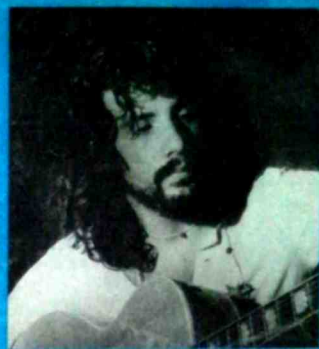


# INSIDE: Who the Devil IS TERRY JACKS?

# RECORD & Radio MIRROR

Why  
CAT  
STEVENS  
won't  
own up!



A BILLBOARD PUBLICATION

APRIL 5, 1974

7p

**INSIDE:**

**Rock Father  
BILL HALEY**  
tells why pop  
music went  
wrong

**GROUP  
WARFARE:**

How one star  
group got to  
hate each  
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GLITTER'S one-  
in-a-million  
SUPERFAN!**

**AND: The best  
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# TOP FIFTY

## SINGLES

## ALBUMS

This week	Last week	Weeks in chart	Title	Label
1		1	SEASONS IN THE SUN	
2	1	7	Terry Jacks BILLY, DON'T BE A HERO	Bell 1344
3	6	4	Paper Lace EMMA Hot Chocolate	Bus Stop BUS 1014
4	8	2	REMEMBER ME THIS WAY	RAK 166
5	9	3	Gary Glitter ANGEL FACE Glitter Band	Bell 1349
6	—	—	EVERYDAY Slade	Polydor 2058 458
7	5	1	I GET A LITTLE SENTIMENTAL OVER YOU	Polydor 2058 439
8	2	8	THE MOST BEAUTIFUL GIRL	Epic 1897
9	19	3	YOU ARE EVERYTHING	Tama Motown TNG 890
10	4	9	THE AIR THAT I BREATHE	Hollies Polydor 2058 435
11	15	5	SEVEN SEAS OF RHYE Queen	EMI 2121
12	7	7	YOU'RE SIXTEEN Ringo Starr	Apple R5995
13	11	6	SCHOOL LOVE Barry Blue	Bell 1345
14	12	6	JAMBALAYA/MR. GUDER	Carpenters A&M AMS 7088
15	10	6	JET Paul McCartney & Wings	Apple R5996
16	18	4	LONG LIVE LOVE	Pye 7N 25638
17	14	6	CANDLE IN THE WIND	Elton John DJM DJS 297
18	13	7	IT'S YOU Freddie Starr	Tiffany 6121 501
19	20	5	EVERLASTING LOVE	Robert Knight Monument MNT 2106
20	27	4	ROCK AROUND THE CLOCK	Bill Haley & The Comets MCA 128
21	29	2	GOLDEN AGE OF ROCK & ROLL	Matt The Hoople CBS 2177
22	24	5	M.A.M.A.BELLE	Electric Light Orchestra Warner Bros K16349
23	42	2	DOCTOR'S ORDERS Sunny	CBS 2038
24	16	9	REMEMBER (SHA-LA-LA-LA)	Bay City Rollers Bell 1338
25	37	3	I'M GONNA KNOCK ON YOUR DOOR	Jimmy Osmond MGM 2006 389
26	21	11	WOMBING SONG Wombles	CBS 1794
27	17	8	JEALOUS MIND Alvin Stardust	Magnet MAG 5
28	40	3	HOMELY GIRL Chi-Lites	Brunswick BR9
29	30	5	LISTEN TO THE MUSIC	Doobie Brothers Warner Bros K 16208
30	23	8	BURN BABY BURN	Hudson Ford A&M AMS 7096
31	43	2	THE WAY WE WERE	Barbra Streisand CBS 1915
32	26	9	MA HE'S MAKING EYES AT ME	Lena Zavaroni Philips 6006 367
33	35	4	I'VE GOT A THING ABOUT YOU BABY	Elvis Presley RCA APBO 0196
34	25	9	DEVIL GATE DRIVE	Suzi Quatro RAK 167
35	45	2	THE ENTERTAINER	Marvin Hamlisch MCA 121
36	—	—	REMEMBER YOU'RE A WOMBLE	Wombles CBS 2241
37	34	4	MOCKINGBIRD	Carly Simon Elektra 1234
38	—	—	A WALKIN' MIRACLE	Limmie & The Family Cookin' Avco 6105
39	32	6	SMOKIN' IN THE BOYS ROOM	Brownsville Station Philips 6073 834
40	22	7	WHO DO YOU THINK YOU ARE	Candlewick Green Decca F13480
41	44	3	SHANGHAI'D IN SHANGHAI	Nazareth Mooncrest MOON 22
42	39	2	THE STING Ragtimers	Pye 7N 45323
43	—	—	LONG LEGGED WOMAN DRESSED IN BLACK	Mungo Jerry Dawn DNS 1061
44	—	—	I KNOW WHAT I LIKE	Genesis Charisma CB 224
45	33	10	LOVE'S THEME	Love Unlimited Orchestra Pye 7N 25635
46	31	8	UNTIL YOU COME BACK TO ME	Aretha Franklin Atlantic K 10399
47	36	7	REBEL REBEL	David Bowie RCA LPBO
48	28	11	NEVER NEVER GONNA GIVE YA UP	Barry White Pye 7N 25633
49	49	4	BOOGIE DOWN	Eddie Kendricks Tama Motown TNG 888
50	38	14	SOLITAIRE	Andy Williams CBS 1824

This week	Last week	Weeks in chart	Title	Label
1	1	1	THE SINGLES 1969-73	Carpenters
2	3	22	GOODBYE YELLOW BRICK ROAD	Elton John (Dudgeon) DJM DJLPD 1001
3	4	3	MILLICAN AND NESBITT (Terry Brown) Pye NSPL 18428	
4	2	16	BAND ON THE RUN Paul McCartney and Wings (McCartney) APPLE PAS 1007	
5	7	3	QUEEN 2 (Roy Baker/Queen) EMI EMA 767	
6	12	2	DIANA AND MARVIN Diana Ross and Marvin Gaye Tama Motown	
7	6	13	TUBULAR BELLS Mike Oldfield Virgin	
8	18	36	AND I LOVE YOU So Perry Como RCA	
9	14	39	NOW AND THEN The Carpenters A&M	
10	36	3	GLEN CAMPBELL'S GREATEST HITS Capitol ST 21885	
11	9	4	THE UNTOUCHABLE Alvin Stardust (Peter Shelley) Magnet	
12	17	2	TOGETHER The New Seekers Polydor	
13	11	7	OLD NEW BORROWED AND BLUE Slade (Chas Chandler) Polydor 2383 261	
14	20	88	SIMON AND GARFUNKEL'S GREATEST HITS CBS	
15	13	25	THE DARK SIDE OF THE MOON Pink Floyd (Pink Floyd) Harvest SHVL 804	
16	10	6	BURN! Burn! Purple PURPLE TPA 3505	
17	—	—	BUDDAH AND THE CHOCOLATE BOX Cat Stevens Island	
18	22	10	SOLITAIRE Andy Williams CBS	
19	24	15	BY YOUR SIDE Peters and Lee Philips	
20	8	3	MA! Lena Zavaroni (Tony Scott) Philips	
21	18	4	WE CAN MAKE IT Peters and Lee (Johnny Franz) Philips 6308 165	
22	23	4	COURT AND SPARK Joni Mitchell (Joni Mitchell) Asylum	
23	15	3	THE STING (Marvin Hamlisch) MCA	
24	5	4	THE FREE STORY Island ISLD 4	
25	16	3	NOW WE ARE SIX Steeleye Span Chrysalis	
26	34	4	HOT CAKES Carly Simon ELECTRA	
27	42	2	SELLING ENGLAND BY THE POUND Genesis (John Burns) Charisma CAS 1047	
28	39	3	BEHIND CLOSED DOORS Charlie Rich (Billy Sherrill) Epic 65716	
29	35	116	BRIDGE OVER TROUBLED WATERS Simon and Garfunkel CBS 63699	
30	28	9	A NICE PAIR Pink Floyd (Norman Smith) Harvest	
31	21	7	RINGO RINGO Starr (Richard Perry) APPLE	
32	25	11	TOUCH ME IN THE MORNING Diana Ross (Gary Gordy) Tama Motown	
33	29	7	PLANET WAVES Bob Dylan Island ILPS	
34	45	30	THE BEATLES 1962-66 (George Martin) APPLE PCSP 717	
35	30	4	SLAUGHTER ON TENTH AVENUE Mick Ronson (Ronson) RCA Victor	
36	—	—	1 INNERVERSIONS Stevie Wonder (Wonder) Tama Motown	
37	47	2	QUEEN (Roy Baker/Queen) EMI EMC 3006	
38	—	—	1 HOLLIES The Hollies (Ron Richards) Polydor	
39	48	2	AMERICAN PIE Don McLean (E. Freeman) United Artists UAS 29285	
40	41	3	BEST OF BREAD Elektra K 42115	
41	50	2	WHAT WERE ONCE VICES ARE NOW HABITS Doobie Brothers Warner Bros	
42	33	3	CLOSE TO YOU The Carpenters A & M	
43	—	—	1 STON GON Barry White (Barry White) PYE NSPL 28186	
44	—	—	1 DON'T SHOOT ME I'M ONLY THE PIANO PLAYER Elton John (Gus Dudgeon) DJM DJLPD 427	
45	—	—	1 THE CARPENTERS Carpenters (Daugherty) A & M AMS 83502	
46	—	—	1 HARBOUR Carl Jones (Rick Jarrard) RCA Victor APLI 0408	
47	27	30	THE BEATLES 1967-70 (George Martin) PPLE PCSP 718	
48	43	2	TALES FROM TOPOGRAPHIC OCEAN Yes (Yes/E. O'Ford) Atlantic K 80001	
49	31	2	THESE FOOLISH THINGS Bryan Ferry Island ILPS 9249	
50	—	—	1 RHAPSODY IN WHITE Barry White Love Unlimited Orch (Barry White) PYE NSPL 28191	

DEATHLY HUSH in Nottingham as Terry Jacks replaces Paper Lace at the top and Forest start from last Saturday. Hot Chocolate edging so close and there's Gary anxious asking, Remember Me This Way. And now a word, GET BETTER GARY! The Glitter Band are not letting him go. Seelars surprisingly, amazingly, go back too. Diana and Marvin make the ten and I still play the Pearl's version, Charlie, sing louder!

★ ★ ★

QUEEN RISE further but do not make the ten, yet. Olivia should leap after Eurovision. And he's back, you see, Billy Haley is there at 20. Six p.m. this Sunday on Radio One's run down of Top Twenty should be nostalgic, for some. Mott just above at 21 but Joe Cocker's backing girl screams to 23 on Doctor's Orders. Knocking comes Jimmy and surprise, the Chi-Lites make 12. Just outside the 30 are uninvited with Barbra.

★ ★ ★

LIMMIE & Family Cookin' went a storm at Dingwalls 7'uber night and they bounce, run, gallop into position 38. That disc is not going to be a slowie like You Can Do Magic or just a gentle hit like Dreamboat. Whoops, nearly forgot the people around and alive with another smash. Genesis have the right title to follow, for me anyway. Nice to see them there. Yes, real good, people.

★ ★ ★

ARETHA DOES a nose-dive. Not good not good, should have been higher. Barry, the hit parade is going to give you up and shout what you like David, you're going soon. M'eyes have caught on Naa, now that one was expected further up the 50. Marvin Hamlisch has done it but The Sting's other reps, The Ragtimers lose three places. Boogie Down Eddie stays static and Lena is near her memorable run. Brunswick lose more ground. Perhaps smokers are getting less time for the Breakers. Good disc-spinning. Whoops. Sorry Gary, Get better!

## US Soul charts

- Best Thing That Ever Happened To Me - Gladys Knight & The Pips (Dubbah).
  - Lookin' For Love - Bobby's Womack (UA).
  - Outside Woman - Bloodstone (London).
  - TSOP - M. F. S. B. (Philly).
  - Touch A Hand, Make A Friend - Staple Singers (Stax).
  - Homely Girl - Chi-Lites (Brunswick).
  - Honey Please, Can't See Ya - Barry White (20th Century).
  - Just Don't Want To Be Lonely - Main Ingredient (RCA).
  - It's Been A Long Time - New Birth (RCA).
  - The Payback - James Brown (Polydor).
- from Billboard's Specialist Soul Survey

## Breaker S

C'mon Tony Clark-dise and Harold Melvin must be soon. There's Bobby Crush putting Stigg back with a possible third chart entry. Let's see Cat making the 50. Yes! One has gone fishing and on the 50 going straight is, believe it or not, Graham Nash. How about that?

- STAR BREAKERS**
- NO IN LOVE WITH YOU Freddie Breck Decca F 13481
  - YEAR OF DECISION Three Degrees Philadelphia PIR 3073
  - FOR THE LOVE OF MONEY O'Jays Philadelphia PIR 3106
  - NANDELIDE Tony Clarke Chess 6145 650
  - Y VIVA ESPANA Sylvia Sonnet SGN 3087
- SATISFACTION GUARANTEED** Harold Melvin & The Blue Notes Philadelphia PIR 2187
- THEME FROM THE STING** Bobby Crush Philips 6006 371
- I'LL ALWAYS LOVE MY MAMA** Intruders Philadelphia PIR 2147
- BREAKERS**
- A MOTHER FOR MY CHILDREN Whispers James 6146 953
  - BEHIND CLOSED DOORS Charlie Rich Epic EPC 1330
  - BROWN SUGAR/BITCH/LET IT ROCK Rolling Stones ROLLING Stones RS 10190
  - ENTER THE DRAGON Soundtrack Warner Brothers K 18333
  - I'LL TAKE YOU HOME AGAIN KATHLEEN Liscum and Pigeon Decca F 13486
  - IN NEED YOU Temptations Tama Motown TNG 887
  - ISRAELI SING Graham Nash Atlantic K 10425
  - MAPLE LEAF RAG Joshua Rifkin Transatlantic HG 701
  - MIGHTY LOVE Detroit Spinners Atlantic K 10418
  - OH YEAH YOUNG CAL 500 vees Island WIP 8190
  - ON THE LINE Graham Nash Atlantic K 10425
  - SEVEN DEADLY FINS Eno Island WIP 8178
  - THE LOVE THAT I HAVE Virginia McKenna Soverign SOV 125

# CHART PARADE

COMPILED BY TONY JASPER

## To lift or not to lift . . . .

**CONTROVERSY** has surrounded the new Slade single. As it hits the charts at six overwhelming evidence seems to say a loud NO to those objecting to tracks taken from albums.

RRM's production editor, Chris Poole, says: "I think if there is large demand for a single to be taken from a released album then surely objection is not valid. Where it is bad is when Singles that are already hits are put on albums."

Obviously not all people can afford albums that would buy several tracks

taken from the record. RRM reader, Shyama Perera, says: "Not all of us can afford £2.50. I do think though that the B side should not be album material. My friends bought Bowie's Drive in Saturday because Round And Round was club on the other side. People not having the album wanted the first, the others bought for the second!"

For the Slade group the question remains whether they can make the chart top. Mud and Terry Jacks, even Gary and The Glitter Band, threaten to stop Slade.



## Charting

**HOPEFULLY** A new spot for Chart Parade in some reference to the singles scene of the previous month, in this case March.

First a recording of disappointment had to see The Joker from Steve Miller not making the 56, though topping the US charts. Notice John Pidgeon from Let It Rock almost wishing it in there in the March issue. Funny really, record buying habits! Johnnie Walker picked the disc as his record of the week way back last October. Stuart Henry has been plugging and come to that the Radio One people have done it well. And we've been plugging it for months. Ah well! Steve is back in the US charts. The Chinn and Chapman team continue their amazing chart success as Suzi, Sweet and Mud have been right up there. And The Hollies have returned to attention with a biggie. Terry Sylvester tells me they've only missed with one but due to few releases of late it seems as if they've come back out of the slum. In what you noticed the number of ballads? The Jim Reeves style has never left us and now Charlie Rich looks destined to a run of hits.

Peculiar in a way, why Jim Croce hasn't made it here, not that he's country but there's an easy, relaxed, fore-side, pub-side style.

## Chart quiz

**WANT TO** try your wits? Answer the questions. Want to take the risk of deflating your ego? Glad it's not me but then I have the answers! Answers in another column (I hope!).

- 1 Did Amen Corner have a hit with Hello Susie in the Top 20? 2 Who recorded One Way Love and had a number 9 hit? 3 In which year was Let's Get Together Again a hit? 4 Is Suzi Quatro's single Devil Gate Drive her second hit? 5 Name the lady with a hit called It's Getting Better 6 When did Yiki Carr make the 20 with It Must Be Him? 7 Did the Bee Gees make a hit with Stayin' Alive? 8 Who did Cliff record with for Throw Down The Line? 9 Have Pity On The Boy ever been a hit? 10 In what year did the Shirelles have their hit with Will You Still Love Me Tomorrow? Answers at foot of column 2.

## World charts

- Belgium (Singles)  
 1 Dynamite - Mud  
 2 Dirty Ol' Man - Three Degrees  
 3 The Most Beautiful Girl In The World - Charlie Rich  
 4 The Air That I Breathe - Hollies  
 40 Golden Hits - Arcade  
 2 Greatest Hits of Demis Roussos - Demis Roussos  
 3 Jesus Christ Superstar - Soundtrack  
 4 My Only Fascination - Demis Roussos  
 5 The Three Degrees - The Three Degrees  
 Sweden (Singles)  
 1 Burn - Deep Purple (LP)  
 2 Lond 'N' Proud - Nazareth (LP)  
 3 Planet Waves - Dylan (LP)  
 4 Teenage Rampage - Sweet  
 Portugal (Singles)  
 1 The Show Must Go On - Leo Sayer  
 2 Helen Wheels - Paul McCartney  
 3 The Man Who Sold The World - Lulu  
 New Zealand (Singles)  
 2 Goodbye Yellow Brick Road - Elton John  
 3 You're Sixteen - Ringo Starr  
 4 Sorrow - David Bowie  
 5 The Peacekeeper - Albert Hammond  
 6 You Won't Find Another Fool Like Me - The New Seekers  
 Norway (Singles)  
 2 Teenage Rampage - Sweet  
 3 Angle - Rolling Stones  
 4 My Cool Ca Choo - Alvin Stardust  
 5 I Love You Love Me Love Gary Glitter  
 Denmark (Singles)  
 1 Forever And Forever - Demis Roussos (LP)  
 2 Nubush City Limits - Ike & Tina Turner  
 3 Old Nub City Limits - Ike & Tina Turner (LP)  
 4 Let Us Ride - Chi Coltrane  
 5 My Cool Ca Choo - Alvin Stardust

## Chart address

**WE HAD** so many letters after our last Chart Addresses list! We bogged and doubtless you are saying, "Where's my reply?". We are getting round to it but we did say to write to us if you have had bad service from a fan club and not for personal information. The info we said would be printed at a future date. And this is one.

**Genesis:** Hogwood Youth Movement, 10 Chequers End, Winslow, Nr. Aylesbury, Bucks, Swere; C/o Christine Woods, 17 Chomford Road, Wandsworth, London SW18.

**Yes:** C/o World Wide Artists, 39 South Street, London W1.

**Focus:** C/o Polydor Records, 17 Stratford Place, London W1. Colin Blunstone: C/o CBS Press Office, 28/30 Theobalds Road, London WC1. Argent: C/o Active Management, Flat 3, Townsend House, 22/24 Dean Street, London W1. The Handley Family: C/o Handley Family Fan Club, 22 Shaftsbury Avenue, London W1V 8AP. Hector: Stage One Entertainment, Limited, 75 The Tricorn, Market Way, Portsmouth, Hants. Wishbone Ash: Doreen, 134 Uxbridge Road, Hatch End, Pinner, Middlesex. Cat Stevens: C/o Sarah, BKM, 27 Curzon Street, London W1. Status Quo: C/o Sandy Brown, Gaff Management, 10 Wardour Street, London W1. Hollies: C/o Rod Shields, 23 Bryansdon Mews West, London W1. T. Rex: T. Rex Fan Club, London W1A 4XU.

## Label news

**ASYLUM RECORDS** are bursting out with goodies these days. Take the chart and you find the latest from Joni Mitchell having a gooting. Deservedly in my opinion. No flaws, just lovely material. Linda Ronstadt grooves away on my record turntable with her Don't Cry Now. One of the best tracks is a gorgeous version of Neff Young's I Believe In You. Funny how people always seem to treat Neil very well. His last live concert here must have made many wish he would treat himself better. Harry Chapin has been in the US Top 40 these past few weeks with a single titled W.O.L.D. It's not a single for our market but in terms of the album makes a useful track. He seems to do well in America, at least recalling a massive hit titled, Taxi. And the album is Short Stories (Elektra). Jo Jo Gunz are not exactly having lots of plays on my deck but they have a goody following. Should you be one you'll want to go and buy Jumpin' At The Gunne, the group's third album. The sleeve tells you to play it loud.

**Beach Boys** albums have arrived. S. Barker, P. Foreman, J. King, N. Conlon, Mrs. S. Falcos, please write.

## Guess who?



Ah, these little pics seem to be getting people talking and muttering as to the identity of our chart face choice, a person or face from yesteryear. Last week the face belonged to Kiki Dee, bless her. Now's time for you to work out this week's and if you want to send in your answer then do so in a letter marked, Guess Who 3, Record and Radio Mirror, Chart Parade, London W1V 1PG by next Tuesday, April 8. Two more Madeline Bell albums to be won. These are the last Madeline discs on offer. Something else, another time!

## Forty discs to be won

This week a singles bonanza from DJM with two possible chart singles ready to be won by 20 people in each case. The singles are from Gerry Marades and Blackfoot Sue. Gerry was once the originator and lead vocalist of the incredibly successful Gerry and The Pacemakers. Now there's a rock 'n' roll revival and Gerry is once again making his presence felt. And then there's Blackfoot Sue, a group continually threatening Top 50 action. Gerry's disc is called Remember (The Days Of Rock 'n' Roll) and Blackfoot Sue's, Bye Bye Birmingham. Copy both competitors on a postcard (unless you prefer to cut your valuable RRM and paste), or one, should you only want to win either the Gerry or Blackfoot Sue disc and send with everything in beautiful, clear handwriting to RRM, Singles Bonanza, 7 Carnaby Street, London W1V 1PG and to do so by Tuesday, April 9. Chart Parade's compiler's decision is final.

Name.....  
 Address.....  
 Name 3 Gerry and The Pacemaker's hits  
 1.....  
 2.....  
 3.....  
 Name.....  
 Address.....  
 Name 3 discs by Blackfoot Sue.  
 1.....  
 2.....  
 3.....



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# Lace with a rocket



**CHART-TOPPING** Phil Wright, lead singer with Paper Lace, visited Rosko's Round Table at the BBC on Friday and got a surprise. He was presented with RRM's Rocket Award, given to British groups when they reach number one for the first time. Later he said: "It's great. We're keeping all the awards. I'm hoping to fill one wall."

# Glitter slips a disc

**GARY GLITTER** slipped a disc last Thursday night during a performance in Gothenburg while touring Scandinavia for six days. Despite being in severe pain, Gary completed his act.

The following day he went to Oslo and after seeing three of Norway's top specialists, he was advised to lie on a board for two days.

Gary suffered the same injury during his recent tour of Italy. A spokesman said that if Gary hadn't recovered by next week, a three week visit to America to discuss business and survey the music scene would be cancelled.

Next month Gary plans to go into the studios and during June a 10-day tour of Britain is scheduled although dates have yet to be announced.

This is Gary's third bit of bad luck in six weeks. At the end of his Italian tour in

February, a van was stolen which was carrying all Gary's stage gear and his band's equipment. HRM understand that his has now been found and everything inside was still there.

Last month Gary was also confined to bed with an attack of flu and trouble from this slipped disc.

Meanwhile the Glitter Band, currently in the charts with Angel Face, have a further series of ballroom dates for this month and May.

They are - St. Matthew's Baths, Ipswich (13); Mecca Locarno, Portsmouth (16); Flamingo, Hereford (19); Glen Ballroom, Llanelli (20); Corn Exchange, Kings Lynn (20); Civic Hall, Whitchurch (27); Tiffany's, Great Yarmouth (30); Corn Exchange, Cambridge (May 1); Outwell Youth Centre, Outwell (4); Wood's Leisure Centre, Colchester (5); Locarno, Birmingham (7); Top Rank, Reading (8); Lafayette, Wolverhampton (10).

# Joni: Two London shows

**JONI MITCHELL**, currently number 3 in the American album charts is to make a short visit to Britain at the end of this month.

Joni and her band will do two shows at The New Victoria Theatre in London on April 29 and 31.

Tickets, priced from £1 to £2.50 will be available from the end of this week from the usual agencies. The shows will be promoted by Barry Dickens of MAM.

It is unlikely that there will be any further dates.

# More Traffic

**TRAFFIC** will now play a third concert at London's Rainbow at the end of their 20-date British tour opening at Leeds on April 23.

The new date (May 19) has been added following huge ticket demand for the two scheduled appearances on May 17, 18.

All proceeds from this latest addition will go to Friends Of The Earth, the conservation society.

Supporting Traffic at the Rainbow will be Remi Kabaka's new band Shakatu while all British dates will be supported by Richard and Linda Thompson.

Tickets for the Rainbow benefit go on sale this Thursday (April 4).

# Heep gold

**DAVID ESSEX** and Uriah Heep have both been awarded gold discs by the Recording Industry Association of America.

Essex won the disc after sales of his own composition, Rock On, topped the million. Uriah Heep have chalked up one million dollars worth of sales with their album, Sweet Freedom.

# Lace dates

**PAPER LACE** go into the studios next week to record tracks for their debut album.

Meanwhile the Nottingham band have a series of April gigs. Dates - Rex Cabaret Club, Driffield (7); Constitutional Hall, Littleport (13); Yaxborough Social Club, Doncaster (14); The Pier Theatre, Skegness (15); The Locarno, Birmingham (16); Hucknall Miners Welfare (17); The Place, Hanley (18); The Barracks, Grantham (19); The Cock Hotel, Ripley (20).

# Mungo dates

**MUNGO JERRY** have several dates this month before they tour Spain for three weeks from April 27.

They are - Pips, Manchester (12); Glen Ballroom, Llanelli (13); Ebbisham Hall, Epsom (20); Woods Design Centre, Essex (21).

# Macca trendsetta



**TRENDSETTING** Paul McCartney showed off his new evening wear and Kung Fu facial adornments when he took Linda to see Ossie Clarke's latest fashions at a show in London. Note the half-length dinner jacket sleeves (in white of course) and bow-tie-less shirt.

# Yes: Euro-tour

**YES**, who returned from a seven-week tour of America last weekend, hit the road again on April 11, when they begin a two-week, five-country European concert tour in Frankfurt.

The itinerary begins with four gigs in Germany - the band's first appearances there for over three years. Dates so far confirmed are Frankfurt 11, Munich 12 and Stuttgart 13. A further gig has yet to be finalised. The European itinerary continues with concerts in Rotterdam 17, Paris 18, Zurich 21 and Rome 25.

The band made a flying visit to Frankfurt last Thursday where they were presented with Gold Discs for the Yesconga album.

Immediately following the European tour, Yes will take a three months break before preparing and recording their next album, which is unlikely to be released until early 1975.

# Diamond single

**NEIL DIAMOND'S** new single to be released by CBS next week is Skybird, a track from his album, Jonathan Livingston Seagull.

The flip side, Lonely Looking Sky, is also taken from the album.

# Iggy's full frontal assault

**THE LEGENDARY** Iggy Pop arrives here for another full-frontal assault at the end of this month.

Dates so far confirmed - Elbas London (Apr. 30/May 1); Malvern Winter Gardens (3); Loughborough University (4); Theatre Royal, Norwich (6); Memorial Hall, Norwich (8); Barbarella, Birmingham (21); Winter Gardens, Cleethorpe (23); Stoneground, Manchester (24); Playhouse Theatre, Leeds (June 3).

# Blunstone dates

**COLIN BLUNSTONE** whose new album, Journey, is released on the Epic label on April 8, has a series of gigs for this month.

Dates - Guildhall, Plymouth (8); Concert Hall, Lewisham (9); Watford Town Hall (10); Victoria Hall, Hanley (11); Town Hall, Onkengates (14); Lynton Spa Centre (16); Davenport Theatre, Stockport (21); Paisley College of Technology (26); Nottingham University (27).

# 'Mickey Mouse offers' for Blodwyn Pig

**FOLLOWING** the reforming of Blodwyn Pig, offers for gigs have been coming in which the band's personal manager, June Whyton, describes as 'Mickey Mouse offers'.

The band made their debut appearance at London's Marquee Club two weeks ago before a capacity crowd which their manager says was like a heroes welcome back.

"I've turned down ten to every one date that I've taken insisting that Blodwyn Pig have as big a following now as they had when they split in 1970," June Whyton told RRM.

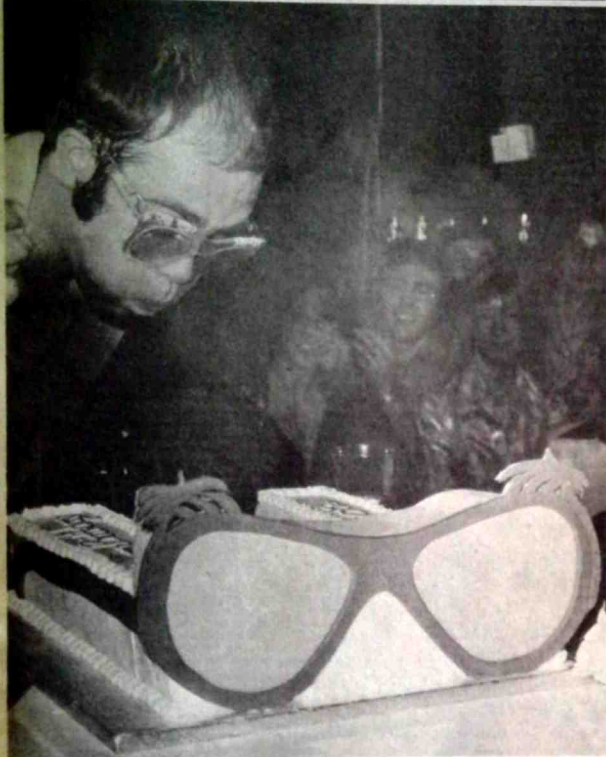
"No way do they start at square one again, they're taking up virtually where they left off. It's almost as if they've just come back from a fortnight's holiday."

"I've had so many Mickey Mouse calls I've taken it as a personal insult to four of the best musicians around."

The band are currently working on new material but will not be going into the studio until a recording contract is signed.

April dates so far confirmed - Stoneground, Manchester (13); Friars, Aylesbury (20); Marquee Club (23).

# And he nuffed and he puffed...



THAT FAMOUS football magnate, Elton John, celebrated his 27th birthday at a private testimonial party for former QPR winger, Ian Morgan. Why? Because the lads just joined Walford Town where Elton is a director. As you can see, he managed to blow his candles out... a sign of good luck they say!

## Lane follow up

RONNIE LANE, who is set to appear in Stanley Dorfman's In Concert television show on April 24, goes into the studios this week to record a follow-up to his hit single, How Come. He will also be recording a debut solo album though no release date has been set for either record. Meanwhile his recently completed soundtrack music for the film Mahoney's Estate gets an airing at the Cannes Film Festival soon.

## Earring poetry

GOLDEN EARRING follow-up their top ten single Radar Love, with another Barry Hay George Konyama song, Instant Poetry, released by Track Records next Friday (17). Following their sell-out concert at London's Rainbow, the band flew out to Spain for an eight-day tour. During the rest of April they will be laying down tracks for a new album to be released in Britain in the

## Harum album

PROCLAM HARUM's eight album, Exotic Birds and Fruit, is released next week by Chrysalis. The album features nine new Gary Brooker/Keith Reid compositions and a single from the album, Nothing But The Truth, has just been released. The band start their fifteenth American tour at the end of this month.

## Caravan halted

CARAVAN'S Dave Sinclair found himself being detained in Barcelona for a week after losing his passport.

As a result the band had to cancel a gig at Murton College on

Autumn. Meanwhile, Moon-tan, their chart album over here and in Europe, is released in the States on April 15.

Radar Love is to be released in the States on May 1 to coincide with the band's first tour over there when they appear with J. Geils and Steve Miller Band.

Golden Earring plan to return to Britain in October.

Friday. Sinclair is now reunited with Caravan who start their British tour this week. The band have a new album, Caravan and the New Symphonia Orchestra, released on April 19 by Decca which was recorded live at London's Drury Lane theatre last year.

Tour dates: Slough Community Centre (5); Old Refectory, Southgate (6); Fairfield Halls, Croydon (7); Strathclyde University, Glasgow (20); Usher Hall, Edinburgh (21); Winter Gardens, Penzance (26); Plymouth Polytechnic (27); St. Mary's College, Strawberry Hill (30).

# Naz collapse

NAZARETH, the Iron-men of Scottish rock, have been forced off the road following the collapse of guitarist Manny Charlton and bassist Pete Agnew, due to exhaustion.

Both have been ordered to take a total rest for two weeks, forcing the postponement of the band's U.S. tour due to start this Saturday. They will now visit the States in June and July.

A spokesman said the band, just back from a sell-out tour of Europe, said that they had been "on the go all the time."

The break gives them chance to prepare a new act for their headlining British tour now set to start on May 12. During the 12-date itinerary they will feature material from their forthcoming album, Rampant.

Dates: Glasgow Apollo; Dundee Caird Hall (13); Newcastle City Hall (15); Sheffield City Hall (16); Birmingham Town Hall (17); Liverpool Stadium (18); Southampton Top Rank (19); Swansea Top Rank (20); Manchester Free Trade (21); Brighton Top Rank (22); Rainbow London (24); Bristol Colston (26).



## Osmonds oldie

WHILE the Osmonds and MGM sort out their legal problems which have caused a halt to new Osmond records in this country, their old label, MCA, release an Osmond single this Friday. It's called, I Can't Stop, and was a hit for the group in America in 1971. This Jerry Goldstein and Wes Farrell, David Cassidy's ex-producer, composition has never been issued here before. The B side is called Flower Music.

## SKIN PROBLEMS? DDD lotion has a spotless reputation.

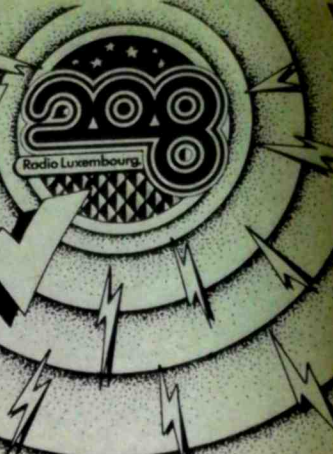
Spots, pimples and rashes can be physically irritating and socially embarrassing. Yet many people tolerate them unnecessarily. DDD lotion has been helping people to overcome minor skin problems for years. It starts by soothing irritation. Its anti-irritant and healing properties quickly get to work. This fast acting DDD formula, containing no less than 100% natural antibiotics, can't be found in any other skin treatment. Which is why DDD has a reputation that is second to none. Just ask anyone who has tried it.

**DDD Lotion**  
From Chemists Everywhere.

# SSSSSH!

Are YES splitting? . . . on one side we have Jon Anderson and Alan Wakeman flying off to Frankfurt for the Scotland and West Germany gigs. . . . head of bands according to their ANTI SPLIT PUBLICIST. . . . What a pair of banders on tour with WARRIORS though and some say the band are at the moment, . . . making to do with Meg Richardson though. . . . who? . . . all on the Scottish scene. Denise Law is singing on one of the tracks on BOB STEWART's new album. . . . perhaps Rod is hoping to return the favour by being up for Scotland in the World Cup? . . . now for our weekly apology list. . . . we feel sorry for SLOW MOVE and THE WONDER BOYS who have to rely on gimmicks to promote their music. . . . we're sorry for WINGS' cause they are not excited at the moment. . . . sorry for GARY GLITTER 'cause he's hurt himself and he's sorry for Greg Lake of ELP who has discovered that his new house has a partergeist. . . . oh, we're sorry FOR STATUS QUO 'cause apparently they're breakin' in new denim. . . . we're also sorry about our reference last week about Sally Carr of MIDDLE OF THE TIE ROAD having to find "work somehow" to find a bride and the group are not short of work thank you very much. . . . ANNE MARGARET who started with the King (saxs himself) Mr. ELYN FRESCOTT in Viva Las Vegas is a comin' to town. . . . I want her, who wants her, . . . back to our own nymphomaniac correspondent who has been star-studding at London's Speakeasy Club and Rainbow Theatre, so it can't be but it happened, QUEEN were playing there, at the Rainbow I mean. . . . Trevor Bolder of HOWL fame, remember howie, you know, DAVID? oh yes Jimmy Lea of SLADE was there but guess who was at the Speak and KEITH MOON, LEE JACKSON, JEFF BECK, CHRIS SQUIRE (wasn't it?) MICK RALPHS and members of CANNED HEAT (hello dere). . . . a glimpse of BILL HALEY at AMERICAN GRAFFITI reception. . . . yes, OLIVIA NEWTON JOHN was there (gor what a bit of a lovely lady). . . . Bill's kiss curl was reported as having gone stiff at the sight of our caricature girl. . . . American singers, song-writers, producers, amongst other things, CASHMAN and WEST held a lavish reception at the Penthouse Club the other day. . . . GILAN MAUGHAN (ooops another apology) I mean our own magazine look-alike asked which one was CASH and who was CARLY. . . . she was that good! . . . lying up in the dale goose after taking a severe whippin'. . . . now for some news on SUE BLACKFOOT or is it FOOTBLACK SUE, SUE/FOOT. . . . well, I can't remember except that BLUE WEAVER played keyboards on her album and led the sessions with his knuckles dripping in blood! . . . no, Christine Lee is not joining BLACKSUE FOOT.

# its the SCOTCH CASSETTE SHOW



starring



## The low-noise tape... for high-volume quality

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

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

We give them a thorough testing; but just suppose you do find something wrong, take the faulty cassette back to where you bought it and we'll replace it, no questions asked. It's an unconditional guarantee - and that's something to make a noise about!



Every entrant wins a FREE Scotch C60 low-noise Cassette

# DEE JAY DERBY

competition



## Win a Radio Luxembourg 7 day tour for two

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

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

### Here's how to enter

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

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

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

### Here's all you do

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

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

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

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

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

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

### RULES

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

Please complete in block capitals

Name \_\_\_\_\_

Address \_\_\_\_\_

I bought my Scotch cassette at \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

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

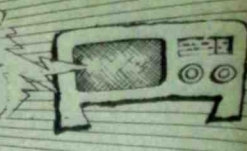
Signature \_\_\_\_\_

Scotch is a trademark.





# RADIO WEEK



## Beatles snub Mersey memorial

BBC radio Merseyside broadcaster / disc-jockey, Peter Price, has been snubbed by George Harrison and Ringo Starr, after inviting them to unveil a Beatles memorial in Liverpool.

The memorial, which is being designed by well-known sculptor Arthur Dooley, is to be permanently sited outside Liverpool's famous Cavern club where the Beatles made over 250 appearances.

Price who thought up the idea, raised £2,000

to cover the cost and is bitterly disappointed that George and Ringo are not interested.

He told RRM, "The unveiling is on April 20 and it would have been nice if George and Ringo could have come. I know how they feel with the Beatles now non-existent but it's not asking too much. They didn't even have the decency to answer my letters.

I'm hoping to contact Paul McCartney, but I suppose he won't want to know either. Of

course John Lennon's in the States so that's him out."

"The Cavern has been closed down to make way for an underground railway, but we're re-opening it on the day for a special luncheon session recreating the atmosphere of those we had in the sixties."

Price has been with Radio Merseyside for four years and has a Friday chat show which also features new record releases called, The Pete Price Show.

## Euro-song preview

BBC RADIOS London and Brighton get together on Friday night to present a two-hour preview of Saturday's Eurovision Song Contest (7.30 pm).

The show is being put together by Brighton and will

feature all six final songs from the British competition.

Radio London will follow the programme with an extended version of their Friday night review of the new singles. Pop Shop, from 9.30 pm until 2.00 am. Guest in the studio is Simon Turner.

## Beeb bulletin

RINGO STARR guests this Sunday in Brian Matthew's My Top 10 programme now finding its feet in the new 5.00 pm slot.

Later on in the day Wizard, Birmingham's answer to the Bill Haley revival, go through their paces on Sounds On Sunday.

Earlier in the week John Peel has Lindisfarne, Chilli Willi and Robin Dransfield, for his Thursday show. Rockspac follows on Friday night - no details yet - and on Saturday newcomers Snafu debut on In Concert with London pub band extraordinaire, Dr. Feelgood.

Also on Saturday, the second of Eric Idle's loony Radio Five programmes now occupying the afternoon spot vacated by Story Of Pop.

Only news of next week's programmes is that Bob Harris has those Scottish reels, Narnath.

RADIO ONE, back "on the road" again after a travel cut-back during the fuel crisis, has already resumed a stir.

At Didsbury Teacher's Training College last week Stuart Henry witnessed radio's first streaker when a young man dropped his pride (and trousers) to run around the stage naked.

Ed Stewart is the next jock to brave the great outside when he broadcasts live from Ryde Esplanade's Pavilion Band-stand, Isle Of Wight, on Easter Monday.

## BBC Newcastle launches new rock show

BBC Radio Newcastle is launching a new rock show on May 4. The programme, to be broadcast at 10.30 in the morning, is to be called Bedrock. "At that time on a Saturday morning," explained producer Dick Godfrey, "all good music fans will be in bed recovering from the night before and planning the day ahead, hence the title."

Earlier this year Dick produced a one hour programme covering the first decade of North Eastern rock from the Animals to Lindisfarne and Geordie.

## Caroline: Ten years old at Easter

RADIO CAROLINE celebrates its tenth anniversary over the Easter weekend with a special one and a half hour programme tracing the first broadcasts in 1964.

Among the items featured will be the first records played by the station,

interviews with the jocks, and historical highlights and dramas in chronological order.

The programme has been put together by Ray Anderson for East Anglia Productions.

## Northsea signal

RADIO NORTHSEA International may soon be doubling its signal power from 45 k.w. to 90 k.w. in an effort to improve penetration into Britain.

Station jock Robb Eden told RRM that engineer Robin Banks had already increased modulation on the transmitter from 60 per cent up to 100 per cent.

"This has improved the signal but we are now considering increasing the power," he said. "We are at present looking for an engineer, with experience of RCA Amphiphase Transmitters."

RNT's transmitter has a maximum output of 105 KW.

## Alternative voice

FROM NOW on, Dave Johns will be helping me with the ALTERNATIVE VOICE, and will be partly responsible for collecting libel writs, threats, nasty letters, enemies etc. Most important of all, we will be able to make up new news than ever before - even more than Chris Andrews.

As you saw last week, our friends in Italy are going against every convention of international broadcasting, and to put it technically they are beaming an unmodulated carrier at the North Sea. The carrier is one and a half kilo-cycles off channel to give a heterodyne near 125.3 metres, Atlanta's frequency. To you and I, that means they are putting a nasty whistle over one of the best stations broadcasting.

The reason for the jamming are supposed reports of interference, but maybe we shouldn't take them too seriously though. In 1966 someone told the Italians that Swinging Radio England was on the air on their frequency, and they immediately complained. In fact, SRE didn't come on the air till a week later, and then a mere away.

Kenny Everett and Dave Cash won the award for the best radio station promotion last week at the National Broadcast Advertising Festival.

It was interesting watching Jimmy Savile's TV show last Saturday when a gentleman came on the screen, talking about the

way the research figures are compiled for the BBC shows. Neither Mark Lett nor I feel qualified to argue whether or not the BBC has valid audience research, but why is it not possible for the various organisations to get together and call their research information? Last week in the JICTAR research the BBC were without a single programme in the Top Twenty (I don't personally see this as a bad thing, as the BBC in my opinion do produce a high standard of broadcasting than the commercial television stations do, Dave Johns).

Don't be surprised if we see Dave Johns thrown inside this week. He had a 'phone call from the Director of Public Prosecutions to join, threatening to lock dear old Dave in jail for selling pop records for Caroline. As Dave never even attempted to sell any he was slightly peeved. His only comment was that he wished that Caroline did have some pop records, then the staff would all get paid with greater regularity. (We all know Dave is a firm lover of Auntie BBC).

Dave has actually been probing into the current state of affairs with the jocks in the Thames Estuary. Apparently three official bodies have an interest in these reefs. The Port of London Authority have measuring equipment on the Shivering Sandbank. Roy Bates likes to look at his own fort, Rough Tower, and the Department of the Environ-

ment and the Ministry of Defense are talking about blowing the other forts out of the water. The reason for the authorities wanting to disperse with the forts is that they are a hazard to shipping. It seems strange that over the last thirty years the only ships to run into the forts have been chased by angry disc jockeys trying to climb onto them.

Chicago is at present setting in on the 380 transmitter, and we are promised fireworks within the next few months.

Battle has commenced at Piccadilly Radio, with BBC Radio Manchester laying on the publicity machine very heavily, recently, obviously trying to cash in on the publicity that Piccadilly is getting. Good wishes go to all up in Manchester, especially to Jimmy, Roger Day's wife who will be expected to be up early making her husband's breakfast. Roger has always done a breakfast show, poor lad!

On Caroline, I wonder why last Saturday's Mike Lindsay pop game was taken off 25 minutes after starting. All the tape machines were working but some unexplained reason it might have been a record. There was perhaps some argument between the jocks on the show as to whether or not the show should be broadcast. Talking about the show, it is said to be back at work now after its recent smash. Life in London sound, it seems unexplained reason it might have been a record. There was perhaps some argument between the jocks on the show as to whether or not the show should be broadcast. Talking about the show, it is said to be back at work now after its recent smash. Life in London sound, it seems unexplained reason it might have been a record.

THE first in a series of eight programmes tracing the life and work of Ella Fitzgerald starts on BBC Radio Two this Sunday. The first episode, titled Start Of A Legend, has Andre Previn talking about the singer's early days in Harlem.

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**I CAN'T STOP**

A new single Available for the first time in Britain.

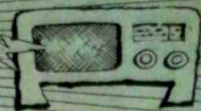
MCA 129  
Written by Wes Farrell & Jerry Goldstein

**MCA RECORDS**





# RADIO WAVES



## feed back

### Lifeless

Having read both sides of "the Caroline argument", I think it's time that the listeners had their say. I'm sure I speak for "jocks" are the most lifeless the North Sea has ever produced, and some sound as though they're reading every word from a sheet of paper! Occasionally, they become so fed up with their own efforts, that they resort to long periods of non-stop music. If, as Andy Archer says, they're "lired", then they ought to be replaced in says, by people with more vitality, personality and humour.

The type of music played also drags after a time. It's very bold to aim at also minority audience, but it's also financial suicide. How can Caroline succeed where Seagull failed, because they're basically the Caroline and when Mi Amigo is forced off the air, where will the money come from?

Many would be more sympathetic towards Ronan and Caroline if they hadn't fallen foul of the Caroline Club, and isn't it time we had the truth about the return of an all-day service on 389? All the ex-389 dee-jays have found work elsewhere, so who's kidding who?

So Mr Archer, don't you think it's time we had fresh talent aboard Caroline, and remember a 50 Kw signal can never outbid the enthusiasm, excitement and sincerity shown by your three neighbours.

**John Hogg,**  
40 Virginia Gardens,  
Brockfield,  
Middlesbrough,  
Teesside.

## Fiasco

Can we, through "Radio Waves", put in a plea for our favourite DJ Dave Cash? It's sad to see the Kenny & Cash show turning into the Kenny & Cash fiasco, with Kenny hogging the show, and Dave just giving the odd time check. Dave is a super DJ and deserves better than this. Please give Dave back the midday programme, where he can be heard, and his talents appreciated.

**Six Students,**  
Guildford.

# PROFE Switched off and tuned in

"I WAS a star-struck youngster who went to Drama School, thinking it was preferable to actually having to go out and earn a living when I left school."

Stuart Henry has always been wrapped up within the radio industry, ever since he was old enough to be able to crawl to the front door mat.

"I used to wait for the Radio Times to plop through the letter box each week and then take it into the living room and sit and ring every programme that I wanted to hear. In that way didn't miss any interesting goodies. I used to love listening to the smooth sexy charm of Pete Murray and David Jacobs. Perhaps the man that I admired most was Jimmy Savile, and I suppose it would be true to say that I modelled myself on him. He has such a great way of being able to communicate with people, and doesn't talk at the audience but with them."

Stuart was born in Edinburgh and went to Daniel Stewart's College in the city. It was while at school that he developed what he now describes as his most useful asset.

"I found that I could switch my mind off from everything else going on around me. Being able to do that added to everything else going on around me."

At a disco I can keep to the job in hand, without my mind getting distracted by girls flirting all over the stage. At school I found that the actual content of the lessons had no bearing on what I saw climbing doing in later life.

"When I left school it was my mother who encouraged me to enrol at Drama School. She had always wanted to be on the stage when she had been young but her family stopped her. So, off I went!"

Many of Stuart's friends at School, classmates were all going into banks and offices to work, but that didn't really appeal to him.

"I didn't see how they could face going into a job that they would never see any end to. I suppose you can say the same about being a disc jockey, but no two days or two shows are the same. Anyway, I started off at school again, and it

was great fun and hard work. I completed a three year course and then headed off into the unknown, and spent five years working here and there."

Radio Scotland, broadcasting from a ship named the 'Comet' then surfaced off the coast of Scotland.

"I joined up, mainly for a giggle because I thought it would be something to do for a couple of weeks. It turned out quite different! I was sacked after the first week because I was continually being seasick. I couldn't get through a show without the waste paper basket between my legs. I had to be taken off the boat and I went to see my doctor. He

## Dave Johns talks to Stuart Henry

dosed me with pills and sent me back to the boat. I thought I would be alright, but no!"

With a bit of chin wagging and a few drinks, Stuart was taken on again. He was now to do taped programmes from a studio on land.

"It annoyed my fellow chin-waggers greatly that I was allowed to work on land while they were battling with the sea. It also upset them that I was the only disc jockey who could be guaranteed to be on land, so as a result I got booked for all the personal appearances."

Stuart made the final split from Radio Scotland and started up one of the first mobile disco's in Scotland.

He found it very difficult trying to persuade the pub and club owners to give him a try out.

"Once I got started, there was no holding me. One day I was hired to do the warm-up disco at a boat contest in Dunfermline. There were people coming from miles around, and one of the judges was David Jacobs. After the disco I was asked to join the panel of judges, and during the interval I talked to most of them. Anyway, a while later I had a call from the BBC in London, and it turned out that David Jacobs had recommended that I be given a chance. I went down to London to do the pilot show, and on my arrival I was taken into the side door of the BBC. They offered David a series of midday spots for six weeks, they they smuggled me out of the building, and back up to Scotland. So each week I was to fly back and forward to do the show."

Stuart openly agrees that midday would never have ever seen an audition tape to the BBC, so it was thanks to David Jacobs that he started.

When I spoke to Stuart on Tuesday of this week he had just got off the train from Scotland.

"I'm feeling totally disembodied from the world. Scotland was quite cold and quite a change from the Caribbean where I have just been on holiday. While I was up in Scotland I managed to catch some of the shows from Radio Clyde. They seem to be doing very well. It is really a very exciting period in the radio world with the commercial stations starting up. I remember when commercial television started, and it only did the BBC good in that it gave it a stronger identity. In the same way, I feel sure that with good will come of the new era with radio."

"One thing I was surprised about was that in the Caribbean there are usually two radio stations for each tiny island. All the young people were going round with small radios in their hands, and they were really enjoying themselves. I suppose in some ways I felt rather depressed to get back to Britain when I looked around."



Stuart doesn't look to the future of the world with any relish. "The future for me seems fine, but the world in general looks to be in for a tough ride. I don't know what I'll do in the future,

though perhaps I'll go back to acting in a while. I've lost the urge for the moment. I want to travel a bit more, and perhaps settle down in a few years time, nothing too dramatic."

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# The reluctant star

THERE are pop stars and there are pop stars... and then there is Terry Jacks. But despite his offhand manner and his casual attitude to the pop big-time, star he most certainly is.

He was one half of the Poppy Family team which headed the world's charts with Which Way You Goin' Billy? The other half was his blonde missus, Susan.

He wrote hit songs for other stars, produced hit records for them, too. He's made himself a fortune, and is adding to it mightily through the sales of his solo hit, Seasons In The Sun.

## Fishing

His music publishing company was called Gone Fishing, Right? Well, when Which Way You Goin' Billy headed for the top of the US charts, Terry headed off... to go fishing. The big guns of pop, the producers and managers and agents, wanted to hand him a million dollars for his services... but our hero was up in the hills, somewhere... Fishing.

The world's press panted for news about this new group The Poppy Family... but one half of the "family" was fishing with his 81-year-old closest friend, a guy name of Charlie.

He's a musical perfectionist, this man Jacks. But he just won't follow the rules of pop baloney. Yet he's not without a somewhat gushing sentimental streak.

Says Terry: "I worshipped the very ground walked upon by Buddy Holly. I really loved that guy. When he died, I went out and bought a cheap

guitar and conked my way into a rock and roll band... just to hide my grief, and somehow to try and get nearer to the dead man who was my hero. So I was the worst musician in the band, no matter. Buddy played guitar, and so, up to a point, did I. It was a link, no matter how slight."

## Moody

He met his wife in 1966. They've had their ups and downs, as one might expect from a moody guy like Terry. One of the ups was cutting Which Way You Goin' Billy? for a little over a hundred dollars in Vancouver, and then having it sell more than three million copies. Terry wrote the song, arranged it, then produced it.

The Poppy Family don't work together now, but Terry still produces singles for Susan.

That first hit really threw Terry. They returned, exhausted by the sheer pressures of being number one. So there, right at the height of things, Terry disbanded the group (they'd travelled with a drummer and guitarist) and he went fishing for three months! "Yet that one hit had given us enough money to be able to retire for life," says Terry, wonderingly, after his fishing vacation, he and Susan made a trip to London and recorded an album with the string players of the London Philharmonic Orchestra.

Just as soon as anyone tried to organise Terry into a pop superstar life, he'd just up and go. He had a solo hit, I'm Gonna Capture You, in the US charts... he'd actually written it for Tommy Roe. And for a while he holed up in Los Angeles and produced some records for the Beach Boys... Al Jardine of that group was an old mate of

his. But that phase didn't last.

Says Terry: "With Susan, things were sometimes fine, sometimes not. When the pressure was on, I got quite paranoid. And I found it so hard to write songs for a girl... I mean, she has a fantastic voice but it's really hard to orientate one's own feelings all the time to suit a girl."

"But you could do a gig for say three thousand dollars, and end up with only a couple of hundred after paying all the expenses, that happens so often. So I just dissolved the band again in 1970, after a big sell-out date with Blood Sweat and Tears."

Terry has long been an observer of the pop scene, and he doesn't like much of what he's seen. He can't stand the plastic side of pop, but he can't stand the false side, and the lack of personal security.

In one interview, he said: "We met some of the big stars in the States, and those cats are terrified to walk out on stage, they're so insecure. Worried they can't live up to their image. They get to be stoned out all the time, and sooner or later they take it just too far, and it kills them. But I believe the real murderers are the managers, the agents, and the publicity guys. They just lay on too much strain."

## Junkie

A year or so ago, the Canadian music industry and the Canadian Government laid on a Maple Music junkie for European journalists, and I was in the party. The Poppy Family appeared on the first of three show-base concerts. Terry didn't seem much interested. Susan looked and sang beautifully.

Afterwards, she played the role of amiable hostess for we visiting firemen.



Terry and wife Susan in the Poppy Family days.

But Terry had apparently already lost interest in this "prestigious" event, and anyway was soon to stop recording as the Poppy Family.

His candour and forthright opinions make him a tough opponent. There

are certain top Canadian personalities who would like to offer him physical violence... I've met some of them!

But in an often phony old world of show-biz schmaltz, Terry Jacks, the reluctant hit-maker, comes

as a welcome change from the usual sort of character. As his solo single hits the world charts, he's probably off somewhere where there's no telephone but plenty of fish.

Peter Jones

around the country tony byworth

# Ronstadt — discerning tastes



WHILST EVERYBODY prepares themselves for the Sixth International Festival of Country Music, [which is staged over Easter weekend at Wembley's Empire Pool — look out for a special supplement in next issue] — Around the Country takes a brief look at some of the recent releases which should please all manner of country enthusiasts.

In fact, starting the ball rolling, Linda Ronstadt's debut album for the Asylum label — Don't Cry Now (SYL 9012) — is just the release for those with discerning tastes although her current single, a revival of that golden oldie Silver Threads And Golden Needles and taken from the album, is doing solid business in the U.S. Country Charts.

After listening to the release a number of times, I can't help feeling that her Capitol albums were merely a graduation course for the maturity that comes with this Asylum release. Distinguished production work from John David Southern which is set on equal terms by Linda's vocals on, including a brilliantly penetrating version of the Eagles' Desperado.

Incidentally, it's interesting to note that Linda's 1967 album release, Different Drum recorded with her former outfit the Stone Ponies, has just been reissued in the States and currently climbing up Bill board's LP charts. It'll be a very good time for a reappraisal of her early work.

Another lady who is every inch a stylist is Sammi Smith, the entertainer who smashed home with the original hit version of Help Me Make It Through The Night and proved that soul has as much relevance to country music as it does to any other music form.

Sammi's latest album release is titled The Entertainer (Pye International NSPL 29190; and, by name alone, is a finely accurate assessment of her talents. A couple of her chart successes — The Toast of '46 and The Rainbow In Daddy's Eyes — are included among the twelve tracks, as well as highly distinctive versions of such items as Faded Love, Never Been To Spain and Manhattan, Kansas.

The barriers are being continually eroded away and entertainers like Sammi Smith are, in the United States,

drawing together the various musical areas: it's a sad reality, however, that the word "country" still possesses that stigma of past images — and even more sad that artists in the calibre of Sammi Smith can be overlooked because of that association. Simply, Sammi is a supreme stylist specialising in good music and should be judged on these grounds.

The situation is made even more absurd with the latest release from popular visitors Country Gazette. The album's titled "Don't Give Up Your Day Job" (United Artists UAS 25491) and it's a basic return to the music's roots although updated, occasionally by Crosby, Stills, Nash and Young styled harmonies and a range of material that includes Elton John/Bernie Taupin's Honky Cat, Don McLean's Winterwood and Graham Nash's Teach Your Children.

Nevertheless Country Gazette are, instrumentally among the finest purveyors of traditional country music — in their specific case called bluegrass — yet, on their two British tours, have attracted a healthy audience from outside

normal country realms. Possible they present the greatest case for forgetting classification and just treating music as music?

Finally, spotlighting the home grown talent, a couple of releases originating from this side of the Atlantic — and both available on Decca's low priced World of Country Music series.

Carl Gibson's contribution to the Series (Vol. 3 — SPA 329) is yet another album which opens up the field and is one of those rarer U.K. releases which tries to bring a cosmopolitan sound to the genre. Carl handles a good choice of material — including If I were A Carpenter, Rocky Mountain High and Try A Little Kindness — in strong vocal style and is well supported by attractive instrumentation, with arrangements worked out by Tom Parker.

The appearance of The World of Country Music Vol. 4 — Ritchie Bull (Decca SPA 336) surprises me because it's hardly what I expected to find rearing its head in a record series that aims for utmost commerciality. It's more a specialist label.

# Marmalade in shreds

THE MARMALADE story has yet to reach a conclusive stage. After something like eleven years and nine hit singles the original group have drifted apart from each other and the relationships between the original members, is, to put it mildly, "not healthy".

Ego trips, wife trouble, the sensational sex scandal, musical capabilities and differences all caused an unavoidable break-up in one of the country's top vocal harmony bands of the late Sixties.

Now what have we got left? One side is Dean Ford still leading relatively unknown musicians and calling themselves the Marmalade.

On the other side we have the New Marmalade with originals Graham Knight and Alan Whitehead pulling the strings and being directed by the man who thought of the Marmalade name, Peter Walsh.

It's a strange story and a difficult one to untangle as I soon found out.

## ... it was session men who played in the first so called Marmalade hits

band in 70/71 and was replaced by Hugh Nicholson.

He was fed up with the touring and he had made his money as a songwriter. Another reason which wasn't revealed at the time was Junior's secret rows with Dean Ford, a love-hate relationship which became unbearable.

"Dean and I never got on right from the very minute he joined. It was a clash of personalities really and he represented my organisation of things."

Apart from the music, the social relationships in the band were always split down the middle at the height of the Marmalade's success.

JUNIOR CAMPBELL and Pat Fairley were co-founders of the group that was one day to become the Marmalade but Campbell was the only true musician in his opinion.

"Did you know that it was session men who played on the first so-called Marmalade hits," he says, "for instance when Baby Make It Soon came into the charts Graham Knight and Alan Whitehead hadn't even heard the first thing. Other examples of this were Loving Things, and Wait For Me Marianne."

Junior first heard of the New Marmalade formation from Graham some weeks back and he was bewildered at Graham's action.

## Scandal

"I didn't really believe him at first considering Whitehead had broken up his marriage with his sex scandal story. It's tragic when I think back because I know a lot of people, me included, who worked their balls off to get that band where they were and they blew it."

Junior 'officially' left the

up front.

"For instance, it's generally thought that we co-wrote Reflections Of My Life-our best hit record, but in fact I did the whole arrangement, the melody and chorus and I gave the thing to Dean to write a couple of verses-it was purely political.

"When I left and Hugh joined the success continued because Hugh was a songwriter," adds Junior, "when Pat left, the business side of the group began to crumble and when Hugh left the band was left with no songwriter although Dean would disagree with that. The hits stopped because of this and not because Marmalade had broken their contract with Peter Walsh."

The Marmalade were capable but never brilliant according to Junior. The first five or six hits were poppy and the breakthrough came with Reflections. "We were just another band and that's another reason why I left."

"They were alright, Dean was a good singer, Graham didn't have the application, Pat was not a musician and Whitehead was just a lucky guy who got a break and blew it."

## Sneaky

So it was the outsiders who caused the break-up in the band, the women who wanted "to rule the roost," in Junior's opinion.

"You know they wanted to travel with us, go to recording sessions and listen in on Press interviews with us."

"Sure, I can't stand Whitehead but it was a sneaky way that they got rid of him. I mean is Dean such a superior singer that he should have had the power to criticise Alan's drumming?"

"Nobody touched Whitehead for a long time after that though, I had a single out called Goodbye Baby Jane when the sex story was published and immediately I was thrown out of two TV shows."

However in an almost sympathetic mood Junior understands Graham Knight's point-of-view in re-uniting with Whitehead.

"I mean he's about 31 and he's probably counting himself lucky if he has got a couple of divers left in his pocket. Me, I was always shrewd with my dough and I've got houses worth around 30 grand and I've just bought myself a beautiful new Daimler - I don't give a damn about Marmalade, I don't care at all."

Campbell doesn't care much about Peter Walsh either although he respects him for what he did for the band.

"He gave us the name Marmalade which was a great thing in itself and when we left CBS we were offered very lucrative contracts - he said wait and he checks another 25,000 quid on to what we thought was an incredible offer."

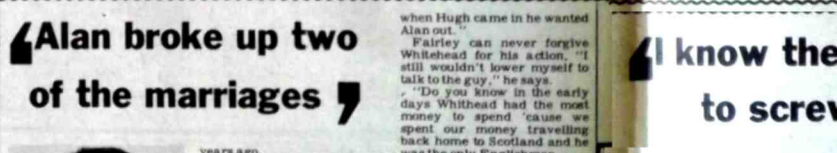
"Actually the first five or six years with the band were the best days of my life, we had a real bond until the women came in and that was the beginning of the end."



The original Marmalade - 1/r Alan Whitehead, Junior Campbell, Graham Knight, Pat Fairley with Dean Ford lying down.



Marmalade 1972 - 1/r Hughie Nicholson, Dean Ford, Dougie Henderson, Graham Knight.



The New Marmalade - 1/r Sandy Newman, Ricky Feebles, Alan Whitehead, with Graham Knight in front.

## Alan broke up two of the marriages

When Hugh came in he wanted Alan out. Fairley can never forgive Whitehead for his action, "I still wouldn't lower myself to talk to the guy," he says.

"Do you know in the early days Whitehead had the most money to spend 'cause we spent our money travelling back home to Scotland and he was the only Englishman. We used to stop at Joe's Cafe on the motorway for some bangers and mash and Whitehead would leave us and dine across at a hotel."

"He was a snob and he wouldn't lower himself to eat with us in a motorway cafe. Even when we told him to leave we were going to help him to get fixed up and yet he still went ahead behind our backs. Graham, well he's got nothing and he's cheapened himself to work with a guy who screwed up his life."

"I liked what the band were doing when Hugh was there but then they started doing ten minute songs and people wouldn't accept it. The vocal harmony side was always our best asset and frankly, anyone who brings me a ten minute song, I have really got to think about it for a while."

Fairley still runs the publishing side for Junior Campbell, Hugh Nicholson and his band Blue and Dean Ford. "So in my opinion I'm still working with the three top musicians from that band."

The RSO man believes that the final deal for the Marmalade came when Graham Knight was thrown out. "He was a flare and it's not losing your generals like losing your generals."

"I never missed a lesson or meeting with lawyers 'cause we made a few blunders with our bread and I found out how to get money out of the country. Tax avoidance rather than evasion is the word."

Graham and myself didn't bother much, Junior couldn't get on with Dean and Alan and

"I was never aggressive in any way and the others accepted it and I did the right things at the right time in my mind. If being successful means doing a lot of right then Marmalade are surely almost done but not quite out. They've been rehearsing new bass man Breen into the band, "he's much better than Graham," says Dean and the group are just about finishing their next LP. Whitehead can't cope musically, he's incapable," he adds momentarily reflecting the situation today.

"I've been acting as manager and I'll admit that I'm not really capable of it. When Hugh was in the band he was the natural organiser and when he left I took over. "I was never aggressive in any way and the others accepted it and I did the right things at the right time in my mind."

## I know they are out to screw us up

It started last November when Knight, who admits he was "skint" at the time, came to Walsh to talk about the possibility of forming a group. "I was leavin' the other Marmalade because it just wasn't working out," says Graham in his soft Scottish brogue, "Peter had the idea of this group although he knew I wouldn't like the idea of working with Alan Whitehead again but it only took me half-an-hour for me to say yes."

The group and Mr Walsh all agree that the New Marmalade venture was set-up on a purely commercial and money-making operation. They play the old hits and it seems popular judging by the fact that the lads are fully booked up till August.

The scandal which surrounded the group some three years ago following Whitehead's revelations to a devoted fans included, who can't really appreciate how a superstar, constantly surrounded by well-wishers, can possibly be lonely. But Susan understand perfectly Gary's comments about his loneliness - "and of his obvious longing to be loved."

Her first sight of Gary Glitter had something of the impact of a head-on collision. "I was driving from the first second, he stepped straight into my heart and that's where he's stayed. To me, he's much more than a pop star. He's a human being and a person who so obviously loves and cares for his fans... as much even as they love and care for him."

Gary and SUPERFAN Susan Tynan.

HUGH NICHOLSON: "His problem was his mental approach and he never seemed happy. That guy shouldn't really be on his own you know," says Dean Ford talking about the problems of the earlier Marmalade days. Despite the criticism which has been laid on Dean during the course of the Marmalade story, he's still fairly optimistic about the future of his band despite the fact that he's the only original member left.

The present line-up in his band consists of Dean, Dougie Henderson, on drums, Mike Japp and Joe Breen on guitars. "The New Marmalade reminds me of a certain agent a few years ago who used to put out certain famous American groups, top names, only the actual group members were recruited in Britain! It's a money-making venture and there's only one path for it to go... downhill. "I don't see Graham Knight now obviously but if I do I

The harmonies are still important according to Dean and he feels as if he's got the right musicians behind him, "Graham just needs the money but Whitehead can't cope musically, he's incapable," he adds momentarily reflecting the situation today.

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"I've done my best to make things equal financially and socially with this band and I know I've been a bit looking determined, "that we've the potential to be much bigger than we ever were."

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PETER WALSH is a strict disciplinarian and he leans hard on anyone who happens to cross him in any way.

Take the New Marmalade for instance. If they happen to arrive late for a meeting or interview he promptly whacks £5 off each group member's wage packet.

Peter 'discovered' the original Marmalade and he's also responsible for the new group consisting of Graham Knight, Alan Whitehead, Sandy Newman and Ricky Feebles.

## Skint

It started last November when Knight, who admits he was "skint" at the time, came to Walsh to talk about the possibility of forming a group. "I was leavin' the other Marmalade because it just wasn't working out," says Graham in his soft Scottish brogue, "Peter had the idea of this group although he knew I wouldn't like the idea of working with Alan Whitehead again but it only took me half-an-hour for me to say yes."

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The scandal which surrounded the group some three years ago following Whitehead's revelations to a

## Dean's band has fallen to pieces

national newspaper got "out of proportion" according to Walsh. "Alan realises he was wrong to make the first approach and he's certainly lived to regret it. The story broke despite the fact that I tried to put an injunction on the paper publishing it."

The band felt that Dean Ford was loose-lipped after Whitehead was kicked out of the Marmalade and that he must shoulder some of the blame for what happened.

"Dean was the biggest extrovert on stage and the biggest introvert offstage," says Walsh, "and yet he said in an interview that Whitehead wasn't good enough and hadn't played on any of the band's hits which was a complete and utter lie."

Whitehead left the band not long after his marriage to Lena Skoog, the Swedish model.

"He was so incensed with Dean's remarks," adds Graham, "because he had a water-tight contract with the record company to get a fifth of the group's earnings. He just blew his top."

An even stranger thing about the triangle is that the Marmalade, including Graham Knight, broke their contract with Walsh some 18 months ago.

They were moving in a "heavier" direction just after "Randancer" became a hit but their non-commercial direction became their final downfall.

Agencies wouldn't handle us, said Graham, "we couldn't find work, no-one would touch us because we had broken our contract and the thing just went sour."

"They were conning the public 'cause they didn't play the hits onstage," adds Walsh, "do you know that after their South African tour I had a letter from a Solicitor complaining and wanting money back."

## John Beattie

Even at work, Susan keeps fresh the image of Gary - her machine is covered with his routed by well-wishers, can possibly be lonely. But Susan understand perfectly Gary's comments about his loneliness - "and of his obvious longing to be loved."

Her first sight of Gary Glitter had something of the impact of a head-on collision. "I was driving from the first second, he stepped straight into my heart and that's where he's stayed. To me, he's much more than a pop star. He's a human being and a person who so obviously loves and cares for his fans... as much even as they love and care for him."

And that's an awful lot of loving and caring. To Susan, being a Superfan means doing missionary work in the field on behalf of her favourite. When she meets someone daft enough open up to NOT being a Glitter fan, she steps right in with persuasive arguments - talks about the Glitter talent, personality and essential niceness.

Mad's Dave Mount, bass player Marty Kristian and the Record and Radio Mirror contingent of Genevieve Hall, Peter Jones and

"I managed them for seven years and is it pure coincidence that when they left me, the hits stopped coming?"

The new members of the New Marmalade were slightly apprehensive about joining the group but their confidence is growing each month.

"I wouldn't like to meet Dean right now," says Ricky nervously, "cause I'm taking over from him in a way and there's bound to be a bit of aggro between us."

Dean's band has fallen to pieces and they are virtually non-existent in my eye. I reckon he's got so many problems he ought to give up. "It's not us, it's them who should have changed their name because they're not playing Marmalade music any more. Perhaps they should try Dean Ford and The Gaylords once again!"

"It's sad in a way," adds Walsh, "to see the state of Dean and the so-called Marmalade today. Pat Fairley, the other ex-Marmalade who's now in the publishing side, has made Dean sign a letter saying that he was no longer responsible for his debt."

"Yes, it's so bad he even wants to sell us their PA system," says Graham almost dejected by the tone of the conversation, "and half of that belongs to me...!"

"They were conning the public 'cause they didn't play the hits onstage," adds Walsh, "do you know that after their South African tour I had a letter from a Solicitor complaining and wanting money back."

And our panel were pleased to note that quite a few male fans entered the Superfan stakes, proving that Gary appeals to all sections and types. "We're pleased to salute Susan Tynan. Once the final details have been fixed, we'll be arranging a Very Important Presentation for Susan, where she will be handed her Superfan plaque. We hope very much that Gary himself will make the presentation."

Susan is the third in the series. Next week, we'll be spotlighting David Howie's Superfan - again there was a fantastic response in our search.

# 'To meet Gary would be heaven'

SO said pretty 17-year-old Susan Tynan, the lucky winner of our Gary Glitter SUPERFAN contest. Her dream is to meet the man of her dreams.

SHE'S SEVENTEEN She has three Gary Glitter suits which she made herself - and she wears them regularly. And every time she goes into a record shop she has a tremendous collector of Gary's bric-a-brac... reckons she has a fantastic number of pictures (colour and black-and-white), of cuttings, or interviews about her hero.

And she even sticks his picture on cornflake packets, so she can have stand-up Gary images even when having her breakfast. Little details like that mark out the Superfan from the ordinary fan... so thought our judging panel.

Susan admits, happily, that she really does eat, drink, sleep and dream of Gary. "Sometimes I find myself waking up and crying at the very thought of him. It's a funny feeling."

"I never missed a lesson or meeting with lawyers 'cause we made a few blunders with our bread and I found out how to get money out of the country. Tax avoidance rather than evasion is the word."

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# WORLDWIDE

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# The daddy of rock 'n' roll

**THE LEGENDARY Bill Haley relaxes in an armchair and sips a cup of coffee while a fashion photographer takes pictures of a model at the other end of the lounge in his London hotel.**

At 46, Haley, affectionately known as the 'daddy' of rock 'n' roll, is understandably looking a little chubby about the face and his waist-line seems to have got bigger over the years. The kiss-curl hanging over his forehead which became a trademark is still there although he's starting to go a little thin on top.

Haley has just heard that his all time classic, Rock Around The Clock, has made the top 30.

"It's tremendous, that's the sixth time it's entered your charts," he says with as much enthusiasm as someone having a hit for the first time.

"I'm surprised at its success again. I suppose it's a new generation who claim it as their record."

The Rock Around The Clock saga began 19 years ago. It was Haley's second British hit, Shake, Rattle and Roll being the first. In January, 1955, Rock Around The Clock reached #1 but dropped out of the top 20 after just two weeks. Ten months later it re-entered and went to the top. The following year it made another amazing re-entry going this time to number five.

In 1968 it was re-issued to coincide with a visit by Haley to this country. Again it made the charts, and also in 1972. Its current world sales now top 37 million.

At present Haley and his

group, the Comets, which still has two of the original members, are touring the clubs and ballrooms of Britain and have been playing to full-houses of two generations.

Those who idolised Haley during the fifties have been turning out in all the gear of the day. The Teddy Boys have been living to his music in drap jackets with velvet collars, drainpipe trousers, crepe sole shoes, lace ties and hair brushed back in a quiff.

This fifth visit to Britain by Haley has been so successful that plans are in hand for it to be extended to May.

Some fans were so keen to see Haley that they booked a table right by the stage every night for a week at a Liverpool club and travelled up each day after work from London.

Everywhere Haley has gone he has created hysteria. At his recent London concert a 1960s style riot broke out after he didn't reappear for a second encore.

In addition to all his hit records, Haley has starred in two rock 'n' roll films during the fifties - Rock Around The Clock and Don't Knock The Rock.

"It used to be really exciting in those days," recalls singer/comedian Freddie Starr.

"I remember how the cinemas where the films were shown used to get wrecked. The kids were as wild as if it were Haley live on stage. They would rip the seats up and really let go. It was like a breath of fresh air."

Haley's story is unique since it was he who popularised the rock 'n' roll sound which laid the foundation for today's music.

Son of a Michigan



He may be fat and balding, but he's still causing riots

farmer, William John Clifton Haley left home at 17 to try to make his fortune as a musician. The war was nearing an end and the big bands were rife.

All he had was a few dollars and a homemade guitar. He began slinging country music in clubs and dance halls. The fifties saw Bill Haley and the Saddlemen who in 1952 changed their name to the Comets.

Their music turned to a mixture of C&W and R&B with brasslike thunderous sax solos which earned itself the name, rock 'n' roll.

A string of hits followed: Shake, Rattle and Roll and Rock Around The Clock . . .

Rip It Up, Rock A Bustin' Boogie, Saints, Rock and Roll, See You Later Alligator and Rudy's Rock to name but a few.

But in the early sixties Haley and the Comets started to experience a lean period. His popularity was falling off as names like Presley, Little Richard, Jerry Lee Lewis and Chuck Berry had come to the fore.

Haley found himself playing places like the notorious Star club in Hamburg along side groups like Gerry and the Pacemakers, the Beatles and Kingsize Taylor and the Dominoes.

They had been sent over from Liverpool which was soon to lead the pop field with its Merseybeat sound.

Haley's second visit to Britain was in 1966. He returned again in 1968, the year Rock Around The Clock put him back in the charts, and he also packed London's Royal Albert Hall for a sell-out concert. As good an indication as any that Haley was no longer means on the way out. He came back here once

more in 1972 for the Wembley rock 'n' roll revival show which also had Gary Glitter on the bill.

"You know I've never stopped to look the whole thing squarely in the face and ask myself why it happened," says Hill with sincerity.

"I don't know what to put my success down to, but whatever it is I sure hope I don't lose it. There was a period when we got type cast and I got fed up with doing the same old thing. But I think there's a need for my kind of music now."

There's a different feeling now with the audiences, it's almost as if they're hungry for it. They come and they sit down and there's such joy when they hear music which is genuine. The kids are really and sincerely searching for something. It's like new music to us.

So just how does Haley see today's music scene?

"What is a 'scene' today?" he asks. "I mean there's no Beatlemania, no trend. As far as my musical tastes I like some, not all of David Bowie's things and I think Tony Orlando and Dawn are very good."

Unfortunately at that Haley's manager called the interview to an end saying he was due for a television show recording and time was tight.

Haley, full of apologies, shakes my hand.

"I've, we've been lucky. I've managed to record 100 records and have sold between 80 and 90 million so I guess I've a lot to be thankful for," he says and disappears off to the studios.

**Roy Hill**



## Triumph for Kiki

AFTER YEARS of running against the conveyor belt, Kiki Dee has (finally) managed to make some headway.

Her music has progressed, her confidence grown tremendously and her whole approach to things is tempered by true professionalism.

Topping the bill at Croydon's Fairfield Halls on Sunday night must come as a personal triumph to Kiki and without doubt she was the star of the show. It must have also been cheering for those in to see the place throbbing full.

The supporting acts African singer Tony Bird and singer/composer Rab Noakes, were not very up to the audience but all that was changed when Kiki and her five-piece band took the stage following a welcoming introduction by Bob Harris.

The red-head Kiki set the touch paper alight with a good rocker called Supercool . . . and that's just what she needed to give us a nice version of the Boxtops hit, the Letter, but one of the numbers I really liked was her own composition, Hotel. The pace slowed right down for this with acoustic guitars providing the backing.

The band seemed to be enjoying the gig as much as Kiki whose interpretation of a couple of Jackson Browne numbers, Song For Adam, and, Take It Easy, came over just fine. After being joined by four back-up singers Kiki changed the mood to funky which really worked. The girls then left and Miss Dee, amid much cheering, stood alone for her hit, Amoreuse, which she put great feeling into. Before winding things up she sang her latest record, Hard Luck Story, and a really wild version of Ringo Starr's Oh My My. **ROY HILL.**



## The Cat's back

IT HAS been two years since Mr Stevens last graced an English stage, so imagine the rapturous reception he got on his return to London at the Drury Lane Theatre last week.

He surprised the audience by walking onto the darkened stage and going straight into Wild World from the Tea For The Tillerman album, good if it was less. The band consisted of Jean Roussel on keyboards, Alun Davies on acoustic guitar, Gerry Conway on drums, Bruce Lynch bass and Larry Steele on congas and electric guitar.

They looked quite well too through lots of oldies including Lady D'Arbanville. After about forty minutes Linda Lewis walked on stage and their music was a change around in the band with Max Middleton on

piano, Bruce Lynch on bass and Linda's old man Jim Cregan on lead guitar.

Linda was great, but I do find her habit of switching through her entire range in the course of one song a little irritating. If she settled down a bit and decided on the mood of the song she was singing and stuck to it she would be great. She has a lovely warmth, which was entirely lost on the audience, more's the pity.

Back came Mr Stevens to rapturous applause and more oldies tempered with numbers from The Foreigner and Buddha and The Chocolate Box including his new single Oh Very Young.

As the second encore Sad Lisa drew to an end I couldn't help wondering if he would have done so well had he played more new material? **C.P.**

## Waeerrips

TO THINK that it's 19 years since Bill Haley and his Comets first made the British charts with Shake, Rattle and Roll. At 47, the big daddy of rock 'n' roll can still pack the halls and whip up the hysteria he created during the fifties.

His concert at London's His Majesty's Palace, an ideal venue for his sound, saw 4,000 fans receive those golden days of rock 'n' roll. A great many turned out in all the gear they've carefully preserved over the years - the drap jackets, drainpipe trousers, crepe sole shoes.

I'm amazed that in a tin, the fans waited patiently as the Wild Angels played their set of standard rock 'n' roll numbers.

And then the great moment came . . . Haley's manager came on stage and announced that the big daddy of rock 'n' roll, Rock Around The Clock, had just chalked up world sales of 27 million.

Cheers went up drowning his voice as he introduced the Comets two of which, sax player Rudy Pompili and bass man Al Rappa, are original members. More screams and on walking the man himself looked immaculate in a white tuxedo and still sporting that familiar kiss curl on his forehead.

He looked a little chubbier in the face, but he'd no really altered after 30 years

of rock 'n' roll. With his big Gibson guitar straddled across his chest he let rip with shake, rattle and roll much to the delight of the audience.

During his one hour on stage which was being recorded for live on radio, Haley played his all-time greats like Rip It Up, Rock A Bustin' Boogie, See Ya Later Alligator, The Saints Rock 'n' Roll and Rudy's Rock.

Rudy Pompili did his own thing on the sax while Al Rappa climbed onto his double bass as he always does in the act and rocked to the music.

Amazingly the fans found room to jive although some girls caught up in the squab in front of the stage had to be bawled off.

No doubt Haley and the band found it a welcome break when Freddie Moore took the limelight for a five minute drum solo which well deserved the rapturous applause that followed. Lead guitarist, Nick Masters, also had a solo spot and gave us an incredible version of Spanish Eyes.

Needless to say the climax came when Haley and the Comets played their way through Rock Around The Clock, which by the way has been re-released yet again. The concert came to an end all too quickly. Despite the chants of 'we want HAY!' Haley had obviously made up his mind that that was it and so the fans were left to fight it out among themselves.

**ROY HILL**

# Working class he

"My name is little Alan Price I've tried to be nice all my life But I'm afraid that up to date it doesn't work Because when you lay some money down The people try to put you down Now, where do I stand - either side or not?"

(From "Between Today and Yesterday" - Alan Price).

BUT WHY anyone would want to put Alan Price down is difficult to imagine because he is a refreshing rarity in the overblown, egotripping, self-congratulatory and frequently artificial world of pop music.

That rather lightweight verse, with its slightly enigmatic ending, typifies the dilemma of a lad who comes from the British working class, belongs to the real people of this world and yet, because of his celebrity is sometimes forced to adopt roles and postures that don't exactly mesh with his Jarrow background.

"I suppose," he admits, "that there is a conflict between my working class background and my present situation - but at the same time, I don't lead a very fancy life. I still have the same friends - I don't go out much, and all the money I get I plough back into doing the musical things I want to do."

One of the musical things he wants to do is to make a ten-day tour of Britain next month - and it will cost him £1,000 a night to hire the musicians he needs "so that the people can hear it as it should be heard."

He's been ten years on the pop scene - starting with the heady plunge into instant stardom that he enjoyed with the Animals, then achieving modest success with the Alan Price Set, teaming up with Georgie Fame for cabaret and finally emerging as an abundantly talented songwriter. It is in this latter role that Alan Price, the former grammar school boy and tax office clerk from Jarrow, is likely to achieve the most lasting and abundant recognition of all. What you might call Georgie fame at last.

His soundtrack for the film "O Lucky Man" was nominated for a US Oscar, won the New York Critics' Award, the Rolling Stone award for the best soundtrack of the year, the British Oscar and was nominated for the Hollywood Press Association Golden Globe Award.

Currently Alan is touring the USA on what he calls "a final blast" in an effort to make an impact there as a performer as well as a songwriter. Meanwhile he has taken part in, and written the music for, a



documentary programme which will be shown in Omnibus on television May 17 and it is from this documentary on life in the North East of England - that Alan has taken some of the songs that feature on his latest album, "Between Today and Yesterday".

"The album is divided into two parts - the period from 1940 to 1950, which is yesterday, then the period from 1950 onwards with me coming to London to achieve fame and fortune," Alan says.

Although he talks of fame and fortune with tongue in cheek, Alan Price is considered very much a rich and successful star in his home town of Jarrow -

but because he has not lost touch with his origins, with his own people, they are proud rather than resentful of his success, and he makes a point of "going back home" whenever he has any new songs so that he can try them out on his Jarrow friends.

"Taking up the 'yesterday' aspect of the new album, I asked Alan about those old days with the Animals and what his relations with the other members of the group were like today.

"We still keep in touch," he said. "Eric Burdon came to our place for Sunday dinner just before Christmas - he's a lot steadier these days and

more into the business side. I've always felt that he lacked focus - he's never been properly taken in hand as an artist. He should concentrate more on singing and less on talking. He really hasn't yet made the most of his talent. But Eric was a great influence on me, especially when I was obsessed with success. I wouldn't have made it but for Eric - he taught me a lot.

"And Chas Chandler and John Steel were round at my house on my wedding anniversary - which we spent playing charades, believe it or not. We were up until five in the morning. Chas and I get on well - he's always been

my biggest fan.

"John was always the coolest one - never interested in being a success. And as for Hilton Valentine - I believe he is managing a club in Los Angeles for John Bloom. I haven't heard from him for years."

It is not altogether a secret that although the Animals enjoyed immense popularity here and in the USA in the sixties, they didn't exactly emerge as millionaires from the experience. Says Alan wryly: "So far in my career I've earned enough to pay the income tax and surtax on the Animals days. It was more rewarding in terms of

than of hard cash." Alan feels a little cut off from the contemporary pop scene and confesses: "I don't know half the people around today. There seems to be an overproduction of records. In the old days the bands like the Kinks, the Animals, Manfred Mann and the Stones all had their own identity. I like Gary Glitter and Slade because here you can put faces to the music - but the rest of the pop output, though good technically, seems impersonal."

He finds the camp aspects of pop, as personified by Alice Cooper, Joplin, David Bowie, the New York Dolls, Lou Reed and others, to be "good theatre" but says he thinks acts like the Osmonds and David Cassidy "too manufactured", and compares them with the Monkees. "The Monkees were systematically created - but the Beatles, on the other hand, were totally spontaneous. The Beatles, in fact, were produced by the people - not by the record industry."

The next major Price project is a musical called "The Brass Band Man". Ian Le Fremis will be writing the book and the show will be directed by Lindsay Anderson, the director of "O Lucky Man". There will also be a new album in June.

But where you won't be seeing Alan Price again is at the Talk of the Town where he did a season last year with Georgie Fame. "The first night was good - but then we started getting the credit card faction, you know, 200 Japanese off a Jumbo Jet, and it really wasn't our kind of audience. I wouldn't want to do that again."

Where many people feel that Alan Price would be right at home is in Ronnie Scott's London jazz club - but he himself is hesitant, claiming to be slightly overawed by the prospect of storming that bastion of jazz music.

"I think no matter how technical rock music becomes, the technique of jazz is always superior. I've always admired and respected jazz players - especially the lionous Monk, Charlie Mingus, Louis Jordan - and the Kansas City players. I still like going to listen to jazz at my local, the Bull's Head at Barnes.

He also takes his three-year-old daughter, Elizabeth, there and claims that she is so turned on by jazz that she claps all the solos (though she also admits shyly to being a Gary Glitter fan).

In a pop world where honesty, candour and sheer genuine good nature are sometimes seen to be rather short supply, a meeting with Alan Price is calculated to restore faith in human nature, natural humanity - and, perhaps more important, natural humility.

**Mike Hennessey**

# Albums

## Judith belts out the blues

**JUDITH DURHAM**  
And The Hottest Band In Town (Pye NSFL 1843). She really does enjoy belting out the old blues. The sounds here - including the single I Wanna Dance To Your Music - really swing along and stress that the one time Seeker lead voice is really one of the most flexible and

versatile instruments in the business. Mostly familiar items, like Alexander's Ragtime Band, and Shimmy Like My Sister Kate, and the Australian lady is really at home with this music of the 1920's and 1930's. Nothing heavy, but a very enjoyable good-time production. P.J.



**BLUE MINK**  
Fruity (EMI 3021). Lot of talent in this group, but the trouble seems to be in harnessing it to the best advantage. Roger Cook's interesting voice, working with Madeline

Bell's outstanding voice, and the keyboard work of Ann Odell... and the tight rhythm back-up. All there, on the surface, but on this album there are surprisingly dull and dead patches. But the

emphasis on instrumental work is worth the bother. Blue Mink swing well when the mood is right. Song For Madeline is nice; so is Miss Odell's Yesterday's Gone. P.J.

### Power

**TOWER OF POWER**  
Back To Oakland (Warner Brothers 46252). Into a progressive jazz field, with a big string section and room left for musicians of the calibre of Bud Shank and Frank Rosolino. Tower of Power is a big band, crisply organised, and the main sparks come from the lead voice of Lenny Williams, who has a flexible and fluent style and a commendable lack of gimmickry. But the big criticism is that there is so often a coldly clinical feel to the music. Maybe a short course in relaxation - or maybe a little more directness. P.J.

## Eloquent Storey

**STOREY**  
Storey (MAM 1011). Mike is composer, arranger, singer, pianist. Just where he fits in is hard to say... not too far off the Gilbert O'Sullivan scene, but with perhaps more meat to his work. It's basically a no-expense-spared showcase of an album, with good horn arrangements and sensible use of backing singers. Mike's voice is eloquent if apparently a bit short on instant - P.J. recognition tone.



## Authentic

**COUNTRY GAZETTE**  
Don't Give Up Your Day Job (United Artists 29491). Second album from the country urban bluegrass team a group which features outstanding fiddle player Byron Herline. The style is authentic and the atmosphere good... they work over a handful of originals, plus some interesting songs from Stephen Stills, Graham Nash, Don McLean and Messrs. John and Taupin. Specialist, but interesting enough to hold attention. P.J.

## Memorial

**KENTUCKY COLONELS**  
Kentucky Colonels (United Artists UAS 29514). Originally released in 1964, when the line-up included Clarence White... later to join the Byrds. His tragic death in a car smash last year makes this something of a memorial album. Bluegrass unlimited. P.J.

## Blank

**DAVID WIFFEN**  
Coast To Coast Fever (United Artists 29558). Canadian singer and guitarist and, on the evidence of Smoke Rings and Lucifer's Blues, a more than useful composer. But there are some black areas here, with so-so lyrics delivered almost dead-pan. Much of the good stuff comes from the highly talented Bruce Cockburn, on guitar and occasional vocals. P.J.

## Magic

**THE DILLARDS**  
Tribute To The American Folk (United Artists 29516). Rodney Dillard keeps this one going - his sometimes strained voice works most of the magic. The category? Well, the Dillards themselves say "We bring an entire rich history of inbreeding and backbiting, Ozark backwoods soul and funky bluegrass, back-home ignorance and anti-backward philosophy. It's lively country-slanted material. Worth making the effort to get into their sound. P.J.

## Great debut from Highway

**HIGHWAY**  
Highway (EMI EMC 3019). With strong musical influences from the west coast Coast of America, over the Texas plains, to the Mississippi delta. It's not surprising that this exciting new British band by the name of Highway sound like a cross between Buffalo Springfield, Poco, Manassas and a rough version of the Eagles, while at the same time capturing the cajun sound of New Orleans.

An excellent debut album from these five proficient musicians who have written all the tracks themselves and put this album together without using any complicated studio techniques. The whole album is beautifully laid back with standout tracks such as Silver City, Cajun June, Down By The Washing Well, and the only risqué number Ready, which was released as their single.

Lead vocalist Jon Eklar sings with tremendous feel in his voice, but to say he lacks the aggression here that he's so capable of injecting. G.H.

## Basie Style

**COUNT BASIE**  
Have A Nice Day - (Daybreak 288). A debut album for the label, and it features only Basie, writings and numbers by the gifted Sammy Nestico. As ever, the economical piano of Basie, but other lovely solos from flute, piccolo, and a couple of hard-grafting trombones on You 'n' Me, is one of the great tracks.

**SAMMI SMITH**  
The Entertainer - (Pye Int. NSFL 28190). The third Sammi album out in Britain. She's a country girl, with a lot of style, and she used to sing long ago with Waylon Jennings, who certainly is one of the best country artists. This isn't a great album. It's a merely so-so album. But she's picked out some very good songs.

## Country & Folk

**MIKI AND GRIFF**  
Golden Hour Of... (Golden Hour 572). A Little Bitty Tear was one of the big ones for the duo, a husband-and-wife team who here present twenty-six titles. They are into a cabaret scene, and musically veer between country and folk.

## Good pop

**THE FOUNDATIONS**  
Greatest Hits - (Pye Golden Hour GH 574). Along with songwriters Tony Macaulay and John McLeod, the Foundations had a lot of hits in the late 1960's, and the hits ones (included herein) were Baby Now That I've Found You, In The Bad Old Days and Back On My Feet Again. They tried not too hard; they served pop well.

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## Short sharp bursts



**FABIE**  
Fabie (Magnet 5002). This contemporary rock band has been going for a couple of years now - a five-strong team, including three from an earlier band, Royalty. Their direction now is into the songs by Peter Conboy and Peter Mackie - good tight, sting-in-tail stuff, as Madolin or She Knows How To Love Me. The sound generally is well produced, and the band is a good bit away from the normal. Short sharp bursts of promising rock. P.J.





## Reviews Peter Jones

## Pick of the week

## Pick of the week



## Reviews James Hamilton

**RAB NOAKES:** Clear Day (Warner Bros 1860). From the album Red Pump Special, and Rab wrote this mid-tempo chorus song with Gerry Rafferty and Joe Egan. It's gently slanted folksey - tinged pop, if you get the gist. Rab has a distinctive voice, and manages to save it being drowned out by backing voices. Nice melody line. — **CHART CHANCE.**

**GERRY MARSDEN AND THE FACEMAKERS:** Remember (The Days of Rock And Roll) (DJM 288). The accent is on nostalgia. Here's young Gerald from Liverpool, who had number one hits with his first THREE singles back in the days of Beatlemania. In this he sings in that slightly husky, definitely throaty way of the grand old days of rock and roll, and the basic sound is somehow fainter than in days of yore. Gerry could do it all over again. — **CHART CHANCE.**

**PROCL HARUM:** Nothing But The Truth (Chrysalis 2632). Trouble with having made a true pop classic — Whiter Shade Of Pale — is that it's high impossible to match it, let alone beat it. This isn't in the same class, but it's better than most. Jangling up-tempo piano boosts the intro; lyrics are good, optimistic, none too easy to sing, I'd say. But a big, consistent sound which fires the whole thing. Like it. And that's the truth. — **CHART CHANCE.**

**RICKY WILDE:** Teen Wave (UK 63). The last slab of Wilde - ness was out only a short while ago, but that's not my business, even if I did tip it for the charts. This one was written by dad Marty and it's a hard-core rocker, albeit delivered with fresh youth and innocence. Big piano-ed beat and a thud-thud chorus approach. Nothing over-ambitious, vocally. Just rocks on. — **CHART CHANCE.**

**THE KINKS:** Mirror of Love (RCA Victor 9015). Ray Davies in a honky-tonk, falsetto-stretched, good-time jangling sort of mood, but through it all displaying economical lyrics and stretching our imagination this time not at all. It's a Kinky novelty, and it'll attract a lot of attention and probably be a big hit. There's a kind of fatal fascination in the spasms of out-of-tuneness. Off-beat, but surely... — **CHART CERT.**

**STRAY:** Move It (Transatlantic BIG 516). A very much-of-today version of the old Cliff Richard hit. It was originally due out last year, the release was dogged by fire, tempest, fog, energy crises and gawd knows what else. The Sammy Savinell number still moves well; Strayhammer it where Cliff'll hit it. — **CHART CHANCE.**

**CHARLIE RICH:** There Won't Be Anymore; It's All Over Now (RCA APFO 9195). With daring integrity, my Pick of The Week is always the record that has given me the biggest buzz during the week. Which means that this time Charlie's RCA-revived 1965 sides win, because (a) they're extremely good, (b) my gut reaction says so, (c) unfortunately for them I'd already heard the other contenders. So, had luck MFSL, Rick D, Kool, and the Detroit E's! Charlie jogs alone to a snazzy sax, his own pretty piano and some coolies on the gaily lilting A-side — which sure is gosh-darned catchy! — and slows but a fraction for the similarly creamy, dreamy B-side.

**REAL McCOY:** ROCK PICK. **BOB AND THE GANG:** Jungle Boogie (Polydor 2001500). The funky gang's biggest US Pop hit and first gold disc, this character and growled amalgam of modern Parry rhythms and old "Troglydyle" cawmen noises is an ace dancer for funky feet, and is miles more immediate than their "Funky Stuff." Only trouble is, it may be too monotonous for run-of-the-mill unsuffy dancers, who still seem to prefer War's "Me and Baby Brother" at my gigs, anyway. Still, I love it. — **PARTY PICK.**

**DETROIT EMERALDS:** You're Getting A Little Too Smart; Lee (Westbound 6146108). A year or more ago when first out in America this would indeed have been too tricky for Britain, but now hopefully its slick intricate rhythm and soul-smatching sexy sigh (or is it waxy?) noises will attract a funkier collective consciousness. Slower, simpler flip, but still with that metronomic trip beat. Are you smart enough? — **SLICK PICK.**

**THE STYLISTS:** Only For The Children; You Make Me Feel (A New Kind of Music) (MCA 6160228). With a flurry of Tjuma brass to add that stirring Spanish touch and more than a taste of the Bacharach about the melody, Russell and the lads make with the pretty music on Thom Bell's latest bravura production, which is packed with solid Pop appeal. His faithful electric sitar player tweaks the flipside slowie into creaking life — it features Altrion Love alongside Russ, and is America's A-side POP PICK.

**RICK DERRINGER:** Rock And Roll, Hoochie Koo; Time Warp (Epic EPC 2682). Starburst-spattered Rick's US hit revival of his old hard rocker originally written for Albino Johnny Winter is indeed ballsiest-sounding than his earlier Sweetish sides here, and it's the one I've found goes over best via the disc, so let's hope that it picks up the support to make it a hit. Listen to those guitars snarl! Run for cover! It's HEAVINESS you're after, but with dynamics (and a deft instrumental flip) this is the one.

**BARRY WHITE:** Honey Please, Can't Ya See; DHO (Instrumental) (Pye TN 25629). The cybals snick, the wah-wah, chukka-wuks and the girlfriends squeak at a faster lick than usual while the Fat Man moans and wails over the thrashing drums. As a sexy sugar stud he sure looked like a short-order cook on his big night out back at the Rainbow; however, the frisk potent brand of chipolata for which many are suckers. For dancers. — **HONEY POT PICK.**

**DIANA ROSS:** Last Time I Saw Him; Everything Is Everything (Tama Motown TMG 893). Miss Ross goes the pure Pop route with stop-offs at the sound of Reddy, Dawn and Miller. Color her, hit Hey, chaps, whatta rip-off! We don't even get her excellent and soulful Gaye-permeated US flip, which is more winsomely cooling Pop pap with a madly perky beat. — **POP PICK.**

**HARVEY MANDEL:** Uno Uno; Shangrenge (Jama 6146024). The guitar strar with the neat sustain trick and patented feedback technique is a diddum of whomping and slightly boogie-ish beat on this great pounding yet strangely ethereal, subtle and musical, dancer. Get it out, clandy, dancer. Get it out, clandy, dancer. Get it out, clandy, dancer. Get it out, clandy, dancer. — **GUITAR PICK.**

**THE INVITATIONS:** Let's Love (And Find Together); Love Has to Grow (Polydor 2066366). Hallelujah! It's the "What's Wrong With My Baby" Soulers are back! On this Bobby Martin-arranged and co-produced slowie they are alternately mellow and rough as they open up their smooched throats, while on the slightly stronger flip they preach and wail with overtones of the Bobby Womack sound. Rada deep — **SOUL PICK.**

**MFSL:** TSOFF (The Sound of Philadelphia); Something For Nothing (Phila. Int. PIR 1289). There was way for a monster smash! Be warned, for the Leon Huff-led Warner Father Sister Brother house band from Philadelphia (with vocal support from the 3 Degrees) are coming to stomp this instrumental dancer clean through your head, and there's your dancin' feet! WOOH!! Ohh, make that a double MFPP.

**H. W. STEVENSON:** The River of Love (RCA AF10 0171). The Bob Hill-sized gent (to judge from his pix) has hit Stateside, and this radio-tuned slow-fast slow chunky strummer-cum-punchy rhythm jumper seems to be just the thing for airplay on such as cuddly Capital. There's almost some fire in its belly amidst the glossy professionalism.

**STEVE WONDER:** He's My Man; Know It All; You Can't Judge A Book By Its Cover (Tama Motown 992). Fear out and fabulous as is everything the boy genius touches, but somehow this rumbling monotonous patter doesn't exactly rear up and slap you in the face. It's only about one and a half chord changes, and the only hook is near the end when Eleven suddenly wakes up long enough to roar gruffly into life. The synthetic funk flows rather more freely on the burly-jerky flip.

**THE MILES:** Rockin' House; Killer's a Hoogie (RHP 86). Available post-paid for \$3 from Bop Green Record Center, 366 London Road, Croydon, Surrey, CR9 2TH. A Continental import, this piano-pounding rock-a-boogie Dutchman sounds passably like the Hawk and will provide potential party chasers with an authentically rockin' little platter, despite his nationality.

**JOHN MITCHELL:** Help Me; Just Like a Train (Asylum AYM 525). Herfrantic "Raised On Bobbery" having sped right past without touching down, Jon's back on more earth-bound form with a gentle snickity cymbal slowie and must make a nice B-side track. Carly Simon-ish flip.



**MUD:** The Cat Crept In (Rak 170). Another number one for the young gentlemen. Big, Tuned (Warner Bros 18337). Late, of course, sturdy beat; strong bass line; amusingly and commercially-slanted lyrics; it's one of those word "spring" wouldn't fit. There's also Chinn Chapman marvels of instant appeal. credit for the vocal backing by the Soodettes. Based, loosely on a rather objectionable folk with Loony — plus the Beach Boys. So you know what style it's in, which is to say it's in believe! But it's the formula that just can't about a dozen different styles. An all-in sort fall... walking bass, percussion, guitar of atmosphere, including surely the kitchen break, and all at precisely the right tempo for all situations... radio, disc, dance — hall. And a useful flip, written by the young gentlemen themselves — a sign, perhaps, that they'll be into writing their own number ones three — minute success story. — **CHART ONE OF THESE. — CHART CERT.**

**KEITH MICHELL:** Did It Happen (Spark SRL 1106). Here's a grand all-star mixture. Actor Keith, who has had hits before, singing words by Spike Milligan (in serious mood) and with music by the all-purpose Ed Welch. It's a wifeful sort of song and performance. Spike in his most sensitive mood; Keith in his act-out — lyrics mood. The whole thing rocks. — **CHART CHANCE.**

**BOBBIE MCGEE:** Upside Down (EMI). Another lady, a lady rocker, who will obviously make it in the end. She emerges vocally here from behind some tough instrumental lines.

**MANU DIBANGO:** I Remember (Decca). Afro-jazz rock — sorry to get a bit complex in my reading of this one. Tonal qualities high; continuity only fair. Specialist music.

**ROGER CHARLES:** Fachel-bee (Dawn). Devonian singer-composer — the song is lyrical and romantic in ballad style. The voice is a mile, ready, but set — and it builds well enough.

**NANA MOUSKOURI:** I Dream You (Fontana). Soprano-voiced Greek lady who has a fanatical following among the middle- of - the road merchants.

## Breakin' out

**Jumpin' The Gunne** (Asylum SYL 9015). Talking about personality crises, weren't we? This band shows healthy signs of breaking out in all directions. It's not quite diverse enough to lose that unmistakable bass pattern, but where the Gunne were once strident, they have become heavy and riffy,

where they were vocally peppy; they have become camp, and where they were just rock they now become adventurous with the likes of steel drums and Monkeys adding to the effects. If you follow the instruction on the cover "made to be played loud" it should work out. Got it? — P.H.

## Not for the timid

### KING CRIMSON

Starless and Bible Black (Island ILPS 0275). Mmmm, not for the fickle or timid this. It's Crimson continuing their musical explorations. Occasionally there is a nod of recognition to rock but mostly it's in pioneer territory. Three songs on side one have powerful lyrics by Richard Palmer-James, two taking a swipe at the money-men in music business. Otherwise it's down to the dynamic adventures of Messrs. Wetton (bass), Bruford (drums), Fripp (guitar and effects) and Cross (violin). They are an incredibly highly strung group, fierce when driving together and daring on solo flights. Side two's title track and Fracture may be more than you can bear to listen to on first hearing; try it again and again and rock's cobwebs start to dissolve. — P.H.

## White hope bombs

### JOHNNY WINTER

Saints And Sinners (CBS 65942) A few years ago Mr. Winter was being touted as the great white hope . . . but brother Eric's made it instead. Albino rock had to happen. Johnny got into one or two things he didn't ought to and he's out for a while. This is the much heralded come-back which is really the same old turgid blues and rock 'n' roll rebash that he was pushing three years back. Leaves me cold, though you can hear to listen to on first hearing; try it again and again and rock's cobwebs start to dissolve. — CP



## Relaxed

**CHARLIE RICH**  
There Won't Be Anymore (RCA 0633). Once a jazzman, then a rocker, Charlie got himself fixed firmly in the country-music scene and now he's up there in the pop singles charts. His musical pedigree comes through well enough in this relaxed album performance. His titles include Nice 'n' Easy and the doomy It's All Over Now and the wistfully philosophical I Know Then What I Know Now. — P.J.

## Virtuoso

**ROY BUCHANAN**  
That's What I'm Here For (Polydor 2391 14). Virtuoso guitarist, highly respected and generally entertaining. Tight backing team which included outstanding keyboard man Dick Heinze and drummer Robbie Magruder. And Roy adding his voice to that of Billy Price on Roy's Blue. It's a patchy album for all that. But Hey Joe, the tribute to the memory of Jimi Hendrix, glows with effort, and the title track is also a stand-out. — P.J.



## Partridge flies high

### THE PARTRIDGE FAMILY

**Crossword Puzzle**. — (Bell 234). A surefire commercial, bet, of course. But more, Wes Farrell's production lifts it way above average right from the first confident vocal touch by David Cassidy on One Day At A Time, the Cashman and West song. And more still — the song selection is good and well varied and so holds the interest well. Listening to David Cassidy on the Fey Romeo song As Long As There's You stresses the fact that he really does deserve to be taken seriously as a singer. The general consistency as on the Up To Date and Shopping Bag albums is there again, and on the up-tempo items a lot of credit should go to drummer Hal Blaine. One slightly grating aspect . . . some of the backing vocal sounds are a bit over force and listless. But that's merely carping criticism. David and Shirley Jones are in good nick; and Wes Farrell knows how to sustain them. P.J.

### THE LOVE UNLIMITED ORCHESTRA

**Rhapsody In White** (Fye International NSPL 28181) Barry White / P.A.W.S.E. . . . translated means producer / arranger / writer / singer / pianist. What an incredibly talented guy this man White is and although it's taken him some time to come to the fore, his success over the past 12 months has been remarkable.

This album captures Barry and his orchestra in a very soulful mood and is ideal for both easy listening and background music. His recent hit with the orchestra, Love's Theme, is the last of eight tracks and sums up the style of music throughout. It wasn't all recently that I discovered Barry was behind Felice Taylor's hit a few years back, I Feel Love Coming On, and a nice instrumental version closes side one.

Rhapsody, to quote our Gerny's dictionary, means a high-flown enthusiastic composition which sums up the title track. The album is a mastery of Barry's melody, orchestration and production techniques and should sell well. — P.H.

## Good-natured

**DAWN Golden Ribbons** — (Bell 236). A compilation album of the big ones. . . Tie A Yellow Ribbon, Anybody Seen My Sweet Gypsy Rose, Candida, Knock Three Times — and a fine version of Vaya Con Dios, which was a single hit for Miltacan and Nesbitt. Good-natured pop, generally swinging, from Tony Orlando and the girls. — P.J.

## Busy

**CHILI CHARLES**  
Bunny Corner — (Virgin 2009). Blue-man, originally from Trinidad, but a world-traveller who has absorbed much of the "feel" of South American music and of North American jazz. He's a percussionist, an all-rounder, a useful theme-writer. Operating interestingly, here with a small group with the accent on guitar. — P.J.

## Half heard War

### WAR

War Live (UAD 60007). Not so much live as half asleep. After War's previous taut, hard-hitting studio masterpieces and the reports that filtered across the big pool, this album's a disappointment, a dead drummer.

Slow, sloppy, overlong renderings of their greatest hits just don't make it, except as background music. The album was recorded back in '72, and shouldn't have been released even then.

It's a shame that this comes out just as the band are over here for live dates; I wouldn't blame anyone for not going to see them after hearing this album portray them as just another band of street-punks playing just another brand of street-funk. — P.D.

## A Wizard — a true star

### TOOD RUDGREN

**Todd** (Bearsville K 85501). Beware, schizophrenic genius at work; before your very ears the two sides of Mr. Rudgren's personality make cinemascopic warfare against each other to your delight and occasional expense.

In the left-hand corner we have a virtuoso engineer and special-effects whiz kid, and on my right we produce a talented composer with a flair for sincere and refreshingly optimistic lyricism.

### refreshingly optimistic lyricism

Despite being on a complete one-man-army crusade, Todd is nothing if not versatile; he can slide his tongue seemingly effortlessly from poking out at his audience, to in cheek, and then out again — at himself.

His warmth and humour carry him over the few excesses to prove that here is not only a production wizard but also a true creative star. — P.D.

## Split Straws come up trumps

### STRAWBS

**Hero And Heroine** (A&M SP 3607). It's been a long time coming, I thought that the Straws were all washed up. The last thing that I liked of theirs was From The Withwood, though Part Of The Union was a good single. This has a rockier approach, but not a compromise as in the past. Some fine playing especially from John Hawken on keyboards. Side one is less successful especially the Lambert composition Just Love Isn't Too, but, especially when contrasted with the rest of the songs. The split has certainly benefited all concerned and the Straws have certainly come up trumps. C.P.

## Genius at work

### PAUL WILLIAMS

**Here Comes Inspiration** — (A and M 65666). My view is that the guy is pretty well into the genius class. He writes tremendous songs; sings them with a sort of relentless enthusiasm and style. And there's invariably comedy here and there, with good-time Dixie music adding to the enjoyment. The opening track is Nilsson sings Newman — you don't like them, but you're still undecided about me. You And Me Against The World is a mixture of drama and philosophy and there are strings and horns galore in some splendid arrangements. You Know Me — I'm no Cole Porter. I'm noticeably shorter, do I deserve to have someone like you? You have to get into Paul's personal mood. Once in, you'll stay. That's a guarantee. — P.J.

## Harmless hard rock

### BLACK OAK ARKANSAS

**Black On The Rock** (Atlantic ATCO 4653 B). Grade-A American rock muzak, sub category country influenced. The singer sounds like he's just coming out of a Southern Comfort hang-over while the rest rock along like a '74 barrel organ. It's easy listening hard rock, plain uncomplicated and quite harmless. Oh and there's a lovely cover. — P.H.

## Early Van

### VAN MORRISON & B. SHAW

**Shades of Love** (Decca). In recent months Decca have released two albums of all early Van Morrison. First there was the double Them. Album, now 848. Both, for a change, worth while releases. This came before Austral Weeks chronologically and is a worthy addition to any Morrison fan's collection. Includes new versions of Madam George, Brown Eyed Girl and Basile You. Morrison is a great blues singer, this album proves it. — C.P.

## Chapin's shorts

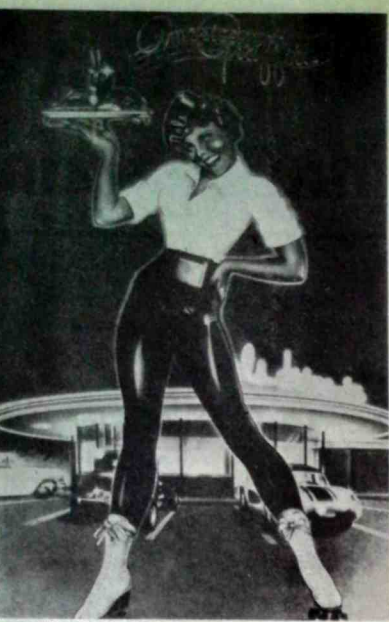
### HARRY CHAPLIN

**Short Stories** (Elektra K48155). You might just have heard Harry's great single W.O.L.D., one of the best so far this year. . . If you have, you might have been tempted to buy this already. If you haven't GET IT. Short Stories is a very apt title too. All the lyrics are written in a prose form and it works — some of the most effective I've heard for a long time. Just listen to Song for myself. Very commercial, nice orchestrations and good arrangements. I thought that the singer/songwriter genre had exhausted itself but I was wrong. This guy is good C.P.

## Peebles dives deep

### ANN PEEBLES

**I Can't Stand The Rain** — (London SHU 8468). This girl is one helluva soul-singing talent. Produced by Willie Mitchell, and with some great orchestral touches. Ann simply must break through to top international stardom via this album. . . It was a travesty of justice that the singles of single title track didn't instantly burn up the charts. Seven of the ten searing tracks on the album were written by Ann with her husband Don Bryant. And she really does dive deep into the lyrics. — P.J.



"WHERE WERE YOU IN '62?" ask the advertisements for "AMERICAN GRAFFITI" (Universal, director George Lucas - on release). Well, in my case, I was "listening" at "La Discotheque", digging L.H. Richard at the Woodwich "Granada" and Blues Incorporated at the old "Marquee", and - at the specific time when the movie's action is meant to have been taking place - I was picking holes in Kent prior to starting my second year at Art School. Many of you should be able to get a similar sort of memory-fix on that year, but don't be misled by the rest of the advertising come-on Brit-

ish phraseology, for on seeing this film you are likely to learn more than you remember. This is a film about a bunch of kids in America... sharing uniquely American experiences. And, for all that, it's fascinating. The scene: Anytown, rural California. The date: the night of Saturday, 15th September 1962: never actually mentioned, but easy to deduce. The plot: it's the end of the Summer vacation, and while the town's teenagers gather for the ritual last drag down the strip (i.e., cruise in their cars to pick up or be picked up), two school-leavers vacillate about whether or

not they will set off for college on the morrow.

Out of the darkness Bill Hays' "Rock Around The Clock" - the screen fills with the sunset-lit surge of Mel's Drive-In burger joint, squatting ready to serve the gleaming, sautes, that are soon to prowl around it like prehistoric monsters. Up scoots a Lambretta, its rider diamonds, and the "bike" suddenly inches forward again - into a wall! This background action (typical in its humourous incidental detail) introduced one of the main characters, Terry, an archetypal adolescent kid, whose flat-top hairstyle, over-large specs, and chinless profile make him look like a caricature from a contemporary "Mad" magazine. In fact, the whole film is altogether far too like an animated version of the cartoon-strip covers from that much-imported "Cruisin'" series of American oldies LPs for it to be purely coincidental.

This "Cruisin'" link is emphasized by the heavily-plugged presence in the film of disc-jockey Wolfman Jack. Those car-radio relayed Oldies But Goodies show fills the soundtrack with virtually non-stop vintage music. The music is almost subliminal, coming to the fore with telling effect only to underline the odd comic or dramatic second of it so important that even in the story's plot its very absence indicates in Terry that his horrovore world is his ever-playing radio - has been stolen! (And what was Terry doing OUT of the car? Making out with the lovely Debbie, his skinny Steve's Steve-like pick-up!) However, this Oldies-But-Goodies policy for the movie's music is the cause of the only irritating anachronism: 1962 was THE year of the Dance Craze in America, and those such as the Twist, the Pony, the Fish, the Mashed Potato, the New

Continent, the Watuti and - especially in September, 1962 - the Loco-Motion to choose from. It seems highly unlikely that the 17/18 year-olds of that year would have danced (let alone remembered) the craze from late '57/ early '58, the disco. Even so, for many people in Britain, the demonstration of this "Rock 'n' Roll Minute" formation-type step will be extremely interesting. Otherwise, the only real musical goof is the inclusion of "All Summer Long" by the Beach Boys - apt if may be, except it wasn't actually out then! Their "Surfer Safari" just scrapes in legitimarily, while Hooky T. & The MG's "Green Onions" is the only current smash featured... and featured really powerfully, as the accompaniment to the climactic sunrise-lit drag race.

"American Graffiti" - the writing on the wall for a generation - boils down to being more about the mythology of an era than about the actual date shown. Every visual detail is faithful to the date in spirit if not in fact (a brief glimpse of a shop-window telly-screen reveals Ricky Nelson in the "Ozark 8 Harrier Show"), although the events portrayed were

happening, as the music suggests, at any time between - say 1956 and 1964 (I speak with personal experience of the latter year in 'teen America, and thus DO identify with the film). One point about the era seems particularly relevant, and that is that at no time during it were any intelligent films, like this, being made. The closest that the usual 'teen exploitation flick came to an intelligent plot or execution was in Joey Dea's "Hey, Let's Twist!", and Elvis Presley's "Flaming Star", "Wild In The Country" and "Follow That Dream". There are no stars in "American Graffiti" - indeed, the only readily recognized faces are the petulant Richard Dreyfuss and Bo Hopkins as the leader of the Pharaohs street gang. (The Pharaohs are responsible for the "already" girlfriend and Bo's hilarious scene, when as an initiation rite they... aw, no, go off to for yourself!) Richard Dreyfuss plays Curt, the winner of a scholarship from the local Moose lodge who is haunted by the image of a girl in a white Thunderbird that he nearly doesn't leave for college, and Ronny

Howard plays Steve, the earnestly "nice" guy who is also due to go to college for the comforts of home. And Charlie Martin Smith is Terry and Candy Clark is Debbie, while Paul Le Mat is the brooding Fabian look-alike who earns the name Johnny "Ace" by being the town's champion hot-rod-driving drag-racer, and who has a better time with the under-age Carol (MacKenzie Phillips) than he cares to admit even to himself. To rub in the fact that the movie deals with the end of an era in its protagonists' lives, it even finishes by flashing their ghostly images in "flash-back" and telling us "Dragnet" - like the other sentences: Johnny, killed in a car crash in 1964; Terry, killed in Vietnam in 1965. We now an insurance salesman; Curt, now a writer living in Canada. There'll be no "flash-back" to rub in this American "That'll Be The Day". If you have any interest in the American behaviour patterns that nurtured the movie or in having a really good laugh, do see "American Graffiti" - and remember, as the screen-credit suggests after the film has finished, "When in Hollywood, Visit Universal City Studios!"

**James Hamilton**

**stateside newies James Hamilton**

**MARIA MULDAUR:** Midnight At The Oasis (Reprise) is very 1963. "You won't need no camel, honey, when I take you for a ride," warbles the winsome Miss Muldaur, a flashing her naval in the long grass. Imagine an American version of Linda Lewis singing amidst the living definition of "good music" - everything equisitely exquisite and just "so", with some bleached-out jangle guitar and a minimum needed to be a delight - and you might start to grasp the rudiments. She's certainly a lady what takes her time, this came out five months ago and has only now made the 50.

**BILLY JOEL:** Piano Man (Columbia 4-4968). The guy about whom everyone sniffed

**RODRIGUEZ** is at 79 Country with "Baby! baby! baby!" bits. "Something" this week, too.

Our own Chart-toppers (that were). Paper Lace, have had SEALS & CROFTS (RCA) covered by what would be teen-faves. BO DONALDSON & THE HEYWOODS! At 102,

**BRIAN AUGER'S OBLIVION EXPRESS** have the highest new entry in the LP Chart with their "Straight Ahead"... but still nobody wants to know in their homeland (the States). The 1974-wigant **JERRY LEE LEWIS** smashed up a rack of bootleg tape cartridges that he spotted on sale in a Southern gas station. He asked by the worried attendant what he should tell the rep's owner, Jerry Lee replied,

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

**HERBIE HANCOCK:** Chameleon (Columbia 4-4802). Jazzman Herbie having forsaken his cerebral pursuits, he's now funking about with the best of them, creating choppy rhythms and laying down throbbing bass notes or squeaky wailings on synthesizer keyboards. The result's a funky gas, with a whole lot more to commend it than the similar synthesizing of such as Billy Preston. No. 58 R&B/83 Pop.

"Elton John" a year or so ago is now hitting with a new label and this harmonica, plonking piano and wheezing burdy-gurdy effect crescendoing slowie. It's like a cross between the Byrds' "Chester Nut Mare", Bob Dylan's phrasing and harp-playing, and - indeed - some of Elton's singing. Pity he takes the easy rhyme out by singing "tonic and gin". Incidentally, Elton John's "Bennie & The Jets" is at 83 in the R&B Chart!

"Tell him 'KILLER' was here!" **DEEP PURPLE, ELP, BLACK SABBATH, SEALS & CROFTS, RICK OAK ARKANSAS, EARTH, RARE EARTH and EARLE, WIND & FIRE** all star in a gigantic 12 hour outdoor show near Los Angeles this Saturday, to be televised in four parts by ABC-TV (who backed the shindig to the tune of 1,300,000 dollars)... which does mean qualify for it. It Could Never Happen Here, Dept?

Finally news for Oldies **Frankly: RONHOLDEN**, of way-back "Love You So" - "My Babe" fame, is at 88 R&B with "Can You Talk" (Nov. 6), the word defunct New-Jay label is to be reactivated.

**U.S. CHARTS**  
from Billboard  
**singles**  
**albums**

1	8 HOOKED ON A FEELING	Blue suede	EM	1	1 JOHN DENVER Greatest Hits	RCA
2	8 BENNIE & THE JETS	Rock	MCA	2	5 PAUL McCARTNEY & WINGS	Apple
3	11 SUNSHINE ON MY SHOULDER	Rock	RCA	3	2 JOHN MITCHELL Count And Speak	Asylum
4	13 SEASONS IN THE SUN	Terry Jacks	Capitol	4	3 MIKE DOLDRILL Tular Bells	Virgin
5	17 COME AND GET YOUR LOVE	Redbone	Mercury	5	4 BARBRA STREISAND	Columbia
6	12 DARK LADY CH	Philippa International	Elektra	6	13 THE WAY WE WERE	Capitol
7	12 TSPM/F58	Philippa International	Elektra	7	13 ELTON JOHN	Capitol
8	10 MCKINGBIRD	Carly Simon B	Elektra	8	13 GOODBYE YELLOW BRICK ROAD	MCA
9	10 BEST THING THAT EVER HAPPENED	TO ME Gladys Knight & The Pips	Buddah	9	13 RICHARD BIRCH BAND	MCA
10	11 J.P. McCarthey & Wings	Apple	11	15 DEEP PURPLE	Warner Bros.	
11	9 OH MY MY Bingo Starr	Capitol	12	15 THE WAY WE WERE	Capitol	
12	14 MARY SPECTACULAR Song	Charlie Rich	13	12 AMERICAN GRAFFITI Soundtrack	Warner Bros.	
13	14 ERIS TU (Touch The Wind)	Tara	14	19 JIM CROCE	MCA	
14	16 BOOGIE DOWN Eddie Kendricks	Tamla	15	15 YOU DON'T MEAN AROUND WITH JIM	ABC	
15	16 LOOKIN' FOR A LOVE	Bobby Womack	16	16 SEALS & CROFTS Unholy Child	Warner Bros.	
16	22 ROCK ON David Essex	United Artists	17	20 STYVE WANDER Introspection	Tamla	
17	22 I'LL HAVE TO BELIEVE YOU	In A SONG Jim Croce	18	17 CHARLIE RICH Behind Closed Doors	Mercury	
18	16 JUNGLE BOOGIE Root & The Gang	De-Lite	19	18 HERBIE HANCOCK Head Hunters	Columbia	
19	18 JUST DON'T WANT TO BE LOVELY	The Main Ingredient	20	21 MARIA MULDAUR	Reprise	
20	16 TRYING TO HOLD ON TO MY WOMAN	Lonnie Dotts	21	11 YES Tales From Topographic Oceans	Atlantic	
21	22 THE LOCO-MOTION Grand Funk	Capital	22	21 JOHN DENVER	Capitol	
22	21 TELL ME HOW YOU FEEL	Charlie Rich	23	13 FORTS, PRIZES & PROMISES	RCA	
23	25 TOUCH A HAND MAKE A FRIEND	MGM	24	23 SABBATH BOUT Sabbath	Warner Bros.	
24	27 I'VE BEEN SEARCHIN' SO LONG	Chicago	25	23 GLADYS KNIGHT & THE PIPS	Capitol	
25	28 MIGHTY LOU, Pt. 1 - The Spinners	Atlantic	26	26 IMMIGRATION	Buddah	
26	27 TUBULAR BELLS Mike Oldfield	Virgin	27	27 BILLY JOEL Piano Man	Columbia	
27	27 KYLE RAYBURN	Mercury	28	26 ARTHUR FRANKLIN	Mercury	
28	27 MY MISTAKE WAS TO LOVE YOU	Diana Ross & Marvin Gaye	29	26 O'JAYS Ship Alike	Philippa International	
29	12 IT RICH Schachman Turner	Mercury	30	30 CHARLIE RICH POWER	Mercury	
30	31 DANCING MACHINE The Jackson 5	Motown	31	30 WAR Wagon	Warner Bros.	
31	31 LOVE'S THEME	Philippa International	32	25 JIMMYE L. GUN A Name	United Artists	
32	32 FLOWN UNLTD	Columbia	33	25 EDDIE KENDRICKS Roughs Down	Tamla	
33	29 THE WAY WE WERE Barbra Streisand	Capitol	34	28 BACHMAN TURNER OVERDRIVE II	Mercury	
34	22 SPIDERS AND SNAKES	MGM	35	36 CHARLIE RICH Very Special Love Songs	Capitol	
35	36 I SWEET LADY GINN De Young	MCA	36	37 THERE YOU'LL BE In Anytime	RCA	
36	37 ROCK & ROLL HOODIE KOO	Blow Sky	37	37 THE MARSHALL TUCKER BAND	Capitol	
37	38 UNTIL YOU CAME BACK TO ME	(That's What I'm Gonna Do) Atlanta	38	38 JAMES BROWN The Payback	Capitol	
38	4 I'VE BEEN SEARCHIN' SO LONG	Chicago	39	32 EMERSON, LAKE & PALMER	Mercury	
39	47 OUTSIDE WOMAN Bloodstone	Columbia	40	54 THE SPINNERS Mighty Love	Mercury	
40	41 13 SEXY MAMA Moments Stang	Dunhill	41	30 THE WAY WE WERE	Columbia	
41	42 THE SHOW MUST GO ON	Mercury	42	44 ORIGINAL SOUNDTRACK	Columbia	
42	43 I'VE BEEN SEARCHIN' SO LONG	Chicago	43	44 JOHNNY WINTER Saints & Sinners	Columbia	
43	44 I'VE GOT A THING ABOUT YOU BABY!	THE GOOD CAKE OF HER	44	44 LUDWIG IN CONCERT	Columbia	
44	45 ELVIS PRESLEY	RCA	45	42 RINGO STARR Ringo	Apple	
45	47 MIDNIGHT AT THE OASIS	Reprise	46	48 RICK DERRING 'N' Roll Animal	Mercury	
46	48 WOULD YOU LAY WITH ME	Columbia	47	47 THE DERRING, WIND & FIRE	Mercury	
47	49 I'VE BEEN SEARCHIN' SO LONG	Chicago	48	49 PINK FLOYD	Mercury	
48	49 I'VE BEEN SEARCHIN' SO LONG	Chicago	49	47 THE DARK SIDE OF THE MOON	Harvest	
49	49 I'VE BEEN SEARCHIN' SO LONG	Chicago	50	49 UNDER THE INFLUENCE OF	Capitol	
50	50 I'M A TRAIN AIRPORT Hammond	MCA	50	49 NEW BIRTH It's Been A Long Time	RCA	

# The Forgotten Face

THE TELEPHONE rings and Gary Osborne answers it. Gary of Vigrass and Osborne, singing duo fame. Mean anything to you? OK let's clue you in some more. Apart from being Kenny (Face) Jones' brother-in-law, this guy produced Billy Lawrie's debut album (Lulu's brother) and gave Kiki Dee her first big hit — Amoureuse. So now you know.

"That was Kenny phoning from his car," says Gary, "he's stuck in a traffic jam but should be here in about ten minutes." Meanwhile on goes a prerecorded video tape of Billy Lawrie singing his new single with Kenny drumming.

The Faces have been back in the UK for a month now, after touring Australia, New Zealand, Hong Kong and Japan.

"Hong Kong was the highlight of the tour for me," says Kenny. "We were there for about a week — it's like Chinese not Japanese."

I had to confess that I couldn't really tell the difference.

"Well I'm not quite sure myself," he admitted. "I think the Japanese have eyes which go up, and the Chinese have eyes which go down. I'm just thinking of Tetsu," he laughs, "cos he's Japanese."

"They're really nice people. Everyone gets the wrong impression. Before we left different bands who have been over there kept saying, 'don't be disappointed if they only clap politely, 'cos that means

you're going down really well."

"So we were just shitting ourselves wondering what it would be like with a reaction like that. But when we finished playing, they jumped up, screamed and shouted just like any other audience. So what you hear is a load of old bull. Now they might just politely clap when they don't like you. I Tetsu was pretty handy to have around 'cos he could speak to them in Japanese."

Now that they're back home, what's happening at the moment?

"We've got five months off," he replied, "and we're all doing little bits and pieces, our own thing if you like. Rod's just finished his second solo album, I'm not sure what the others are doing. It's not exactly a holiday, but instead of devoting ourselves to the group we can devote the time to ourselves, 'cos we all need time to catch up with our own private lives. Also we've done a hell of a lot in the last few years, it's time to lay off before we kill the market or become over-exposed."

What does he intend doing with his time?

"What I want to do is to make an album, not a solo album, 'cos I'm not strong enough, I can't sing to save my life — I've never tried mind you, but I'm going to have a go."

"Naturally it'll be a bit more percussive 'cos I play drums, but I'll try and get away from it if I can, 'cos everyone expects a drummer to make a drum record and have the record cover in the shape of a drum!"

With the continuous make up or break up trends that a number of bands seem to adopt as though they're playing some deformed form of musical chairs, it's kind of nice to



## RRM talks to Faces drummer Kenny Jones

know that Kenny has been with the Faces and has stayed through thick and thin, since meeting up with Ronnie Lane in a pub, at the tender age of thirteen!

How does he feel about Ronnie Lane's solo career?

"I think it's great," he answered, "Ronnie had to leave the band 'cos he was going off in another direction. He was writing more songs, but for himself. So he needed to do

them himself. Besides he was pretty fed up with being on the road after ten years. True he's still on the road, but a change is as good as a rest, is it not?"

I asked whether he thought Ronnie's voice sounded similar to Rod's. "Everyone's said that, but I can't see it myself, if anything it's more Bob Dylan and George Harrison."

"Everyone's influenced,

fair enough. But I've known Ronnie for years, I knew him when he was singing in pubs and his voice has never changed — it's got better but he hasn't tried to copy anyone. He's just being himself and if he happens to sound like someone else then too bad.

"Obviously he's going to pick up a few phrases that Rod or Dylan does 'cos he likes their singing, but really he's just being himself."

Who is Kenny influenced by?

"Various people, basically I've always tried to keep my own style, but my influences are — drumming wise, Al Jackson from Booker T and the MGs, Charlie Watts and the drummer in the Meters.

The Meters all come from New Orleans and back Dr John. I think style is very important — he influenced but never copy I've got this reputation for being the best rock and roll drummer," he says nonchalantly, "but I can't see that myself, 'cos I see other drummers just as good. It's not a question of being a drummer it's if you can use it well. Like playing on a session for instance, and instead of going mad — you sit there and do your bit, no more or less, you can control it. I think control is the art of good drumming."

Percussion is the backbone of any band with true "feel" — right! So how come these guys who lay down its musical foundation get pushed to the background, unless of course they happen to be a Keith Moon. Don't they ever get frustrated or get the feeling that no one cares?

"The man up front always get the attention so

matter who it is," says Kenny, "cos they're seen more so I can understand that. But sometimes it does get to you, there's no denying it. You think well I was on that too and no one ever bothers to mention my name, no one tells me I was good. Yeah it can get you down at times."

"I used to have this fear of rostrums, recently I discussed the matter very seriously with myself," he says in a tone of mock severity, "and I now have a rostrum and what's more I like it, 'cos it helps me to hear the music better."

What about future plans? "I'd like to see me working with other people. Just before we went to Australia I did a bit of session work for the Tommy film which is going to be released as an album. I think Tina Turner is going to sing on one of my tracks which is great as I've always admired her. I did a few tracks with the Who without Keith, 'cos Keith wanted it different."

"I'd like to do live gigs, you know jamming with all the people that I like such as Simon Kirke, Paul Rodgers who used to be Free but have now formed Bad Company, Eric Clapton, Chuck Berry, Jerry Lewis. I've already played with them all in studio sessions but I'd like to do some live gigs, 'cos I think it's good to work with other people, I think it's good to be able to adapt yourself."

"Oh yes," he finished up, "I'd also want to play with Rod, but that's all right 'cos I can play with him anytime I like!"

## Genny Hall

**THERE'S NOT many singer-songwriters who'd openly admit that what they write and record is no big thing and that there's thousands of others like them.**

But that's typical of the sincerity with which Rab Noakes speaks.

No doubt now there's a lot of you asking, "who the hell's Rab Noakes?"

A question I asked myself after reviewing his new album, Red Pump Special, which I took an instant liking to and have played umpteen times ever since.

## Founder

Well for a start he's no new boy to the music scene. He's been professional for the past five years and was a founder member of Stealers Wheel with Gerry Rafferty and Egan providing the music.

I managed to have a chat

with Rab in town the other week before he dinged his car for an appearance on the Old Grey Whistle Test.

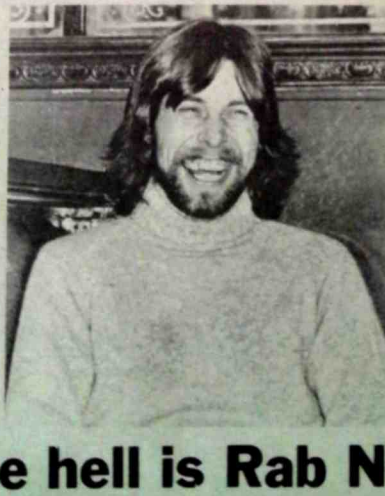
Stretching out on a settee with a can of lager in his hand in the lounge of his record company, Rab described his songs as just another we drop in a constantly mounting pile. "The album I mean to say this lad from north of the border hasn't got faith in them."

Another person who obviously rates Rab is disc-jockey Johnnie Walker since his record of the week is Clear Day, a track from the album which has Rafferty and Egan providing backing.

"I left Stealers Wheel because of a whole lot of things," says Rab vaguely

in broad Scottish which I'm not prepared to try and write.

Before that I was moving round the country



playing in folk clubs. But that doesn't mean to say I'm a folk singer, I mean what does 'folk' actually mean? If used to be

anybody who sang and played acoustic guitar."

Rab was working in a paper mill when he decided to make a living through

his guitar and singing.

"There was a period when I was playing at a club in Denmark four hours a night, seven days a week for only £20. That was really hard work but good experience," he continues.

"My music doesn't fall into any category really, I mean does one have to have a tag anyway? I use bass, electric guitar and drums as backing now, but take it all away and it's still me and my acoustic."

Rab, who at one time worked for the civil service, recorded his solo album in the States last summer where he hopes to tour in May.

"The mixing was done over here which is how I came to have Ray Jackson of Lindisfarne playing

harmonica on one track. When I was doing the folk clubs I used to play at one in Whitley Bay near Newcastle.

"Ray and Alan Hall used to be involved in the running and we used to all talk about how one day we'd be famous."

Another folk group who used to play at the club was Trilogy, now making it as Prelude.

Rab is at present doing a short tour of the colleges with Ronnie Lane and Slim Chance.

## Lyrics

"I like the student audiences. My lyrics are meaningful without being political but that doesn't mean to say I'm not politically minded."

At that Rab started to go on about the state of the country and how he'd like to see socialism.

Anyway, without getting involved in a political row, all I can say is that Rab's labour has been well worth it.

## Roy Hill

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

# The Buggy Club



Spot the difference?

DEAR P. D. of London, just because you don't like Billy Don't Be A Hero doesn't class everyone who does as a mass of idiots. However much sense a stuffed carrot has, or not, as the case may be, you might try doing yourself a big favour and obtain some of its (non)sense. It sure can't be very mucky or trash-like getting to number one.

Pity you didn't have a fit, if you had it would have rid the world of a nut.

Agreed, Pete, some of my best friends are carrots too - stuffed ones at that.

Karen, an Osmond fan, 56, Avonlea Road, Droylsden, Manchester.

It cannot be stressed too lightly that stuffed carrots, or tracle dumplings for that matter, are the essential ingredients for both the music scene today and an extremely painful attack of indigestion.

Which is nothing to what you get when you sink your toe-nails into this next one. It thoroughly baffled me, and is presented here for rotting vegetation lovers only - other viewers should take a trip to Marylebone Station and collect 200 carrots as you pass Go.

DEAR QUEER Peter, here is my entry to Malmesbury first competition. As I will be one of the few fools to send it in, I will be expecting and awaiting the first prize of a life size plastic replica of publicist and stooge Simon Puxley in my boudoir. I shall also be expecting FULL working parts.

By the way, do not draw moustaches on Bryan Ferry's face, try this instead: (At this point in the proceedings, a picture of yours truly appears, complete with facial growths and spectacles - MM).

A. Lewis (A Bryan Ferry Fan)

P. S. I'm not really a fan. I'm really an RLP fan but I had to stick up for poor Bryan, cos he's cute.

P. F. S. Do not mock ELP no more - if you do I'll send Roy Hills column instead (a torture in itself).

(This is where things really start to go off the wall, since the letter starts up again in a different hand - writing).

IN reference to your column, I wish to state a complaint. Whatever it is you write in there takes serious effect on Miss A. Lewis. It gets on my nerves when every evening she throws herself into convulsions of laughter over the serious bits. She buys

the paper especially so that she can laugh at anything that isn't funny in there. It has got to the point where she laughs for so long that I wonder if you have any sense of humour at all.

Yours S.

(From Alison) She's not really yours, she's really Neil's. If Neil does read this, Sally send her love.

'Normal service will be resumed as soon as possible' (that's if you consider the elegantly cultured depravity of MM normal). Or not. As you please.

WHO DOES THAT pea-brained idiot Jonny Seitter think he is? Come on Seitter you're in a minority otherwise how did Mud get to number one?

For your information, Mud do not kick their legs in the air and run across the stage; to any ignorant idiot that is commonly known as dancing.

And another thing, they do play their instruments and have a good knowledge of music. As for singing, well I'd like to see you get up on stage and do better. Their music is good, better than the trash some groups put out.

So come on Seitter, let everybody out of their spaceship, who do you like? Osmonds, Cassidy, Sweet?

We think you are a pea-brained, self-conscious idiot, who talks out of the back of his head, and doesn't know the difference between good groups and bad.

So come home Jonny, back to your dingy hole and stop knocking fun-loving people who deserve success.

We don't see you clattering up RRM with your rotten views.

So, a last word from both of Mud's fans, piss off, we hate your guts and we hope you get run over by a car with registration number MUD 401.

F. S. We are girls. 118, Ouseley Rd., Wraybury, Nr. Staines, Middx.

Two furious and devoted Mud fans

AS I only read music papers such as + + + + +, I have just seen the Feb. 2 issue of RRM in my doctors waiting room.

By your picture, you look a bit of a Wombles freak, so I suggest you don't make comments on such a terrific album as Overtures and Beginners.

I agree its not as good as Every Picture or Nod's as Good As A Wink, but it deserves a bit more credit than you and your weeny reader Brian Robson gave it.

I suggest you try for a job on the Beano, it seems to be the level of your intelligence.

You aren't fit to clean Rod's jock-strap, let alone criticise his music. I will now let you get back to practising your tambourine.

Up Yours, Laurie Parent (A Faces, Who and Stones Fan)

Ahaa, another pea-brained idiot! Just what is this obsession with vegetables that is sweeping the youth of our nation?

Let me get to the root of this problem and nip it in the bud immediately.

IN ANSWER to an ignorant Envo and Nazareth fan, leave off Marc Bolan, cos we're telling you kiddo we're fed up of jumped-up no-good punks.

You're one of those biased creeps who wouldn't admit to any of Marc's songs being good, just because you don't like him.

Two devoted Marc Bolan Fans

For those readers who may not, for reasons best known to the F. B. I., be acquainted with 'Junkie street live', O. D. stands for overdose, which is what happens when you have too much carrot juice and end up in that great strawberry patch in the sky. With Sally. Or not. As you please.

What A swede little boy. We're all entitled to our own (opinions), though I try not to be narrow-minded - (That's enough!) You're not bean paid you're celery to - oh no, now you've got me at it! Give up - Ed). Well, there's a turnip for the books.

CAN WE please forget for one moment the frustrations of teeny fans of Donny, Mick Ronson, Gary Glitter, Bolan and all the rest of this motley group of people who call themselves musicians, and concentrate on

So you say he sounds like someone on drugs, well, all we can say to that, features, is go and do something sensible like O. D. (Sweetdreams), Sheffield.

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CAN WE please forget for one moment the frustrations of teeny fans of Donny, Mick Ronson, Gary Glitter, Bolan and all the rest of this motley group of people who call themselves musicians, and concentrate on

one particular artist who's up there with them in the midweek list you call the pop charts; Charlie Rich, who as I write this is at number four.

For those who believe that music is still a relaxation of mind and spirit, I have formed a Charlie Rich society.

It is purely for those who believe in music as it should be played, and not all the mindless sounds emitted from Bolan, Sweet, etc.

Yours, Barrie Gambin. 16, Milton Rd., Wimbledon, S.W. 19.

And you've tonight star prize a chromium-plated carrot, stuffed with a cheap transistor radio permanently tuned to Radio Peking for being this weeks print out of mindless mango. Which is more than can be said for a liver, newt and John, who wrote in answer the disguise of someone called Mr. Robertson) to say:

SO WE'VE done it again; sent our Eurovision Song contestant in with a bloody awful song, when we had beautiful songs like Angel Eyes and Someday to choose from. Will we ever learn?

If by any chance we succeeded, Long Live Rubbish would have nothing to do with it, all the congratulations and thanks should go to the young lady singing it, Olivia-Newton-John is the one that will win, not our song-entry. So power to your voice and good looks Olivia.

Also, you 27000 idiots who voted for Long Live Love should go out and buy it and give Olivia a smash hit as some consolation for sending her into Europe all alone with such a poor song.

M. Robertson, 3, Albion Road, Northfields, North'd.

A spokesman from Rentavox Ltd, the firm employed to fix, sorry, organise the poll, said from his home in Rio de Janeiro today:

'The people can't be wrong. We may look like stuffed carrots, but we're

WHEN ALICE Cooper comes over here, there's one certain little buggler who's gonna do his best to make a cock up of it.

So, to Leo Abrams (and anything resembling may I suggest you staple your lips to your bum, cos if you do and ban our Alice from Britain, I'm gonna knock your teeth so far down your throat that your lips will have to be there to support 'em! Do I make myself clear?

I'm not a violent person by nature, but I'll sure change all that if you don't mind your own business. (No Address supplied).

A 'sick to the teeth' Reader.

P. S. Love the hat Pete. I had one like that, hand it over you weine!

And I wonder just whose peary little chompers he's sick of? Could it be the much-maligned young insect mentioned by some hoodlum in the next carrot-infested horrorshow? ...

WHAT DOES anyone see in an upstart like Donny Osmond? He couldn't sing for his supper, and even Frankenstein could make a better job of the keyboards. There must be more life in a tortoise.

All he does is croon away looking like a lame donkey with a carrot in front of it. As for that schoolgirl, it never happened, I tried to show him how, but it was no use. Sheffield.

'James Osmond'

Well, my dears, I can't think of anyone I haven't offended, so that just about wraps up the show. See you next week, and don't forget to brush your gums.

certainly not idiots.' You know it was senseless. . . . IN REPLY to that idiot's letter dated 23.3.74. What or who does she think she is? It isn't anything to do with her at all about Donny's love life.

The silly bitch doesn't know what she is talking about. If she thinks that Pink Floyd is all that good, tell her to listen to The Plan, so I hope she will shut her big fat, unknowledgeable mouth.

The Osmonds are the best music making group since the Beatles. It really upsets me to think that there are people who think that way about Donny. Also, who wants to know about her Fred!

From two Osmond fans London

Pat That has lifted a great weight off both our chests.

Well, I'm sure there must be easier and more friendly ways to remove the excess weight on your collective chests. Have you tried dieting? I hear that a stuffed carrot, (stuffed in the right place, of course), can work wonders on those unwanted inches.

This next little gem is big, so I'll be brief, and absolutely lovely, so I advise all listeners with a nervous disposition and any other eye trouble to close their eyes for a few secs while the rest of us have a good laugh. Am you ready? O.K., 1.3.3, shut!

WHEN ALICE Cooper comes over here, there's one certain little buggler who's gonna do his best to make a cock up of it.

So, to Leo Abrams (and anything resembling may I suggest you staple your lips to your bum, cos if you do and ban our Alice from Britain, I'm gonna knock your teeth so far down your throat that your lips will have to be there to support 'em! Do I make myself clear?

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# Bad Company

BEEN IN bad company lately? I have and I must confess I enjoyed it.

Before you get any ideas about good old RRM inciting you to join the local chapter of the Hell's Angels let me put yer straight.

Bad Company are a group — five years ago they would have been called a supergroup, but people are wary of using that expression after the Blind Faith and Humble Pie debacles.

Trouble is, it's difficult to think of a better word for this one, because they are going to be more than a supergroup by the time the year is out.

First heard about Bad Company last summer when it consisted of Paul Rodgers and Simon Kirke, the sole survivors of Free and Mick Ralphs, the guitarist from Mott The Hoople.

Things were being kept quiet then. "Paul had contract problems with Island Records," says Mick Ralphs. "they had to be ironed out. Besides that we didn't want it to leak out in bits and drabs, we wanted to wait until we were ready and launch it properly."

Mick had been friends with Paul ever since Paul's ill fated Peace band toured with Mott The Hoople. They became friends and started writing songs together, songs that later formed the basis of Bad Company.

"We didn't think about forming a band at first," says Mick, "but it was just what I needed, the freedom is great. Things started to happen last year, when it became obvious that Simon and Paul couldn't hold Free together any longer. Paul got into touch and asked me if I was interested in forming a band."

Mott wasn't going that well, I seemed to be arguing with Ian all the time about the way that things should be done. He expected me to freak out on

stage all the time just to get more encores and I couldn't do it. Funny enough when I did the last American tour, after I had told them that I was leaving, I had a really good time.

"It was a release. I didn't feel that I had to worry any more and it was great. The band couldn't understand why I wanted to leave, but I didn't want to be continually arguing with Ian, it was so destructive. It was the right thing because Mott have now got a guitarist who is happy doing what he is doing — they are all into the same thing and it comes across on stage."

"We tried loads of bass players out, we wanted someone who would fit in personally as well as musically, then Boz came along, that was it."

"We recorded the album ten days after Boz joined," Simon chipped in. "Led and Zeppelin cancelled their booking on Ronnie Lane's mobile and we took it down

Island because we had all had problems with them, but that was the management side really. I think that as a record company they are quite thorough. So we went with them for England and Atlantic for the States. Peter Grant our manager is forming his own label which will go through Atlantic and it will feature us, Maggie Bell and Led Zeppelin.

"America is where we hope that there is going to be a lot happening obviously. We are going over in June when the British tour is over. We will probably go over two or three times a year. We all enjoy working there for the thing. You have to break a band over there to last — if you just make it here you don't make it."

"It's such a small place," Boz interrupted, "you can be over-exposed in a matter of weeks. You can start off with people on your side and before you know it they've had enough."

## Chris Poole gets into Bad Company

to this place called Hedley Grange and it was really amazing.

"We had never recorded anywhere else but Island Studios and I was a bit apprehensive about it. But we would get up and go down the pub and get drunk then come back to record. Paul did some of the vocals in the middle of the lawn at four o'clock in the morning!"

"That means (quick bit of mental arithmetic here) that the album has been finished since last November and isn't due for release until the end of this month — why?"

"Paul had problems with Island who wanted to hold him to his contract, because they wanted the band," says Mick. "We were all against going with

to take the pian out of each other without anybody getting uptight."

"What we really want is to be accepted as a unit, as a new band. What we have done in the past was good, but it's over now. It was great at our first gig in Newcastle because they didn't shout for any of the old Free numbers or anything. We laid nearly all new numbers on them as well — it was an amazing first gig, that."

"It would have been nice to carry straight on after that, but it has taken all this time to organise the tour, get all the posters done and things like that."

"We are really looking forward to doing more than one gig on the trot," said Boz. "There is a lot more to come out of us yet."

"Yeah," Mick continued, "the numbers will really expand and grow as we get into them. The first gig we just did the numbers as we had rehearsed them, but as we gain confidence it's going to be amazing. By the end of this tour we will be raving, we'll be sorry to stop."

"We still do The Stealer, Ready For Love and Easy On My Soul from the old days, but they are really different and besides that we all liked them and thought they were good numbers."

If you fancy getting yourself a hunk of Bad Company they start their tour in April at Oxford New Theatre and take in seven cities. Their album titled Bad Company is due for release by Island Records at the end of April with a single a couple of weeks earlier.

I heard one track from the album titled Rock Steady which was GREAT.

Could a band ask for anything more than the best vocalist out singing good strong songs with an incredible band behind him?

I don't think I'm putting my neck on the block by predicting that this is going to be THE band this year.

## In Next Week's RRM



**SWEET: A sneak preview of their new album**

## The other side of

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— From star bodyguard Stuey George.



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