

The only paper with this week's BBC Top 50

# RECORD & Radio MIRROR

A BILLBOARD PUBLICATION

APRIL 27, 1974

7p

This week



THE CARPENTERS

RECORD & RADIO  
MIRROR



THE  
GREAT ONES

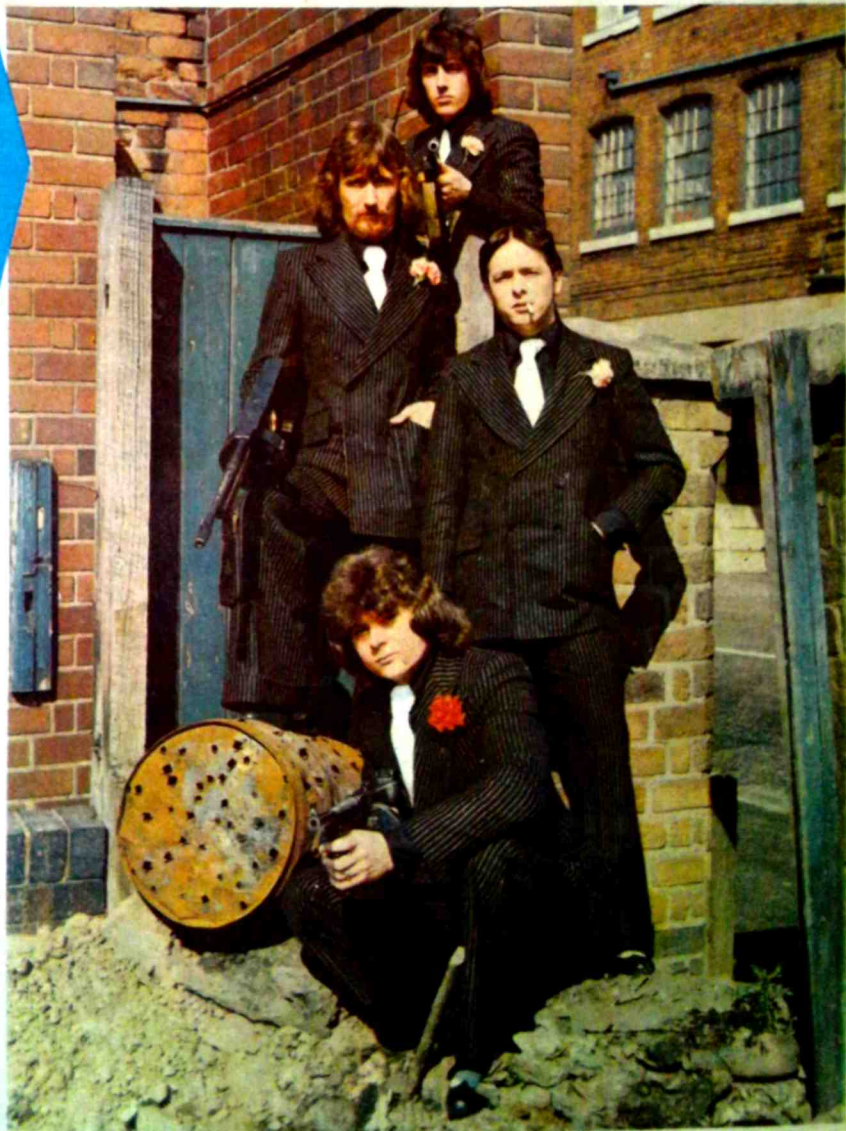
**PAPER LACE:**  
the day the  
'Chicago  
mob'  
got busted

EXCLUSIVE PAGE 19

**PLUS:**  
**SLADE**  
say why they  
are quittin'  
**BAK 'OME**

**GRAHAM  
NASH  
& Britain**

**and...  
who will  
follow the  
NEW  
SEEKERS?**





# RECORD MIRROR

## RRM/BBC chart

Supplied by BMRB

# TOP FIFTY

### SINGLES

This week	Last week	Weeks in chart	TITLE		Artist	Label
1	1	6	SEASONS IN THE SUN		Bell	1344
2	17	2	TERRY JACKS WATERLOO		Abba	Epic 2240
3	2	3	THE CAT CREPT IN		Mud	RAK 170
4	8	4	REMEMBER YOU'RE A WOMBLE		Wombles	CBS 2241
5	4	6	ANGEL FACE		Glitter Band	CBS 1348
6	5	6	YOU ARE EVERYTHING		Diana Ross & Marvin Gaye	TMG 890
7	3	4	EVERYDAY		Slade	Polydor 2058 453
8	9	5	DOCTOR'S ORDERS		Sunny	CBS 2068
9	11	6	HOMELY GIRL		Chi-Lites	Brunswick BR9
10	15	4	A WALKIN' MIRACLE		Limmie & The Family Cookin'	AVCO 6105 027
11	13	6	I'M GONNA KNOCK ON YOUR DOOR		Jimmy Osmond	MGM 2006 389
12	7	5	REMEMBER ME THIS WAY		Gary Glitter	Bell 1349
13	12	7	ROCK AROUND THE CLOCK		Bill Haley & The Comets	MCA 128
14	6	7	EMMA HOT CHOCOLATE		Billy Don't Be a Hero	RAU 168
15	10	10	BILLY, DON'T BE A HERO		Paper Lace	Bus Stop BUS 1014
16	18	5	GOLDEN AGE OF ROCK & ROLL		Mott The Hoople	CBS 2177
17	14	8	SEVEN SEAS OF RHYME		Queen	EMI 2121
18	25	4	LONG LEGGED WOMAN DRESSED IN BLACK		Mungo Jerry	Dawn DNS 1061
19	38	2	DON'T STAY AWAY TOO LONG		Peters & Lee	Philips 6006 388
20	31	3	HE'S MISSTRA KNOW IT ALL		Stevie Wonder	Tamla Motown TMG 892
21	21	4	I KNOW WHAT LIKE		Genesis	Charisma CB 224
22	19	7	LONG LIVE LOVE		Olivia Newton-John	Pye 7N 25638
23	28	2	ROCK & ROLL SUICIDE		David Bowie	RCA LPB0 5021
24	16	11	THE MOST BEAUTIFUL GIRL		Charlie Rich	EPIC 1897
25	27	5	THE ENTERTAINER		Marvin Hamlisch	MCA 121
26	-	-	ROCK & ROLL WINTER		Wizzard	(Warner Brothers K 16357)
27	30	3	BEHIND CLOSED DOORS		Charlie Rich	Epic 1539
28	33	3	YEAR OF DECISION		Three Degrees	Philadelpha PIR 2073
29	23	14	WOMBLING SONG		Wombles	CBS 1794
30	29	2	JAMBALAYA/MR. GUDER		Carpenters	A&M AMS 7098
31	46	2	I CAN'T STOP		Osmonds	MCA 129
32	24	12	THE AIR THAT I BREATHE		Hollies	Polydor 2058 435
33	20	8	I GET A LITTLE SENTIMENTAL OVER YOU		New Seekers	Polydor 2058 439
34	29	10	YOU'RE SIXTEEN		Ringo Starr	Apple R 5995
35	-	-	SHANG-A-LANG		Bay City Rollers	Bell 1355
36	34	5	THE WAY WE WERE		Barbra Streisand	CBS 1915
37	35	5	THE STING		Ragtimers	Pye 7N 45323
38	37	3	SATISFACTION GUARANTEED		Harold Melvin & The Blue Notes	Philadelpha PIR 2187
39	41	3	I'LL ALWAYS LOVE MY MAMA		Intruders	Philadelpha PIR 2149
40	36	9	JET		Paul McCartney & Wings	Apple R 5996
41	26	9	SCHOOL LOVE		Barry Blue	Bell 1345
42	39	9	CANDLE IN THE WIND		Elton John	DJM DJS 297
43	32	10	IT'S YOU		Freddie Starr	Tiffany 6121 501
44	48	12	REMEMBER (SHA LA LA LA)		Bay City Rollers	Bell 1338
45	42	8	EVERLASTING LOVE		Robert Knight	Monument MNT 2106
46	45	11	JEALOUS MIND		Alvin Stardust	Magnet MAG 5
47	-	-	THE SOUND OF PHILADELPHIA		FSB	Philadelpha PIR 2289
48	47	3	SO IN LOVE WITH YOU		Freddie Breck	Decca F 13481
49	43	8	MA-MA-MA-BELLE		Electric Light Orch.	Warner Bros. K 16349
50	-	-	SPIDERS & SNAKES		Jim Stafford	MGM 2006 374

### ALBUMS

This week	Last week	Weeks in chart	TITLE		Artist	Label
1	1	14	THE SINGLES 1969-73		Carpenters	A&M AMLH 63601
2	2	25	GOODBYE YELLOW BRICK ROAD		Elton John	DJM DJLPD 1001
3	4	19	BAND ON THE RUN		Paul McCartney and Wings	Apple PAS 1007
4	5	6	MILLICAN AND NESBITT		Pye NSPL	18428
5	3	4	BUDDHA AND THE CHOCOLATE BOY		Cat Stevens	Island ILPS 9274
6	7	10	OLD NEW BORROWED AND BLUE		Slade	Polydor 2383 261
7	10	16	TUBULAR BELLS		Mike Oldfield	Virgin V 2001
8	17	4	INNERVISIONS		Stevie Wonder	Tamla Motown STMA 8011
9	11	42	NOW AND THEN		Carpenters	A&M AMLH 63519
10	6	5	DIANA AND MARVIN		Diana Ross and Marvin Gaye	Tamla Motown STMA 8015
11	8	6	QUEEN Z		EMI	EMA 767
12	13	6	GLEN CAMPBELL'S GREATEST HITS		Capitol	ST 21885
13	9	6	THE STING/Soundtrack		MCA	MCMP 2537
14	15	28	THE DARK SIDE OF THE MOON		Pink Floyd	Harvest SHVL 804
15	39	2	PHAEDRA		Tangerine Dream	Virgin V 2010
16	22	9	SIMON AND GARFUNKEL'S GREATEST HITS		CSB	69003
17	16	39	AND I LOVE YOU SO		Perr Como	RCA Victor SF 8360
18	26	33	THE BEATLES 1967-70		APPLE	PCSP 718
19	19	7	THE UNTOUCHABLE		Alvin Stardust	Magnet MAG 5001
20	18	3	THE HOOPLE		Mott	CBS 69062
21	12	6	BEHIND CLOSED DOORS		Charlie Rich	Epic 65716
22	25	7	COURT AND SPARK		Joni Mitchell	Asylum SYLA 8756
23	23	5	SELLING ENGLAND BY THE POUND		Genesis	Charisma CAS 1074
24	14	5	NOW WE ARE SIX		Steeleye Span	Chrysalis CHR 1053
25	24	5	THESE FOOLISH THINGS		Bryan Ferry	Island LPS 9249
26	28	18	BY YOUR SIDE		Peters and Lee	Philips 6308
27	49	33	THE BEATLES 1962-66		Apple	PCSP 717
28	29	19	BRIDGE OVER TROUBLED WATER		Simon and Garfunkel	CBS 63669
29	-	1	WOMBLING SONGS		The Wombles	CBS 65803
30	21	5	TOGETHER New Seekers		Polydor	2383 264
31	36	10	RINGO		Ringo Starr	Apple PCTC 252
32	45	2	QUEEN		EMI	EMC 3006
33	20	9	BURN Deep Purple		Purple	TPS 3505
34	34	6	THE BEST OF BREAD		Elektra	K 42115
35	-	-	HERO AND HEROINE		Strawbs	A&M AMLH 63607
36	27	13	SOLITAIRE		Andy Williams	CBS 65638
37	-	-	AMERICAN GRAFFITI		Soundtrack	MCA MCSP 253
38	38	3	THE RISE AND FALL OF ZIGGY STARDUST		David Bowie	RCA SF SF 8287
39	-	1	TALES FROM TOPOGRAPHIC OCEAN		Yes	Atlantic K 80001
40	30	7	HOT CAKES		Carly Simon	Elektra K 52005
41	-	1	HUNKY DORY		David Bowie	RCA SF 8244
42	-	1	ON THE BORDER		The Eagles	Asylum SYL 9016
43	-	1	TALKING BOOK		Stevie Wonder	Tamla STMA 8007
44	32	3	THE BEST OF JOHN DENVER		RCA Victor	APLI 0327
45	-	1	RAINBOW		Nail Diamond	MCA mcf 2529
46	42	7	WE CAN MAKE IT		Peters and Lee	Philips 6308 105
47	-	1	SLADEST SLADE		Polydor	2442 119
48	4	4	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER		Elton John	DJM DJLPH 1001
49	33	2	CLOSE TO YOU		Carpenters	A&M AMLS 998
50	44	5	WHAT WERE ONCE VICES ARE NOW HABITS		Doobie Bros	Warner Bros K 56026

# Chart chatter

CHART HEROES from our two week gap are Abba, Peters & Lee and the 1971 edition of The Osmonds. Waterloo is at two, Peters & Lee make 19 after two weeks. The Osmonds are 31. The ad feature Donny but did Donny sing on the disc? I hope so, don't you? Oh, my, The Glitter Band lasting but Gary after keeping in-front is now 12. Young Jim is still thumping doors and Limmie are just heading for the top. Did I hear on the wireless some weeks back someone saying it would get nowhere? Emma is falling and Billy is dropping and Queen following suit. Still the Chi - Blues are still a-rising.

THUMBS UP for Keele as he moves really fast for what looks like being a super smash hit. Like David B. album single cuts do no harm. Expect you adore these little political message discs and Year of Decision is doing so well. Wombles still have two discs in the 50 and so now Bay City Rollers, BCR deserve their success, particularly after all the miles they've clocked. Wizzard are back but why not Rock & Roll Summer instead of Winter? Barbra down two and Barry 15.

MFSB who have backed so many Philadelphia sound discs now get some deserved glory with entry at 47 and what do you know about Jim Stafford in at 50? A little thing to super Julia at Polydor and hey ho our Jim began playing guitar at 14. He plays US clubs and before Spiders & Snakes made the US Top 40 with Swamp. Going to be a biggie, I'm told. Why though didn't ELO last longer? Nerdy forgot, hello, mum. See 47.

AND to next week. Can Terry survive? Will Mud creep to the top? Any chance for Limmie? Abba the real certs for topping the chart? How far will the osmonds climb? Wizzard? Are they set for a mighty smash? Can the Chi - Lites make the last and mighty leap? It's all too much - ...

LAST WEEK. Chart compilers, facts from last week. Artists dropping out from last week: Lena Zavaroni, 44; Doobie Bros 40; Suzi Quatro 49; Ann Peebles 50.

# US soul charts

- (14) The Payback - James Brown (Polydor)
- (15) TSOP - M.F.S.B. (Philly)
- (18) Dancing Machine - Jackson 5
- (45) Mighty Mighty - Earth, Wind & Fire (Columbia)
- (51) Let's Get Married - Al Green (HI)
- (82) Outside Woman - Bloodstone (London)
- (710) You Make Me Feel (Brand New) - Stylistics (Avco)
- (89) Heavenly - The Temptations (Motown)
- (93) Touch A Hand, Make A Friend - Staple Singers (Stax)
- (106) Honey, Please, Can't Ya See - Barry White (20th Century)

from Billboards Specialist Soul Survey

# Breaker S

WHY, oh why has Ann Peebles been allowed to leave the 50. An immediate enquiry is needed! Is Judy Teen going to provide Cockney Rebel with the breakthrough? Harry Chapin surprisingly breaking with very US disc. Toni Clark's revised disc must make it on merit? Yes? Cat Stevens still almost but not quite.

STAR BREAKERS  
THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US. Sparks. Island WIP 618  
LAST TIME I SAW HIM. Diana Ross. Tamla Motown TMG 890  
EASY EASY. Scotland World Cup Squad. Polydor 3058 452  
I CAN'T STAND THE RAIN. Ann Peebles. London HL 10428  
HONEY PLEASE CAN'T YOU SEE. Barry White. Pye 7N 5269  
SUGAR BABY LOVE. Rubettes. Polydor 3058 442  
GETTING OVER YOU. Andy Williams. CBS 3181  
JUDY TEEN. Cockney Rebel. EMI 2128  
1 USE A STAR. Most Most Moral. Decca F 1504  
WILD. Harry Chapin. Elektra K 1213

BREAKERS  
FOR THE LOVE OF MONEY. O'Jays. Philadelphia PIR 2190  
INSTANT POETRY. Golden Farring. Track 3094 121  
JUNGLE BOOGIE. Kool & The Generations. Polydor 3061 506  
LANDSLIDE. Tony Clark. Chess 6145 058  
MIGHTY LOVE. Detroit Spinners. Atlantic K 10418  
OH VERY YOUNG. Cat Stevens. Island WIP 6190  
SEVEN DEADLY SINS. Eno. Island WIP 6105 028  
STONE TO THE BONE. James Brown. Polydor 3068 411  
THEME FROM THE STING. Bobby Cruz. Philips 6006 374  
VIVA ESPAÑA. Sylvia. Sonnet 50N 2027



# Facts and figures

**NINE** discs in the 50 with 230,000 plus sales. They are: Everyday, Billy, Don't Be A Hero; The Most Beautiful Girl; I Get A Little Bit Closer To You; Wombling Song; The Air That I Breathe; Mal (He's Making Eyes At Me); Jealous Mind; Devil Gate Drive.

The chart for week ending April 20 had 22 US songs, one Scandinavian and 77 UK songs. 12 British songs came in the Top 20.

**Bridge** Over Troubled Water now moves into week 150 in the album 50. Nearest long-lasting competitor for the lengthiest chart stay is 8 & G is two others called Stigmatised and Garfunkel. The latter's Greatest Hits album, is ready for three figures by June.

**Mid-Price** chart and TV albums lists 1 Alan Freeman's History of Pop; 2 Dynamite - Various; 3 The Times Record of Your Top TV Themes - Various; 4 Story of Pop - Various; 5 Buddy Holly's Greatest Hits - Buddy Holly.

**Total** issued singles this year come to 658. Last year there were 1092 releases. Leading company for releases is EMI with 120. CBS come second with 64, then Decca 56 and Pye 58.

According to the Deputy Managing Director of the EMI group world record and sales are expected to increase in value from the present £1,000 million to £3,000 million by 1980. By then it is still felt at least 65 per cent of the market will be in record sales.

Olivia Newton-John has left Pye records with whom she has had many hits and has now signed for EMI. Americans can still buy her discs on MCA and Festival is the label in Australia.

**Sheep Music** chart lists: 1 You're Sixteen (Jewel / Chappell); 2 Billy, Don't Be A Hero (Intune); 3 Wombling Song (Batt songs / Chappell); 4 The Air That I Breathe (Rondor / Music Sales); 5, The Most Beautiful Girl (Gallico / EMI).

Six different nations represented in current US Top 30 singles. Ten years ago the US Hot 100 had 12 Beatle hits listed!

The Ontario Motor Speedway venue for the recent Canadian chart meetings with rock show which starred Deep Purple, ELP, Black Sabbath was attended by 10,000 people. Promoters spend 3 million dollars in putting on the effort and expected profit approaches 700,000 dollars.

# Charting U.S.A.

**HILLY**, Don't Be A Hero is breaking Stateside but not the UK version. Do Donaldson and The Heywoods are making fast work of their current chart position. The Hollies have entered the 100 with their current UK smash and Paul plus Wings go wild with entry at 114 on his Band On The Run. Ozzy Osbourne is at 52 with Dance With The Devil. Cat Stevens has two albums in the 200. Foreigner goes into week 40 chart residency whilst Boudabb & The Chocolate Box has moved 10. Suzi still hangs on at 174 but she is climbing. Stealers Wheel make only four to 181 with Fergalicious Park, while the same speed goes for Narabeth, from 14 to 150 via Land 'N' Proud. Precious Human enter at 127 with Exotic Birds and Fruit and almost missed Solar Fire from Manfred Mann's Earthband, now 136, up five and into week nine.

# Limlie's disco sound

**YET AGAIN** Disco land has proved itself as an area where hits can be made. Called, by one commentator, a record solely for the clubs, A Walkin' Miracle has shot up the charts at whirlwind speed.

Limlie & Family Cookin' disc follows a pattern established by certain pre-release certain discs to particular DJs and successful discs to watch popular reaction. A favourable

response leads to major release exploitation.

Record companies are also watching the sale value of golden oldies. A recent example is the breaker, Landslide by Tony Clarke which has been fetching a high price in the North. Consequently the disc was rushed out by the company concerned.

For Limlie, A Walkin' Miracle represents drastic difference from the nine month chart progress of You Can Do Magic. It also compensates for the comparative failure of their previous record, Dreamboat.

# COMPILED BY TONY JASPER



# Chart quiz

- SINCE our New Year's Quiz sent some of you asking for one pretty often we thought we would oblige with one this week. No prizes but keep your eyes from wavering to the answers found at the bottom of column three.
- 1 Duane Eddy hit?
  - 2 Did Marianne Faithfull make the charts with Summer Nights?
  - 3 Which disc put the Archies to number one?
  - 6 Name label lable of the Tornado's hit, Telstar.
  - 7 Who recorded Curly in 1967?
  - 8 Did Tab Hunter have a follow-up hit to Young Love in 1957?
  - 9 Lulu's second hit?
  - 10 Did Paul T Black make number one?

# Chart stories

**QUITE** a few of you responded to the invitation of David's new single. One other pop paper per the following week said they didn't know! Then again last week (and there's still time to answer and send in) we offered 25 copies of the latest single! So that's service, big service! Just to recap, the single is America on CBS. David recorded the song on his return to England from a recent American trip. In order to achieve the right mood David's producer Jeff Wayne then flew half completed tapes back to New York, where they had arranged for the Persuasions to furnish the backing tracks. Let us say, David is going to make a hat-trick of hits!

**LYNSEY** De Paul another sign of RRM's high standing with the pop people was special list last week to a rave new single booked for May 17 release from gorgeous, chirpy Lynsey De Paul. Lynsey issued a come to my home invite and who could say no! I'm waiting to see Peter Jones' singles review in May but if he doesn't go nuts and put one of those CBERT CERTs after it then I'll go bonkers! What a sound! It's coming out on Warners (yes, Lynsey has changed companies) and the title is Ooh I Do. The feel is very much in a Romettes groove with the opening line,

Suddenly the dream kid, with 17ger feet otherwise known as Coo Ca Choo who had been on a teenage rampage down Devil Gate Drive in Funky Nassau dropped from a jet like a mocking bird and said, "Baby We Can't Go Wrong if we fly down the highways of my life and listen to the music while we make everlasting love on a mountain top." To which she replied, "Will you still love me tomorrow if you caught me smokin' in the boy's room?" To which he finally replied, "Remember, you're Sixteen, it's you I get a little sentimental over and if you can't find another fool like me, I'll be a real lemons mind then like a candle in the wind you can burn, baby burn." Phew, quite a list of things to think up. The number of titles Neil uses and send in your answer to Chart Stories Comp, Chart Parade, Record, Radio Sugar, 6 Decey, 7 Move, 8, Yes, Ninety Nine Ways, 9 Leave A Little Love, July, 1965, 10 Yes, 1966.

# Chart people

**DAVID ESSEX:** We were the first to tell you some weeks back the title of David's new single. One other pop paper per the following week said they didn't know! Then again last week (and there's still time to answer and send in) we offered 25 copies of the latest single! So that's service, big service! Just to recap, the single is America on CBS. David recorded the song on his return to England from a recent American trip. In order to achieve the right mood David's producer Jeff Wayne then flew half completed tapes back to New York, where they had arranged for the Persuasions to furnish the backing tracks. Let us say, David is going to make a hat-trick of hits!

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**ANSWERS** to the quiz in column Five. 1 Rebel Rouser, 2 Yes, August 1965, 3 Mercedes, 4 Radio Sugar, 6 Decey, 7 Move, 8, Yes, Ninety Nine Ways, 9 Leave A Little Love, July, 1965, 10 Yes, 1966.

"It's so hard to be a teenager in love", and boy, that chorus is so catchy. No keep May 17 in mind. Keep your eyes skinned to our singles review page, I am!

**TERRY JACKS:** Seasons In The Sun from Terry has now sold world-wide six and a quarter million discs. Terry believes it will qualify for a place in the top ten best ever selling tale. When RRM met Terry he agreed his latest US album to be released here at the beginning of May must, must be an RRM competition. So that's exactly what's going to happen in next week's comp. Terry's other major hit was with the Poppy Family via a 4,000,000 seller, Which Way Are You Goin' Billy.

**LOGGINS AND MESSINA:** Matter of time before this talented duo break big here and it could happen with their new single, Watching The River Run. The B side is Traveller Blues and the two cuts come from the recent album on CBS, Full Sail.

**BYRDS:** The timeless classic, Tambourine Man is being re-issued. The B side is another fine Byrds offering, Turn, Turn, Turn. The disc on CBS is with a technical check for Leon Russell and Hal Blaine both are heavily featured. In fact the only Byrd playing is Roger McGuinn playing plagal cadences on his twelve string guitar which lends the track its special feel. When it was first issued the cut gave CBS their first hit as an independent label. Philips formerly issued their version in Britain. A single entered RRM chart on July 3, 1965 and hit number one. The hit was followed by All I Really Want To Do which reached ninth position.

# Be the first with Marie's new single

**WE MEAN IT!** This is sensational news. We have in arrangement with Polydor/MGM arranged to get you Marie Osmond's brand new hit single some days before UK release! Yes, another fantastic RRM scoop. So don't get too cozy with this fabulous news. We know from the last comp we ran on Marie that we can expect a four-figure entry, yep, we were snowballed with entries last week. Now here's the run-down on a big, big competition. Entries in to us by Tuesday, May 7. Winning names and addresses go to Polydor by May 9 for May 10 sending of single to reach you by May 13. (assuming no factory or postal delays, keeping our fingers crossed!) The title of the new single is in My Little Corner Of The World. Send in your entries to Marie Osmond Records, Radio & Record Mirror, 7 Carnaby St., London W1V 1PG on a postcard. First 25 correct answers win and the editor's decision is final. All records will be sent under normal arrangements and we cannot accept liability should they not reach their proper destination.

Name.....  
 Address.....  
 Age..... (to help our reader research programme)  
 Do you regularly take RRM? Yes/No.  
 Have you taken to buying RRM at least two weeks? Yes/No.  
 (Many thanks for answering those last questions).

1 Name Marie's first big hit single.....  
 2 Has she a sister?.....  
 3 Where did she record her first album?.....

Entry answers with question numbers may be copied on to the postcard to save tearing precious RRM!  
**LAST WEEK: NO BOX** was printed with the comps. Don't worry, just send your entries. Ta!

# ELVIS WORLDWIDE DISCS

81 GRAFTON ROAD, NWS  
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**NEW US 486 - GOOD TIMES 4290**  
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 ROULETTE, ELVIS IN BLACK, PARADISE HAWAIIAN  
 STYLE, KISSING COUNTRY, GIRL HAPPY,  
 GIRLS, GIRLS, GIRLS, LOVE YOU, LOVE ME, I HATE YOU.  
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MANY VICTORY ALBUMS AND IN STOCK - CALLERS  
 WELCOME - SPECIAL NOTES 844-000

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 FRIDAY APRIL 26th 9.00 pm. 10.00 pm. 11.00 pm. 12.00 pm.

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# No Carpenters this year

THE Carpenters will not be returning to Britain for an autumn tour. Their manager, Sherwin Bash, has denied reports from California that Richard and Karen are confirmed for a full concert tour including Wembley Empire Pool.

Their follow-up single to Jambalaya will be a track from their A Song For You album called I Won't Last A Day Without You. It will be released by A&M on May 24. Meanwhile, the Carpenters' chart-topping album, The Singles 1969-1973, has become their biggest-ever British LP. Its number one slot for the past three months rivals Simon and Garfunkel's Bridge Over Troubled Water of four years ago.

This Friday sees a second chance of catching the Carpenters' Talk Of The Town TV show when it goes out on BBC-1.

## Geordie prize

GEORDIE wind up their BRITISH tour this week with a concert in Newcastle's City Hall on Friday night during which two tickets for the FA Cup final will go to the person sitting in the lucky seat number.

On Saturday the band play Birmingham's Barbarella's club and then on Monday it's off to Europe for a three week tour.

## Paul's platinum



PAUL and Linda got a platinum disc for a million sales of Band On The Run when they visited Capitol Records in Hollywood.

## Atkin's album

PETE ATKIN has his fourth album released by RCA to coincide with his first major college tour on April 26.

The album, *The Road Of Silk*, consists entirely of songs by Atkin and Australian journalist, Clive James.

Supporting Atkin on tour will be Riff Raff who release a new album, *Original Man*, on RCA at the start of the tour.

Dates confirmed: Lady Mitchell Hall, Cambridge (26); Durham University (27); Hull Arts Centre (28); York University (May 3); Nottingham University (4); Shaw Theatre, London (5); Exeter University (7); Swansea University (8); Bristol University (9); Birmingham University (10); Cardiff University (11).

## Hudson Ford tour

HUDSON FORD who have just been awarded a gold disc for world sales of Pick Up The Pieces, begin a British tour next week.

Their second album is nearing completion and will be released by A&M some time in July. A new single is planned for release in late May.

Dates: Mayfair Ballroom, Newcastle (May 3); Dudley College of Education (4); Lowat Hall, Newport Pagnal (10); Lowestoft Pavilion (11); BBC TV See You Sunday (12); Germany (13-20); Albert Hall, Stirling (21); Edinburgh University (22); Cleethorpes Winter Gardens (23); Boston Gliderrome (25); Chatham Central Hall (30); Swindon Brunel's Room (31); Bradford University (June 1); Barnsley Civic Hall (2); London's Tottenham Royal Ballroom (4).

## Wyman album

ROLLING Stone Bill Wyman flew into Britain from his Nice home on Sunday for a week of promotional engagements to tie in with the release of his album, *Monkey Grip*.

The album is the first official solo Stones LP and is due for release on May 10. Produced, written and arranged by Wyman, it features the bass guitarist also on vocals, electric and acoustic guitar and mouth harp.

Key sidemen on the album include Dr. John, Leon Russell, Danny Kootchmar, Joe Lala, Dallas Taylor, singer Betty Wright, organist Hubie Beard and guitarist Jackie Clarke and pianist Duane Smith from Ike and Tina Turner's band.

Wyman's album will be released by Atlantic records.

## Como single

Perry Como's new single is a track from his *And I Love You So* album called *I Want To Give*. It's released on the Victor label this Friday.

# Who supershow

THE WHO, Lou Reed, Humble Pie, Bad Company, Dave Mason and Lindisfarne, are set for a major rock spectacular at the 76,000 capacity Charlton Athletic Football stadium on May 18.

More names could be added but already the festival looks like being the major event of the year. The Who's impressive plans for stage presentation include the use of a thirty man sound crew, 35 tons of equipment, and a specially constructed lighting console being flown in from Philadelphia.

Tickets, at £3.50, will be available in advance only from Harlequin record shops or their office at 32 Great Poulney Street, London W1 3DE.

The concert will run from 2.00 p.m. until 11.00 p.m. with transport in and from made easy by the close proximity of Waterloo station (15 minutes by train).

Peter Townshend commented: "Charlton's ground was selected because of the particular acoustic qualities and the extensive view from the terraces."

At present the Who are taking a break from their filming of *Tommy* with Ken Russell. The cast is now set as: Elton John (Pinball Wizard); Eric Clapton (Preacher); Oliver Reed (lover); Ann Margaret (mother); Tina Turner (acid Queen); Paul Nicholas (cousin Kevin); Rodger Daltrey (Tommy); Keith Moon (Uncle Ernie).



## Harvey tour

THE Alex Harvey Band have a new album, *Can't Get Enough*, released by Phonogram next month to coincide with their tour of this country.

A single is also scheduled for an early May release.

Supporting Alex Harvey will be Strider with their new lead vocalist, Rob Elliott formerly of Second Hand.

Strider have just completed their new album, *Misunderstood*, which is due for release at the end of June.

Tour dates - Leeds Town Hall (May 9); Sheffield City Hall (10); Liverpool Stadium (11); Preston Guildhall (12); Swansea Top Rank (13); Brighton Top Rank (15); Hanley Victoria Hall (16); Newcastle Mayfair (17); Nottingham University (18); Leicester Civic Hall (19); Perth City Hall (22); Dundee Caird Hall (25); Glasgow Apollo (26); Edinburgh Caley Cinema (27); Manchester Free Trade Hall (28); Birmingham Town Hall (29); Bristol Town Hall (30); Hull City Hall (32); Leicester Polytechnic (June 1); London's Rainbow theatre (7).

## Caravan album

CARAVAN have just started the second half of their British tour during which they will be promoting their new album, *Caravan*, and the New Symphonia Orchestra, which was released by Decca last week.

Dates - The Garden, Penzance (26); Plymouth Polytechnic (27); Surrey University, Guildford (May 3); Leeds University (4); Barry Memorial Hall (7); Sheffield University (10); Manchester University (11); Brighton Polytechnic (17).

## Emeralds tour

AMERICAN soul act, the Detroit Emeralds, begin their fourth British tour this week. A new single, *You're Getting A Little Too Smart*, has been released by Avco to coincide with the tour.

Dates - Disco Diner, Doncaster; Tiffany's, Hull (23); Bailey's, Derby (24); Bailey's, Leicester (24); Vikings Hotel, Goole; Westfield Country Club, Hull (25); Doncaster Top Rank; Grey Topper, Jacksall (26); Hitchchurch Civic Centre (27); Steam Machine, Hanley (28); Fiesta, Sheffield (week from 28); Fiesta, Queens Hall, Leeds (May 3); Talk Of The South (week May 5); Mr Bee's, Peckham (11); Civic Theatre, Halifax; Civic Hall, Keighley (13); Stoneleigh Club, Porthcawl (14); Palace Theatre, Conway, N. Wales; Tairdy Hotel, St. Asaph (15); Civic Theatre, Bedworth; La Valbonne, London (16); Barbarella's, Birmingham (17); California Ballroom, Dunstable; Barbarella's, Birmingham (18).

## Lindisfarne watch T.V.

LINDISFARNE are making sure they don't miss seeing Newcastle United play Liverpool in the FA Cup Final next month.

Although they will be in Belfast at the time, the Geordie band have insisted that their contract for a gig at the Stadium on May 4 includes the provision of a colour TV in their dressing room so that they can watch the match in the afternoon.

Lindisfarne play the Belfast game on May 3. Later in the month they headline a three-week concert and TV tour of Europe. In June the band start recording their new album.

## Seekers writ

THE New Seekers have issued a writ claiming damages for breaches of contract against their management companies - GTO Management and GTO

Production. The group who are breaking up next month, have also obtained an injunction freezing proceeds from their records.

## Roy Wood solo

## Stubbs quits

HOME'S vocalist, Mick Stubbs, has left the band to follow a solo career. His debut single, *Green-Eyed Fairy*, is released by CBS on May 10, after which he starts work on an album.

The other members of Home will carry on together although under a different name.

## Mayall coming

JOHN MAYALL who had to cancel his Royal Albert Hall concert after injuring his leg in a swimming pool accident, will now be appearing there on May 28.

Mayall and his band are also playing at Manchester's Free Trade Hall on June 3 and hope to do some university dates which have yet to be confirmed.



# Extra Cassidy

DAVID Cassidy WILL play an extra date during his British visit next month.

He is now set to appear at Manchester City Football ground on Tuesday May 28 in a co-promotion between Chrysalis and the club who are celebrating their Golden Jubilee.

It is expected to be the largest ever seated audience in Britain. Tickets go on sale at the end of next week but no booking details were available at press time.

## Williams twins cancel

The Williams twins, Andy and David, have had to cancel their promotional visit to Britain this week due to Andy having a bout of flu.

The twins were to undertake a week of television and radio engagements and interviews. Plans are in hand for Andy and David to make the visit in about six weeks time.

## Naz added to Watford bill

NAZARETH have been added to the Elton John / Rod Stewart Watford football club benefit on May 5. Elton says: "I think they are a fine bunch of lads and will no doubt add to the all pervading air of lunacy." Naz's Darrell Sweet replies: "We Scots are well aware that sassnatch football needs all the help it can get."

## Hollies dates

THE Hollies, whose Air That I Breathe single entered the U.S. charts this week, are confirmed for ten dates in their first British tour for six years.

They play Leeds University (May 11); Croxson (12); Manchester Free Trade (20); Bradford Town Hall (21); Liverpool Philharmonic Hall (23); Bristol Hippodrome (24); Theatre Royal Drury Lane (26); Sheffield City Hall (27); Glasgow Apollo (29); and Norwich Theatre Royal (June 2).

The band begin recording their follow up to Air That I Breathe this week and are set to film BBC-2's They Sold A Million on May 3.

# Terrys Jacks' rocket



## Man tour

MAN have a new album out at the beginning of next month when they also start their first major tour of Britain since their line-up changes.

It's called Wins, Hinson, and Luratic and features new material by all the members of the new band - Mickey Jones, Deke Leonard, Terry Williams, Malcolm Morley and Ken Whaley.

Man reformed at the beginning of the year and have been touring America with Hawkwind.

TERRY JACKS, famous fisherman, recluse, and maker of hit records, picked up his RRM Rocket Award from Sally James when he appeared on London Weekend's Saturday Show this week. The award is presented to artists who reach number one in our charts for the first time.

## Candlewick follow-up

CANDLEWICK Green's follow up single to Who Do You Think You Are is another composition by Scotland Dyer of Jigsaw.

It's called Leave A Little Love and is released by Decca on Friday.

## IMPORTANT!

TO mark the start of the Great Ones' series in Record and Radio Mirror last week, we offered a free sticker with each copy.

But here's a special message to those of you who did NOT receive your giveaway souvenir, or received a damaged sticker through no fault of our own... please write to us, enclosing a stamped addressed envelope, and we'll be glad to forward yours. Write to Record and Radio Mirror, 7 Carnaby Street, London W1V 1PG.

## RECORD AND RADIO MIRROR

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THE new Alvin Stardust single, Red Dress, is released by Magnet records this Friday.

# live...live...live...live...live...live...live...live

## Aristocratic Joni

THIS is going to come hard to the many who were unable to catch her three shows because she was, quite simply, a revelation.

Gone was the flaxen haired folksy who last visited these

shows two years ago, and in its place was a full-blooded woman, capable of wooing every man in the theatre with her finite statements about love and life. Seeing her there, whether in clean blue jeans and delicate chiffon or perfectly cut full length gown, is like some sort of confirmation. The aristocratic stance tempered by giggle-in-between-song raps stamps a magical personality. Believe me, you come away from the concert knowing the lady so well you feel you just had an intimate date with her.

All this and music too. All this and a strutin' cooing lady playing finely measured guitar, piano, and dulcimer in front of a really hot Californian band. When they started it off with a 30 minute set of rock, music-jazz, Tom Scott and the L.A. Express had everything but the group identity going for them. Then Joni arrived to open with This Flight Tonight and the musical pieces immediately fell into place. The five musicians led by Mr. Scott's multifarious use of horns and woodwinds, were at once

sympathetic and complementary to their leader. She even made it into their jazzy spheres by frequently playing on solo trades with Tom and guitarist Robin Ford.

Her rapport was quite total and so complete that even when someone yelled "speedfreak" during one of her lengthy raps, she was able to report with "no honey I'm just a compulsive talker on the natch."

Apart from much material from Blue and Court and Spark (her latest album)

there were classics like Both Sides Now, Woodstock, and Big Yellow Taxi. In all of these songs Joni showed a new level of maturity which takes her out of the realm of folk singer into a far more universal appeal. Not more than the second encore number which followed a standing ovation. Here she chose to end quite superbly with the Annie Ross song Twisted, set Bettie Midler and Patsy Cline singing the exponents of this kind of song. So ladies watch out, Joni's a woman now! PETER HARVEY.

## Warm Lesley

IF Lesley Duncan had produced a pot of tea to pour refreshment for her audience there could hardly have been surprise, for this concert was as warm as a Sunday supper by the fire.

It was one of those rare occasions when an artist unlettered by the rigours of achievement is able to present songs and music with complete benevolence.

Lesley was glad to be there doing her one concert of the year, and the musicians, a 15-piece orchestra and a 25-piece band, were equally pleased to be with her.

Husband Jimmy Horowitz led the orchestra, adding to the family party atmosphere, while wife sang her simple engaging songs. Once or twice they sounded a little samey and maybe the strings were a little redundant, but these are minor criticisms. When she sang with such Love Song, Everything Changes, and Earth Mother, there was magic in the air.

It's to her credit that she dedicates most of her life to her family, but I can't help thinking more would like to share this sort of evening. PETER HARVEY.

# SSSSH



WE don't like to labour the point, but Joni Mitchell was the best thing we have ever heard. Rod Stewart and George Harrison tended to agree. George was so entranced with the lady's performance that he just had to make a return visit for the Monday night's performance.

Talking of George WE have despite official pronouncements that he will shortly be leaving for America to help produce Eric Clapton's much vaunted comeback we're a bit sick of all these comebacks quite honestly we never even noticed that he'd gone - and while we're talking about Beatles (God who isn't!) will the "very emotional" reconciliation between John and Paul lend to a Lennon McCartney album? Any of you out there remember P. P. Arnold? she's a simply one of the best vocalists around. Her chief claim to fame is that The Nice were her backing band. Well she's back and as long as her old man (who happens to be Fuzzy Starmals of Stephen Stills fame) is forming a backing band called Getting back to Beatles we hear that lady drummers are applying for the job in Wimp. As long as Paul doesn't let Linda take the seat (god preserve us) - we suggest Karoos Carpenter - those two should get along just dandy.

Does Mick Ronson's sister Maggie likes her men with sex appeal? has she had a fling with David - we hear his new album has to be heard to be believed. WE BET! Joni Mitchell saying her drummer at the moment, she couldn't have realised what she was missing. I still be here next time love.

Stevie Wonder has a new double album scheduled for the first week in July. Titled Fulfillment's First Finale, one side live and the other in the studio. Don't like the sound of the finale bit though.

In Thin Lizzy's new Little Darlin' single dedicated to Slade promoter Mel Bush - Dean Ford of Marmalade looking noticeably dejected one night - go out and buy his new single, the poor lad needs cheering up.

John Bonham was being particularly obnoxious at Billy (Pates manager) Geoff's party the other night - been slamed up on the trees - sooth your so to bitch John - Elton John, also there wearing iridescent spectacles and was having trouble fighting off the girls.

Kilburn and the High Roads having parted company with their piano player have taken on a midgel.

Osmonds here in August.

Bowie live in London in the Autumn.

Elvis Presley joining the church.

Oh yes and wasn't Glad Stevens' Near On an Inch plain hair (crazier) and remember where you read this first. Andy McKay in quitting Rory to join Stan.

The Animals have a new album those Brian Ferry to go with rumour - And that's all folks - a particularly boring week.



# Mick Ronson-his new single "Slaughter On 10th Avenue"

LPBO 5022

From the album "Slaughter On 10th Avenue"

#### TOUR DATES

#### APRIL

- 24 Bournemouth Winter Gardens
- 27 Pavilion, Hemel Hempstead
- 28 De Montfort Hall, Leicester
- 29 Sheffield City Hall

Presented by Mainman with Harvey Goldsmith for  
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RCA Records and Tapes



# Slade

Up until now those 'down to earth' boys  
In Slade have resisted the temptation  
to leave their stomping ground in  
Wolverhampton. But now they've  
succumbed and Noddy Holder explains  
to John Beattie why they've made  
the decision.

THE lads themselves aren't exactly the prettiest band in the world. In fact I'd envisage meeting their kind in a working men's club or something rather than in the plush surroundings of a London hotel.

However, it's Slade we're talkin' about and the way these guys are makin' it they might well be taking up residence in Buckingham Palace sooner or later.

But to discard fantasy for a moment and think about reality, Noddy and Co. are seriously thinking about building themselves a second home in London and leaving their 'multi-racial' homeland up in the grassy Midland town of Wolverhampton.

"Well, it's like this ya see," says Noddy deciding to be the main spokesman on this particular issue. "We're in and out of the airport down here so much that it's a waste of time havin' to keep on travellin' up and down the M1 every time."

"We've got to find some place down 'ere to live 'cause after all, London is the most central place for international travel and we really don't like spendin' our time on the motorways when we're 'ere, in England."

"It's not as if we'll be deserting Wolverhampton for good," says Noddy, "we'll still go back some when we're 'ere for a while. Take just now for instance. A month off in between tours and we're down in London most of the time for interviews and recording sessions. It's silly if we don't have a base here."

Dave Hill seemed less enthusiastic about the idea because he obviously enjoys the seclusion, his home town offers.

"Nobody's in the business up there and so we don't get anyone talkin' much about it. The only thing I've had is, 'what is it like in the town, or somethin' like that.'"

"In London though, your in

the scene and meeting people in the business all the time. I like this town to have a look at and then buzz off back home really."

Slade are spending more of their time abroad and when their current British tour is over, it'll be back on the jet-set trail across the Atlantic and more tours of the States.

One can justify the reasons why the band have to spend more time abroad and why they only do one tour a year in their homeland. They have attained an international status and even the individuals in Slade can forsee world-shattering records being broken.

"Ya know the Beatles had about 25 hits and the Stones had around 20 in ten years - we've already had 11 in two years," says Jimmy Lea trying extremely hard not to come over in an egotistical fashion. "It's just that we're havin' them at more than twice the rate. The Beatles

only had four number ones and we've had three and we're still very much into getting the top position each time we release something."

Everyday, Slade's latest single surprised a lot of people with its difference in style compared with previous efforts but Jimmy believes the "change" came months ago with My Friend Stan and the Xmas single.

"They've all been completely different from what we have put down before. Some say Everyday is very Lennonish but I don't see how anybody can say we've ripped off anyone anymore 'cause there's so many people who have ripped us off now."

Must be the change of air and travel which has caused this dramatic change then?

"Na, it's the constant change of food. It makes you shit."

Noddy: "The amazin' thing about it is that when we were playin' years ago,

festers in ye're head used to show up. Matter of fact, we looked so terrifying, we frightened each other!"

"Gawd, we never got any chicks for about six months, nobody would come near us, they were petrified and it got so bad we couldn't get work in the end."

"I collected the cash though," adds Dave, "the promoters would give us the money before the gig 'cause they were really shit-scared of us."

"Just imagine," says Noddy, "you surely must have read about the skins puttin' in shops and kickin' old women in the streets - people booked us without knowing what we looked like and they froze."

Jimmy said that his mates thought it was all a laugh at the time, "me parents didn't though. They would have liked me to get a hair cut when I came home with a blue head they were sayin', 'grow ye're 'air son, grow ye're 'air!'"

"We stayed in this hotel in Glasgow and the landlady was frightened because she thought we were gonna beat her up. We also experienced the Sgt. Major trip where some big Scotsman would say, 'rite lads, ya can stay the nights but na birds, OK?'"

"There was no chance of that anyway," adds Jimmy laughing, "remember the hot water bottles in the bed and this tankin' great Scotsman wakin' us up in the morning at 7 am, 'rite lads, breakfast, it was good food mind ya."

"There definitely is a bit of Scottish in us," adds Noddy adjusting his shades, "it was the first area we really broke."

"I had this wallet and the first time I ever went to Scotland I brought home £25 and it was the most money I'd ever seen in one lump sum - Christ, we even ended up with 100 quid in the wallet."

"They were some of the funniest and most nostalgic days... you'd look in the mirror and think, 'bloody

people compared me to Lennon and now it's just a constant lag. I think I'm much rarer than Lennon, more like Little Richard if anyone!"

Slade didn't expect Everyday to do the usual jump to number one because the song was a taken from the Borrowed and Blue album which had already sold thousands of copies beforehand, "we've never released a single this way before," adds Noddy tactfully.

The conversation somehow slithered back to the Skinhead era and the buzz the band got out of playing then as opposed to the somewhat routine performances of today.

I mean have you ever been confronted by a man looking Skinhead? Like the time when one Ted approached me and was particularly interested to find out if I could sew at all as he brandished a knife in his hand.

The Skins were a hard mob but Slade had the guts to identify themselves with them to a certain extent which seemed to collapse once the hits started coming.

"Yes, maybe we lost some," adds Noddy looking interested, "the music did get basic because it was a hellava lot more complicated before the hits. There's two sides to it though - look at the number of fans we've gained through having the hits."

"Doin' the Isle of Arran every Bank Holiday was fun," recalls Dave, "all that queuing up waiting for the ferry back to the mainland and then puttin' up over the side after a night on the booze."

The image was effective, "we'd get a blue head every time at the harbours all the

hell, what have I done and then you'd meet the chicks in braces and boots - hardly very attractive."

"Yes, the chick scene got very mixed up," says Dave despondently, "birds lookin' like blokes... ugh."

OK, so the Scottish bit still exists but the Electric Gardens, Arran and hounkin' up in the back of van days are far away now. The Slade machine has run smoothly and each single has been an expression of the band's mood at the time - with the exception of Merry Christmas, Everybody.

"That one had 250,000 advance orders," says Jimmy recalling the time, "we were in the States and we were really goin' up the wall with pleasure 'cause it was well after Christmas and it was still there."

"Blimey, it was cold in New York and it was snowin' and people were stuck in their houses, adds Dave, "we were number one though and we were alright."

Despite its success, the band feel that there won't be any more records like Merry Christmas - "no seasonal stuff of any sort," they say. "No, never again," adds Jimmy backing up the comment, "that song was written and it just happened to be around at Christmas - there's no way you can get round that single, it'll probably come up every Christmas now."

"The nearer it got to the 25th the better it sounded but we didn't know what we were gettin' ourselves in for when we first had the idea for the song in Los Angeles in late Summer. We put it down in New York and it just came out without realising it ourselves."

So what sort of music will we have to or want to hear from Slade in the future then?

"Oh, we'll be in the studio rattlin' off brain music," says Noddy, "maybe more slower things along the line of Everyday - we'll change as we feel - the progression term is rubbish."



John Beattie with the boys.



# Radio One at Brands Hatch

RADIO ONE continues its new outgrowing "team building" drive with a heavy motor racing promotion at Brands Hatch on Sunday May 5.

This type of promotion has already been used successfully by Radio Luxembourg, and adds fuel to opinions that Radio One is aiming for a brighter racing image.

The "Radio One Disc Jockey Day at Brands Hatch" will feature races between jocks and stars competing for team and individual prizes.

Noel Edmonds, the station's own motor racing star, leads a team which includes Tony Blackburn, Kosko, D.L.T., John Peel, Dave Simmons, Paul Burnett, Bob Harris, and Alan Black.

Their opponents will include Mike Batt of Wombles fame, John Ford (Hudson Ford) and Hurricane Smith.

They will race Shellport Ford Mexicos and also take part in an economy race to see how far one gallon of petrol will go — with of course a car chasing them to make sure they don't go slow!

# BBC Radio London extends coverage

BBC Radio London is to extend its specialist music coverage from May 4, and also introduce a "favourite play" principally to tighten up the station's music sound.

Station music boss, David Carter, says that about four singles a week will be chosen for special pluggs. These will be courses considered by the station to be worthy of great popularity.

Also three evening programmes, Break Through featuring progressive music (Monday), Jazz (Tuesday), Classical (Thursday), will be extended by 20 minutes to run from 8.00 p. m. to 10.00 p. m.

During Saturday afternoons on "The Other Programme" there will be a special middle of the road album review presented by Paul Owens.

# National Urge Week

JOHN PEEL returns next week to present Blue, Can and Malidwyn Pope. Meanwhile the stand-ins get further chance to stake their claim for regular spots.

Paul Gambaccini presents tonight (Thursday) Sutherland Brothers and Quiver, which should be good, then apart from Rockspeak on Friday night, its all down to In Concert with King Crimson on Saturday (6 p. m.).

My Top 12 has Engelbert Humperdinck on Sunday (3 p. m.) followed by Strawbs in Sounds on Sunday.

Finally Bob Harris presents Medicine Head, Robin Trower, and Wally, on Monday night.

# Hallam Radio City Refus

RADIO Hallam, the Sheffield radio contractor, has appointed the former LBC deputy-editor, Ian Rufus, as head of news.

AS predicted in previous columns Atlantis has changed frequency. They are now on 312m (862 kHz). This has been done because of the interference and deliberate jamming by the interference and deliberate jamming by the interference. It has been recommended as a good channel for one of the offshore stations for some months now and indeed a crystal was ready and waiting for Steve England when he came over (just as well the present waiting time for this is something of the order of 3 months).

This frequency has been recommended because it is relatively clear and as a result Atlantis's signal comes through fairly free of interference, even at night, although, of course it is very weak at present as they haven't increased the power of their transmitter yet. One slight problem you might encounter after dark when trying to receive them is a high pitched whistle, this can usually be tuned out, and is in fact caused by an Albanian station that has only recently started transmissions, and for reasons probably best known to them is 2 kHz off channel, hence the whistle.

This should cease to be a problem once Atlantis are on higher power. Congratulations to Andy Anderson and other technicians for the very quick overnight change of frequency, very little broadcasting time lost.

How low the Italian jammers can go to sleep at night.

Some more interesting Atlantis bits and pieces. The 10kw and Capital, 270m transmitter has been dismissed due to spare parts and only the small, 50 or R.M. Island transmitter is in service. This is however being operated in excess of its rated power.

It is hoped to boost the power of this to over 10 kw soon with an R.F. amplifier. Still in search of a new D.F. Atlantis have now offered the post to an Audio Engineer friend of theirs who has been making them some jingles recently. It will be interesting to see if he accepts the job.

Also from Atlantis, an amusing story about their ship to shore link. This is via a walkie-talkie set and they send regular messages, shopping lists etc. to their management on land. Well, it seems that local radio hams have discovered this and are cutting in with their own messages to the ship.

Atlantis MCH increase power soon if it really wants to gain an audience in the UK, at present the signal is only the regular "free Radio Free" (like me) take the trouble to search to the station. I'll professional listeners to a Spangies Maldooce once rather unkindly referred to them).

On the subject of listeners in the UK, I cannot over-emphasise the point I am always making, and that is, if you want an English service to be maintained (or even extended!) on Atlantis or the other offshore stations, then you must give them your support. The least you can do is to send them a card, just to let them know you are

ONE of the applicants for the Ipswich local radio contract has already formed its own news company called, Anglia Radio News.

The applicant is Suffolk Independent Radio whose director, David Prewett, said: "In view of the importance of news, we have as part of our application plans for the franchise formed AIRN to specialise

exclusively in supplying news and information both for local road casting, Ipswich and for other local radio stations.

# Pitney

GENE PITNEY will be one of Pete Murray's guests on this Friday's Open House which goes out on BBC Radio Two between 9.00 a. m. and 11.30 a. m.

# Fresh air

JOHN PEEL'S fortnight holiday has brought good things (not that Peel's programmes are anything less than usually good) over into the Radio One Sound Of The Seventies spot of 10.15 each weeknight, save Sundays.

Tonight, Thursday, Paul Gambaccini, already established as an friendly stand-in with authoritative manner plus impeccable taste, Gambaccini has, and he is American, the delightful sensitive knack of playing several records after each other without comment or title listing.

One disc picks up the spirit and feel of the former, the kind of American FM radio at its best. Perhaps he could have made less allusion to a holidaying John but one hopes some spot or time segment will be found for him in the future.

Steve Bradshaw had not had such a happy time since from many of his recent Radio London programmes of a year ago or so back hid much of his light under a bushel. Bradshaw sounded nervous and several records suffered a wrong speed and apology.

It is, though, too good to suffer from a slightly below par performance, for it is still streaks ahead of many of other new voices heard at times on Radio One. He also knows his music and the scene. The only pity is the lack of air-time as from many of these two welcome voices who have indeed brought some good fresh air to the heavier side of Radio One jasper programming.

TONY JASPER

# Alternative voice

listening.

You can also display a car sticker of course. The "Free Radio Campaign" are adding stickers to their collection and even for MI Arrog, as the popularity of this seems to be increasing. Maybe it's the good reception, or the English service that starts at 10 p. m. It is interesting to note how even it is still the RNI stickers that are in greatest demand. In the meantime, has anyone any suggestions as to what I can do with 1,000 days' "seagull" stickers?

I always dread the occasional suggestions made, usually from the more "progressive" radio stations, of letting the audience participate. I cringe at the very thought of amateur DJs, ego-trippers, etc. broadcasting, possibly I am basing my fear on the knowledge that I myself would make the world's worst DJ but perhaps my fears are more soundly based on hearing the majority of our "land-based pirates".

Anyway, I am glad to say my fears have been proved largely unjustified by Brian McKenna on RNI. He has come up with the idea of getting his regular listeners of his Rock and Roll show to "tape" a quarter hour programme to be broadcast on the show.

The reason for this being successful — where other attempts usually fail, is because in this instance it is the musical content of the programme that is of prime importance, not the presentation and with all due respect to Brian, it is very often the case that a listener can be better informed as regards the music than the DJ. So this experiment, in my opinion, looks like being a success. In fact, it is possible that Brian has actually stumbled on a new trend in broadcasting? We certainly need something to replace these dreadful "phone-in" programmes.

I was very interested by Martin Davis's suggestion in RRM's Mailman page a couple of weeks ago, for voting for the worst DJ. I thought I would take up his suggestion and hold a poll. There are three categories to vote for: 1 Worst DJ, 2 Worst programme, 3 Worst Radio Station. You can vote for offshore or official land based stations, personnel, etc. and editor next morning, and will publish the dreadful truth in one of my future columns. The address to send your votes is Roy Brooker Free Radio Campaign, BM F.R.C., London WC2. Please vote seriously, I really want to find the worst!

Finally, if my information from Holland is correct the Dutch Government will be announcing its future plans regarding Veronica's present and future stations. At the same time announce a closing date for the three other stations. It would seem probable that Veronica will join the Hilversum organisation, in which case they will start the 10 October when a licence could be issued. If all this is so, then the stations will cease anytime between May and September! Let's hope they are at least allowed to see us through the summer.

On that gloomy note I will take my leave of you until next month. ROY BROOKER



GREG EDWARDS, Top Of The Pops Presenter and currently presenting the Slide-Tone, is the station's new soul-jock.

He takes over Marsha Hunt's Black & Beautiful Music slot between 10 and 11 p. m. each Saturday night and will be presenting a broader cross-section of soul. Meanwhile Marsha takes a break from broadcasting and is replaced in her Sunday night show spot (10.00 p. m. to midnight) by people like Jill Tweedy (last week) and Lil Cowley (this Sunday).

Sarah Ward continues to pull in the interesting music that is ever late night show. This Saturday and Sunday morning she has Ace, then on Thursday Gene Pitney and all girl group Rock Bottom join in with Steve Paul. What sound like a fascinating show. This Friday she has Kilburn and The Highroads.

Saturday promises to be a busy day for rock fans. First there's Roger Scott's Cuban programme which is billed as a rock 'n' roll party and a definitive presentation of the greatest rock ever. The show goes out between 12.00 and 3 p. m. At 4 p. m. Dave Symonds will be talking to Graham Nash in the rap. Then at 10 p. m. Brinsley Schwartz play at Global Village in Capital. Next the draw is likely to be the last concert from this venue.

Finally don't forget Capital's folk/rock 74 concert this Friday (30) at London's Rainbow. The draw is led by top the bill with Jonathan Kelly's Outside, "Mr Soul Land" Bill Barclay, plus local acts like Harvey Andrews and Graham Cooper.

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# RADIO WAVES

## Radio a la Carter

THE melting pot could have been invented for David Carter. He's got an Italian mother, a Welsh father and was born in Pakistan.

This he will tell you in a deep American accent — he was educated there — while firmly establishing that he is actually British. "The only place I'm not from," he says with characteristic tongue in cheek, "is Australia, and I've never lived in Earls Court."

That apart though, he is closer to the heart of London than most and can truly claim to be one of the capital's pioneers. His job is filled with frustration, ingenuity, and a constant battle against the odds. In short, David works for BBC local radio! In fact he's one of the original pathfinders, giving up a successful career in television and network radio for the dubious delights of community radio. So who else — but a Canadian sounding, Italian looking, son of a Welshman would you expect to be musical director on BBC Radio London? The odds against his earlier life make the picture even wider.

Rounded about 15, 16, I used to do my homework listening to the local radio station in California and they had a joke of a disc jockey. I wrote them a letter saying "This guy's awful, I'm sixteen and I think I could do better and if I can't I'll eat my hat." He added p.s. to the effect that he'd just invested five dollars in a station, then waited three months before getting a summons from KROW asking him to present a one-hour show.

He recalls it well: "It was the most incredibly bad nauseating thing that has ever been perpetrated. And he still has the tape to remind him."

At the time the experience convinced him that he was more of a critic than a performer. He aimed to become a journalist but ended up in England first doing an office job then getting commissioned in the British army. This led to part time journalism and eventually work for non other than Record Mirror for whom he produced the impossible, an interview, albeit by post, with Elvis Presley.

Magazine work followed until a takeover left him out of work with only his actress wife, Wendy Hill between him and the dole queue. Then "out of the blue" came an offer from the BBC to become a producer.

Modestly, he says he had one or two moderate successes. These included the production of the first ever examination of a member of the royal family (Prince Philip) and the revolutionary introduction of Light Night Extra with, for the first time phone-ins, prizes, and the use of radio cars. This developed from one night a week in 64 to five nights a week of Late Night

Extra at the introduction of Radio One and Two.

Later he helped introduce Mike Lennox to BBC, then the likes of Duncan Johnson, Terry Wogan, and Jimmy Young.

"Throughout this period I kept thinking there was something wrong in network radio, it was very London biased, local radio had to come."

Nevertheless he went on to produce for Thames Television's Today programme and later edit for Eamonn Andrews' This Is Your Life, before being offered the job on Radio London early in the days of BBC local radio. He took it and the drop in pay because of the challenge, and despite the quite crushing inadequacy remained loyal to the cause ever since.

"We didn't have the money to provide direct competition to Radio One, and I didn't want to. So I thought alternatives, alternatives. Trying to fill the gap. For example, network wasn't doing reggae and soul so let's try to do something with that and that sort of thing. If they are going to do jazz, let us do a programme with a London bias but not at the same time, no" in the same way. "We couldn't have a music policy."

His first shock was the instruction that he was to present his own daily lunch-time programme, Lunch A La Carte. The dry run for this particular slot was such a disaster that David now uses the tape as a text book model of all the traps in presenting a music programme. It made him aware for the first time of all the trials the performer had to go through thus making him a better producer.

"Those early days of the station saw a tremendous degree of enthusiasm which still exists but it is not an exaggeration to say that our staff outnumbered our audience. Our level of experience was bad, there were no guide lines, and London had special problems. When you've got a potential audience of 15 million, what is local? It is registering the activities of Hampstead or maybe a request show?"

He took the view that requests were out and introduced the dial - a dedication service that is open to any listener. "A dialogue between ourselves and the listener," as he puts it. On a personal level he pulled out of his daily show after two years because he was bored — none he has just one show a week, the Friday night Pop Show presentation of the week's new discs.

Carter's views on disc jockeys make interesting food for thought. "A lot of music presenters are very eager to prevent an image that they are someone a star. That they are bigger than the music or the audience, and I've often said that music and audiences existed on the radio long

before disc jockeys were created. At best the guy is a catalyst. He is there to show off to the best advantage, the skill of musicians and bring them to the attention of the listener.

"If you have nothing to say between records, ideally say nothing. Be concise, be aware that you are an invited guest into somebody's home, don't make facetious remarks at the expense of the audience."

His successes at London have been in introducing people like Charlie Gillet with a classic rock 'n' roll show, and Steve Barnard with his reggae slot.

"This is the role of local radio as opposed to network. We must try finding new people. Obviously we've reached a saturation point in London now because of needie time problems. Unless that is expanded I have choices of saying either we get rid of people that we have faith in and introduce new people, which I don't think is right, or we have to discourage a lot of people who do send in good tapes and say 'maybe in a year's time if the respect we can quote Paul Owens a guy who over a couple of years did bits and pieces, then got a show, and a new filling in for people like DLF on Radio One. It's a sort of a fleg come West End situation. We can't do that, and the audience goes along with you."

Facilities are another matter but David believes Radio London can produce shows which stand comparison with anybody who has maximum facilities.

"Obviously if you compare us with certain commercial stations in London which we won't mention, yes we are very poor. If you compare us with network radio, yes we are poor. At times it makes me very angry, not hard done by, just angry. If you want to make a good radio programme is it the size of your audience that determines the amount of work you put in?"

"Where we do have a tremendous advantage, because we're short of resources, is in the tremendous dedication of the people who work for us. Also certain listeners come in and help us out."

He dislikes the term "poor relations" though.

"That's a harsh term. Let's say a couple more engineers and a couple more studios would not go amiss."

Carter sees his role as one who solves problems not creates them. The he hopes sidesteps the problems network presenters must feel when they are constantly being told what they can and cannot do.

"This is where local radio, commercial and our own as time develops, is going to show this. The future of radio to me, whatever the situation now may be with lack of facilities, is in local radio."

Frustrations? "If you can do a good programme knowing that you've borrowed a battery from X and an elastic band from Y and a listener calling in from Essex at 2.00 a.m. to help answer a phone, and a friendly engineer has worked 24 hours and you come out with Neil Sedaka or The Osmonds when the network with all its resources can't do it, when you had the greatest success

## BUZZ PROFILE



Phil Stannard John MacDonald David Carter Bob Snodgrass Robert Kennedy

factor? It's not the size of the audience, it's that listener. Did that listener think you cared? If they did, that's all that mattered."

The needtime restrictions — seven hours a week — does not promote the use of

live local musicians in the studio because neither the money nor facilities are available to make such programmes.

He'd like to see 24-hour broadcasting, greater interplay between local stations,

stronger identity, general growth towards true alternative status.

Quite simply he says: "It's got to get better."

Peter Harvey

LPBO 5024

# BISH BASH BOSH

OH WHAT A SINGLE FROM

# JOOK

NOW ON TOUR WITH SWEET

RCA Records and Tapes



# Orbison wraps it up

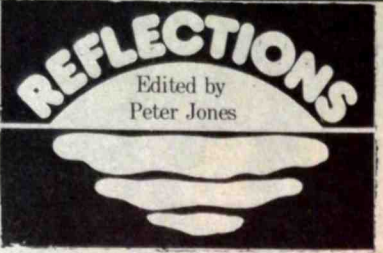
Roy Orbison is expanding in order to keep slim. Which is one way of explaining that he is planning to build a hide-away camp, around three hundred acres, in Australia.

He told the editor of his fan magazine, *Texas Star*: "I'd want to spend three or four months there a year — it's just the right climate. Ideas is to have beach and bushland, swimming pool, sauna, gymnasium, squash and tennis courts. We'll have organic foods and make it a combination holiday and health ranch."

And he'll also have a small army of security guards because some of his

visiting mates will insist on privacy. They include: Elvis Presley, Johnny Cash, Sammy Davis Jr, the Bee Gees, Ringo Starr and the Rolling Stones. One ranch offered to wealthy Roy for sale was roughly the size of Belgium!

Friends, Roman and courtymen — your ears, please, while I tell you about Lyn Roman, the curvey lady in my picture. She records for Brunswick, has been singing since she was eleven. Entertain no evil thoughts about her because her dad was a well-known prize fighter. Lyn Roman is currently working on an album of songs by top writers. One is by Sylvia Robinson, who hit the charts herself with the searing *Pillow Talk* ... and another is by Clarence Franklin, the 15-year-old son of Aretha. But if Lyn didn't sing a note, but just attended photographic sessions, that would be okay by me. However, her new single is *Stop I Don't Need No Sympathy*.



## Top-seller

Interesting note from the American country music mag *Close-Up* — Eddy Arnold is one of the top five record sellers of all time ... in fact, he ranks only behind Elvis Presley, Ring Crosby and the Beatles. Yet his only real hit-sized single in Britain was *Make The World Go Away* in 1966.

## Miracles: It's the music that matters

The Miracles started making hit records back in 1959, so they know something about how to stay the course in pop ... and even though Smokey Robinson, the presiding genius has split the hits still come. So it's worth listening when Bobby Rogers of the current Miracle line-up joins those who knock the trends towards the bizarre or horrific in stage shows. He says: "Sure people can enjoy a novelty act, but in the long run they return to good music. I don't much mind other groups using beat constrictors or guillottes, but that isn't a show ... it's just a novelty that has to wear off. If we had to do something like that on stage to grab our audiences, we would quit. If you're a performer there's no need for all those crazy things."

## Cassidy: His sporting life

Extra gig for David Cassidy takes him to Maine Road, home of Manchester City Football Club.

For a reported 20,000 snackers, he tops a bill to celebrate the club's Golden Jubilee celebrations. That's even more than some of the City footballers earn ...

David has long been interested in sport. Scuba diving and skiing are high on his interest list, but he

was a very useful junior baseball and basketball player — played in competitive leagues. His introduction to the atmosphere of an English First Division ground. May 28.

## Feelin' Dandy on a rampant stallion

Arts and Crafts Department: A sculpture of Black Oak Arkansas lead singer Jim Dandy — a nude Jim astride a charging white stallion — is to be presented to Britain's National Gallery for the permanent collection when the group arrives in mid-May.

The sculpture is by top artist Ralph Masson of L.A. Manager Butch Stone says: "It's a way of saying thank you for what we figure is a real exciting trip. And our band has always been into culture, anyway."

## Warning ...

Should a gorilla tap you on the shoulder and invite you to join him in a dance, smile in friendly fashion, and accept. It does not do to deny a gorilla ...

It's all to do with the single *King Kong*, by Lily and Chips, on the RCA label. It heralds what it's hope will be a new dance craze. The record company is sending out groups of lads in gorilla skins to teach the populace the steps. Dancing the *King Kong* is already popular on the continent. End of warning.



## Elvis — becoming a habit

ELVIS Presley has fans among all types and in all circles. Even in summer. For example, in a Las Vegas Hilton coffee shop recently were two Dominican nuns, wearing full habits and also huge Elvis badges.

The nuns, who operate the *House Of The Good Shepherd* in Las Vegas, operate the Elvis souvenir booth in the hotel lobby with proceeds going to their organisation.

## 'Fags are a drag'

Is the era of glitter-rock over? One guy who thinks it is is Stix Hooper, drummer with American band the Crusaders ... Kids today come to hear the music, not to see some performer dance around with gold dust on his eyes, wearing a dress

"Their day is over. David Bowie cut it out. Marc Bolan says he's through with it. The New York Dolls and those others are a few years too late."

"We've got a much younger audience now."

There were weird things we could have done on stage. But the kids come to hear the music, not see the fags dance around in drag. That isn't entertainment.

Will Gary Glitter then become Gary Sonture?

## Out of the mould

POOR Paul Williams. Hailed by many as a pop genius, he feels he just doesn't fit the current mould of the American singer-songwriter. He refuses to wear Levis, doesn't give the air of being a Volkswagen driver, and actually boasts of having a healthy annual income.

He says: "If my acceptance is based on what I drive, or what I wear, then I don't really care whether I'm accepted or not. At this point, I'm truly delighted to think I have a reputation."

## Glitter: The bare facts

According to Deborah Thomas, in the *Daily Mirror*, Gary Glitter was asked to pose for a picture showing the bare and hairy flesh under the glitter, by Justin de Villemeuve, no less. That was a year ago.

Gary refused to pose until he had lost a stone and a half off his then chubby weight. Having lost the poundsage, he then posed ... and the results can be seen in his debut movie, *Remember Me This Way*, which goes on general release in June.

As he bared his chest, Gary said: "That's the nearest I'll ever go to being a strucker."

## Melanie's song-sheet

HERE'S a note from the Melanie Music Society, of 32 Sutherland Place, Tiger Way, London E3 8NU — it's the one organisation set up solely for Melanie's admirers.

Tying in with the star's *Madrigals* album, they've produced an eight-page song-sheet containing five original Melanie songs on the LP ... *Love To Lose Again*, *Maybe Not For A Lifetime*, *Holding Out*, *The Actress and Fine And Feather*. Also six poems to Melanie written by Society members in the two years the organisation has been going.

Now if you'd like a FREE copy, then just send a stamped addressed envelope to the Society — it's all cleared with publishers Keith Prowse.



London Airport has been given another few weeks respite — they have only just recovered from the fan scenes from last year's *What's Your Name* into the charts. May interest you to know that the globe-trotting lads are big on hobbies. Both are pet lovers. Andy is a keen tennis player and reader of science fiction. But David is the sensible one ... he collects coins. Banknotes, too, wouldn't be surprised.

## Rock Bottom

SO there's this all-girl rock group and they call themselves *Rock Bottom*, and they are on Polydor and the first single is called *It's All Over*.

Now, why do they call themselves *Rock Bottom*? After all, the 'rock' bit is okay, getting over the musical idea, but why not *Rock Top*? It seems the name stems from the sheer undinking honesty of the girls — Annabel Leventon, Gaye Brown and Diane Langton.

Annabel is quoted as saying: "We are ladies with big bums. There's no use pretending we haven't got large bottoms, because we have. You cannot just ignore large bottoms and assume they'll go away. So we're *Rock Bottom*."



# WORDBUILDERS ARE WONDERFUL

Manchester's very own Cosmic Cowboy made a flying visit to the old country last week to see his mum. He stopped off in London to relate some extremely wild tales to RRM's special consciousness correspondent Peter Harvey.



ON the surface it looked like a typical promotion visit; rock superstar sitting in his Californian mansion gets a smell of a hit single over in the U.K. charts and decides to boost its chances with a quick personal visit. The truth is, it's all a bit of a coincidence.

Graham's single, On the Line, is poised to break into our charts, but the Manchester lad who's become Britain's most famous export to the States, didn't have a clue. He even took his record company, Atlantic, by surprise, though they quickly got him installed in fashionable Blakes Hotel in the West End and made the most of it.

The scene there on the day after his arrival was one of lazy activity. Graham, looking for all the world like the original Californian cosmic cowboy, sits idly talking with a few record company people and his lady, Calley. He greets you by name and says "I'm Graham" in case you were in any doubt.

There's a lot of talk going down about radio appearances and flights to Manchester and Amsterdam but in such an easy way that it hardly seems to matter.

"So, an impromptu visit eh?" "Totally impromptu," he says in a strange drawl that mixes Californian with Mancunian.

"I just decided to come back to England. The main motivation was my mother's birthday. I just thought it would be a gas to be there. She doesn't know I'm here yet, I didn't even call her. I'm just going to walk into the pub and blow her mind."

"That's fascinating," he says, "I've been in America five years now and all of a

sudden I come back and people are saying 'hello' instead of saying 'eh HELLO' — he puts on a polite officer's quizzical tone. "Just a nation, the Americans are untrusting of each other. There's a lot more trust here. I haven't locked my hotel door yet. But in America you can't leave your hotel room open because it would be missing when you got back."

"I'm feeling that I don't have to go through the trips that I have to in America whilst I'm here, like when we got off the plane in America you'd have to catch a Skycab's attention and hope he thinks you're groovy before he'll come over with his car. Here I came down from the customs and there was a guy there saying 'do you need any help?' and it threw me. It's different, just different, and it's good to see."

"It's really good to see because I'd forgotten, I'd forgotten."

These last words fall out in a sad sort of way. For once his wild blue eyes look downwards instead of straight ahead. There's a hint of dejection that is only swept away when he recalls some more startling adventures during his last visit to England.

"I was on acid in Winchester and I came across this guy at a place where King Arthur's table is. It's up on the wall in the House of Justice or something. Round the corner there's this little place where a guy comes out if you're a traveller with a tray and a horned beaker of water and a little piece of square bread. It's a custom. I couldn't understand what he said 'cause I was peaking on acid. He said 'Listen aren't you travelling on the road?' and I said 'yeah'. He said 'well it's your right as a traveller to have sustenance'. He said 'don't you realise it's just enough to be?' And I said 'it's just enough to be' and I'd forgotten, dealing with America where it's not just enough to be. You have to be hustling and moving all the time. That blew my mind."

"We went in Winchester Cathedral and I swear to God this happened. I was walking down the aisle and I was watching Jesus on the cross and all of a sudden I feel this thing at my feet and I look down. I'm standing on the grave of a guy that died on my birthday. To feel this thing at my feet and look down was incredible, incredible."

"Freaky? Yes, but he says he's passed being freaked. "I just accepted it."

"He finds it strange that for the second time that day he's asked what spiritual moments there are now in San Francisco."

"It's all happening. You can find anyone who is into anything. Of late I've been into reading the I Ching (Chinese book of changes) — have my coins with me."

"That whole hippie culture though, wasn't it dying out?" "It's drifted away. People got a little disillusioned. Big business was taking over back there, too, it was just that people were naive

enough to think the world was beautiful. It's like the guy who knew nothing and was totally happy. Now obviously I don't want to know nothing but like to be a little happier than I am."

By this, he explains, he does not mean that things can screw him up easily, but there's a constant media bombardment.

"You can cut yourself off but I just did couple of years of cutting myself off and I began to realise that there were things going on that I was totally unaware of. That's part of the reason why I'm here, I'm trying to find

and Graham wants to know if Slade are part of that.

"I saw them on television and I can't even listen to their music. I can't think that anyone that looks like that can play good music. It seems to me that their music lacks to they need to balance it up by looking ridiculous."

Anyone who's heard Wild Tales will know Nash is into tunes as well as words but many thought the album weak compared with his first solo collection, Songs For Beginners.

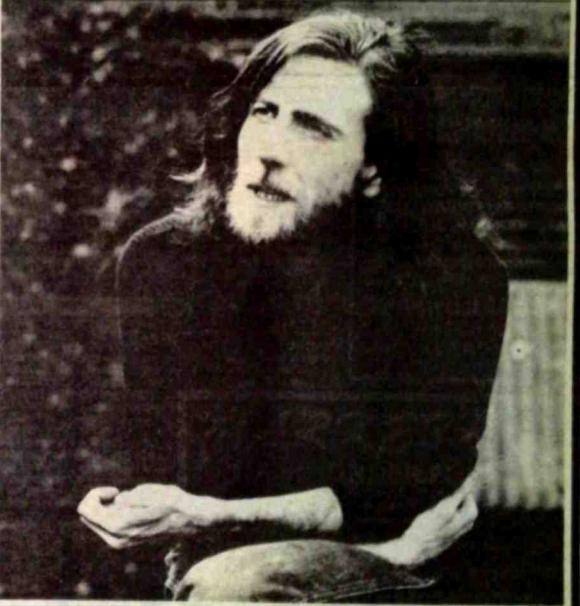
"You know I can't get into people who say it's not as

involving himself with art projects and photography too. Eventually then, perhaps an artistic offering?"

"Aagh you know the same old story, I mean eventually I hope to get a book out because I've got some photographs I want people to see, and stuff like that."

He's not more definite, but questions about his songs, CSN&Y, the Hollies, and the crumbling decay of all sorts of standards, get full airing.

On CSN&Y who last worked fully together three years ago. "The only thing that's been keeping us apart is our own personalities. Our



out what's going on, because in the past England was a frontrunner of rock 'n' roll. After Billy Haley there was the Beatles and all the trip, but that ain't happening now."

We talked about Slade and glitter music which prompts him to recall that he once wore a bearskin when he was with the Hollies. But things were different then, he decides.

"It seems to me there's not a lot of musical content in what's going down in the music industry here. There's more emphasis on visuals and theatrics. I'm trying to find out if it's music or theatre. And what's this stuff I've been reading about drug stuff in pubs in the East End? When I was a kid if you went into a pub and your hair was a little long, they'd throw you out and say 'queer' and shit like that. People are dressing up in dresses in pubs and getting away with it? Amazing! The two-dan trix."

So we've got debauchery and decadence in the pubs

good as an album made five years ago. Why does it need to be an album you made years ago? They should accept it for what it is now.



"I've always got songs happening. I can't stop. It's part of me that I can't explain. They just keep coming all the time."

Songs aren't the end of it though. Graham lives and works in the centre of a highly creative community,

management is really brilliant, and they struck a nice balance between commercialism and leaving us alone as artists. They've always been mixing us into realising the power which we have and getting it together and they manipulate meetings. I'll be in this room and all of a sudden the other three will walk in. It's cool. It makes us aware that it's there if we want. They kept saying 'you guys have the magic. Listen remember who you are' and all that kind of thing. We forgot it. For three years we forgot it."

This time out the four will work with Timmy Drummond on bass and Russell Munkon (drums). They start their American tour in Phoenix, Arizona on June 28 and Graham hopes they'll eventually arrive in England. Whether that happens or not Mr Nash intends to cut loose again when his latest get together is over. He wants to get his own hand together and bring them over to play British dates.



# ARROWS



## 'Touch too much'

RAK 171

a new single from

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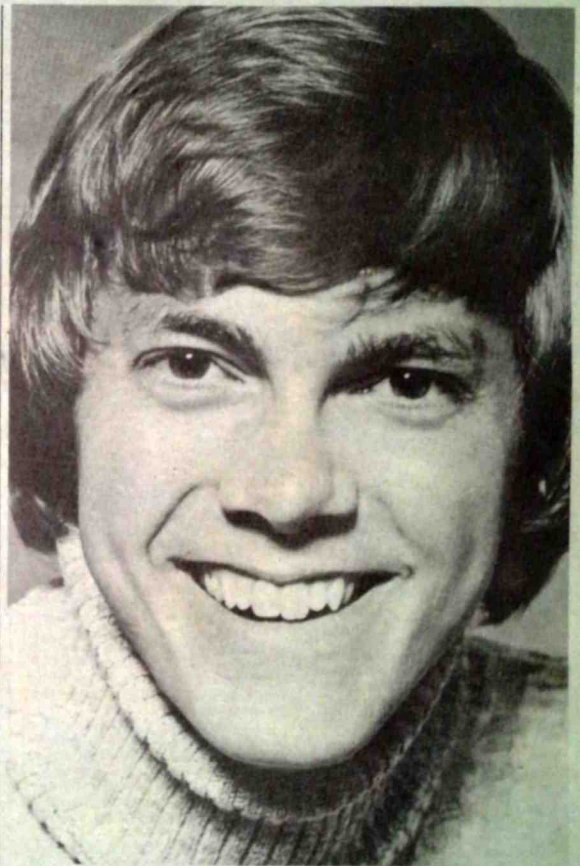
**EMI**





NUMBER TWO

# The Carpenters



This new band in the Whiskey-A-Go-Go, Los Angeles was . . . well, it was different. They pushed out a brand of soft rock that was melodic, gentle and which went right against the current trend of hard, stomping stuff with a sledgehammer beat.

This new band was so different that the packed audience didn't bother about dancing. Just stood there, heads nodding in time. Just stood there listening.

And this new band got a quite remarkably enthusiastic reception considering they were only there to fill in until the bill-toppers Evergreen Blue Shoes got on stage.

But the management of the Whiskey showed its appreciation in a strange

new way.

Calling this new band into its office, the management said: "You're fired. Get out. Now." And the new band . . . got!

Now we don't hear anything about Evergreen Blue Shoes. But of the "new band", then called Spectrum and now "slimmed down" to become The Carpenters, we hear a lot. Richard and Karen Carpenters, through their recordings and their packed-out stage shows, have become true GREAT ONES of pop.

Being fired so ungraciously at the Whiskey was a body-blow, as Richard freely admits. But you expect problems when you're trying to produce something new in the way of pop music.



When the rock world is hard and you are soft, then you're bound to be regarded as creeps or freaks.

Karen has since explained the Whiskey incident on more financial grounds than musical. "Once an audience stands and listens, it doesn't dance. If it doesn't dance, then it doesn't get thirsty. If it isn't thirsty then it doesn't drink. Which means it doesn't spend money. And that means you get rid of the band which made the audience stand and listen in the first place."

Let's fill in on even earlier Carpenter history — in the days BEFORE they started knocking nails in various pop music coffins.

Richard is four years older than his sister. Richard started on piano at the



age of twelve . . . studying the classics at Yale, when the family was living in New Haven, Connecticut. He dug anything to do with music; Karen dug anything except. Specially sport and boys, which were interlinked strangely in her mind.

Their poppa had a big collection of records, the old easily breakable 78's, with stars like Les Paul and Mary Ford, Red Nichols, Spike Jones, plus big bands, classical excerpts and most everything. Richard remembers the first record he ever heard on radio, which shows a meticulous musical mind. It was Music, Music, Music by Teresa Brewer.

He got into his first band when he was just sixteen. This now much pinned-up goodlooker then looked, by his own admission, quite awful. Hair plastered back. Glasses with big heavy frames. He and two other guys who didn't look too hot either, worked in a pizza dive in New Haven.

As a senior at Downey High School, he carried on studying piano. He got into another group. He also got into the school marching band, figuring that it was ONE way of avoiding muscle-building sessions in the gymnasium. They didn't have to march call for a piano-player in a MARCHING band, but

## What they say about the Carpenters

**NEIL SEDAKA:** "I think the Carpenters' sound is fantastic. Karen has one of the most unique voices in the world and for me personally I love their sound very much indeed. I was very pleased when they accepted my invitation to my party in London recently and I found them both extremely nice people."

**HERB ALPERT:** "when you know a good song, when you can write a good song, and when you have talent to sing those songs, then watch out . . . 'cause it can go on forever. The Carpenters have it all going for them."

**DI LEE (of PETERS and LEE):** "I really admire the Carpenters. I think their music is great. I've got all their albums. To think that they do all the production themselves as well — it's fantastic. My greatest disappointment was not getting to see them when they were over here recently."

**COLIN BLUNSTONE:** "I've always liked the Carpenters; but I prefer their sad songs to their up-tempo numbers because I like to sing sad songs myself!"

**ROY WOOD:** "I think they are really great!"

**DEL SHANNON:** "I think that they're one of the biggest draws around and they probably make a lot of money, which is all right. Musically I think they're very clever though perhaps too mechanical. I liked their earlier material, but I think Jambalaya is an insult to Hank Williams."

he voluntarily switched to trumpet and played a four-dollar horn he'd picked up in an auction.

Now so happens that Karen wasn't too keen on the gym classes either. She was keen on some of the Adonis-type gymnasts, but decided that music was a way out of the rigors of gymnastic life, so she learned to play drums.

From there, and through various bands like Spectrum and various permutations there of, she became the lead singer. There was the spell with the Carpenter Trio when brother and sister were joined by bassist Wes Jacobs, who now plays tuba with the Detroit Symphony. They were young, found work hard to get — despite successes in the Hollywood Bowl Battle Of The Bands' contests.

Spectrum had Richard, Karen and Richard's Cal Stage Long Beach mates Leslie Johnston, Danny Woodams, Gary Sims and John Bettis.

Interesting to talk to John Bettis. "I grew up with the Carpenters' sound. I was a folk-singer, but Richard trained me in music. I sang with him at the Coke Corner in Disneyland in 1967. He played his butt off . . . I just tagged along. Richard always had this dream of his own group doing the sound he believed in so much. And even during the tough times, and there were a helluva lot, he never lost his sense of musical responsibility.

"He's always had a unique sense of commercial value. He pays attention to faces to try to grasp what the ordinary person might feel. What he's doing is feeling what he lives.

"I write a lot of the Carpenters' material, but Richard is always there, suggesting a hook line, or whatever. He brings out the best in a guy. And as for Karen, well I've watched her become a woman while also becoming a star. She keeps getting the public accolades, but remains approachable. She's a sensual person who grows on you and becomes better each time you hear her."

And there's Joe Osborn, a really top-dog session bassist, whose garage recording studio is where the Carpenters' use of vocal multi-tracking really began. "Can't tell any real change from the beginning in my North Hollywood garage to now", he says. "They've gotten more polished, but are using the same formula and are keeping the same sound."

"Working with them is a wow. Their music is fun to play. And as for Karen — she's fabulous. They're just a genuine plus to music in general. One problem could be their lack of self-confidence, of real belief in themselves."

That's no problem I'd say. Better that way than a pair of inflated egos tripping incessantly . . .

As I was saying, though, it didn't all happen instantly. Spectrum, with the basis of the today Carpenter sound, toted tapes round to Columbia — "they had a hit Young Girl by Gary Puckett, so they asked if we could sing like him, and we said hell no, we didn't want to."

They trekked to Capitol, who had a hit with Bobbie Gentry on Ode To Billy Joe and would the duo like to sing like her — and they said no, not at all, thanks. And Warners were keen that the Spectrum/ Carpenters sound should be adapted to follow the success of Harpers Bizarre, and Feelin' Groovy, and again our heroes demurred. They didn't even get to see A and M at that time so the band just broke up, leaving Richard and Karen with some tapes.

In the end Herb Alpert, the 'A' of A and M (Jerry Moss is the 'M') did get to hear the Carpenters, signed them, and the whole Great One trail was on.

Close To You set the seal on the years of build-up. In 1970, Richard and Karen won two Grammy Awards — best new artists of the year and best contemporary vocal duo, group or chorus. And, by the musical heavens,

they were featured on This Is Your Life, hosted in the States by Ralph Edwards. They'd been in the business proper, as the Carpenters, for only six months . . .

Close To You, We've Only Just Begun, For All We Know . . . three successive Gold singles. Rainy Days And Mondays, Superstar, Hurting Each Other, It's Going To Take Some Time, Goodbye To Love, Sing, Yesterday Once More, Top Of The World . . . and a Third Grammy Award for best vocal duo, group or chorus.

And the tours. They can re-create their records sound, which is a decided plus. Richard says: "Our type of vocal sounds are not difficult to reproduce. But recently we bought an Eventide Digital Delay . . . which turns the voices sung into a pseudo dubbed sound!"

Attention to detail, at all levels.

Which is fine. It's the same way with Donny and the Osmonds. But to me, I've known what I've done. Even though a lot of people and critics don't like it, the fact is that it's very commercial and I know it's not crap. It's well-produced and it feels nice to me that I selected an unknown song and made it a hit. That makes me feel good . . . and sure, it feeds my ego."

There's the problem of "image", which sometimes bugs the Carpenters. Says Richard: "We've been called sticky sweet, goody-two shoes, squeaky clean. But it's all relative. We came along in 1969, right in the middle of acid rock, when all the performers had this negative sort of 'take me as I am' attitude, never concerned about their stage appearance. And then we walk out, just NORMALLY CLEAN . . . I mean, most people shower and bath,



Technical stuff on the way. "I attended hundreds of concerts to study performances", says Richard. "One of the biggest problems was singers moving out of the microphones' best range. The pick-up range on most mikes is so narrow that even the slightest change of position by the singer changes the overall sound."

"So we use a uni-directional Shure microphone with cardioid pattern, and nobody is supposed to move out of range."

Ah — to hell with the technical stuff. What about their spotlighted brother-and-sister relationship. Did they argue like cats and dogs No . . . seems each knows his place, especially Richard.

He says: "My end of the whole thing is not a whole ego building thing as far as what the public realises. Karen is THE STAR. She's the one who gets the letters and requests for autographs. I don't get much attention, everyone's mostly interested in Karen — she's the lead singer and the featured part of the act."

"My end is selecting material. Arranging, orchestrating, production, names of the albums, selecting personnel in the group, deciding on the order of the show and how to improve the show. They (the audience) don't realise what I do."

"They don't know that I've written several hit songs . . . it's always Karen.

right?" Right! But people talk about them as clinically clean, antiseptically pure. Says Karen: "We're had to put up with a great deal of the social image thing — the boy and girl next door stuff, with our music coming in second. It has nothing to do with the music — how we play it. It's mostly garbage that came from our early literature. I never cared for it, and still don't . . . pushing this ridiculously clean image that hardly anybody is."

In point of fact, Richard and Karen are capable of some extremely telling phrases when summing up THEIR views of some of the other sounds in contemporary pop. I mean, Richard did not mince matters when she burst forth in London with "I think Mott The Hoople are the most amateurish group I've ever seen."

Richard: "Some of these bands — they seem to try and outdo each other to see who looked the wierdest. They're a joke — forget it. Forget them. Let's get back to music."

Nothing antiseptically tactful about that. Nothing in the way of sugary diplomacy. And you should hear Karen talking about drums — musicians and techniques and kits — and you know that she knows just what she's talking about.

And despite skipping gymnastics as a kid, Karen has to be very tough indeed to cope with the Carpenters' work schedule. Yet there was still one Amer-





ican rock critic who said that she sounds as though she eats ice cream cones with a spoon!

The Carpenters feel that certain critics are but frustrated musicians. Short on musical talent, they instead destroy that which is laid before their critical faculties. And to an extent, one can hardly blame them.

Now as for their romantic lives — and begging the Carpenters' pardons, people ARE interested in that having been turned on first to their music. Richard would be regarded as one helluva catch — he's got to be one of the most eligible bachelors in pop. And Karen has dated Alan Osmond, senior man in that well-known pop-family group.

But in sheer hard facts, the Carpenters are in the top three of "most-travelled groups" . . . Chicago and the Osmonds are the others . . . and there just

a total of 39 voices.

While Richard does the technical talking, Karen denies that her being a drummer is just "some kinda gimmick", and she talks of her respect for Joe Morello and Buddy Rich.

They like to talk about influences, and it turns out that their main influences have been the four 'B's' . . . Beatles, Beach Boys, Bacharach and the Bee Gees. There's a little bit of each in the background, and it jelled into the Carpenters' sound and in the end it scored.

Their material is all-important. It's worth re-capping how some of the songs were found. For a start, Rainy Days And Mondays has been the ONLY one found the old routine of listening to demo discs . . . that is a rough recording, probably sung by the songwriter and with just a piano filling



isn't much time for romance. Yet they get scores of letters from fans who were "touched" by Carpenter records and went on to find matrimonial peace and domestic bliss. Ironic? Yes, ironic.

But the sound sure is romantic. Know how it sounds so full and powerful — specially considering the Carpenters have but two voices between them? Multi-tracking, with four-part chords repeated twice over, to give an actual total of twelve voices. On some songs, there are 13-part chords, giving

in the gaps.

Superstar? Well, Richard heard that via television — it was by Bette Midler and the story-line is about a groupie, no less. And it seemed out of the usual Carpenters' style, but they took that song and made it a huge hit. Rita Coolidge had sung it on Joe Cocker's Mad Dogs And Englishmen Album, and everybody assumed that hers was the definitive performance, but Karen took it, first take, and it sold a million even though the album from which it was



taken had already sold a million!

Bette Midler makes the odd facetious comment about Karen in her stage act, but Karen doesn't mind. "Just shows she's noticed me", she says with an innocent grin.

Yesterday Once More? Richard wrote that because he'd noted that juke-box interest was centring round the music of the 1950's, and yet nobody had seriously tried to write a song comment on the nostalgia trend. So he wrote, with John Bettis.

Result: A number one in Japan, Israel, Venezuela, Belgium, Malaysia, Singapore, Hong Kong and England.

new-style ideas, consistent choice of material, and — like it or not, that image.

That image was said by Billboard's Frank H. Lieberman: "Their lifestyle as well as their music reflects traditional middle-class American values." True, no doubt. But what does the rest of the world have to do with traditional middle-class American values... that summing-up sums up only part of the fantastic growth of Carpenters fever.

Twas also said: "Their image is just plain-happy-family-type folks. It's not personality that sells their records, nor gimmicky theatrical antics on stage.



Emphasis, indeed, of the fact that the Carpenters really are international.

And so the Carpenters' saga goes on. They pick Jambalaya a single, and the reviewers say it's no good, been done too often, and yet it becomes a hit. The latest, for May 24 release, is I Won't Last A Day Without You, by the brilliant Paul Williams. They go for the best material, no matter from where... old, new, borrowed.

Another landmark was to be an appearance with Arthur Fiedler's Boston Pops Orchestra — with Richard putting in a lot of practice on Warsaw Concerto. All this while the album Singles 1969-1973 was topping the British charts for the longest period since Simon and Garfunkel's Bridge Over Troubled Water of Four years ago.

That this brother-and-sister duo are genuine and wide-rated Great Ones of Pop is down to perfection, a lot of

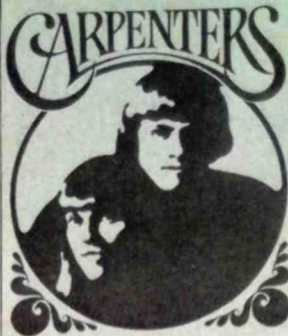
Karen may eat a candy bar for quick energy but not an amphetamine, and there are no groupies camped out in hotels where the Carpenters stay. Autograph hounds, perhaps, but no groupies.

Richard Carpenter may not particularly, like that paragraph, because it seems to hark back to that sickly sub-pear-clear area dredged up by publicity folk.

So let him get back to his REAL life-mission, which is music not "personal hygiene for the masses." An average Carpenters' album takes an average of three months to make and costs around 50,000 dollars. Mixing takes almost as long as taping the parts. The master tape is sometimes completely taken apart and remixed all over again after the album has been finished once.

He talks technically too, about his

# Discography



## The Albums

**CLOSE TO YOU:** — Side One: We've Only Just Begun; Love Is Surrender; Maybe It's You; Reason To Believe; Help; Close To You; Side two: Baby It's You; You'll Never Fall In Love Again; Crescent Moon; Mr. Guder; I Kept On Loving You; Another Song. AMLS 998 (October 1970).

**THE CARPENTERS:** — Side One: Rainy Days And Mondays; Saturday; Let Me Be The One; Side Deaway; For All We Know; Side Two: Superstar; Drucilla Penny; One Love; Bacharach-David Medley; Sometimes. AMLS 63502. (May 1971).

**TICKET TO RIDE:** — Side One: Invocation; Your Wonderful Parade; Someday; Get Together; All My Life; Turn Away; Ticket To Ride; Don't Be Afraid; What's The Use; All I Can Do; Eve; Nowadays; Clancy Can't Even Sing; Benediction. AMLS 64206. (February 1972).

**A SONG FOR YOU:** — Side One: A Song For You; Top Of The World; Hurting Each Other; It's Going To Take Some Time; Goodbye To Love; Side Two: Intermision; Bless The Beasts and Children; Flat Baroque; Piano Picker; I Won't Last A Day Without You; Crystal Lullaby; Road Ode; A Song For You. AMLS 63511. (June 1973).

**NOW AND THEN:** — Side One: Sing; This Masquerade; Heather; Jambalaya; Can't Make Music; Yesterday Once More; Fun Fun Fun; The End Of The World; Da Doo Ron Ron; Deadman's Curve; Johnny Angel; The Night Has A Thousand Eyes; Our Day Will Come; One Fine Day; Yesterday Once More. AMLS 63519. (June 1973).

**THE SINGLES (1969-1973):** We've Only Just Begun; Top Of The World; Ticket To Ride; Superstar; Rainy Days And Mondays; Goodbye To Love; Yesterday Once More; It's Going To Take Some Time; Sing; For All We Know; Hurting Each Other; They Long To Be Close To You. AMLS 63601. (January 1974).

## The Singles

All on A and M label

Close To You/I Kept On Loving You AMS 800;

\* We've Only Just Begun/All My Life AMS 813;

Love Is Surrender/For All We Know AMS 832;

Rainy Days And Mondays/Saturday AMS 851;

\* Superstar/For All We Know AMS 864;

Merry Christmas Darling/Bless The Beasts AMS 868;

Hurtin' Each Other/Maybe It's You AMS 885;

It's Gonna Take Some Time/Flat Baroque AMS 7005;

Goodbye To Love/I Won't Last A Day Without You AMS 7023;

Sing/Drucilla Penny AMS 7059;

\* Yesterday Once More/Road Ode AMS 7073;

\* Top Of The World/Your Wonderful Parade AMS 7086;

\* Jambalaya/Mr. Guder AMS 7098.

(Note: Only those marked with an asterisk are still available.)



sister's voice. "She has two voices — a lead with a range of about an octave and a fifth, and a falsetto, almost soprano sound, great for harmony, but not like the big, round sound she uses on lead."

And little-sis doesn't do anything special to care for that lovely voice. She says: "The one thing that wipes you out is getting no sleep. But the road takes its toll on my voice, it wears down like the amps, electric piano and our minds."

Nothing else is wearing down for Richard and Karen Carpenter. With record sales of more than thirty million, and all those Gold Discs and all the awards, and now a Great One of Pop nomination... they literally are going from strength to strength.

And the guy who fired them from their job at the Whiskey A-Go-Go is still making excuses for his stupidity!



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**The Singles 1969-1973**





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# Police swoop — Paper Lace help with enquiries ...

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Next minute they were surrounded. By dozens of members of the Birmingham constabulary. There were eight Panda cars, three police vans, and six carloads of plain-clothes detectives. For the police had been tipped off about the activities of a heavy-looking mob. First an old lady, apparently near hysterics, rang through. Then a young man, similarly frightened, put through his 999 emergency call.

And it turned out it wasn't such a good location after all for pop stars to play at gangsters.

It was a quarter of a mile from Winson Green Prison, which houses a few IRA leaders. A mere fifty yards



or so from the Royal Mint, no less. And just down the road was a Post Office, object of an armed raid but a few weeks before.

Suspicious indeed, Phil Wright, singing drummer of the band told me: "It was just like something on the telly. The police snatched our guns away... one

warned us that some of the cops were armed, but that was later denied. Anyway, in the end they let us finish our picture session... honestly, the trouble you bokes on Record and Radio Mirror get us into! No, we finished off, then were bundled into two Panda cars and whipped off to the

local nick... for further inquiries."

The inquiries included giving names and addresses and telephone numbers. And an arms expert was called in to check over the guns — two British-type replicas of the old Tommy gun, and one very realistic Japanese replica. And only a late

revisee let publicist Rod Harrod off the hook — he was going to be hauled in front of the Chief Constable for a severe rodding.

In any case he was told where he and the group had gone wrong — notably by not informing the police that they planned a rather spectacular kind of picture

session. Phil explained that they honestly thought they had got right off the beaten track for the location spot — and certainly the group didn't intend wasting the police's time, or creating alarm by the suggestion that there were four armed men in the area, and that they did appreciate that serious crime might be committed while near a hundred policemen were dealing with Paper Lace.

And the police in turn pointed out that even using toy guns, if used menacingly or in the commission of a robbery, carried severe penalties. Would Paper Lace believe they could have got life imprisonment?

There had been some questions asked about where they got the old Civil War muskets they used as picture props for their last single *Billy Don't Be a Hero* — but the appearance of dozens of cops really did put the fear up the lads.

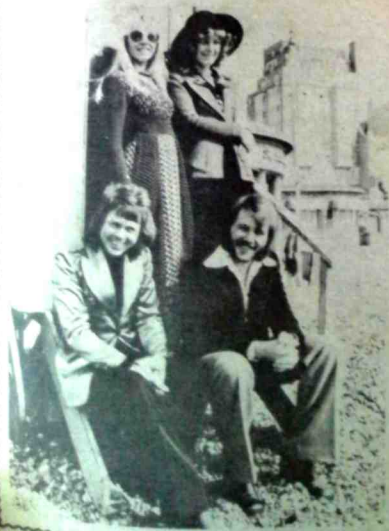
Publicity stunts it most certainly wasn't. Just something that got out of hand.

Paper Lace were eventually allowed to leave the police station. And they promised to pay their fines immediately — a few copies of their album, duly autographed, have been sent to the nick.

And Record and Radio Mirror got their exclusive front-cover picture. While Paper Lace just hope that composers Mitch Murray and Peter Cavanaugh don't dream up a song like *The Living In The Lions Den*, for the next single.

## Peter Jones

# Abba-dabba-doo — it's Euro's Waterloo



THE lounge of a plush hotel in London's Park Lane is full of people taking morning coffee, but there's no difficulty in spotting the Swedish group, Abba, who four days earlier won the Eurovision Song Contest.

An army of journalists have encircled a table where two of the group, a bearded Benny in pink satin jacket and his lancee Frida, are facing a barrage of questions.

After introducing myself, their manager invites me to take a seat. He tells me I should be able to have a chat with Benny in a few minutes and in the meantime enlightens me about the sales of Waterloo since its victory.

"It's already topped the charts in Sweden, Norway, Denmark, Holland and Belgium," he says in broken English.

"Over here it's sold 20,000 copies in a day and looks like going high in the charts. You know the group have had offers from just about every television station in Europe

but we don't know which we'll be accepting. I'd been looking forward to meeting Anna, she's the chick with the big hips and long blonde hair, but her presence was notably missing.

"She's lost her voice and so's resting in her room. She and her husband, Bjorn, who's also in the group, will be down soon as there's a lunch reception for the group," their manager tells me.

My disappointment went further when Benny and Frida suddenly get up to leave and get ready for the reception.

Downstairs in the hotel's basement, ballroom CBS records have laid on a reception and gradually the place fills with press, and an assortment of people from the music business.

Two hours later, half full of smoked salmon and strawberries and cream, and the other half with Scotch, I finally manage to corner Benny for a five minute chat about Abba. Time was short due to a radio engagement but long enough to find out that Abba are no newcomers to the music world.

"You'll have to forgive me, but I'm a bit tired as so much

has been happening since Saturday night and so submitted it along with nine other composers who were invited to take part. For the first time Sweden's way of selection, its song was left up to the television viewers as you do in England.

How did Abba think they'd do in the contest?

"We thought we had a good song, but we also thought maybe it was a little out of style for the Eurovision song contest but as it turned out everything went fine," replied Benny.

"Olivia Newton-John's song was too similar to your previous entries as was the case with a lot of numbers. Our style is what was needed."

For Abba, it's been their aims to make it big outside Scandinavia. Last year they had a world-wide hit with Ring, Ring which came third in the Eurovision Song Contest, but did nothing in this country.

"I've have a hit with Waterloo over here I hope we'll be over for dates in September or October, but right now we're booked up."

Before their success as Abba, Bjorn and Benny were heavily involved in writing and producing. Anna had a big Swedish hit in 1969 with one of her own songs and has since been one of Scandinavia's top-selling singers.

"I don't think they look at us as a pop group in Sweden in terms of acts like Mads & Sweet because they've followed our previous careers," said Benny getting up from the table so it was time for him and the rest of the group to leave their leave.

We wrote the song ourselves. We all invest our own little islands of Stockholm's archipelago where we got together the songs for our album. We then decided that Waterloo

was the most fresh and so

was the most fresh and so submitted it along with nine other composers who were invited to take part. For the first time Sweden's way of selection, its song was left up to the television viewers as you do in England.

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## Roy Hill



# WEREN'T BORN A MAN

*Dana Gillespie*

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RCA Records and Tapes



Julie Maskell has gone Sweet on apes . . . I mean ape on Sweet. She's the girl that we thought most deserved the accolade of SWEET'S SUPERFAN

SO THIS Sweet fan writes in answer to our query: So The Sweet have superfans? And she says that it is no mistake that the four-strong group ARE the Sweetest.

She adds that they are: super, sensational, sagacious, sally, salubrious, satisfying, scrumptious, sensible, serene, seraphic, servicable, shapely, sexy, sincere, sexy, skilful, sexy, sleek, sociable, sparkish, sexy.

Serviceable? Satisfying? Ah, well . . . she seems at one with herself that they are . . . sexy. And she goes on: They are: Special, speakable, specific, sexy, splendid, spontaneous, sexy, sportive, sprack, sexy, stable, sexy, startling, steadfast, sexy, stimulation, sexy, streaking, subtle, sexy, sufficient, suggestive, supererogatory, superabundant, superior, superative, sexy, sensual . . . and they are SWEET. In fact the SWEETEST, though sexy, too.

It's all that research through the New Oxford Dictionary that wins for Julie Maskell the title of Sweet Superfan 1974. She really means it, she says about the boys, especially the viewpoint that they are sexy, though whether Brian, Steve and Mick, would necessarily go along with the view that they are supererogatory. If only on the grounds that the word may be new to them.

Supererogatory: being more than is required by duty, adj; Supererogation, performance of more than duty requires, noun.

Julie Maskell says she would sacrifice anything for the Sweet. They are, she avers, spiciness of sheer perfection.

But just rattling off names from a dictionary isn't enough to qualify as a superfan. There has to be more, and not necessarily a

bedroom stacked ground to ceiling with material souvenirs.

Julie was turned on to Sweetness rather late in life. Not until last Christmas did she do the decent thing and see the group she previously didn't like. She went to the Rainbow concert. She even thinks Sweet are stronger than the Chinn-Chapman songs they sing, but that's another story.

Julie says: "My bedroom



## 'I'd sacrifice anything'

walls are held together with Sweet posters - and my only regret is that it is not the real live Brian who is hung above my bed. I keep a little picture of him in my silver locket, and I have a silver bracelet with our names engraved upon it, which I often causes boyfriend trouble.

"I write to Sweet as often as possible and was forced to spend the rest of half-term in bed with bronchitis (should have been Sweet) after I

visited the fan-club at Wandsworth, only to discover that the club had changed address.

"I suffered a dentist appointment on the afternoon of my birthday so I could watch the BBC documentary on Sweet - it cost me a quid for the fillings I had to have as an extra. Whenever I'm down I look at all my Sweet pics and imagine how wonderful life would be if they left the same way about me as I do them.

Genevieve Hall, Peter Jones and Mike Hennessy.

Only one hang-up - Julie was away on holiday when I visited her as Sweet Superfan, so we don't have a picture of her . . . though we'll try to rectify that omission, as they say, when she collects her Superfan plaque.

But Julie, sixth in our list of Superfans, has some very tough competition before she copped for the award. Here are some of the

closest rivals from a very, very big entry . . .

Carolyn Rudd, of Chestnut, Herbs; Julie Bowden, of Shorburn, Sussex; Jane Cottage, of Groby, Leics; Scotland; Vivienne White and Denise Helps, of Kirkham, Preston; Wanda Azzaro, of Tisbury, Wilt, Kent.

Janette Curry, of Lohley Hill, Gateshead; Gillian Rudd, of Chestnut, Herbs; Mary Stevens, Ipswich, Suffolk; Sue Naylor, Lichfield, Staffs; and Michael Corrigan, Birranga, Manchester.

Two points emerge: The two ladies named Rudd are obviously related, so they deserve an extra-special extra mention. And winner Julie Maskell comes from Buckhurst Hill, in Essex - and that county has provided some outstanding and knowledgeable entries in our Superfan series. We're just saying that because editor Peter Jones happens to come from Essex.

Next week we'll give you the result of the Denny Osmond Superfan competition. Again we had a tremendous number of entries, and even though our panel was augmented again by good of Brian Connolly, we were in trouble until one reader's panelist demanded a decision.

Congratulations to Julie (and her dictionary) . . . and warm wishes to all our runners-up. Sweet dreams all of you.

## around the country

# British country awards full details

THE British Country Music Festival, sponsored by Record & Radio Mirror in conjunction with the British Country Music Association, peaked at just one of the highlights that crammed the past hectic Wembley weekend.

The Festival proved to be just as popular an attraction as it had been the previous year and the capacity crowds that took their seats in the specially erected marquee behind the Empire Pool building, had a gluttonous feast of British entertainers and a wide variety of country music styles.

"It was a great success" commented BCMA Vice-Chairman Mike Storey, the man who had co-ordinated the entry applications, "and the acts displayed a consistently high standard throughout the two days. The judges, at times, were left with a very difficult task to pick out the winning act."

On hand were over thirty acts performing music that stretched throughout the country music spectrum and included such diverse fields as bluegrass and the old fiddle sounds and moving to the other end of the scale,

the contemporary material of Nashville.

The primary heats were held on Saturday, April 13, and judged by panels of representatives from the music trade with the top scoring three acts moving forward to the finals the following in the case of the Bluegrass / Old Time section, where the response for applications, votes and the primaries and finals were both held on Sunday morning.

A brief roundup of the winning acts proves that Britain has a strong hand in the country music stakes.

Coming out tops in the Modern Group section, and collecting £75 in the process, were the Westerners from Merthyr Tydfil with Kelvin Henderson's Country Band and the Sidewinders holding runner-up positions.

It was success second time around for the Westerners as last year, when they had also entered the Festival, they found themselves just beaten at the winner post. A semi-professional band, the four piece outfit - Ron Jones, vocals and guitar; Pete Jones, vocals and guitar; Steve Thomas, drums and



John Aston being presented with his award for best solo artist by Mary Reeves, widow of Jim.



Best modern group - The Westerners.



Duo winners, Rick and Pam Maskell.

Bill Edwards, Haywain steel guitar - have been working together for the best part of five years and were originally Terry Edwards' former backing group. More recently, besides finding regular work at the country music clubs, they've been seen on the same bills as visiting U. S. artists Mac Wiseman and Jimmy Payne.

In the Solo Section it was John Aston who wound up with £40 and a 12 string Jumbo guitar, whilst finding very fierce competition from Julie Thornborough and Paul Batchelor.

John, formerly hailing from Birmingham but now based in Doncaster, makes the RRM Award the second accolade of the past twelve months. During the latter stages of 1973 he was voted Top Solo Act in the West Country Music Association poll and it's just been announced that he's been nominated for the same Award again this year. A professional entertainer, John Aston travels throughout the United Kingdom and recently had a single - The Old Lamp Lighter - released by Look Records.

Rick and Pam Maskell came out the winners in the Duo Sections - and collected £40 and two 6 string Jumbo guitars for their efforts - whilst Rye Whiskey and Cal Ford & John White emerged as the runners-up.

The Maskells have been working as a country music duo for the past two years by individual entertainment experience stretches back to 1967. Having from Hillington, Middlesex, they can be frequently seen travelling

from their various venues in a caravan which they call home whilst on the road.

Finally the Bluegrass / Old Time section had Pete Stanley and Roger Knowles collecting the £75 cheque whilst Steamboat and Betsy Jefferson & The Ridgerunners were the other two finalists.

Both Pete and Roger are stalwarts of the British Country Music scene and - and although they live around 200 miles apart, Pete in London and Roger in Harrogate - are one of the most popular acts to be seen in both country and folk music venues. Pete Stanley has, in the past, worked with various other famed names including Whiz Jones and Brian Goble whilst Roger Knowles has associations with Nick Strutt and the group, The Tracks. More recently they've had their first album - Bang Bounce - released on Transatlantic (EXTRA 1134).

Following the conclusion of the Festival Mike Storey announced that he will be planning a nationwide tour of the Award winners later this year.

In passing RRM would like to give thanks to those who made the British Country Music Festival the success that it was in particular to Mike Storey and Pete Owen who handled the competing chorus, Jack Warner who looked after the stage management and the various judges who took time away from their various duties to cast their votes on the performers. In addition, our thanks to G.S. Adams who supervised the guitar

tony byworth



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**Reviews**  
**Peter Jones**



**RAY CITY ROLLERS:** Shang-A-Lang (Bell 1385). Martin and Coulter wrote it. And produced it, come to think of it. They know about commercialism in pop. But it's all down to the Bay Cities to perform it, and they maintain their recent high promise with no difficulty at all. They go for a fresh and thoroughly youthful sound which comes off, without stretching anybody's imagination. It's blue-suede-shoes sort rock and roll. Nice walking bass beat. No problems here, I'd say. **CHART CEMENT.**

**HEARTGROUND:** Baby Ruth (Isaca). Doesn't do anything for yours truly. Not that it's a waste of time, just that nothing sufficiently different happens. It's sort of... well, okay in the way I'm using this week.

**WHEELER ST. JAMES:** Touch The Wind (Fontana). Good lead here — two boys help make up the group. It's one of those plaintive tunes with full-blooded harmonies.

**THE DRAGONI BROTHERS:** Faith Of Our Fathers (Philips). Italian-Gordies who sell ice-cream by day, but singing by night. This is a New castle break-out, as they say, and the sheer simplicity of it could register outside.

**OLD R.S.:** Rum Song (Fontana). Third single from Shelter Music — and they've raised over £20,000 of charity in recent years. It's all in aid of the Shelter National Campaign For The Homeless, and as such gets my full support. All very pain-trench.

**HOPETON LEWIS:** City Of New Orleans (Polydor). He's the lead singer with Boyer Lee and the Dragonates, and this is his first solo singer. Nice voice, and belts a West Indian with nice sales behind him. But probably not a hit song.

**THE ANDERSON SISTERS:** To Know Him Is To Love Him (CBS). An ode from the girlie group times come by, but that's no reason why it shouldn't be recorded right now. Similar joking rhythm to the original.

**PIERA MARTELLO:** My Ship Of Love (CBS). German production of valley John with rather predictable lyrics, given the title. Big Murray Kay on the song. Nothing more to say.

**NURRAY KASH:** What Is A Boy (Columbia). He's got a '74 voice, has Murray Kay on the song, a heavily devoted to boys, with some devotional lyrics, but it's because it's got that sincere feel.

**JOHN LEVTON:** Rock 'n' Roll (York 210). Nostalgia really is in. This is John, recently acting again on telly, and now revealing the rock and roll memories of his past. He dug Chuck and Bo and the others. He actually gave rock and roll a lot in the old touring days... and the song is subtitled I Gave You Love. The Best Days Of My Life. It's a bit slow, this one, but the nostalgia value might hit. **CHART CHANCE.**

**GIGLIOLA CINQUETTI:** Go (Before You Break My Heart). (CBS 229). With English lyrics by Norman Newell... this is the Italian ballad, by a girl who won the contest years before, for the Eurovision Song Contest. I liked it at the time, in a slightly worried "like because I wondered if it didn't wander." Little too much. But she'd not 'arf sing, this girl. And it's certainly a... **CHART CHANCE.**

**DR. MARIGOLD'S:** Lady With The Snake Tattoo (Santal). Poms. They rock on, art on, and somehow the hits elude their grasp. My prescription is for them to carry on handing out the same medicine, because this one must be near enough chart material. Fred Radley's voice lays it down.

**PERRETT:** Hudson Bay (Deram). A mixture of the harmonies and the rock. Four of them. Used to be called Pepper Tree. This single didn't do a lot for me, but touring with Mud just has to be good publicity for the boys.

**CITIZEN JESU SISTERS:** Citizen Jesus (Bus Stop). Mitch Murray and Peter Callander on song, and in tune again — they did the Paper Lace stuff, and now dedicate this song to me. Well, they don't actually dedicate it to me, but the Cool City ladies are herewith given an open invitation to come calling any time they like. Nice one. A very nice single.

**THE ZOMBIES:** Care Of Cell 44 (Epic). This one goes back to 1967, and it's a Rod Argent composition, and it's funky like the clappers, in such a way as to suggest that had the original Zombies been around today, they'd have been... well, ever so big with the intellectuals.

**BRUCE WELCH:** Please Mr. Please (EMI). Ex-Shadows Bruce on a song he wrote with the late John Restill, who played bass with the team. Bruce has a friendly, amiable voice and this song is faintly reminiscent of something else... well, it's a friendly, amiable single. Could be a hit.

**ALVIN STARDUST:** Red Dress (Magnet 8). Now this really IS important for Alvin. Having proved he's no one-bit wonder, he now has to prove he's no two-bit wonder. This one has a fair rocking beat, a fair sinisterism in the voice, but overall much more mazy and direct. His tour of Britain is so comprehensive that this one will be heard everywhere. He's a bit, a note, Presleyish, if I may say so, but he won't argue with that. It's an up-tempo rocker which will go straight to the top. See arguments, please. **CHART CERT.**

**MALCOLM ROBERTS:** One More Tear (EMI 218). Blood Male is getting in the telly plugs on this one. It's a bit Gospelsy in style, but his voice is soft and romantic enough. Martaltype drum beat, and all the other things don't fall into place. Malcolm doesn't need a hit, but one would be nice, and this is a nice one to make it for him. **CHART CHANCE.**

**FOCUS:** Harem Scarem (Polydor 258 466). First single from the highly-talented team in a bit more than a year, and honestly it's just right for what some will call a come-back. There's electronic stuff in there, and a lot of year-yearing and a whole range of tempos, or even tempo. It does have a commercial feel as well as the musicianly feel. And there are jazz fusions with these are jazz fusions with this vocal bit. It's good. I hope it is also commercial.

**CHARLOTTE AUGER'S OBLIVION EXPRESS:** Straight Ahead (CBS). Latinish tinges here. It's a bit away from the normal Auger Style — more into vocal harmonies and gently rippling rhythms. Gets into the mind if you give it half a chance. **BLACK FAITH:** Stop The World (Fresh Air). They are into the soul scene, having supported the likes of Jackie Wilson and Edwin Starr. It's a funky old single in many ways, but a bit repetitive, but the six-string group blends nicely.

**ANDY BOWN:** New York Saturday Night (GM 019). The one time Herd's-man, and ex-Humble Pie gent, and then it was Judas Jump so far as the money stream. He's been touring with El Peter Frampton in the States, and it'll be interesting to see if this one does him chart favour. Not entirely struck me. But I'm looking forward to his new album which is being conducted right now. **CHART CHANCE.**



**Reviews**  
**James Hamilton**



**BACHMAN & TURNER OVERDRIVE:** Blue Collar; Let It Ride (Mercury 6032405). It's fair to Phonogram week: last week I slugged them off for hiding this £65 masterpiece away on a B-side, thus preventing me from making it the Pick Of The Week it deserved to be, as I only found it there too late. So, et voila! Complete with a photo of Randy (ex-Guess Who) Bachman above it, here's the coolly plugging and soulful Song. Dan styled lightly LaGo. Rock spaced-out beauty at the top of the heap. Now go out and buy it. **PICK OF THE WEEK.**

**BILL DEAL & THE RHONDELS:** I've Been Hurt; BOBBY FULLER FOUR: I Fought The Law (MGD 206622). The 1969 follow-up to their even better "May I". This is the somewhat ska-ish bouncy beat hit version of the Tame and the Wolfersham of the Tame tune which Guy Darrell took to belated fame here last year. Try and find "May I" because that really is a disco classic: meanwhile, this is a good introduction to the Rhondels' infectious (and, at the time, entry-risingly different) sound. Both sides here are intended to plug two different new volumes in Polydor's excellent "Carats" oldies LP series. The late Bobby Fuller had a Buddy Holly sound on his 1965 "Crickets" Curtis — penned 1968 hit beater, and even scored also with Buddy's own "Love Me Made A Fool Of You" being doing young. **OLDIES PICK.**

**ISLEY BROTHERS:** Summer Breeze (Pis 1 and 2) (Epic 2244). From "3+3", the Brothers' buzzing jazz. One spiced reading of the Sals & Crofts US hit was the Peoples' Choice this Monday on Capital. How will it do at the final voting on Friday? It's a pleasant languid slowie, but apart from the acid guitar yowl that comprises the instrumental flip, it seems fairly remarkable near their last two hits.

**THREE DOG NIGHT:** The Show Must Go On (Probe PR 620). When Leo Sayer's version went out as a single in America, it had steam organ circus music arbitrarily tacked on in front: the Dogs do the same thing but integrate the into most effectively, adding sound effects during their more bouncy treatment of the main melody. It had steam organ circus music added, as the Sayer original — brilliant though it was — did fall disturbingly soon after its initial impact.

**TINA & MOMMY:** No Charge (Epic EPC 231). Oh bliss! Tammy Wynette and her little girl doing Maths Montgomery's current US Country / Pop hit, a coyly sweet and icky case of juvenile blackmail being met by Mommy's self sacrifice, so that Tina's monetary demands get cancelled by Tammy's having had to care for her. Debts paid in full, no charge to either party. In fact it's the flip that's murder so with a bullet in the Country Chart this week, and — if you can stand it — that's by TINA & DADDY (George Jones) and called "The Telephone Call". Yes, Tina relays Daddy's message of love to Mummy, who's under the dryer, and puts them on the road to D-I-V-O-R-C-E by getting it all wrong. Pure bliss. **THE BEACH PICK.**

**ASHFORD & SIMPSON:** Have You Ever Tried It (Warner Bros K 16373). Valerie & Nick, who I remember seeing singing at the Apollo exactly ten years ago this week (my first time there: Joe Tex, Wilson Pickett, the Contours and Rufus Thomas were on the bill too, if I remember right) — so don't believe the blarney they put out about never having sung before when they started up again during their Diana Ross turnsmoothing period. Anyway, they're at it again, with some of my favourite lightly Latin rhythms and a lazy electric piano providing the framework. It could get further, but awfully nice, so. **SOUL PICK.**

**SARAH VAUGHAN:** I Need You More (That Ever Now) Do Away With April (Mainstream MBS 305). Popular Jazz thrash slugging it on a lovely Rosemary McCoo co-penned ballad semi-slowie. This being reminiscence week, I remember being a human mite stard during a Rosemary McCoo, Ray Scott and Ronald Mosely demo session. Aren't you glad you never hearing old me? Sorry, but it's ten years ago this Thursday since I went to work in New York, and I'm feeling a bit sad and self-indulgent. Say, wanna hear about me and Sam Cooke? Little Richard? James Brown? Esquerilla? Dee Dee Sharp? Freddie Cannon? Burgess Meredith? Les McCann etc. etc.? (Sigh) I know them all. BUT, there's no time like the present, and I cannot understand why anyone should want to do away with April, even if it does remind Miss Cannon of a love that went wrong on the equally nice and slower flip. **SOUL PICK.**

**THE DIAMONDS:** Little Darlin' (Mercury 6052612). Copied both then and now (the Robin Tremain "Whom?" Ethan John's "Crocodile Rock"), this castanets-intro'd white Doo Wop Rocker from exactly seventeen years ago (think: jeez, 1957... THAT long ago!) was itself a cover version of Maurice Williams & the Zodiacs' black original, the flip to which in any case was rather better (and will undoubtedly crop up on Capital Radio's Cruising show ere long). Anyway — deep breath — it's now the Chart-contending plug-side of a maxi of trav from the great "American Graffiti" flick, the others being... wait for it... THE HOPPER'S (Christy Lane) and THE PLATENS' "The Great Pretender" (Capitol CL 1574), and all nostalgics can tell, and there's no Wolfman Jack chat on those, either. Also cashing in on the "Graffiti" boom is a single of THE BEACH BOYS' "All Summer Long" and "Surfer Girl" (Capitol CL 1574), the two tracks which for divers reasons were left off the British edition of the soundtrack album. In the former, an anachronistic inclusion in the film, has an unusually "bright" sound here, and the latter a bit of phoney too. The Diamonds seem a serious Chart threat, and a POP PICK.

**OLYMPIC RUNNERS:** Do It Over: Put The Music Where Your Mouth Is (London HLJ 1645). The first in of Britain's Soul seasons (I suspect), produced by Mike Vernon, squandering here and there. The first in of Britain's Soul seasons (I suspect), produced by Mike Vernon, squandering here and there. The first in of Britain's Soul seasons (I suspect), produced by Mike Vernon, squandering here and there. The first in of Britain's Soul seasons (I suspect), produced by Mike Vernon, squandering here and there.

**THE SAPHIRES:** Do the Slow Fizz; Our Love Is Like A Flame (Probe PR 609) and PATTI AUSTIN: Music To My Heart; Love 'Em And Leave 'Em Kind Of Love (Probe PR 606). Two in-demand bang bang bang Northern dancers. "Slow Fizz" especially being much sought for years. Bob has everyone's favourite bass lines, simple lyrics and chanting chills. "Our Love" was actually rather good given the chance, which they do indeed get on. The gently boogie love ballad "Our Love" was actually rather good given the chance, which they do indeed get on. The gently boogie love ballad "Our Love" was actually rather good given the chance, which they do indeed get on.



live extra . . . live extra . . . live extra . . .

# Slade's crazee

The opening night of Slade's British tour not only turned out to be a Crazee Nite, it was absolute lunacy. The minute they walked onstage the audience piled up to the front and there was no way they could be shifted.

Security men tried to keep control, but the people at the front were so crushed they couldn't be extricated. After a while, the stewards gave up and watched the show along with everyone else. Noddy Holder and Dave Hill stood only a tantalising four inches back from the outstretched fingers and the only thing the girls could reach were the mike stands.

They opened with Take Me Back Once, and in the space of both the music and the

audience was deafening. Even after repeated visits to Slade concerts, they're still one of the most exciting bands to watch. Noddy's control and handling of the show is superb. He can quieten them when he wants and bring them to a frenzy at the wave of a finger.

The set has changed only slightly, to take in numbers from the last album, but they still do the favourites, including Goodbye T' Jane, Move Over Baby and Gum On Feel The Noise. However, they have stepped using the precocious pedals they used to have. Instead, Dave Hill and Jim Lea have two flights of more solid looking stairs to mount, to keep them in full view of the crowd.

The tour is the first drummer Don Powell has made in Britain since his car accident, and it's obvious

that his fans have missed him. He looks much better, and, like the rest of the band, his playing was excellent.

It was interesting to hear them do "Everyday" on-stage - it's first public airing, and I'm pleased to say it sounded just as fine as the record. Not got the verses of it by themselves - a lot of the time, it would seem that Slade do not seem to sing their own songs, because the crowd almost sings louder anyway. He also got them going on "You'll Never Walk Alone, an all-time favourite for Slade fans who were swaying like a football crowd by this time.

They closed with Get Down And Get With It, a number always guaranteed to bring the house down - and it very nearly did. - ROZ MARTINI.



# stateside newies james hamilton

JIM STAFFORD: My Girl (MGM M 14718). OK, I'm convinced that Jim Stafford really IS the most original, and possibly the most important, new star to emerge in recent years! For more than a decade he's been one of the funniest, most misleading, yet ultimately simplest singles ever. To a madly nerky light-weight old-fashioned backing he spins a silly tale of such ambiguity that everyone who hears it is bound to believe it's really about what they think it's about, a pedantic love affair. Worded with economy, lyrics urbane, wit, the first two verses are an incredible come-on, as Bill Walks Jim home, then goes inside for a drink instead of standing by the door ("what would the neighbours think?"), then, as with shaking hand William takes his glass of wine, and his own moist and face their love man to man. A cooing girly group meanwhile has been doing Teapotions bit on "my girl, my girl" during the "my girl, my girl" chorus, which is the key to the whole situation.

Moods (DC International DCI 5003). YA-HOO! I know my ladies may have been bronzed inconspicuously for some since the time in '64 when Tony Secunda kicked me down Doctor Soul, - to paraphrase - you can indeed take the boy from Soul, yet you can't take Soul from the boy, once it's there, to teach me that the biggest gut-reaction buzzes still come from hearing Soulful (expressions in song, usually of a somewhat specialist nature). Bearing this in mind, believe me when I say that - goodness knows why - this far from

your copy's late again! - Production Ed.). THE ELEVENTH HOUR: So Good (20th Century TX 2076). Produced & Copenned by Bob Crowe, arranged & conducted by Charlie Calello - so is it any wonder that these guys sound like the Four Seasons? I wonder who they are. With a squeaky lead voice, chanted back-up (which includes chix), and a sparsely arranged, slow slow clomp beat. It's straight out of the good old '60s and sounds like something the Newbeats might have done a decade or so ago. It's not a hit so far, but should do well. UP North if ever issued here.

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

perfect yawing and creeping slow in hits me as the splintering slab of pure deep Soul I've heard and gotten off on so far this year. These guys HAD to get this record out of their systems, and they did just that at DB Sound Studios, Silver Springs, Maryland. . . yeah, it's the REAL thing. If you're a solid Soul freak and want your mind messed up but good, want to slip and drift along in suspended animation amidst hisping waves of bitter-sweet emotion, want to forget everything and get LOST for an hour or two, then try to find this record (it hasn't been a hit yet) and play it over and over again like I've just had to do. (So that's why

... except that the schmaltz gets thrown a bit by the tempo going into jarry double time and the Ray Charles hints get thoroughly squashed by a sense of flash and cynical skill. Almost as good as their great "You're Still A Young Man". First week in the Charts, at 80 R & B and 93 Pop. CHARLIE KICH: A Very Special Love Song (Epic 5-11081). Now sliding down the Charts after a long climb up them, Charlie's official follow-up to "The Most Beautiful Girl" (not to be confused with an initially more successful - and to my mind, better - old RCA offering), this Billy Sherrill & Norro Wilson-penned slowie seems to have less of a hold, but still proves how big a star Charlie has suddenly become.

American news . . . American news . . .

# Rock Horror: Smash hit in U.S.A.

LOU ADLER'S U.S. production of the 'Rocky Horror Show' is proving an L.A. smash at the Roxy night club. The Jackson Five were first act ever to receive key to the city when they made their Vegas debut at the MGM Grand Hotel. Tony Orlando and Dawn cancelled out Miami Playboy Plaza Hotel two hours before due to open at Playmate Bar, reportedly due to dissatisfaction with sound and lighting conditions. Curtis Mayfield and Al Green to star in "Mimi", Columbia Pictures update film of the opera 'La Boheme'. Brownsville Station writing themselves a screenplay. Brownsville Station joins the Army. James Taylor's new 'Walking Man' album due and he goes on tour for first time in over a year, hitting 22 cities beginning next week. Stax Records and their publicists made sure writers

# In brief

gave an immediate listen to U.S. debut single of big-voiced Lena Zavaroni - they sent along a portable phonograph with each disc. Harry Nilsson/Ringo Starr movie. Son Of Dracula, got its world premier in Atlanta last week. British - based Climax Blues Band undertake third and most extensive tour to date taking in 41 cities. The New Seekers sing for the Department of Interiors television and radio campaign to clean up the environment for the country's 20th anniversary. Tina Turner signed as Acid Queen sextet in film of Who's rock opera 'Tommy' shooting in June. But Leo Sayer turned down a leading 'Tommy' role to solo showcase in an English TV special. Ritchie Blackmore gets a 40,000 dollar bill for TV camera demolished during Deep Purple set at California Jam festival. Maya Friedman's 'Buried Alive' biography on Janis Japlin nominated for National Book Award making it the first rock book ever to win a nomination.

# U.S. CHARTS

from Billboard

## singles

1	TSOP MFSB	Philadelphia International	1	3	CHOCOS Chicago VII	Columbia
2	BENNE & THE JETS	Elektra	2	1	JOHN DENVER Greatest Hits	MCA
3	BEST THING THAT EVER HAPPENED	Mercury	3	5	THE STING SOUNDTRACK	MCA
4	THE ME GINGA KNIGHT & THE PIGE	Capitol	4	6	PAUL M. CARTHY & WINGS	Apple
5	THE LOCO MOTION Grand Funk	Capitol	5	6	Band On The Run	Apple
6	DAY BY DAY	Capitol	6	6	MIKE OLDFIELD Tubular Bells	Virgin
7	HOOKED ON A SWINGING Blue Swede	Capitol	7	10	Love Is The Message	Philadelphia Int.
8	COME AND GET YOUR LOVE	Epic	8	8	DOOBIE BROTHERS	Capitol
9	ROCKING MACHINE	Motown	9	12	WAR War Album	Warner Bros.
10	THE JACKSON 5	Motown	10	11	MARIA STEINLAND	Capitol
11	I'LL HAVE TO SAY I LOVE YOU	ABC	11	12	MARIA STEINLAND	Capitol
12	LOOKIN' FOR A LOVE	ABC	12	13	ELTON JOHN/Goodbye Yellow Brick Road	MCA
13	JUST DON'T WANT TO BE LONELY	United Artists	13	18	JANE SIMON	Capitol
14	THE MAIN INTRUDER	Capitol	14	20	THE ASSOCIATED BROS	ADM
15	TURKISH BIRD & Mike Oldfield	Capitol	15	21	JOHN MITCHELL Court And Sparks	Asylum
16	THE SHOW MUST GO ON	Capitol	16	22	DEEP PURPLE Burn	Warner Bros.
17	THIS ONE NIGHT	Dunhill	17	24	AL & ANTHONY's Inconceivable Child	Warner Bros.
18	SUNSHINE ON MY SHOULDER	Capitol	18	25	STEVIE WONDER's Interiors	Tamla
19	JOHN DENVER	Capitol	19	29	ARTHUR FRANKLIN Let Me Be Your Life	Atlantic
20	KEEP ON SINGING Helen Reddy	Capitol	20	35	BACHMAN-TURNER OVERDRIVE II Mercury	Epic
21	I'VE BEEN SEARCHING SO LONG	Chicago	21	36	JAMIE CROCK	Epic
22	THE LORD'S PRAYER Sister Janet Mead	Columbia	22	38	WAR War Album	Warner Bros.
23	THE ENTERTAINER Marvin Hamlisch	MCA	23	39	FARTH WIND & FIRE Open Up Your Eyes	United Artists
24	THE STRAIGHT RAY Stevens	Bernaby	24	40	HERBIE Hancock Heat Hunters	Columbia
25	THE MISTAKE WOULD YOU LOVE YOU	Motown	25	41	AMERICAN GRAFT Soundtrack	MCA
26	Diana Ross & Marvin Gaye	Motown	26	42	AL & ANTHONY's Inconceivable Child	Epic
27	THE SYLVESTERS	Capitol	27	43	THE SPINNERS Mighty Love	Atlantic
28	MIDNIGHT AT THE OASIS	Reprise	28	44	BACHMAN-TURNER OVERDRIVE II Mercury	Epic
29	Maria Muldrup	Reprise	29	45	JAMIE CROCK	Epic
30	LATE RITIDE	Mercury	30	46	YOU DON'T Mess Around With Jim	ABC
31	Bachman-Turner Overdrive	Mercury	31	47	LOVE UNLIMITED ORCHESTRA	ABC
32	TURKISH BIRD & Mike Oldfield	Capitol	32	48	Whispery In White	20th Century
33	A VERY SPECIAL LOVE SONG	Epic	33	49	THE TOWER OF POWER	Elektra
34	CHARLIE KICH	Epic	34	50	TOWER OF POWER	Elektra
35	MICK MCGRIBIRD	Elektra	35	51	BOB DYLAN	Warner Bros.
36	Carly Simon & James Taylor	Elektra	36	52	CHARLIE KENT & THE PIPS	Goddard
37	TOUCH A HAND MAKE A FRIEND	Stax	37	53	IMAGINATION	ABC
38	THE SONGS	MGM	38	54	IMAGINATION	ABC
39	TREME & The Sams	Asylum	39	55	JOHN DENVER	MCA
40	OH VERY YOUNG Cat Stevens	Mums	40	56	AMERICAN GRAFT Soundtrack	MCA
41	I'M A TRAIN Albert Hammond	Mums	41	57	JODECI	Tamla
42	THE FEELBACK (Part I)	Polydor	42	58	PIANO MAN	Columbia
43	DON'T YOU WORRY 'BOUT A THING	Tamla	43	59	THREE GOOD NIGHT	Dunhill
44	OUTSIDE WOMAN Bloodstone	London	44	60	JAMES BROWN	Dunhill
45	I'WON'T LAST A DAY WITHOUT YOU	ABM	45	61	THE PAYBACK	Payback
46	PIANO MAN Billy Joel	Columbia	46	62	Ship Ahoy	Philadelphia International
47	THANKS FOR SAVING MY LIFE	Philadelphia International	47	63	PAUL SIMON	Capitol
48	JET Paul McCartney & Wings	Capitol	48	64	CONVERT - Live Rhythim	Columbia
49	ERES TU TOUCH THE WIND	Tara 100	49	65	PLANO Waves	Asylum
50	MIGHTY MIGHTY	Columbia	50	66	EAGLES On The Border	Asylum
51	Earth, Wind & Fire	Columbia	51	67	EMERSON, LAKE & PALMER	Manticore
52	RANDY AND THE BUK	Capitol	52	68	HELEN REDDY	Manticore
53	DARK LADY Cher	MCA	53	69	Love Song For Jeffrey	Capitol
54	HEAVENLY THE Temptations	Motown	54	70	PINKO AND THE Tropicana Oceanic	Ariston
55	FOR THE LOVE OF MONEY	Motown	55	71	PINK FLOYD	Harvest
56	Jays	Philadelphia International	56	72	BLACK SABBATH	ABC
57	I'M IN LOVE America	Atlantic	57	73	Sekiahn Bloody Sabbath	Warner Bros.
58	PAUL MARRIED ALI	Atlantic	58	74	PINKO AND THE Tropicana Oceanic	Ariston
59	MIGHTY LOVE Pt. 2 - The Spinners	Atlantic	59	75	STRAIGHT AHEAD	MCA
60	42 DANCE WITH THE DEVIL	Chrysalis	60	76	BARRY WHITE 'Stone' Gong	20th Century
61	JUNGLE BOOGIE Kool & The Gener	De-Lite	61	77	LOU REED Rock 'N' Roll Animal	MCA



# WHO'S THE CLEANEST?



## Looking for that hit

THE big vocal groups have relied heavily on dominant girl lead voices.

And the outstanding, big vibrant voice of little Donna Jones is very much a plus for the superstar chances of Springfield Revival. The trio was formed by David Joseph and Keith Potger, who had earlier guided the New Seekers to the top of the charts.

There's Donna, from Manchester, who used to work with Lyn Paul in a trio called Chry-Do-Lyns. She is just 16, tall, is very keen on Carole King's work, and once made a solo record for MCA under the name Donna Jo.

And Ray Martin, formerly an actor who was in one movie with Tony Curtis, another on television (The Incredible Adventures Of Professor Brainstorm). He's a top dancing, sax-playing, guitar-toting who first sang in amateur contests when he was only three.

Third part of the trio: Mick Flinn, from Australia. Was in The Mixtures, who had a big hit with Pushbike Song, but felt he was much more into the Springfield revival kind of song.

They've had records of Promise, specially two albums — Springfield Revival and Highlights. The new single Stand By Your Man, a big hit for Tammy Wynette in the country field, is quite outstanding both for production and performance.

IN LYN Paul's opinion, there's not a band good enough at the moment to take the place of the New Seekers. However, John Mulcahy-Morgan founder member of Design, thinks differently.

"We're much better than the Seekers," he says simply and then goes on to state his case.

"Let's face it, the New Seekers came about through a whim of Keith Potger (an original member of the Old Seekers) he had several people audition for the part,

They've toured with the Osmonds round the States and whipped up Revivalist storms BEFORE the paying customers even got a whiff of the Osmonds.

The fans actually LISTENED to the Springfield Revival trio, whereas the Osmonds could barely be heard over all the audience noise. So . . . the records are praised, and the stage shows applauded. How come no hits yet?

"What really counts is that we're learning all the time!" Donna had a lot more to say — we'll go into that later, along with the hoped-for hit single. But the fact is that the Revival threesome look good, sound good, and have scored both in sophisticated cabaret and on teenage grounds.

Perhaps Springfield Revival really WILL become the new New Seekers. P. J.



## Designs on the top spot

right?" (Barry Blue was very nearly one but declined the offer and put Peter Doyle on it).

"And their whole aim right from the start was to make hit records. They didn't have to struggle together to make a name for themselves — they already had one. Whereas we've worked and lived together from the very beginning making a name for ourselves for the past six years.

"We've had tremendous

THE NEW SEEKERS have split, leaving behind memories of a fantastic money-spinning career. Plus millions of disappointed fans. But as Eve and Lynn, Peter and Paul, and the much pinned-up Marry go for separate careers, the battle is on to find a NEW star mixed-voice vocal group.

We've talked to three of the main contenders . . . Springfield Revival, Design and Rain.

But we also talked to New Seeker Lyn who said: I can't see anyone filling the gap we're leaving. Design? No, they haven't the talent. That sounds horrible, but what I mean is they just haven't got the vocal sound.

A lot of people think the New Seekers made it purely on record, but the New Seekers is AN ACT. A New Seekers type of group is necessary for the young fans because they tend to follow the fashion and trend of the group.

I don't swear, smoke or drink much. And a clean-cut group like ours gives the fans a level they can get to."

## Rain the professionals

ONE of the first big successful boy-girl teams was the Raindrops. Included: Jackie Lee, who had hit singles like White Horses; Johnny Worth, who has written many big hits; Vince Hill, now a big-star solo singer . . . and Len Beadle, who became a publisher with a dream.

The dream, lately, has been to form a new super-group. "I wanted to form a group based on the Handmade, although updated and re-styled for the Seventies. Rain is the result.

Len is the fifth team-man. The singing group, look on

him as record producer, creative man, and artistic designer. Otherwise the boss. After all, he's the one with the experience. And the first single, Odyssey, on Bradley's certainly got a lot of exposure on television as well as radio.

Dunder-born Alex Kosman, joined the Salvation Army Band when he left school in Huddersfield, playing euphonium. Then he moved into rock circles. Had a number one hit in Hawaii, no less, with the Neil Sedaka song One Day Of Your Life.

Simon May got into pop when he was at Cambridge University. He formed his own group and started writing songs, with fellow-student Roger Holman. Together they made records under various assumed names, wrote the song Puckwudgie for Charlie Drake, and created Snake, the musical based on Dickens' Nicholas Nickleby — seen on telly last year.

And Chas Mills wrote songs with Mike Leander — hits like Lady Godiva (for Peter and Gordon), Knight In Rusty Armour (for the same duo) and High Times for Paul Jones. Mike went on to mastermind the career of Gary Glitter. And Chas got into session singing and finally into . . . Rain.

There's a lot of know-how in the Rain group. They look good and sound good. Stephanie de Sykes has a good well rounded voice.

Total professionalism is the aim. Entertainment is slanted towards all sections of the public. P. J.

system and maintains their equipment. Finally there's Geoffrey Ramseyer who plays guitar and writes medieval music.

The group came together in 1968 with the idea of forming an "artistic co-operative" comprising of music, acting, movie-making and writing under the all-embracing name of Design. But as time went by, the preference and the rest of their creative arts got left by the wayside.

Their distinctive compositions, unusual arrangements and soft harmonies make them not favourites as the New Seekers successors but only time will tell. G. H.

success in the cabaret field, and must be one of the most televised groups in the country. Before we had been content with just making albums for our own pleasure and hadn't bothered about singles, but now we're going to start releasing singles with the commercial market in mind. There's going to be no drastic change from us, but someone's got to fill in the gap left by the New Seekers and we're going to do it without having to try — it's really just a natural

progression."

The four boys and two girls who make up Design are all former pupils of public school and are aged between 21 and 25 and consist of Kathy Manuelli who was trained for classical singing at the Guildhall School of Music, Gabrielle Field who used to be an actress is very interested in medieval music and plays a variety of wind instruments.

Barry Alexander is the group's main songwriter and

plays guitar and piano.

John Mulcahy-Morgan once worked in the BBC records library where he met Kathy and Gabrielle. He's always been fascinated by the singing of close harmony groups such as the Hillas and Four Freshmen, and hopes to gain enough experience to combine the finer points of close harmony singing and modern rock music.

Jeff Matthews is the group's lead guitarist and the electronics expert who assembled Design's P.A.L.



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

# SAFE AS MILK

I HAVE just acquired Olivia Newton-John's new LP. I think it's great. The pictures of her alone are worth anyone's money. Mmmm!

As an ardent Olivia fan, I wish to join her fan club. Please print the address and if she hasn't got one, then isn't it about time she started one? Don't you agree?

Long Live Love would never have won, no matter who sung it.

Yours lovingly, Max.  
Surrey

Wasn't that lovely? Here is another lovely one for all you lovely people to read lovingly.

PLEASE tell P.G. of London that Paper Lace are a good group. I like Sweet, Mud, Led Zeppelin, Yes, Alvin Stardust, Queen, and the Hollies. I am thirteen and you can't say I am a teenybopper. I dislike Donny Osmond, Gary Glitter, and Lena Zavaretti.

Law and Peace, Lina.  
Well, that was very nice, but it wasn't all that nice, and quite as nice as this one, which is very nice.

I CERTAINLY think one of the most exciting events in your single charts is when you see an outstanding come-back - this week's pride of place is very rightly given by Tony Jasper to Bill Haley with his great hit of Rock Around The Clock. Just think that some of your readers were not even born then...

As Tony says, part of the success of the above Haley record was that it was featured in the smash film success of the Time The Blackboard Jungle.

Film background music or singles which feature film themes are still popular, i.e. the Ragtime with The Sting. Someone once said there's nothing really new in show business.

John Wakefield.  
Flymouth, Devon.

Mmmm! That was super, John. Shall we have another super letter? Yes. This is it. It's absolutely super.

I THINK Olivia Newton-John did remarkably well in the Eurovision Song Contest to sing such a routine song into fourth place.

It definitely was the voters' fault that she didn't win. If somebody had been chosen Britain would have walked it. Olivia said before the contest that she didn't really like Long Live Love, and would have preferred a ballad.

Yours Faithfully,  
an Olivia Newton-John fan.  
Blackburn.

Didn't I tell you it was super? I was right, wasn't I? Did you like the bit about 'Britain would have walked it', I did. This one

has the word "beautiful" in it twice! I hope you like it, I did.

AFTER playing many of my old, and new, Jackson Five records, I still say they are the most talented artists to ever come along in Pop. And, above that, Michael has the most beautiful voice.

As every Jackson Five fan knows, they are expected back in May, so lets hope the B.B.C. film them on tour. We hope the BBC are reading this beautiful letter, its a tribute to the Jackson Five, the most talented group in the world.

Jess, Ann, Victor, and Ray.  
St. Hilary Drive, Teviot St., E. 14.

Golly-gosh that was just beautiful. This one is quite beautiful but it gets a bit nasty in places. If you're really beautiful you might not be able to cope - so do be careful.

GOOD on you for featuring in recent weeks Britains top girl singer, Olivia Newton-John. She deserves all the recognition she gets for her gallant attempts in the past to break the "male hold" on the charts.

But unfortunately in the eyes, or in the ears of the British public, she doesn't get a look in. So, come on Britain, appreciate talent and put Long Live Love where it should be at the top of the charts.

Olivia Fan.  
Edinburgh, Scotland.

There, that wasn't too bad after all was it? Shall we try something a little bit more difficult? Yes, let's.

I THINK it's time this babyhit skowbabe between Slade and T. Rex fans came to a sudden and definite end. I care not who has the most fans, nor about who plays the best music, nor about who could massacre who. I person-ally prefer T. Rex's music against Slades, whereas, my next door neighbour prefers Slade. She plays her music happily, I play mine likewise, I appreciate good music, I acknowledge Slade as fine musicians and performers as are T. Rex, so are hundreds of other groups, so please you all out there, leave it at that.

The usual peace and love to you all everyday.

Marc J. Arcovito.  
2. Middleton Avenue, Hove, Sussex.  
E. are Enshaw (Horn), T. Rex aren't fading, I didn't think much of "Grooves" or "Truck On" and "Teenage Dream" was,



too wordy and good for the populus. P.P.S.: If you read this Marc, give me a call, I wanna rap with you, OK?

Wow! Things are really heating up, that one actually had the word squabble in it. Let's calm the pace down a bit shall we? We must let all those poor fans have a chance to settle down or we might get a groovy letter, and we don't want that sort of thing here, do we now?

closely you'll notice that the writer himself says they're lovely, so you don't have to take my word for it. Try it yourself and see.

I'D JUST like to say that being an Olivia Newton-John fanatic, I find it most annoying and frustrating seeing letters from people asking about Olivia and yet, never seeing Livvy's name in the album charts.

I find it hard to believe that Livvy has three albums on the go, when, for example, her last one, Music Makes My Day, only got to 38 in the charts, and spent only two weeks in the top fifty.

So, on behalf of myself and Livvy's other true fans, I send her "pretend fans" this message: Get off your backside and buy Livvy's latest album. It only costs £2.19 (that's how much I paid). Or better still, spend a little over £8 and have the best three albums abroad in your collection.

Once you've opened your ears you'll realise how lovely a singer Olivia Newton-John is.

David Andrews.  
126, Malvern Road, Manchester.

Did you spot it? See if you can spot the deliberate mistake in the next one.

FIRST I would like to congratulate RRM reporter-extraordinaire Roy Hill, for his great article on Alvin Stardust's first live gig.

I am proud of what he said about Alvin and I am his no. 1 fan. I dislike all the critics who mock him, who do they think they are anyway? He may have the style of Gene Vincent, Chuck Berry, or any other Rock 'n Roll stars of the fifties, but to the teenagers of my age and under, he is something different on the pop scene: he is a great guy.

Secondly I would like to thank Peter Jones for his great review on Alvin's great first album. The Unthinkable is a brilliant album with great tracks like Dressed in Black, Guller Star, and of course, my favourite track and Alvin's current hit Jealous Mind. Believe me, this album is just how a solo album should be put together.

RRM is the greatest around. I'm an Alvin Stardust Fan. Milton, Stoke on Trent, Staffs.

Thank you, A.S. fan, that was great. And for those of you who were looking for the deliberate mistake, there wasn't one really. It was a joke. I hope you don't mind. I hope you don't mind that letter either. You might think it not so great at all. Anyway, I hope you won't mind.

I am sending you a letter to say that I am very pleased with Paul Simon's album "Loves Me Like a Rock". I would advise anyone who is a fan of Paul Simon to get this record. It's fab. My favourite track is Paul's interpretation of "Bridge over Troubled Water". It is really out of this world.

I like Paul Simon is one of the most ignored artists of our times. Please have a feature on him.

Can you tell what Paul's favourite is? Also if he is coming over to the U.K.?

Any information about Simon and Garfunkel would be welcome 'cos I'm a S&G nutcase.

Thanks a lot.  
Ann Slater.  
23 Queens Road, Whitby Bay.

Thanks a lot, Ann, that was fab, great and gear. I'm sure that our reporter extraordinaire will try and oblige. Being a reporter extraordinaire can be hard work though, and it can make you think you've been working years on a piece or work, as Judith Terns noted.

AFTER carefully reading page 15 of the April 6th issue, I fail to see how Hill Haley can be 46 years old at the top of your page, and by the time you reach the bottom of the page he has gained a year and become 47. Please explain.

Judith Terns.  
Tannou, Somerset, TA8 5PT.

Well, its obvious ain't it? It was his birthday halfway through the article wasn't it? Oh, oops, sorry, don't mean it, I wasn't a joke really, I didn't mean it to be funny. Honest, I'm really for it, really I will. Here's another O.N.J. letter, is that all right?

SURELY you can help me. I've looked everywhere for the address of Olivia Newton-John's fan Club. Anyone as popular as her must have one. If she has, please print the address.

Here's Hoping, Bob, London.

Well, well, well, all these letters, and no one seems to be doing anything for the poor girl. All my enquiries met with a "dunno mate" from everyone, and that's not nice at all is it?

THIS is a desperate letter as I have heard of the fall of Iggy Pop and the Stooges. Please tell me its not true! I hope desperately that they are not considering breaking up as their absence would be a serious blow to the music world.

I have heard many people call him demented which is not true. Just because he has a different attitude to people like most. So come on all you Iggy fans stand up and show him we still love him.

Your truly,  
Dagmar Hanton  
9 Cranley Road, Bristol.

Thank you Dagmar, that was lovely, in fact it even had the word love in it, so you spot it viewers? Now for all the warped carrots who're wondering what the + is that has been going on, here is the explanation.

IT'S no wonder the pop press of today gets more and more like the word love in it, a vast amount amount wasted space like your replies to the letters you receive. From the way your comments are worded you appear to be one of those super trendy gits who got a job through knowing some one and not something. With the music industry developing into a real money spinning con in some respects you should be in a position to do something to make it better, i.e. use your space constructively.

Well, well, well, I am a professional D.J. and it seems such a crime that someone in your position writes so much junk as this.

Mike Slater  
Braunton, Devon.

Are there you have it better carried than the kind of word that can destroy this week's crop of letters on make with the Flowers kids and we'll have real trouble next issue. Oh, yeah, ain't forget to be really nice, And super, and lovely.





# If you knew LULU

**YOU WOULD EXPECT** any brother of Lulu's to have the same twinkling bright eyes, fun-loving personality and natural enthusiasm, and of course you'd be absolutely right.

Billy Lawrie pulls his navy cap over his eyes, and insists with a grin that he's nothing like his sister Lu.

"I suppose there are family traits personality wise," he resigns himself to saying, "but we're very different really. We get on very well together though, otherwise we wouldn't be living together now. We know enough to leave the other alone when one's in a bad mood. I keep out of her way when she's in the mood, and she keeps out of the way when I'm in a mood."

It's been five years now, since twenty two year old Lu still a kid at heart. Billy first involved himself with the music business. He tells how it all came about.

"I originally came to London to go to drama school. I arrived in August the day after my seventeenth birthday and found that I had to wait until February before I could start RADA. After a few boring weeks of doing nothing, my sister suggested me getting a job instead of lying around the house waiting for drama school to start.

So I answered an advert in the paper which said that NEMS were looking for an office boy.

"I got the job as an office boy for eight weeks then NEMS opened up their own record label and I became their record pluggier. I'd only been doing it for five weeks when RCA offered me a job there. At that time there were two staff producers, one was called Richard Kerr and the other was Gary Osborne. We were all about seventeen or eighteen — it was a very young company then.

"After I'd been working there for six months I started writing with Gary. Meanwhile the Bee Gees split up and Maurice asked if I would like to write with him. So I left RCA and signed up with Robert Stigwood as a songwriter on a retainer basis — I had to write so many songs for the next three years. In between and after those three years, I started doing commercials with Gary and Paul Vigrass. (Paul was at that time a solo artist with RCA. He later formed a singing duo with Gary, calling themselves Vigrass and Osborne.)

"We ended up with about twelve songs which we didn't



want anyone else to do." Billy's manager persuaded him to record an album of these songs, so after finding someone to back up their project, the next step was to take their songs to a record company.

"Funny enough, RCA were the first company we went to," says Billy pulling his cap even further over his face. "They immediately liked our songs so we signed up with them. It felt strange after me working as their pluggier for five years."

From thence emerged Billy's first solo album, Ship Imagination which took just over three months to record, was produced by Gary, and

featured an impressive list of well known names.

"We used Stone the Crows on four tracks 'cos Maggie Bell and Crows happen to be friends of mine, so it was the most natural thing in the world to ask them. In fact I hadn't asked them, I know they would have been upset.

The other band was Quiver 'cos they're a soft melodic rock band and so we used them on another four tracks.

After putting eight tracks down and using two bands we thought it was time for a change. There again Kenny Jones is a very good friend of mine (and one of my biggest fans!), so we got Kenny and some musicians who knew

each other and had worked together and laid down a couple of tracks with them.

"I do all the harmonies myself," he was saying, "it's much softer, much more melodic, much more Beach Boys and Joni Mitchell. I'm not saying I'm going to try to sound like a cross between Joni and the Beach Boys, but there's a certain feel about certain things that they do. A lot of people like to hear me sing rock and roll more than anything else because I've got a very hard voice. But I Can Take You There is something I want to get much more into."

Having an already famous sister like everything else has its advantages and disadvantages, and Billy has often been accused of jumping on his sister's bandwagon. How does he react to that kind of criticism.

"It's just not true," he says defensively. "You can't make people buy something they don't want to, no matter who your sister is, or whatever. Look I've been in this business for three years now and I've found my own way around and made a comfortable living out of it so far, and now people ask me to record albums and other things, because they have complete faith in what I can do, and it's nothing to do with who or what my sister is.

How did he feel about Lulu and her Man Who Sold The World image? "Dunno really," he says thoughtfully. "It suited the song very well didn't it?"

It was at this point that he decided to take his cap off at long last, and immediately apologises for the greasy state of his hair.

"I had it streaked recently, so I have to condition it every time I wash it, otherwise it gets very dry. I think I must have used too much conditioner," he says pulling apart a lanky lock, "and it's gone all yucky!"

The next few minutes were taken up with hair talk, and when you get down to the root of the matter, aren't all you guys all so vain? I mean even here at RRM's office there's a John Beattie who has his crowning glory regularly shampooed, streaked and set, and Chris (poodle) Poole thinks nothing of the odd perm. Odd being the operative word, then there's Roy Hill — but he's just a dwarf! Not forgetting the brycerwam kid Pete Harvey.

Anyway getting back to the garden, Billy's new single is titled Blue Chelsea. Tuesday, and it looks like with or without a little help from his friends, the guy's gonna do all right.

**Genny Hall**

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