605267). These "Blue Collar" workers from Canada are currently celebrating their second album's golden status in the States, where this raunchy romper from his literally just stomped its way to the number 20 position in the Hot 100 singles chart. Unusual for what is basically a noisy Hard Rock record, it's got a great bouncy beat and snappy singing . . . and a thoroughly infectious. There's a vaguely Creedence tinge to the more ponderous flip. **PICK OF THE WEEK.**

ANDY WILLIAMS: Make It Easy For Me; You Are The Sunshine Of My Life (CBS 2202). The new (and how year?) miracle Williams continues his plundering raid on contemporary composers with an adequately pleasant if somewhat tired reading of this lesser-known Peter Skellern slowie, flipped by a funereal Spanish chat, after which the usual song rather loses direction while remaining attractive enough in sound, multi-tracked and gaily turning. Herky-jerky 107 flip from his direction-finding "Where I'm Coming From" LP. **INTRO PICK.**

CORKY MAYBERRY: Whispering Grass (Don't Tell The Trees); A Friend Of A Friend Of A Friend (Warner Bros. 16425). (1) If Presley's poll-voting fans put their money where their mouths are, and (2) if David Cassidy can put an Ink Spots tune in the charts, this Jordanaires-sung Ink Spots oldie shouldn't be as much of an anachronism as at first it might appear. An old-fashioned genie-swayer, on which Country dee-jay Corky only does a deep bass recitation during the last half. It's really rather lively. And for laughs, Corky gets the whole of the Ian "You Turn Me On" Whitcomb-penned flip himself: it's fast-talking Country blues about hippies, bigotry, the Klan and abused Southern hospitality, and MUST be heard to be believed. **FUN PICK.**

LAMONT DOZIER: Fish Ain't Bittin'; Breaking Out Over (ABC 4003). Lurching along to a distinctive slow rumbling and plopping rhythm and boosted by yammy laments a hard luck story of today, complete with topical references to Tricky Dick tryin' to be slick (Tricky Dick pleases). As his more accessible last single failed here, this sadly will follow suit — although the easier if glib flip may have been a better bet.

JIMMY BUFFETT: Come Monday; The Wind (ABC 4001). An ex-Billboard employee (aren't we all?) Jimmy has concocted a radio programmer's dream of attractively musky musical wallpaper . . . except that for Beeb play he had to cut out a reference to Hush Puppies! John Denver fans will dig.

DAVID CASSIDY: Please Please Me; CC Rider Blues; Jenny Jenny (Bell 1371). Huh? Thought I knew that scale-descending harmonica bit, and — yes indeed — it's darlin' Dave don't the Beatles classic (their first chart-topper, from 1965), recorded "live" in London to a continuous barrage of screams! Without adding anything to the original, he certainly proves that his normally soft voice can get gritty and raucous when needed. The flipside rocker, reviving Mitch Ryder's amalgamation of two even older numbers, is more of the same. **POP PICK.**

STEVIE WONDER: Don't You Worry 'Bout A Thing; Do Yourself A Favor (Tania Motown TMG 908). We're now one single ahead of America, which never got "Misstra Know-It-All" but went with this after "Living For The City." The highspot is right at the start with some Latin rhythms and great mumbled Spanish chat, after which the usual song rather loses direction while remaining attractive enough in sound, multi-tracked and gaily turning. Herky-jerky 107 flip from his direction-finding "Where I'm Coming From" LP. **INTRO PICK.**

THE DASAULEES: Dance, Dance, Dance; There's Something About This Girl (Pye Disco Demand DDS 103). Evidently very much in demand up north, the Casualees' 1967 vocal group stomper is in the "Breakin' Down The Walls of Heartache" groove and could easily spill Pop-wards. White-sounding slow flip. **OLDIE PICK.**

CHAIRMAN OF THE BOARD: Everybody Part All Night; Morning Glory (Invictus INV 2523). Dominated by a Jimi Hendrix wah-wah rhythm and boosted by a synthesizer blast, the COB's hustling tribal dance chant is less get down funky than its title might suggest. . . a fact which should help it here. Muddy fuzz tone buzzes away behind the flutes, strings and things on the instrumental slow flip. **R&B/POP PICK.**

BETTY WRIGHT: Secretary; Value Your Love (Atlantic K 10474). From Florida like George McCrae, Betty's got that incredible rhythm-hitting wailing voice which effortlessly emphasises the funkily chugging beats with every syllable she sings — and when the lyrics conspire to help her by rhyming "secretary" . . . "ordinary" . . . "necessary" . . . "pew!" The result is her best since "Clean Up Woman," and maybe even better than that. The "now listen girls" slow flip is just as soulful. **SOUL PICK.**

Reviews James Hamilton

CHICAGO: Wishing You Were Here; Song Of The Evergreens (CBS 2510). Sadly minus the surf effects — harmony from the middle, this Caribou-recorded slowie edited (rather needlessly) from the 7th album featured the voice of Chicago's Peter Cetera joined by those of Beach Boys Carl and Dennis Wilson and Al Jardine . . . and it's around their ethereal harmonies that it revolves. Gorgeous, hypnotic and extremely summery, it deserves to hit . . . but do try to hear the long LP version first. Slow-starting but less distinctive flip. **MUSIC PICK.**

THE COMMODORES: Machine Gun; There's A Song In My Heart (Tania Motown TMG 902). A disco smash if ever there was one, this Billy Preston-styled wah-wah and synthesizer instrumental herky-jerker is quite likely to repeat its US chart success here, where word-of-mouth has already spread. Jiggling ambiguous rhythm Sly Stone-type vocal flip. **DISCO PICK.**

BILLY BUTLER: Right Track; Can't Live Without Her (EASF 2008). Possibly the most perennial Northern disco classic of them all, Billy (brother of Jerry) Butler's shrill, strident plomper — from, was it '85? — is quite capable of hitting the Pop charts on this re-re-re-issue. Nice old-style "Chicago Sound". **OLDIE PICK.**

LIMMIE AND FAMILY COOKIN': Saxophone Jones; I'll Be Your Song (Avco 610529). We-ell . . . it sure is different! With a hefty dose of the Great Gatsby, Limmie's back in a rumpty-tumpty Charleston-flavoured '20s groove of the type that one might expect from Dawn or Jimmy Osmond but not from these Rhythm and Boppers. Impossible to predict which way their rocks will flop, though the old folks should dig it. Straightforwardly winsome little flip. **MO'R PICK.**

ANDY KIM: Rock Me Gentle; Pts 1/2 (Capitol KC 13787). Canadian Kim's got one of them husky — the happy Nordi Diamond voices around which, with almost indecent plagiarism, he has fashioned a commercial of cracklin' Caroline chords designed to play up the vocal similarity. In his favour, by pushing it all along with a free, happy, fairy synthetic chugging rhythm, has at least made himself sound a lot more relevant to 74 than the current Diamond do, and the instrumental flipside version emphasises the fact. It's so cleverly crafted it can't miss. **CHART CERT.**

BIG JOHN'S ROCK 'N' ROLL CIRCUS (DJM DJLPS 438)

Heard some crazy concept albums before but this must go down as the zaniest for some time. Basically it's been put together by 'big' John Goodison, DJM in-house producer and Phil Wainman, the Sweet's producer. Other (musicians) involved are Gordon Frechter, Mike Gregory and Pip Williams. The album incorporates some of the old Barnum and Bailey's circus acts. Lazio, the trapeze artist who climbs to a fateful ending and as he crashes down from above the quintet move in a song, appropriately titled Long Time No See! Goodison and Wainman do a fair production job on it all with the circus atmosphere dominating the song intervals, it's hard to judge rock 'n' roll circus on any great musical level except to say that it's competently put together by experienced session men. The single taken from the album, Lady (Put The Light On Me) is probably best and most commercial song. J.B.

RANDY PIE (Zebra 2949 013)

SEVEN tracks from the new German band who make up their compositions in the studio. They sound like a funky Pink Floyd if you can imagine that? Bernd Wipich is the name of the lead singer and the last of the lines, he also takes the vocals with a soulful voice. Then there's Werner Becker getting and jumping on the keys. Good band this, a bit weak on lyrics but if they tighten their track lengths the music's a good enough to make them a big name. — P.H.

KIRKPATRICK & HUTCHINGS

The Complete Dancing Master (Island Help 17) Of de hab with a Cornish pastie, if ain't a bit of the good old knees-up Maypole style, complete with spoken intro. Very atmospheric setting, this. Just the disc for a wooing a fair maiden over pretzels and Carlsberg Special Brews — or should that be mead? Really it's quite perfect for an authentic old English hoe down. P.H.

O A Band Called O — (Epic 80120)

A five-piece band, debut album and a team fast building a reputation round the club circuits. They use electric piano well, and there's a good tight feel about the basic rhythm. And particularly good is the variations on the vocal side... from the gruff and aggressive to the high-flying and gentle. O secures a promising performing band, not tied to any particular musical style.

RAY STEVENS

Boogity Boogity — (Janus 6310 301). This opens with The Streak, which is just about the fastest-selling single of all time, and Freddie Feelsgood (And His Funky Little Five-Piece Band), and Allez Oop, and Little Egypt. But the versatile Ray is at his best on his own songs... he may sometimes overdo the gimmickry but he writes song that take a cynical and satirical look at the things which upset him. He really likes the boogie beat, piano-pounding with exhilarating simplicity and power. Maybe sometimes the gentler touch would be welcome, but he's covered on other albums that he can control a delicate ballad as well as he lays on the thick, remorseless comedy.

GRAM PARSONS

Grievous Angel (Reprise K 540). Second solo album from the man who had arguably more influence on American country rock than anyone, first with the Byrds then the Flying Burrito Brothers. This comes some time after his death and will no doubt be a must for all those who respected his work. He sings with Emmylou Harris creating a gentle refined sound full of neat harmonies and jogging back-up work. Two of the tracks were recorded live and give an accurate idea of Parsons' place in the country music world. It's a warm sensitive collection underlining the measure of his talent. — P.H.

BATTI MAMZELLE

I SEE The Light (Cube 2326 07). Immediately I think of an eight piece line-up, I turn to the unusually large rhythm section for something special. It just so happens that this, Batti Mamzelle's first long running album, contains some of the best rhythm lines I've heard in ages. The band have been working on this end product for a year and the wait their focal point lies in the shape of drummer Richard Bailey, and bassist Peter Duppy. However with the back section sewn up, it sounds as if vocalist Jimmy Chambers isn't used to his best ability. For example, tracks such as Get Out Of My Way were excellent vocally but Batti then fall back into their tight rhythmic steel pan music which is good, but becomes slightly boring after a while. Still, it's all nice and relaxing stuff and makes listening on a Sunday afternoon, J.B.

MICK AUDSLEY

Storyboard (Sonet SNTF 659) The stories are sweet lyrical songs with unfortunately predictable melodies. Otherwise this is a good album full of variety and some strong singing from Mick (who is he?) Audsley. Why he chooses to use so many different styles can only be guessed at; perhaps searching for the right one? But when he finds it there could be a surprisingly good album in this man. — P.H.

ANNETTE AND VICTOR BROX

Rollin' Back (Sonnet SNTF 663) This is soulful blues played in the way it used to be before super sophistication took over. It's loose, easy and full of atmosphere. Maybe they are too 'old fashioned' for the super bad sound of today but for those who like the real thing, this is a refreshing change. — P.H.

STOMU YAMASHTA'S EASTWIND

ONE By One (Island ILPS 929). Much more than a film about motor racing that's far from far out, though quite funky and exciting at times. East Wind, with Stomu tinkling away in the background, show themselves to be a highly adaptable eclectic combo, moving at will from up town funky street to classical brass based orchestral treatments. There's even a piece from Nivaldo's superlative Four Seasons. — P.H.



Stunning 'Finger

Badfinger (Warner Bros. K56023). I doubt whether there's many four-piece bands around who could match the versatility of Badfinger. It's a paddy in a way because their ability to change has probably left them without a recognised style which seems to be the criteria for success today. On the first

side of this album, the moods change from the ballad, I Miss You, to the more acoustic Shine On and finally to the Beatlish sounding tracks, Why Don't We Talk and Song For A Lost Friend. Pete Ham and Joey Molland (guitars) and Tom Evans (bass) and Mike Gibbins (drums)

are simply a tight four piece unit on the first side whereas the second side begins with an added horn and steel pan section which out a rather limited sound. Badfinger fluctuate between heavy, funky, melodic and lots of nice ballad work, they write good material but that's

not surprising considering they've four excellent writing styles to choose from — in fact when one expects a pattern, the mood changes and the effect is stunning. It's about time the public realised what a fine band we've got in our midst and latch on to them quickly. — J.B.



Polished Tops

Meeting Of The Minds (Probe SPBA 6283) Heavy emphasis on electric piano in this polished set. Suppose you can only expect a sheer professional album from the Tops and there lies the rub. The tracks merge into one another, good sophisticated soul — just a pity there's nothing to make it distinctive. Levi's out front on most songs and there's that thoughtful approach which now seems obligatory. Good one for the fans, I suppose. — P.H.

STEVE ASHLEY

Stroll On — (Gull Gulp 1003). Mmm, hate to be a bandwagon jumper but like all the know-all folk buffs and pundits have already said: this is a schlepplung wizzo disc — well maybe not quite like that, but they do think it's very good. Cast to mind the traditional airs and graces of say Steeleye Span (horror, horror, to Rambling Sid, the folk purist) take out the on years and verities, and substitute modern clear poetic lyrics. There you have the beginnings of Steve Ashley. Next stir in a few electric riddle-me-rundos, a little gurgling of the tonsil (ios) and an elemental awareness of nature and the seasons. Steve strolls on through his brightly defined world, presenting a fresh vivid look at England and its beauties. All the notable folk stalwarts are here to help out: Dave Mattacks, Chris Karan, Dave Pegg, Danny Thompson, B. Cole and more. In fact for those who've ever shown even a passing interest in folk music, this debut solo album from a very talented folk hero, is a must! — P.H.

JONATHAN KELLY'S OUTSIDE

Waiting On You — (RCA 5022). Very strong selection of songs from Jonathan and his new, highly-organised team. Some strong instrumental moments, too, from guesting saxists and brass men. Jonathan's own style, is dramatic, direct... he's a philosopher who uses words economically. Try Misery, with the abject sort of doom build-up, and Tempest is strong, and the best of all is Tell Me People, with a questioning message. — P.H.

MENTOR WILLIAMS

Feelings (MCA MCF 2549). More country music, God this saddle's gettin' sore. We shall proceed on the basis that a lot of people probably worship the ground that Mr Mentor (funny name ain't it!) exercises his horse upon. For the benefit of the ladies (are there any of you out there?) this man is all chest and blue denim shirt, sufficient to send the resident harem at Harry Hovel into torrid ecstasy. Meanwhile... back amid the dusty valves and flapping speakers the steel guitar whines hauntingly in counterpoint to Mentor's hauntingly whining voice. Actually if you like clip clop clompers while you're gettin' blitzed on Tequila, this geezer must take some beating. He's the real Dick Pickle. — P.H.

GARCIA

(Round Records RX 59301). Right, bow down all you Grateful Dead freaks, here's a maestro to wash your caroles out with pure virtuoso brilliance or so this should read to please the fanatics. Truth is a real chis musician is simply a very fine... musician, and a fair singer. And this album is a bit of an indulgence, trading on the name and all that. There's absolutely nix the matter with it, nothing that's few stunning tracks wouldn't mend anywhere, but it's rather ordinary. Maybe he's stopped taking the tablets? What you get is mostly blues and good-time with regulation blues solos. Good, but every kid tuning up in THE BATH CAN PLAY LIKE THAT Jerry. As the old way goes: Take me back to the Dark Star, the Dark Star of psychedelia. — P.H.

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

Blues King, BB heads belly comeback

NEW YORK — Blues singer B. B. King has a new mission in life. He is presently involved in a crusade to gain exposure for many more of the classic blues singers, including Muddy Waters, Lightnin' Hopkins and Bobby Bland.

One of the methods King is using to fulfill this "lifelong dream" is to get blues artists more television exposure.

An upcoming "Midnight Special" will feature King as the host and his guests are performers who played the Newport Jazz Festival blues show in New York which King also hosted. They include Bland, Buddy Guy, Junior Wells, Sleepy John Estes, Hammy Ruff and Johnny Shines and Linda Hopkins.

"All of the people involved with that show were really quite helpful," King says. "Wolfman and the rest of the staff helped me present a blues variety show that was really quite pleasing."

King says this is just the first step in his blues crusade. Other plans call for the introduction of a new music show featuring a blues artist every week as well as other musical acts. Several syndicators have already approached King about the idea.

"Instead of playing just music, we will have a talk segment, where the artists will discuss why they play the kind of music they do and who they listen to," he says. "This will help many of the other older performers to become more widely accepted, because when viewers see a Leon Russell talking about a Muddy John and him there would not

been opened to others, I still haven't been that fortunate, but most people have helped me out," he says. "Still, some of these older bluesmen who have also been working very hard for a long time, haven't been listened to either."

Another area King wants to reach is the radio market. He says there are only two real blues shows in the country one each in Chicago and Memphis and outside of them, nobody plays the blues to any degree.

"Many stations play some of my songs, but they won't touch other bluesmen, even though their songs have been recorded by other accepted performers," he persuasively states. "Many radio stations don't really think that there's a market for it, but I've found that they're really wrong."

"After all if there wasn't someone listening to the blues, then how has B. B. King been around for the last 35 years." Many young blacks are not listening to the music, while the rest of the world has declared it as an art form that should be preserved, accorded to King.

"Many blacks who have not taught their children to listen to the real blues, but if they hear someone like the Jackson Five do it, then they listen," he says. "There was a time when

I was ashamed to be a blues singer, but today I'm exceptionally proud that I'm doing my part to preserve this art form."

"It's unfortunate that many people are not aware that soul singers like Aretha Franklin and Diana Ross are products of great singers like Bessie Smith, Billie Holiday and Mahalia Jackson and that they all have blues roots."

After Jan 1, King is free of all binding contracts with his record label, booking agent and personal manager.

King says he has no real complaints with any of them, but for the first time in his 35-year musical career, he will be able to take some time off to write, record and also make the best deal possible.

"This could be my last deal, since several previous ones have lasted for countless years, so I want to get the best possible results," he says. "All of my present people have done good things for me, but I want to make the best deals because I'm not going to be there playing forever," he says.

One of his musical projects that he hopes to attain is a series of recording sessions with artists like Bland, Ray Charles, Aretha Franklin, and one with a popular rock band like Chicago, War, the Spinners or the Temptations.

stateside newies james hamilton

MILLIE JACKSON: In The Wash (Spring SFR 147). I was first mentioned when reviewing the A-side of this last week ("How Do You Feel The Morning After," 7/12, R&B 70). That I didn't even check out this flipside dancer. While short of being another "My Man," it's a handclapping bop with a catchy offbeat rhythm pattern that should endear it to certain types of dance fans, and it generates a fair amount of energy in a somewhat subtle way. Millie weaves her voice in and out of the different rhythmic elements, and the whole thing gets pretty compulsive with a "hey, gotta play that AGAIN!" vocal . . . uh, in fact, I now reckon that it's actually even better than "My Man!" Mmmm, I'll just play that one . . . time!

Yeah, boredom personified, but you might just as well check on some of the white Pop hits along with the R&B things in this column. Gulp! Having to listen to this under-lit and dross — even if it is at number two Pop and is an album that sold ten billion before even being recorded — I'm not sure if that's such a bright idea though! Quick, back to the Blues.

you won't be sorry. THE TEMPTATIONS: Fire (Gordy T-106). Culled from their UK-issued "1990" album, which I must confess I have yet to play, this reworking of the Edwin Starr-originated funky dancer comes to me as a pleasant surprise. Francher, pener Norman (Mr Te Diu) Whitfield has for once completely deserted his flautist instrumental doodlings and given the tune a whole lotta razz, guls and balls. The Starr version, also produced by him, had indeed got these too, but again for once he has not merely done a repeat job, as in the past with his "Undisputed Truth" group, and instead he has rethought the whole concept and come up with the Temptations' most punchy, self-contained single for a matter of years. It may not have done too well Pop, yet it's still climbing (at eight this week) on the R&B Chart.

PERRY COMO: Weave Me The Sunshine (RCA AFPO 0274). Huh? What's he doing in this column? Oh well, if any Perry Como fans read it, or even the BERM, that might like to know that while here in Britain we get one slushy ballad after another from Mr. C. in America this happily litting Dawn-tempo Peter (Paul and Mary) penned ditty is currently Top 10 in the Easy Listening Chart — although admittedly it has yet to hit the Pop Top 100 sellers — and would like as not to be a monster smasheroo in this country. How about it, RCA? There's a crudding journal for you!

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

CURTIS MAYFIELD: Kurtis (Curton CR 1999). In what may just be a misguided attempt to be hip and of the moment, Curtis Mayfield has titled this rather lightweight retreat of his typical current style after that surely now practically passe cinematic vogue, and called the album from which it is culled — horror of horrors! — "Sweet Exorcist." All of which seems rather a pity. Still the single's at 13 R&B / 45 Pop, and the album's at six R&B / 56 Pop.

CHARLIE RICH
OLIVIA NEWTON-JOHN
Las Vegas Hilton

IN a prototype of the bold breakthroughs the better Vegas hotels regularly make, Charlie Rich displayed a polish, authority and showmanship light-years beyond what he was restricted to on the country bus-tour circuit.

Aside from recapping "Behind Closed Doors" and

all the other hits from his career that took so long to skyrocket, he also put in "The Look of Love."

Flashing lights spelling out Charlie's name, dancing chorus girls in fox-hunter garb, a big and crisp orchestra, plus Rich's ornate but tasteful sequin custom outfits all contributed to the sense of large-scale occasion, in the kind of clever

programming generally most associated with country superstars, Rich opened the show and then took a break for Olivia Newton-John's set.

The lady sang beautifully her hits "Let Me Be There" and "If You Love Me, Let Me Know."

She also met the tough Vegas opening night audience with warmth and confidence. NAT FREEDLAND

U.S. CHARTS

from Billboard

Singles		Albums	
1	ROCK YOUR BABY — George McCrae	1	CARIBOU Home John
2	ANNIE SONG — John Denver	2	BACK HOME John Denver
3	ROCK AND ROLL HEAVEN — The Righteous Brothers	3	JOURNEY TO THE CENTRE OF THE EARTH Wakeman
4	DON'T LET THE SUN GO DOWN ON ME — Stevie Nicks	4	BAND ON THE RUN Paul McCartney & Wings
5	ON AND ON — Gladys Knight & The Pips	5	COURT AND SPARK Joni Mitchell
6	ROCK THE BOAT — The Hues Corporation	6	SUDDAN B THE CHOCOLATE BOX Cat Stevens
7	RIK! DON'T LOSE THAT NUMBER — Steely Dan	7	DOWN DOWN Lightfoot
8	IF YOU WON'T SEE ME — Anne Murray	8	Back Beach-Turner Overdrive
9	THE AIR THAT I BREATHE — The Hollies	9	6 Greatest Hits John Denver
10	IF YOU LOVE ME (Let Me Know) — Olivia Newton-John	10	THE EAGLE Timmons
11	SUNSHINE — Blue Magic	11	THE STING/SOUNDTRACK
12	SUNDOWN — Gordon Lightfoot	12	THE HOMBRE SZZ Top
13	BILLY, DON'T BE A HERO — Bo Diddley	13	COURT AND SPARK Joni Mitchell
14	ONE HELL OF A WOMAN — Mac Davis	14	LET'S PUT IT ALL TOGETHER THE Spinners
15	RADAR LOLE — Golden Earring	15	BEFORE THE FLOOD Bob Dylan/The Band
16	FEEL LIKE MAKIN' LOVE — Roberta Flack	16	FRETZEL LOGG Steely Dan
17	FINALLY GOT MYSELF TOGETHER (Changed Man) — The Impressions	17	MARIA MULDAUR ABC
18	WATERLOO — Abba	18	GOODYE YELLOW BRICK ROAD The Beatles
19	PLEASE COME TO BOSTON — Dave Loggins	19	SHOCK THE TREATMENT Eric Winter Group
20	TAKING CARE OF BUSINESS — Bachman-Turner Overdrive	20	IF YOU LOVE ME LET ME KNOW Olivia Newton-John
21	IF YOU TALK IN YOUR SLEEP — Elvis Presley	21	BRIDGE OF SIGHS Robin Turner
22	MACHINE GUN — The Commodores	22	LOVE SONG AGAIN John Denver
23	THIS HEART — Faye Fending	23	ASTROPHISH Quincy Jones
24	TELL ME SOMETHING GOOD — Rufus	24	SKIN TIGHT Ohio Players
25	HAND ON THE RUN — Paul McCartney & Wings	25	COME MONDAY — Jimmy Buffet
26	BE THANKFUL FOR WHAT YOU GOT	26	CHICAGO VHS Eagles
27	KEEP ON SMILIN' — Wat Willie	27	ON THE BORDER Eagles
28	FISH AND BITIN' — Lamont Dozier	28	OUR EYES Earth, Wind & Fire
29	SURE AS I'M SITTING HERE — Sweet	29	SHIN ON Grand Funk
30	THE NIGHT CHICAGO DIED — Paper Lace	30	LOVE SONG AGAIN John Denver
31	BALLERO — War	31	OZARK MOUNTAIN DARE DE VILS ABM
32	WILD THING — Fanny	32	THE BE ST OF VOLUME TWO
33	WIDOW WOOD WEND — Jim Stafford	33	FREEDOM FOR THE STALLION Hues Corporation
34	ROCK ME GENTLY — Andy Kim	34	REVIEWS OF THE JAZZ Linn Russell
35	YOU AND ME AGAINST THE WORLD — Helen Reddy	35	GLADYS KNIGHT & THE PIPS
36	HOLLYWOOD SWINGING — Kool & The Generators	36	HIS GREATEST ST HITS MCA
37	HANG ON IN THERE BABY — Johnny Bristol	37	CLAUDINE SOUNDTRACK
38	WORKIN' AT THE CAR WASH BLUES — Jim Croce	38	GLADYS KNIGHT & THE PIPS
39	THE STREAK — Ray Stevens	39	HIS GREATEST ST HITS MCA
40	(YOU'RE) HAVING MY BABY — United Artists	40	UNBORN CHILD Seals & Crawford
41	MY THING — James Brown	41	THE DARK SIDE OF THE MOON Pink Floyd
42	WILD THING — Fanny	42	MYSTIC RIVER TRAVELLER Warner Bros
43	KUNG FU — Curtis Mayfield	43	THE MAN James Taylor Warner Bros
44	MIDNIGHT AT THE OASIS — Maria Muldaur	44	MARVIN GAYE Live
45	DANCING MACHINE — The Jacksons	45	GARCIA Jerry Garcia
46	PUT OUT THE LIGHT — Joe Cocker	46	LOVE SONG FOR JEFFREY Helen Reddy
47	RUB IT IN — Billy "Crash" Crockett	47	
48	IF YOU LEAVE IT ALL UP TO YOU — Donny And Marie Osmond	48	

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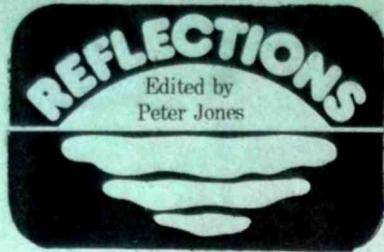
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For the love of Annie

JOHN DENVER, though still somewhat under-rated in this country, is one of THE big names in the States — a huge record-seller and big-businessman at the box office. And there's a nice story behind his latest RCA single, Annie's RCA.

For Annie is his misus. Says John: "We've been married for six and a half years and I can't imagine not being married to her for the rest of my life. I remember now when we met, in 1965 I was singing with the Chad Mitchell Trio. She came along to one of the shows. "She was wearing jeans and a red shirt and had beautiful dark wavy hair, and she looked so alive. That

caught me... I fell in love with her right there and then. From then on whenever the trio wasn't working, I'd travel to meet with my Annie." Now John has a big collection of Gold Discs. But he says: "When it's all over, I'll go back to the Rocky Mountains and I'll raise a family. Annie and I want to have a little restaurant. She'll cook and I'll wait on tables and sing."



New Seekers getting serious



WILL Lyn Paul end up as Mrs. Peter Oliver? . . . that is the much-asked question. Ask Lyn, tactfully, whether it is a serious affair, and she replies tactfully that they certainly enjoy each other's company, but who said anything about it being serious.

But there again, Lyn went to Italy on holiday for three weeks, and Peter was her accompanist. And, what's more, he bought her a . . . ring. An engagement ring? "No," says Lyn. "It was a dress ring. He paid a lot of money for it. The man in the jeweller's shop said it was gold, but it went black on my finger, so we took it back. The shopkeeper wasn't too pleased about the way Peter complained and came running after him armed with an iron bar!"



Going on

A PROMISING hint of what might come in pop concerts? American group Chicago are on tour in the States right now and are NOT using a supporting act.

Says their manager: "They have plenty of material and want to work harder. They say that too many stars are becoming arrogant and lazy. They want to give their audiences as much of themselves as possible.

"They really want to spend more time on stage."

Hope the hint sinks in on a lot of other supergroups who can't get OFF the stage quick enough . . .

Soloist on the run

DID you read that man-on-the-run Ronald Biggs, the Great Train Robber, is going to make a record in Brazil — a jazz-rock instrumental album, with a spoken commentary about his life on the run since 1963. The music will be mixed with appropriate sound effects like police whistles, panting Alsatians and cell doors a-clanging.

Mr. Biggs even designed the sleeve — there's a picture of him stitching a mail-bag.

Midnight surprise

MIDNIGHT At The Oasis was a surprise chart success . . . and the artist, Maria

Muldaur, was also a surprise — nobody seemed to have heard of her.

In fact, she's a dark-haired charmer who grew up in Greenwich Village . . . in the legendary Sunday hootenannies in Washington Square Park, the Friends of Old Time Music organisation that first brought Doc Watson out of the Appalachians.

She sang with the Jim Kewstin Jug Band, and did a couple of albums with her then husband Geoff for Warner Brothers . . . the couple have since split up. Now she lives with her daughter in Woodstock, and enlists big-name help for her records — like Ry Cooder and Drohn.

But it took months and months of hard promotion to get that single away.

Bearded Bard

THESE are at least two sides to Raymond Froggatt. There's the side which showed through on his album (Reprise), Rogues And Thieves. And another side is displayed by him writing the music for a stage musical about William Shakespeare . . . a £200,000 production which will hit the West End, probably with Keith Michell playing The Bard.

D.J.T.U.

NOW there is to be a kind of Trade Union for disc-jockeys — the National Association of Disc Jockeys.

That includes the upper strata of T. Blackburn, D. L. Travis, J. Walker and there are between 30,000-40,000 dee-jays in the United Kingdom working radio for the Forces, Universities and hospitals, and the umpteen mobile discotheque operators.

Says amiable Raymond: "I'd been trying to think of a suitable subject for a musical — no joy. Then I took a boat out on the River Avon, and I saw this statue of William and it came to me right away. Shakespeare was the subject.

"The show starts with him in court for stealing deer. Tells how he arrived in London as an actor, how he built the Globe Theatre, saw it burn down . . . and in my version there are ten songs, and there's a terrific part for an actress in Anne Hathaway."



Looks like a really big breakthrough for Raymond, who has been writing songs and singing them for more than ten years. And the West End will make a nice change for the tough guy who used to dig motorways and work on building sites.

Stage presence



SUZI QUATRO really triumphed on her return home to the States. Each date was a success, even though it was not a long tour. And she says now: "I was really happy to be back home where the audiences seem to have gotten happy again. When I left a few years back, everyone was using music for political ends. Music is entertainment, and it's about time people realised that."

It's been a hard days eight months

THOUGH the days of Beatlemania have long since gone, the fans remain as devoted as ever. Into London just the other day came cyclist Izaji Kinyuti, after pedalling 7,000 miles from India.

This 23-year-old

Beatle addict rode through sixteen different countries, and it took eight months to make the trip. His destination: Liverpool, home town of the Fab Four. He just wants to soak up the atmosphere there where the first strains of Beatle music were heard.

Bolan Bowie film?

DAVID BOWIE and Marc Bolan: partners in music, mirth, merriment and magic. Unlikely? Listen to Marc, talking to Sun pop writer Bob Hart:

"We've been friends for fourteen years. David played a support role on the early T. Rex concerts. We spent time together before David's American tour . . . made out plans for a year or so of rock trends. We sat in my suite and watched Clockwork Orange ten times right through on closed

circuit TV — it took about three days.

"It reminded us both of our childhoods. People beating each other up and doing other nasty things. That was us.

"Now we're planning a film together. David will write the screenplay. I will write the music — we'll both have small roles and we'll both direct it."

And his assessment of their individual talents: "David is more of a theatrical performer than a musician. I am basically a musician who shakes himself about."

Mud say:

NOW if I use the words, young talented, charming, debonair and dashing... (no I'm not talking about Ronald Biggs!) Besides calling me a liar, you'll at once know that I'm talking about Mud (of course).

I have Mount rushed over to the phonogram and raves to SEX Teens by Sweet. (Something wrong here I think). Hey what about your own record. I've already given it eleven out of ten for content?

"Thought you'd never ask," chuckles Dave and does the horseshoe.

For those of you who haven't heard Mud's latest single - Rocket by name - it's done Elvis style (medium rare) and of course it's written by Chinn and Chapman.

I asked Les why he was trying to sound like Presleys? "To annoy John Beattie," he replies with a grin, "especially to annoy John Beattie!"

You're not denying it's a deliberate piss-take then?

"I was a bloody good laugh," I thought, well Elvis

Take us as we are - please!



made a lot of money out of it - so why not me!"

"Actually we're a bit concerned," said Dave, "cos as it happens we all like this number better than any of the others. Y'see every time we've released a single before, there's always been one or two of us who've been doubtful. And with this one we all liked it."

What about your sex image? I asked, drastically changing the subject. (Blank stares) so I tried again. Let's face it, I was determined to bring sex and wit beating into this if it was the last thing I did - And it probably will be!

What does it feel like to be Britain's number one sex symbol?

"Nice..."
O.K. Les Mud, how d'you feel when girls scream at you?
"Dear! No seriously, if I'm thrusting out the old pelvic bone and the kids are screaming and are all getting turned on - then I'll thrust it out even harder. I suppose we do project a bit of sex in our stage act, it's an added little extra."
"Wot 'im sexy!" exclaims Dave the Mount, "Christ Max

Bygraves's more sexy than wot 'e is!"
"We going to change our stage act and our image on our next British tour," declares Rob. "I'm going Teddy Boy and the others are all wearing earrings!"

Mud are planning to do a nationwide tour in October and have already proposed to do a short run of seaside venues prior to their tour.

"It's not really going to be that much different from all our others," Ray contributes, "cos that's what we're about - enjoying ourselves. We'd like to present it in a different and better way. It's going to be more extravagant and we'll be doing mainly stuff from our album."

Well ah do declare. So Mud have now completed their very first long playing gramophone record.

Says Ray. "It's made in error of... and it all sounds like Elvis - Oh Oh Oh Huh huh huh..."
So now it's Dave's turn. "To be quite honest," he says (lying like crazy), "we didn't play on the album. Sweet played on it and John Beattie played lead guitar. If this ever got out it would be very embarrassing for us. There's

a special track on it called, 'I'm leaning on my note pad on the corner of a Rainbow' It's by George Formby-Beattie on ukelele or even you-can-slag-em!"

By now, unless you're a regular reader of RRM you may be wondering who the hell John Beattie is and what the hell's he got to do with it anyway. Exactly! So dear readers before this gets completely out of hand, let me enlighten you.

Y'see our intrepid reporter John the bigot Beattie went along to watch Mud performing at their Rainbow concert, and horrors upon horrors the lad slagged them off unmercifully! And up until this day he's still sorting out the poison pen letters and having to live it down.

Now seriously folks Mud DID come from Opportunity Knocks and they really did play on their Mud Rock album.

"It's a party album," explains Rob who was sitting in a summery seaside tee-shirt. "It's not for people to sit down and analyse. We had a party in the studio afterwards and dubbed in all the live

party sounds. It's like Bryan Ferry's album in the way that we've recorded old numbers. We've recorded all the old songs we like and done them in our own particular style. All our hits are on it as well plus the new single."

Were any of their own compositions to be found on this long player?

"No, because when you hear the album you'll find that they don't fit into his concept."

Samples of their own material can be found on the flip sides of their hit singles. The songs are pleasant enough even though a little basic.

"But we are basic," claims Ray. "we're basically rollers! This is where all these so called heavy journalists don't really know what it's all about. They can't see the wood for the trees. They can't see us for what we are - having a laugh and a good time. It's entertainment music and they want to analyse it."

"Our manager," chips in Dave, "was driving around in America and he heard a review on the radio of the Ying Tong Journal. They said, 'hey man if this is what English

NEXT WEEK IN RRM:

NOW LOOK HERE you lot out there in pop paper buying land. We've got to sell more papers, right? And then we'll get more money for writing it.

So we'll do a deal with you. We'll tell you in a really nice way what's going to be in next week's paper and you go out and buy it, okay?

So first of all we thought what do the kids really want to read, so Roy Hill came up with the idea of an interview with

MICKIE MOST

but Pete Harvey thought, well that was okay but perhaps we could do with a little bit of literary comments in the paper so he went along and asked

IAN HUNTER

about his first book. Everything was fine up till then until the powers that be decided we needed an international flavour to this week's edition so as we already had some pictures of

CHARLES AZNAVOUR

we rigged up some copy as well to fill the page out. Now we were going great guns but suddenly someone remembered that it was the last in the GREAT ONES series this week and could we do

ELTON JOHN

because his Auntie thought Candle In The Wind was really nice. Well that still left us with a few pages to fill so Roy Hill nipped round to the corner cafe for a bit of nosh with the

BAY CITY ROLLERS

while at the same time pronouncing their latest single a definite Number One. And that left us with

GRAEME EDGE

but nobody wanted him so as we were feeling very warm hearted we said he could have a page of the paper for the night. We like to keep everyone happy you know, including you out there. Yes YOU. Don't look away as if you don't know who we mean. Aw, look, he's going red, he's embarrassed. I bet that's the first time he's appeared in a music paper. And he's fine. Well there's nothing to be shy about, if shy. You don't like any of those features we've just mentioned then there's lots of other things as well I'm sure you'll like. Aw, he's crying now, he's touched by our generosity - gullible fool!

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