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MARCH 23, 1974

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RECORD MIRROR

RRM/BBC chart

Supplied by BMRB

TOP FIFTY

SINGLES

| Pos | Weeks in chart | Title | Artist | Label |
|-----|------------------------|--|--------------------------|------------------------|
| 1 | 5 | BILLY, DON'T BE A HERO | Paper Lace | Bus Stop BUS 1014 |
| 2 | 3 | THE AIR THAT I BREATHE | Hollies | Polydor 2058 435 |
| 3 | 4 | THE MOST BEAUTIFUL GIRL | Charlie Rich | Epic 1897 |
| 4 | 5 | YOU'RE SIXTEEN | Ringo Starr | Apple AS995 |
| 5 | 2 | JEALOUS MIND | Alvin Stardust | Magnet MAG 5 |
| 6 | 11 | I GET A LITTLE SENTIMENTAL OVER YOU | New Seekers | Polydor 2058 439 |
| 7 | 8 | JET | Paul McCartney & Wings | Apple AS996 |
| 8 | 7 | REMEMBER (SHA-LA-LA-LA) | Bay City Rollers | Bell 1338 |
| 9 | 9 | IT'S YOU | Freddie Starr | Tiffany 6121 501 |
| 10 | 36 | EMMA Hot Chocolate | RAK | 168 |
| 11 | 12 | CANDLE IN THE WIND | Elton John | DJM DJS 297 |
| 12 | 17 | SCHOOL LOVE | Barry Blue | Bell 1345 |
| 13 | 9 | WOMBLING SONG | Wombles | CBS 1794 |
| 14 | 6 | DEVIL GATE DRIVE | Suzi Quatro | RAK 167 |
| 15 | 30 | SEVEN SEAS OF RHYE | Queen | EMI 2121 |
| 16 | 13 | David Bowie | RCA | 5009 |
| 17 | 14 | MA HE'S MAKING EYES AT ME | Lena Zavaroni | Philips 6006 367 |
| 18 | 19 | JAMBALAYA/MR. GUDER | Carpenters | A&M AMS 7098 |
| 19 | 15 | BURN BABY BURN | Hudson Ford | A&M AMS 7096 |
| 20 | SEASONS IN THE SUN | Terry Jacks | (Bell BELL 1344) | |
| 21 | 28 | LONG LIVE LOVE | Olivia Newton-John | PYE 7N 25638 |
| 22 | 24 | EVERLASTING LOVE | Robert Knight | Monument MNT 2106 |
| 23 | 16 | NEVER NEVER GONNA GIVE YA UP | Barry White | PYE 7N 25633 |
| 24 | 21 | WHO DO YOU THINK YOU ARE | Candlewick Green | Decca F 13480 |
| 25 | 5 | YOU ARE EVERYTHING | Diana Ross & Marvin Gaye | (Tamil Motown TMG 890) |
| 26 | 26 | ANGEL FACE | Gitter Band | (Bell BELL 1348) |
| 27 | 26 | UNTIL YOU COME BACK TO ME | Aretha Franklin | Atlantic K 10399 |
| 28 | 17 | MA MA BELLE | Electric Light Orchestra | Warner Bros. K 16349 |
| 29 | 27 | SMOKIN' IN THE BOYS ROOM | Brownsville Station | Philips 6073 834 |
| 30 | 18 | LOVE'S THEME | Love Unlimited Orchestra | PYE 7N 25635 |
| 31 | 34 | LISTEN TO THE MUSIC | Doobie Brothers | Warner Bros. K 16208 |
| 32 | 38 | ROCK AROUND THE CLOCK | Bill Haley & The Comets | MCA 128 |
| 33 | 23 | SOLITAIRE | Andy Williams | CBS 1824 |
| 34 | 40 | I'VE GOT A THING ABOUT YOU | Elvis Presley | RCA APB 0196 |
| 35 | 22 | TIGER FEEL MUD | Rickie Lee | RAK 166 |
| 36 | 35 | JUST MY SOUL RESPONDING | Smokee Robinson | Tamil Motown TMG 883 |
| 37 | 31 | FUNKY NASSAU | Beginning Of The End | Atlantic K 10021 |
| 38 | 47 | MOCKINGBIRD | Carly Simon | Elektra K 12134 |
| 39 | 50 | BOOGIE DOWN | Eddie Kendricks | Tamil Motown TMG 888 |
| 40 | 41 | WHO'S IN THE STRAWBERRY PATCH WITH SALLY | Dawn/Tony Orlando | Bell 1343 |
| 41 | 25 | SLIP AND SLIDE | Medicine Head | Polydor 2058 436 |
| 42 | 43 | MY COO-CA CHOO | Alvin Stardust | Magnet MAG 1 |
| 43 | 1 | I'M GONNA KNOCK ON YOUR DOOR | Jimmy Osmond | (MGM 2006 389) |
| 44 | 20 | HAPPINESS IS ME AND YOU | Gilbert O'Sullivan | MAM 114 |
| 45 | 48 | GALLOPING HOME | London String Chorus | Polydor 2058 280 |
| 46 | 32 | ALL OF MY LIFE | Diana Ross | Tamil Motown TMG 880 |
| 47 | 29 | AFTER THE GOLD RUSH | Prelude Dawn | DNS 1062 |
| 48 | SHANGHAI D'IN SHANGHAI | Nazareth | (Mooncrest MOON 22) | |
| 49 | 33 | THE MAN WHO SOLD THE WORLD | Lulu | Polydor 2001 490 |
| 50 | 50 | NOMELY GIRL | Chi-Lites | (Brunswick BR 9) |

ALBUMS

| Pos | Weeks in chart | Title | Artist | Label |
|-----|----------------|--|--------------------------|-------------------------|
| 1 | 1 | THE SINGLES 1969-1973 | Carpenters | AbM amh 53601 |
| 2 | 11 | THE FREE STORY | Island ISLD 4 | |
| 3 | 3 | BAND ON THE RUN | Paul McCartney & Wings | Apple PAS 100007 |
| 4 | 20 | THE UNTOUCHABLE | Alvin Stardust | Magnet MAG 5001 |
| 5 | 4 | GOODBYE YELLOW BRICK ROAD | Elton John | DJM DJLP 1001 |
| 6 | 5 | BURN Deep Purple | Purple TPA 3505 | |
| 7 | 2 | OLD NEW BORROWED AND BLUE | Slade | Polydor 2383 261 |
| 8 | — | MILLICAN AND NESBITT | Pye NSPL 18428 | |
| 9 | 6 | TUBULAR BELLS | Mike Oldfield | Virgin V 2001 |
| 10 | 16 | NOW AND THEN | Carpenters | A&M AMLH 63513 |
| 11 | 7 | AND I LOVE YOU SO | Perry Como | RCA Victor SF 8360 |
| 12 | 15 | ZINK ALLOY AND THE HIDDEN RIDERS OF TOMORROW | Marc Bolan & T. Rex | EMI BLNA 751 |
| 13 | 23 | THE DARK SIDE OF THE MOON | Pink Floyd | Harvest SHVL 804 |
| 14 | 22 | COURT AND SPARK | Joni Mitchell | Asylum SYLA 8756 |
| 15 | — | NOW WE ARE SIX | Steeleye Span | Chrysalis CHR 1053 |
| 16 | — | MAI Lena Zavaroni | Philips 6308 201 | |
| 17 | 10 | SIMON AND GARFUNKLE'S GREATEST HITS | Simon & Garfunkel | CBS 69003 |
| 18 | 9 | SLAUGHTER ON TENTH AVENUE | Mick Ronson | RCA Victor APJL 0353 |
| 19 | 21 | HOT CAKES | Carly Simon | Elektra K 52005 |
| 20 | 30 | BY YOUR SIDE | Peters & Lee | Philips 6308 192 |
| 21 | 18 | BRIDGE OVER TROUBLED WATERS | Simon & Garfunkel | CBS 63699 |
| 22 | 33 | 5 RINGO | Ringo Starr | Apple PCTC 252 |
| 23 | 8 | SOLITAIRE | Andy Williams | CBS 65638 |
| 24 | 19 | THE BEATLES 1967-70 | Apple PCSP 718 | |
| 25 | 25 | TOUCH ME IN THE MORNING | Diana Ross | Tamil Motown STML 11239 |
| 26 | 1 | CLOSE TO YOU | Carpenters | A&M AMLS 990 |
| 27 | — | THE STING | Original Soundtrack | MCA MCF 2537 |
| 28 | 12 | PLANET WAVES | Bob Dylan | Island ILPS 9261 |
| 29 | 1 | THE BEST OF BREAD | Elektra K 42115 | |
| 30 | — | BEHIND CLOSED DOORS | Charlie Rich | Epic 65716 |
| 31 | 14 | SILVERBIRD | Leo Sayer | Chrysalis CHR 1050 |
| 32 | 34 | THE BEATLES 1962-66 | Apple PCSP 717 | |
| 33 | 1 | GLEN CAMPBELL'S GREATEST HITS | Glen Campbell | Capitol ST 21885 |
| 34 | 44 | PIN UP'S | David Bowie | RCA Victor RS 1003 |
| 35 | — | QUEEN 2 | EMI EMA 767 | |
| 36 | 38 | WE CAN MAKE IT | Peters & Lee | Philips 6308 165 |
| 37 | 40 | EASY | Ralph McTell | Reprise K 54013 |
| 38 | 35 | A NICE PAIR | Pink Floyd | Harvest SHDW 403 |
| 39 | 31 | ALLADIN SANE | David Bowie/RCA Victor | RS 1001 |
| 40 | 1 | THE CARPENTERS | The Carpenters | A&M AMLS 53502 |
| 41 | 47 | 2 WOMBLING SONGS | Wombles | CBS 65683 |
| 42 | 42 | 2 HOLLES John Lennon | Apple PAS 10004 | |
| 43 | 1 | SOT. PEPPER'S LONELY HEARTS CLUB BAND | The Beatles/Parlophone | PCS PMC 7027 |
| 44 | 29 | BRAIN SALAD SURGERY | Emerson, Lake and Palmer | Manticore K 53601 |
| 45 | 46 | 3 RAINBOW | Neil Diamond | MCA MCF 2529 |
| 46 | 4 | 3 MAGNIE John Lennon | Apple PAS 10004 | |
| 47 | 37 | 16 STRANDED | Roxy Music | Island ILPS 8252 |
| 48 | 1 | HELLO Status Quo | Vertigo 8360 098 | |
| 49 | 1 | TALKING BOOK | Stevie Wonder | Tamil Motown STMA 8007 |
| 50 | 50 | 3 STONE GON | Barry White | Pye NSPL 28186 |

THE PEOPLE speak again. Paper Lace remain at one. Hollies at two, Charlie Rich, three but apart from gorgeous Emma from Hot Chocolate what a delightfully boring Top 10 and indeed 50. Queen and Terry Jacks are exceptions. Queen shoot to 15 and Seasons in the Sun from Terry arrives at 30. Just knew it would be a monster, I played it to 500 or more people at a London Comprehensive School and the girls swooned, flipped and said with hands high, a monster hit.

NOW WHY wasn't You Are Everything, from the Pearls more than a lower lily hit for Deem last year? Why the sudden excitement for Diana Ross and Marvin Gaye? The Giltner Band said yesterday they were praying for a good entry. Will they be pleased with 36? Where will Gary enter with his next very early Tuesday sounding disc? As Hasna said on Roundtable last Friday, tears will be shed and it will probably make one. It all means another hit for Bell.

JIMMY OSMOND returns with the last Osmond disc in America. Jimmy's tape beat the legal squabbles in America between the Osmond family and MGM. Maybe people ought to buy the disc as a souvenir of the last Osmond record. Nazareth come in at 48 with an exciting disc, even if the words are virtually unhearable. The Chi-Lites make 38 but will they make a higher position? Talking Heads go and buy on London. I Can't Stand the Rain from Anne Preben. That's gas!

GOING UP is ELO but Brownsville surprise by drifting slightly to 28. Doobies do not make an expected rise and in their disc, being David Hamilton's signature tune of recent weeks, the first slightly heavy piece to become a hit partly due to his radio shows? Then having a poor time with one of their worst releases, no surprise to see them at just 48. Going up to Olivia. Is the song good enough to win the Eurovision contest? Presley makes six places to 34 and so does Billy Haley now 32. Eddie Kendricks is at 39, an 11 place leap.

US soul charts

- 1 (1) Lookin' For A Love - Bobby Womack (UA).
- 2 (3) Best Thing That Ever Happened To Me - Gladys Knight & The Pips (Budshak).
- 3 (4) Honeyly Girl - Chi-Lites (Brunswick).
- 4 (2) Mighty Love, Part I - Spinners (Atlantic).
- 5 (5) Boogie Down - Eddie Kendricks (Tamil).
- 6 (9) Outside Woman - Bloodstone (London).
- 7 (7) We're Getting Careless With our Love - Johnnie Taylor (Stax).
- 8 (6) I'll Be The Other Woman - Soul Children (Stax).
- 9 (12) Jungle Boogie - Kool & The Gang (De-Lite).
- 10 (14) Thanks For Saving My Life - Billy Paul (Philly).

From Billboards Special Soul Survey.

Breaker S

STAR BREAKERS
 THE STING, Ragtime, Pye 7N 4332.
 I KNOW WHAT I LIKE, Genesis, Charisma CBS 254.
 THE ENTERTAINER, Marvin Hamlisch, MCA 121.
 SO IN LOVE WITH YOU, Freddy Brook, Decca F 13481.
 DOOR'S OPEN, Sany, CBS 3068.
 THE LOVE THAT I HAVE, Virginia McKenna, Sovereign NS 125.
 LONG LEGGED WOMAN DRESSED IN BLACK, Mungo Jerry, Polygram PNR 081.
 VIVA ESPANA, Sylvia, Sonet SON 207.
 GOLDEN AGE OF ROCK & ROLL, Mott The Hoople, CBS 317.
 I JUST CAN'T GET YOU OUT OF MY MIND, Four Tops, Probe PRO 012.

BREAKERS
 A MOTHER FOR MY CHILDREN, Whispers, Jamco 014002.
 BABY HIT AND RUN, Counters, Tamil Motown TMG 886.
 BROWN SUGAR, BITCH I LET IT GOON, Rolling Stone-Rolling Stones RS 108.
 DIETY OL' MAN, Three Degrees, Philadelphia PER 186.
 DREAM WORLD, Don Downing, People PEO 198.
 FUNKY STUFF, Kool & The Gang, Polygram 3061 474.
 I SWEET SENSE, Garfunkel, CBS 201.
 I'VE GOT TO USE MY IMAGINATION, Gladys Knight & The Pips, Budshak 3011 208.
 JOY, Isaac Hayes, Sonet SON 230.
 MAKE IT LAST RAG, Joshua Rifkin, Transatlantic TRG 20.
 NIGHT JUST TAKE YOU LITTLE, Deep Purple, Purple PR 117.
 NIGHTY LOVE, Detroit Spinners, Atlantic K 10416.
 SWEAT YOU, Milligan & Nesbitt, Pye 7N 4329.
 IN A NIGHTLY LIFE, Bob Dylan, Island WIP 615.
 FRIENDLINESS IN AINCSOOL (THAT RECORD), Adriano Celentano, Epic 1886.
 ROY NEARBY T, Yes, Atlantic K 10417.
 SWEET SILENT BOOGIE WOODIE, Union Pickers, RCA APB 010.
 THE WAY WE WERE, Barbara Streisand, CBS 3102.
 THEME FROM THE STING, Bobby Darin, Polygram 3061 251.

PARADE

COMPILED BY TONY JASPER

Bell rings out the hits

BELL records hit the singles scene once more. Maybe you heard some of their story in last week's Story Of Pop, on Radio One. The success element in the saga continues. Bell have five smashers in this week's 50. A sixth is due next week with Remember from Gary a cert.

Terry Dacks provides their current hope for number one. Dick Leahy, mastermind behind the company, says, "Give it two weeks for the top." Yesterday, Monday, the disc sold 15,000 copies. This is remarkable for a record

by an unknown artist and with no previous chart placing.

The Gitter Band have a first disc and an immediate hit. Barry Blue moves further forward this week with School Love. The Bay City Rollers rocketed to the Top Ten with Remember (Sha-La-La-La). Only Dawn from the Bell stable are finding things a little hard this time. Last year the group had the highest chart points total for Tie A Yellow Ribbon.

The bells are ringin' for Bell. Quite a chart feast!



Chart birthdays

MARCH 25 and Happy Birthday to Elton! April 4 and lots of love and congrats to Dave Hill and do you know whose birthday is on April 13? 77

YESTER PLAYS

10 years ago

- March 21, 1964
- 1 (3) Little Children - Billy J. Kramer
 - 2 (2) Bits & Pieces - Dave Clark Five
 - 3 (1) Anyone Who Had A Heart - Cilla Black
 - 4 (5) Not Fade Away - Rolling Stones
 - 5 (6) Just One Look - The Hollies
 - 6 (4) Diane - Bachelors
 - 7 (8) I Think Of You - The Merseys
 - 8 (9) Boys - Cry Edan Kane
 - 9 (14) I Love You Because - Jim Reeves
 - 10 (7) Needles & Pins - Searchers

We are still without our 1969 listings and as said last week please let us know if you want charts from the missing weeks and we will oblige you with them when our bound 1969 volume is available.

Coming

IT'S BEEN decided! The new David Essex single on CBS will be Third America. The song was written by David as he flew between New York, Los Angeles and San Francisco. David had been making up his mind from three songs. Release date is during April. CONGRATULATIONS to David for making Rock On a gold disc in the States. Now he and everyone is hoping the same will happen for Lamplight. At present he is filming Stardust where he continues his role of Jim from That'll Be The Day.

Tracking

STEELY DAN form the first chosen group for a new Chart Parade service replacing Focus. Most weeks a group or artist will be chosen and their releases noted. The following singles of Steely Dan have been released: Dallas / Sail The Waterway - June 1972; Do It Again / Fire In The Hole - January 1973; Rikki / In The Years; Only A Fool - April 1973; Show Biz Kids - Razor Roy - August 1973. Albums issued: Can't Buy A Thrill - January 1973; Countdown To Ecstasy - August 1973; Pretel Logic - March 1974. All discs are issued by Probe. Steely Dan is Walter Becker, electric bass guitar, harmonica, vocals; Donald Fagen, piano, electric piano, synthesiser, vocals; Denny Dias, guitar, electric sitar, stereo mixer; Jeff Skunkin / Baxter, guitar, pedal steel guitar and Jim Hodder, drums, percussion and vocals.

Label news

THIS week a look at the current chart chances from Phonogram. Things do appear somewhat brighter than they have for some weeks with strong singles from Bachman Turner Overdrive. The Dells and a follow-up for the Stylitics. April 3 sees release of Only For The Children from the Rockin' Roll Baby hit team, a difference here from the American issuing of You Make Me Feel Brand New. Both songs come from a strong album named after the hit single. Bachman Turner Overdrive almost made it with Stayed Awake All Night and surely their Mercury release, Let It Ride is going to be a big one. It comes from the album Bachman Turner Overdrive II which has just gone gold in the States. Lovely singles from The Meters from the Dells on Chess. There's a re-issue of Tony Clarke's Landslide on Chess. Like it. Phonogram are trying to get continental hit-maker Dennis Rousseau away to chartville, so issued on Philips's. Goodbye My Love, Goodbye. They will need something from somewhere to achieve it. Out these past few days a goodie from Jimmy & Family Cookin', A Walkin' Miracle. A change for the trio and lots of disco feel. Tell you from experience Westbound's, Pain, Pleasure & Ecstasy from Ohio Players is dead on for part - time but forget the last track on side one.

Win the new Hollies album

OH BOY we do have them! Not problems but goodies and this week we have 16 copies of the brand new album from The Hollies just waiting to be delivered to your door should you be one of the lucky winners. The album is titled Hollies. So send your postcards (and thanks a many for your super response for the appeal to send comp. answers this way) to: Hollies Comp, Record & Radio Mirror, 7, Carnaby St, London, W1V 1PG, by Tuesday, March 26, with your name and address printed very carefully. Last week someone came out of the box, right answers, no name and address!

Name

Address

1. How many people constitute the Hollies?
2. Who plays lead guitar?
3. Name the lead singer
4. Name the year of their first single hit

Next week: The new album from Mott The Hoople! (We still await delivery of the Beach Boys album)

MEDICINE HEAD

ON TOUR

- March
- 20th, Top Rank, Southampton
 - 21st, Central Hall, Chatham
 - 22nd, Lafayette, Wolverhampton
 - 23rd, South Pier Pavilion, Lowestoft
 - 24th, Civic Hall, Barnsley
 - 25th, Tiffany's, Shrewsbury
 - 27th, Top Rank, Brighton
 - 28th, Glen Ballroom, Llanelli
 - 29th, Top Rank, Bristol
- April
- 2nd, Douglas, I.O.M.
 - 4th, Winter Gardens, Cleethorpes
 - 5th, King Georges Hall, Blackburn
 - 6th, Links Pavilion, Cromer
 - 7th, Top Rank, Reading
 - 8th, Top Rank, Swansea
 - 10th, Top Rank, Cardiff
 - 11th, Borough Hall, Greenwich
 - 13th, County Ballroom, Taunton
 - 14th, Civic Centre, Colchester
 - 18th, Top of the World, Stafford
 - 20th, University, Leicester



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Ronson to tour



MICK RONSON is set to undertake his first ever solo tour of Britain with a 14-date itinerary kicking off at Preston Guildhall on April 10.

He continues at Manchester Free Trade Hall (11); Edinburgh Odeon (12); Newcastle City Hall (15); Dundee Caird Hall (16); Glasgow Apollo (17); Hammermith Odeon (18); Bristol Colston (22); Bir-

mingham Town Hall (23); Bournemouth Winter Gardens (24); Herne Hemstead Pavilion (27); Leicester De Montfort Hall (28). It's also understood that he will play London's Rainbow once again on May 1.

With Ronson will be Trevor Bolder (bass); Mike Garson (piano); Ritchie Dharma (drums) and Mark Prichard (second guitar). A

girl vocal trio will once again be used but will not be Thunderbirds; the group Ronno used at his two Rainbow concerts last month.

Barry — no London date

BARRY BLUE, currently having success in the charts with School Love, starts his British tour, which doesn't include a London concert, on April 6 at Bolton's Nevada Ballroom.

Other dates: Nottingham Palais (7), California Ballroom, Dunstable (13), Woods Leisure Centre, Colchester (14), Tiffany's, Shrewsbury (15), Barbarella's, Birmingham (18-20), Central Hall, Chatham (21), Palace Lido, Douglas, Isle of Man (25), Locarno, Blackpool (26), Top Hat Club, Spennymoor (27), Floral Hall, Southampton (28), Tiffany's, Bournemouth (29), Orchid Ballroom, Purley (May 1); Locarno, Portsmouth (2); Dreamland, Margate (3), Locarno, Bristol (5), Top Of The World, Stafford (6).

Moving forward

CHICORY TIP, WHOSE NEW SINGLE, We Cannot Go Back, is due out at the end of this month, are on tour throughout April.

Dates: RAF Benson, Wellingford, Berks (March 28); Commemorative Hall, Buntingford (Apr. 6); Newcastle (7); North Shields (8); Litherland Town Hall, Liverpool (11); New Grafton Rooms, Liverpool (12); Shield Hall, Ardass (13); Marquee, Omagh (14); Millards, Bangor (15); The Deer Park Hotel, Antrim (16); Carlton Ballroom, Kilkenny (17), Revolution,

Dublin (18), St. Patrick's Hall, Ardree (19), Marquee Sligo (21); Tiffany's Purley (23); RAF Wittering, Peterborough (24); Tiffany's Bournemouth (25); Tiffany's Great Yarmouth (26); Talk of Yorkshire, Bradford (28 for week).

Wakeman solo

RICK WAKEMAN'S second solo album, Journey To The Centre Of The Earth, will be released by A&M Records on April 19.

The project was recorded live with the London Symphony Orchestra and the English Chamber Choir during Wakeman's solo concert debut at London's Royal Festival Hall in January.

RECORD AND RADIO

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DAVID BOWIE is to appear on London Weekend Television's Russell Hardy show this Saturday and will be singing one of the songs on his forthcoming studio album. Bowie is understood to be still at work on the album which is as yet untitled. The show goes out to London viewers between 9.30 pm and 10.15.

Ruffin changes Second helping

JIMMY RUFFIN, who is touring England for the next five months, has a number of changes and additions to his schedule.

Revised dates are — Top Rank Suite, Doncaster (March 31); Locarno Ballroom, Blackpool (April 4); California Ballroom, Dunstable (6); The Windmill, London Road, Colchester (May 1); Bailey's, Derby (5-11); La Dolce Vita, Birmingham (19-20); Park Hall Hotel, Charnock Richard (June 2-8); Bailey's, Leicester (16-22); The Kings, Seven Kings, Hford (23).

THE STRAWBS have added an extra date to their forthcoming tour — Brangwyn Hall, Swansea on April 16.

There are two venue changes — Dundee Caird Hall on April 17 instead of the Aberdeen Music Hall and the Heavy Steam Machine, Stoke, on the 22nd in place of the Victoria Hall.

Throughout the tour the Strawbs will be supported by singer Colin Scot and Friends whose latest album, Out Of The Blue, includes a composition by Strawbs leader Dave Cousins.

Beefheart tour

CAPTAIN BEEFHEART will not now be appearing at London's Royal Albert Hall on May 28 due to the ban on groups at the venue.

A British and European tour is planned following the Captain's arrival here on May 14, but as yet no dates are available.

His next album, Unconditionally Guaranteed, is being rushed by Virgin records for April 5 to coincide with its Stateside release.

Beefheart's group, The Magic Band, will comprise of Ed Marimba (drums), Rockette Morton (bass), Zoot Horn Rollo (lead), Alex St Claire (rhythm), and Mark Marcelino (keyboards).

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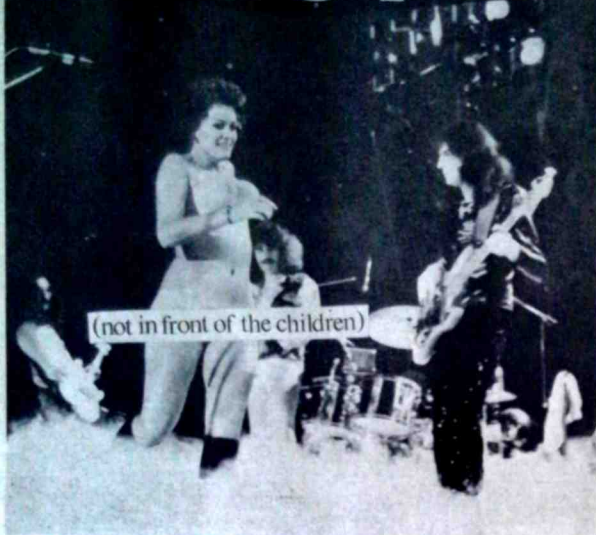


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ON YORK RECORDS



STREAK OUT



YES, it had to happen, the first Rock-n-Roll streakers are out, and the bare facts are brought to you hot from the flash-bulbs by RRM's resident Peeping-Tom Brigade.

Above we have a very well-endowed young lady giving Uriah Heep

something to think about during the filming of their In Concert special for American TV, at Shepperton Studios on Friday. Despite the bored expression on bassist Gary (I've seen it all before) Thain's face, it appears the band knew nothing

about the daring damsel.

Down below we unveil four heavily-disguised young men, who go under the name of Willie Flasher and the Raincoats, revealing the naked truth about what goes on during those late night recording sessions.



Blodwyn to reform

BLODWYN PIG has reformed with only one of the original members not in the line-up.

Clive Bunker on drums who was with Jethro Tull and more recently his own band, Jude, replaces Bonnie Birg. He joins Mick Abrahams (guitar/vocals), Jack Lancaster

(reed instruments) and Andy Pyle (bass/vocals).

The band make their debut comeback appearance at London's Marquee on March 22. Further dates will be announced later.

Blodwyn Pig plan to start recording a new album at the start of next month.

Since the group split in 1970 Mick Abrahams has been fronting his own band, Jack Lancaster also had his own set for a while, worked with Mike D'Abo for a year and has done session playing. Andy Pyle joined Jethro Tull for a year and then went to Savoy Brown.

Elton cancels tour

ELTON JOHN'S forthcoming British tour due to start at the end of next month, has been postponed.

This is because Elton and his band who are nearing the end of a three-month tour which took in America, Japan,

Australia and New Zealand, are suffering from exhaustion and strain.

Just when the tour will be rescheduled has not been decided, but there is a possibility that Elton will play the London dates already planned.

A spokesman for Elton said some legal complications had also led to the postponement.

Asked if the imprisonment of Elton's manager, John Reid, for a month by the New Zealand authorities allegedly for assault following a riot at a concert had anything to do with the postponement, RRM was told "no, not really."

Vic Lewis, Elton's agent, said in a statement: "A strenuous three months recording and touring schedule has resulted in the group and its management suffering from severe strain and exhaustion to the extent that further touring and travelling would be impossible at the present time."

"Elton John has regrettably no alternative but to postpone all the group's current engagements that involve travelling away from London. Replacement dates, however, will be set at the earliest possible opportunity."

Mud

MUD, who start their first British concert tour on April 7, have had two dates added to their itinerary.

These are - Victoria Hall, Hanley (May 2), and Casuarina, Carlisle (4). This means that the May 1 date for Edinburgh (Globe) has now been switched to May 7.

Lyn records soundtrack

LYN PAUL of the New Seekers has recorded her first solo performance for the soundtrack of the forthcoming movie, The Dove.

The picture's main love theme, Sail The Summer Winds, written by Don Block and John Barry, is featured twice in Lyn Paul's vocal version during the soundtrack.

The Dove, produced by actor Gregory Peck, is to have its Royal Charity Premiere in London on May 22.

Principal attraction

PRINCIPAL EDWARDS headline an Easter Sunday concert at London's Roundhouse on April 14.

Also on the bill will be Peter Skellern, Bridget St John and the Global Village Trucking Company.

Tickets are £1 and doors open at 3.30 pm for a 4 o'clock start. The concert will last for five and a half hours.

Kinks single

THE KINKS who return to America at the beginning of next month for a two-part concert tour, have a new single released on March 22.

It's called Mirror Of Love on RCA label and is from their Preservation Act II album which is due for release at the end of April.

The Very Best Of
Sandy Posey

New Album, 16 Tracks Including:
The Single Girl,
What A Woman In Love Won't Do,
I Take It Back, Born A Woman

2353 087 M/C 3110 220
8 Track 3507 220

Bad Company: tour and single

BAD COMPANY. the group formed by ex-Free men, Paul Rodgers, Simon Kirke, and former Mott guitarist Mick Ralphs, are to begin their first British

tour on April 7 at Oxford's New Theatre. The band's first album on the Island label is due for release at the end of April, while the first single, 'Can't Get Enough Of Your Love,' is scheduled for release on April 15. Bad Company begin their

first US tour in the summer. Tour dates: Goulston Hall, Bristol (April 8); Birmingham Town Hall (9); Guildford Civic (10); London Rainbow (11); Liverpool Stadium (13); Manchester Hard Rock (14); Portsmouth Guildhall (16); Glasgow Apollo (18).



BAD COMPANY (left to right) . . . Boz, Paul Rodgers, Mick Ralphs and Simon Kirke.

Hero's welcome

PAPER LACE, who for the second week are at number one with Billy, Don't Be A Hero, received a hero's welcome when they visited their home town of Nottingham on Monday.

The Sheriff gave the four lads a civic reception and presented them with lace waistcoats. Paper Lace who are this week appearing in cabaret in Rotherham, appeared on the Palladium TV show on Sunday night when they were presented with a silver disc for 350,000 sales of Billy, Don't Be A Hero.



Melanie's album

MELANIE'S new album Madragada is being rush-released by Neighbourhood Records on March 29.

It's her first since the Carnegie Hall live album released six months ago and contains the Stones' Wild Horses and Randy Newman's 'Think It's Gonna Rain Today.' There are five new Melanie songs plus one by Woody Guthrie and one by Jim Croce.

AI present the lady is set to embark on a 25-date tour of the States - her first since having her baby.

Alvin Lee records concert

ALVIN LEE'S Rainbow concert this Friday is to be recorded for a live-plus-studio-tracks album set for release in two or three months time.

The event, which has been stressed as a one-off project, will also be filmed by an independent company for world-wide release. With Lee will be Alan Spenser, Neil Hubbard, Tim Hinkley, Neil Collins, and Ian Wallace.

PFM tour and album

ITALIAN band PFM will be back in mid-May to play sixteen dates throughout the U.K.

Prior to their arrival they will tour Europe in April and early May with Ten Years After, taking in Belgium, Holland, Denmark, Sweden, Germany and France.

Other plans include release of a new album on Mantecore scheduled for May, titled "The World Became The World." Lyrics by Pete Sinfield, produced by Claudio Fabi.

Eagles album

THE EAGLE'S third album, On The Border, is to be released at the beginning of April, hopefully as a forerunner to a major European tour this summer.

A spokesman for the band said they wanted to do a headlining tour and talks were in progress.

The new album was recorded at The Record Plant, L.A., last October and contains 10 tracks produced by Bill Szymczyk.

C-S-N & Y reform

CROSBY STILLS NASH and **YOUNG** are set to make ten concert appearances in America this summer - their first work together in four years.

Dates start at Tampa, Florida on July 4, and proceed around major cities at large football stadiums.

The band is due to record together and will also be recorded at the live appearances for a possible live album.

Geordie tour dates

GEORDE returns from their two-month tour of Australia and Japan on April 2 to begin a months' tour of England before leaving for a European tour in May.

The tour coincides with the release of their second album, Don't Be Fooled By The Name which has been finally set for release on Friday, April 5 (see previous p 18).

Dates so far confirmed: Haverford West (April 11); Aylesbury Hazel (13); Clacton Town Hall (16); London Lyceum (17); Margate Dreamland (19); Waddington Raven Club (20); Newcastle City Hall (21); Birmingham Barbicolas (22); Morthyr Tydfil (23).



SSS SH!



WELL, friends, we start this week's offering with our latest king-size headbanger of the moment, **QUEEN** who caused a mini riot at Birkbeck University recently and some of their roadies ended up in hospital. . . seems our own Chris Poole might end up there too if the group get a hold of him following his album review on them, but their publicist won't allow our man to see them for a wee chat. . . Chris ain't lovin' sleep over it (yawn, yawn) but I am cos I'm tired of listening to all the unnecessary fuss. OK, I wonder what toothpaste **ALICE COOPER** uses, looks like pure dirt judging by the finished result but suppose it's better than falsies who said **DONNY** has falsies? . . . I didn't must have been a rival, **TONY FRANCO**? . . . and how many of you spotted Jeff Beck, Jimmy Page and Keith Relf in the old **YARDBIRDS** during Blow Up on the box? . . . Oh you did. . . well you shouldn't have been up that late anyway. . . now more problems. . . **RICK WAKEMAN** of YES became a daddy this week and it was his wife who had the baby too! . . . yes, that's just what I thought, nuff said Everybody is on a musical trip now. . . **ANDY ROBERTS** and **NEIL DYER** of **GRIMMS** are writing one which will be staged later this year. . . the small team are writing one as well about helpful publicists, we haven't come across any but there's plenty of unhelpful ones. . . I've a guess that the pussie in the top of this column is not I repeat, not from **MUNDO JERRY** as suggested by one of our staff. . . he's more handsome than Ray Dorset and he can't speak, he can only fight. . . **R. H. H. friend**, anybody want to get heavy with the **SMITH** team? . . . now a word from our psychopomiac who says she's heard rumours of a striking song being recorded secretly on Saturday night by a bunch of lads called **JURKAN**. **DURKAN** audience however being illiterate but our **Ray** would like to be intimate with either sex but nobody wants his applications to **RH** personally please. . . heard that the **Witton** naticose, **MAD** **M. O. N.** smuggered in two months of Strabby on the Stanhat set. . . he wants't drink though **GLADYS**'s 'Tudor' tells to the theme tune for **The Exorcist** but that's the only connection between the two songs and it's every Ed pillar Dutch before this goes potty.

A NEW SINGLE
TOM WAITE
Precious Love
7N 45327



RECORDS

Who is Donny's dearest?

superfans

THE headline read: "The reluctant superstar, who cares for the fans." It was all about Donny Osmond. Reluctant? Well Donny is pretty explicit. He says: "Don't pick me out of the whole Osmond family. It's not fair on the others. We need each other all the way. We're not just an act... we're a family."

Reluctant? Well, Donny is the sort of person who enjoys making personal calls on fans who happen to be in hospital, or bed-ridden, or just unable to get out and about. And he insists they are visited on a "no publicity, please" basis. What's more he pays out large sums of his hard-earned money to support various charities which appeal to him... and again the rule is: "I'll pay, and gladly, but just you dare tell people that it was me who gave the bread."

So he's reluctantly a member of the superstar fraternity. What about those cared-for fans? Says Donny: "Life for me wouldn't be the same without the fans. If I could date each and every one of the girl fans, and have

a long chat with all the male fans... well, I'd be one very happy guy."

Reluctant superstar? Fact is that the Osmonds were creating happy music for the public in Yellowstone Park, near where they lived, before Donny was even born. That it was Donny who eventually was picked out as just that bit more special than the others is something he regards as being just a matter of luck.

But here's another quote from Donny about the fans, and the fact that obviously they sometimes intrude into his privacy. "Fans do generally find out where we're staying when on tour. But I never mind talking to them, and I'd rather do my brothers - we love it! It's a groovy way of finding out what they're



really like. In Las Vegas, say, fans always come up to our room in the afternoon and we sign autographs and spend time talking because we're really interested in our fans.

"And when I realise how good and loyal the fans are... well, it makes me very sad to hear that some of them get into trouble - like on drugs. It's wrong because seeking self-identity through drugs is wrong, even through soft drugs. So I CARE, deeply, that my fans don't get into trouble of any kind."

A true Donny fan, meeting the superstar for the first time, would find that he's a little shy. That reticence often keeps him from saying all the things he'd like to say. He's concerned about so many things - pollution, war, poverty - but deep down he's a real fun-loving guy. And very much a family man, with roots deep in religious belief.

Listen to Donny. "Which man do I admire most in the world? I guess it just has to be my father. As far as our religious background is concerned, no - we don't do missionary service for the church because the church authorities feel it's an emblematic thing we're doing in pop music... being friendly to the world."

That's the kind of character Donny is, and has.

And writing to his fans in one magazine, he said: "I'm happy, a very happy person. One reason is YOU the fan. You are a very important part of my life. I'm not the type of person who says one thing and does something else. Because it's impossible for me to meet every single one of you, I've always tried to open up my life to

television cameras, photographers and reporters, so hopefully they will give just a little portrait of the way that I'm like.

"You see, you are always in my thoughts and I hope from time to time you think of me also."

He's gotta be kidding. There are millions of fans through the world who think of Donny Osmond almost all the time. He adds: "That's what I call friendship, and I'm proud to think of you as being my friend."

Right from the days he first started singing in public, Donny has attracted fervent fans who follow his every move, word and gesture. But we're looking for the REAL DONNY SUPERFAN - the one person who stands out from the crowd, even a packed crowd of Donny devotees.

Are YOU that superstar? If so, write in and let us know. Maybe you're not a Superfan yourself, but know somebody who is. Then write in on his or her behalf. Just let us know the facts... we'll do the rest.

Each Superfan (and so far we've sought the Superfans of David Cassidy, Slade, Gary Glitter, David Bowie, Marc Bolan, the Sweet) will be judged by a special panel of pop folk. Each Superfan will receive a commemorative Superfan plaque to be presented by... well that's a secret.

Write about Donny Superfan to Genevieve Hall, Record and Radio Mirror, 7 Carnaby Street, London, W1P 6JG. Entries to be in by Monday, April 8, 1974, and let's have your phone number while you are at it!

"It's love that counts"

At last! The result of the David Cassidy Superfan contest

She's fourteen, and she lives in Ruddington, Nottingham, and she's been in love for four years. In love with David Cassidy. And she wants it to be known that even if David suddenly went off and got married, she'd still love him.

She says: "If David is happy, then I'm happy."

Her name is Sharon Gamble, and our distinguished panel of judges have voted her David Cassidy, SUPERFAN! From hundreds of replies from fans, Sharon emerged the winner.

Yet when she first read about our search for the SUPERFANS of the SUPERSTARS, she wasn't too impressed. She'd got the wrong impression - felt that being a Superfan meant solely that you had a lot of material things relating to your favourite artist.

Sharon pointed out her own view in her letter. She wrote: "Not too impressed by the

fact that the more things like badges you have, the more you love David. I just don't agree."

"Some fans get more money than others - but it doesn't mean that the fan who has more, loves David more. I've loved David - I've got mugs, rossettes, rings, necklaces, jigsaws, calendars, books and so on. But I'm sure, fans that have less than me, still love David just as much!"

Dedication

It was that spirit of dedication and sheer niceness that first attracted our judging panel to Sharon's claim to be David Cassidy's superstar. They agreed that supersternship shouldn't and couldn't be judged merely on material things, though exceptional collections of Cassidy clobber must count a bit.

Our panel? Brian Connolly of Sweet, and Dave Mount of Mud. And Marty Kristian of the New Seekers. All superstars themselves of equal status, say we. And



they agreed that the superfan should not be judged purely on the money she or he can spend on their favourites... and Brian, Dave and Marty were much touched by Sharon's further explanation.

She wrote: "It's love that counts. I admit I haven't got David's autograph, and though I haven't seen him in concert yet, I've jolly well tried. On Valentine's Day, I sent him a huge card purely to show him that I do love him. And even if I'm not voted his Superfan, I'll still love him just as much."

That dedication won her support from the other members of the panel - Record and Radio Mirror team Genevieve Hall, Peter Jones and editorial director

Mike Hennessy. Mind you, Sharon had to have just one dig at the whole idea of the Superfan competition. She said: "David is a person, not just someone to relate to when planning a competition."

Mail

Point taken. But our series has pulled in a fantastic amount of mail. Right through series-sponsor Cassidy, to Slade, to Gary Glitter, to David Bowie, to Marc Bolan, to the Sweet, to Donny Osmond (this week!) and Rod Stewart, who brings the whole thing to an end. Mind you, we'll be running a similar series in the future.

When it comes to judging the other Superfan seasons,

our panel (which will vary from time to time) will almost certainly apply different standards in reaching their decision.

For example, Superfan applied to a British artist, who is often around, may be different to that applied to an American who spends only a few days a year in Britain.

Views

Our panel went on a bit about their views of Superfans. They felt that it was what the fan felt inside that really counted. The way the fan countered "nasty" remarks from friends; how the fan went to build the popularity of the star. How they remained loyal even though sensational headlines in the newspapers appeared to be "knocking" the artist.

And our Sharon came out tops in the whole thing. David himself has said: "It's a tough going out there on stage. You can look around and it's all there for you."

People loving you just like that. My friends are there with me, and I'm doing what I love to do most - singing and... I'm singing out there on stage who would rather have me sing than anybody else in the world."

That's the kind of feeling that Sharon has for David -

she'd rather LISTEN to him sing than do anything else in the world.

As one panel member said: "It's a matter of feeling. It's not just about how you can sense the real fan, and that feeling always comes through."

So Record and Radio Mirror salutes Sharon Gamble, first in our series of Superfans. Next week we'll be announcing the Superfan of Superfan Cassidy, Louise Quinell, of Sussex.

But here is a list of "highly commended" runners-up to Sharon in the international battle to become David Cassidy's Superfan. Louise Quinell, of Sussex.

Judith Closs, Malvern, Worcestershire.

Corrine Donagan, Maidstone, Kent.

Patricia Jacks, Torquay, Devon.

Pauline Stonebridge, Harrogate, Kent.

Robert Page, Rothergill, Gloucestershire.

Stephanie Mow, Harrogate, Yorks.

Karen Smith, Mitcham, Surrey.

Susan Murray, Sunderland Co. Durham.

Zoe Burghoutek, Chobson, London SW5.



Piccadilly - '... a hot hits station'

PICCADILLY RADIO, Manchester's new independent station on the air on April 2, uncovered their programme details this week and promised: "We shall be a hot hits station."

A draft playlist formulated this week has top ten entries from Mott The Hoople (Golden Age Of Rock 'n' Roll) and Carley Simon/James Taylor (Mockingbird) - both slow showing in other charts. Programme controller Colin Walters said: "Our whole format is built around hard pop rather than soft pop. I'm not saying we shall be a rock station, there will be some more melodic tracks but it is a Hit Forty format. The world, or rather Britain, needs one station like that!" He said he hoped the station would sound different from Capital and BRMB and to this end a playlist of only new records will be used. Added to these will be a secondary list of more album tracks, and oddies to be known as "Magic". Walters hopes to pick up titles that have been passed over by the BBC because he believes some artists are deliberately ignored. "A lot of established artists have been created by Radio One", he said. "There's a lot of scope for a station like this." Hot singles, he added, would

be shooting in and out of the charts so that there was a rapid turn-over in the playlist. The daily schedule starts with Roger Day on the breakfast show from 5 until 10.30 am followed by local job Dave Eastwood who comes from Radio Teeside (8.30-11.30 am); Bob Snyder (11.30-12.45 am); Steve Merike (1.5-5.30 pm); Rokkaz is the evening show (7.10-10.30 pm) presented by Andy Peebles for five nights and Tony Emmerston on Fridays and Saturdays. This will be a rock show but not as heavy as say Sounds of the Seventies. "For the discerning listener". A late night programme called Nightbeat will be presented by Tony Emmerston, Bob Snyder, Arthur Crofton, and Jeff Cooper. There will also be a regular phone-in show, Piccadilly Line, with carefully focused questions, and among other specialists shows, a reggae slot at the weekends. Piccadilly Radio is on 261 metres Medium, 97 VHF.

Beeb bulletin

AND SO the Story Of Pop finally comes to an end on Saturday with *Sill I Goes Round In Circles*. Among the people featured will be Noddy Holder of Slade who talks about the influences on Slade's music. Tonight (Thursday) John Peel's guests are Magma and Ronnie Lane while Friday sees another *Rockpeak*. On Saturday Stephen Grossman and Amazing Blondel take the In Concert slot. There's no My Top 12 on Sunday due to the programme

changes although future diary dates include Olivia Newton-John on March 31, Ringo Starr on April 7, Joe Brown (14), Brian Ferry (21), Engelbert Humperdinck (28) and Bill Haley on May 5. Sounds On Sunday features the Shadows. On Monday and Bob Harris has on his show the Climax Blues Band, Chick Churchill and AJ Webber. Tuesday's Top Gear finished our round up with Robin Trower, 13-year-old Maldwyn Pope.

Alternative voice

STEVE England, now in charge of the English service of Radio Atlantis has just given us the latest programme schedule, so, here is what you can tune to on 27m. Weekdays: 6pm Blastoff. Dave Rogers. 9pm Rebound show. Dave Owens. 11pm Hotline of hits. Steve England, Ian Generator show. Raff & Derrick. Jan Yawa into Sunday. Andy Anderson. Sunday: 6pm Blastoff. Andy Anderson. 9pm Sunday Starshine. Dave Rogers. 11pm Beatles Spectacular. Debbie England. Ian The Dave Owens Stamp Collection. Jan Yawa into Monday. Arnold Layne on the station but as yet this does not seem to have been possible. At present the station is still on low power but plans are being made to increase it soon. Nevertheless reception is not too bad on that channel, certainly better than it was on 27m. Not only are they talking of a new transmitter, they are even talking about a new aerial for the ship. A tall, vertical mast instead of the Veronica style 'clothes line' they have at present.

Condon. However, rough seas and lack of money prevented Condon starting and after a few unintentional visits back to harbour it emerged as Radio Atlantis. Since we put the checks forward last Sunday the Caroline are once again the same as ours, that makes life much simpler. Unfortunately it means that RNI's International service starts an hour later at 8.0pm! As well as this, note also a new time slot for Don Allen's Country & Western Jamboree, every Saturday evening, 8.0pm. Another up for C & W fans, listen out for Radio Veronica's C & W show Friday at 8.0 pm introduced by Karel Kemp.

Snappy reply

KENNY AND CASH, Capitol's snap, crackle and pop breakfast serial, have finally made contact. They offered a parrot to anyone who could send them three tops from

Coco - Wheata - Crispien packets. Naturally Mr. E. J. Willett of Middlesex was able to oblige and sent his hastily gathered tops together with a SAE for the parrot. And never let it be said that Kenny and Cash promptly made a paper parrot, stuffed it in the envelope and sent it by return post.

The Cat's Whiskers

RADIO SUTCH, the London based pirate, is to revive *The Cat's Whiskers* programme made popular by Radio Jackie. The new show will be called *Son Of Cat's Whiskers* and will feature tapes sent in by listeners "on just about anything as long as it's good." The show is expected to air on Saturdays between 12 noon and 3 pm on 29m, medium.

Crusin'

RIM's own American record reviewer, James Hamilton, will be responsible for programming on Capitol's Roger Scott's *Cruisin'* show from this Saturday. Dr. Soul, as Mr. Hamilton is known in the disco circuit, will be providing the records himself and saying: "up your cat shoes baby and rock!"



Pre-Release Offer!!!
10 YEARS OF OFFSHORE RADIO
New!!! Double LP Record or
Cassette Offer Save 50p

British Offshore Radio is celebrating its 10th Anniversary this year. To mark this occasion, we are producing a special Double LP containing many recordings from all the offshore radio stations which have operated off our coast. The Double LP or Cassette contains many Historic, Valuable Recordings, Original Opening Broadcasts, Highlights and typical extracts from all stations. First announcements of closure, Station Closures, SOS Mayday Calls and many more famous, nostalgic moments from Radio's London, Caroline, England, 270, City, Essex, Scotland, 3800, Sutch, Brian, Inverts, 255, Dolphin, Atlantis, Kip and RNI. Includes: *Street Drum* (opening announcements on Caroline), *Kenny & Cash on Big 'L'* - Radio England Test Transmissions - *RNI Bomb attack* - *Jingles* - *Commercials*. WITHOUT DOUBT THE MOST COMPREHENSIVE COLLECTION OF RECORDINGS EVER OFFERED. Please Note: - We are offering a Limited Edition, which are due to be released in Early April. We will allow a discount of 50p on all advance orders received before 31st March 1974.

So order now, to avoid disappointment. **PRICES** £6.95 for Double LP Record Set £5.49 for Double LP Cassette Set Postage & Packing 2p. Please send a SAE to: **JUMBO RECORDS**, 15 Clifton Gardens, London N15. Please make cheques or postal orders payable to "Jumbo Records". Send to: **JUMBO RECORDS**, 15 Clifton Gardens, London N15. Limited Edition - Now Historic. TO BECOME A COLLECTORS ITEM IN THE YEARS TO COME

last minute. All I hope is that such items are at least accurate in content, more than can be said for some previous examples. I already have heard about several proposed books on offshore radio, only two of which I know I shall buy and will also recommend. Mainly because I know that the two authors involved have gone to great trouble over a period of several years, to gather and check all their information and photographs. One of these books is still some way off publication as yet so I will not mention it further. The other is to be published shortly and is the work of 'Commercial Radio Researchers' whose address is Box BMCR, London WC1. I suggest you write to them for details. Both these books will cover the history of the radio ships right from before the earliest Scandinavian stalags up to the present day I am told.

German unfortunately and these last two issues (No 5 and 8) have been crammed with pics. of RNI, Caroline, Atlantis, Peace ship, Veronica. They cost about 15p each plus postage. The best way to pay is with little motivational flyers up your cat shoes baby and rock!"

If you are looking for photos of the present day offshore stations and DPs and don't want to pay too much for them (like me) then I suggest you get hold of the last two editions of a magazine called 'Free Radio News'. It is published in Germany (and is written in

This week, the column has been prepared by the Free Radio Campaign who can supply car stickers to help you publicise the history stations. SAE for details from B.M. F.E.C., London WC1V9EX. Finally the latest issue numbers of Mary Lett's F.R.L.S. for you to ring to get the latest news: 01 470 9330 and 061 772 91 90 between 7 pm and midnight every evening. At Abroath 4186 and Plymouth 35660 between 8 pm and 11 pm every weekday even at 0622743 from 9 am to 9.50 pm. Sat. please do not phone under any circumstances outside these hours. **ROY HENDER**

MIRGNA MCKENNA
The Love That I Have (Violette)
 ON SURETY

BEACH BOYS WAVES

Feed back

It was enlightening to read some of the replies that Andy Archer gave to the points that I raised in my appraisal of the Radio Caroline organisation.

Firstly I should point out that I was not paid to write my feature, at least I don't think so.

My comments regarding commercials being played on the station are based on the fact that Andy told me that he did get any plug records for the station from England, then he would be sure whether he would play them. Tony Allan said he would not have anyone else telling him what went in his show.

I rolled (kissed) over, if you like) over with laughter when I saw that Roman doesn't want people on the phone to him each day. In my two weeks with Caroline Roman was called on average twice a day!

Perhaps the funniest part of Mr Archer's interview was when he said that when he was in the airforce he worked on 'Camp radio stations'.

I was holding my sides from splitting when I read that 'Caroline is more selective in accepting plug records'. Oh dear, wouldn't it be nice if Caroline did have some plug records, perhaps then everyone would get paid with greater regularity.

Don't get me wrong, I respect Roman and Caroline, but to me the whole project has become one huge joke. Peter Chicago is a brilliant engineer, and with the help of Bob Nokes they have provided the vehicle for Caroline to produce an on-air sound far better than it is now.

In my area reception is three times better than Radio One and Roman would do well to sell the ship to Douglas Mueggeide.

Love and kisses to you Andy (and peace!)
Dave Johns

WITH reference to Martin Rosen's 'cri de coeur' on behalf of BRMB (Birmingham Broadcasting) I would be interested to know the motivation behind this plea especially as Mr Rosen is well known for his vitriolic criticism of the BBC local stations.

Unlike the honourable Martin, I have heard BRMB on several occasions and apart from having the world's worst conducted phone-in they also feature some of the lamest DJing heard this side of Moscow.

BRMB should find some on-air staff with 'personality', then sit down and digest Teach Yourself Radio Production.

After all, with commercial radio the adverts are supposed to be selling breaks and not programmes. High-lights or maybe BRMB's owners are shrewder than I give them credit for.
TONY HADLAND
Reading

'My programme at least has it's own identity'

LOOKING LIKE one of the Beach Boys himself, bearded Bob Harris sits in the main reception area at Broadcasting House wearing a huge grin.

It's not just his two weeks trip to the States that is making him happy, someone punches him playfully in the chest as we move to the building next door, then the commissionaire spots him coming and holds the lift, all the time the 'whispering man' as listeners call him, is saying hello, laughing, and joking, like a man who's won the pools.

This personality is always hinted at on radio and on the Whistle Test but comes as a surprise when you discover it's for real. He possesses an air of well-being and enthusiasm that seems to transmit. Like when we arrive at this producer's empty office and he checks if we can do the interview there. Within minutes the same producer has tacked a Do Not Disturb notice on the door. Meanwhile Bob is making coffee.

Watching his relaxed approach with two steaming mugs, you begin to understand how he keeps available in a business famed for freaks and ego trippers. He's a bit like John Peel in that way; not dour but stubbornly sticking to what he believes in.

Producer Ken Griffin must have recognised this, way back when Harris the freelance journalist was interviewing him for a feature on Radio One to go in Friends magazine. This was about a year after he and a friend had started Time Out - the London events guide.

'I'd always wanted to be a DJ so I had all these ideas that Ken seemed to like,' says Harris.

The upshot of it was a pilot made abortively for Radio Three's pop slot. The tape was re-routed to Radio One and at the first opportunity, John Peel's summer break, Bob got four Wednesday-night programmes.

Maximum freedom was given to allow him to develop his ideas and fortunately that attitude has prevailed. He re-routed to Radio One and at the first opportunity, John Peel's summer break, Bob got four Wednesday-night programmes.

That means virtually a free hand to choose groups and records for the Monday night show. The only point that bugs him is the lack of needle time. He's in about 30 minutes to move it unnecessarily to

repeat live sessions unless they are really special. On the question of records, he's equally forthright.

Many people say I should be playing Black Sabbath or Deep Purple but I feel there are too many programmes dictated by charts of one form or another. Kid Jensen's Luxembourg show is poll-orientated and although I enjoy it, the music's the same on Alan Freeman's show and Nicky Horne's (Capital). You could interchange the disc jockeys on all three programmes because the musical content is the same. It's so predictable. The only criteria on my show is that I like it or not, does he have his own positive opinion? I don't like because I think almost everybody else is

and it's there. Some of the identity jingles on Radio One last about 35 seconds. They trundle along and you think when are we going to get some music.

'They never let a record die in the States. You never hear one fading it's just moving the whole time. One station was claiming 56 1/2 minutes of music per hour. That's red hot.'

Conversely the gentle Bob Harris believes in doing things his own way on British radio and television. If there's an identity, he says, it's his own. He believes what Capital Jack Dave Symonds told him: 'The microphone is a great truth-teller. It will find you out eventually.' Thus his natural approach led to a lot of

Pete Harvey talks to Bob Harris

prepared to

At least my own programme, whether you like it or not, does have its own positive identity. The Monday programme does have an atmosphere. You know all the things I play, I play because they knock me out. I'm not saying that everyone should get into it but at least it's there. I do think Nicky Horne and Kid Jensen have got any musical identity.

Having said that, he agrees that he worries from time to time that he may be ramming sounds into the listener's eardrums. 'It depends how far you want to go before you draw the line. You could say that most people want to listen right now to Alvin Stardust. I genuinely disbelieve that. The fact that he's high in the charts doesn't mean everything. The charts are only a sort of vague surface thing.'

The most important aspect of a radio show, he believes, is tempo. Having just returned from interviews for the Beach Boys story in America he says the radio there is dynamic.

'I couldn't believe it. It sounded incredible, bang, bang. The point is, it's rhythm. The disc jockeys listen to the records, they feel them and somehow slot their voice into the rhythm of the record. It all moves along with fantastic energy. All the major AM stations in America have got just one identity jingle which lasts for about a second and a half, literally just a roll of drums and maybe a girl vocal, bang

adverse criticism from television viewers viewers who couldn't get used to him on Whistle Test.

'You see I'm one of the few disc jockeys in the country not totally ego motivated,' he says modestly. 'I'm really not out to be the world's greatest DJ or whatever. The only thing that interests me is playing music that gives me a fantastic amount of enjoyment and hopefully communicating that enjoyment to the people who listen.'

He finds radio more relaxing, much closer, and more communicative than television. 'The most important word you can use on radio is 'you' because that's who you're talking to. It's a one-to-one situation.'

Most of his time is spent knocking the Monday show in to the right shape which includes getting out to see live music, he's cut down on personal appearances because, as he puts it, 'I like enjoying what I do. If it doesn't feel right I don't do it.'

He makes the point that his is not because he is rich, though most people think he must be with a regular television show. Extra work for those who want it; Bob Harris prefers to spend his spare time with the family - a wife and two little girls who he enjoys very much.

He also missed them very much while he was in America. The trip lasted two weeks and took in Los Angeles, Colorado Springs



and New York as well as a city Bob already decided he would like to live in, San Francisco.

It combines so many things. It's a beautiful city almost completely surrounded by water. It's very hilly, so almost wherever you are in the city, you can see the sea. The architecture is stunning, plus it's very European. It's a calmer, people actually smile. There's a lovely atmosphere. The media thing is exciting. Television is terrible but when you're got it channels including a nostalgia station it can be good. LA too is very interesting because Hollywood has always been movie city until fairly recently but everyone seems to agree that things have shifted now over to rock 'n' roll. The strip is incredible. They have an energy crisis like us but at 2.00 am it's like daylight. It's like 17 1/2 miles of Piccadilly Circus, and all the clubs are pretty well jumped together.

We saw Bobby Womack at the Whiskey. At the Tony Roy Buchanan was playing just as well.'

It was a hectic itinerary made all the more difficult by the Beach Boys' laid-back attitudes. 'They were very loose and we had to get up to it. We'd say right what are you doing at 4.00 pm tomorrow and they'd say 'we'll wonder down to the studio maybe'.

We and spent a lot of time wandering down to the studio waiting about an hour or an hour-and-a-half for someone to arrive. It was illustrated by the fact that Mike didn't take part in any of the rehearsals for their Colorado Springs gig then he just flew right in so we

had to go up there to speak to him.

He believes the Beach Boys are still among those making the best music and had gone to the States hoping the atmosphere they generated as people would be the same as on record.

'It really was like that. Carl was fantastic. He really did take us under his wing. He was just dynamic. He was the first guy we met and in fact we spent three whole mornings at his place. We got about four or five hours of tape with him. We got on extremely well with Al Jardine, Mike Love and Ricky Fataar too.'

During the trip he took in several other interviews with the likes of Jesse Colin Young, former Youngbloods, and Steve and Mick from Yes, who he saw at Madison Square Gardens. It was hectic and he says he's still falling asleep but he hopes to return, maybe for a holiday in the summer.

As for his professional future? Bob says he'd like to ease himself into production work. 'I spend so much time with music that obviously just doing the amount of listening I do, my ear is very sharp nowadays. I think I could contribute in that respect. That's what I'd like to do.'

A few, long time ago, a very young Bob Harris dreamt of becoming a disc jockey. 'For as long as I can remember this is what I wanted to do. Just when you're living in Northampton as I was, it's a fantasy situation. Head-bashing and television were the realms of fantasy for me. I never dreamed it would happen.'

VIRGINIA MCKENNA
The Love That I Have (Violette)
ON SOVEREIGN SWING

High and wild

They're only creating

TELL YOU WHO was there, checking out the club scene down in Nashville, Tennessee. There was Leon Russell, and J. J. Cale, and Audie Ashworth, and that remarkable producer Denny Cordell.

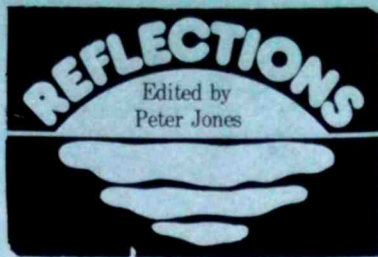
ON THE LEFT: Jonathan King, perpetrator of his failure, and currently Mr. Bubble Rock. On the right: Alan Freeman, ten years a BBC Pop-Picker, and now out with his compilation album, *History of Pop*.

Alan is obviously saying something to the King... snatching at a chance to get a word in, even edgewise. But WHAT is he saying? I'm offering an album of your choice if YOU come up with the funniest, most apt, comment which Alan might be passing. I'll can Alan himself into judging the competition.

They drank from bar to bar, and the entourage grew in size with each visitation to licensed premises.

And on the last scheduled stop, there was a West Virginian blue-grass band named Bluefield. Leon joined them on stage for a set, afterwards took them into a conveniently-situated studio. So, at Pete's Place, Leon, Bluefield and a fair percentage of the club audience kept the scene going - incited by gallons of wine, beer and high spirits.

Out of it emerged two fine tracks, If I Were A Carpenter and Wild Horses - Out now on the A and M label.



ROCK DREAMS is a pretty remarkable pop-music book, with some spectacularly way-out pictures by Nik Guy Peelaert and some pertinent words by Nik Guy Cohn. The artists are caricatured and drawn in unusual settings. The Beatles having tea, little fingers UNcrooked, with the Queen; and in white tails and show-biz spotlights; Cilla Black sitting on a chair, knitting, outside a Liverpool slum; the Rolling Stones dressed in drag - the full drag, the stocking tops and suspender belts; and the same Stones as Gestapo troops at an orgy.

And the short sharp anecdotes. Jimi Hendrix: Backstage, Hendrix was leaning up against a fire hydrant between sets and listening to something infinitely far away when a reporter approached him in a toupee and a plastic raincoat. "I'm from the New York Times", said the reporter. And Hendrix, half-opening his eyes, smiled the very faintest and weariest of wry smiles. "Please to meet you," he said. "I'm from Mars."

Alice Cooper: outrageousness by numbers, shrewd and calculating - it was as though Alice sat down with ready-reckoner to work out precisely what form of exhibitionism might be the naughtiest, dirtiest, most shocking, most titillating and most profitable at any given moment; then performed them ruthlessly, by stopwatch.

The Who: from Shepherd's Bush Mods to lime-machine myrtle travellers, the Who embodied many different visions. But finally their fantasies paled before the fact, which was simply that they kept going out on the road, year after year, and played harder, longer and straighter for the people than anyone else.

Rod Stewart: Rod came along and was simply a delinquent. In image, he wore steel-capped boots and roared at football matches, tore up railway carriages, stuck out his tongue at the boss and left his best girl home Saturday nights, while he went out with the boys. He left his flimsy undone, he was sick all over the carpet. No question, he was a very naughty boy.

Rock Dreams, by Nik Guy Peelaert and Nik Cohn. Pan Books. Price £1.80p.



Funny how life can be

Fair judge

HOW'S THIS for a bright new saying: truth is often stranger than fiction. I just made that up.

Take the true story of Dean Klevatt, new Decca singer. As a skinny 16-year-old kid, he ran away from his home in Kansas USA, and got to London - hungry broke, and without a friend in the world.

His heart told him that one day he'd make it in the Tin Pan Alley world. But his stomach argued that without food he'd not be around to enjoy fame.

So Dean did a lot of different and menial jobs. He "persuaded" a London landlady to let him have a room, with the promise of rent as soon as he got himself straightened out. But his meagre resources didn't last out. With his last four quid, he went to the cheapest recording studio in London and recorded a few tracks, with just voice and piano.

Clutching his tapes, he toured the publishers, now flat broke. One freezing cold day, the skinny kid combed his way into Ivor Raysonde's office. He looked so pitiful that they let him play the tapes. Two days later, they got him into the studios, cutting his debut single, Don't Bury Molly.

Dean isn't so skinny now. And he's finally paid off that landlady.

See? Truth can sometimes be stranger than fiction.

JOHN PEEL is a footballing disc-jockey - not JUST a Sunday soccer player, but a GOOD one. He's also a pretty fair judge of talent, both in pop music and in football.



Which brings me to Maldwyn Pope, a Swansea-born lad who has exceptional talent (singer and writer), despite being only thirteen. John discovered Maldwyn and featured him on Top Gear earlier this year. Says Maldwyn of his pop break: "There's this Welsh thing, this longing for music, that is in the blood."

"I write from experience. Most older people may laugh at me. My grandmother just futs when she hears my songs, and says 'What do you know about love?' But young people don't mind so much."

It is purely coincidental that Maldwyn is also a very good footballer. He played for Swansea School Under-11's, captained the Under-15's and played for the Under-18's.

Record man

BACK in what was laughingly called the Beat Boom, Gerry Marsden, smoky-voiced Liverpool, set up a fantastic record in the record world. His first THREE singles all went to number one in the charts. Other artists, like the Beatles and Elvis and so on, had number ones galore, but not the first three releases. It got Gerry, and his Pacemakers, into the Guinness Book of Records.

Melrose mania died out, but Gerry didn't. He went into cabaret, stage shows... and the main stand at Liverpool Football Club. Now Gerry has signed a new five-year recording contract with DJM Records. The first: a nostalgic and rowdy rocker called Remember (The Days Of Rock And Roll).



Fair ride

THE blonde lady hailed a taxi in Campbelltown, Argyll, and clambered in, followed by her three daughters and their four dogs. "To Liverpool", she said. Cabbie Reggie McManus scratched his head and said it'd take hours and hours, and be very very expensive.

No matter, said the blonde lady. Ten hours later the entourage arrived in Liverpool. The fare was a bit over £70.

But then money matters little if you happen to be Mrs. Paul McCartney!

Pill popper

IT can be tough being a health food fanatic if you are also a travelling musician. Take George Cummings, steel guitarist for Dr. Hook and the Medicine Show band. When he travels, he takes his own medicine - vitamins, quinine, wheat germ, and other

suspicious-looking items. Result: he's stopped at just about every airport he visits. He's searched, and sometimes they analyse his vitamins. They closely examine his herbal tea. He says: "I'll cut the road, can reach some of your routine and your body."

Glen Campbell and Diana Trask

(After a successful show with Danny Thomas)

now on tour in Britain

presented by Jeff Kruger of Ember

Sat 23rd March, Winter Gardens, BOURNEMOUTH

Sun 24th March, Hippodrome Theatre, BRISTOL

Mon 25th March, Festival Hall, LONDON

Wed 27th & Thur 28th March, Appollo Theatre, GLASGOW

Fri 29th March, New Theatre, SOUTHPORT

Sat 30th & Sun 31st March, Drury Lane Theatre, LONDON

and on Record

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Diana's new single: "BEHIND CLOSED DOORS" EMIS 330



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Brum-bop-a-l-l-a

A QUESTION (or two) which a lot of people have been asking in recent weeks: Just what is Alvin Stardust going to be like when he eventually makes his first live appearance? Will he be able to do My Coo-Ca-Choo and Jealous Mind as good as the record?

To give it you straight Yes. Okay, so it's been a bit of a wait to see Alvin get on the road, but I assure all of you who plan to go to any of his gigs that you won't be disappointed.

I was curious more than anything to see just how good the guy is before an audience, so I made the effort to go to Birmingham, last week. Alvin's debut was to be at the Locarno at 9.30.

When I walked past the place at 6.30 on my way for a meal there was only a handful of fans outside the locked doors. On my return 90 minutes later the queue stretched for all of 100 yards.

As I took up a good vantage point alongside the mixer on the balcony, the fans I estimate getting on for a couple of thousand from teeny teens to veterans (round the 90 mark), began to pour in. Soon the dance floor became a sea of heads and then the balcony was swallowed up.

By nine o'clock they were ready for Alvin but he wasn't quite ready for them.

Some twenty minutes later

half a dozen boomers take up their positions between the high barrier, which fans were getting crushed against, and the stage. The house lights go down amid much screaming and whistling and all that showed from the stage were the small orange lights on the amplifiers.

A spotlight opens on the disc jockey perched on the edge of the stage and he announces: "Mr. Alvin Stardust."

In darkness Alvin's backing group burst into Jealous Mind. The music on its own sounded really terrific with the guitars of Tony Lowe and Tony Fasche really piercing the ears. The screams become more intense and then a spot light falls on Alvin in the middle of the stage is the man himself.

Fantastic

Dressed in a skin-tight black cat suit which zipped at the front and went into flared bottoms, and wearing those familiar black leather gloves with rings on his fingers, Alvin comes on the stage in a fantastic reception. He stands holding the mike in that usual Stardust way which the fans find so uncomfortable (he doesn't have his guitar) and lets loose with Great Balls Of Fire.

The audience go into a frenzy as he points to them, so much so that the barriers around the mixer are pushed aside and the fans are suddenly all around him and myself.

There's no time to catch

your breath in between numbers.

The girls go wild as Alvin sings, "Kiss me baby, feels so good." In vain those right behind the barrier stretch out to touch him as their idol gives us some of those familiar early Presley movements.

He then goes into singing Come To My Arms which is a slow number calling for blue lights. The audience down below seem to love it and begin to sway with the music.

The mood reverts back to its fast pace for the next song High Fever which is from Alvin's debut album. The Untouchable and a track that he wrote himself. It causes more screams as the fans recognise it. Alvin gives a smile which leads to more hysteria.

His next number is I'm In Love Again which sees no let up in the reception and then it's into a real rocker called Bonnie Moronie. During some lead guitar Alvin seizes his chance for a few antics and so goes down on his knees at the feet of the musician, but he's not off.

It's time for a breather as the song comes to an end. Alvin utters a few words: "Thank you for coming. This is the first show we have ever done and we're petrified. I'd like to do a record we did recently and thanks very much for everything up to now."

At that came the intro for Jealous Mind which was clearly what the audience expected and wanted to hear. They went wild and I really mean wild. And for those who

Roy Hill in Brum for the opening night of Alvin Stardust's tour

wondered could Alvin do a good job of the song live, it was bloody fantastic.

This seems a good a time as any to give the other boys in the band a mention since they worked really hard. Les Binks was on drums, Dave Barrow on base and Kevin Rowland on electric piano.

Back to the concert... Alvin took another track from his album for his next number. The lights turned to a deep red as he introduced You're My Everything as a love song. By this time girls were clambling over the P. A. gear at either side of the stage and the poor mixer next to me looked worried in case the equipment got damaged.

As Alvin moved at an idle pace through the song his voice sounded a little craggy. But the audience seemed unperturbed and hung onto every word.

Familiar

What's this I thought as the band struck up a familiar sound kicking off the next number - could it be the intro to Lady Madonna? No, it was another of Alvin's album tracks called the Bump, but unfortunately the kids were jammed like sardines in a tin and so any hugging was completely out of the question.

It was good to hear Alvin get away from his Coo-Ca-Choo sound and give us some blues (with blue lighting - how very apt I tell myself) with an other album track, Dressed In Black. I wonder if there's any connection between the title and Alvin? There was a great keyboard solo in the middle and although I liked the number, judging by the rather weak response afterwards it wasn't quite the audience's cuppa.

Now we come to what I thought was the best part of the whole gig. Alvin strolls over the back of the stage and picks up his guitar.

"I'd like to do a Chuck Berry song now," he tells us gripping the frets with his gloved hand. At that he bursts into Johnny H. Goode and wow. If you've ever asked yourself "can he play with gloves on, let me tell you here and now he can and pretty good too."

So... go, Johnny go... everyone cheered. And then... er did Alvin go... not only did he really ring out the lead guitar, but also carried off the Berry duck walk across stage superbly.

Rock 'n' roll was the formula to make things really cook so Alvin was on a scale when he followed up with Rip



Joe Dolan bounces back with a new single.

**SWEET LITTLE
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RECORDS

It Up. Half-way through the lights began to flicker giving a strobe effect on Alvin as he quickly disposed of his guitar.

Hardly surprising he was sweating like a pig when everything returned to normal and at the end of the number he began to take his gloves off.

The girls let out an almost anguished scream hoping the star would throw his gloves to them... no such luck. He was very cool and just slipped them inside his top.

"It's very hot in here so why don't you take your clothes off," suggested Alvin.

Needless to say one guy did just that as Alvin wound up his act with his smash hit, My what's it called, oh yes, My Coo-Ca-Choo. Again I've just got to mention the band who they really put their backs into it and with Alvin deserve full marks for recreating the sound as well as on the record. It made a tremendous climax and raised real hysteria.

"Thank you very much," said Alvin and he walked.

"We want Alvin," shouted the audience. Later he walked back on wiping himself with a black towel. One, two and Alvin burst into the rock classic, Shakin' All Over.

After a total of 80 minutes his debut performance came to an end with the words, "bless you all, you've been really tremendous."

As the fans slowly but surely left the dance floor looking more than content with their 80p worth of entertainment, I hurried through to the stage as it was the only way to get to the dressing rooms to speak to Alvin.

Eventually I got to his room to find it packed with people offering their congratulations. Alvin was even finding time to sign autographs when I cornered him.

"I was really nervous before I went on," he said as the sweat dripped down his face.

"Did you see that reception, it was fantastic. But as the thing really warmed I started to relax. I'm really knocked out by the whole thing. What's that job you, what's it like to have the birds screaming at you again? Well I'll answer that now when I wake up in the morning."

Unfortunately I wasn't around to get that reply. Anyway, with a big tour about to start Alvin looks all set to be the big star of 1974 and why shouldn't he be, after all he's been in the game for long enough.

Mr nice-guy apologises

DRACULA probably wouldn't bother rising from the dead these days because his market, with the younger generation at least, has been truly taken over by a certain Mr. Alice Cooper.

Yes, Alice would also do Frankenstein out of a job and I'm sure that other fictitious ghouls like the werewolf wouldn't get employment on Alice's own 1974 horror rock show.

But in the true spirit of a gentleman Mr Cooper was in London town this weekend to simply apologise to us all about the cancellation of his tour which was unfortunately scheduled for the beginning of '74 amid the power crisis.

He's doing a complete European trip to all the major cities - after all, he did have at least 20 European concerts planned and to offer to apologise personally, was I thought a nice gesture.

His unexpected visit was hush, hush and that probably explained the deserted street outside his plush Kensington hotel suite.

"There was no way we could have done it," he says stretching back on a sofa as we settle down to the bottle of American beer which Alice drinks constantly. "We couldn't get our equipment over because of the energy crunch."

"We use three big trucks to carry the stuff along and they wouldn't have let me use the lights, all 300 of them, either. I was really disappointed because the whole show had been set up and I was primed and ready to go."

However when Alice does get round to making it over here, I wondered what changes he intended to make in his already bizarre stage act which was last witnessed here some two years ago in Glasgow?

"Incidentally Glasgow was a great gig," says Alice. "The audiences up there remind me very much of American audiences in places like Chicago and Detroit where it's tough and there's a reputation for fighting."
"Anyhow we don't do the hanging anymore in the show as it has been replaced by a specially made guillotine devised by myself and my full-time illusionist, the Amazing Randy that's his name by the way."

Cooper, the man who loves to strike fear into his audiences is really scared of his new stage toy. He sees it as a symbol of evil, something exciting which can cause death at an instant.

"The guillotine has a real safety catch attached to it which is stopped by a safety catch six inches away from me. I'm locked in really and if the catch fails then it'll be my head that'll be dripping with blood instead of an exact replica."

"It's exciting to dice with death though," adds Alice. "It's like laughing it straight in the face and the blade has to be that close to me to make it look real. I rehearsed it with Randy for two weeks beforehand and it's a great illusion."

Cooper has studied the art of illusion in depth in an attempt to bring his fans something new and more horrifying each time round. "It's theatrical and the kids wanna see something like I swallow fire, use the snake, cut babies up. I really go out of my way to devastate the audience."

His favourite pet, the snake still plays a star part in the show. "In the beginning I was shit scared of it," he says. "But now it reacts to me and it rubs itself against my chin."

"He's quite easy to keep really because snakes have a low metabolism and don't get excited easily and I feed him a rabbit about once a month. As long as you leave him alone for 24 hours after he has eaten, he's alright to touch," says Cooper.



"I really can't be responsible for the nutcases, the Osmonds have them too"

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couldn't get out of the cannon, the fuse was lit and a mock explosion occurred which nearly burst my ear drums and this dummy just dropped out of the barrel in front of the audience.

"In other words, we blew it in front of 10,000 people but I think they appreciated the fact that things can go wrong and we went on to make a cock-up of everything - I took out my sword, bent it in front of the people and it snapped in two!"

The fact that many people regard Alice Cooper as a pure showman with no musical validity tends to get him rather perturbed to put it mildly. "We ain't really a singles band," that probably explains the reason for his lack of success since School's Out. "Cooper did have an unfortunate competition from the Sweet's Teenage Rampage and Bolan's Teenage Dream round about the time of his last single release, Teenage Lament."

"I don't think we're a close minded attitude and a lot of it is jealousy because I would put my guys up against anybody playing-wise. I reckon Music Of Love is as good as any rock album out there. I would say though, that about 80 per cent of my audience come for the act and the rest to hear the music."

Cooper is busy promoting the film of his last tour Billion Dollar Babies. "I hope to come back in Summer and do an outdoor gig which would be much more fun using fireworks and airplanes and things like that."

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FIVE YEARS ON and Linda Eastman is probably still one of the most hated and envied ladies of our changeable society. In March 1969 she married a legend in the shape of James Paul McCartney and together they form the hottest Wings along with ex-Moody Blue, Denny Laine.

Linda was once a freelance photographer in the States and she was on one of her assignments that she met Paul. It could have been described as a whirlwind romance and their eventual marriage caused a surprise because everyone had assumed that Paul would marry actress Jane Asher.

The fans detested her for a time to certain extent and the criticism grew when Paul announced that Linda was joining Wings on a permanent basis. Nobody believed that she was a capable musician, songwriter and Linda said once that she never realised quite what she was taking on. "It wasn't as if I was a lousy singer or anything. I've married Paul McCartney. I was independent with a career."

"Suddenly people who didn't know the first thing about me started writing things about me," says Linda. "About what sort of person Paul had married; everybody was suddenly saying, 'she's a she'!"

Next to Yoko Ono, Linda is considered by many to be the main instigator of the Beatles' split and since then, she's suffered a great deal of harassment.

But her confidence has risen with the success of Wings. Linda makes it difficult for people who miss her family while she and the kids are away to go there, she doesn't really want to leave Paul behind. She is supposedly anti-music because she believes it doesn't have the interests of the people at heart.

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although Linda has been reported as saying that she still feels the odd one out.

"I know the resentment felt about me. Sometimes I think that's so good, the band is so outstanding and I sometimes wonder whether perhaps in holding them back."

"I first met Linda properly shortly after she returned to London with Paul and Denny Laine after completing work on Band On The Run in Lagos.

doubts arose about whether her influence was the reason behind Henry McCulloch and Denny Seiwell's departure although the usual reason was "musical differences."

She's not the person most people envisage, she certainly isn't the sort of person who'd stop your head off if you discussed the problems of being Paul's wife and musical partner with her.

During an interview with Linda at the end of Last Year she did her domestic trip on the tea trolley and forward with the tea tray.

Under can easily tell that the McCartneys are a very close knit family.

The man himself has had problems apart from line-up hassles. Paul is banned from the States because of an earlier drug conviction and she's been proved to be one of Wings' biggest markets.

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RRM's John Beattie looks back on Paul and Linda's five years of marriage

Meantime the musical world waits with interest for McCartney to announce his new Wings' line-up and then it's possibly back on the road again.

Memories return to February 1972 when Paul set off from outside his home in St. John's Wood, London to head for wherever fate and music were to take him.

With him, in a rented caravan and a loaded Avis truck, went his wife Linda, their three children, three musicians and a couple of roadies. They played to the "people that mattered," Paul recalls. "We just set up wherever there was room and a place to play."

That unrehearsed tour was a great success and Wings followed it up by doing their major British tour in the middle of last year.

Linda steals about as much of the limelight these days as her husband due to her bizarre taste in clothes and hair style; brushing up her piano playing and song writing.

She says: "At the beginning people said 'oh good grief, she can't play the piano,' and I wasn't good. But then I had to jump up and down and said 'hey Paul, let me be in your band.' I was there because he'd asked me to join and gradually I got into it and began to enjoy it."

Obviously five years of marriage isn't long enough for everybody to accept Linda and Paul as man and wife but whatever "crime" Linda committed in the eyes of the Beatles' fans, is gradually disappearing as past history.



'People get confused by our variety of music'

NOT FOR them the vehement war cry from the sacred Black Hills of the Sioux, or the menacing pound of Apache drums. For Blackfoot Sue the Midland variety, are alive and well and making music - not war - with a vengeance from their Brummie reservation somewhere in Hounslow.

Although their name was conceived two years ago from a nightmare had by their manager/record producer Noel Walker, the band's nucleus, Tom Farmer, Dave Farmer and Eddie Golga have been together for over ten years.

Says Eddie: "I don't think people are aware that we've been together for that long a time. We met while we were playing opposite each other in a school football match, and started up a group when we were only 12. Originally we called ourselves Virus, but when Alan joined us in 1960 we changed it to Grit."

Since their first single release Standing In The Road, became a smash for them in March '72 they've been

chart-wise with their following releases.

As far as their live work is concerned they've been reaching higher ground. "Before we had our hit," says drummer (and champion darts scorer) Dave Farmer, "we were basically a heavy soul band, playing mainly in clubs round the Birmingham area. Then we had a hit on our hands and were playing ballrooms as a pop group geared to the record buying public. Not that we minded 'cos we want to have an all round appeal, but it was leaving us without a direction."

We would have preferred to have released an album at first, but the single happened so naturally we followed it through.

In America our music is put in the heavy bracket along with Purple and Zeppelin. In fact we've only just been told that after a recent poll, Blackfoot Sue along with Queen have been voted as Britain's most promising heavy metal band. We seem to be doing consistently well there, even in the pop charts.

Genny Hall talks to the boys from Brum - Blackfoot Sue

"he sounds exasperated, "people get confused by the variety of our music."

Young Tom the group's lead vocalist/bassist and general extrovert immediately leaps up from his chair with a cry of "Hey this is all beginning to sound like one big gripe, and if there's one thing I can't stand a reading about other people moaning."

"The reason we've been outta the picture so to speak is because we've been working like crazy on our stage act. We're going to make it a lot more visual than it has been."

"Yes? They wouldn't have to try very hard for standing alongside his twin brother the pair of them looked as though they'd just stepped out of a Viking longship."

"Not wanting to pose the inevitable question of 'Do you find being identical twins a bit awkward?' especially when they've both got their own careers going, they're not really posing the question. They're just being friendly and saying 'hey, it's a good thing to be identical twins'."

"On the contrary replied Tom - we find it an advantage 'cos the kids seem to love us, for women."

He glances knowingly at his other half. "It's all down to whoever they're hardest!"

Sue are an amicable bunch of lads and are set to look about after a fashion (nothing to do with trousers - in case you were wondering). They have an aura of togetherness and a mutual bond of affection for one another, which can only come after knowing working and living with each other for a considerable amount of time.

In spite of their natural similarity the lads couldn't be more sensible or aware about their music.

Blackfoot Sue may appear to be well-to-do, but look into their lives and you'll find they're just two lads who want to see what happens."

Blackfoot Sue may appear to be well-to-do, but look into their lives and you'll find they're just two lads who want to see what happens."

VIRGINIA MCKENNA
The Love That I Have (Violette)
ON SOVEREIGN - SOV 125

John Beattie

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CUB COZA, the 37-year-old lead guitarist of Brownsville Station, has firm views on the state of current pop music, some of its glam and protest singers and even more so with the place of Brownsville Station in today's music scene.

He speaks his words with the authority of a revivalist preacher, with the venom of a politician speaking to a minority. Cub Coza wants to be heard in the higher echelons of popville right down to the people who matter more than anyone else, the fan, the musical reader, the record buyer.

Ladies and gentlemen, by kind courtesy of the

'Sex deviation litters the scene, I don't think people really want that kind of stuff.'

transatlantic phone link - up, pray silence for Cub Coza of Brownsville Station, a group racing up the charts with *Smokin' In The Boys Room*.

'Cub Coza on pop music as it happens now. "Today people are faced with a choice. They have to decide between the Mahavishnu Orchestra and Donny Osmond. There is nothing much of any worth in between. A group like Three Dog Night do not fill the void. Young people want a band they can look at and relate to."

"The choice is more stark here in the States than in Britain. You do seem to have Slade. They're rock people. They communicate. I will tell you what's wrong with our scene and I think it infects you as well."

'Cub Coza on glam rock and protest singers. "Sex deviation



Meet America's answer to Slade

tion is littering the scene, these guys in make-up, dresses and what have you. I don't think people really want that kind of stuff. They are just given it."

"So called singing politicians and social do-gooders litter the scene. People turn on the television, open their newspapers and they read of bombings and violence. They are fed up with reading about it and they do not want to hear people singing about it."

"People want to forget those things. They want to take two or three hours off from horror. They want to have a good time and enjoy themselves. People

want to jump up and be happy."

"There shouldn't be all this room for pop politicians. They've got nothing to do with rock 'n' roll and rock 'n' roll is the business."

"You take the guy, Lou Reed. Maybe he's being managed by Richard Nixon or something. Look let's finish making up our private wars against some country, some social system or person and play music. Let's have some fun."

Brownsville Station and their place. "We're around filling this gap between the

high-brow and bubble-gum music. We play earthy, gutsy rock 'n' roll. We relate to the people. We are accessible to them. That's us!"

"We get fanatical audiences. People are realising they just love to get up and enjoy themselves. We support the great rock 'n' roll trilogy, SEX, SCHOOL and PARTYING. There is no room for stuff wallowing in pretty and involved lyrics like 'coloured smokescreen of your mind'."

"We need people who have decided they want to feel and they want to get up and let go. We want people to get up and

jump and be happy."

"You can't rock 'n' roll when you're screwed up with screwed up words. School Punk is the title of our album over here and we're in no sense a repetition of Slade or Cum On Feel The Noise."

"That song is very definitive, it's them. We have our own thing and you've heard a little chunk of it in *Smokin' In The Boys Room*."

"Our stuff is about what people can relate to, personally. We haven't just arrived on the scene. We've been waiting around for five

years and now we're breaking big."

"We aim to be a good rock 'n' roll band. We're not fashionable, we ain't got no blues background. We grew up in the world of drive 'ins and cruizin' for women."

"We say there ain't going to be no political and social revolution. Long hair can disappear, but music with excitement will continue and we're into it and we're playing it. Give us a party, give us that atmosphere!"

Will we be seeing Brownsville Station over here? "You bet. We're coming over to prove our words. We may well tour with someone like Slade but I'm not too sure. We played four dates over here with them."

"The date is uncertain but it could quite possibly be in

'We support the great rock 'n' roll trilogy, sex, school and partying'

early summer and now our disc is taking off with you then the chances of making it are very good indeed.

"Just tell the people if it's excitement they want without trills then come and get on our bandwagon."

"Now we've arrived, we're here to stay."

So speaks Cub Coza and if he had to ask me several things, "Hey, Tony, you think I'm fooling?" It was because you don't get that many transatlantic calls from artists with definite views on pop and their position. Cub talks like Brownsville sing on their single and album, tough. And they want success for themselves and fun for you.

Tony Jasper

label lines



THE MUSIC PEOPLE

OK NO prizes for guessing the record company with the weirdest history AND one of the hottest records ever.

The name's CBS and unless you've only just crawled out you must have heard of them. Strange then that the company - one of America's biggest - has

only had that label for 12 years.

Simon and Garfunkel have made the logo almost part of the furniture in Britain. Bridge Over Troubled Water has already notched 1 1/2 million sales in this country alone, and 15 million-plus world-wide. If you take a look at this week's album

For two years the new CBS label was put out by

chart you should see it registering its 114th week. Lately too, the likes of Mott The Hoople and David Essex have given the Americans something to chew on. So why the short history?

It's all tied up with the name Columbia, as we've already said in this column, a really big name in the British record industry. The name though, is part of EMI in this country. They got it from American Columbia in the first place but when that deal fell through way, way, back, Columbia (America) began pushing their product through Phillips. Artists like Doris Day, Frankie Lane, Louis Armstrong, and Tony Bennett, all went out as Phillips records until 1962.

Then and only then, did Columbia (America) decide to adopt a new logo for the British Market.

For two years the new CBS label was put out by

Phillips then the American firm offered to form a new company with Phillips who gracefully declined.

So it was in 1964 that Columbia bought Oriole - a British firm with all the basic requirements. In effect it was a merger. Oriole had the pressing plant and CBS the product. The years of Dylan and Cohen were approaching. Blood Sweat and Tears and Santana were round the corner. Tony Bennett and Andy Williams had the middle market. The Company was set fair.

During the first golden period EMI took care of distribution but in 1971 CBS set up their own department and pulled in Warners as cohorts.

Since then the English end of the company has really flourished and now bossman Dick Asher can be

proud of the two-way flow of talent.

Mott The Hoople and Dave Essex are hot properties in the States where Fleetwood Mac and Johnny Nash broke the British talent.

Asher says: "We've had a lot of success started in England. It makes for the ideal situation with CBS developing its own identity. Here we are emotionally and philosophically in the creative end of the business. We are fixing new artists and feel that our A & R department is doing very good work. We have made giant strides in the last couple of years in developing our roster."

As for Columbia? The constant changing of advertising and promotion material from the States leads to frustration and

delays at this end but it is unlikely that EMI will give up the logo here.

CBS is here to stay, along with Epic, the alternative label developed in the States as a separate identity. Embassy, the re-vamped British indie now used for budget records, and of course Philadelphia International Records, distributed by the company. Three other labels, Marmalade, Monument, and Invicta, are also handled by the company.

We can expect to see CBS blossom further quite soon with plans to expand pressing, distribution, and possibly to move to new headquarters.

Mr Asher added: "We are trying to be in a position where our service facilities are adequate to serve our creative elements."

Peter Harvey

A Kink on konk

Gennevieve Hall talks to Ray Davies



sixteen track studio." He looks around and chuckles, "and it's still falling down."

"We've been here for eighteen months. The actual studio had been in operation for about a year now. But I can't see the rest of the place being completed for another year."

"What had the band been up to lately?"

"We've recently been doing some University gigs; there's the five basic members of the group and three brass section, plus two girl singers who were in the Preservation Act I album."

Different

Why hadn't they been making hit singles?

"I've no idea," he replied, "cos we've been making the records; we've had success in America with our albums — fair success in Europe. Maybe it's because we've been working a lot on other things — like this studio. We've also got a record label in the air which we're going to call

"Konk" — same as the studio. Therefore we haven't been able to go all out with promoting our singles, though we have got a record out at the moment called "Mirror Of Love."

The single is one of the tracks taken from the Kink's new album Preservation Act II. According to Dave, "it's something completely different — it's an oropah love song and more in line with our old records."

"It's quite interesting" cos Ray came in the studio one day sat down at the piano and wrote the song. He then puts the drums on himself and played most of the instruments as a demo. I went in and put the mandolin and the brass tracks down. The final result sounded good so we released it as a single."

Way back in 1968 Ray Davies wrote, and the Kinks recorded, The Village Green Preservation Society. Last January the Kinks were involved with a show at the Theatre Royal, Drury Lane, London, based loosely around

that album with additional material by Ray.

From this blossomed a concept album in two parts — Preservation Act I, which is the first half of a full length musical written, arranged and produced by Ray Davies. It portrays the tale of a small community set around a Village Green which is in jeopardy of being destroyed.

Conclusion

"The second half," says Dave, "is the conclusion of the first half," he grins. "It's all a trick — you have to listen to the first album before you can really get into the second one."

Originally Preservation Act I and II were to be released as a double album, but having to fulfil their record company's demands for an immediate Kinks album, Act I was released just before Christmas, leaving Act II for an early spring release.

I asked Dave how much song-writing he involved himself with.

"Quite a bit," he replied, "before we started Preservation II, I wrote a few songs which I'm putting out as a solo album in the summer. I'll probably call it something like Dave Davies Sings or Sing Along With Dave," he says jokingly.

The band have three visits lined up for the States this year, where the reaction they receive is phenomenal. The first being an eight week concert tour due in April.

When it comes to the subject of Ray Davies, Dave appears reluctant to trespass on his brother's territory — a gesture which Ray understandably appreciates. In contrast to Ray's genius for writing extrovert satirical and humorous lyrics, Dave's writing is of an introvert and personal nature. He gives the impression of being appealingly vague, almost shy, with a compelling sense of humour, and all the characteristics of an air sign — probably an Aquarian. "Excuse me a sec, while I just checked that one out..."

YOU step through the narrow purple haze, past the chocolate coloured stairway to breathe in the potent perfume of space and interior decoration...

"Over here is our table tennis room, and over there..."

Dave Davies, indicates vacuously toward a closed door somewhere on the horizon, "Is the billiard room," (or pool hall, depending on which side of the Atlantic you're from!)

You pass an expanse of half-naked rooms, which stand shivering in the early March gloom. And at the heart of this massive Kinkland, beats "Konk" the affectionate name given to their new recording studio.

Says Dave, "The idea came about a couple of years ago. After recording in other people's studios, we decided it would be a good idea to invest in our own studio. So we bought these premises — before it was an old warehouse which was more or less falling down — and converted it into a

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Pick of the week

Reviews
Peter Jones



CORNEY REBEL. Judy Toot (EMI 2328). Delicate, tinkling opening, then the confident Steve Harley sings out some more pizzicato efforts. Good song. Very together sound as it builds along — and different enough to do the trick. Few are rebellious enough to disagree about the band's big-time chances. If this one does make it, it will do it against the normal odds, because it has a straight blatant commercial effort. I like it. — **CHART CHANCE.**

CAT STEVENS. One Very Young (Island 6190). On of the best tracks from the Buddha and Chocolate Box album. Cat putting on his high-est and lilted, slightly quavering, with a emotion voice. There's a strange old-world sort of charm to it, yet at the same time it's very much today. Girly tune behind do well, but unobtrusively. May not be a smash hit single, as such, but it's very good CAT. Very Good. — **CHART CERT.**

THE GLITTER BAND. Angel Face (Bell 1348). Harvey and Peter Gerry. Tony. John (marks one and two) — first single. Gerry sings, as a support to their usual front man Gary. It's good solid stuff, a good lyric idea (by Gerry and John Springate) — repetitive, with predictably plenty percussion and hand-clapping. Band does well on live in ballroom dates and so on. Definitely no split, by the way — just that when Gary's out around, the band still likes today. — **CHART CERT.**

PAUL NICHOLAS. DJ Spoken Night (Epic 2174). Saturated, deejay urging shy but well suited lead to get up and dance — and then into a rocker of a basic chorus. Paul is a skilled actor, and plays out his act as a dramatic role — it's full of good humour, is dissonant, has the occasional surprise, and it's for sure different. Gimicky though it is, it's a feeling it's going to break through. — **CHART CHANCE.**

GLAY POOLE. Good Time (Yark 204). The wee cheeky chappie did the trick last time out, and he perks along on this one in surefire

J. VINCENT EDWARDS. I Can't Let Maggie Go (Fontana 6006 030). One of the best voices in the business. Terrific quality — distinctive. This song, apart from being immortalised in a slimming bread lolly commercial, was originally a hit for the late-lamented Honeybus group. That this is the same arrangement, and yet sounds fresh and new, is a further tribute to Vince. The Novocastrian (i.e. from Newcastle!) really sells it well, huskily, yet — high-pitched too. Yes, good stuff. — **CHART CHANCE.**

commercial style. It's just that a good-time happy-music song, with catchy chorus. All delivered in a piping voice slanted across a compact orchestral backing. "Listen to the music and you'll sing along," pipes he. On his way to the charts. — **CHART CERT.**

COMPASS. No More Whiskey (MAM 115). Big things are predicted for this foursome — they've been described as a four-man pop steam roller — and other talk indicates sledgehammer frenzy motivating hysteria. And all that it's orthodox rock, with much of the style of the early Beatle years and star-maker Gordon Mills has latched on to it. This single pounds along, occasionally roars along. Give it air support and it's a good — **CHART CHANCE.**

HAD FINGER. Apple Of My Eye (Apple 49). Nice one, though just a mile per second I thought, but that doesn't detract from the overall aura of musicianly vocal style. Fantastic whirring and almost-cathedral sounds. Strong lead which emotes just enough, not too much. Actually I'm not entirely sold on its sales quality, but it does merit a — **CHART CHANCE.**

BILLY LAWRIE. Blue Chelsea Tuesday (RCA Victor). Another better from the highly-rated brother of Lulu. Why Tuesday should be a blue Chelsea day when Chelsea FC usually play midweek games on Wednesday is a mystery. But it's an unrelentingly hard-driver of a song, with bass-

MOTT THE HOOPLE. The Golden Age Of Rock 'n' Roll (CBS 2171). It's yer rock revival, isn't it? That's what pulls in the nostalgia-seeking masses. So in come the Hoople lads, reverently introducing some of their old memories — that big bounding pounding beat, the carefully enunciated vocal excitement. It's got all the required cliches, and much of the raw-edged stomping on excitement. And it also proves the essentially versatile nature of Mott. Thump, thump, whang-bang. — **CHART CERT.**

riff powering it, and Billy fair lets rip on over-repetitive lyrics. — **CHART CHANCE.**

MALDWIN POPE. I Don't Know How To Say Goodbye (Rocket Fig 404). A young revival, not less — a Welsh young gentleman aged 15. And, what's more, he writes his own songs, this one set in a lavish cello-built sound. This lad's mature talent, his awareness, will surprise a lot of folk. — **CHART CHANCE.**

SORCHED EARTH. On The Run (Young Blood 1065). This lad's mature talent, his awareness, will surprise a lot of folk. — **CHART CHANCE.**

MAX BYGRAVES. Sing Along With Me (Fye 4531). Suddenly it's fashionable to have a go at Maxie. But the fact is that he's pure gold show-biz gold, and he has the ears and affection of millions. This will be much featured in his new lolly series, which will be watched by millions. It's a simple little sing-along, by Max and Cyril Stapleton, and it's probably sold a million. — **CHART CERT.**

THE DOOLEY FAMILY. Hands Across The Sea (Alaska). This one didn't make the European scene, but was in the last six, and gathered a lot of local support — an easy-paced piece, pleading for the voice of reason.

THE FANS OF SCOTLAND. On We're On The Ball (Fye). . . . And a bit more from the QUEEN'S PARK RANGERS' FIF PLAYERS with give 'em The 'Ole One-Two (Decca). Though also they're out of the Cup . . .

SOUNDTRACK. Theme from "Enter the Dragon" (Warner Bros K 8533). Not only the late Bruce Lee's charismatic Association makes this Lao-Shih's costed instrumental a Chart possibility — there's fashionable synthesizer, wah-wah and snikky cymbal rhythm in amongst all the bloodcurdling yells, Chinese Gong and Eastern promise, and it's danceable (ply about the incense-buff, though). Armchair addicts of lolly's "Kung Fu" should note that some particularly incidental music and philosophising dialogue from it has been packaged on single too, with "Caine's Theme" as the A-side. (Warner Bros K 1436). — **KUNG FU KICK.**

JIM STAFFORD. Spiders & Snakes (Unidentified (MGM 306374). In a good-burned revivalist voice, talented Jim sings to a boozey yowling guitar rhythm about a beautiful schoolboy's reaction to the little town flirt's come-hither advances — spiders and snakes down the front of her dress are NOT what she wanted! Yes, it's mildly dirty and lots of fun, while the brilliant D-side hango Blues (?) should give Howling Wolf hysteria! **SLAPSTICK.**

MARtha REEVES. Power Of Love; Stand By Me (MCA 125). Ironically, with this, her reading of his old Gamble & Huff — produced hit, on Capital Radio's "People's Choice". Martha beat JOE SIMONS' own music, the baring electric-uitar-backed semi-slow "River" (Polydor 206380). The ex-Vandella herself is produced by fashionable Richard Perry with horns arranged by James Taylor — by James WHO? 777? As might be expected, it sounds good but too clean to be funky, while on the sparser wah-wah flip (top the iddle) Martha phrases more like a female Joe than she does on top. **RAB PICK.**

GLEN CAMPBELL. London (I'm Comin' To See You) (Capitol CL 1876). Crafty Campbell! With one little alteration, his latest US hit has been changed from "Houston" to "London", all ready for his up-coming visit. "San Francisco" also gets switched to "Durham County", but the lurching slowie's original home town remains most apt as the base is kinda like that of its Texas neighbour, "Galveston". **EASY PICK.**

NEIL YOUNG. After The Glorious Only Love Can Break Your Heart (Reprise K 14318). Neil's overdue revival and a re-issue of GORDON LIGHTFOOT's "If You Could See My Mind" (Reprise K 14085) lead off our krazy Canadian Korner, which features otherwise new material in my Kenmore-waish subjects from the Dominion of C. LIGHTHOUSE. Pretty Lady (Polydor 20637). Another bubble-buster from drummer Skip Prosko's big band Brass-Rockers, good for idea of March and Hoffnagel's not

MIRACLES. Don't Let It End ("Hi You Let It Begin); I Wanna Be With You (Tama Motown TMG 893). Raitmore — bred William "Buttby" Griffin (12) now leads Detroit's Miracles following Smokey Robinson's split, which makes all the more poignant the forth and only hopeful bitter sweet lyrics heard amidst the subtly lovely Sweet Soul arrangement here. It's a real grow-on-you love, with woodwinds and things making it extremely pretty, so give it a chance to sink in. Bill's voice is light and airy like Smokey's, but less distinctive, so that the similarly sweet flip is a bit Deonfucky SUGARSHACK.

TONY BENNETT. All That Love Went To Waste (Philips 606272). Love ain't the only thing, either. Tony remains a classy crooner, but he's been foundering amidst indifferent material too long for his own good. Here, the town's fine but the words are awful. Whatta waste!

BLOODSTONE. Outside Woman (Decca F 15493). With twanging sitar and drily emotional singing, this very soulful slowie is a pastiche of the Bluesology, stylisies, Chi-Lies and — where have I heard that chaotic jangle? — heard the Manhattans! Oh, you can include the Intruders and let more too, but you should get more from your own production. Unfortunatly the parent "Unreal" album is ponderous and staler in comparison, so get the single. **SOUL PICK.**

CHUCK ARMSTRONG. Black Foxy Woman; God Bless The Children (Action Act 462). Funky fine, a mellon message bouncer. Soaked in a nicely understated way. Tyrone Davis led on the "Black Foxy" — and it could have said that several times over. The Bird's the word! **STONE FOX.**

INEZ AND CHARLIE FOXX. Mackerel's Hurt By Love (UA UP 35657). It hadta happen, huh? The label even reads "The original hit recording" — and it could have said that several times over. The Bird's the word! **STONE FOX.**

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Pick of the week

Reviews
James Hamilton



HARRY CHAPIN. WOLD (Elektra K 1213). Here's that great sad, sad tale about the disillusioned and ageing morning DJ at WOLD, who has to soong bright and breezy despite his doubts and worries. As it happens, radio station WOLD exists! It's in Maroon, Virginia — but no morning DJ is actually there as the music is automated and comes syndicated from Los Angeles, where Charlie Lane earns the title (yet hardly qualifies within the spirit of Harry's song!) by putting together the CAW show that's heard. This beautiful record is long (3:15), slow and about a somewhat specialist US-slanted subject; nevertheless, it's already been voted a "People's Choice" on London's own Capital Radio, and obviously it MUST appeal to the readers of a paper with a name like ours! **PICK OF THE WEEK.**

ORLEANS. If (Probe PRO 618). Paul Simon-ish lively light leaper with modish "white reggae" trimmings by four multi-instrumentalists who do a good professionally glossy job.

LEMMIE & FAMILY COOKIN'. A Walkin' Miracle (Aveo 410027). The group's over here, the record was out last week, and we still haven't had it — although I did hear it once some time ago and it sounded good. Yeah, it's the old 1963 US hit by the Essex, updated for today's British Charts.

POP PICK.

THE THREE DEGREES. Tear Of Decision; A Woman Needs A Good Man (Pillips). Incl. last week's. They made real progress with a BECM! Out in a flash, there's the gaily Gamble & Huff dance that's a fairly easy to citizens everywhere — just that they want you to decide anything very specific — not to open your mind and get it together. As for the usually shimmering flip, man, oh my, it's a real gem. I say "And vice versa".

RAB PICK.

March Of The Champions (BBC) is dedicated to the memory of Olga Karbal and played by the BAND OF THE WELLS & GUARDS — One We Willie is dedicated to the Scottish footballer manager and sung by SYDNEY.

DEVINE (Emerald). . . . nice treatment of the traditional La Ocaracha by MANUEL AND THE MUSIC OF THE MOUNTAINS (Columbia). More soccer-pops comes from GLEN DAILY (AND

that's all! MOONSHAKE Remember (London HL 1046), an amusingly worded lightweight look back at the days of the last four years set for a lively Dixie rhythm, and

Columns

RRM special preview
of Geordie's new album

No foolin'

GEORDIE
Don't Be Fooled By The Name (EMI EMA 794). The popular Newcastle lads have always been hassled by the fact that many don't rate them musically. Their singles were always good commercially but that's been their pitfall. It seems. For instance, the first album, *Hope You Like It* didn't sell well because it contained a number of Geordie hits like *All Because of You* and probably their worst single to date, *Don't Do That*. Vocalist Brian Johnson once told me that the next album would be something special and now we have it in the shape of *Don't Be Fooled By The Name*. Originally scheduled for release in November and February the album's track listing has, in my opinion, been fortunately altered. Geordie's last three singles, *Can You Do It*, *Electric Lady* and *Black Cat Woman*, have all been replaced by more male and objective material. The album title outlines Geordie's philosophy in their music. Most of the tracks were written by guitarist Vic Malcolm with the exception of a couple of Brian

Johnson numbers and the "traditional" Geordie favourite, *House of the Rising Sun* which many believe should have been the last Geordie single. Side one kicks off on a heavy rock slant with *Johnson's Goin' Home* and after *Rising Sun* we're subjected to some basic but effective guitar work on *So What* and the powerful *Mercenary Man* where Johnson really lets rip on the vocals. The lyrics on side two aren't quite as effective with the exception of Malcolm's *Little Boy* which, I believe is a possible release as the band's new single. *Little Boy* is more tasteful than previous efforts but I tend to prefer Johnson's *Got To Know* as a single because of its lyrical simplicity and its rock 'n' roll impact. *Don't Be Fooled By The Name* is probably an apt title. The music is becoming far more constructive although bassman Tom Hill and drummer Brian Gibson sound very basic on record. Geordie are progressing in an interesting fashion and this album could go a long way in helping them to get the kind of reputation they want. — J.B.



De-fused Doobies

DOOBIE BROTHERS
What Were Once Vices Are Now Habits (Warner K54026). Here's the Doobies presented offering with the accent on production and harmonies, sounds like classic case of studio swamp. The Doobs have produced!!! They wait until

the third track before it gets on. Then there's a neat folksy track with an acappella break, *Eyes of Silver is Licks To The Music* part nine. Shall I go on? The solo end of *Head Angel* just about prompts you to turn over where there's some funky stuff complete with brass. *Liked Better In The Track*, maybe 'cause it sounds like Steve Miller. Nevertheless it's a goody,

almost regulation off the wheel. You can count the rest in too. No doubt the Doobies didn't record them in this order but it sounds as though they come to terms with the new found folk; straight rhythm rock, arranged but rocking. And *Flying Clouds* lets you down gently. Suppose the Doobies have come of age with this and so lost that youthful surge.

All in a dream

TANGERINE DREAM
Phaedra (Virgin V 2010). This album by a somewhat obscure German band is currently being raved about by that well respected pundit John Peel and quite rightly too. I approached it slightly nervously. I am not a Kraut-rock fan, but much to my surprise I enjoyed it very much. Very much in the style of Pink Floyd it is made up of extended electronic pieces, but it is very listenable. If you like *Tubular Bells* then you'll like this too. C.P.

Over-drive

BACHMAN-TURNER OVERDRIVE
Bachman-Turner Overdrive II (Mercury B338 432). Good driving rock from this Canadian band which features Randy Bachman the leading light from the hit band Guess Who. They had a great single out last year called *Stayed Awake All Night* which failed to take off, but there is plenty of material here for them to try again with. Well worth a listen. — C.P.



Supreme

THE SUPREMES
Greatest Hits — (Tama Motown STML 11256). Recordings of the 1970's — Nathan Jones, *River Deep*, *Play Joy*, *Reach Out And Touch* and more. A few with the Four Tops. Despite the personnel changes, the Supremes remain at the top of the girl-group heap. Despite some outstanding new opposition, too.

Nostalgia

VARIOUS ARTISTS
Journey Through The 60's — (Rouco 2007). Some of the big hits of a whole decade. The Archies, emulating manufactured pop; Lou Christie, the fine *Lovin' Spoonful*, the *Searchers* from Merseyside, the *Monkees*, and the late *Bobby Darin*. The Everlys too. And the infatigating *Simon Says* by 1910 Fruitgum Company. A collector's item of great nostalgic content.

Back end of Badfinger

BADFINGER
Ass (Apple Sapper 27). This is or was rather the last album Badfinger recorded on Apple

since they are now with Warners. It was completed about a year ago but apparently its release was

delayed due to the change in contract. I've always liked Badfinger right from their *Come And Get It* days and this album is no exception. As composers they've written 10 fine tracks which they perform equally as well. They have also done the bulk of the arranging and producing. There's a mixture of heavy rock and close harmony backed by acoustic guitar. *Apple of my Eye* is an interesting number since it tells of the heavy scene that was floating around Apple when a certain famous four were allowing a certain person to run their business affairs. Badfinger have always been looked upon as an Apple band and have worked closely in the past with its owners. I hope now that the trouble at Apple has been resolved that Badfinger still visit the place. Don't you know where the 'ass' bit fits in (it's the end you fool... Ed).



Billy's star status

SHIP IMAGINATION (BCA 8265). Lots of influential people believe in the star status of Billy, who is Lulu's brother, and none the worse for that. On this debut album, for example, he has help from Kenny Jones, Quiver, Stone The Crows and Vigras and Osborne. The results live up to the promise. *Lulu and Liza Strike* are in there on back-up vocals, and Billy wrote most of the songs, along with a *Bea Gee* here, a *Ringo Starr* there and more often Osborne and/or Vigras. His voice is excellent, full of grit and impact. At heart he's an old-time rocker, and it shows. And there's some outstanding guitar work from a star who is seen among the credits as Jimmy McAnonymus! Do

try this album. Billy deserves real encouragement.

All points North

HATFIELD AND THE NORTH
Hatfield And The North (Virgin V386). This is the first album the Hatfields, a promising band made up from former members of *Waching' Wads*, *Delivery*, *Caravan* and *Egg*. It's been a long time coming and it's also been worth waiting for — good strong compositions from all members and well played, too. No often those bands made up of members of other well respected bands tend to live up to the promise of the individuals — here's a notable exception. C.P.

Classics

JAMES BROWN
Soul Classics (volume II) — (Polydor 2391 116). Earlier material from the early seventies — *God Aint In My Pants*, *King Heroin*, *Honky Tonk* — where there were originally two drawn-out parts, as on *There It Is*, there is only one on this set. And all the better for that. *Get Up, Get Into It, Get Involved* is one of the strongest samples.

VIRGINIA MCKENNA
The Love That I Have (Violette)
ON SOVEREIGN—SOW 125



A load of old rope

INCREDIBLE STRING BAND
Rage And Siltan Telve (Island ILPS 9278). Like the title suggests there are shades to this set, mostly dull ones. A lot of naked folk goes into the lyrics leaving you yearning for a melody in

every them. *Ilkhan*, which takes up the whole of side two, gets over-ram with the dynamics of change. From gentle flow to funky rock, the Mediterranean mood gets lost. Side one has five unexciting moments, just arranged, but a little weary.

Cold February is just that hard to swallow, but effective all the same. The side needs a star on *Dreams of No Return* in this mood. At last there's some air and space — but quite pleasant, just the rest of the music falls short.

Welcome back Cat

Cat Stevens
BUDDHA and The Chocolate Pot (Island ILPS 8274) Well it seems that OUR Cat has seen the error of his ways, after the comparative failure of the Foreigner album we have a shift back to the more melodic approach based

around short songs that was employed in his early stuff. The album also sees the return of producer Paul Samwell-Smith who does his usual incredible job in getting a perfect sound for Cat. The musicianship is excellent throughout, musicians include Alan Davison on acoustic guitars (quite a reunion this) and Jean Rouseil on keyboards plus string arrangements by Del Newman. All that said, as much as I enjoyed the album, it is by no means his best work, but that is a minor gripe; the fact remains that it is an enjoyable album. The single Oh Very Young is included in the set, another song about youth, one of the song's favourite themes. Keep it up Cat, let's have no more of this messing about in Jamaica, CP.



Festival souvenir

VARIOUS ARTISTS

Reading Festival - (G.M. 1006). Patchy series of segments from the 1973 Marquee Reading Festival, but enough highs (notably through Status Quo and the unpredictable Tim Hardin), to make it a worthwhile souvenir. Flery Hands Off by Rory Gallagher, and other items from Strider, Greenslade, Andy Horn, Lesley Duncan... and perhaps the widest appeal from The Faces' Losing You.

Easy

ROBERT KNIGHT
Love On A Mountain Top... (Monument 6086). The title track was the one that put the Nashville-based singer into the charts. He's into a soul ballad scene, but there's nothing contrived about any of his performances, but more a reliance on ability to phrase and a facility in saying something different with a somewhat hackneyed song - his treatment of Somewhere My Love from Dr. Zhivago is a case in point. Easy-going stuff.

Versatile

JOE SIMON
Simon Country... (Polydor 2391 08). Nothing if not versatile is Joe. He gets his soul-voice wrapped round country lyrics ballads in the manner born. Do You Know What It's Like To Be Lonesome, he demands respectfully. You Don't Know Me, he insists. Kiss An Angel Good Mornin', he says with a whole heap of sincerity and charm. Nice, but not outstanding album, cut away down in Nashville.



Warm day

OLIVIA NEWTON JOHN
Music Makes My Day... (Pye Int. 28185). Fact is that Olivia is making the day for lots of people now. She started out as just another British singer, then eased into the American country market, and she's had hits and headlines ever since. She is NOT a truly distinctive talent, but she is quite remarkably pretty, and her voice can bend itself to cope with virtually any kind of number. Her voice is friendly and warm, and it doesn't overstretch itself, and it is invariably working over some top talent in the backing teams. She, Olivia, has won ungleam popularity polls so it probably doesn't matter to the populace that she will improve that much more. At this moment she probably doesn't "live" vocally with some of her competitors; but what she is (a) nice and (b) bubbly and (c) well publicised, specially with the Eurovision scene on the way.

Carl's country

CARL PERKINS
My Kind Of Country (Mercury 5308 475). He writes on the sleeve "My kind of country is the picture on this album cover. It's my little corner of this big country that you, the fan, afforded me. It's the home of my parents, Mr and Mrs Buck Perkins. I'm sure it is the dream of any young boy who was raised on a sharecropping farm in somebody's back yard. It's the place where you and dad... Yawn, yawn... stretch, nod off. This is the great man in country mood, singing mostly his own songs, though there is also the sentimentally tragic Ruby Dawn Take Your Love To Town, and a quickie from Johnny Cash as well. But mostly it is Carl singing his own svmalmalness, such as You Turn My Heaven All To Hell, and Love Sweet Love. He rocks within his country limits. Thanks to you, this happened for me," writes on Carl apropos that place for his home and dad.

This could be the start of something

THE DE FRANCO FAMILY
Heartbeat It's A Loveballad... (Pye Int. 28185). There's no comparison gallery, of course - with the Osmonds, notably. But why should that be? The Canadian based De Franco's have made it up the hard way, working round Ontario in Canada, then being hustled to New York, and now the real big build-up is under way. Tony is the central figure, and he's pretty well in control of what's happening. He has a flexible, confident voice, and the back-up sounds Bill in well - incidentally the family are used to it, and now the real big build-up is under way. Tony is the central figure, and he's pretty well in control of what's happening. He has a flexible, confident voice, and the back-up sounds Bill in well - incidentally the family are used to it, and now the real big build-up is under way.



Debra, Love Is Bigger Than Baseball. The title track, obviously commercial, sold a million in the States. Could be the start of something big.

Good vibes

ASHFORD AND SIMPSON
Gimme Something Real... (Warner Bros K 4523). Nicolas Ashford and Valerie Simpson write good songs, produce some good records, sing with a soulful content that is... good. They are, on this album, revealed in their true colours - as a couple of the best all rounders in the business. There are some drab spells, admittedly. Some songs which limp along, and are not helped by some ego-trip instrumental moments. But generally speaking it is all good vibes and whatnot as they sing of the forlorn hopelessness of Ain't That Good Enough, about the bright new faith of I Need Your Light, and the personal testimony of Gimme Something Real, a knock-out title track.



Party's over

NEW SEEKERS
Together... (Polydor 2381 264). The party is, of course, nearly over - so the title "together" is trifle short on accuracy. But there IS the usual togetherness in the vocal harmony work here - it includes the last couple of singles, which featured the blonde voice of Lem. But the brunette voice of Eve is also to the front on Dick Holler's nice one The Greatest Song I've Ever Heard. Mike Huggs Come On World in a good showcase for Marty; Peter is in good nick on Neil Diamond's Brother Love's Travelling Salvation Show; and they're all in outstanding form on the closing track, Dedicated To The One I Love. An up-to-standard album. Almost certainly the last. Alas, alas, and slack.

A legend in his own time

ELVIS PRESLEY

A Legendary Performer (volume one) RCA CPT. 0841. This looks like becoming a truly fabulous series. The first set includes some real gems... previously unreleased material. There is an unreleased live version of Are You Lonesome Tonight, a treatment of Tonight's All Right For Love, which is from GI Blues and previously unreleased in English-speaking countries. An offbeat newly-discovered take of I Love You Because, which was recorded in 1964 and a couple of other versions of Love Me and Trying To Get To You. Also from the early years: an interview with the King in September, 1958, and Hearbreak Hotel, which really started it all. Incidentally his biggest-selling single ever was Don't Be Cruel, and that's here, too. P. J.



Sharp Loudan

LOUDAN WAINWRIGHT III
Attempted Moushache... (CBS 63857). He's a right old commentator is Loudan. This is, anyway, his best album so far. The lyrics are now that much sharper and more perceptive, but then he's always been sharp and perceptive. He sings of Holl Bottom Falls, and scores. He sings of drama-tragic things like Check your Charities, where he got the black belt, someone else got the gun, so why not team up and get some fun. He sings of Lullaby, where he turns the whole business of lullabying on its head. Loudan Wainwright is a real right old commentator and he writes for real and he observes things and he's worth a hundred times more than some of the writer-singers who follow their own ego noses. P. J.

Good old Dobie

DOBBIE GRAY
Loving Arms... (MCA 2828). That single Drift Away which should have been a gigantic hit, but wasn't for some ludicrous reason turned on a lot of people to the new-style talents of Dobie, who was making hits like The In-Crowd back in 1965. It also got Dobie away from the soul-singing big which didn't do him a lot of good in the straight pop market. His single Good Old Soul is on this set which is admittedly patchy in terms of impact - but the good moments outweigh the merely dragging. P. J.

Summ of soul

ARETHA FRANKLIN

Let Me In Your Life... (Atlantic K 30031). I suppose somewhere hiding bashfully away in a cave, there is a better soul-seller than Aretha Franklin. I imagine it is possible to give greater emotional content and style to first-rate songs - like Eight Days On The Road, or A Song For You (Leon Russell's great one), or the title track which flowed from the ballpoint of Bill Withers. But until these discoveries are made, Aretha will have to stay up there at the soul summit. Her content and tonal qualities are remarkably sustained; the sheer imagination of her phrasing never flags; and her piano work (electricified or not) improves with each outing. She's picked out a mixed-bag of songs here; mixed bag of



back-up musicians, none to that though Cornell Dupree and Donny Hathaway are in strong form. Produced by the Queen herself, along with Jerry Westler and Arif Martin. Lots of expert willing hands. But the triumph once again is Aretha's.

Monkee man

MIKE NESMITH

Shirley March Your Standard Ranch Shab... (RCA 0844). The one-time Monkee-man on his sixth album since the one-time chart-busters went back to his into a basic country rock feel, the voice languid mostly but sometimes incisive. The lyrics are okay without saying anything breathtakingly different. The instrumental side has Mike on acoustic rhythm and bass and fiddle and oboe, and a couple of fair enough guitarists. But distinctive it surely isn't. P. J.

Silky Shusha

SHUSHA

Shusha (United Artists CAS 28573). One of those men in a while albums where you don't know what to expect, an account of not having the faintest idea what the artist is - and so you miss it and you enjoy it, sort of out of the blue. Shusha is into the folk scene. She sings with five musicians, writes and composes, and she has a voice of quite exceptional beauty. It's silky smooth, capable of getting when the song-mood calls for it.

Yankee doodles



Grammy from multi-winner Stevie Wonder

THE big news here this week revolves around the presentation of the Grammy Awards — who got what they deserved, and who didn't. Broadcast over national television, the show started smoothly enough with the comper, Andy Williams, delivering the opening address which all but said that the other awards, presented by Dick Clark three weeks ago, were meaningless because the Grammys were awarded to people in the music biz BY people in the music biz, while Clark's awards were chosen by record buyers who don't know anything anyway. The live audience, composed of people from the music industry applauded him heartily.

Things rolled on with the JACKSON FIVE singing the names nominated for one award and the DEFRANCO (who'd) keep their mouths shut long enough to announce the nominees of another award, sang as much as they could of their two hits

(neither one nominated for an award) before they announced the winner. By and by, it was proceeding along well, if not a bit sluggishly at times. That is, until LITTLE RICHARD and CHUCK BERRY were given the award and did a few bars of

Flip It Up, then stepped aside for Berry's who was dressed in a tuxedo and came out duck-walking with his guitar. By the time the cameras switched back to Richard for his next song, his microphone had gone out, so he was rendered helpless, with his group casually bobbing to the strains of Good Golly Miss Golly. When Berry's microphone also blew in the middle of a song, the two rockers called it

song, I Am Woman — HELEN REDDY and ALICE COOPER. ER. Alice, clad in jeans and a leather jacket only half way zipped over his bare chest looked at Reddy and said, "We both have a lot in common, y'know." Reddy quickly replied, "I've do, I don't want to know about it." They then presented the award for the best & r&b song of the year to STEVIE WONDER for his Are the Sunshine Of My Life.

FLACK for the best song of the year, KILING ME SOFTY With His Song. Obviously many songs and performers were overlooked, but instead of showing this with the Grammys, most people elect to ignore them these days. BITS & PIECES: Strongest runner of the week involves RINGO STARR and GEORGE HARRISON who apparently have been signed for a Spring

wearing nothing but a pair of pants and some strategically placed sequins and feathers... The release date for the BOB STEWART album is April 15. On A FLEETWOOD MAC front, legal action is being brought against a promoter in flower, after a phoney Mac appeared on stage in front of over 3,000 people who had paid three pounds each to see the real thing. PHIL SPECTOR, the legendary producer, who has to his credit albums by groups from the RONNETTES to the DEATLES is in "quits" after being in a sub accident while driving from Los Angeles to Phoenix. The reason that he is driving in the first place is because he doesn't trust planes. Word is out that a big director is being sought for a movie to be based around an original story written by IAN ANDERSON. New albums are being readied for release by DOCTOR JOHN (Droevlyt Bonaroo), KING CRIMSON (Staircase and Bible Black), JOHNNY HIVEHS, DAVID FINEBERG and MO'VE, a release... "The reason that MAGGIE BELL's album did not come out on the day, ZEPPELIN's was scheduled is very simple," said a spokesman for the group last week. "They haven't thought of a good name for it yet." Any suggestions?

20 Grammys = 1% of talent?

quits and went on with the presentation — only there was one microphone between the two of them, and I don't have to tell you who grabbed it and started to do all the talking. Finally, Berry looked at Little Richard and said, "Don't try to take it all, Richard," but he was the center of attraction and was totally oblivious to all around him.

The CARPENTERS were on hand, and presented the award for the best new artist of the year. Nominated were DEODATO, MAUREN McGOVERN, BETTE MIDLER, the POINTER SISTERS, and MARIE OSMOND. To the surprise of no one, Bette Midler was called up to receive her award. After bit of posturing she looked face to face at the clean cut Carpenters, stepped up to the microphone and burst into hysterical laughter. "What HOOOT!" she said. "I'm surprised Miss Karen didn't hit me over the head with What a Hoot!" She then gracefully bowed and walked back to her seat.

Before the end of the night, Wonder would be called up to the rostrum three times to pick up awards which include the Grammy for the best album of the year. Intermittently. Other notable awards were presented to the orchestrated Tommy, not for the music, but for being the best packaged album of the year, to PAUL McCARTNEY for his arrangement of Live and Let Die; NEIL DIAMOND for making the best soundtrack album (Jonathan Livingston Seagull); and to ROBERTA

tour by David Geffen, the mastermind behind the recent BOB DYLAN tour. Some people seem to think that the signing of JOHN LENNON and PAUL McCARTNEY will follow shortly. YES! but air pollution is now on the West Coast and has yet to get off the ground. The reason being that "high winds" have recently made balloon flying impossible. These dragage balloons around with them are hoping to get it aloft in the near future, as one female promised to jump from it

stateside newies james hamilton

GRAND FUNK: The Locomotion (Grand Funk Capital 340). After the gold-pressed excess of "We're An American Band", the four-piece horseshoe have come back to boring black wax (but with a new red, white and blue label design) for their Todd Rundgren-produced stab at Little Eva's Goffin & King-penned classic. Although in giving it an echoing hand-clap beat, ragged chanting back-up and a screeching guitar break they have lost the original's flowing dynamics, they have still kept it simple like a single should be — and the result must rank with their old "Fonstompin' Music" as their most successfully single-minded effort to date. In fact, had Little Eva not hit her again so recently, it could have been the one to break them in Britain.

most likely, merely to cover several bases and ensure strong sales in the cities named? Equally enigmatic is the party sleeve's surreal painting (possibly the same as the album's), which depicts two pairs of disembodied hands exchanging folded banknotes, a naked lady greeting a man in a doorway, a leafless tree and the looming head of

must have a new LP in the pipeline. Street-Funk Party dancers will dig! To continue rapidly through more traditional Soul Vocal Group goodie, THE MAIN ATIONS in America have pulled the beautiful and apply named "Heavenly" scheme (it's a "Zoom" from their "1000" album, whereas here we get "I Need You"). "Heavenly" (Gordy G 1157) will be an ear-opener if, like me, you hadn't bothered to hear the album yet — they actually get to sing the whole thing, and it's back in their pretty old-style bag despite Norman Whitfield's having penned it. THE MAIN INGREDIENT are carrying bigger bucks Pop than R&B with their crystal-clear sweetish rumbling slow reading of "Just Don't Give Up" (RCA APB 026). Who Ronnie Dyson, Blue Magic and Marlena Shaw have etched before us, whereas the A-VARES brothers are in the reverse situation with another "Lonely" slowie, the empty plodding but impassioned "That's The Sound That Lonely Makes" (Capitol 3794). As previously noted, THE PERSUADERS are rivalling Gladys Knight with Jim Webber's "Brand Thing That Ever Happened To Me" (Ako 45-0906). This one the Ray Price Country crossover becomes a sublimely soulful yet smooth slowie which I prefer to the Pips'. Title track from their new LP, THE NEW BIRTH'S "It's Been A Long Time" (RCA AF 9183) to my mind, is the best of this bunch.

JAMES BROWN: The Fly (Polygram PD 1125). The Hit Man's latest two-part sparsely-arranged funk (title track of his new LP) seems to be about the most for revenge when wrong has been done one... a disturbing topic (if I read it right), made all the more so by some occasional drily interjected declarations by another voice (presumably Fred Wesley, Maclean Parker or Danny Ray) that "This is for Chicago" (and Atlanta, Los Angeles). "This record is strong!" (and "too much"). "This is solid funk." "This jam is for the people!" "This is for everybody!" "Two bits for New York!" Do those exclamations relate to the lyrics, or are they, as they

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

James Brown wearing a hat on which, through the shape of a cloud, is written "We got it right in the tree of life. Kinda cryptic, but the music's much as before! LYN COLLINS (THE FEMALE PREACHER): Don't Make Me Over (People PE 633). Starting with a "Springing! Springing!", Lyn's exquisite slow reading of Bacharach & David's old Dionne Warwick hit gets interrupted by the voice from producer James Brown's new novel. This time drily intoning "Burn, sister, burn!" — a bit unnecessary, if even if that is what she does! EARH, WIND & FIRE: Highly Mighty (Columbia L 4007). This Sly-styic War-type violent chanted sonnet isn't from their superb "Head To The Sky" (which I implore you to try), so they

U.S. CHARTS

| single | album |
|--|---|
| 1 3 DARK LADY CH | 1 7 BARBRA STREISAND |
| 2 4 SUNSHINE ON MY SHOULDER | 2 4 JOHN DEVER Greatest Hits |
| 3 John Denver | 3 7 JOHN MCCARTNEY & WINGS |
| 4 6 MOCKINGBIRD Carly Simon | 4 2 MIKE OLDFIELD Tubular Bells |
| 5 12 BEMIS THE JETTS Ewan John | 5 3 BOB DYLAN Planet Waves |
| 6 14 HOOKED ON A FEELING Blue Swede | 6 5 CARLY SIMON Hettrakes |
| 7 11 JET PAUL GORTNEY & WINGS | 7 8 PAUL McCARTNEY & WINGS |
| 8 10 I'M YOUR ONLY THING The Woodies | 8 4 YES Tales From Topographic Ocean |
| 9 17 JUNGLE BOOGIE Kool & The Gang | 9 5 ELTON JOHN |
| 10 12 AND YOU LOVE REDBONE | 10 12 LOVE UNLIMITED ORCHESTRA |
| 11 8 ROCK ON David Essex | 11 10 JIM CROCE |
| 12 5 THE WAY WE WERE Barbra Streisand | 12 11 BLAKE SABBATH |
| 13 10 THE LORD'S PRAYER | 13 15 HERBIE HANCOCK Head Hunters |
| 14 26 SISTER JEAN MEAD | 14 18 AMERICAN GRAFTS Soundtrack |
| 15 TWINGY TO HOLD ON TO MY WOMAN | 15 12 THE STING UNBROKEN |
| 16 Larnold Dorier | 16 14 CHARLIE RICH Behind Closed Doors |
| 17 18 MY SWEET LADY GOLF De Young | 17 23 MFSL |
| 18 24 BEST THING THAT EVER HAPPENED | 18 13 O'JAYS Ship Ahoy |
| 19 25 TOP GUN | 19 16 LOVE UNLIMITED |
| 20 11 MY SWEET LADY GOLF De Young | 20 46 SEALS & CRIFTS Unborn Child |
| 21 21 MERRY LITTLE GIRL The Spinners | 21 22 GLADYS KNIGHT & THE PIPS |
| 22 19 SPIDERS AND SNAKES Jim Stafford | 22 20 THE WAY WE WERE |
| 23 23 A VERY SPECIAL LOVE SONG | 23 45 DEEP PURPLE ORIGINAL SOUNDTRACK |
| 24 26 ROCK & ROLL HOODIE KOO | 24 45 JIM CROCE I Got A Name |
| 25 30 LOOKIN' FOR A LOVE Bobby Womack | 25 17 AL CROCE DEERINGER |
| 26 17 SIXY MAMA Moments | 26 15 EMERSON, LAKE & PALMER |
| 27 15 LOVE'S THEME Love | 27 23 STEVE WONDER Inevitably |
| 28 19 UNTIL YOU COME BACK TO ME | 28 26 CARPENTERS The Singles, 1963-1973 |
| 29 44 ARETHA FRANKLIN | 29 37 JOHN DENVER Poems, Proverbs & Prayers |
| 30 31 STAR Stealers Wheel | 30 28 MARIA MULDAUR |
| 31 26 I'LL HAVE TO SAY I LOVE YOU | 31 21 SAM ANTONIO TURNER OVERDRIVE |
| 32 22 A LOVE SONG Anne Murray | 32 43 BILLY JOEL Piano Man |
| 33 27 JUST DON'T WANT TO BE LOVELY | 33 24 GREGG ALLMAN Last Look |
| 34 31 TOUCH A HAND MAKE A FRIEND | 34 26 DAVID ESSEX Rock On |
| 35 44 WE GETTING CARLESS WITH OUR LOVE | 35 26 BARRY WHITE Stone Gon' |
| 36 27 PUT YOUR HANDS TOGETHER | 36 38 WARD ANNE VICARS Are New Habits Warm |
| 37 40 KEEP ON SINGIN' The Jive | 37 28 GORDON LIGHTFOOT Sundown |
| 38 40 W. O. L. D. Harry Chapin | 38 40 LOGGINS & BESSINA Full Sail |
| 39 42 TELL ME A LIE Please James | 39 29 RINGO STARR BOOM BOOM |
| 40 42 I'VE GOT A THING ABOUT YOU BABY | 40 28 WILD & PEACEFUL |
| 41 45 LET IT RIDE Beckman-Turner | 41 26 STEVE MILLER BAND The Joker |
| 42 33 LAST TIME I SAW HIM Diana Ross | 42 28 EGG & THE GANG |
| 43 25 FLOVE Tom T. Hall | 43 30 TEMPTATIONS 1980 |
| 44 40 KEEP ON SINGIN' The Jive | 44 34 PINK FLOYD |
| 45 47 ON A NIGHT LIKE THIS Bob Dylan | 45 46 THE MARSHALL TUCKER BAND |
| 46 36 MY MISTAKE WAS TO LOVE YOU | 46 70 A New Life |
| 47 40 RINGO STARR & MARION GAY | 47 42 EGG & THE GANG |
| 48 32 I LIKE TO LIVE THE LOVE B. King | 48 30 JAMES BROWN The Paycock |
| 49 40 YOU'RE SIXTEEN Ringo Starr | 49 50 JIM CROCE Life & Times |
| 50 42 HONEY PLEASE CAN'T YOU SEE | 50 47 CHEECH & CHONG Live Chicks |
| 51 42 BARRY WAGON Grand Funk | |

LOVE



Slim chance with this

AS RONNIE Lane said, "next time we come we'll put on a better show."

He was talking to the students at Oxford Polytechnic on Friday night after a somewhat disastrous first gig with Slim Chance.

For a kick-off of the hall was under half full, although the students couldn't really grumble at 85p to get in since it included Rab Noakes as support act. Noakes who played much of his new album, Red Pump Special, must have been as disappointed as Ronnie to walk on and see great gaps around the hall.

Anyway, after a 15 minute break, it's all out of the bar and back to the hall. On

bounces Ronnie and the band and he thanks the audience for inviting him to their local hop. At that he goes into his first number, You're So Good, which was later repeated as an encore since Ronnie had come to the end of what he and Slim Chance had prepared.

Gallagher and Lyle saved the evening from further disaster with their Country Morning and I Believe In You and gave Ronnie strong support up front.

Tuning up, swapping instruments and general lack of continuity in between numbers is something I hope won't happen at future gigs, but Ronnie's chat like it's a

very amateur night out saved face.

How Come, Ronnie's first hit since he quit the Faces, came a lot earlier in the programme than expected and needless to say went down well.

Before getting round to doing Tell Everyone, Ronnie told us, "this is our first appearance and obviously we have a lot to learn. Please put your suggestions

in the box provided at the back."

The fact Ronnie and Slim Chance were called back on shows at least the audience were behind them. Ronnie returned to say, "we don't know any more numbers so we'll have to start repeating ourselves."

All I can suggest Ronnie (but I couldn't find the box you mentioned) is that you learn by your mistakes and I'm sure you know what they were. Basically I think you weren't quite ready to go out and meet the public.

ROY HILL

Procul Harum

PROCL HARUM have had a somewhat chequered career in this country, though they are one of our top exports to the States. They are currently making a whirlwind tour of the country which is to be their only one this year. This tour has no purpose one suspects - they are shortly releasing a new album and single, which needs plugging - and judging from their performance at the University of East Anglia at the weekend they also need the rehearsal before settling out on a world tour. We were treated to a preview of a few tracks from the album entitled Butterfly Boys, which were very shoddily presented. The new single Nothing But The Truth was the least inspiring number of the evening. The best numbers were the earlier things, Homburg, Whiter Shade Of Pale and Salty Dog - but this was due to the execution rather than the content of the songs. The highspot was the live version of Grand Hotel, which again was a bit slipshod. Gary Brooker was often half a bar behind the rest of the band - but for sheer originality it takes a lot of beating. The rhythm section - Alan Cartwright on bass and the great B. J. Wilson on drums shone throughout but the soloists, Mick Graham guitar and Chris Copping on organ were particularly uninspired. Gary Brooker turned in his usual inspired performance, though as mentioned earlier his timing was a bit out. Procul Harum have the potential of being one of our top bands, whereas at the moment they are merely one of best exports. But to fire the public's imagination they'll need to play with a little more fire themselves. Chris Poole.

CHRIS POOLE.

Sharks

YOU could say I saw The Sharks from an unusual viewpoint at London's Marquee recently mainly 'cos my head was rammed halfway into one of the speaker columns, which did tend to restrict my view somewhat.

All I could see was lead vocalist Snips (who resembles Art Garfunkel) and moves like a funky Roger (chapman) and guitarist Chris Spedding.

They launched into some ominous rockers right from the start, but it's when bassist Duster (bitten on my trousers) Cherry Jones begins to move about and get dem lips around dem riffs yer little legs really start hoppin'.

Their topical anthem to the Marshall Amps, sorry, marital arts, Kung Fu delivers a karate chop to the groin that lifted us right into the air, not touching down until we hit Wardour Street some time later.

PETER DIGNAM.



A thoroughly nasty movie

Roger Greenaway visits The Exorcist

SO, DESPITE the attentions of Mary Whitehouse, Lord Pann and all, The Exorcist has finally arrived in Britain. If you don't know the story by now you haven't been reading your papers but for those who haven't...

It's a tale of a normal happy 12 year - old girl in Georgetown, a suburb of Washington, whose carefree life is interrupted by a sequence of strange happenings.

Scratchings in the attic are followed by poltergeist activities in her bedroom and eventually the girl herself is infected by... well, whatever.

Her mother first of all consults her doctors, then psychiatrists and finally when their help proves useless a Jesuit priest - the exorcist of the title.

After a short scene - set, director William French

Connection! Friedkin devotes the remainder of his 121 minutes to the most horrendous collection of screen trickery it's been my misfortune to suffer. The little girl, Regan, goes through an amazing transformation as the "demon" takes possession. Her skin turns blue, weals and warts appear all over her body, a stream of profanities gush from her mouth and that's only for starters.

Maybe Friedkin and author producer William Peter Blatty are sincere in their claim that The Exorcist is an intellectual treatise on evil within the human psyche. But I don't see it. For me, the Exorcist is a thoroughly nasty movie, brilliantly filmed, superbly acted, but thoroughly nasty.

And the nastiest thing of all is that at the moment it occupies no less than five West End cinemas and that means that at least four potentially fine movies are denied screen space.

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Rumbled

Dear Mailbagger,

Head you were having a spot of trouble with the odd er, well, you know what I mean.

Anyway, I'm sure this letter will get to a well deserved end.

Great to see so many new faces in the charts, especially the rompin' Brownsville Station, who also do a great version of RUMBLE.

Your paper is still the best of the bunch, but a little flashback series of the fifties wouldn't go amiss. Let's see Bill Haley in the charts again with Rock Around The Clock — it's the only song he's ever done well.

Your record reviews are excellent, but how about putting the prices of the LP's because they vary so much in price.

Anyway if I go on writing too long, I won't have any paper left to use myself!

P.S. — I'll leave a piece blank for you!

Regards Trev 'cure-rusi' Fauli.

87 Havering Gardens, Chadwell Heath, Romford, Essex.

In case any of the above isn't quite clear, if I inform you that

the letter was written on paper made by Mr. Delsey, I'm sure it should help you to get to the bottom of things . . .

Daddy-o

I've just heard a horrible thing on the TV. Do you know what? Alvin Stardust SAID HIMSELF that Gary Glitter is his father. I find that rather hard to believe. I bet you don't print this. Because nobody seems to know the truth about Gary Glitter. But even if he is Stardust's father, I still like him just the same. Please answer this.

Ipswich.

Is Genevieve out in the Hall? Is Roy over the Hill? Is Chris Poole Hall Richard? All these and other burning issues will never be answered in next week's MailMan, so don't bother looking for them. Your letters, however, WILL be answered, so get your fingers and pens out.

Carrots

You can tell the mass of idiots who bought the record Billy

Let me roll it



Like father like son?

Don't Be A Hero that they have about as much sense as a stuffed carrot. The only way to describe it is a load of muck. When I heard it went to Number One I nearly had a fit. To make it worse Elton and Bowie went down. Come on you record-buying public, stop putting that trash at the top.

P.S. — I was going to write on toilet paper but as there's a shortage

London.

Love, P. G.

Alright, you've all got about

Laid-back

Why don't you all shut-up about Donny Osmond's love life? Who cares if he's had it or not!

I wouldn't like everyone to know about my amorous adventures, especially the one about me and Fred behind the gasworks . . .

London.

Hmm, yes, I always thought Record Mirror attracted a nicer class of reader. Let this be an end to the matter. Behind the gasworks, indeed. I don't know . . .

Vain

Carly Simon's latest LP, *Hotcakes!* is absolutely brilliant! I have just bought it, and it's her best album yet, even better than her last LP, *No Secrets*. Thank you Carly, keep making beautiful music and come over for a tour soon, please.

162 Cliff Avenue, W. Beatty, Croydon, Surrey.

Ya-boo-sucks

Cockney Rebel are the best band in the land, so there! *Janice Middleton*, 26 Charmwood Avenue, Nunston, Warwick.

And my Dad's bigger than your Dad, so there!

I'm sure it'll sell just like them too, but I must say I'm still waiting (in anticipation?) for her to record another single about me . . .

Gifted

My thanks to Peter Harvey on his fine *Romno* review. At least one reporter isn't trying to bring him down before he's even started his solo career.

Mick gave the fans a real good show, which matters more than giving the press something scandalous to write about.

Mick can go a long way in '74, on his one gimmick, which just happens to be talent. The reason? He's got it, while a lot of the other so-called Superstars simply think they've got it. Roll on *Romno*.

P.S. — Is that an earring you're wearing in your picture, or is it just a funny creature doing the rounds?

Paul Mansfield, 18 Como Street, Romford.

Ah! Now you've asked me. That earring was given to me by a nine-hundred year old Tasmanian egypty during the Boer War when I rescued her daughter from Tin-Tin and the forty Mars bars.

Actually I got it free in a cereal packet, any more questions?

around the country

tony byworth



Diana Trask one of the recent Ember signings

Ember activity

EMBER RECORDS' chief Jeff Kruger, fresh back from his latest round of business engagements in the United States, has revealed a programme of intense country activity around record releases and personal appearances.

Kruger has recently secured second rights actions for Dot recording artists Roy Clark, Diana Trask, Tammy Overstreet and Joe Stampley and fourteen track album releases from each that are scheduled for earliest release this year. In fact, as spot

Roy Clark already has an album available with *Introducing Roy Clark* (Ember NRS072), will have a second release in May and, thereafter, a new album every three months.

In addition each of these artists will be making British tours and Diana Trask who impressed audiences last year at Wembley's International Festival of Country Music, with a performance that added the dimensions of soul to a contemporary country presentation, sets the bar rolling by guesting on the forthcoming *Glen Campbell* tour.

Ember Records have also signed a deal with Rice Records of Nashville and, as yet immediate release, are new albums by Bobby Bare — which will include his much sought after recording of *Sylvia's Mother* — and Dave Dudley.

Revealing the process slightly Susan Maughan's new release will be an album that's been cut in London and Nashville and will be followed up by a one hundred per cent Nashville production, recorded under the auspices of top song-writer producer Norm Whitner.

Finally, Jeff Kruger announces that both Conway Twitty and Loretta Lynn are set for British visits and Faron Young will commence his second tour of these shores on October 22.

Diana has a new double-sided single released this Friday to coincide with the tour. Behind Closed Doors/Lean It All On Me, and a new album —

PROMINENT BRITISH country entertainer Tex Withers sets off on tour later this month with an itinerary that'll bring him before many of his countless fans in various parts of the country. He'll be supported by the Rainbow Country Sounds and guest attractions on the shows will be Ian Chalker and the Road-and.

The venues set for the tour are: Guildhall, Cambridge (March 31); Civic Theatre, Darlington (April 1); Central Hall, Chatham (5); Civic Hall, Epsom (6); Royal Spa Centre, Leamington Spa (9); Concert Hall, Lewisham (10); Town Hall, Oakengates (11); and Lancaster Hall, Swinton (24).

When he's not on the road, Tex can be found acting as host — in his usual inimitable way — at the recently opened Tennessee Country & Western Centre at 267 The Broadway, Wembleton. There's live entertainment every Friday, Saturday

and Sunday evenings with a disco providing the music on the other evenings apart from Monday when the centre is closed.

And talking about the Tennessee, Bryan Chalker is staging a special country night there tomorrow (March 21). Sharing the spotlight with Bryan will be other popular British acts Lime Gentry, Brian Cobden and Thomas Hawk and Radio Medway's Lynn Adams will be handling the complete dates.

Tex 'n Tucson

IT'S ALWAYS pleasing to hear about new groups breathing into the country music scene and actor Jess Willard, who's been nothing up regular appearances in TV's *Colditz*, passed on information about that popular South of the Thames group Tucson.

The five-piece outfit — Alec Stanton (lead vocalist), Simon Bishop (lead guitar), Alan Bayliss (rhythm guitar

and harmonica), Nigel Harding (bass) and Roy Drury (drums) — have earned themselves a reputation for original material and fine harmony work.

They're currently in the midst of negotiating a recording contract and, among the bookings, you can catch them at the Norfolk Country Club, Banstead (March 23) and the Leatherhead Country Club (April 20).





THE DEPARTURE of Russ Ballard is a big kick up the back-side for Argent although Rod Argent, gentleman that he is, didn't quite express it in such a crude way.

Rod gave the impression that he's glad the situation is now out in the open and he's excited about the future development of the band he visualised and created four years ago.

"I'm really quite excited about it all," says Rod, "but whoever replaces Russ won't simply come in as a replacement."

"Russ has been in the band for four or five years and there has always been a split in the musical direction between us. I think the new guy who comes in will be more suited to my direction although I'm not saying a band can't work with a diversity of ideas."

Sometimes the different ideas complement each other but in our case it has hindered rather than helped us. Russ likes to be concise and he writes three minute songs as such whereas I want to expand the potential of the group more, something which I feel has never been exploited."

Hang-ups

Frustration an album output is another one of Argent's hang-ups, the band are averaging about one a year now due to pressure of work.

"Round about the time of Head Your Head Up we were really down a lot of gigs and also we tend not to write while we're on the road which is a bit of a hindrance."

Russ and Rod tend to like the same sort of things when they talk about other people, but the problem arises when they sit down and discuss Argent material.

The singles have been varied as well. Head Your Head Up was an Argent-White composition whereas God Save Rock And Roll belonged to Ballard and the new Argent single, Thunder and Lightning is once again, Russ's song.

"Personally I'd rather Thunder and Lightning had not come out. I didn't really want a single released off of Nexus all because I didn't think there was a song suitable."

Rod's plans for a clean start and different direction seem interesting and he pointed out that the new line-up will not be a musical carbon-copy of the present Argent.

"We've got some really great players in the band and it has never really come out. I want to go into the music more and bring something out more exciting."

'The new guy who comes in will be more suited to my direction'

this week John Beattie talks to Rod Argent about the split.

"We're not going to become a complicated introverted band for the sake of it. I would like to explore and develop the music more."

"Nexus was a prime example of what's happened in the band, there was still a split in the direction, between Russ and myself. If you've got one direction alone, then people will know where you're at and they know how to start listening to a record."

"For instance people know what frame of mind to be in when they listen to a Yes album but because of our two sides, people don't know how to approach the band and the records. I would think something like The Coming Of Kobusiek off Nexus in the direction we're likely to go in."

Kobusiek was a purely instrumental number but Rod doesn't foresee his band moving totally in that direction. "There again I don't

see it as a succession of unrelated songs either, the way Russ would have liked it," he adds. "Strange though, how Rod and Russ were probably closer lyrically on Nexus than ever before. Many fans think Rod and producer Chris White have a close writing relationship but in fact they write separately and put their joint names on the finished product."

"That came about when we left the Zombies and started the Argent thing. We thought it would be stupid to have a 'partnership' where one person could write a big hit and take all the credit and make a lot of money so we thought we'd split it down the middle for the first few years anyway."

Rod's been criticised as a 'perfectionist' although he thinks it's very unfair "although some of the albums have turned out a bit clinical I don't think it has got anything

to do with being a perfectionist.

"The clarity on our records doesn't come from people playing right or wrong notes, it comes from the actual feel on how people are playing in the studio and the technical problems involved."

Somehow the musical direction that Argent might slide into is not the field that possibly would encourage future singles material. More visual excitement and longer in-depth songs and instrumental might entice more of the doper trench coat mob to get 'high' at an Argent concert.

Developed

"The Yes type of concert where the lights and show are worked out, and music has themes and it's developed which is a lot more satisfying to me, although Argent will certainly turn out completely different from Yes."

"The audiences they attract are not necessarily dopers either and I could give you five or six other bands who are considered musically valid and still attract the young audiences."

"We're not just going to be another band who depend on freaky lights and produce a lot of stuff which doesn't really mean anything because there are a lot of hands around just like that as well. We're much too musical to get into that sort of downer and I find it depressing."

Is there any danger of Argent becoming over-sensual and the music getting as heavy that it becomes boring?

"No chance," says Rod emphatically. "I always see us as a high-energy band. I want all of our things to be very strong and when I talk about expansion, there's nothing more I hate than hilly succession of pieces which don't lead anywhere and if we put down that sort of music I'd call it a day and wouldn't want any of it released."

With the recent upsurge of rock 'n' roll interest Argent could run into problems with his idea - whether the show is attractive enough or whether the fans are tired with the complicated musical production.

"What can you do," he says shrugging the hair from his shoulders, "really you can do nothing except things which excite you personally. I feel that the bands who've made it both musically and commercially are the bands who haven't compromised in any way and they have just been really excited about what they've got to offer."

"I really believe that Argent have a lot to offer in the future and I see it from me. It's gonna be exciting."

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