

# RECORD and Radio MIRROR

**Hot soul!**  
**George McCrae**  
**Three Degrees**  
**Hues Corporation**

INSIDE  
INSIDE  
INSIDE

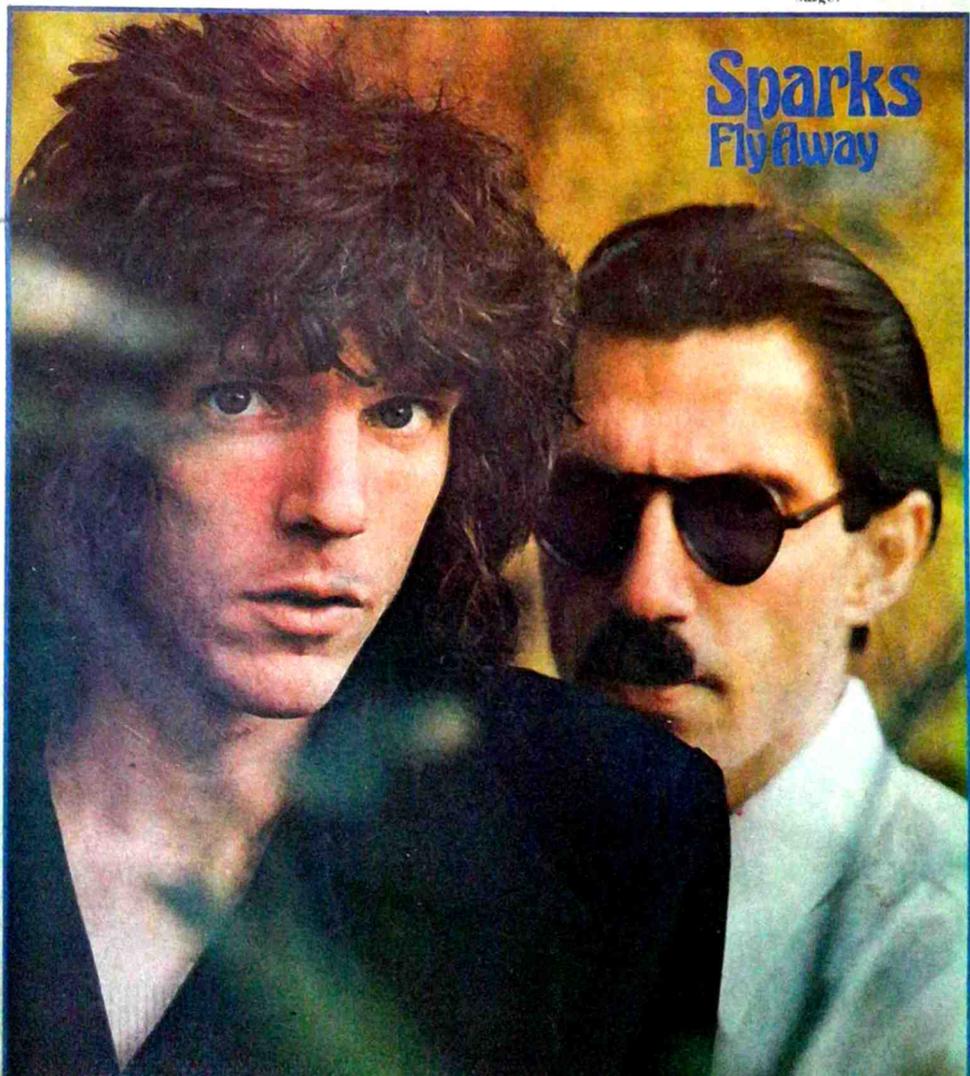
## Dream mystery



**GIRL  
INSIDE**

# FANS COME FIRST!

The fans come first. That's the promise made this week by Bay City Rollers as Roller fever broke out with the band's massive chart leap. They have leaped to number five this week. But they haven't forgotten their fans. The band told RM: "We want to put the fans first. We were disgusted when we saw the treatment handed out to fans by bouncers at one of our concerts recently. We nearly walked off stage."



So for their autumn tour the band are employing Securior, the nationally known security firm, out of their own pockets to run their concerts.

"We hope this will stop any nasty incidents and give the people who come to see us a fair deal."

Right now, the Bay City Rollers are taking a well earned rest after months on the road. They are holidaying in Jamaica in the West Indies.

To tie in with their autumn tour, their first album will be released in October.

The Edinburgh band have worked like Trojans for three years. They are determined to repay the people who helped them.

### Where are They Now?

A Look At  
Merseybeat  
10 Years On

**Why  
Ronnie  
Lane's  
Circus  
Folded  
Jimmy  
Ruffin's  
Secrets**

# TOP FIFTY

## SINGLES

This week	Last week	Title	Artist	Label
1	1	ROCK YOUR BABY	George McCrae	Jayboy
2	4	WHEN WILL I SEE YOU AGAIN	Three Degrees	Philadelphia
3	2	BORN WITH A SMILE ON MY FACE	Stephanie De Sykes & Rain	Bradleys
4	8	YOU MAKE ME FEEL BRAND NEW	Stylistics	Avco
5	17	SUMMERLOVE SENSATION	Bay City Rollers	Bell
6	13	ROCKET MUD	RAK	Island
7	9	AMATEUR HOUR	Sparks	Island
8	3	BAND ON THE RUN	Paul McCartney & Wings	Apple
9	6	KISSIN' IN THE BACK ROW OF THE MOVIES	Drifters	Bell
10	15	ROCK THE BOAT	Hues Corporation	RCA
11	25	WHAT BECOMES OF THE BROKEN HEARTED	Jimmy Ruffin	Tamla Motown
12	12	TONIGHT RUBBERETS	Rolling Stones	Polydor
13	22	IT'S ONLY ROCK AND ROLL	Rolling Stones	Rolling Stones
14	7	YOUNG GIRL	Gary Puckett & The Union Gap	CBS
15	31	I SHOT THE SHERRIF	Eric Clapton	RSO
16	21	PLEASE PLEASE ME	David Cassidy	Bell
17	5	SHE	Charles Aznavour	Barclay
18	14	SHE'S A WINNER	Intruders	Philadelphia
19	11	THE SIX TEENS	Sweet	RCA
20	26	MY GIRL BILL	Jim Stafford	MGM
21	33	I'M LEAVING IT ALL UP TO YOU	Donny & Marie Osmond	MGM
22	42	JUST FOR YOU	Glitter Band	Bell
23	30	YOUR BABY AIN'T YOUR BABY ANYMORE	Paul Da Vinci	Penny Farthing
24	10	IF YOU GO AWAY	Terry Jacks	Bell
25	16	BANANA ROCK WOMBLES	Stylistics	CBS
26	27	STOP LOOK LISTEN	Diana Ross & Marvin Gaye	Tamla Motown
27	43	HELLO SUMMERTIME	Bobby Goldboro	United Artists
28	30	BANGIN' MAN SLIDE	Honey Money Sweet Dreams	Polydor
29	36	HONEY MONEY SWEET DREAMS	It's All Up To You	Bradleys
30	38	IT'S ALL UP TO YOU	Jim Capaldi	Island
31	29	MIDNIGHT AT THE OASIS	Maria Muldaur	Reprise
32	45	MISS HIT AND RUN	Berry Blue	Bell
33	23	I'D LOVE YOU TO WANT ME	Lobo	UK
34	48	SUNDOWN	Gordon Lightfoot	Reprise
35	28	WALL STREET SHUFFLE 10CC	10CC	UK
36	19	BEACH BABY	First Class	UK
37	-	THIS IS THE STORY OF MY LOVE (BABY)	Wizard	UK
38	18	LAUGHTER IN THE RAIN	Neil Sedaka	Warner Bros.
39	-	MR. SOFT	Cockney Rebel	EMI
40	35	I FOUND SUNSHINE	Chi-Lites	Brunswick
41	32	MIKE OLDFIELD'S SINGLE	Mike Oldfield	Virgin
42	41	JUST DON'T WANT TO BE LONELY	Main Ingredient	RCA
43	34	HEY ROCK AND ROLL	Showaddywaddy	Bell
44	39	ALWAYS YOURS	Gary Glitter	Bell
45	46	ONE MAN BAND	Leo Sayer	Chrysalis
46	-	Y VIVA ESPANA	Sylvia	Sonet
47	24	LIGHT OF LOVE 2	Res	EMI
48	-	NA NA NA COZY POWER	RAK	RAK
49	50	THE STREAK	Ray Stevens	Jenus
50	37	RING RING	Abba	Epic

## SINGLES

This week	Last week	Title	Artist	Label
1	1	BAND ON THE RUN	Paul McCartney And Wings	Apple
2	2	TUBULAR BELLS	Mike Oldfield	Virgin
3	3	THE SINGLES 1969-1973	Carpenters	A & M
4	5	ANOTHER TIME, ANOTHER PLACE	Bryan Ferry	Island
5	9	KIMONO BY HOUSE	Sparks	Island
6	4	CARIBOU	Elton John	DJM
7	11	AND I LOVE YOU SO	Perry Como	RCA Victor
8	10	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest (EMI)
9	31	CASSIDY LIVE	David Cassidy	Bell
10	7	JOURNEY TO THE CENTRE OF THE EARTH	Rick Wakeman	A & M
11	8	DIAMOND DOGS	Bowie	RCA Victor
12	17	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	CBS
13	16	HIS 12 GREATEST HITS	Neil Diamond	MCA (EMI)
14	18	REMEMBER ME THIS WAY	Gary Glitter	Bell
15	14	GOODBYE YELLOW BRICK ROAD	Elton John	DJM
16	33	THE BEATLES 1967-1970	The Beatles	Apple
17	19	INNERVISIONS	Stevie Wonder	Tamla Motown
18	-	ROCK YOUR BABY	George McCrae	Jayboy
19	13	SHEET MUSIC 10 CC	10CC	UK (Decca)
20	15	SOLO CONCERT	Billy Connolly	Transatlantic
21	25	BEHIND CLOSED DOORS	Charlie Rich	Epic
22	27	THE WAY WE WERE	Andy Williams	CBS
23	28	DIANA AND MARVIN	Diana Ross & Marvin Gaye	Tamla Motown
24	35	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel	CBS
25	35	SCOTT JOPLIN PIANO RAGS	Joshua Rifkin	Nonesuch
26	30	GLEN CAMPBELL'S GREATEST HITS	Glen Campbell	Capitol
27	22	BAD CO.	Bad Company	Island
28	37	THE BEATLES 1962-1966	The Beatles	Apple (EMI)
29	24	BEFORE THE FLOOD	Bob Dylan/The Band	Island
30	29	REMEMBER YOU'RE A WOMBLE	The Wombles	CBS
31	37	THE STING	Original Sound Track	MCA
32	23	LAUGHTER IN THE RAIN	Neil Sedaka	Polydor
33	32	MIDDLE	Pink Floyd	Harvest
34	34	NOW AND THEN	Carpenters	A & M
35	44	BY YOUR SIDE	Peters & Lee	Philips
36	21	LIVE AT DRURY LANE	Monty Python	Charisma
37	48	QUO Status Quo	Status Quo	Vertigo
38	42	BETWEEN TODAY AND YESTERDAY	Alan Price	Warner Bros.
39	43	AZNAVOUR SINGS AZNAVOUR VOL 3	Charles Aznavour	Barclay
40	39	THE BEST OF BREAD	Bread	Elektra
41	54	THE PSYCHODO	Cockney Rebel	EMI
42	53	SGT. PEPPER'S LONELY HEARTS CLUB	Band Beatles	Parlophone
43	45	WE CAN MAKE IT	Peters & Lee	Philips
44	61	MILLICAN & NESBITT	Millie Miller	Pye
45	86	ABRAXAS	Santana	CBS
46	-	ON THE BEACH	Neil Young	Reprise
47	46	RELICS	Pink Floyd	Starline
48	64	THE THREE DEGREES	The Three Degrees	Philadelphia
49	58	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA Victor
50	51	ON STAGE	Neil Sedaka	RCA International

## ALBUMS

## U.S. CHARTS

From Billboard

### singles

1	3	FEEL LIKE MAKIN' LOVE	Roberta Flack
2	5	THE NIGHT CHICKEN DIED	Paper Lace
3	1	I DON'T LET THE SUN GO DOWN ON ME	Donny Osmond
4	8	PLEASE COME TO BOSTON	Dave Loggins
5	6	CALL ON ME	Chicago
6	11	WATSON GO AWAY	Jan Stafford
7	10	SIDESHOW	Blue Magic
8	14	WILLOWOOD WED	Jan Stafford
9	19	TELL ME SOMETHING GOOD	Rufus
10	15	KEEP ON SMILING	Wet Willie
11	18	TAKING CARE OF BUSINESS	Nachman, Turner Overbush
12	21	YOU'RE HAVING MY BABY	Paul Anka
13	7	ROCK AND ROLL REAVEN	The Righteous Brothers
14	14	THE BIRTH OF A NATION	Clayton LeRoy
15	4	SLURP	Clayton LeRoy
16	2	SLURP	Clayton LeRoy
17	17	THE ALBANY	The Hollies
18	22	SHINY ON Grand Funk	Grand Funk
19	28	I'M LEAVING IT ALL UP TO YOU	Donny & Marie Osmond
20	38	ROCK ME GENTLY	Andy Kim
21	25	YOU AND ME AGAINST THE WORLD	Helen Reddy
22	38	NO ONE IS A PERFECT GUY	Sam Cooke
23	24	LET THE SHERRIF IN	Clayton LeRoy
24	29	HANG ON IN THERE	Barry Manilow
25	12	RUB IT IN	Clayton LeRoy
26	12	ROCK YOUR BABY	George McCrae
27	11	ROCK THE BOAT	Hues Corporation
28	33	WILD THING	Vanity
29	20	THEY CAN GET IT	Donna Winchell & Al Spenner
30	20	THEY CAN GET IT	Donna Winchell & Al Spenner
31	35	NOTHING FROM NOTHING	Billy Preston
32	37	MY TIME	James Brown
33	17	IF YOU TAKE BY YOUR SLEEP	Eric Preedy
34	27	ONE HELL OF A WOMAN	Mae Davis
35	47	CLAP FOR THE WOLFGANG GANG	Wolfgang Puck
36	43	HAPPINESS IS JUST AROUND THE BEND	Miah Persson
37	28	MAGICAL	The Commodores
38	51	CAN'T GET ENOUGH OF YOUR LOVE	BABE
39	36	REARLY BORN	Leland Sklar
40	53	FINALLY GOT MYSELF TOGETHER	It's A Changed Man
41	32	THIS HEART	Gene Rodgers
42	40	HUNG FLY	Clayton LeRoy
43	12	THE LITTLE LADY	St. The Family Stone
44	45	COME MONKEY	Jerry Butler
45	41	WORKIN' AT THE CAR	Walter Blues
46	42	LET'S PUT IT ALL TOGETHER	Stylistics
47	44	IF YOU LOVE (Lil Me Know)	Clayton LeRoy
48	43	DON'T KNOW MY LOVE	Diana Ross & Marvin Gaye
49	60	THEY CAN GET IT	Donna Winchell

### albums

1	2	JOHN DENVER	Back Home Again	RCA
2	1	ELTON JOHN	Caribou	MCA
3	1	ROB JOPLIN	The Piano	A&M
4	1	SCOTT JOPLIN	Piano Rags	A&M
5	7	LOGGINS & MESSENGER	Stage	Columbia
6	6	NACHMAN, TURNER OVERBUSH	Business	Motown
7	4	ROCK WAKEMAN	From The Back	A&M
8	9	STEELE	Steele	London
9	8	PAUL McCARTNEY & WINGS	Band On The Run	ABC
10	8	OLIVIA NEWTON-JOHNS	Olivia	Aspy
11	14	THE GUNS	Live Through This	MCA
12	18	GLEN CAMPBELL	Greatest Hits	MCA
13	13	ROCKY THORNER	Blues	Chrysalis
14	13	BURCY, JONES & BUCKLE	Rocky	A&M
15	13	EDGA B WINTER GROUP	Rocky	Epic
16	12	JOHN DENVER	Greatest Hits	RCA
17	29	JAMES TAYLOR	Wolfgang Puck	Warner Bros
18	21	CHICKA CHICKA BOO	Chickadee	Columbia
19	29	GARTELLI	Garbelli	Columbia
20	29	HUES CORPORATION	Freedom For The Stallion	RCA
21	13	DAVID BOWIE	Diamond Dogs	MCA
22	13	GAT STUBBS	Stubb's	ABC
23	13	THE CHOCOLATE ICE	Chocolate Ice	Sham
24	30	BAIRD COPPING	London	Sham
25	30	MARVIN GAYE LIVE	Live	Capitol
26	30	REAR CHAIRS	Rear Chairs	Capitol
27	30	GORDON LIGHTFOOT	Summer	Capitol
28	30	CHOP PLAYERS	Chop Players	Motown
29	30	PERLS	Perls	Motown
30	30	THE SOUTHERN HILLMAN, FURRY BAND	Southern	A&M
31	36	ANNE MURRAY	Love Song	Capitol
32	33	GRAND FUNK	Grand Funk	Capitol
33	34	GARTH BROOK	Garth	Capitol
34	34	THE HOLLIES	The Hollies	Columbia
35	37	NEIL YOUNG	On The Beach	Epic
36	42	HELLEN REDDY	Love Song	Capitol
37	42	MAGDOVA	Magdova	Columbia
38	42	THEY CAN GET IT	They Can Get It	Columbia
39	42	THE O JAYS	The O Jays	Philadelphia
40	42	NEIL DUNBAR	Neil Dunbar	MCA
41	42	JOHN WITCHELL	John Witcheil	A&M
42	42	ELVIS PRESLEY	Elvis Presley	RCA
43	42	GAGLES	Gagles	A&M
44	42	BUCKARD PRYOR	Buckard Pryor	Parade
45	42	THE BEATLES	The Beatles	MCA
46	42	THE BEATLES	The Beatles	MCA
47	42	JESS COOLING	Jess Cooling	Warner Bros
48	42	AMERICA	America	Warner Bros
49	42	FLYTRICKS	Flytricks	A&M
50	42	LET'S PUT IT ALL TOGETHER	Let's Put It All Together	Capitol
51	42	WATSON GO AWAY	Watson Go Away	Capitol
52	42	STEVE WACKER	Steve Wacker	Capitol
53	42	THE FAMILY STONE	The Family Stone	Capitol
54	42	SMOOTH TALK	Smooth Talk	Capitol
55	42	WET WILLY	Wet Willy	Capitol

# WIN ALL Cliff's big hits

Even we're stunned by our latest compilation. Chart Parade has brought you Osmond concert tickets, pre-release copies of singles from Donny and Marie, David Essex, the best from David Cassidy, sets of 3 Philly albums, 10 Reggae albums split by 25 and many, many more great comps. And now, roll up for the mind-boggling CLIFF AND THE SHADOWS compilation.

No, not Cliff's latest album or thoughts of the Autumn release. BUT VIRTUALLY EVERY CLIFF SINGLE TRACK plus golden cuts from the Shadows or the Drifters, as they were first known PLUS PLUS a special CHIT booklet. AMAZING chance to get Cliff's singles, brand new, unplayed, from Move II right through, with hardly an exception (I haven't found any but might be wrong) and that means right from 1959. Haven't you sworn through them all? Haven't you scratched them? Here's the amazing (that word again!) chance again.

The collection comes in a 6-album record set, beautifully packed (see pic), lovely pics of Cliff as he's aged (but still looks young, says Gran) and it's set out so well, giving you Cliff as he progressed, as for instance the first disc gives you the rockin' Mr Richard with cuts like, Move II, High Class Baby, Mean Streak, Willie & The Hand Jive and there's also, Fall In Love With You, Livin' Doll, Please Don't Tease and from the Shadows, Apache. World Records deserve a big, big medal from Cliff fans and pop history addicts, for an absolute marvellous collection. YOU CAN'T BUY the collectin' in ANY SHOP, only by mail-order. When the comp. winners are announced, we'll tell you how you can get copies, assuring you've not WON ONE. The cost is £9.85!!! We have SIX sets of 6 albums, box, Cliff booklet with pics of Cliff on the albums and discography notes on each LP, as PRIZES! AND FREE!

You must enclose the entry box CR with your entry. Print clearly and for friends who get to hear of this and find RRM sold out, we're repeating the box and comp. form next week! You can copy comp. on to a postcard or paper for letter but REMEMBER that box! And get your RRM, EARLY! Or ORDER ONE for this and super duper comps, must weeks!



The collection you can't buy in shops

## ENTRY FORM

Name.....  
Address.....  
Tel.....

I am a new reader of RRM this week, in the last six weeks, am a reader every week. (Cross out the two not applying.) (For our reader research, will not affect comp!)

- Name Cliff's second hit.....
- What year did Cliff have his first two hits?.....
- Name the film from which came the songs, A Voice In The Wilderness, The Shrine On The Second Floor by deleting the wrong one. Espresso Bongo / Serious Charge. SEND ENTRIES to RRM, Cliff Comp, Tony Jasper, Spotlight House, 1 Ben Well Road, London, N7 7 AX, and by AUGUST 20.

CR

# CHART PARADE

COMPILED BY TONY JASPER

## Bang - bang it's Eric

ERIC CLAPTON pulls down the musical barriers. When the song is first-class, people don't stop and ask, whether the artist is teen, rock, soul or whatever label can be brought to mind.

People stamp a record as good. They go out and buy. I Shot The Sheriff stands as one of these. Now in its third week, the disc stands at number fifteen. Clapton is of course legendary in the rock world,

since his beginnings at The Barn Club, Knightsbridge, where he played guitar, alongside Laurie Allen on drums. Allen took money on the door. Clapton wore his T-shirts and baseball sneakers and even then often



Eric arriving back

wore white suits. Clapton then passed, after several small groups, through many famous groups, among whom have been the Yardbirds, Cream, Derek & The Dominoes, and Blind Faith.

Chart Parade rooted for the single some weeks back. It's a hit. That's great. At the same time, what we're knocked out that his problems have been put away, and he's back on the scene, shooting away!

★On second thoughts Laurie Allen may have been in charge of the clearroom.

## Breakers

- 1 Dance Dance Dance - Casuliers (Pye Disco Demand DMS 003)
- 2 Don't You Worry 'Bout A Thing - Stevie Wonder (Tamla Tamla Motown TMG 608)
- 3 Rock Me Gently - Andy Kim (Capitol CL 15787)
- 4 Drift Away - Dottie Gray (MCA 140)
- 5 The Way We Were - Perry Como (RCA LPBO 1520)
- 6 Making Love - Roberta Flack (Atlantic K 10467)
- 7 Up In A Puff Of Smoke - Polly Brown (GTO GT2)
- 8 Machine Gun - Commodores (Tamla Motown TMG 602)
- 9 Queen Of Clubs - K.C. and The Sunshine Band (Jaybay BOY 88)
- 10 Window Shopping - R. Dean Taylor (Polydor 2068 602)

## STAR PICK



PAUL DA VINCI is busily making it without The Rubettes, though of course he sang lead on Sugar Baby Love. He's got some views on the 50, so it's over to Paul. "Sparks, love, love the disc. I even like Tonight by the Rubettes. I wish them luck. You know, there's nothing I really dislike around at the moment. I mean, there's lovely guitar on Maria's disc and quite enjoy the latest from the Stylistics. Sweet's single is their best, ever. Three Degrees and Jim Stafford had a lovely idea. No, I mean it, I'm quite a fan of the current 50. The only thing I can think of in recent time, not to my cup of tea, was W.O.L.D. from Harry Chapin. Hope, I've not disappointed you by no butcher's knife. Just happens to be the truth!" Well, the knife is always interesting, Paul. Still, we really want what you think. So, don't worry. NEXT WEEK: Super Kiki Dee!

## US Soul Charts

- 1 (3) Feel Like Making Love - Roberta Flack (Atlantic)
- 2 (1) My Thing - James Brown (Polydor)
- 3 (2) Rock The Boat - Hues Corporation (RCA)
- 4 (4) Rock Your Baby - George McCrae (T.K.)
- 5 (5) You're Welcome, Stop On By - Bobby Womack (UA)
- 6 (9) King Fu - Curtis Mayfield (Buddah)
- 7 (11) Tell Me Something - Rufus (ABC)
- 8 (6) On And On - Gladys Knight & The Pips (Buddah)
- 9 (8) Machine Gun - Commodores (Motown)
- 10 (15) Happiness - Just Around The Bend - Main Ingredient (RCA)

from Billboards Specialist Soul Survey

## Chart chatter

BY GEORGE, he's done it! The nervous tension can go. There's no change at the top. Re-charge batteries for next week! BCR's wand their first number one. Can they do it? Mud have eyes that way. Jimmy Ruffin could even make an oldie a goldie. Just coming up real strong, The Gitter Band, Eric Clapton, Bobby Goldsboro plus Donny and Marie. Do you feel excited?

Did you expect the Rubettes stopping at 12? Are you puzzled by David's slow progress with the number from les Beatles? Had you thought Hues Corporation for the top five, this week? Do you know why Sparks have actually gone down? And what is the explanation for the dramatic dipper? Who? T Rex, twenty three places. Didn't you expect more from Jim Capaldi? He will!

The summer man, Bobby Goldsboro is out in force, with the year's most imaginative title. Barry Blue is at last shooting. As he said, "Pity about Top Of The Pops." Gordon Lightfoot is having a chart showdown. He's taken time and now the Canadian could

repeat that number one in the USA. Paul da Vinci is chasing les Rubettes - at least on the chart. And who is the singer climbing, Sweet Dreams? See inside RRM. No biggie for Sweet.

Just four helle chart people. Coxy is banging his way in at 48, when you hit the drums, shout Na Na Na. Coxy, have you heard that Steaks title from years back? Sylvia has been hanging around in les breakers, now she's in. Cockney Rebel or Steve are around, so too comes Roy. That's all space is tight. Keep spinning!

## Yesterday's

10 years ago  
August 9, 1964

- 1 (1) A Hard Days Night - Beatles
- 2 (5) Do Wah Diddy Diddy - Manfred Mann
- 3 (4) Call Up The Groups - Baron Knights
- 4 (3) It's All Over Now - Rolling Stones
- 5 (3) I Just Don't Know What To Do With Myself - Dusty Springfield
- 6 (10) Tobacco Road - Nashville Tennes
- 7 (7) On The Beach - Cliff Richard
- 8 (7) House Of The Rising Sun - Animals
- 9 (9) I Won't Forget You - Jim Reeves
- 10 (-) I Get Around - Beach Boys

5 years ago  
August 9, 1969

- 1 (1) Honky Tonk Woman - Rolling Stones
- 2 (2) Give Peace A Chance - Plastic Ono Band
- 3 (3) Saved By The Bell - Robin Gibb
- 4 (5) Hi Hek - Desmond Dekker
- 5 (4) In The Ghetto - Elvis Presley
- 6 (10) The Barber's Mour - Stevie Wonder
- 7 (-) Make Me An Island - Joe Dolan
- 8 (13) Conversations - Cl. la Black
- 9 (9) Baby Make It - Clodagh Rodgers
- 10 (7) Hello Suzi - Amen Corner

★ In 1964 and 1969 the BBC compiled its chart from a compilation of the major pop papers, though most of these above you should hear on the Jimmy Saville show, Radio One. Thanks for your letters, wondering why the difference.

## Charting USA

CAN'T wait for the single run-down. Cal is at 109 with Another Saturday Night, the song which went a bomb for him in the States. THE WOMLES, yes THE WOMLES, are hitting America with Wombling Summer Party at 95. The Stones are IN at 94 with their UK smash, Lenny Hill at 91. Sugar Baby Love is MOVING, now 71 from 81. It could make the real big time, yes. Beach Baby is moving, 74 to 85, marvellous news!

## Star singles

- 1 Who by Odyssey (WVA)
  - 2 I've Got The Music In Me by Kiki Dee (Kochet)
- THEY MUST MAKE THE 50 YOU HEARD!



# Glitterband step up the challenge

THE GLITTER BAND UK tour — details appeared in RRM last week — has been extended.

With the entry of their latest single Just For You into the singles Top 50 the tour now lines up as follows:  
August: Newquay, Blue Lagoon (22); Barnstaple Queens Hall (23); Penzance Winter Gardens (24); Plymouth Guildhall (26); Torquay Town Hall (26); Blackpool Winter Gardens (28); Hereford Flamingo (30); Llanello Glen Ballroom (31).

Added dates for September: Porthcawl Stoneleigh Club (1); MERTHYR TYDFIL Tiffany's (2); PURLEY Tiffany's (4); BOURNEMOUTH Tiffany's (5); BIRMINGHAM Barbarella's (6); WHITCHURCH Civic Centre (7); COVENTRY Locarno (9); HALIFAX Civic Theatre (11); MARGATE Dreamland (13); DUNSTABLE California Ballroom (14); STAFFORD Top of the World (17); CARLISLE Cosmo (18); Newcastle Mayfair Rooms (20); Lowestoft South Pier Pavilion (21).

COLCHESTER Woods Leisure Centre (22); MANCHESTER Ritz (23); NOTTINGHAM Tiffany's (24); PETERBOROUGH Warranna's Stadium (27); BARNSELY Civic Hall (28); HULL Tiffany's (30).



NOT exactly the John Player Special, but this Ford truck carried a plethora of pop stars at the recent Radio One motorsport day at Brands Hatch race track in Kent. Aboard were DJs: Noel Edmonds, Tony Blackburn, Emperor Rosko and Dave Lee Travis together with the Wombles. This Sunday Luxembourg parade their jocks with EMI stars — together for a day of racing.

# Cass was just too heavy

THE HUGE frame which made Cass Elliott instantly recognisable to fans throughout the world, finally killed her, a London Coroner said this week.

Mr. Gavin Thurston recording a verdict of death by natural causes, said the American singer, who rose to fame with the Mamas and the Pappas, had died due to "Fat of the heart turning to fat due to obesity".

A senior London consultant cardiologist, commenting on the inquest's verdict, refuted a notion that as her weight, 18 stone, was twice the normal for her height, she should not have undertaken the recent tour.

# Eagles drop out

THE EAGLES' proposed UK and European tour has been cancelled.

Pressing commitments in the US have forced the band to pull out of the tour which was to have started in Glasgow on September 4 before moving on to Manchester, Liverpool, Birmingham, Bristol, London and other major cities. They are at the moment heavily

involved in US dates, recording and the finishing of a film called Spread Eagle. Negotiations are going on at the moment to have the tour set for as early in the New Year as possible. Meanwhile a new single is to be released in this country on August 16 called Already Gone, taken from the On The Border album.

FLEETWOOD MAC HAVING WON THEIR INUNCTION ON THE OTHER Fleetwood Mac and Clifford Davies, restraining them from using the name, are currently recording an album, in LA.

It will be released in the US on September 6, titled Heroes Are Hard To Find.

They then start a coast to coast US tour on October 1, but a UK tour visit is not expected until Christmas of the New Year.

# No Gilby this year

GILBERT O'SULLIVAN will not be including Britain in his European tour in September and it is unlikely he will be appearing here until next year.

But MAM are releasing a new O'Sullivan single on August 9 called Woman's Place. A new album is due out some time in September but no date or title has been decided.

# New Wishbone in the studio

WISHBONE ASH have left for Miami to begin work on their new album — the first with guitarist Laurie Wisefield.

The album, as yet unnamed, will be the band's first studio package since Wishbone Four in May 1973. It will

be produced by Bill Szymczyk and release is expected during October to coincide with their planned UK tour — dates of which are to be announced.

Meanwhile, departed Ted Turner, recently returned from holiday, has made no definite future plans and is currently looking at possibilities.

# Gary gets to work

GARY GLITTER flew back to London from Tahiti this week after a short ten-day holiday following his recent tour of Australia with the Glitter band.

A spokesman said that both Glitter and producer Mike

Leander are presently routing material for the next album and they would shortly be leaving for Paris for recording purposes.

"Gary's next live work", he continued, "will probably be a Scandinavian tour in October, but a single, as yet to be recorded, will be released before then."

NUTZ, the band with the beautiful legs and a current single titled Round and Round, play the following August dates:  
Barbarella's, Birmingham (13); JB's Dudley (16); Guildford (21); Reading Festival (23); Links, Cromer (24); Tithes Farmhouse, Harrow (26); Palace Sains, Clacton (30); Clarences, Halifax (31).

THE JSD Band are back together again. Less than two months after the band announced their break-up three of the original line-up have reformered.

Des Cuffield, Colin Finn and Jim Divers have taken on another member, guitarist Ian Lyon to continue the JSD Band with a fresh vocal/harmony sound and more commercial outlook.

# Live... live... live... live... live... live... live... live... live... live...

# Billy Preston - Rainbow

FOR A minor moment you're almost wondering what's goin' on; a jim-jam packed Rainbow audience up jig-a-jiggin' and going wangdang benkonks at three guys bangin' tambourines! Course, you had to be there 'fore all that to git into the groove y'unnerstand.



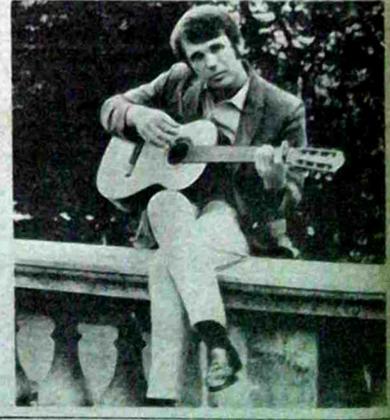
Right from the moment when Billy and the God Squad (an 'tha's their tag not mine) boomer into their bubblefunk keyboard trio, interspersed with Billy's own Who Do You Do impressions on 'Bob Sharple's' organ. His lazy chok-Chopin and tongue-in-cheek Bach plays Gertrude interludes show Keith Emerson up for a real lead herring.

Yep, it's a real goodfimes enterprise night at the opera; Mr. P. simply overflows with frothy fun, from his bona toes to his beaming smile he radiates the kind of honest-to-Godness goodness that makes you wanna go home and burn your Aleister Crowley books. He generates the kind of spiritual fervour that makes Billy Graham look like Ian Paisley.

Says he it does have all the intensity of a stinky-cham commercial, but it sure is one helluva lot more fun.

looking was her ban like a bearded Kris Kristofferson, playing all his greatest hits but not actually doing anything in the least visual worth watching. The result was great! More than ably supported by his old mate Brad Bauer on a smarmingly good sax ("he's better than Jim Horn" quoth Duane), and flanked by demurely pretty Dede Abbott on acoustic guitar (she sang "Will You Still Love Me Tomorrow" but lacked a Rock 'n' Roll voice).

Duane kept the hits comin' at ya and the predominantly Ted audience did the Bop. During the intermission rockin' deejay Tongue-Tied Danny played such popular Rock A Billys as Hank Mizell's "Jungle Rock" and Jesse James' "The South Is Gonna Rise Again", which, while just right for the evening's mood, unfortunately did not set the scene well for the Rocky Rhodes Show. Rocky is basically as ethnic as that audience, but is now ensnared in a show that is aimed at (and should capture) the Mud/Alvin Stardust market. With flashy presentation and playing to match, the Rocky Rhodes Show were in the wrong place at the wrong time.



# Duane Eddy

HEARING Duane Eddy live at London's Lyceum last Wednesday (31st) was a bit like getting booked, dancing and having fun to a walking, talking, twanging juke box — he just stands there on stage



JAMES HAMILTON

# Old Flames fire back

Ear, ear, what's all this then?

## Barry Blue UK tour

**GEORGIE FAME** and his new Blue Flames debut at the Reading Festival on August 24.

Two original members of the band, Colin Green and Eddie Tholnton, have joined the new line-up and several ex-Blue Flames are expected to sit in.

Former Shadows drummer, Brian Bennett, has also joined the band. Their debut album, *Survival*, is being released by Island on September 13 and following Reading a major tour of Britain is scheduled.

Dates - Coventry (August 27), Barbarella's Birmingham (28), (Leamington (29), New Theatre, Cardiff (30), Key Theatre, Peterborough (September 1), Civic Hall, Elstree (6), Civic Theatre, Halifax (6), Civic Hall, Whitworth (8), Marlowe Theatre, Canterbury (9), Cosam Bowl, Redcar (11), Penthouse, Scarborough (13), Carnegie Hall, Dundermilne (14), Town Hall, Grangemouth (14), Civic Hall, Motherwell (16), Lyceum, London (18), Princess Theatre, Aldershot (19), Lafayette Club, Wolverhampton (20), Selfrey, Sutton Coldfield (21), Civic Theatre, Darlington (22).

## Rockin' Mud

**MUD** HAVE their first album, *Mud Rock*, due out on September 16. The band also have a major British tour lined up for the Autumn, commencing early October, though dates have yet to be finalised.



## Short shorts short shorts

**FABLE**, WITH their first album *A Band of Today*, out in the US this month are due to embark on a UK tour.

Dates for August are: Glasgow, Cloude (8,10,11); Greenford, Oldfield Tavern (18); Southend, Zero-Six (19); Wolverhampton, Lafayette (24); East Grinstead, Cloude (24); Sutton-In-Ashfield, Gold-on-Diamond (25); Narbeth, Queens Hall (26); Swansea, Fagin's Club (30).

**HARRY CHAPIN'S** fourth album to be called *Vexities And Halderdash*. The track to be released as a single has yet to be decided.

**NEW LOBO** single, follow-up to *I Love You To Want Me Is Don't Expect Me To Be Your Friend* due for release on August 16.



**NOSTALGIA RUNS** riot through Warner Brothers Records with the re-release of *The Crystals Da Doo Ron Ron* and the *Ronettes Be My Baby*.

They will appear on a new label, Warner-Spector and follows Warner Bros acquisition of Phil Spector's new label. Spector is currently selecting further back-catalogue releases, and will be in the studio during August remixing tracks he has cut with artists like John Lennon, Cher and Nilsson.

**A NUMBER** of August shows add waddy dates: Stockton Fiesta Club (8, 9, and 10); Norwich Theatre Royal (11).

**DECAMERON'S** DEBUT album release on the Mooncrest label is called *Mammoth Special*. Released in October, it is produced by Dennis Linde, writer of Elvis's *Burning Love* single.

IT'S commonly known as worming one's way into the charts or at least that's what these two grubby bugs are hoping to do. Actually it's the latest in space wear (not the girl) but it might just be another one of those 'orrible little gimmicks which are often used to promote a new single.

**FACTS:** Earwig, they call themselves. **PRODUCT:** a record titled *Sun Come Up* to be released on the DJM label next week. The girl wearing the latest Marks and Sparks knic (your supposed to be talking about the creatures - ed) Earwig perform insect-like manoeuvres on stage so I'm told, perhaps it's just to attract people away from their singing! What... oh really!

## 10CC rev up single

**10CC** HAVE a new single, *Silly Love*, out on August 23.

Like the B-side, *The Sarcophagus* it is taken from the band's current album *Sheet Music*.

The band are due to undertake a number of European dates in October following a short major UK tour in September - dates to be announced.

They are currently writing material for a new album.

## Lizzy on the road

**THIN LIZZY**, with a re-formed line-up, are planning a UK tour commencing September 28.

The new line-up - Phil Lynott, Brian Downey, Brian Robertson and William Scott Gorham - also have a single and album planned for Autumn release, the album to be titled *Night Life*.

Dates for the UK tour, which will run through until October, have not yet been finalised, but will kick off at the Bedford College of Education on September 28 before moving

## New Man dates

**THE NEW MAN** band have a few dates lined-up for August. They are Dagenham Roundhouse (17), Civic Hall, Guildford (18), Taunton Pavilion (24), Torquay Pavilion (26), Bristol Locarno (27), Town Hall, Barnstaple (29), Wintergardena, Fozzance (30).

## Ad-Hawkwind

**HAWKWIND** HAVE boosted their line-up with the addition of drummer Alan Powell.

The ex-Vinegar Joe man joins Simon King for a double-drum line-up. The first gig with Powell and the other member recently joined, Simon House will be at the Harrow Free Festival on August 18.

on to Birmingham, Bristol, Manchester, Liverpool, Newcastle, Edinburgh and Glasgow.

Following that tour, the band leaves for the States to begin a tour there on November 1.

At the moment the band are in Ireland, returning on August 12 in readiness for a London Marquee gig on August 21, and the Reading Festival on August 24.

## Limie tour cooking

**FOLLOWING SEVEN** standing ovals and one and a half hours extra on stage, *Limie and Family Cooking* have a number of dates during August.

Following the success at



A MAJOR UK tour is being planned for Barry Blue this October, though as yet no dates are available.

Meanwhile he undertakes a three-week promotional tour of the US in August which will coincide with the release of *School Love*. This will be his debut release there, although *Flash Cadillac* and the *Continental Kids* have covered one of his compositions, *Dancing* on a Saturday Night.

## May ill again

**BRIAN MAY**, lead guitarist with *Queen*, just recovered from one ailment has been taken ill again.

Following his bout of Hepatitis, May has been readmitted to a London hospital with a Duodenal ulcer and was operated on last Friday. His condition is said by the hospital to be satisfactory.

The two or three weeks he is expected to be in hospital has meant the cancellation of a proposed US tour in September. The rest of the band are currently recording material for a new album, and awaiting May's recovery so he can finish off the project. It is hoped the planned November UK tour will not be affected.

## Face changes

THERE ARE a number of date changes to the planned *Faces* UK tour.

Dates added are the Taunton Octave on December 3 and 4. But the band will play the Oxford New Theatre on December 8 only, pulling out of the December 1 date. The Kilburn State dates also change, three dates will now be played - December 21, 22 and 23.

*Bailey's in Leicester* they play *Bailey's in Stoke* for a week from August 4 and then *Carlisle Cosmos* (13), *Cumberland Chester Moore* (15), *Nottingham Tiffany's* (13), *Skipton Town Hall* (14), *RAF Cottingham No 1 Club* (19), *Hull Wilton* and *Fly Blue Dolphin* (16), *Hull Phoenix* and *Fly Blue Dolphin* (17).

# Bowie the top dog

**DAVID BOWIE**, with his Diamond Dogs album going gold in the US has taken the 1984 track as his new single release there.

The album, which is riding high in the UK charts, has sold one million dollars worth of copies in the States.  
The 1984 track was first heard in America on Bowie's NBC special, The 1980 Floor Show, last November.

Bowie is currently preparing for the second leg of his US tour, starting at Los Angeles' Universal Amphitheatre from September 2 till 8. When the tour ends it will have covered more than 50 dates.

**Roberta Flack** cancelled Aug. 30 Hollywood Bowl concert for Gandygram and several other summer dates due to thyroid problem affecting her throat.  
Marvin Gaye spending August on 13-city tour, his first in years, following smash appearances in Oakland and Los Angeles. Massive Motown radio store-poster and print campaign co-ordinates.

**Bobby Hobb** of "Sunny" fame opened Crystal Ball table in Salem, Mass. Debut release is "Evil Woman."  
Bo Donaldson ordered 10 days rest after collapsing during Heywoods performance at Disneyland.

**Roger Karshner**, erstwhile author and for 20 years with Capitol Records, last as a vice president in promotion in 1971, has blossomed as a playwright, with his three-act opening Oct. 4 at the Beverly Hills Playhouse. It's called "The Dream Crust."  
**Richard Jay Hirsh**, prominent Los Angeles record industry attorney, back in his office after convalescing from severe foot burns suffered on a desert trip. Is a major TV-radio record packaging house ready to do a follow-up?

**Kenneth Waton** of Alexandria, Va., won the 250 dollar first prize in the 1974 Nathan Burkan Memorial Competition at the American University Washington College of Law. The contest, designed to stimulate interest in copyright law, is sponsored annually by ASCAP.

**Darryl Brown** is new drummer for Weather Report.  
The Music Maker of the Year Award presentation will be held at the Kings Inn in the

**Bahamas** The awards are offered after the Grammys, and are meant to spotlight Caribbean songwriters and artists.  
**Tracy Nelson** and **Willie Nelson**, both Atlantic artists, teamed together in Nashville to record the single "After The Fire Is Gone."  
They O'Jays, the Spinners, the Three Degrees, and MF50 will perform at the Kinshasa Festival in Zaire, Africa this September. The festival is part of an entertainment package being put together for the **George Foreman Muhammad Ali** heavyweight championship fight. **Kenny Gamble** and **Leon Huff** will produce a "Philadelphia International Night" at the festival.

**Charley Schaefer**, Custom Recording Co., N. Augusta, SC, is offering to pay round-trip transportation for any name artist who might volunteer to aid the Aug. 11 benefit in Augusta, Ga. for 18-month-old Denise Tuley, suffering from a kidney birth defect which requires \$5,000 dollars in medical treatment. The telethon on WRD-WT, Augusta, Ga., takes place in Bell Auditorium there from 3 to 7 pm. Artists interested should call Schaefer at (803) 279-4334.

**Off to Martha's Vineyard** from a date in Houston last week flew **Ross Kunkel** drummer with **Crosby, Stills, Nash & Young**, to boss with his wife **Leah**. **Manning Sherwood**, 76, under contract to Paramount Pictures and composer of 200 songs, died in Los Angeles July 26.  
**Bell Records** rush releasing a new live album by **David Cassidy** recorded during his British tour. Amtrak inaugurates a Los



## It's clean-up time in California

**WOMBLEMANIA** is about to sweep America. The furry things from Wimbledon have hit Billboard's singles chart at 81 with *Wombling Summer Party* and currently they are getting very heavy airplay on top 40 stations.

Not since the Archies have the Americans courted what they tend to call "a t. v. kiddie character studio group". Opinion has it that disc jockeys have seized on the disc because of its dead accurate parody of the early Beach Boys surfer style plus absurd lyrics about the Wombles cleaning up the sunny California beaches while having "fun, fun, fun".

Columbia (CBS) promotions have imported a set of furry Wombles costumes and are co-ordinating a series of Wombles ecology clean up campaigns with major outlets such as KHJ-AM, the big Los Angeles radio station.

Angeles to Las Vegas special train in September - at long last. With bar... **Vetivres** man and maestro **Lionel Hampton** awarded an honorary doctorate of fine arts at Los Angeles Pepperdine College. Assisting at the ceremonies last Friday was city councillor **Ernaani Bernardi**, once a first chair alto saxist with the **Key Ray**, **Bob Crosby** and **Tommy Dorsey** orka a generation ago.  
Fanny set as guests on **Gabriel Kaplan's** "Just For Laughs" TV show this fall

**Johnny Mathis** reading his 60th Columbia LP, taped at the recent Newport Jazz Festival... **Barbi Benton** in studio working on her first album for Playboy.  
**Jerry Fuller**, who has produced the likes of the **Union Gap**, **Rick Nelson**, **Mac Davis** and **Al Wilson** has just finished his first LP for a female vocalist, **Chris Christman's** "Woman of the World." Set will be released on Capricorn.  
**Henry Mancini** made debut at the Hollywood Bowl performing his latest RCA

single, "Hangin' Out".  
**Dick Clark's** "Good Ol' Rock 'n' roll" show broke the house record the weekend of July 27 at the Las Vegas Hilton. On Sunday (28) the early show played to the first early show full house in Hilton history, according to a hotel spokesman. Show marks Clark's first Vegas appearance and is produced by **Chet Actis**, **Brown Meigs**, **Capital** chief operations officer, has Faceit paperback sale and second hardcover printing for his mystery novel.

# James Hamilton's Stateside newies

**RAY STEVENS**: Moonlight Special (Barnaby B804). After the chaotic "Streak" it's great to find Ray back in a groove that is both funny and musical. But let me explain, as to British ears the relevance of his new US hit (73) will be lost: on US telly there is a late night rock show called "The Midnight Special", sent up here by Ray as "The Moonlight Special". OK? Well, much

in the style of his "Bridget The Midget", he introduces the show's host, the Sheepdog... howling deejay **Wolfman Jack**, right? He in turn introduces **Mildred Queen** and the **Dips**... **Gladys Knight** and the **Pips**, huh? What happens though is that the **Dips** keep repeating (in perfect soulful harmony) everything that **Mildred** says, including things like

"how come y'all sing everything I sing? ... cut that out! ... stop that!" Then, amidst appropriate howls, the Sheepdog introduces **Jerry Joe Harry Lee Jimmy Baby**, the king of the piano rockers himself... er, **Jerry Lee Lewis**? What makes it all so good is that Ray's every impersonation is devastatingly accurate (within limits), and extremely funny. But this ain't gonna capture the general public's imagination like "The Streak" did. Does that matter?

**ISAAC HAYES**: Tico Theme (Enterprise EN A 9106). Is it safe to claim these days that **Isaac Hayes** has come up with a worthy follow-on to his "Shaft" theme? This swirling, phased, cyclonic-dominant gruffly sung boogie is the theme from a movie called "Tough Guys", for which he penned the score (as he did also with the

recent but short-lived "Truck Turner"), and it certainly sounds fresher than his other post-"Shaft" work - possibly on account of his use of synthetics instead of that earlier omnipresent, yet treading wukka wukka wab-wah. It sounds good to me, but isn't doing too well R&B, where it's slow-moving at all.  
**EARTH, WIND & FIRE**: Kalimba Story (Columbia 4-46076). So, what is a kalimba? EW&F's leader **Maurice White** plays it, and it's obviously the instrument that gives so many of the group's songs their oddly plopping resonant notes. On this jauntily bouncing funky chanter it naturally comes through loud and clear, but I'm still undecided between some form of ethnic vibes or finger piano. It's a great sound whatever, and is at number 10 R&B, 61 Pop. In this country, you can get it on their great new album "Open Our Eyes" (CBS 6584). And, thinking of great albums, "up" for ages is I got of Marvin Gaye's new "Live" one. Stevie's newie's got some nice **Bosanova**, too.

**JEN STAFFORD**: Wildwood Weed (NORM N 1437). Jim's

latest hilarious hit (a big number 9 with a bullet), penned this time by funny country man **Don Bowman**, is the story of some good ole boys who discover by chance that chewing on that weed growing on the farm makes them behave kinda funny... and, yeah, pretty soon they get around to smoking it! Yikes! Then the government men come and burn the crop, but the good ole boys just smile and say "Y'all come back now, honey!" They can afford to, stitler on a sack of seeds! One thing puzzles me about all this, though - whatever happened to the old radio ban on drug songs in the



**Steeleye**  
Bottom Line, NY  
This time around, **Steeleye Span** are playing to packed houses and standing ovations. Assorted voices in the audience are actually heard singing along on the chorus of "Alison Gross".

Steeleye's success story has been an unlikely, and inspiring one. Four years ago this was a prestigious and esoteric folk group known to a minority audience for the beauty and integrity of their electric treatments of traditional English and Scottish songs. Now they are a top attraction with the same material and the same integrity, having changed only in attitude.

The characteristic bass lines and tricky rhythmic twists have remained constant, but such promising new line-ups and the extraordinary beauty of **Maddy Prior's** lead vocals. To their musical ability and taste they have only a sense of humour and six kinds of charm, and, to they are popular.

On the 4th July at the Bottom Line, **Steeleye** performed a superb two-hour set consisting of selections from their last three **Chrysalis** albums plus a good number of tunes not yet recorded, but which promise more fine albums to come. As dramatic interludes they also included an original mummies play based on traditional characters, a bawdy delight complete with mock period costumes and masks.

The famous **Steeleye** jigs and reels were exhilarating as usual. **Peter Knight** may be the speediest fiddler in creation and is certainly one of the best at making a dance sound irresistibly like a dance. The crowd, which both listened and reacted with an appropriateness usually unheard of at pop concerts, easily forgave sporadic technical problems, focused in on the fun and had a fine time.

Opening the bill with a memorable 45 minute set were the three-man **Pousette Dart Band**.





look mush  
Wizzards new  
album

introducing  
Eddy & the Falcons  
is a bit of  
a goer...



as a bit of bunce there's  
a right handsome  
colour poster  
of the quinnor

Roy Wood  
with every album  
Watch it...



This is the story  
of my love (Baby)  
Wizzard's ace single  
out now

**CAPTAIN HILL** is a wonder worker. Y'see, there was Ronnie Lane and circus entourage rolling down some road or other when the back axle on one of the vans goes.

"Oh, that's it, we'll have to dump the van - not worth repairing."

Swear words rent the air. But Captain Hill evicts the passengers, takes command of the situation and disappears under the truck for a couple of hours. And when he emerges, yes, the van starts, and yes, it moves, and yes, it makes the venue.

There, after pitching tents and caravans, Captain Hill scours the town's scrap yards until he finds another back axle, removes the old and replaces it with said new.

For a couple of hundred quid the show was saved thousands.

Captain Hill the show's recently acquired do everything and do it well man, strikes again.

It's people with that sort of dedication Ronnie Lane didn't have when he started out on the road with his Passing Show and which contributed to the package's recent collapse.

Ronnie Lane lounges on a hotel couch trying to get his gold front - tooth around a sandwich which looks like the Burma jungle in between two loaves of bread and explains:

"A lot of people came and went and a lot tried to use the show to their own ends," he says. "There were a lot of energies going out of the circle because people had their own careers to follow. "I want people in the band who are going to put everything into it. I've always worked in bands where that happened and it would help me if I had this type of people."

Ronnie avoids apportioning direct blame for the split in the Slim Chance in Britain which caused the show to come off the road and left only three originals - himself, ex-

## 'I SUPPOSE HITLER WAS AN ENTERTAINER, TOO!'

# It's Circus Boy Ronnie passing your way again

by Martin Thorpe

Grease Band drummer Bruce Rowland and fiddle player Kenny Slavin

"I split it as much as anyone," admits Ronnie. "I could have limped on, but it wasn't really working out. "There were moments of sheer magic and moments of sheer purgatory, but we learned quite a lot from it all. After all, it was only an experiment - no-one else had done it before. I was green. I could set it up now and it would work, but winter is coming."

So what else went wrong, presuming there was some-

thing else? "Well the clowns, they came with the hired tent - we found them inside - they weren't the best clowns. I thought they were hilarious because they were so bad - but we had good fire-eaters."

"And another thing was the publicity fell through. That's why we extended the length of dates, because we lost the advance publicity almost as soon as we started. Therefore all gigs would get a good house on the last night via word of mouth. So we extended it to get two good nights. I'll have a good advance man in future."

Mr. Lane learns from his mistake, y'see, and doesn't mind admitting to it. But he also has to contend with the

discom - mongers who have been around since the project was launched.

"A lot of people in the music business were waiting for it to fall," injects the bearded drummer of Bruce ("I want to be a millionaire in a white suit") Rowland firm, "but the circus people, they wanted it to stay on the road."

Ronnie downs a stray rubber plant leaf from his doornap butties before adding: "Yes, the circus people were always popping in. In fact, they told me it wouldn't work because we weren't using circus people, and I didn't believe them at the time but they turned out to be right. "Next time I put it on it will be totally done by circus people who do it for the love of the life."

Yeah, Captain Hill, he can turn his hand to anything - apart from being a musician. He turned up out of nowhere, but the minute he retied the tent looked bigger and the whole site appearance was better. He's a lover of strength and like all circus people, his heart's in the show.

So with all these problems, is the man now sorry he left the Faces?

"Oh, no, way. It's my life. I'm living it. I don't take my life lightly and there was nowhere else to go with the Faces."

"There's a very little mileage left in just music, depending on how long your weather forecast is. If you want to get something together you've got to work at it and say, yeah, let's do it."

"Trouble is there's no



RONNIE LANE "Some people thought I'd left the business completely."

pioneering spirit left in people. Y'know if there was an America now like there was 100 years ago, I'd go."

"All it comes down to, is what I'm trying to do, is obtain independence."

"Some people thought I'd left the business completely and joined the circus and had animals."

"What I don't like is being called a rock star or a musician. I'm an entertainer, involving everyone. I suppose Hitler was an entertainer, too, he had everyone with him."

"I have my own theatre; however bleak the field is, once the tent's up it's home, safe, some sort of travelling security. It's a venue that doesn't exist until you put it up - there ain't many good venues in this country."

At the moment, the entourage, or what's left of it, is resident at the Park-yacircus suite, Shepperton Studios, where Ronnie scours the music press for possible Slim Chances - he has a player with an HGV licence and a lead guitarist with a showman's licence. The aim is Reading Festival.

Do ya reckon you'll make Reading, Ronnie?

"I haven't made any readyies for a long time," he replies, "and then go to America to see the situation there."

"Ging Gang Goolie round the campfire. Three cheers for the Scoutmaster!"

## ... WITH CIRCUS FRIENDS



# KIKI DEE: DON'T WANT TO BE A STAR

KIKI DEE was sitting blinking warily at the sunlight coming in through the windows of the Rocket press office windows. She apologised for looking a bit washed out. No it wasn't a hectic night life; she and the band had been in the studios for the previous three weeks working on the tracks for her new album. It's due out hopefully, some time in September.

The last few months have been pretty hectic for Kiki, with the American tour she's just finished, the studio work, and then straight back to the States in September for a tour with Elton John. How did she feel about the tour she's just finished?

"We all enjoyed it. It's been very good for me and for the band. We went over there very much unknown, which I liked, because there's no past to be in. I expect, in the States, you'd be like anything. We did about 30 gigs, quite a few of those with the Beach Boys, and that was really fun."

From a personal point of

by Sue Byrom

view, I think it taught me to relax. I've always been pretty nervous before going on stage, and then if the audience pick up that I'm tense, it makes them apprehensive, that bounces back to me and it gets worse. What's helped me to relax a lot is the way the band's really gelled in the last few months.

"They're very tight now, and it's not a matter of me being in front - I can sit back with them and the whole thing's much more of a total approach."

I Got The Music In Me, Kiki's latest single, was written by Elias Bosseli, who plays keyboards in the band, and the record's getting a lot more air play than Hard Luck Story, which flopped rather badly after the success of Amoureuse.

"Hard Luck Story was very much that," Kiki explained. "It was just a very unfortunate series of events. When we recorded it in the studio, it sounded great, and everybody, Elton included, thought it was perfect for the Amoureuse follow-up. Then Elton had to go to the States, and he took the tapes with him to do the mix over there."

"I don't know what that happened, but the equipment was different and things like that, and the record didn't sound a bit like the tapes. It was a mistake, but it was just one of those things."

Kiki's first contract was signed at 16, and it really only seems that now, 11 years later, with Rocket, that she's beginning to get the success she was always told she'd have in the past. Did she still have that burning ambition to be a star?

"I think so. I don't know... um... it's a funny question really. I've still got the determination to sing. That's always been with me since I first knew I had a voice. At 16, I knew that my

voice was the only thing that could make me free. Get me away from the environment I was born in."

"When I was 21, I left a way over the hill - you know, all these singles had been released when I was with Phillips, and nothing happened. Then Motown, and hanging around, waiting for something to happen and nothing did. I just got out, spent five months in Africa doing cabaret, and came back."

"Now I don't feel that I want the big star deal. What matters more is that I get something down that's worth having. That's the most important thing now. And having the band, I think I'm getting nearer and nearer to that."

It's an opinion that seems to be shared by American reviewers and concert-goers, as well as her admirers in this country, and with things changing up in the right direction for the first time in a long time, her latest single title seems an appropriate one.



Is the Rock Your Baby man a one-hit wonder?

# YOU MUST BE JOKING SAYS GEORGE McCRAE

**ROCK YOUR** Baby, which has given George McCrae such a massive chart-topper, is one of those records with an instant hit feel.

In days past, such discs were often one-off hits from artists who charm us for hit-parade duration and then find themselves wrestling with personal oblivion.

The pages of pop history give umpteen examples: To Know Him Is To Love Him from the Teddy Bears, Simon Says from the 1910 Fruitgum Company, Good Morning Starshine by Oliver, Robert Parker's Barefootin', The Shirelles and Will You Still Love Me Tomorrow plus the majestic and recently resurged Something In The Air.

The past few years have seen an interesting change. The only artist making the 20 and disappearing almost immediately have been offering yet more oldies - like Boris Pickett and his Monster Mash, Guy Darrell's I've Been Hurt and Al Martino's Spanish Eyes (though Al did have a hit back in the hazy world of '58 with a song Jimmy Young made into a number one - Man From Laramie).

So, the form book suggests George McCrae will not be a one-hit artist and certainly an

careful of George's first album on Jayboy should strengthen such a view. George himself disputes any thought of being a Bybynight, for he says, slowly and deliberately, "You must be jokin' if you think I'm disappearing tomorrow."

What he is prepared to admit is a certain degree of luck in recording Rock Your Baby. "There was this song offered to my wife, Gwen. She had a hectic recording schedule and passed the song on.

"I happened, that day, to be in the studio and when I heard it, I flipped. My immediate reaction was one of saying, 'I'll do it'. I just knew this one could be a big, big hit, though I don't think I ever expected it to do as well as it has done. I mean, who would have thought it a number one both sides of the Atlantic?"

George's caution perhaps comes from a slightly dismal recording career, until the current hit. He had sold records and with Gwen there was some national reaction but pretty small attention compared with the present hysteria.

It certainly wasn't the ultimate romantic story of someone standing around in a recording studio and being rushed in for some takes, then miraculously finding the disc shooting with alarming speed to number one. Yet, George had almost given up recording.

He was turning towards his law studies and at the same time managing Grace in her fairly successful recording and concert career. And, then, came this smash single, or at least, at the time, the germ, the feeling, that this could be an unexpected break.

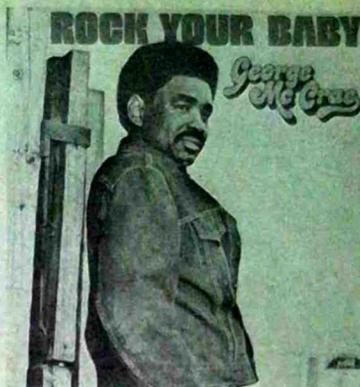
The recording session, according to George, took "from I guess around 9 pm through to 4 pm. What made it all the more dramatic, though it took place a few days after I first heard the song, was the song being penned by two session musicians, Harry Wayne, Casey and Rick Finch.

When the session was over, there was "one great buzz around the record company.

"Since the company is a pretty small one, the buzz" didn't have far to travel and TK Records knew they were for the first time on a national winner.

It hit the US juke boxes. It "became played, it seemed, almost everywhere" and among the listeners was David Kassner from UK President Records, distributors here for Jayboy and subsidiaries like TK Kassner joined the flipping brigade and tapes were rushed by jet over the waters. Within a few days, Kassner and his team were running round the country with this disc which had this mysterious "hit" feel.

You know the story. It broke here just as quick as British weather moves from sun to rain. As it happened, only RM and the Chart Parade lead



GEORGE McCRAE'S album Rock Your Baby - in the chart this week at number 18.

story got it first.

Over in America, McCrae, whom many expected in the UK at this time, was "really excited seeing the disc right up there in Billboard and then I heard it was heading that way in Britain. Man, I was over the moon."

Cables, messages, cards came in from the US congratulating President and now hang on their walls. McCrae sent his word of praise and as he added, "I've been there in the studios with someone like Betty Wright but now I've run into the big time."

All now seems a far cry for George McCrae from days when he and Gwen sang in West Palm Beach, Florida candy bars and sang their way through Fort Lauderdale,

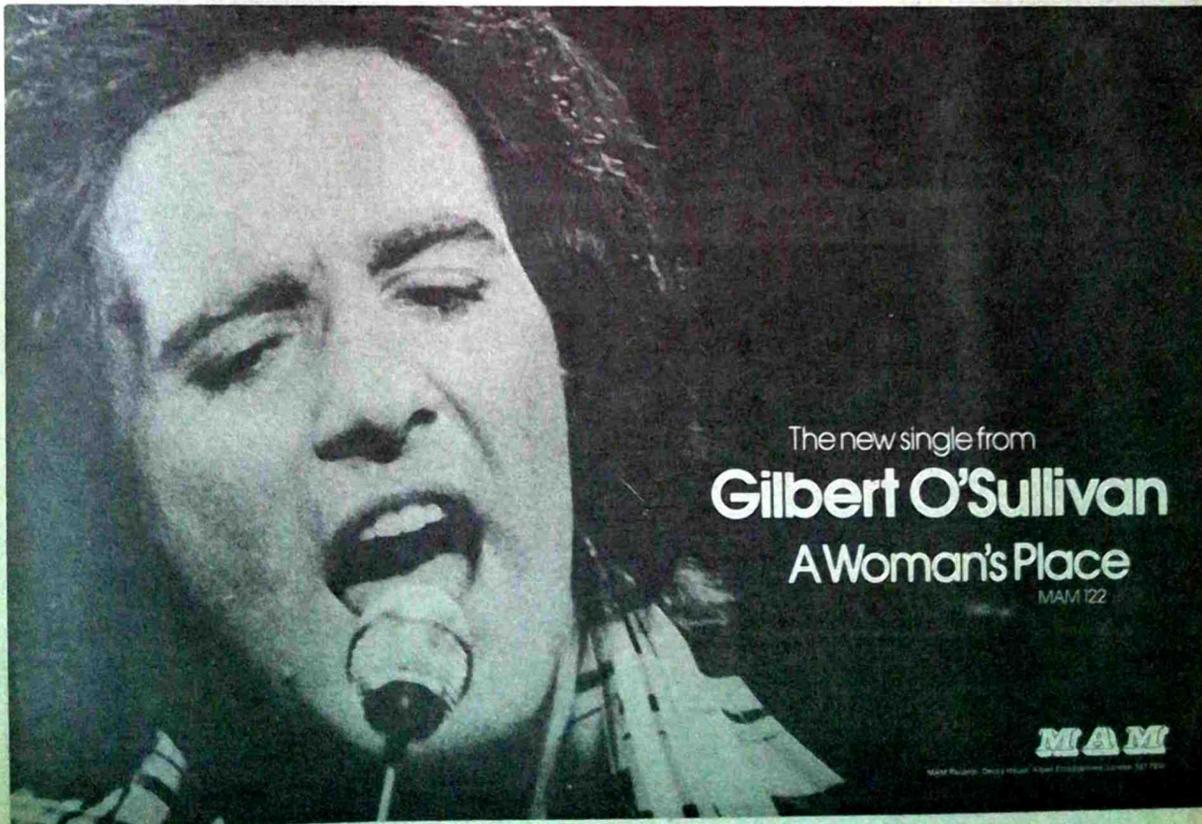
immortalised by Sergeant Biko, rather than Mr and Mrs McCrae.

It's pretty distant too from the '72 solo trip and signing for CBS - not George, but Gwen! The man from Columbia heard their tapes and took the lady. George then began managing Gwen's affairs and she recorded a number of songs for the American Columbia company.

And that important future? George has the album, he's doing solo spots and coming together in concert with his wife. He is reassured by the little piece of pop chart observation, given at the beginning of this feature.

Now, he's made the big time, after almost giving up. And he's not going to be a one-hit wonder!

## Now he's made the big time after almost giving up



The new single from  
**Gilbert O'Sullivan**  
**A Woman's Place**

MAM 122

**MAM**

MAM Records, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025



The Merseybeats with that '74 look

LIVERPOOL is famous for its dockers. And strikes. And one of the most polluted rivers in the British Isles. It also has the longest tunnel in Europe and two great soccer clubs (we all know who won the FA Cup this year). It is a retreat for the Irish, it has a humour all its own projected by comedians like Arthur Askey, Jimmy Tarback and me. It also gave birth to the Beatles.

Little Jimmy Osmond sang his way to the top of the charts with Long Haird Lover from Liverpool, and three Scouse lads better known as Scaffold recently preached a some Liverpool gospel with their revival of an old folk song, Liverpool Lou (which incidentally is nothing to do with a toilet).

But what many of today's pop fans are unaware of is that 10 years ago Liverpool's fame spread round the world for its beat groups.

The sad thing is that only the name of the Beatles lingers on... even that is something new to the very young.

There were others in the early Sixties who contributed greatly to the charts and helped create the "Liverpool Sound". Gerry and the Pacemakers even topped the charts before the Beatles with How Do You Do It. This was in 1963 and they went on to get two more number ones. They became the first group to achieve the hat-trick. During the next two years, Gerry was to have seven Top 20 records.

Then there was the Searchers who also went to number one with their first record, Sweet's For My Sweet, in 1963. Like Gerry, they scored three chart toppers in all and were last seen in the Top 20 in 1968 after a total of 10 hits. Their Needles and Pins, which was number one in 1964, sold over a million - an incredible achievement compared with today's sales.

Billy J. Kramer and the Dakotas took a Beatles song, Do You Want To Know A Secret, for their chart debut in 1963 and hit number two. Billy followed this with six hits in

the following two years, two of which got to the top. To jerk your memory or reveal for the first time they were Bad To Me and Little Children.

The Swinging Blue Jeans, the Merseybeats, the Fourmost, the Undertakers, the Big Three - so the list goes on for at one time there were more than 300 groups on Merseyside.

On top of these, Cilla Black hit the charts with Anyone Who Had A Heart in 1964 and made number one. She's never really been away since.

And then there's Billy Fury who's still recording and currently touring Britain in a hit gone back a bit before the others - to 1959 when his Maybe Tomorrow reached 17. But between then and 1965, he

had 19 Top 20 records although none reached the top. And then there's Shara, Fenton, now lasting success as Alvin Stardust.

In fact, there was so much happening in and around Liverpool that had its very own music paper, Mersey Beat, which was the brainchild of Bill Harry, now a pop publicist, while he was studying at art college with John Lennon.

The big question is: where are all the superstars of yesteryear now? What are they up to, have they left the business or are they still in demand?

Let's start off with Gerry Marsden. Since he parted ways after 13 years with the Pacemakers, Marsden has

done an assortment of things. He had a leading role in the West End show, Charlie Girl, moved into cabaret as a solo artist, did kids' TV shows and is now back on the recording scene. Recently, ironically, he released a single called Remember The Days Of Rock And Roll.

"Everyone seemed out to enjoy themselves in the Merseybeat days," he says with that broad cheeky grin that won the hearts of thousands.

"Now it's all big business. We thought it was great when we made our first record. But we didn't think any further and we were amazed when it got into the charts. We couldn't believe it when it got to number one.

"We were just having fun.

We never thought of making it big or making money. It was the same with all the Liverpool groups."

An interesting point Gerry raised was that his singles sold 750,000 to make the number one spot. Today it can be done with 400,000. To what does he attribute this slump?

"With pop music available on radio all day, people just do not buy so many singles. So, with less people buying singles, the competition among record companies has become tougher."

During their rise and fall, Gerry and the Pacemakers, unlike so many bands today, made no changes in the line-up. There was Gerry's brother, Freddie, on drums, Les Chadwick on bass and Les Maguire on piano.

"We never changed it because we were having fun and making a crust. Now you see groups formed with the intention from the outset of making it big and making their pile. If they find this is not happening, they swap their line-up until they find a combination that is going to make it big," said Gerry.

"What does Gerry think of today's music with recording techniques and equipment so much more advanced than his heyday?"

"I know some of the music turned out now is great. But the atmosphere is not the same," he answers. "Music is fun, it's entertainment and to turn it into hard big business is weird. My act today takes in material by Bread, Joe Cocker and Neil Sedaka, with things like Old MacDonald for a bit of a laugh and, of course, my old hits. I still get a kick out of singing them, they still sound fresh to me."

In contrast, though, over to John McNally, a founder member of the Searchers, now on the cabaret circuit. John is fed up with just singing all the old hits. And after 10 years of Needles and Pins, and Don't Throw Your Love Away, every night of the week, who can blame him? But that's what the audience want.

Mike Pender, another founder member, is still in the band and Frank Allen who look over from Tony Jackson, has been with the Searchers for nine years.

"If I didn't have a house and family to worry about, I wouldn't be in the band now," says John, now 31.

"If I was in another band it would give me more freedom, but on the other hand there's more in this band now than there ever was. But we're stuck with that old Searchers' image."

"When we bring out a new single, the disc jockeys don't play it. They look at it and think of the Searchers as the Swains For My Sweet' band and put it down as a. Top Of The Pops is the only way to be sure of a hit. But the programme is so

Swingin' Blue Jeans

Billy J. Kramer



Searchers

# LIVERPOOL

## WHERE ARE YOU NOW?

## We catch up with the stars of sound city

kids and half Liverpool police force waiting, he's not kidding.

"Please don't ask me if I'm making a comeback. Just because I've got a new record out," said Billy when I met him recently. The record he's referring to is Stay'n' Power which like Gerry Marsden's and the Blue Jeans' seems to have a hidden meaning somewhere.

"I've worked continuously ever since my last hit, Trains And Boats And Planes, which was nine years ago, mainly doing cabaret. Last year, I did the Mersey package tour of America with people like Gerry and the Searchers which was great fun. At Madison Square Gardens, 14,000 people came - a sure sign that that era might be dead, but not forgotten."

Billy who had a short spell co-hosting the TV programme 13th Off, with Aynslie back in 1969, was managed by the Beatles' guardian angel, Brian Epstein.

"Brian's death was a terrible blow," he recalled. "I found before he died that I was protected. I didn't have to worry about anything apart from singing. When all of a sudden I had to go and learn the business. And it's a very hard business I can assure you."

At the peak of his popularity he says he was getting £400 a week, poor pay by today's standards. He really was wise enough to set up a limited company and just draw a weekly wage.

"It paid me my money," he admits.

The Merseybeats today are getting paid more than when they were regular chart contenders a decade ago.

Tony Crane, 26, founder member of the band, was only 15 when the group started doing gigs and would frequently play truant from school to practice.

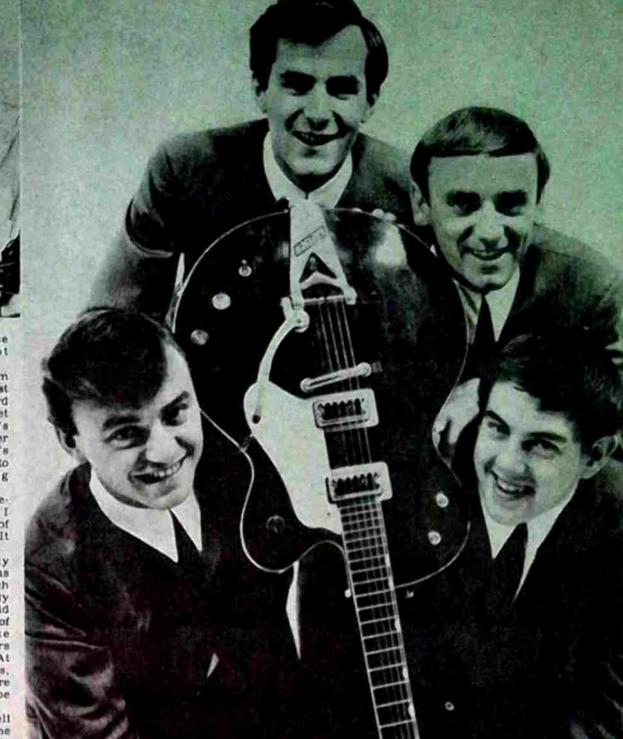
"We were only 18 when we had our first hit and were very naive," he recalls. "I didn't make anything like the money I should have. It wasn't a patch on what bands get paid today with a few hits behind them. We'd get about £350 for one night."

Tony and the Merseybeats split in 1966 and joined up with the group's founder member, Billy Kinsey, as the Merseys. They had a hit with Sorrow but soon parted company.

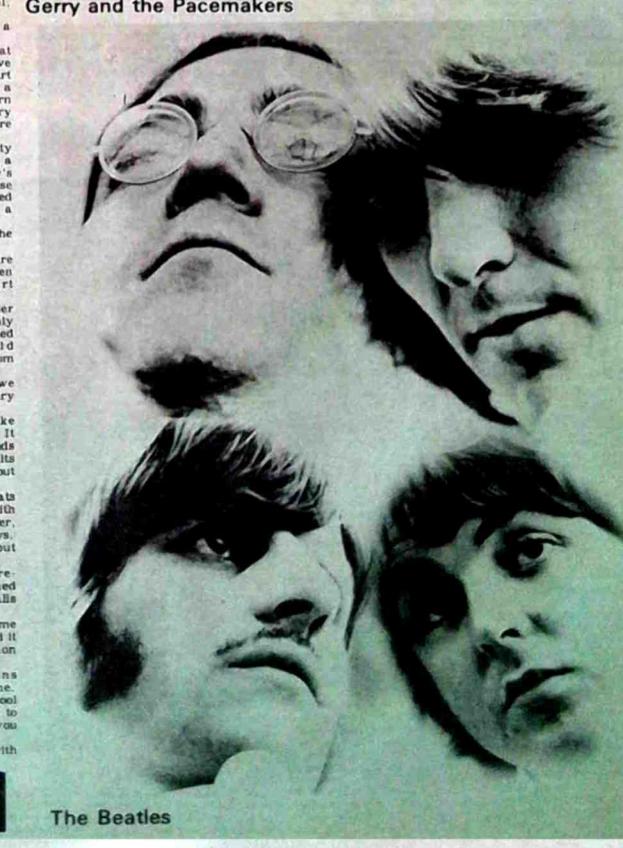
"The Merseybeats reformed in 1970 and I joined them for six months," recalls Kinsey.

"The cabaret scene got me in a hell of a rut so I packed it in and became a session man."

Liverpool today means nothing on the music scene. The days of the Liverpool sound are just something to reminisce over - that is if you were around at the time.



Gerry and the Pacemakers



The Beatles

## TERRY JACKS Streaking without breaking is the game

by Genny Hall

TERRY JACKS - singer / writer / performer / producer / arranger / music publisher - is one person who knows exactly how to spend his seasons in the sun. "I'm crazy about fishing," he reveals during our recent conversation via the telephone wires.

"I arrange my career so that I'm working a lot during the winter months. But when summer comes around I make sure there's plenty of free time to do all the things I enjoy the most."

How come he's lucky enough to arrange his career that way then? "Ah, that's no problem at all," he chuckles. "I've got my own record company (Goldfish Records) and my own publishing company (Gone Fishin' Music) so I'm pretty much in control over what I do."



TERRY JACKS: "I hate all that 'star' bit."

"I don't do a lot of TV or personal appearances, even here in Canada," he says. "Mainly for two reasons. If I sing a song, I like to sing it once and that's it. I don't want to have to keep on singing it. I see whenever I sing a song I have to be really in the mood to sing. I have to feel the song for me to get pleasure out of it. So to have to keep singing a number over and over again is artificial. It doesn't feel real - it's like a re-run."

"The other reason why I don't make a lot of public appearances is because I hate all that 'star' bit. I hate all the phishiness of the music business. I love natural things - the most important thing in life to me is simplicity. I want to go about and do all the things I wish to do without worrying whether I'll be recognised or not. If you know, the other day some friends and myself got into a boat - we crammed in as many people as it could take - then we all took off our clothes and started waving and shouting to everyone onshore.

"It was a great feeling - I mean nobody knew it was me, and I want to feel free enough to be able to do something like that, without freaking anyone out."

A streak without a freak, to be exact!

## Nostalgia report by ROY HILL

# A bad back and a bootleg brought Jimmy Ruffin fame



Jimmy Ruffin

IF IT wasn't for a back injury that kept Jimmy Ruffin away from the production line at Ford's for a year, he wouldn't have had the time to really push his potential as a singer.

And if it wasn't for bootleg copies of What Becomes Of A Broken Hearted being circulated in the North of England, Jimmy wouldn't have requested the record be re-released which has led to it making the charts again.

The single was his first Britain hit in 1969, reaching number eight in 1969.

Jimmy has been working over here for the past five months but during the odd free weeks he jets back to his home

## 'I went out and worked and sweated'

in Detroit. He arrived back in Britain last week to complete his extensive club and ballroom tour and to find himself back in our charts after an absence of four years.

### BUDGET MONEY

"After Broken Hearted first made it, I went three years without another hit," recalls Jimmy who ended his chart famine with a string of hits like Farewell, It's Lonely Sound, Forever, It's Wonderful and I've Passed This Way Before.

"I went into a lull and

became very frustrated and had to budget my money."

In fact, Tania nearly didn't release Jimmy's Broken Hearted - a number he begged them to let him record after he heard it being suggested as one for the Detroit Spinners.

"I said it just wasn't right for the group and eventually persuaded Motown to let me have it," he explained sitting back in a comfortable-looking chair at his publicist offices in London's Drury Lane.

"Then Diana Ross said she wanted to do it, which meant if her version was stronger than mine, well that was me

finished. But fortunately, Diana's Broken Hearted stayed in the can but was later released as a track on a Supremes album. Anyway, when my record was eventually released, it did nothing. It took about four months before it finally broke via local American radio stations."

"I said it just wasn't right for the group and eventually persuaded Motown to let me have it," he explained sitting back in a comfortable-looking chair at his publicist offices in London's Drury Lane.

### PIRATE SHIPS

The record took a similar course in Britain with the pirate ships being responsible for its success.

"The Tania promotion was

bad basically," adds Jimmy who is now signed to Polydor.

"The thing is, Tania were having their heyday and their name meant more than the artist. Now I'm glad to say people think of the artist which is how it should have been in the first place."

"It made me angry when Tania showed little interest in me after Broken Hearted, they were giving me inferior material so I decided to stop recording and being available. I kept working but when things really looked bleak they wouldn't release any records. When things got going again they changed my producer."

Everything took a turn for

the better for Jimmy after coming to Britain for his stage debut here in 1969. He alerted his run of hit records and was back the following year for another tour.

"I decided to break into the British cabaret scene because I was told I wouldn't be successful in it and I'm a rebel," he says with an air of triumph.

"Even though Wonderful was in the top 10 and I'd been doing great in the ballrooms, I thought there was a market for black singers in the clubs. My manager said 'no' when I asked him but anyway I did. I thought there was discrimination in the clubs but now everyone's playing them."

Jimmy plays to capacity audiences all over the land and his popularity in England is such that he spends more time working over here than in America.

"My success here is because I went out and worked and sweated," he points out.

### FLY HOME

"I am far more in demand over here, but I'm still an American which is why I'd never live here and when possible fly home to Detroit."

Even though Jimmy's last hit was Wonderful in 1970 he's been constantly releasing new records.

"I was a little bit disappointed but I'm a realist. I'd learnt what it was like the last time I went several years without a hit," he comments.

"I just try to figure out why the record wasn't a hit although a lot depends on airplay. I have got into new areas musically and I've been doing a lot of writing. I hope to have a new album out in the autumn that is more representative of me instead of that Tania sound. I regard myself as a singer who sings soulfully and not a soul singer."

ROY HILL



## Don't call us the Supremes

### SAY THREE DEGREES

ARE THE Three Degrees the new Supremes? It's 10 years since that Motown group fronted by Diana Ross burst onto the scene. After Diana left to go solo, the girls still kept on with the hits but they now seem to have lost their consistency.

The Three Degrees on the other hand have chalked up two Top 10 records already this year with Year Of Decision and their present hit, When Will I See You Again, which is a sure sign of supreme potential.

"It's flattering to be compared with the Supremes, but it's also disillusioning," says Fayette Pinkey, founder member of this Philly soul trio.

"We've never seen the Supremes, so it fascinated me how people assume we're emulating them. It's the three girls in identical gowns that does it, but really our style is quite different to theirs. One reason why we didn't go to Motown was because we would always have had to take second place to the Supremes, we would have had to live in their shadow."

It's understandable why Fayette feels since she has watched the Three Degrees develop over a period of eight

years and it's been no easy task establishing the group as international stars.

"Originally we were brought together by our manager," she recalls.

"When I was at high school in Philadelphia I had a great love for music, but I'd keep it hidden because of acute shyness. I remember once trying to avoid performing in a school talent show because I was too frightened to appear on stage."

It wasn't long after that Fayette came to the attention of the man who was to become the group's manager, Richard Barrett, who gave her confidence and set up the group.

Shella Ferguson also from Philadelphia, and Valerie Holiday, a Boston girl, complete the line-up.

Over the years, the Three Degrees have had several hits in the R&B charts, but nothing has happened until this year nationwide. They are in fact the only female team in the currently flourishing Philadelphia international record stable.

And if Philly soul is going to be what Motown was - and it sure looks that way - then the Three Degrees could well find themselves second to none.

### NEXT WEEK

The inside story of a number one hit - how George McCrae's chart topper made it. Suzi Quatro talks about writing her own hits. Stars and speed - four wheel frolics at Brands Hatch.

### NEXT WEEK

**SISTERS**  
NEW SINGLE  
**'THERE'S A RAVER COMING HOME'**  
SHIRAZ

# Martin Thorpe phones Hues Corporation in New Orleans and hears

WHOEVER LAID the line down did it pretty well.

Barring hostile action from any underwater monster, the cable should comfortably outlive the guarantee.

So my under water introduction: "It's Record Mirror here in London." Was in safe, crackle free hands.

At the other end an unsuspecting receptionist at some New Orleans' hotel dodges the gunman's bullet and whispers for fear of bugging.

"Who?"  
After several minutes with her Anglo-American phrase book she connects me with the appropriate suite and a young lady answers the phone.

It's H. Anne "Cool" Kelly by deed poll - Hubert by name. She's a very pleasant lady who forms part of the Hues Corporation recent chart entrants in the UK.

The acquisition of a name like Hubert came after the Kelly's dream was shattered by H. Anne's arrival in place of a boy. However, fighting embarrassment she used the name up to the age of 15 when I started getting chuckles from the fellas.

The two others that make up the band go under the names of St. Claire "the dancer" Lee (stop the giggling) and Fleming Williams. H. Anne met St. Claire at an LA talent show 5 1/2 years ago and they auditioned Fleming to join them as the Hues Corporation.

The single, Rock Your Boat has sold over 2 million copies in the States and H. Anne reckons they were expecting around 200,000 in Europe.

"But we weren't expecting things quite as they happened," she explained. "It's done phenomenally well."

"Yeah", adds St. Claire, "we're really pleased and glad to see it happen, especially worldwide. It's not too often you get a worldwide hit."

"Only thing is we aren't able to enjoy it there yet because the US schedule has been so hectic we've been



## The strange story of Hubert and Clare . . .!

running and running." Which I suppose you could say is a wee bit surprising because apart from being their debut single hit in the UK, Rock the Boat, is the same in the States. But they've been touring

solidly since June 13 "with only three days off in all that time" laments H. Anne. Do you feel it?  
"Not really", adds St. Claire. "Suddenly one day it will hit you and you'll feel

really tired, but then you go on again and everything's okay. It's usually those days when you've got to travel.

"Yeah, it's pretty hectic travelling", agrees Fleming, "we've been releasing things and then running in and out of places, but I'm satisfied. I enjoy it."

"We have a five-piece backing band and lots of choreography to make the act move. It's a very fast moving act, the type of act that is going to sustain."

"I reckon the kids deserve something else for their money, so they can go away and feel they've really had their money's worth."

"We're about to play Chicago with the Fifth Dimension. That'll be very funky - we've gotten off the chitlin' circuit now, and we hope to stay off it - out of the hole and into the clean air."

Not only has their brand of funky edged soul music lifted them into the clouds it has also left them fully booked for 1974, so the chances of them coming over here before next year are

remote.  
"I'd love to go to the UK", enthuses H. Anne, "I've never been there before. If someone said go now I'd pack my bags immediately."

St. Claire reckons his bags are already packed but Fleming looks on the realistic side and decides: "There is no chance of making plans yet as far as a UK tour is concerned."

"But perhaps when we do get there we will tour Germany, Switzerland and Japan as well . . . as long as we stop over in England."

The single is taken from the Freedom For the Stallion album which has a bullet in the US album charts, so they are planning to release it in this country soon. Whether the distinctly disco sound will help sales of the album as much as the single, who knows.

But they are three of the most courteous people you are likely to meet and their stage act sounds really exciting, even if that UK tour does seem as distant as the hotel receptionist.

## THEY'RE SNAPP HAPPY

SNAPP'S their name and crackle's what they're made of. But pop's the ambition of six unique teeny bops whose venturing in to the pop industry with their debut single, on the Cube label, entitled Cheeky Cheats.

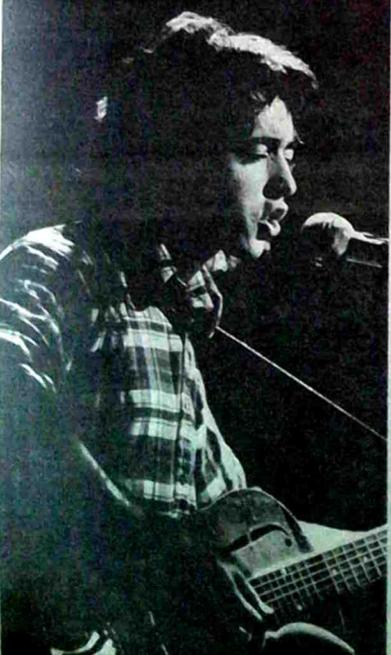
Here's the run down on the band Zapper 16, percussion and piano. And vocalist, Jacko 17, bass guitar, Ray 14, guitar. Theo 12, lead vocals, and his royal highness singer Norbert, gone pop, percussion and vocals!

Two years ago the Jackson Five came to Britain, and amongst their most avid fans were six young men who started thinking "If they can do it then so can we". So they got themselves together and sang along with the J5's greatest album to other kids at school. At first no-one took these youngsters seriously except for their Music teacher who, one day, suggested they try their hand at writing their own material.

"It wasn't easy!" said Jacko. "Eventually we got to writing the tunes first and then the lyrics."

Zapper added: "In the early days when we started off singing and dancing to J5's records, our style was on similar lines, we were and still are great fans of theirs! But now I think we're musically and visually different although from J5, and I'll be sad if people think otherwise!"

Aye, it's certainly different, but then that's what SNAPP's aiming for. And just as I was about to announce that I was the third born of the third born, of ordinary Mr. and Mrs. . . . I thought oh what's the point, I'm just a nobody!



### A FILM

RORY GALLAGHER's life as the perpetual blues guitarist, always on the road, dedicated, serious, won't change, even though there's a film and a double live album doing the rounds now.

The Irish star is one of rock's most unlikely heroes. He got restless during his two-week summer break. Then just before leaving for his current six-week tour of the States he aimed a few broadsides at the rock establishment.

He has nothing but contempt for the rock stars who hide mansions living on record company advances.

"Musicians who want to play go on the road," he says. "Mind you, we don't work as hard as people make out. We're just normal."

This attitude took him recently to London's Marquee for a steamy season of three solidly-packed nights; something he enjoyed more than all the grand tours.

"The trouble with doing two concert tours a year is that it becomes a royal occasion. I like to do the small clubs. It's bad when you get to the point where you only play big stadiums."

"Now some of the clubs we do in the States are really small and very relaxed."  
"Yes the most valuable

### NEW ALBUM

thing for me is just to get on the stage. There is more to music than just playing on a stage but that's 90 per cent of it for me.

"What's the point of being a retired millionaire," he asks.

"The trend in the music business now is towards Hollywood type glamour - well, that's OK. Those people get wrapped up in their own enigma and become schizophrenic. Some of them can take it."

Naturally, Rory does not act in the film which should be on general release this autumn. Tony Palmer - rock critic turned cinematographer - has made the story of Rory's Irish tour into a candid camera epic. Rory's pleased. He also denies that the release of a live album is a cop-out.

"There are 10 songs on two albums and the fourth side is a jam session. Also, half the material has not been

### US TOUR

recorded before and it's a document of the film."

Anyway, he wants to forget it now.

"I feel at the end of a certain patch of work. We all saw and heard too much of the film. Now I want to forget it on the road."

That road is a long one but Rory reckons he's in a lucky position. After the American tour there's a London gig then a German tour, back to America, then Scandinavia, Spain, UK, and an Irish tour . . . on and on.

### CLUB GIGS

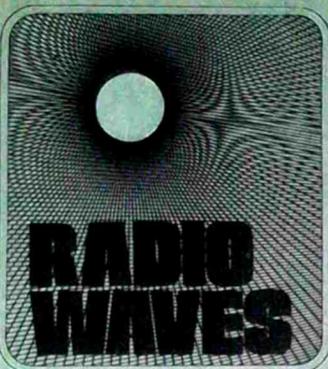
"There's plenty of hard work. It's not a bowl of roses - it's all cake and honey. I've got an extra responsibility - I've got to live up to it."

Next time the band hits the UK there'll be loads of new songs and possibly an extra keyboard to broaden the sound. But you won't hear synthesizers or wah wah pedals from this lot.

With characteristic purity, Rory sums it up: "If you've got to do it really for the blues, you like to keep it as simple as possible!"

BY PETER HARVEY

**SISTERS**  
NEW SINGLE  
**'THERE'S A RAVER COMING HOME'**



# Luxembourg snubs Veronica plea

## Beeb Bulletin

BEEBS as our Genny calls 'em, celebrates the Osmonds security-ridden arrival in Britain this week with a look at the group's early hits.

Ed Sheppot presents the programme on Saturday afternoon — the second in the six-part Osmonds Story.

Tonight (Thursday) John Peel has the Kinks in the studio along with Chill Willi and Barclay James Harvest. On Friday Anne Nightingale hosts the Round Table, then later Michael Wale's Rock speaking 'y'all.

In Concert on Saturday features a live experience with Eiton John from Hammerstein Odson — a rare pleasure — only equalled by Barry Blue in the My Top 12 studio on Sunday.

Monday's guests on the Bob Harris bing are Jesse Colin Young (can't get enough of a good thing), Colin Blunstone, and Gryphon.

That leaves just John Peel's Top Gear on Tuesday with Sutcliffe Brothers and Quiver (with) they'd shorten their name) John Golding and John Doonan.

**THE FIGHT** to save Radio Veronica is losing ground. Europe's oldest and most famous "pirate" looks in danger of folding completely despite strong rumours this week that Luxembourg was coming to the rescue.

Veronica will NOT be buying time on Radio Luxembourg.

Radio Luxembourg in London quickly issued a statement saying there was "absolutely no truth in this rumour" while over in the Grand Duchy, TL's deputy boss moved to say he was astonished by the story.

"It's completely untrue. People have been ringing me frequently about this but it cannot happen. It's the one thing that is impossible."

This emphatic denial followed stories in the Dutch Press which suggested Veronica might broadcast on 206 during the day already used by the Dutch Lux service for one hour before the English service begins. The suggestion was that German radio Luxembourg could transfer to VHF recording 206 free.

Reverend and Radio Mirror understands Veronica did make a move to buy Luxembourg time some while back but the rates were "too costly."

The latest rumour concerning the ship which is being forced to close by the Dutch Government, is that a Spanish short wave signal will be used and relayed via MI Alge. No one at Veronica was available for comment.

Meanwhile, as a sign of the worsening situation in Holland, Veronica recently had a shareholders meeting to wind up the business enterprise which markets t-shirts, books etc.



## Aspel joins 'think-big' 539

CAPITAL RADIO brought off a major broadcasting coup this week with the signing of star personality Michael Aspel.

The BBC television and radio star John London's commercial station on September 2 as a big draw competitor to Radio One's Tony Blackburn Show and Radio Two's Pete Murray slot.

Capital signed Aspel in the face of competition from other stations. They will employ him on the morning show between 9.00 am and 12.00 each weekday.

Aspel told RRM this week: "I was asked to do an early morning show for another commercial station but I couldn't bear the thought of rising at 5.00 am each morning."

He went on to describe the job as an exciting and challenging and a change

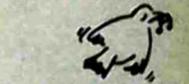
from "being a parrot for so many years."

The format of the show will include old records of his choice, anecdotes, and comment on that with Joan Shenton — one of the show's present co-hosts. The other current host, Tommy Vance, is moving to another spot soon.

Capital's managing director, Mr. John Witney, said: "Already after only nine months on the air, we've got well over one million listeners a day. By the end of the year I'm confident that even more housewives will tune in to listen to Michael Aspel."

Aspel intends to continue working for the BBC.

MARK LEFT



## CAPITAL

539 metres medium wave  
95.8 MHz VHF.

539 pays tribute to the Mamas and Papas this Saturday with an hour-long special in the Capital Rap slot at 6.00 pm.

Earlier in the day Roger Scott's *Cruisin' Show* — scheduled to move soon to 6.00 pm — this week delivers the second episode in the All The Teenage Dance Crazes special. This week's programme is titled *Can Your Monkey Do The Dog?*

Once again programmes will be coming from the Castro exhibition and on Saturday Hullabaloo gets a second chance to investigate the sort of things kids love — steam trains and the like.

Finally some reminders of the regular programme: Sarah Ward and Friends usually has some pop personality wandering into the studio each night between 10 pm and 1.00 am then Sean Kelly takes Night Flight through until Kenny Everett opens up the day at 8.30 am. Next week's live music on the all night show will be played by York De Sousa, Bob Walton, and Gene Lewis.

## London facing pirate epidemic

AUGUST Bank holiday promises to be a dial radioers paradise for London radio freaks.

Radio Invicta returns to the airwaves on Saturday August 24 with their most spectacular presentation yet.

The VHF pirate dedicated to promoting soul music plans to run non-stop for three days, on 92.4.

Another station promising to broadcast with a bang is Radio Concord, now test-transmitting each Sunday night on 230 metres medium, 1277 kHz.

The station has taken over Radio Dynamite's night-time spot at the weekends and plans to experiment with a test format of minority music.

Those in charge claim to

have "fair" financial backing and promise live music, the first for August Bank holiday.

Radio Concord hopes in the future to broadcast between Midnight and 9.00 a.m. each Sunday morning.

## It's a gift . . . to Paul Owens

RADIO London Jack Paul Owens gets a late wedding present this month when the Beeb hands him his very own show on Radio One.

Paul gets married this Saturday and will return from honeymoon in time to do The Paul Owens show on Thursday August 29. The slot is a one-off but a major step forward for Owens who has become Radio One's number one stand-in jock.

Meanwhile on Radio London, Radio One producer Tony Fish stands in for Paul on his regular Saturday afternoon slot while he celebrates his nuptials.

## Burnett takes Rosko's lot

PAUL BURNETT stands in for Rosko next week while the Magnificent Mouth does his discomania bit around the country.

The Rosko Radio One Roadshow takes in Plymouth (Monday), Torquay (Tuesday), Poole (Wednesday), Southsea (Thursday), Bognor (Friday).

## Alternative voice

IT seems that Bob Noakes has taken someone's place on RNI, speculation says that it's newboy Jason Wolfe who has fallen prey to the dreaded Herr Bollier. Last time I spoke to this good Swiss gentleman he was saying 'I no speak english'. Yet he is supposed to have sacked Jason on grounds of style!

Bob Noakes is, however, wanted badly aboard the

Mebo II to help get the transmitters ready for the new imminent trip to Italy. The voyage will probably begin on or around October 1st, when it is rumoured, the Dutch Act will come in. Never fear though our Intrepid English boys will stay aboard to fight the yellow wogs, to show the British are made of those dagos etc. (Peter Harvey thinks I'm being serious. The boy's a fool I tell you, he should know by now I'm not capable of that I mean imagining news, yes. But dreaming up serious news. . .)

RNI's gain is Caroline's loss, though. As witnessed by

the deterioration of the signal on 206 since Bob left. The genius of the North Sea — Peter Chicago — also left after internal upheavals. He took with him his girlfriend Ellen alias Samantha Dubois that leaves the MI Amigo with painfully evident lack of technical knowledge.

Many interested parties are, almost certainly, currently seeking his services. The Pease Ship, on its voyage to the Middle East, Atlantic with its linear-amp problems, RNI doing all it can to get every watt out of its transmitters, and many more folk.

A few months ago it was RNI submerged by continental interference and Caroline booming through. Now the situation is reversed. I suppose it's too much to ask to have them both.

It seems that posterity failed to record a landmark in radio history a few weeks ago. Capital Radio began making a profit. In the new year there was a severe drop off in advertising. As listeners know and as informants tell me, the situation is much improved.

We also seem to have missed gradual moves at the station towards a more album based format. This is no doubt,

more unknown music on the station. Within a year I should think it will be back with the format as started with.

Terry Wogan, renowned for his 'how to put on weight while trying to lose it' and 'give yourself a Radio Two style hernia' courses, was recently heard to say that LBC might succeed but Capital never and would go broke within a year. How about a 'teach yourself to face the realities rapidly losing an audience' course?

It seems that 190-year-old teenybopper, Jimmy 'I wish I could talk English' Cooper. Young will lose more of his female listeners to Capital soon. Michael Aspel (recent winner of the Miss World contest) has been brought in on a very excessive salary to do the 9 a.m. to midday programme. I feel that MI Amigo and Atlantic will gain some listeners though. Me included. Come back Tommy and Joan all is forgiven. I didn't mean what I said about halls and walls and . . .

TV's *Afternoon Voice* understands that while we all relate Tony Blackburn is in a state of deep despondency over all the gorgeous fare he's not receiving for doing Top of the Flops. One programme,

**SISTERS**  
THERE'S A RAVER COMING HOME!

on 1000 kHz

# Who are these Sweet Dreams people anyway dear Mr. Bradley?

**AFTER THE** entry of Honey Honey — Sweet Dreams in the charts a couple of weeks back, Joe Public had to admit he was baffled and confused.

Who were Sweet Dreams? Or was it Honey Honey? What was this Bradley's label? Where had this record appeared from? What was possibly going for it that could put it in the charts?

Well, to answer: for one thing it is a good disco sound, a valuable attribute at a time when TOTP was off the telly. For another, it came out during the height of the Eurovision epidemic which spread across the water from Waterloo. Abba wrote the song.

So after a year's toil and trouble, Bradley's Records found themselves in the charts for the first time ever with two records — Stephanie DeSykes entered in the same week.

"Yes, we were really pleased about that" said the young lady in the singing duo. "It was great that Bradley's got two records in during the same week."

But having mentioned their accomplishments, who actually are the perpetrators?

## MYSTERY

Well, there is an air of Stardustian mystery surrounding the actual identity of the lady. She responds to Sara Leone, but the wig can't hide everything — she has played with a band, once well known. Pick 'n' dice which one you think it is.

The gentleman's past is much easier to trace. He's Tony Jackson, ex of Gullivers' People who met Sara while doing sessions and decided to get together on the record.

"We didn't choose the song, the record company picked it," explained Po-er — I mean Sara. "Abba wrote it for themselves, and they have recorded it. Everyone here liked the sound so we did it."

The idea for the two to get together was partly their own and partly that of Ron Roker and Jerry Shury, producers of the single. They joined up for the single in April and had it released by May 24.

They were a bit surprised to see the record stay in its

Can you pickety which way Sara's hit will go?

second week in the charts, but are hoping a Lift Off show last Monday which will help move it up.

"If it gets in the Top 20 or something near then we'll think about doing a tour," added Sara.

But things are still very much in the air.

"At the moment we haven't done any live concerts, but we do hope to keep together as Sweet Dreams. It could last a long time if we have another hit, but we'll just go along with what happens."

"If you have a hit record I think you should follow it up immediately with another in a similar style. I suppose that does lead to singles sounding the same, but you have to keep a sound the kids can identify with, relate one single to another. Look at Gary Glitter's success; you can't get anything more similar than that."

So what do you think of the whole glitter-rock thing in the charts?

"Well, it's up to the public," explained Tony. "Music like all types of music — I personally like the charts at the moment because there's a lot of American stuff in it."

**BREAK**

At that moment, Bradley's general manager, ex-Mojo Stuart Slater enters the room and announces the record is breaking all over the States. The record is already going down well in Germany and Holland so to break the States would be a great achievement.

"The English sound is going down really well in the States at the moment with Paper Lace and Abba," concludes Sara. "I hope we make it there, because I'd love to go."



Well here they are, but do you recognise them?

**WELL YOU** know what they say about people with one leg.

I don't actually, but even Gary Holton of the Heavy Metal Kids can't arrange a punch-up on the doorstep for every interviewer and you gotta sling in some kinda intro. Apparently, a bit of the ol' aggro was how the mob found themselves a name:

"We were called Legs when we was out on the Costa del Riviera or whatever they call it, living in beach huts and doin' washin' up during the day so's we could pay for our drinks at the club we was playing at."

## BANG

"But when we came back we were down the Speak one night and there was this group playing really bad. People were throwing things at 'em and suddenly —

**BANG** — we're there, the five of us with rike stands defending the band. We were pissed outta our brains and we wanted a Barney. So this geezer come up afterwards 'n' said 'You're a right buncha heavy metal kids, so we thought 'Yeah, we'll buy that'."

An' the band tend to get a bit Oliver Twist on stage, eh?

"We used to, but all the theatricals have made us cut down a bit on the booze."

**JUST YOU DARE ASK FOR MORE**

Well, I've got to own up — (let's out a charismatic Tommy Cooper guffaw and takes another swig of lager).

"We haven't really, but we all think we have."

## BRANDY

"We have just incorporated a bottle of brandy and a crate of lagers in our contract. We got described as a chimpanzee's tea party in a live review once — it's so bad we're thinking of putting it on the back of the next album."

Does all this booze glorious booze make for all that hectic

aggression on stage?

"I love aggravation, I thrive on it. I see guys out there I used to go to school with yellin' 'Piss off' but I love it all. One time we were up in Aberdeen and suddenly this geezer grabs the mike and says 'Do you know Knock On Wood?' and we don't so he says 'you got five seconds to leave.'"

"So we played it of course! — but at the end we all went up the front of the stage and put the boot in, and now we always do Knock On Wood for our encore."

## FILTHY

So how come all this two-fingered raw power goes down the plughole on vinyl?

"Yeah, that is our main problem at the moment, 'cos we're a five band. We're gonna try for a much looser sound on the next album, all the dollies are gonna be off. We got a couple comical numbers and a really filthy one called Suck Away about two young girls we met at a gig."

"You've been accused of being 'hyped' by all the promotion from Atlantic's Dave Fagin' Dec."

"I tell you, we earn pennies. I've never been so broke! You shoulda seen me in the last group I was in — a 100,000 dollarer, called Biggies. I had all the clothes, a pad in Chelsea, sixty notes a week, and we rehearsed for nine months and never played one gig! An' now we're sluggin' up and down



Gary Holton

the motorway getting called the pampered kids."

So this HM Kid ain't exactly an overnight sensation; in fact he's been through quite a few weird scenes already. Born a four by two in the East End's Cabine Street; played the Artful Dodger in the stage version of Oliver; a National Theatre member for two years, had a part in Hair, became a soprano opera star at Sadlers Wells; and got thrown out of the Central School (but then so did Sir Laurence!).

"That next album's gonna be 'take the best time' though, 'cos with all that acting experience and the impression that he's never really off stage, it's hard to say whether he's the genuine rock and roll article or just playing another part."

THE  
**Peet's**



NEW SINGLE  
**WIZARD OF LOVE**

Available now on  
BELL 1372



# Pick of the week



**PETERS AND LEE:** Rainbow (Philips 6004 406). The Hanes and Grotel of the pop world, Peters and Lee are back! Wow, soon, what a rocker—no, well, actually it's not, but I'm sure would make a nice change if it happened. This is another wet offering, plenty of orchestral backing, catchy lyric line and not much else to get excited about. I'm sure this duo are hiding behind each other in the singing stakes. Every time we get a bit of tempo from them my record needle cracks up with the strain. OK, it's a hit but let's have a change next time, huh? **CHART CERT.**

**KRISTINE SPARKLE:** In His Kiss (Decca 13544). Pity this former Crackerjack girl with the lovely legs hasn't made it. Perhaps the material hasn't been right but this one might just do it. A basic beat incorporating some nice harmony sound, oh, not forgetting the panting vocals. Unfortunately Kristie hasn't got strong vocal chords but it's a catchy song—similar to early Sandy Shaw I would think. Maybe she ought to take her shoes off in order to get success. However **CHART CHANCE.**

**VIVIAN STANSHALL:** Lakonga (Warners 16424). I'm still tryin' to work out whether Lakonga is a strong drink or not and what effect it has on Viv Stanshall. However it's certainly brightened up a boring evening for me. It's a driving song, rock tinged with an afro beat—get it? And it's also very nice to dance. Lakonga get to ya. "Barmen! I'll have a double Lakonga please and charge it to Warner's." It's a hit, a hit, a hit. **CHART CHANCE.**

**GLYN POOLE:** Sally Sunshine (York 216). You know I've got this little dog back home who covers its ears every time I sing to it. I'm sure if it heard this record, he would commit suicide let alone bite Mr Poole's head off. It's not that I hate the record, it's just that I hate the record, it's just that I had a coveiled childhood and my mother used to scrub my back in the bath while humming a similar tune to this one. I had love having baths. **CHART CHANCE.**

**UNICORN:** Ooh Mother (Charisma 211). Although this charming single and future album has been produced by the Floyd's Dave Gilmour, Unicorn have a nice and simple laid back acoustic flavour about them. A rather fluent harmony sound too. Gilmour's obviously using the experience of Floyd's production technique to their advantage. Ooh Mother might be a bit too mellow for chart impact this time, but I've no doubt we'll hear a lot more from them in the near future.

**SHAKIN' STEVENS AND SUNSETS:** Honey, Honey (Mermaid 117). Is this what heterosexual rock 'n' roll's all about? The drumming sounds like early Sweet and present day Mud. There's a lot more people enjoy of Elvis than there's people who like Shakin' Steves and Sunsets. I'd like to see the real thing please stand up.

# Pick of the week



**GILBERT O'SULLIVAN:** A Woman's Place (MAM 121). Mr Lonesome, 1974, has been out of the charts for a while. He tells us in this song, that a woman's place is in the home and probably that this record should be top of the charts. There's a slight controversy about the first issue, but he should do rather well on the second count. Actually, it's the most punchy song I've heard from the man himself since Get Down and he seems to be putting some effort into this one. He says that he's not a "fill-women-a-lib... **CHART CERT.**

**FRANKIE MILLER:** Little Angel (Chrysalis 2048). One of the better offerings this week. The single, from this tough looking little Scot, was taken off his recent Hit Five album and it's a funky little number in the Van Morrison mould. Produced by Alan Toussaint, this could take off with the right airplay. **CHART CHANCE.**

**JEREMY TAYLOR:** Jobsworth (Spark 1113). Now this one (Afrikaanse for bike) is versatile, I'll give him that. He had a record out in South Africa 10 years ago called Ap Ples Daddy which went down an absolute storm because it contained witty lyrics which these white settlers related to. Now he's adopted a typical cockney accent for Jobsworth, a roll along acoustic number with some wry connotations. It's nothing as provocative as Joburg Talking Blues mind you which was the Big Boy Now, Blue Suede Shoes, Darling Be Home Soon, Apple Hill (K 1435), AMERICA: A Horse With No Name; Sandman; Ventura Highway; Riverside (K 16408). **GORDON LIGHTFOOT:** If You Could Read My Mind; Christian Island; Ode To Big Blue; Mr. And Bobby McGee (K 14344). **TONY JOE WHITE:** I've Got A Thing About You Baby; Did Somebody Make A Fool Out Of Me; I Ever Saw A Good Thing; California On My Mind (K 16411). **FRANK SINATRA:** Strangers In The Night; Love's Been Good To Me; Softly As I Leave You; Let Me Try Again (K 14348) and One For My Baby (And One More For The Road); My Way; That's Life; The Good Life (K 14347). **DEAN MARTIN:** Gentle On My Mind; King Of The Road; Georgia Sunshine; You've Got To Be Somebody; Love's Been Good To Me; I Ever Saw A Good Thing; Bumping Around; By The

Way; I've Got A Thing About You Baby; Did Somebody Make A Fool Out Of Me; I Ever Saw A Good Thing; California On My Mind (K 16411). **FRANK SINATRA:** Strangers In The Night; Love's Been Good To Me; Softly As I Leave You; Let Me Try Again (K 14348) and One For My Baby (And One More For The Road); My Way; That's Life; The Good Life (K 14347). **DEAN MARTIN:** Gentle On My Mind; King Of The Road; Georgia Sunshine; You've Got To Be Somebody; Love's Been Good To Me; I Ever Saw A Good Thing; Bumping Around; By The

# Pick of the week



**NEIL YOUNG:** Walk On; For The Turnstiles (Reprise K 1439). It's nice to find the Loner still cutting through the grease better than most other white stylists. From his new snazzy album, he croaks and wails a thumping, creaking and scratching rhythmic semi-slowie, amidst which is buried some good R&B guitar. It ain't too commercial, but like it! The waxy piles up (and a piano flies over) on the acoustic banjo blues flip. Neil's another with a Warner Giants maxi out, viz Southern Man; Till The Morning Comes; After The Gold Rush; Heart Of Gold (K 1439). **MUSIC PICK.**

**SCOTT MCENZIE:** San Francisco; Be Sure To Wear Some Flowers In Your Hair; Reason To Believe (CBS 1168). And why not? 'Tis the summer season and sure as hell this hippy drippy ditty from '67 is a summer song. Tim Hardin flip, subsequently reworked by Rodney. **PETAL PICK.**

**DAVE LOGGINS:** Please Come To Boston; Let Me Go (Elektra 2442). "Poignant" as Roger Scott, Capital Radio's drive time jock, "boring" as I, about this quaveringly-sung dirgey lump of nothing with cryptic lyrics about being "the number one fan of the man from Tennessee. Sure you don't mean Colorado, Dave (who is NO relation to Kenny or Dan)? Grip, there's more on the flip. **VACUOUSLY BRITTY PICK.**

**PAUL HAY:** Paula; Next To Jesus (London HLU 10468). Plus, Mick Farren, and a Paul re-doing their great true love and devotion teenage slowie from 1963 all by himself. It wasn't a kinky situation, hey hey dearie—hey hey Donny—would be a great substitute idea. Semi-irreverent strumming folk. **SKOLACK PICK.**

**SPARKS:** Girl From Germany; Beaver; O'Landy (Heart-ville K 1284). From their earlier (by just a little bit) "Wooter In Tweeter's Clothing" album, this Angiotensin II-in-produced "Kinky Chapman and—oh, you name it, they'll claim it—all mixed with a cerebral originality of their own. Slow starting, then velocity jerky flip, more in their current group. **US PICK.**

**TRIBE:** Tribe; Learn To Love (ABC 4007). The Big Dew Eye in produced. "Kinky Chapman and—oh, you name it, they'll claim it—all mixed with a cerebral originality of their own. Slow starting, then velocity jerky flip, more in their current group. **US PICK.**

**HENSON:** God Only Knows; Do Me Wrong; Bud Do Me (Epic EP 35717). The Beach Boys' pop gets some hard-rock guitar, weeping synthesizer and reverential multi-tracked singing from this 25-year-old music shoals sessioner. It's the appealing stature's fine for radio programmers. Invitingly titled album. "Easy" E's "O'Day" (Epic) is a nice touch. **SOFT ROCK PICK.**

**JOHNNY JOHNSON & THE BANDWAGON:** Breaking Down The Walls Of Heartache; Daniel's Master (Epic EPC 2697). This minor US hit reached number 4 here in '68, becoming a quintessential example of—ad model for—much of the disco-stomping B & B-type pop which still weeps through Britain... yet which is ignored in America. Johnson subsequently switched bases here, and is quite likely to find himself back in the Charts with this, things being as they are. Original flip slowie and more soulful. **DISCO PICK.**



**EMERSON LAKE AND PALMER**

**LIVE (MANTICORE K6300)** It must be three years now since I last sat in on the ELP experience. I thought numbers like Lucky Man, The Tank and Take a Peeble, all off the first ELP album were great. Things changed — Tarkus came out, I like it but then on entering the nasty rock business people began telling me how boring and introverted ELP had become. From an audience point of view they've gone from strength to strength but the press have criticized them — Brain Salad Surgery was slagged off (I didn't hear that one by the way) and now we've got a mammoth triple live album to contend with. Didn't seem too bad at first all the old favourites are there and even Jeremy Bender from the Tarkus epees. The long improvised pieces, fine musically, but boring from a listening angle are around too. Even Lucky Man, an up-tempo version is strange and not as good and the last two sides are taken up by several impressions of Karn Evil 9 — ELP's most recent work, ELP's most complicated stuff though. Oh for the simple things in life, the show's getting too big alright. J.B.



**DARK LADY (MCA MCF 2559)**

And now, from the makers of His 'n' Hers follow-ups, we bring you, fresh from the divorce courts (yes, this is the gutter press) a new album from the semi-detached half-breed reservation. It's a twirle girle schlock and soul extravaganza with the obligatory jury of chic chick singers and aas with class-defiant Judge Smails Garret, who twiddles the bass, billed as Ace Producer, certainly hasn't wandered through my playing cards before, but no matter, what of the music I hear you ask to the accompaniment of a thousand overdubbed string clichés? — Well Dark Lady made it as a single in the States and oh how subtle a satire! How Do You Sleep nasty anti-Sonny to live things up, or offend your sensibilities, depending on which gossip rag takes your fancy. — If you liked The Way We Were you'll just love this thing. It's just on while eating a tinned prawn cocktail after you've seen Great Galatry for the seventh time. — Yes, you've guessed it, it's just another chromium-plated Barbra Streisand-like removed from the ban, where did I put those plastic flowers, I was going to spray them gold. P.D.

**BIRTH CONTROL**

**Re-Birth (CBS 6008)** If this re-birth I'll take the comic cross-country thank you very much. Yes, another German band parading once again the blues licks, guitar riffs and organ rips that once made Ten Years After loved all over the continent. They do it very well and will no doubt please the converted who in turn will stand in the corner jerking a head up and down in crazed recognition. Either the Germans are so far behind they are in front, or they are preparing us for some new doom. P.H.

**ANDY FAIRWEATHER LOW**

**SPIDER JIVING (A&M 51M10)** What's this? Two good albums in one week? A rock critic could run out of clichés. After the joys of Stevie Wonder this had to be very good to be thought of as good. And it is very good. Which means, if you're not baffled and reaching for the Monterey Maker or some other such rival comic, that Andy Fairweather Low has re-emerged. The process has taken over three years of soul searching. Up in Welsh hinterland the exotic warbler of Amen Corner has been getting it edd together. Something went wrong back in the old scream-scenes of yesteryear and this album is where "Fair" gets rid of all those blues. His sounds awfully desperate — like a condemned man screaming for release — then on the one or two slower treatments there's a hint of that old "Bend Me Shape Me" shrewk. Not that it matters whether this is a lot of new followers are going to discover AFL. In him they'll find the sort of inverted outpourings that make the stuff of legends, and in the band the sort of music that only very special albums can boast. Each song has that luxurious L.A. atmosphere that usually comes when the full team is playing. That means the likes of Kenny Buttrey, Charlie McCoy, Dianne Davidson, the Memphis Horns, and producer Elliot Mazer. The combination of Fair's catchy choruses and all those ace musicians, is tastier than a melon in hell. Suck it and see. Like most of these rather offerings, you need to listen a lot and sure the tracks tend towards sameness, but at least six of the eleven songs are grade A. P.H.

**UNICORN**

**BLUE PINE TREES (Charisma CAS 1092)** Oh musical geniuses, whenever will they cease to take effect. When will original, virginal music spew forth? I sponse really that all music that influences become copying? On this Unicorn album that's where. It's a spot the Byrds' vocal harmonies of the album — the music, the songs, the flair, of vocal style — but also a lot of dialogue. Songs suddenly step short as Billie Holiday, first lady of jazz, expresses a sort of stream-of-consciousness speech or two.



**Stevie lays it**

**FULLFILLINGNESS' First Finale (Tania Motown STMA 8019)** So, if there's not another good album released this year — and let's face it there have been precious few worth playing — THIS will stop the pick-up seizing up. Down here on Accolade Avenue the cliché book has run out of answers: album of the year sounds so commonplace — how about statement of the century? At least one track lays it down heavier than a truck load of tapes, and all things 'cept one have more charm than my mate's number one woman. Wider still and wider (all together now!) the interventions come splurging out with sparkling clarity. Musically too, this is a much more ambitious collection. Stevie uses a number of musicians and singers including Sneaky Pete, James Jamerson, Syreeta, Paul Anka and Yvonne Wright (who wrote the one dirty song). Down tempo it may be, but when the rhythm comes in there's a enough heat to inspire a congregation. Oh, yes, this is quite religious too. Stevie lays it and it stays laid. Don't miss it! — P.H.

**BLACK OAK ARKANSAS**

**STREET PARTY (Atlantic K30057)** Remember this lot from the Black Sabbath UK tour recently? Well, they went down prurty well then and so they've released this album (their second in the UK) to try and grab ya votes. Apart from that it's the final recording appearance of guitarist Harvey Jeff before he went off on his religious pursuits. First track on the album is their version of Martha Reeves and the Vandellas' Dancing In The Street, also their current single. That track demonstrates amply the assets of the band — Jim Dandy's coarse lead vocals, piercing lead guitar breaks and overall raucous sound. Perhaps the UK market like their rock and roll defined in a simpler form and with gentler approach, but apart from that it's a good get up and goalbum. M.T.

**BILLIE HOLIDAY**

**Songs And Conversations. — (EMI MPFL 284)** Certainly a different kind of album — the music, the songs, the flair, of vocal style — but also a lot of dialogue. Songs suddenly step short as Billie Holiday, first lady of jazz, expresses a sort of stream-of-consciousness speech or two.



**ERIC CLAPTON**

**461 OCEAN BOULEVARD (RSO 2479-118)** To take a truly impersonal view of this album, would, I'm sure, be beyond the powers of any rock journalist who has, or at least tried to follow the trials and tribulations of Eric Clapton. 461 Ocean Boulevard is particularly significant only for its promise that the man has finally got it

together — once again — but this time, perhaps we'll get more from him. I often wonder if this album's title might insight into the thoughts of this affluent guitarist. Perhaps he tells us he's not feeling too good in a track called Give Me Strength, a self imposed plea "give me strength to carry on." He may yet again in Let It Grow he professes his love and happiness with words like "let it blossom, let it grow... It's also obvious that Eric's playing relationship with former Dominos bassist, Carl Radl had developed beyond expectations. If one listened to Eric's playing on the old Cream scene, Distra'll Geary for example there's no comparison — is that the answer? 461 is almost reggae in shape, laid back and funky — the output of a guy who seems totally at peace with himself and the world. Gone are the hang-ups which seemingly caused him to disappear in to voluntary retirement after the Dominos disbanded. The inclusion of Yvonne Elliman on background vocals only helps to make this album the best thing I've heard in yunks — it also includes his current single I Shot The Sheriff by the way. I keep wondering if I'm saying these things just because it's Clapton — yes, it's Clapton alright — glad to have him back. J.B.

**VARIOUS ARTISTS**

**Save The Children — (Tania Motown TMR 1183)** Just got to be one of the starriest albums of all time. Cannonball Adderley, Marvin Gaye, the Jackson 5, Curtis Mayfield, Nancy Wilson, Gladys Knight and the Pips, Sammy Davis Jr. and a whole lot more, including the Mah Jongg in excellent form. Originally plays The Fool. Overground soundtrack music from the movie which turned was from the superb star concert.

**SHARON FORRESTER**

**Sharon — (Ashanti 106)** This girl from Jamaica has already been raved about and hailed as some kind of new superstar. In fact, it's a pleasant surprise usually set in reggae mood music and it's a very flexible voice, which soars and flutters in such a style as to suggest she could do well in a jazz setting too. Tremendous range, considerable promise. But no superstar as yet.

**DIANA ROSS AND THE SUPREMES**

**Anthology — (Tania Motown 704A3)** Magnificent three-record set, featuring the great material and hits of the group during the sixties before a sort of musical chairs personnel change came along. From 1962, they dominated the scene. Albums are subdivided into: the early sessions, the big boom, non-stop hits-making, new horizons, versatile stylers, memories moving on. Very consistent team, constantly sparked by the remarkable voice of Diana Ross. P.J.

**THE OHIO PLAYERS**

**Skin Tight — (Mercury 6666 497)** Seven strong team of multi-instrumentalists and off-beat singers' musical moods involving fugalhorn, percussion, and keyboard material. It's jazz, but palatable jazz... and there's soul and bluescentric, too. **How Deep Is Your Love Like This** contains some beautiful harmonies and lead work.

**VARIOUS ARTISTS**

**Chess Golden Decade (1958-59) (Chess 6445 206)** Allegedly a period when rock and roll was in the doldrums, yet Chess turned out a steady material from the likes of Dr. Dreidel, Jimmy McCracklin, Piano Red, and that magnificent harmony group, The Moonglows. So this prestige album has plenty going for it. **Chess Golden Decade (1962-63) (Chess 6446 201)** This is volume five in the series, and includes items from Frogman Henry, The Miracles, Ramsey Lewis and Chuck Berry (on Let It Rock). But perhaps the best track of all is the moon mass' Larry Williams' hot performance of My Baby's Got Soul.



# Wishful Danny's big big chance

FACING THE future with bright prospects for success in the hardest game of all, pop music, is 24-year-old Danny Finn. Danny's been picked to join two rather better known gents Marty Kristian and Paul Layton in a threesome which, they hope, will be as successful as their last little venture, the New Seekers. Danny, who's from Southampton, was in a semi-pro band called Wishful Thinking when he got the call: to an audition. A few minutes after meeting, the job was his. "It was an instinctive thing," said Paul. "You either get on with people or you don't. We just thought he was a nice guy."

Added Marty: "We saw a hell of a lot of people, some known, some unknown. Many were talented musically and that was important. But it was more than that: we're looking for a person compatible with us. Someone sympathetic to our way of thinking."

## FACE

A FEW months ago we asked: Is John Christie the voice and face of '74. So far we're still picking the mud from our eyes as gorgeous John has not exactly set the charts on fire. But we STILL believe in the lad (especially grown-up Genny

## EH!

THEN there was the Irish drummer who walked into a Soho restaurant, ordered a meal, paid for it and ran out without eating it!

# Big mates - that's Gary and Jimmy

**BIG MATES** - that's Gary Gitter and Jimmy Ruffin. The two chart regulars have been friends for four years now - since before GG was GG but was merely FR (Paul Raven).

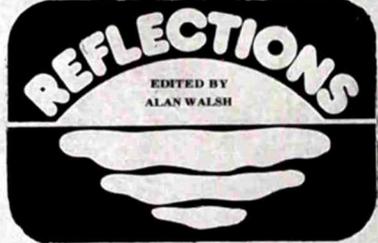
The Motown star says he first met Gary in 1970 when the *What Becomes Of The Broken Hearted* man was touring over here. "He was plain Paul Raven

then and wasn't doing anything," Jimmy told our Roy Hill (the pseudo-Liverpudlian from posh West Kirby). "I met him through Barry Blue's manager and although I knew nothing about him musically, I thought 'this guy's gonna be a big star' because he had the quality. He'd just re-recorded *Rock and Roll Part One* and hadn't even got the

new name. No one believed the record would be a hit. "Paul used to come along and watch my shows to see if there were any gimmicks he could pick up. Jimmy claims to be the first glitter man, anyway. "I wore one on Top of the Pops in 1969 - I didn't want to wear it because I'm not an extrovert. The next thing, T Rex and Paul were in glitter."



Gary in action - no more is he an unknown, but the King of Glitter



EDITED BY ALAN WALSH

## Sparks fly out!

THE week that Sparks' second single, *American Hair*, raced up the charts the band flew back to America. Just why, nobody is saying, it could be for good, for a holiday - they are American after all - or merely to see if the band can repeat their UK success. They're staying shittum, actually. A spokesman for the group, asked about their movements and availability, said: "They've got nothing to say at the moment." Come back, Sparks. We love ya. How the hell can we write about ya if you're doing a tour on us?

# NOW MEET MR BIG - THE PEARLY KINGS OF POP

AFTER GLITTER, it's buttons. Pearly buttons, to be exact. They're fastened to a "burst of country rockness" (their definition not mine) called Mr Big who have adopted the Pearly King image recently. They claim Cockney connections, hence the eye-catching gear and adopted their group name merely recently. Before they were called Chalkie's Painful Leg and then Burnt Oak!

faces has taken place throughout their history but the band now comprises: Dicken, Vinco Chalk, John Burnip and Peter Crowther, all of who have known each other since their school days. Their debut single is 'Eee, I'm All Right,' a chirpy, singalong number. Remembering how another group started off with a skidhead image (remember Noddy, remember Dave?) Mr Big might just make it even if they are still Mr Small at present.



# Live extra . . . Live extra . . . Live e

## Joan Baez



JOAN BAEZ must be one of the few artists actually beginning a concert on time. She would cause chaos at the Rainbow. Help Mr. Make It Through The Night set her just

under two-hour concert in progress. According to the lady, she had no set programme, jet lag and late UK arrival had made plans impossible. Instead, for most of the time, she sang requests asked by an ecstatic audience. Among her chosen numbers came Blessed Are, a couple of vocally modest traditional folk songs, an exuberant, moving and magnificently sung, Oh Happy Day and the finale of Imagine and Let It Be. As usual, there was a variety of social and political references, something I feel on stage, she is not

particularly adept at, generally abounding. Obviously she wins the tough, as a politically committed affair but this wasn't such an occasion, though references to numerous under-ground figures drew applause, but then a few strong guitar notes had the same level of clapping. She still triumphs and the audience covered people from teens to forties. Joanne doesn't get today's headlines but if her audience had to be accommodated at the Rainbow, she could fill it for four days. That would have been news! And, for me, she's still tops!

Tony Jasper



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