

Britain's brightest pop-music weekly!

RECORD & Radio MIRROR

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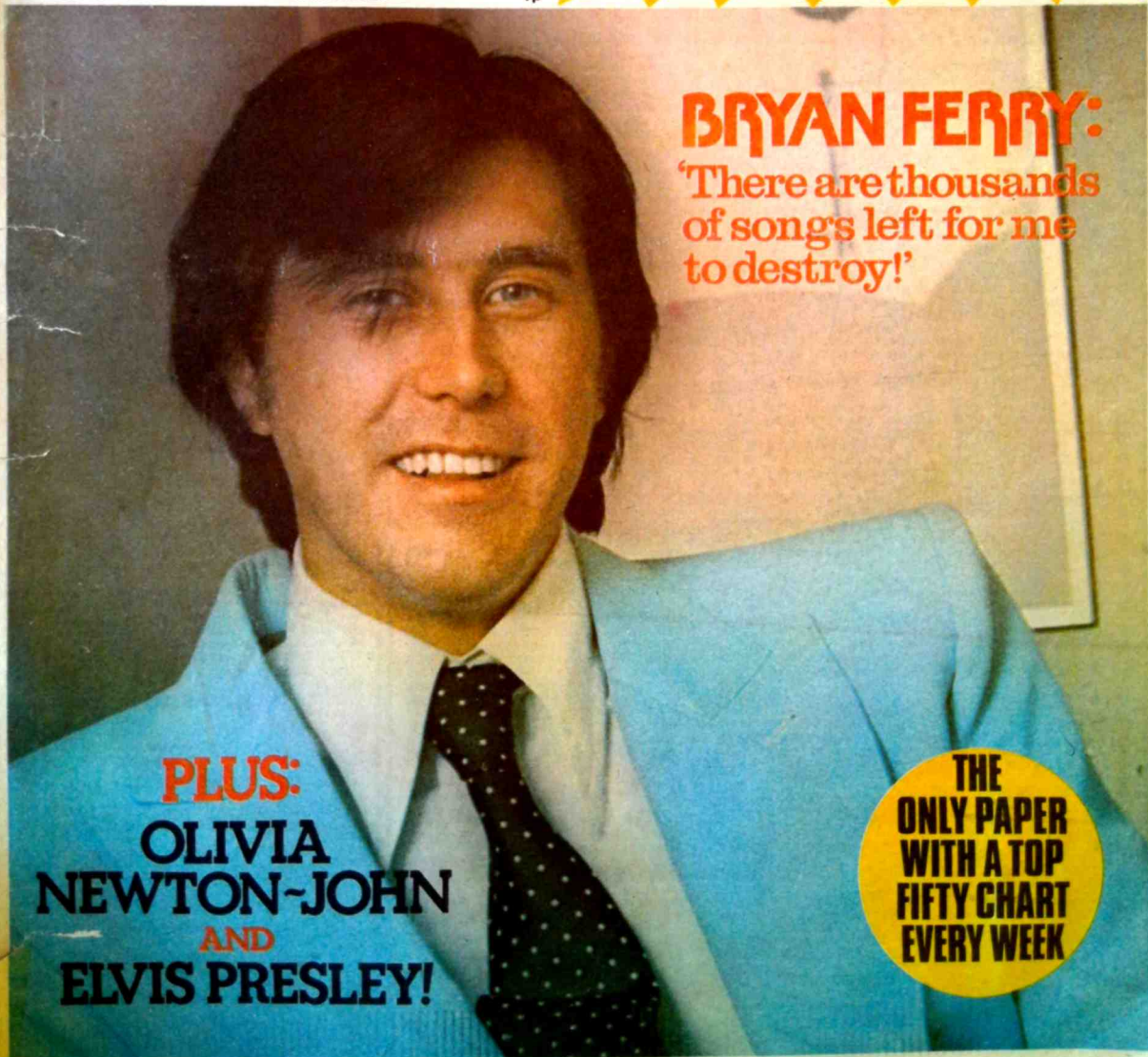
**SWEET'S
BRIAN
CONNOLLY:**
'We'd never
cheat our fans'



BRYAN FERRY:
'There are thousands
of songs left for me
to destroy!'

PLUS:
**OLIVIA
NEWTON-JOHN
AND
ELVIS PRESLEY!**

**THE
ONLY PAPER
WITH A TOP
FIFTY CHART
EVERY WEEK**



RECORD MIRROR

RRM/BBC chart
Supplied by BMRB

TOP FIFTY

SINGLES

	This week	Last week	WEEKS IN CHART	ARTIST	TITLE	Label
1	10	2	10	Mud	TIGER FEET	RAK 166
2	6	2	6	Sweet	TEENAGE RAMPAGE	RCA LPBO 5004
3	2	6	6	Leo Sayer	THE SHOW MUST GO ON	Chrysalis CHS 2023
4	4	7	4	Cozy Powell	DANCE WITH THE DEVIL	RAK 164
5	1	9	9	Cozy Powell	YOU WON'T FIND ANOTHER FOOL LIKE ME	Polydor 2058421
6	5	12	12	New Seekers	MY COO-CA-CHOO	Magnet MAG 1
7	7	7	7	Alvin Stardust	RADAR LOVE	Golden Earring Track 2094 116
8	9	8	8	Roy Wood	FOREVER	Harvest HAR 5078
9	14	4	14	Andy Williams	SOLITAIRE	CBS 1824
10	12	9	12	Robert Knight	LOVE ON A MOUNTAIN TOP	Monument MNT 1875
11	11	7	11	Robert Knight	POOL HALL RICHARD/I WISH IT WOULD RAIN	Faces Warner Bros K 16341
12	3	6	6	Slade	MERRY XMAS EVERYBODY	Polydor 2058 422
13	13	10	13	Gary Glitter	I LOVE YOU LOVE ME LOVE	Bell 1337
14	8	10	14	Marie Osmond	PAPER ROSES	MGM 2006 315
15	15	11	15	David Essex	LAMPLIGHT	CBS 1902
16	20	4	16	Diana Ross	ALL OF MY LIFE	Tamla Motown TMG 880
17	21	8	17	Isley Brothers	LOVING VIA DRUPI	A&M AMS 7083
18	19	7	18	Mott	ROLLAWAY THE STONE	CBS 1895
19	29	2	19	Stylistics	ROCKIN' ROLL BABY	AVCO 6105 026
20	25	3	20	Ronnie Lane	HOW COME	GMEMS 011
21	23	7	21	Steeleye Span	GAUDETTE	Chrysalis CHS 2007
22	16	7	22	Wizzard	I WISH IT COULD BE CHRISTMAS EVERYDAY	Harvest HAR 5079
23	19	10	23	Roxy Music	STREET LIFE	Island WIP 6173
24	18	11	24	Gilbert O'Sullivan	WHY OH WHY OH WHY	MAM 111
25	32	3	25	Harold Melvin & The Blue Notes	THE LOVE I LOST	Philadelphia PIR 1879
26	38	2	26	Alice Cooper	TEENAGE LAMENT '74	Warner Bros K 16345
27	—	—	27	Lulu	THE MAN WHO SOLD THE WORLD	(Polydor 2001 490)
28	24	8	28	Millican & Nesbitt	VAYA CON DIOS	Pye 7N 45310
29	30	3	29	Stevie Wonder	LIVING FOR THE CITY	Tamla Motown TMG 881
30	28	4	30	Cliff Richard	TAKE ME HIGH	EMI 2088
31	31	14	31	Carpenters	TOP OF THE WORLD	A&M AMS 7086
32	22	9	32	Rex	TRUCK ON (TYKE) T.	EMI Marc 6
33	36	3	33	Perry Como	THANKS FOR SAVING MY LIFE	Philadelpha PIR 1928
34	26	21	34	Perry Como	FOR THE GOOD TIMES	RCA 2402
35	43	4	35	Simon Park Orchestra	EYE LEVEL	Columbia DB 8946
36	—	—	36	Wombling Song Wombles	(CBS 1794)	
37	27	11	37	Kiki Dee	AMOUREUSE SINGI	Rocket PAIR 4
38	33	4	38	Philadelpha PIR	WALK RIGHT BACK	RCA 2432
39	—	—	39	Prelude/Dawn	AFTER THE GOLD RUSH	(DNS 1052)
40	48	2	40	Isley Brothers	HIGHWAYS OF MY LIFE	EPIC 1980
41	—	—	41	Bubble Rock	(I CAN'T GET NO) SATISFACTION	(UK 53)
42	40	3	42	Perry Como	AND I LOVE YOU SO	RCA 2346
43	34	4	43	David Bowie	SORROW	RCA 2424
44	45	2	44	London String Chorale	GALLOPING HOME	Polydor 2058 280
45	—	—	45	A&M	STAR STEALERS WHEELWHEEL	(A&M 7094)
46	35	11	46	Donny Osmond	WHEN I FALL IN LOVE	MGM 2006 365
47	37	4	47	Eddie Kendricks	KEEP ON TRUCKIN'	Tamla Motown TMG 873
48	—	—	48	Barry White	NEVER GONNA GIVE YA UP	(Pye 7N 25633)
49	—	—	49	Clifford T. Ward	SCULLERY	(Charisma CB 221)
50	39	13	50	Osmonds	LET ME IN	MGM 2006 321

ALBUMS

	This week	Last week	WEEKS IN CHART	ARTIST	TITLE	Label
1	10	26	1	Perry Como	AND I LOVE YOU SO	RCA Victor SF 8360
2	1	16	2	Slade	SLADEST SLADE	Polydor 2442 119
3	48	4	3	Leo Sayer	SILVERBIRD	Chrysalis CHR 1050
4	6	6	4	Paul McCartney & Wings	BAND ON THE RUN	Apple PAS 10007
5	7	12	5	Pin Ups	PIN UPS	David Bowie RCA RS 1003
6	13	5	6	Atlantic K	TALES FROM TOPOGRAPHIC OCEAN	80001
7	20	15	7	Harvest SHVL	THE DARK SIDE OF THE MOON	804
8	4	12	8	Elton John	GOOD BYE YELLOW BRICK ROAD	DJM DULPD 1001
9	8	8	9	David Essex	ROCK ON	CBS 65823
10	2	16	10	Gilbert O'Sullivan	I'M A WRITER NOT A FIGHTER	MAMS 505
11	—	—	11	Rod Stewart/Faces	OVERTURE AND BEGINNERS	Mercury 3100 001
12	9	6	12	Donny Osmond	A TIME FOR US	MGM 2315
13	11	78	13	SIMON & GARFUNKEL'S GREATEST HITS		CBS 89003
14	5	8	14	Island ILPS	STRANDED	8252
15	19	20	15	Apple PCSP	THE BEATLES 1967-1970	7181
16	3	5	16	Emerson Lake & Palmer	BRAIN SALAD SURGERY	Manticore K 5301
17	33	3	17	Mike Oldfield	TUBULAR BELLS	Virgin V 2001
18	12	47	18	David Bowie	ALADDIN SANE	RCA Victor RS 1001
19	14	5	19	RCA Victor SF	THE RISE AND FALL OF ZIGGY STARDUST	8287
20	—	—	20	A&M AMLH	THE SINGLES 1969-1973	63601
21	15	33	21	David Bowie	HUNKY DORY	RCA Victor SF 8244
22	16	20	22	Apple PCSP 717	THE BEATLES 1962-1966	8244
23	21	3	23	Vertigo 6360	HELLO Status Quo	098
24	25	9	24	MAM 502	BACK TO FRONT	
25	26	3	25	Mercury 6499	SING IT AGAIN ROD	484
26	22	1	26	Mercury 484	ROD STEWART	484
27	28	106	27	Bell BELL	DREAMS ARE NUTHIN' MORE THAN WISHES	231
28	18	7	28	Bell BELL	BRIDGE OVER TROUBLED WATER	216
29	27	8	29	Reprise K	GLITTER GARY GLITTER	44249
30	36	2	30	Tamla Motown STML	OL' BLUE EYES IS BACK	11246
31	23	9	31	Bell BELL	MOTOWN CHARTBUSTERS VOL 8	21246
32	17	7	32	WWA 005	TOUCH ME GARY GLITTER	21246
33	—	—	33	EMI EMC	SABBATH BLOODY SABBATH	3016
34	—	—	34	EMI EMC	Black Sabbath	3016
35	—	—	35	Tamla Motown STML	TOUCH ME IN THE MORNING	11239
36	24	7	36	John Lennon/Apple	Diana Ross	11239
37	—	—	37	Apple PCTC	MIND GAMES	7165
38	29	10	38	Apple PCTC	QUADROPHINIA	25713
39	8	39	39	Apple PCTC	RINGO RINGO STARR	252
40	32	29	40	A&M AMLH	A SONG FOR YOU	63519
41	50	2	41	EMI EMC	TAKE ME HIGH	3016
42	45	4	42	Decca SKL	Cliff Richard	5176
43	—	—	43	A&M AMLH	TOM JONES GREATEST HITS	5176
44	—	—	44	Harvest SHDW	CLOSE TO YOU	403
45	30	5	45	Harvest SHVL	MEDDLER	795
46	—	—	46	Lee Philips	WE CAN MAKE IT	6308 165
47	—	—	47	Pye NSPL	SINGALONGPARTYSONG	18419
48	38	5	48	Lee Philips	BY YOUR SIDE	6308
49	—	—	49	MGM 2315	THE PLAN	2315
50	—	—	50	Decca TXS/TXL	HIGH TIDE AND GREEN GRASS	101
—	—	—	—	Decca TXS/TXL	Rolling Stones	101
—	—	—	—	Stevie Wonder/Tamla	INNERVATIONS	8011

chart chatter

FOOR on Leo Sayer for he's been topping other charts but doesn't seem as if he's going to be number one in the most important Top 50. Mud have made it and Sweet breathe down their necks at two. Is Teenage Rampage their last 'leeny' offering? Did you read amazing Mick Tucker article in Sounds last week? The New Seekers go down to five after their amazing sudden spurt to the top last time. Andy Williams climbs into the Top 10. It was 1957 when he first hit our Top 10 with Butterflies, also then recorded by grunting Charlie Gracie.

Hello Xmas is over and Slade will be moving down fast. Drupl is back in the 20 but only slow progress for Diana. Ronnie Lane puts GM records on the map and he's at 20. He had almost given up hope it seems. Good old Harold Melvin with some good Philly as The Love I Lost moves further upwards. Billy Paul moves three and our other rave of Chart Parade, The Stylistics are making fine tracks, at 19!

She's done it. The more you hear the disc the more it gets into you - that's Lulu and the Bowie influenced The World David Hughes, press officer at Polydor, said he dug the disc but was slightly surprised to find the DJ's latching on to it so fast. Air-play has been in the plenty and it's one of those discs which needed plenty of exposure. Lulu has done a good job as well.

Now we await the new Bolan disc for Truck On is moving down fast but now it's there we can perhaps expect fast, fast moves upward for Prelude and their lovely After The Goldrush. Funny to think the disc has been hanging round for some time and nearly never even made their very interesting first album release.

It will be more than interesting to see what happens to Wombing Song and Barry White is back after some space between this and his last hit, though in the States he's had several in between. Surprised to find it beating Love Unlimited into the 50's Clifford T has made it and I'm sure he's relieved and so are we! He's too talented to remain down in the breakers and a good single usually means shifting plenty more albums.

us soul chart

- (2) Livin' For You - Al Green (Hi)
- (4) Let Your Hair Down - Temptations (Motown)
- (1) I've Got To Use My Imagination - Gladys Knight & The Pips (Buddah)
- (8) Put Your Hands Together - O'Jays (Philly)
- (6) When It Comes Down To - Isley Brothers (T-Neck)
- (10) Trying To Hold On To My Woman - Lamont Dozier (ABC)
- (13) Jungle Boogie - Kool & The Gang (De-Lite)
- (9) I Miss You - Dells (Cadet)
- (3) Until You Come Back To Me - Aretha Franklin (Atlantic)
- (14) Sexy Mama - Moments (Stang) (From Billboards Specialist Soul survey)

Breaker S

BREAKERS from Marvin Gaye to Tom Jones are the 'Star Breakers' and then comes the list with no sales reflection. Just great seeing Steve Miller there with The Joker. Now it must climb into the 50! The Chi-Lites, Stoned Out Of Me, Mud has been breaking for many, many weeks. Geordie still trying to make it with Black Cat Woman. C'mon Dexter make the 50 with your catchy, God Bless and Melanée make it with the old hit song, Will You Love Me Tomorrow. The Beeb seem to be sticking with her for she's there once more on the playlist. Love Theme is a Top 50 disc, so the Bay City Rollers.

- COME GET TO THIS - Marvin Gaye (Tamla Motown TMG 882)
- STONED OUT OF MY MIND - Chi-Lites (Brunswick BR7)
- REMEMBER - Des O'Connor (Pye 45301)
- GOLDEN DAYS - (Decca F 13471)
- BACKFIELD IN MOTION - Mel & Tim (Concord CON 004)
- BABY WE CAN'T GO WRONG - Cilla Black (EMI 2107)
- BLACK CAT WOMAN - Geordie (EMI 2100)
- GOD BLESS - Dexter Redding (Capricorn K 17515)
- JERUSALEM - Emerson Lake & Palmer (Manticore K 1303)
- LOVE THEME - Love Unlimited Orchestra (Pye 7N 25635)
- OUR HOUSE IS ROCKIN' - Marmalade (EMI 2071)
- QUICK FAST IN A HURRY - New York City (Polydor 2003 451)
- REMEMBER - Bay City Rollers (Bell 1338)
- SUFFER, LITTLE CHILDREN - Bachelors (Philips 6006 357)
- THE JOKER - Steve Miller Band (Capitol CL 15765)
- WILD THING - Fancy (Atlantic K 10388)
- WILL YOU STILL LOVE ME TOMORROW - Melanée (Neighbourhood NBH 9)

ALLMAN

COMPILED BY TONY JASPER

people

JUDGE DREAD: Popular Demand, that's what! They've flipped over Molly and now being plucked on the 'A' side is dear old curly eating lover Judge Dread singing Kitch. They say it's a wickedly effective record — you're warned!

NEW SEEKERS: We've learnt by a round-about method news of the next single. No title folks but Lyn is again featured on vocals. Now if you're in the money you can take the group in at London's Talk Of The Town theatre/restaurant from March 4-March 24 and then it's up, up and away for the New Seekers are commencing a six-week concert tour. Just watch RRM's news pages for those dates.

JIMMY OSMOND: Hello, he's back vocalising with force after almost a year's gap. Around the first week in February is the release schedule for 'I'm Gonna Knock On Your Door'. The song was chosen for Jimmy by UK Malcolm Jones and was first a hit in the early Sixties for Little Eddie Hodges.

SLADE: Within eye sight of one million sales for Merry Xmas! Everybody come Slade and early next month comes their next album titled Old, Borrowed And Blue. At the moment the group are in the States and return here on February 3. In the States they are putting down tracks for another album.

NEW YORK CITY: Getting lots of air-play with their



catchy Quick Fast In A Hurry have a new album I'm Doing Fine Now released in a very short time. The group are here during February so keep a look out for this talented group!

LENA ZAVARONE: Opportunity Knocks has struck again for here's this bubbly blonde-haired twice winner with a new single on Philips titled Ma, He's Making Eyes At Me, the old hit for Ernie And The Checkmates. Lena is ten years old but she packs plenty of self-assurance.

HORSLIPS: Remember how we told you in these columns about an exciting recording time down in Barnes with this talented Irish group? Then we filled in some details of the involve story behind the new album in the making. Now it's out on RCA so get listening. The title is The Train.

Glorious Mud

"KNEW IT," so says our DJ and American singles reviewer James Hamilton, "they should have made number one last week with their fantastic disco single." Yep, MUD HAVE MADE IT — their FIRST number one hit.

It took them seven years before they broke BIG in '73 and now they're riding on the crest of a mighty wave. Les Gray, lead singer; Dave Mount, drummer; rob Davis, lead guitarist and Ray Stiles, bass guitar and flute are a fine bunch. James Hamilton says: "I love their stage act" and

having seen them down in Penance in ordinary club surroundings I would add, "they work darn hard."

Reward has come and by the way take a listen to their B side, very good for the non 'A' side.

Mud have stopped Sweet but at least there's joy for the hit-writing team of Chinn and Chapman. They've written both the current group's hits. Mud, we're pleased for you!

Chart tip

JUST READ on and take in the hits that must happen and I don't care if the rating is not too good but Stuart Henry is still spinning it and so it seems is Alan Freeman. Cheers to them and let's put The Joker from Steve Miller right where it belongs, the 50!

Now for this week's rave. It comes from the fabulous Allman Brothers and it's titled Jessica. Yep, it's an instrumental and a fabulous, catchy one at that. You are ordered to go into your record store and say you want to hear it because this page says it deserves to be a monster hit. Jessica on the Capricorn label is penned by lead guitarist, Richard Betts.

He says it's right in the true Allman's tradition. Les Dudek from Box Scaggs Band provides the phenomenal counterpoint in this particular track and the dual guitar lead should have memories stirred of those instrumental duos of Betts and Duane Allman. Hear and get this single!

chart live

SUDDENLY the ice box was wheeled out, a flurry of magical scent and there he was in person, the one and only Reg Presley and the Trogs. The sound is still there, maybe a bit heavier than the audience at Dingwalls mainly in their late teens and early Twenties went fairly wild. There was Reg running through Wild Thing, a number 2 from 1966. With A Girl Like You, a number one from July of '68. I Can't Control Myself, number two in October of '67 again '68. On we went with Anyway That You Want Me from Dec of yet another '68, into the '69 smashes, Give It To Me, Love Is All Around but I don't remember him doing Night Of The Long Grass. He could have them all back in the 50, if so it will be a unique story in chart history! Anyway Reg is pretty unique.

WESTERPLAYS

5 years ago

- January 25, 1969
- 1 (1) Ob La Di Ob La Da — The Larmalade
- 2 (2) Albatross — Fleetwood Mac
- 3 (3) For Once In My Life — Stevie Wonder
- 4 (4) Lily The Pink — Scaffold
- 5 (13) Blackberry Way — Move
- 6 (3) Build Me Up, Buttercup — Foundations
- 7 (8) Some Things Happening — Herman's Hermits
- 8 (10) Private Number — William Bell & Judy Clay
- 9 (7) The Urban Spaceman — Bonzo Dog
- 10 (12) Fox On The Run — Manfred Mann

10 years ago

- January 25, 1964
- 1 (1) Glad All Over — Dave Clark Five
- 2 (3) Hippy Hippy Shake — Swinging Blue Jeans
- 3 (2) I Want To Hold Your Hand — Beatles
- 4 (4) I Only Want To Be With You — Dusty Springfield
- 5 (6) 24 Hours From Tulsa — Gene Pitney
- 6 (—) Needles & Pins — Searchers
- 7 (7) Swinging On A Star — Big Dee Irwin
- 8 (5) She Loves You — Beatles
- 9 (16) As Usual — Brenda Lee
- 10 (—) I'm The One — Gerry & The Pacemakers

birthday

WELL, HERE'S the answer to the birthday for Tuesday, January 29, RCA recording artist Tony Blackburn. Ah, you know, he's the DJ as well. So send your cards to Tony Blackburn, Radio One, BBC, London W1A 1AA. A few years back Tony didn't have many cards and everyone was surprised. Many must have said, "Be, he gets so many". So cheer him up this year! By the way Miss H. Clifford tells us Jan 28 was Neil Diamond's birthday. No-one we know has a birthday first week in February but next time there's someone who has had a number one hit in the last month or so. So read this para next week for the news, unless of course you know!

Beach Boys double free

IT'S a double record album from some very famous people offered this week. Ten copies of the new BEACH BOYS LIVE! DOUBLE are ready to be shipped to the first 10 people with correct answers from our magical bin on Thursday, 31st January. As usual send to Record & Radio Mirror, 7 Carnaby St, London W1V 1PG and head your entries Beach Boys Competition, Chart Parade. Please, on please write your address very carefully! So get scurrying on our usual mind-blasting questions! Remember you can copy questions etc on to paper and send.

Name.....
 Address.....
 1 Complete the title Good.....
 2 Name the Beach Boys album named after a country.....
 3 What sport is the subject of several Beach Boys songs?.....
 4 Complete this song title, Help Me.....
 Next comp: Ike & Tina Turner's, Nutbush City Limits LP.

RRM chart survey

ONE PERSON sticks out a mile in all the so far available facts and figures from the 1973 pop year. That person is DAVID BOWIE. Four of his albums are in the first 13 listed albums, four singles in the Top 50. And what a finish to a year in which he disappeared from the charts and returned. David is miles ahead in the album listing and a comfortable place ahead of no other than George Formby in the singles category. Does this mean a complete triumph for Bowie over the year? It could well be but remember other people Gary Glitter, David Cassidy and Denny Osmond

made strong running during other quarters and if there is one album in Bowie's record it does lie in the 1973 Top Selling Singles list. That could be the decisive table to take the glory from David.

For various but for now we cannot give the final verdict until the second week of February for then our publishers are holding a special event to say who were the big singers and groups of 1973. So hold on until then but for now look down the results of the last quarter and the other tables and make your predictions! Note the fight for the girl's 'singles' crown. Has Marie

done enough to fight off Suzi and Lynsey? The latter two have had many hits and don't forget Olivia Newton-John who scored well earlier in '73. And there is Carly Simon!

The placing of Simon Park Orchestra with the big groups like Slade, Status Quo and The Osmonds mean quite a fight for remember the time Eye Level spent in the charts! And then there's Sweet!

Really there does seem to be battle in most sections of our chart survey and in the albums the pattern follows that of the singles. The Carpenters had had their

best year for ages but was it a late spurt rather than an all-round performance? Can the Beatles, thanks to their two past hit albums steal the top spot or must it go to the ever selling Simon and Garfunkel? Has Status Quo sold more than Slade? Is the last quarter's verdict is yes but how reliable is that?

Diana Ross seems home and dry if the last quarter's figures are anything to go by. What a lead over Suzi but then 1973 was also a year for Shirley Bassey, Carly Simon and Liza Minnelli and then there's another girl who never takes the headlines but doesn't she sell albums! Her

name is Nana Mouskouri. Count Carol King out for this year though she did have a fair run once more with the lovely Tapestry album.

And those Soundtracks, the films which have drawn the audiences and got people buying musical memories. Jesus Christ Superstar has sold well but enough to fight off Clockwork Orange and The Strauss Family?

We're sorry to have to keep you waiting for some results maybe it's good to have the audience to look forward to!

Full chart survey is on page 23



Argen on the radio

ARGENT are to headline a massive 19-venue UK concert tour starting at Birmingham Town Hall on January 25 to coincide with the release of their new album on the CBS label, Nexus.

Argent will be supported by the John Verity band throughout the tour after which they commence their fifth American tour on March 23.

Tour dates are: Birmingham Town Hall (Jan 25);

Malvern Winter Gardens (26); Plymouth Guildhall (27); Liverpool University (31); Edinburgh University (Feb 1); Leicester Loughborough University (2); Portsmouth Guildhall (7); Exeter University (8); Bristol Colston Hall (9); Glasgow Apollo (14); Manchester Free Trade Hall (15); Hull University (16); Hanley Victoria Hall (21); Norwich University of East Anglia (22); London Theatre Royal (24); St. Albans City Hall (March 1); Swansea Top Hall (March 11); Stafford Top Of The World (14); Hastings Pier (16).

SSS SH

BEATLES RE-FORM. Beatles talk to each other on the telephone, Beatles read each other's Press clippings? Any more... Paul McCartney writing the biography of his currently feather-less Wings. Hardly a work to stretch our Macca's writing hand... and let it be known that Paul agrees his music misses the Lennon verses and John admits he lacks the McCartney choruses. Ringo is keen and George doesn't know which way to turn... ROD STEWART is likely to be approached to make a political recording of the Wind Of Change (Clodagh Rodgers) for the Liberal Party's election campaign... SLADE apparently doing great business in the States, expect them to tour from mid-April to mid-May... Apple deny Ringo is to produce David Cassidy's new album... GARY GILBERT's new single taken from his new album released in March... Pointer Sisters a knock-out at Biba's Rainbow Room... Junior Campbell last seen in high spirits, flashing specially made whiskey bottles bearing his name... football style transfers next on the pop market, which guitarist first to transfer labels for more than £500,000? Locomede at London reception in Irish brand... their reception and their Cellih band, playing together for the first time, really cooked... David Bowie to follow US&A and Ziggy shows with re-birth of the protest singer... MARC BOLAN sitting on an enormous pile of cash... MUD in their eye. BRUCE LEE next morbid cult... Kung Fu national sport in Abyssinia... CBS press officer Lon Goddard next editor of our deadly rivals... old dentures now spinning round your record player but vinyl shortage won't last... Nixon... New Seekers the darlings of every hard-bitten housewife... Minister for the Arts, Norman St John Stevas praised ELP's contribution to rock at their Brain Salad Surgery Gold presentation... Dylan's Brit label, I say, holding head high these days... dare you read more next week?



Biba's party

BIBA'S, London's ultra fashionable department store, is to continue its programme of rock events with a mixed backing group Thunder Cockeyne Rebel on January 29. Budding superstar Steve Harley (above) will introduce the Blanche Coleman string quartet (who appeared in the Barry McKenzie film), a mime artist, and vocal backing group Thunder Thighs, who will work with the group. The evening goes under the title of Human Menagerie, the title of Rebel's first album.

The show coincides with the re-release of Rebel's debut single, Sebastian, now doing well on the continent. Cockeyne Rebel play on BBC's In Concert programme this Saturday and appear on The Old Grey Whistle Tune on February 10.

Fruup tour

FRUUP, the Irish group from Belfast, start a month long tour of colleges and clubs this week following completion of their follow-up to Future Days. Dates start at Southend Queens this Thursday (24) and finish at Kingston Poly on March 2.

Heat's on

CANNED HEAT arrive in Britain on February 17 for their first major tour with a new line-up. The band, featuring original members Filo De La Parra, Henry Vestine, and Bob Hite, appear on the Old Grey Whistle Tune on February 19 then set off for a string of British concerts.

They appear at North London Poly (Feb 21), Brunel University (22), and Boro University (23), Swansea Top Rank (25), Southport Floral (28), Edinburgh (March 1), Strathclyde (2), then continental dates before returning to play London's Rainbow (March 20).

new spins

MEDICINE HEAD, Neil Sedaka and The Hollies all have new singles out this week on the Polydor label. They are, respectively, Slip and Slide, A Little Lovin' and The Air That I Breathe.

'Van back

CARAVAN return from their highly successful European tour this week in preparation for their bill-topping gig at London's Rainbow theatre on February 1.

Caravan's live album, recorded with the New Symphonic Orchestra at London's Drury Lane theatre last year is due for release in March shortly before the band leave for their first American tour.

NEXT WEEK IN RECORD & RADIO MIRROR

Rick Wakeman

tells of his future — with and without YES



How Marc became Zinc Alloy

and the Hidden Riders of Tomorrow

Elton adds Ray Cooper

MUD: How to hit the top in five easy lessons

Plus a truly fabulous comp with sensational prizes

And SWEET, GOLDEN EARRING in full colour plus the latest news and reviews

Wakeman's Journey To The Centre Of The Earth, to be released as a live album in April, was recorded live at London's Festival Hall with the LSO conducted by David Measham, the English Chamber Choir, a rock band of unknown guest musicians and singers, and actor David Tennant as the narrator. And it received a standing ovation.

Wakeman's musical interpretation of the classic J.R.R. Tolkien novel was superb. The keyboard maestro really showed his capabilities with the format taking us through The Journey, Recollection, The Battle and The Forest. Although Wakeman did the basic score, credit must go to arrangers Bill Malone and Danny Beckerman.

During the first half of the programme the band backed Wakeman magnificently.

Wakeman

Rick Wakeman's Journey To The Centre Of The Earth, to be released as a live album in April, was recorded live at London's Festival Hall with the LSO conducted by David Measham, the English Chamber Choir, a rock band of unknown guest musicians and singers, and actor David Tennant as the narrator. And it received a standing ovation.

We gigs

Pointer Sisters

THE SIGHT OF London's super hip and super cool going absolutely bananas for a female singing group is hardly likely to be repeated again this year — unless Biba's bring back the sensational Pointer Sisters.

In the States they are known as a phenomenon, not in reflection that's about the only word that aptly describes them. To be fair, Island Records made absolutely sure their audience would be in the right frame of mind when the fabulous sisters took the stage at Rainbow Room. Wine and dining was done to excess but all was suddenly hushed expectancy when the anonymous but oh so camp voice announced the great gentlemen, the Pointer Sisters. From that moment on I guarantee that every eye was riveted on the stage awaiting

cabaret act to his London since Al Jolson?

Firstly there's no musical bag so you forget your prejudices and surrender to total versatility. They came on, one by one, and hit straight into the old Don Lang super fast word jumble, Cloudburst. Then, aided by an intensely competent trio, they ran the gauntlet of '50s to 1974 styles mixing close harmony with funk and even a hymn to illustrate their background as dedicated of a preacher man. There's singing, dancing, and humour to when they send-up themselves. Ending with Wang Dang Doodle, the four girls 'we're REAL sisters too' came back to an ecstatic response for more and dedicated their closer to British jazz singer Annie Ross, who was in the audience. Go and see 'em and be knocked out!

PETER HARVEY

BBA

ALTHOUGH he has long been recognised as one of the guitar 'greats', large-scale success seems to have escaped Jeff Beck. Maybe with this present line-up he'll find it, if the very warm reception by the Brighton Dome audience is anything to go by.

The first few rockers showed just how tight they can be, with Beck sending out some fast, scorching licks, looking ever so slightly less moody than usual.

Russell Tim Egoert works really hard, never letting a riff stagnate, always bending and twisting it to the limits yet never losing it completely.

The vocals seem relatively weak and superfluous when compared to the strength of the music. But Carmine pushes all the time, using all his impressive array of percussion.

PETER DIGNAM

Wakeman

Rick Wakeman's Journey To The Centre Of The Earth, to be released as a live album in April, was recorded live at London's Festival Hall with the LSO conducted by David Measham, the English Chamber Choir, a rock band of unknown guest musicians and singers, and actor David Tennant as the narrator. And it received a standing ovation.

ROY HILL

A NUMBER of years ago it would have been considered impractical to present a group like GREENSLADE on stage. The market wasn't ready for theatrics but with the 70's came a change of attitude.

The audiences today adore the strong visual effects, the complex presentations and the show-biz costumes. The make-up and bi-sexual images are all very much a part of today's music scene.

One of the foremost exponents of the theatrical side must be GENESIS who have become visual experts. Can the make-up and star trip side become too big to handle, bigger even than the music?

It's one of the criticisms YES have had to put up with recently, has their music become of secondary importance to the audience?

As founder member Dave Greenslade studies the theatrics side of his band's act closely, Greenslade are moving towards a more visual direction. It started quietly on the first album and listen to the band's latest effort, *Beside Manners* Extra and one can quite easily conjure up some dramatic visual picture to tie along with the music.

"We haven't had all the stage trappings of bands like Genesis in the past," says Dave, "but we've still done quite a lot of work and entertain so the music has spoken for itself."



Visualising the music

"It is important how you look on stage and because we don't have three long-haired guitarists jumping about we have to put a little more thought into it."

"There are several designs in the band at the moment to make the theatre side of the stage more presentable and entertaining to the audience and we've just bought some new lights which the roadies are working on."

Dave emphasized that the use of lights in the Greenslade act was not a gimmick but a musical cue. "It assists the audience and when there's a switch in the music from one side to another it's great to have it pin-pointed."

Greenslade have the ball at their feet at the moment. Their new album is selling amazingly well and the band have a solid basis formed by

almost eight months of solid work and ideas in all directions are beginning to generate from the other members, Dave Lawson, Tony Reeves and Andrew McCulloch.

"I think we were extremely lucky in the beginning when Tony and I formed the band," adds Dave, "I got Tony off his arse and back on the road again. We looked around for people and Tony came up with Andrew and Dave Lawson and we found the right combination the first time round."

Dave is grateful that the right formation was found the first time as initial changes obviously mean drawbacks. Greenslade rehearsed for two months and recorded their first album without ever having played to a live audience.

"We just went straight into

the studio without any reference to a stage performance," explains Dave, "and it was very much a clinical sound."

"We've become raw at the edges now and we've got to know each other a lot better, I think it reflects on our latest album, Dave Lawson's an excellent lyric writer, he did all the lyrics and we shared the music writing which is good 'cause he's been writing songs as opposed to pieces of music for many years which is a great asset to the band."

There's plenty of room for individuality within the band according to Dave, "We all chat about a particular piece and we can pull it apart, reshape it and change it around a lot."

For such a fine album, I was surprised to hear that Beside Manners Extra was

recorded and mixed in 14 days. The pieces were written and completed before the band went into the studio, but the Greenslade leader agreed that it was something of an "achievement..."

"I can tell you that the musical construction took a little longer than 14 days I assure you," adds Dave grinning. "So what can we expect from Greenslade in 1974?"

We can expect more fine albums for a start and possibly the music might get a little more grit which is one thing I believe the band are lacking at the moment.

"We'll be off to Germany, France, Holland and Spain in the new year and then possibly to America, then of course there's another album."

Dave wasn't too happy with the production on Beside

Manners and it's something the band are working on. We might even hear a Greenslade single out in the future.

"We've been asked to release them before and we've nothing against it providing the piece of material is absolutely suitable."

My impressions were that Greenslade are carefully treading in the right direction. Dave is a shrewd leader and he isn't going to grab success until he feels Greenslade are ready for it. Sounds like a good year for them anyway!

John Beattie



Making a point

RIGHT NOW the Pointer Sisters, four black chicks from America are virtually unknown on this side of the Atlantic. But not for long.

Back home they're being described as a phenomenon and in little more than six months have got tucked in their belts a brilliant album and two

singles. They've appeared on every major television programme and have chalked up a fair amount of mileage touring.

Now it looks like Europe's turn. The sisters - Bonnie, 23, Anita, 25, Ruth, 27, and June, 20, arrived in London last week for an appearance on the Russell Harty Show, the taping of a BBC In Concert TV special and a show with singer Jack Jones. At the weekend the girls flew off to Cannes where they were due at a gala concert during the music industry's MIDEM Festival. Tele-

vision and concert dates in Paris, Amsterdam and Bremen in Germany are also on the diary before the group call in at London again on their way back to the States.

On Sunday they're in concert at the Victoria Palace Theatre and later that night at the Palladium.

So just who are the Pointer Sisters that so much should be accomplished so fast? Well for a start, they're damn good singers. Their sound is of a mixed bag - funky, jazz, blues, rock, boogie, it's all there.

"Variety," was how Anita described it when I put the question to her at London's Savoy Hotel where the sisters were staying last week.

It's so much of every kind of music, we still haven't got into it all. We don't really want to get stuck into one category. People keep trying to classify us saying we're like the Andrews Sisters and Bette Midler although we admire all these singers."

As kids the sisters learnt the skill of harmonising since as their pa was a preacher in the West Oakland Church of God in California, they were continually singing gospel.

"So Gospel was good training and our performances gave us a lot of courage to get up in front of an audience," Anita said with June nodding in agreement.

"Once we got away from home we started singing rock 'n' roll and folk music," Anita explained in between sipping a glass of orange juice.

Bonnie and June were still at high school when they got their first singing job.

"It was awful," recalled Bonnie, "but it was fun and we decided to keep on singing together."

Although they were only appearing at small clubs and occasional parties, Anita was fed up with being a secretary and decided to join her sisters.

"I remember the times my folks said keep typing because we'd never make it," said Anita with an air of triumph.

"I guess there were a lot of times when I really felt like that in the back of my mind. But we just never gave up and our folks are now just as happy as we are at the success we're having."

"Bonnie, June and I still live with our folks outside San Francisco. My father has retired and is not quite as strict as he used to be. He's still strict as far as religion and his beliefs go. He's constantly on at us to come to church and get saved!"

"We were really poor as kids living in the ghetto, but now we have our own home although it's not a dream home."

It was while they were in the doldrums that the three sisters had a stroke of

luck. At the urging of their first official manager they got what few belongings they had together and headed for Houston in search of fame and fortune. But things didn't work out and they found themselves broke, so they wired producer David Rubinson in San Francisco for some bread.

Rubinson did better than that, he gave the sisters their first session as backup singers. They went on to work with the Elvin Bishop Group, Cold Blood, Taj Mahal and Dave Mason to name but a few. It was with Mason that they first came to this country.

Then last June they recorded their first solo album and were joined by sister Ruth, the only married member of the group. It was produced by Rubinson although the girls arranged a couple of numbers on their own.

Although London is getting the chance of seeing the Pointer Sisters live, just when is the rest of the country going to see them? They were due here last October, but heavy commitments in the States prevented this.

"We plan to come back to Britain in the summer for a tour," answered Anita.

So roll on summer. Meanwhile we'll just have to wait and see if the Pointer Sisters cause a phenomenon over here.

Roy Hill

Concepts, star trips and more foolish things

Bryan Ferry talking with Roger Greenaway

BRYAN FERRY'S room is very bare. There's his grand piano, an electric version of same, an expensive looking tape arrangement and the record and book collection which houses everything from Lou Reed to Andy Williams and from high art to high camp.

Roxy Music was conceived as the ultimate expression of decadence, matching meaning to mannerisms that would do justice to a Mahavishnu as well as a McLuhan. So it's no surprise to find Bryan Ferry living in vogue.

The decor of the room, the style of the situation and Ferry's own attire — blue terylene trousers, cream shirt, blue and white tie with a huge knot and even a white V-necked cricket sweater — all serve to illustrate Ferry's faith in the style he has propagated.

But with the hair not so neatly quiffed and the spotlight off, the Roxyman at home comes on somewhat here between charming and quaint.

He's always been in the posur industry. He had a childhood like anyone else and then art school. And it was here that his attraction to the visual arts — subjects as well as their hearts, began to formulate themselves into the ideas that gave birth to Roxy.

"It took a long while," says Bryan reliving those early struggles. "It took a whole year to write the songs for the first album and it took six months to put the band together but it was a success — that first album did what it set out to do."

There were lots of rock 'n' roll cliches on that first album, you know, the oo-ahs and the wup-de-dups."

And it was the pastiche of cliché, corn and fine fine music that attracted Roxy their first audience, the intellectuals.

The Beeb's underground contact, John Peel, fell for them and gave them instant exposure on his show and then of course there were the singles. "Yes. The more singles you make the younger your audience gets and the

singles market is getting younger and younger".

And gradually, Roxy's appeal gets more youthful. Bryan's happy about that. He loves to hear Roxy record in a disco though he's the first to admit that Roxy as a whole are not good disco material.

"The best disco record is probably *Hard Rains*".

Ah yes! *Hard Rains* Are Gonna Fall, former Dylan classic, now a Bryan Ferry anthem too. And one which met with a dismal set of crits as did the album it was culled from, *These Foolish Things*.

Did the bitchiness that followed in its wake screw Bryan?

"Up to a point it did but I was more concerned with what friends thought, people whose opinions I respect. But the simple fact that it was controversial was a good thing. At least I got a very positive reaction to it from everyone."

"It was just something I wanted to do. I've wanted a Dylan song for the repertoire and this one sounded right. His version was a poem with a guitar backing. But there are a hell of a lot of images in that song that I wanted to use musically. . . . And I thought it would sound good as a rock number."

Like everyone else Bryan would like to know what the Zimmerman himself thought of it and also like everyone else he still wants to find out.

"It wasn't even released in the States. But that's because of the strange situation we're in over there. Warners dropped us after the first two albums which didn't sell over there and we're not with anyone else yet. The offers are there, it's a question of picking the right one."

The question should be resolved by March for Roxy are Statesbound again and *Stranded*, the new album, will be released to coincide with the tour.

And with this next States tour, Roxy are hopeful of eliminating a problem that's been with them since they started reproducing their sound.



And the smile is genuine . . .

Bryan feels the problem deeply. "Sound quality. That's a sore point. It's amazingly frustrating when you work away all night only to have someone walk up to you at

the end and say 'I couldn't hear a word you were singing.' Maybe the new PA system will make a difference."

From one complement to the music to another: the

cover art for Roxy albums. Stealing myself I dare to suggest that the cover of *Stranded* bore little or no relationship to what was inside and in any case was not done particularly well.

The reply was unexpected he agreed.

"There should have been more jungle and not so much girl. I wanted to create the steamy feel of the jungle. That's where the music of much *Stranded* is. We built this fantastic jungle in the photographer's studio but somehow that final shot didn't quite make it."

The talk, now over a horrible cup of tea created by the at times amazing Simon Puxley (well known vague London publicist) veers back to the thorny subject of Bryan's well slugged solo album. Just why did he do it?

There are lots of songs in my record collection which as a singer I've always wanted to do. The opportunity arose and so I chose songs to make a well balanced album of material I personally like.

Was the album, as was suggested at the time of release, a political manoeuvre designed to emphasise the fact that Roxy Music was and is Bryan Ferry — remember that strange Eno follow?

There might be some truth in that. Maybe subconsciously that was the reason. I don't know. I just wanted to sing someone else's songs and though Smokey Robinson and Stevie Wonder are my favourite musicians I feel more, shall we say, in tune, with people like Gershwin and Cole Porter. They were real craftsmen. I try to use a wide vocabulary and never repeat myself except when it's justified.

That's one of the things troubling the music scene today. The standard of songwriting is abominable. The only songs with real craftsmanship are those designed specifically as pop singles, you know the ones I mean and the least said about them the better."

Bryan does admire the song skills of Leo Sayer, however.

"Our first gigs were in support to Bowie. And those gigs gave us our base. Now on this tour we took Leo as support and the same thing seems to have happened for him."

And for the future? Well there's that Roxy tour to the States in March and Bryan is now drifting pleasantly through the Caribbean. When he gets back though.

"It seems a pity not to do another solo. There are thousands of other songs I'd like to have a crack at destroying."

And the accompanying smile is genuine . . .



On the box

ON TOUR WITH THE OSMONDS BBC 1 last Thursday night showed some interesting glimpses of a large happy well-adjusted American showbiz family — all total professionals including Mum and Dad, all looking as if they had had the cameras on them since the day they were born. Hundreds of cameras and thousands of screaming fans notwithstanding, this family might well have been on a day trip to Worthing. We saw the boys (and Marie — phew!) waiting patiently and apparently nervelessly in the dressing rooms before going on, having a quick chat about their stage strategy for the night, as if it hadn't all been worked out already. We saw some of the show, choreographed and rehearsed



to a standard that we have come to expect only from black soul shows. We saw hot sweaty postpers racing offstage after the show into Roddy Royce's warmed up for a quick getaway, and steak sandwiches and Seven-Ups for all back at the hotel afterwards. And Little Jimmy — surely the Twenty-First Century Child — looking very unperturbed by it all as he tucked into a cup-cake here or played with a new toy there, apparently quite oblivious of all the fuss. No doubt about it, the Osmonds are real pop stars, like you haven't seen since the Monkees.

Perhaps the most interesting point was when Mrs Osmond was asked how they reconciled being so rich with being so religious. She said that, for one thing, she wasn't bothered about the money and, besides, they were doing a lot in gain new converts to Mormonism.

And of course the Church isn't likely to object, since all members are required to give one tenth of their income. That Holy Spirit has got its feet on the ground!

Travis may lose Sunday slot



DAVE LEE TRAVIS (left) is the Beeb jock most likely to be affected by the arrival of Luxembourg's Paul Burnett who joins Radio One at the end of March.

Burnett, with the station for six years, is strongly tipped to take over DJT's Sunday spot. This would lead to other slots being given to the hairy monarch.

More programme changes are likely from the Beeb when they transfer to the Spring

schedules in April though no one is talking at the moment.

Paul Burnett was taken off the air immediately he made his announcement and his place has been taken temporarily by Luxembourg production manager Duncan Johnson, an ex-Beeb man. Radio Luxembourg say they are still looking for a replacement and have already listened to hundreds of tapes.

Bob Stewart has taken over Paul Burnett's Top Thirty show which now moves back to its traditional Sunday night slot. Rock Present Roll past moves to Saturday and a new show, the U.S. (Billboard) top 20 begins on Wednesday nights.

On February 7 Tony Prince will be running a phone-in quiz from 6.45 pm until 10 pm. Also Kid Jensen will be doing some top thirty shows in future.

The response to Tony Prince's John Lennon appeal has now reached 50,000, and plans are afoot to present the petition to the Queen.

Feedback

MANY people will be very sorry to hear of the pending departure on 28th February of a great and professional broadcaster, also a skillful electrical engineer, Mike Ross of Radio Nordsee International. Without him RNI will not be the same.

Unlike the slick operators on some stations who talk at their audience or over their heads, the DJ's on RNI seem to talk to each listener as if he or she is a friend. The result is that the DJ's become very real friends to many hundreds of people, some of whom write in regularly, and some who do not. Of the DJ's on RNI, Mike is one of the most friendly, and this consistently in spite of all the very real hardships of storms at sea, long periods of separation from his wife Sheila etc. His Hit Back Show on Sunday evenings has become an institution.

Mike has been on RNI longer than any other DJ. He first joined just a couple of weeks before the close-down in

September 1970. When RNI reopened in 1971, Mike returned to the Mebo in May, and has been there ever since. He will be greatly missed.

I am sure there will be many who will join me in wishing Mike and Sheila the best of luck in the future. RNI's and our loss will be someone else's gain.

How about featuring Mike in the Radio Waves "DJ Profile"?

Jeremy Arnold, Eversley, Southwold, Suffolk.

Steve is 'Dilly' boss

PICCADILLY RADIO the first independent radio station in the north-west has appointed former Radio One disc-jockey Steve Merlike as its Head of Music. Steve will handle relationships with record companies, assess new releases, will play an important part in determining the Stations music policy, and will

commission live recordings from Manchester studios.

As well as working for Radio One he spent some time as Programme Director on Radio North Sea International. When his recent show on BBC Radio Brighton ended angry housewives protested outside the studios. The station opens in April.

It and so the ship now has the Scottish spelling of the name. The obvious solution for Mr Van Landschoot is to get a Scottish wife!

One person aboard the MI Amigo to savour the delights of last week's stormy weather was Tony Allen. He is at the moment sending postcards from Jerusalem but didn't do his geography lessons very well or he is not rejoining the Peace Ship which is now well on its way to Marselles.

Nor was Anthony J. Smith as our "friends" in the Med know him there on Saturday, when suddenly the MI Amigo's programme was stopped and appeals started for a tender and a welder which after due drama eventually arrived with programme controller Andy Archer and Radio MI Amigo went on. The trouble was and still is, a mystery. But apparently the ship could do with welder in quite a few places.

No sick jokes or vicious jibes so far, you are saying. Well, never fear... Mike Baron of Script rang me up last week and said it was a change of heart I had shown about his illustrious magazine (see last week's rather crazy column). He also said he didn't know why I was on



HRM's own James Hamilton guested on Capital Radio's Saturday night show which traced the development of pop music. With Sarah Ward in the chair, the programme featured Ian Whitcomb, who also played ukulele and piano, and was joined by Tim Rice and Chris Ellis of EMI.

Starchat

LBC's Stevie Dixon (right), a former interviewer on Radio One's Scene and Heard, seems to be making it through the night with some interesting live chats with rock stars.

His recent guests include Bill Withers, David Essex, Gallagher and Lyle, Alvin Stardust, Rabbit and Lynsey de Paul which can't be bad for Stevie, who can be heard on LBC's Sounds New and Night Line. 'T'm almost given a free hand in choosing the guests I want, and I can talk in any direction the interview might go, quite happily.' So rock on Stevie.

4-hour 'drive'

BBC RADIO MEDWAY'S weekly survey of the contemporary music scene 'Overdrive' celebrates its third birthday next week.

The show which was the first British radio show to devote its entire two-hour slot to one artist, was the brainchild of presenter Colin Slade.

A special four-hour birthday edition of 'Overdrive' goes out next Wednesday with invitations sent out to John Baldrey, Philip Goodhand-Tait, Gordon Giltrap, Steve Hackett of Genesis, Clifford T. Ward, Cockney Rebel's Steve Harley, Chicory Tip, Fantasy and the Monty Python team. The show will be on the air from 8pm on 06.7 MHz VHF and 290 metres medium wave.



beeb bulletin

FUMBLE and Cockney Rebel should make Saturday's In Concert one to catch at all costs... campy and rock 'n' roll, what could be better?

Tonight, Thursday, sees Jack The Lad, Chris Hardy, and the Chieftains in the 10.00 to 12.00 slot, Friday night is Rockspeak, and Saturday's Story Of Pop has some interesting names. How about Ronan O'Rahilly and Philip Birch for starters? It looks like an interesting episode.

Sunday's My Top 12 guest is Welsh boy Tom Jones, then later on there's Sounds Of Jazz with Mark Murphy, Alan Branscombe and Surman, Osborne and Skidmore.

Monday's late night spot has Brea Make Honey, Alan Stivel (renowned Breton harpist), Shafiq and A. J. Webster. On Tuesday it's Gong, the Incredible String Band and the Wallers.

Beeb as a presenter, researcher and reporter (and most other things as well) — I've done it all in Liverpool Merks and done virtually everything that's legal on television. She has been radio correspondent for the Independent Market for six years and will go on with this until April when she officially takes up her new job.

The station is run by Liverpoolians for Liverpoolians and in her words will be the most smashing sound Liverpool.

Radio Aquarius has had a disastrous run with the Post Office recently (more details next week) and badly needs helpers. Leave your name with our 061 number if you think you can help in any way.

This column is compiled by the Free Radio Information Service. If you want further information you can contact Alan Lawrence at 01-670 9328 or Jeffrey Collins at 061-773 9148. They will be pleased to help after 10 in London and 7.00 pm in Manchester but not at any other time.

Also remember you can get free stickers and campaigning material from the FRC, BM-FRC, London WC1E 6XX.

MARILETT



ALTERNATIVE

A NEW WEEK has dawned and there's more trouble aboard the MI Amigo. Yes, believe it or not, once again we are treated to Seagull vibes (man!) from a waterlogged ship.

But before you all go off and decide that the end of the world has come at the third flooding of Caroline, let me tell you that since this and rumoured disasters with the aerial mast, Seagull has been coming in about twice as strong as before. They also intend to more than double the power soon to nearly 45kw. In fact, it's a miracle that 5kw comes out of this transmitter as most of it was under water in Amsterdam harbour for up to three weeks. Increasing power is common at the moment, and our friends at Radio Atlantis have apparently bought their brand new

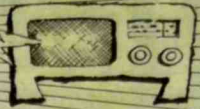
50kw transmitter. A little addition to last week's news story is that the Deuts generators aboard the Janine are brand new.

And now just to prove I can write the most disjointed column in the world, we are going to tell you the story of a Scottish painter in Crookshaven in Germany. The Radio Atlantis ship, the Janine (Zondaxnagon as we believed it was then) arrived in Crookshaven for a re-fit. One of the first things to do was to paint a new name on the side. Textile magnate Adrien Van Landschoot, who owns the station, decided to call the new ship after his wife, Gaeline. The painter commanded to do the job just happened to be Scots and insisted that he new how to spell the name. The result of his labours: Janine. But there was no time to change

Now we turn our attention to a Lancashire lass (very nice, you may say). Mike Gillian Reynolds to be exact. She has been appointed programme controller for Liverpool's new commercial station, which will hit 194 metres in October. Gillian is 38 and during her career has worked even for the dreaded



RADIO WAVES



Capital hits the million

SO CAPITAL RADIO has one million listeners a day and a big enough share of the Radios One and Two audience to send shivers through Auntie Beeb. Who can blame them for celebrating with champagne? Certainly not me.

The figures, released the day after RRM went to press last week, show that London's mostly music commercial station has quickly established a strong share of the listening public. Indeed the Marplin "random route" survey only accounted for listeners in London while letters have come from as far away as Dundee and telephone

calls from Holland!

Not surprisingly, Capital managing director Mr John Whitney, declared himself: "Strangely confident," though not exuberant "since we are obviously in for a squeeze."

But by any standard, Capital have done well and look set fair to reach their target of breaking even financially inside two-and-a-half-years.

Unlike London Broadcasting, its (financially) poor cousin, Capital seems to be reaping in the advertising, and though Mr Whitney expects the station to suffer in the current depression he also feels there is an advantage.

"Radio will come into its own because of its flexibility," he said "I think there will be a large switch from television. We can take bookings at such short notice."

Not only that, firms suddenly hit by biting economic conditions will find the alternative of radio advertising far more appealing, especially since Capital have no plans to increase their rates, despite the success story.

Much of the Press conference centred rather morbidly on questions about the problems at LBC, leading Mr Whitney to defend Capital's status.

"There has been a lot of gloom over the problems at LBC and people tend to think commercial radio is one service that is having a bad time," he said, "This is not so though I think these figures will help LBC." He was quite convinced that the Independent Broadcasting Authority was not going to allow LBC to collapse.

The Capital hierarchy present was also at pains to point out that Capital was in no way obliged to use LBC's news service. It was stressed that Capital had its own well-equipped news department which reflected the station's "entertainment" style. This puts strong emphasis on on-the-spot reports from the station's own reporters who can be seen charging around London on their motor-cycles.

Generally it was felt that LBC had not been of the standard hoped for but that with new management it could be.

News boss, Ron Onions, felt LBC was not anything

like a radio version of ITN.

"The fact that we are able to mount a good news service is fine." Though he admitted that once the LBC network grew through the opening of more commercial stations, Capital would rely on that service for on-the-spot reports outside London.

Undoubtedly a major contribution to the achievement of one million listeners has been the Kenny and Cash show, featuring Kenny Everett and Dave Cash each morning between 6.30 and 9.00 a.m.

Of the 15 per cent stake they have in London's 6.5 million adult listening audience, a claimant half listen to the Kenny and Cash show and reckon they have pinched 40 per cent of Radio One's breakfast-time audience in London. At the other end of the day Nicky Horns is packing them in with his nightly rock show, Your Mother Wouldn't Like It (6.30 to 8.30 p.m.) which Capital say has claimed 40 per cent of the combined Radio One and Two audience at that time.

With eight stations available, 25 per cent of all Londoners listening to the radio in the evening were tuned to Capital between 10.00 p.m. and 1.00 a.m. when Sarah Ward and Marsha Hunt present their Sarah, Marsha and Friends music and chat show. The number of phone calls to this programme alone is a staggering 6,000 in one-and-a-half hours. And already the number of calls actually put through to the on-board-switchboard has reached 400,000.

Capital say they are very pleased with the figures while at the same time admitting they would have been disappointed had they been less. The survey, which asked rigid questions to 500 people on January 9, is only seen as a "dip-stick." Only this week a full-scale survey by N.O.P. Market Research Ltd. was being undertaken and will no doubt result in further proof that commercial radio in Britain is well and truly here to stay.

Peter Harvey

DJ PROFILE



Gentle Jim

JIMMY SAVILE, a self confessed Capitalist—started life in the coal pits. "I was a miner for seven and half years, and in that time you absorb some of the feelings of the other people, and you form your own outlook on life. Still, whatever I thought, I had this illogical feeling that everything would turn out alright, and I would get out of the pits."

"One day I was standing on the edge of the road waiting for the bus to come and collect me to take me down to the mine. Around the corner came this fabulous car with a young smart guy driving it. He had a lovely white shirt on, and his collar was beautifully starched. I remember shouting, "Great, great, lovely." I really thought it would be lovely to be in his position, but I can remember seeing everyone looking at me because they were so full of envy. I just thought it was great that this guy had made it."

Jimmy credits himself that he has never asked for a job.

"I started off by doing discos in a small coffee bar, but eventually my name got spread around, until one day the 'phone rang and Johnnie Stewart asked if I would go down to London to have a chat with him, because he was going to be starting Top of the Pops, and he wanted me to be the first dee-jay."

Jimmy has lived by a very strict code during his life. "I'm fortunate in that I have an alarm bell inside me, and it tells me that if ever I make a mistake I must never ever do the same thing again. Behind me there is a huge great pit wheel going round, and if I ever do anything wrong I will go back down there. I'm an easy going guy, and the code that I stick to is that I never try and make people like me, but I try damned hard to make sure they won't dislike me."

"I always try and analyse what I'm capable of doing, but if ever I turn round to see

what I have done that is the day that I start to slide down. If you start doing that you get like the great powers, believing your own publicity."

The success that show business has brought Jimmy is not apparent when talking to him. O. K., he is dressed in a different way, but he doesn't go for the flamboyant clothes that people like Gary Glitter wear.

"People tell me that I bring pleasure to them, but the greatest kick I get is from my charity work. I work in three hospitals, and when patients are very ill they send me round to have a chat with them. Even if the person is feeling terrible, I've got news for them that by the time I'm through talking with them they will be laughing their heads off. That really does bring me pleasure, because I know that where they are going it is really great, and they had better behave themselves because I'll be along one day soon."

"You know, some people reading this are going to think that I'm terribly conceited, but that is not intentional. According to the people around me I'm the only dee-jay who has made the successful transition from radio to TV. I'm the only guy who has ever done a political broadcast, and I've interviewed Cardinal Heenan, the late Pope John and every political body who has been anything."

"The only reason why I am a success is because I still do Top of the Pops. Everything I do is related to that show. I'm starting a new series of 'Clunk Click' for the BBC, but on the strict understanding that when that series is finished I go back on to TOP."

The future for Jimmy is bright, but how does he look forward? "The future is like the past, and I remember walking in to Radio Luxembourg to do my Coca Cola show, and half way through somebody came up to me and said this was the last show. I had been doing the show for nine years, and they were amazed that I didn't blow my top or demand they pay me for loss of earnings. My reaction was, Great, now, what else can I do next week at this time. For a pleasant to do, I'll go and see my friend in hospital. I'm not going to dwell on the past, there's another day tomorrow, and another day after that."

No matter what you may think, Jimmy Savile has got his head screwed on.

Dave Johns



Capital's aisters, from the top: Dave Cash, Kenny Everett, Marsha Hunt

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SO this impertinent journalist, writing from an Irish hide-out, suggested that Elvis Presley should quit. Suggested that only occasionally did "that enormous talent peep through the plastic." Said, not to mince words: "Is he to go down in history as one of the greatest musical greats of this century — or one of the last great manipulated stars who, for lack of self-respect, jumped on every last lucrative bandwagon and droned on and on after he should have done the decent thing and retire with grace and integrity." I turned the whole business over to YOU . . . the fans who again voted Elvis Presley "King" in our pop poll. Not one of you agree that Elvis should quit. All of you agree that the journalist we quoted should (a) drop dead; (b) plunge into a bottomless pit; or (c) find another job.



Fighting talk from the fans

Sandra Taylor, of Doncaster: "Should Elvis retire? Should he hell. You talk of a steady decline . . . sure he had some dark days in the mid-sixties, but forget to mention that he re-emerged to become again a musical phenomenon, with success after success, audiences crammed to overflowing. I'm not filthy rich, nor sex-starved, but many of my fellow Elvis fans have visited Las Vegas and they're not paying out life savings just to see a man who merely swivels his hips and grunts.

"I'm fourteen. Proud to be an Elvis fan. And man, you're just laughable . . ."

A whole batch of Elvis fans writing from "Form 2a, A School in London" point out that Elvis still has the greatest number of fan-clubs and the biggest number of fans. "Nobody in our class is an Osmond or Cassidy fan (no offence meant) . . . because after listening to a couple of Elvis albums, they became switched on the Mr. EA Presley."

Las Vegas ?

P. L. Perry, from Walsall, Staffs, says that Elvis IS accepted by all age groups. "And why knock Elvis for his Las Vegas cabaret shows — most top stars appear there and are not criticised for it. And listen to the comparatively recent Steam Roller Blues to prove Elvis still sings great rock."

And Graham Edwards, wrongly blaming ME for the article, writes scabbed from it — says that some singers he

could name (and does . . . Bowie, Alice Cooper and so on) need to be laden with gimmicks, like weird hair-dos, to stay popular. Elvis Presley needs only his talent.

Chap named Keith Campbell storms in from Cardiff. "Since Presley's blastback in 1967, it's amazing how he's unearthed the most pathetic, cynical, finger-pushing critics of all time.

"And how can you say that Elvis was too heavily linked with rock for the OLDER set to take to him as a straight singer in the 1960's? How does he come to the conclusion that those same OLDER set of people are now his middle-aged audience of today? As for it's Now Or Never, it's in the Guinness Book of Records as the biggest pop-seller ever, over 20 million copies, made in the sixties when Elvis was singing as a STRAIGHT singer. Standing on his head he'd still sound good . . ."

Mrs. B. Gornpton admits to being 45 years old. Far from old, she says. (Oh, Dagobert! Essex, lady. And not sex-

Peter Jones and YOU in defence of the King

starved. "But to me life without Elvis would be very dull indeed."

Two angry fans from Wrexham, North Wales (aged 17 and 21) point out that if Elvis DID do a tour of the UK, the most embittered knockers would be first in line for tickets, such is his drawing power.

Pure trash

Margaret Conway, of Bow, in East London, says that the trouble with Elvis is that "he's stuck with this bad-guy rocker image, so when he records a beautiful ballad like Until It's Time, the critics slam it as

pure trash . . . it's pure bitchiness. Critics just can't account for the fact that Elvis has been around for eighteen years. I doubt if Cassidy or Osmond will be around in 1992, for example."

Mrs. Victoria Davis, of Dartford, Kent, says she's not a registered Elvis fan, but has collected his records since she was eleven. "It's quite normal to admire a man with sex appeal, and let's face it Elvis is all man . . . not like some of the twits who jump around claiming to be men. Elvis can go on for ever producing different styled records."

One fan, Mrs. Pat Barrs, saw Elvis NINE times in Las Vegas at the Hilton Hotel. . . "the splendour, the electrifying thrills that he gives to his audience — they really do eat out of his hand."

Sandra Hildred, of Mansfield Woodhouse, Notts., simply let facts speak on Elvis' behalf — she fills pages with lists of sell-out dates by the King since 1970, and further suggests that the offending journalist is deaf, daff and possibly dead.

R. Talbot, of Birmingham, simply says for us to consider the big stars who go to watch Elvis . . . stars who, when doing their own thing, are VERY reminiscent of El's own workout."

That most of the fans who go to Elvis Presley Conventions are young . . . certainly under 23 . . . is pointed out by Miss S. Bruske, of R otherham.

Great talent

The Bradford Representative of the Elvis Presley Information Service, Barbara Wade, informs us: "Through his unmatched talent, hard work and sheer guts, Elvis Presley has carved for himself from the unyielding rock of show business a pedestal the height of which had never, and will never, be surpassed. If he were to retire, the music world would be robbed of it's greatest talent."

Sixteen-year-old Dickie, of Peacehaven, Sussex, is another statistician. "I'm the first to admit that Elvis has recorded some bad material, specially during the Sixties, but you'll still find that he had 49 golden singles from 1960-69 inclusive, and nine golden albums. You see, contrary to popular belief, an Elvis fan won't buy a disc which he or she considers to be not up to standard.

"And sure plenty of middle-aged people like him, but this only shows his appeal is universal. The middle-aged are a minority, though . . . they certainly aren't the ones

who scream, faint and have hysterics when the action hots up during Burning Love and Suspicious Minds.

"Besides, if he retired now, fans would be heartbroken, and many so-called journalists would have to find someone else to criticise constantly and write un-informed articles about."

Lots more fans write in . . . all in support of Elvis. Some lambasted the knockers . . . but failed to add their own names or addresses. One charmer from Wolverhampton wrote anonymously and failed to stamp the envelope, so I stamped instead when I had to fork out double postage to be told that I was out of my mind for printing the original anti-Presley quotes.

And now the shouting is over, several things emerge. One, Elvis Presley fans remain the most loyal bunch in the business, two, they genuinely do range through all ages, from the sub-teens just turned in to his talents to the middle-aged who have grown up, married, possibly divorced, along with Elvis.

Three, Elvis fans are sufficiently balanced begins to be able to accept weak spots in the King's reign, and sufficiently knowledgeable to tell good from bad in his recordings and movies.

Four, there really is nothing to stop Elvis going on and on and on. Five, the fact that he still hasn't shown himself to his fans in Britain doesn't seem to matter much.

Six, I'm glad I'm an Elvis fan. Far from being the author of the original offending article, I've probably written more about His Majesty than most.

Are you ready for a teenage rampage?

1974 SHOULD be the biggest and best year yet in the singing career of Olivia Newton-John. She's representing Britain in the Eurovision Song Contest in Brighton in April, and whether she wins or not, the hundreds of millions of viewers around the world who turn on the contest are bound to be turned on by the pretty face and sweet vocal style of the lady.

But, British lads brace yourselves. She may well decide to settle in Australia eventually, where she was brought up. Which would deprive the UK of arguably the best-looking bird in show business.

"I could easily live in Australia," Olivia declared. "The climate is so much better, and Australians are much more open and forthcoming than people here. But I do like the English style of manners, though, in spite of the reserve."

Olivia is well placed for living in either land. Her Welsh-born father has married again, and she now has relatives down under and up here who are always pleased to see her. She was, in fact, in Aussieland when she found out she had been picked to sing for Britain in this year's Eurovision tourney.

"The phone rang in the middle of the night, and there was this reporter on the line from London asking me how I felt to have been chosen," she smiled. "It was the first I knew about it. I felt thrilled and nervous, and I still do."

Olivia has heard all the six songs she will sing in the eliminating process during Jimmy Saville's Clunk Click BBC1 TV series, with the viewers voting for the one which will be the UK entry at Brighton. She is impressed by the contenders, and it seems that 1974 should get us right away from the featherweight ditties which have been selected in the past as candidates for the UK song.

"The standard of the songs is very high in contemporary terms, and there's only one that falls into the singalong sort of category. I think they're all very good, and I'm working really hard at them to put them across as best I can. They're a great challenge for me."

Seated on the Newton-John lap was a King Charles spaniel named Amy, who had aroused the envy of a series of male interviewers that afternoon. Olivia explained that she was dog-sitting for a few days for a friend.

"I'd love to have a dog of my own, but it isn't fair when one's living in a flat. I think dogs are great, especially red setters, and I much prefer them to cats. Cats aren't so loving, and they wreck the furniture. I don't like birds in cages, either, because it's not natural. I dislike zoos a lot because the animals are robbed of their dignity when



choosing a mixture of modern and antique furniture for it whenever time permits, but it's now looking for somewhere larger as a result!

She's a very modern and independent young lady without being one of the more virulent and fantastical advocates of Women's Lib. She does have some very definite views about lady drivers, however.

"The stories that they are a lot worse than men are a load of nonsense," she stated fiercely.

"Women have been intimidated for so long by legends to that effect put about by men. I've got a BMW, and I drive myself everywhere, apart from when I'm working late and liable to be tired, in which case I get someone else to do the driving. I drive just as well as any man, and I'm sure most girls do."

"The only difference is that they're ladylike on the road and far more considerate towards other people than men are."

Olivia enjoys her driving, but is far less keen on flying. She has to do a lot of the latter in order to meet all her singing commitments, despite her distaste.

"I was all right about air travel until a flight to England from New York on Friday the thirteenth of all days," she

me said. "We're going down, we're going down!" I rushed up to the front of the plane to ask the crew what was happening, and they said an engine fault had developed, and they were jettisoning fuel before returning to New York. We got back and landed safely on one piece, but I haven't liked flying at all since."

Olivia's pleased with the reaction her discs are receiving around the world, and hoping that her current single Let Me Be There will start emulating its American success in this country. That one and its predecessors like Banks of the Ohio have caused her to be slotted firmly into a country cubbyhole among popwatchers here and abroad. She doesn't mind in the least.

"I love country music, although of course I don't intend to limit myself to that alone. I judge songs on their merit and whether I can do them well myself. I actually recorded Amoureuse before Kiki Dee did. As far as repertoire is concerned, I'm kind of cross-country."

The extent of Olivia's musical and art interest should be well demonstrated in three upcoming BBC1 TV shows in which she stars called Moods of Love. They will consist of a mixture of songs and poetry by people

burn to love when confronted with Miss Newton-John. Her drama-laden, headline-holding romance rift with former Shadow Bruce Welch is now history, and she's understandably not at all interested in discussing that or any other specifics about her personal life. She is certainly still in the marriage stakes, however.

"I've got no timetable on marriage at all," she said. "It's just a question of the right husband. It doesn't matter whether he's in show business or not. It's not what he is, but how he is."

Olivia now is entering the budding international star. She is eminently practical and level-headed about a reasonable abundance of bread.

"I've always liked and been interested in paintings, and just lately I've realised how valuable some of them are in terms of money. Property is something else that is a sure investment."

Regarding the latter, there is a ray of hope for us still in Britain, lads. Olivia is looking for a place in the country.

"I wouldn't mind the cottage with roses around the door," she grinned. "Somewhere quiet to relax and keep a dog."

THE FACT that Chick Churchill can't sing has probably never occurred to fans of Ten Years After.

Chick always appears to be a phantom figure, stuck behind the organ while Alvin Lee takes the spotlight. For six years now he's let his music speak for him.

But early last year he decided that TYA was no longer enough, and though the event passed quietly enough, towards the end of the year Chick produced a quite distinctive solo album.

That he did after discovering his own voice didn't do his songs justice hardly matters. It's the sensitive thoughtful nature of his work that provides the impact. After all, you'd hardly expect gentle music from the keys man in one of Britain's raunchiest rock bands.

Luckily, the voice problem turned out to be a blessing in disguise too. Since they are such a matey lot at Chrysalis Records, Chick was able to pull in one of his stable mates to present the songs. Ravers are sure to know the singer, Gary Pickford-Hopkins, the wild Welshman who fronts Wild Turkey, but once again this is a familiar face in an unusual guise.

They worked over the track again and again and

The organ player can sing too

it's Gary out front while Chick plays his own compositions and arrangements and looks after the production too.

Up in the control room at Morgan studios he was pouring over the desk doing a re-take on one of his songs, looking for all the world like a seasoned engineer.

"I've learned a hell of a lot about recording if nothing else," he admitted, taking a break while the back-up vocal trio (three lovely ladies) had a breather.

He explained that the track they were working on, Broken Engagements, had failed to show up as a single in Britain, so soulful harmony singing was being added to boost its chances in America.

They worked over the track again and again and

phenomenal success or whether they were taking it all in their stride.

No, I can't say we're amazed by it all," said Brian, but we definitely get very excited by the whole scene, and we tend to follow each record through, checking it's position in the charts everytime we have a single out."

I was personally disappointed on hearing this single, mainly because its overall effect was several degrees weaker than its recent predecessors. Generally lacking in oomph", there were no surprises.

But then what is one mere opinion compared with a 200,000 advance sale? What indeed?

Seeing as it was 3.30 p.m. on a Friday afternoon, the time was at hand for a confrontation with lead vocalist Brian Connolly in order to find out whether Sweet were still amazed by their

complete flops by way of a change?

For a moment I thought the lad was going to have a seizure. "What?" he gasped, choking over his cigarette, you're joking of course? It just wouldn't be fair now would it? If we started slinging any old thing together just for the hell of it, although right now we're in the position of having hit records just because we're the Sweet", it's a fact that thousands of kids order our records before having even heard them, because they've come to know and like our style.

We think the world of our fans and would never cheat them in any way by not giving them 100 per cent our effort and talent.

It's the same with our live gigs, we want to give the kids value for their money, that's why our stage act lasts for an hour and forty-five minutes, with something

going on for the whole of that time. We thought up and planned everything the films, lighting and sound effects, our costumes, in fact just about everything."

The Sweet's British tour is planned to start in February and is being promoted by the band themselves; the twenty venues, which have not yet been named definitely, are being checked to make sure they're adequate.

The band are still managing themselves in Britain, but are looking for a manager in the States as they're due over there for their first American tour in June.

"What's the time?" asked Brian suddenly. Neither of us having a watch and with Brian not wanting to miss

Crackerjack", (well Sweet were appearing as guest stars, after all!) he nipped out to find out from his publicist whether the

programme was due to start, only to be informed that because of the ban on power, he couldn't watch it anyway.

Have you always been a blonde bombshell? I threw at him.

If you mean," he challenged, have I always had blonde hair, then the answer is yes as far back as I can remember."

We then went on to discuss the countless number of slaggings the band had to put up with generally, and came to the conclusion that even their most severe critics, the so-called 'heavies', were beginning to accept them for what they were.

It's taken a long time though and we're still having to prove ourselves the whole time, but the release of our forthcoming album, which, may I add, we wrote ourselves except for a couple of tracks, will be the turning point

for us as we've never had a hit album either here or over in the States."

Then with a wink Brian said, "You will make sure that you spell my name correctly, won't you? It's amazing how many times it's been mis-spelt; it's Connolly, two O's, two N's and two L's."

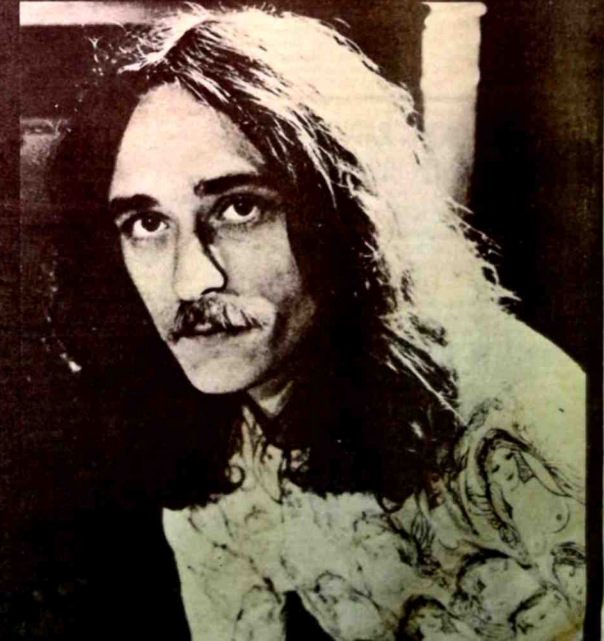


Brian Connolly talks to Genevieve Hall

Peter Harvey meets Chick Churchill

There's Bernie Marsden (Wild Turkey) and Martin Barre (Jethro Tull) on guitars, Cozy Powell (Sediam) and Ric Lee (TYA) on drums, and Leo Lyons (TYA) sharing the bass duties with Rick Hodgson (Supertramp).

Chick's wife was in the recording studio watching the activity, and confided: "When he becomes interested in something he has to become an authority. He suddenly took an interest in meteorology and we ended up with a weather station on the roof



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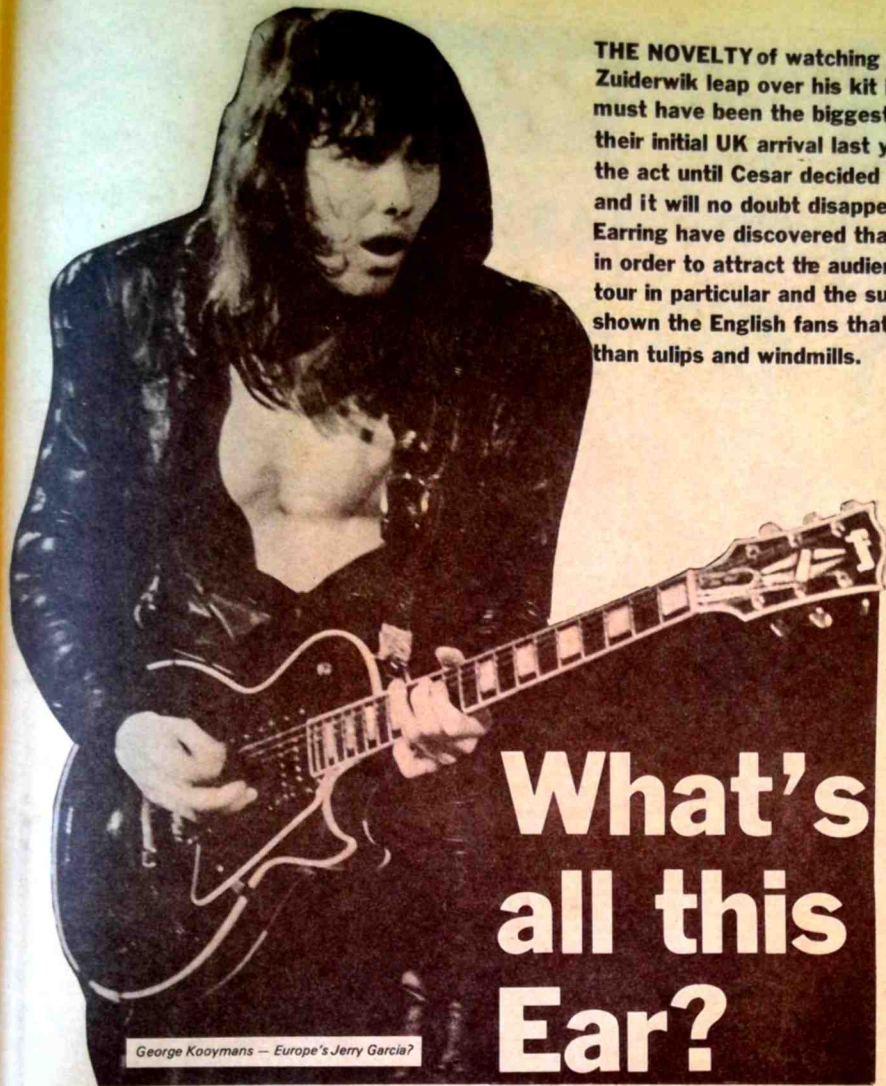
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George Kooymans — Europe's Jerry Garcia?

THE NOVELTY of watching Golden Earring drummer Cesar Zuiderwik leap over his kit in one spectacular movement must have been the biggest attraction the band had on their initial UK arrival last year. It was never planned in the act until Cesar decided to do it himself spontaneously and it will no doubt disappear from the show as suddenly. Earring have discovered that gimmick is no longer needed in order to attract the audiences in this country. Their last tour in particular and the success of Radar Love have shown the English fans that there is a lot more to Holland than tulips and windmills.

**John Beattie
having hun fun
with Earring**

What's all this Ear?

Rinus was understandably wary about committing himself on forthcoming material because although the band were adaptable, it was decided to head in one direction on Moontan.

"It might be completely different next time," he comments, "because there are many different ways of presenting rock 'n' roll although I believe our way is most original."

"I'm sure that if we bring out another single it will be a completely different thing from Radar Love — its got to be because we don't bring out singles unless we're really behind it. Some years back we went into the commercial thing to bring out singles and we really hated it so we're not going to be pushed into anything quickly."

Earring's set in Munich brought out a remarkable sound despite the fact that they were unable to use their Quad equipment.

It's almost uncanny to watch the sheer professionalism of this Dutch outfit led by Barry Hay who does so much to create the sexual vibes in the music.

From the ultra suggestive Candy's Going Bad through to the down tempo, Vanilla Queen, the set, rocking with rich romantic undertones and melodic touches was highly successful.

The audience seemed rather fascinated by it all and sat quietly until the first few cords of Radar Love flowed out.

It's obvious that individuality plays an important part and each member senses the right time without any prompting.

Golden Earring have truly adopted an international outlook and '74 looks like being a big year for them . . . no matter where they venture.

"WE had to find something which was truly representative of the band and it had to be a track which we could shorten easily," says Bassman Rinus Gerritsen.

Listening to the full version of Radar Love taken off the band's latest album in the UK, Moontan, one may simply say the mood and rhythm constantly changes.

It's like watching Earring in concert — they change impeccably without indecision and the music switches to a totally different theme.

As Rinus so aptly explained: "We're a rock 'n' roll band and I suppose Radar Love is a rock record but I've never heard any other band do rock 'n' roll like the way we do it."

Golden Earring were currently in the middle of a 10-day German tour and

were due to appear in Munich on the night.

The tight schedule didn't allow much time for sitting back and reflecting on the band's present success in the British charts.

Rinus explained that Earring expected Radar Love to take off in England because they had had a good audience response during their recent tour, "even if we didn't play well," he adds smiling.

"We didn't expect it to go as high as it has though because over the Christmas period it stuck in the middle of the charts."

It's taken Earring three tours of England to gain the recognition they now have — the first interrupted their work on Moontan and never really took off, the second was more eventful as far as audience reaction was concerned and the most

recent was the best by far.

Rinus said that the band were rather apprehensive about releasing a single because of the obvious "categorization" problems.

"I feel a bit funny about appearing on programmes like Top Of The Pops, I don't like the whole set-up but if there's nothing else and the kids wanna see it, why not?"

The Dutch band are not frightened off by the "commercial" tag either and Rinus believes that their music is as appealing to the older age groups.

The Dutch bass player was never gifted with a voice and makes up for it with some dynamic touches and a remarkable solo stint during the band's set.

Earring's show is almost solely taken from

Moontan and there will be no changes on their next tour here at the end of February.

"It was the first album that we were really happy with even a month after we'd finished it because it was very comparable with the things that we were doing on-stage."

It's very hard because we always had problems getting the atmosphere we create on-stage on to an album."

Financial problems were always the dominant factor during the early days because the band were not playing to a big enough market.

"Our previous album, Hearing Earring was completed in one or two weeks because we simply didn't have the time or money to spend on it so all those products before Moontan weren't satisfactory."

Things changed rapidly for the band after a deal with Polydor International and the possibilities became apparent.

Earring went into isolation for almost half a year to record Moontan and it shows in every aspect when comparing the two.

It may surprise many to know that the Dutch band have had quite a longstanding friendship with the Who. It began when they supported the British group on a European tour and it's on the cards that Earring may record their next album at the Who's new studio in Battersea as well as using the Who lights on the next tour.

"We hope to do a few recordings and demos before the start of our next tour in England but we've obviously still to work out some material."

UK

Reviews

Peter Jones

AMERICAN

Reviews

James Hamilton



Barry Green: Papa Do (Decca F 13282). I don't know whether I'm doing Barry a favour by mentioning this one or not. For he was later to change his name to Barry Blue and get hits with Bell Records. But Mr Blue is not now, so his previous "life" is at least warm, and any-way this is a commercial enough song which he wrote with Lynsey de Paul. The atmosphere, allas vibes, seem good. So it's a CHART CHANCE.

Brian Joseph Friel: The Rock And Roll's In Me (Dawn 1050). Quite a song and dance going on round the 26-year-old head of Brian Joseph. He's highly rated by big-name stars, is a lively singer and competent writer. And the top musicians virtually queue up to work with him. This is a commercial taster, with an instant chorus and some good-spirit rocking going on between whistles. Catchy enough to click. - CHART CHANCE.

Alvin Stardust: Jealous Mind (Magnet 5). Written and produced by Peter Shelley and, of course, the follow-up to My Coo Ca Choo. It's a pleasant production, with sliding Hawaiian-type guitar sounds, and Alvin's voice is gentler, more high-pitched, and less hard-punching. The song itself is simple, fresh, and leaves room here and there for Alvin to sound very much in an Elvis Presley mould. But the mixture of guitars, voice and song will push it into the charts. - CHART CERT.



James Brown: Stoned To The Bone; Sexy, Sexy, Sexy (Polydor 206411). . . . and abah! bleedin' time we got "Sexy, Sexy, Sexy", an' all! One of Mister Brown's most commercial (for Britain) and straightforward, yet ultra-funky driving dancers, it's here hidden away as the flip to "Part 1" of JB's current huge US hit, a much more trickily funky burbler for our black bro's to get down to. Oh! R&B PICK



Anne Murray: Send A Little Love My Way; Love Song (Capitol CL 15774). Well, at last it's out here - the lovely old fashioned little ditty from "Oklahoma Crude" - but only after composer Henry Mancini's own version, and only as the official B-side to the more mundane Loggins & Messina "Love Song". This latter is pleasant enough, in the Carpenters Sing Country style that seems set to typify Motif '74, yet I'm still rooting for the flip! EASY PICK



Bob Dylan: A Fool Such As I; Lily Of The West (CBS 2006). While the World waits with bated breath for Bob's new Island LP, CBS give us a Bryan Ferry-type compilation of Dylan Digs Oldies - the best of which, by repute, is this chunky rocked-up reading of the gentle old Hank Snow C&W hit which Elvis took to later and greater fame. Dylan always did want to be another Presley, and may play Las Vegas yet! POP PICK

Hookfoot: So You Want To Be A Rock And Roll Star (DJM 293). A rocking, and well-sung, phrase-book for the budding musician. . . . first obtain one's guitar, then take time from one's busy life and learn to play. And then off you jolly well go. Actually that's too flip a way of treating this one. . . . It's got spirit, some quite memorable moments, and Caleb Quaye proves again that he's got worthy ideas as producer and musician. - CHART CHANCE.

Christie: Alabama (Epic 2044). Determination is the hallmark here. It moves along at a determined mid-tempo, with a powerful back beat and the voices chant it's a determinedly. Problem could be that it's all pretty much at the same level - no surprise content. However it gets to the point well enough, and just keeps going. I've a lot of time for Christie, feel they are sometimes unlucky with singles, but I just wish this was a wee bit less predictable. - CHART CHANCE.

MUD: Tiger Feet (RAK 166). My guess is that this'll be a number one, that's if it isn't there already. It's not just the basic simplicity of the commercial melodic hook, but it's also the excellent presentation of the Teddy-boy clobbered team on telly. Apart from marvelling at the productivity of the composing team of Mike Chapman and Nicky Chinn - and a personal refusal to join in the pointless knocking of their success - I admire Mud's sheer dynamism in the studio. Instantly commercial, this one; with precisely the right power and tempo of backbeat. So there. . . . CHART CERT.

Average White Band: How Can You Go Home (MCA). Scottish six-some with a deep funky approach and the strength here is in the musically harmonic style. It really does build well, in a soul-rolling manner. Could be a breakthrough charter.

Stampeders: Ride In The Wind (Regal Zonophone). Top Canadian trio who project some very good ideas. This one has an open-space rippling sort of instrumental riff, the boys voices coming from within. Grow-on-me appeal. GOOD TIMES: The Cokey Cokey (Sovereign). Not the Hokey-Cokey, kindly note, but near enough. A party-game thing with a shuffling reggae-based beat, and it failed to incite me to toe-twitch.

Frank Ifield: Someone To Give My Love To (Spark). Title track from an upcoming Ifield album. It's one of those bouncers, with a touch of the yodels, and a veritable foot-tapper of a tempo.

Smoke: Shagalagaly (Decca). Interesting boomy bass figures, as from a bassoon or something - high-set vocal line with a tummy sort of quality. Not a hit, but certainly it offends not.

Ray Godfrey: Candy Clown; (Ooh Baby) I Want To Be Your Only Love (Mercury 8008003). Picked up from Spring when Polydor pooped it, this artlessly performed bang-banger (slightly re-jiggered for Britain) is one of those "You're Ready Now" high-pitched monotonous clompers which are so popular Up North. What with its backing-track-type instrumental flip by the Rae Fords, could Ray in fact be producer Raeford Gerald, of Joe Simon fame? Expect "Love On A Mountain Top" reaction. POP PICK

Loggins & Messina: My Music; A Love Song (CBS 1888). With their delicate original of Anne Murray's newie on the flip, here the dynamic duo (kings of American radio) do their easy-rockin' impersonation of Van Morrison impersonating Paul Simon singing a Rock 'n Roll version of "Me And Julie". Sweet Moments. It is indeed great for all radio formats! MUSIC PICK

Supremes: I Guess I'll Miss The Man; Over And Over (Tamla Motown TMG 884). Singing a dull dirge/delighted ditty (delete according to taste) from the Motown-financed "Pippin" show, which has already closed in London despite Broadway success, here's Jean Terrell and goodness knows who else. As their line-up crumbles, the act known as "The Supremes" need better than this to maintain our interest.

Judy Cheeks: Endlessly; Rockin' Blues (UA UP 35612). Protégé of Ike Turner and daughter (I guess) of preacher Julius Cheeks, 19-year-old Judy emotes the Brook Benton olde in competition with Ike's distractingly sub-Spector backing and sadly loses. At least we get to hear the famous Turner guitar for a change - and to a fault! The flipside blues is an altogether happier mixture of the two, and of specialist interest.

Cher: Dark Lady; Two People Clinging To A Thread (MCA 101). First single with the new EMI-distributed and American-designed rainbow-black label, Cher's latest finds her back in "Bang Bang" territory - very much so, complete with gypsy fiddle and stamping "bang bang" feet. If familiarity, similarity and the passage of time combine right, she could have a hit hit. Carry on, Coscaac!

Brenda & The Tabulations: Walk On In; I'm In Love (Epic EPC 1997). As Epic report consistently and surprisingly (for Britain) good sales, almost reaching hit proportions on past occasions, for Brenda Payton and her Philadelphia filles, there must be some chance that they'll break through with this backbeat-emphasized shrill reading of the Carole King thumper. Trouble is, producer Van McCoy (who has a large faithful following) has been completely replaced by Gilda Woods, and the record ain't as good as usual.

Pick of the week

10 CC: The Worst Band In The World (UK 57). There have been a few discreet changes in the lyrics of this very clever newie from the highly-professional team . . . changes persuaded upon them by BBC requirements. You get the original,

friends. Gaps and missing rhymes and all. And you also get some inventive work by an excellent band trying hard to kick in sounds as from the worst band. Maybe the melodic content isn't so instant; but the production is first-rate. - CHART CERT.

Pick of the week

Love Unlimited Orchestra: Love's Theme; Sweet Moments (Pye TN 25633). Here it is that gloriously glutinous sickly sweet instrumental smash from America which has been played non-stop in discos and on radio since before Xmas! Swirling squeaky strings, snickety cymbals and an undertow of wukka-wukka-wah-wah make this a cloying joy to the ears. Mention must be made in the same breath too of the similar vocal smash by the

man responsible for both - BARRY WHITE: Never, Never Gonna Give Ya Up; Standing In The Shadows Of Love (Pye TN 25633). Virtually the same thing but with Isaac Hayes-style singing and heavy breathing, it is a delight to join the "Theme" in our Charts and give Barry a double-headed success as in America. Oh, and the poor neglected girls from Love Unlimited even get a look in on the Four Tops flip!

AMS 7096

HUDSON Ford A&M RECORDS



Tying the ends

JIMI HENDRIX
Loose Ends (Polydor Super 221 391). As the title suggests there's one or two loose ends left undone. But don't let that put you off 'cos it's one of those albums Hendrix worshippers are gonna dig. It makes you with the great maestro was still with us he so could finish off where he left off. Blue Suede Shoes is the only old track on the album. There's a great jam with Mitch Mitchell on drums and Billy Cox on bass and that

distinctive wah wah sound of the Hendrix guitar is apparent throughout side one.
Take a listen to The Stars That Play With Laughing Sam's Dice, another Hendrix work. With Noel Redding and Mitch Mitchell backing up, it would make a knockout single to give the charts a touch of class. Hendrix does a fine job with Dylan's song, The Drifter's Escape. On the other side Buddy Miles and Billy Cox feature alongside Hendrix for the first two



tracks, Burning Desire and I'm Your Hoochie Coochie Man, which means over 15 minutes of real cool blues rock and I like it, I like it.
R.H.

Beginners is right

THE FACES
Coast To Coast / Overture And Beginners (Mercury SRM 1-697). I think Rod and his men should go back and make a proper live album because frankly, this effort is diabolical. It was recorded during the Faces' last tour of the States and the only two tracks which save face are old favourites Angel and Stay With Me. It seems a shame that this had to be Tetsu's debut album with the band because his bass is way above the standard of the others. The first side starts with a moody version of It's Over Now and the pattern doesn't All Over in Cut Across Shorty although Ronnie Wood manages to get himself

together a bit more in Too Bad / Every Picture Tells A Story. Flip the album and dilapidation sets in with the exception of some stirring vocals on I'd Rather Go Blind. Rod should keep away from the Motown stuff though. It's a woeeful version of I Wish It Would Rain. The misery completes itself in Borsalino. Amazing grace and the general mood finishes with the Lennon song, Jealous Guy. It's a pity that Wood and Tetsu found it so hard to find the beat because things might not have been so bad otherwise. Basically I'm a Faces fan but what can you say about bad gigs made into a bad album... well what do you think? JB.

COURTLAND PICKETT
Flyer Dancer - (Elektra 42147). A young singing bass player from Alabama. Formerly part of Sailcat, and a mate of the Allmans. But this is a softly, almost unobtrusive, album of considerable quiet beauty. All the usual Muscle Shoals atmosphere in the backing, sometimes with use of strings, often with Pete Carr's eloquent lead guitar. Courtland's an instant impact musician, but he sure does infiltrate.
P.J.

CLIFFORD T. WARD
Mantle Pieces (Charisma CAS 1077). Second album release from Clifford after Home Thoughts including his latest single, Scullery. Some nice repetitive lyrical touches here especially on my particular favourite, Not Waving-Drowning. Clifford produced, composed and wrote the arrangements with some nice melodic touches coming throughout from Derek Thomas and Terry Edwards on bass. Wonder who was adding the Sax harmony in A Sad Cliche. Get the feeling Mr. Ward sounds very much like the early David Gates and I really like the thought. JB

VARIOUS ARTISTS
The One That Got Away - (Elektra 22005). A sampler of the masked Elektra talent, with special emphasis given to the Doors, to the ex-Door David Gates, to Ian Matthews from Britain, and there's also a recap on Carly Simon's chart-topping You're So Vain. And watch for Dennis Lindisfarne, could be big, our Roger Greenaway thinks so too.
P.J.

DAVID GATES
First - (Elektra K 42150). All songs written by David Gates, all arranged and produced by D. Gates, all sung by DG. And some first-rate musicians there in the backing tracks. The sheer sense of style of the man comes through on every track - he's so obviously in command of the situation. He sings of doing away with time, of weekenders in search of pleasure, of washing away emotions as well as dirt with soap, and straightforward plain unfeathered romance as on Sight And Sound. It's a fine album, with barely a dragging moment. It confirms David Gates as a key all-rounder. It deserves the widest attention.
P.J.

LINDISFARNE
Roll On Ruby (Charisma CAS 1076). Whatever had happened to this supposedly fine group from the North East? Apart from a couple of Alan Hull compositions, Take Care Of The Business and Sleepenwolf, the album does nothing to make one go out and buy it. Although mixed with some fine orchestral arrangements by 'magic' Max Middleton, Roll On Ruby lacks the rich stylish vocal sound of the Original Lindisfarne. They're trying damn hard to break away from the Fog On The Tyne image though.
JB

ALQUIN
The Mountain Queen - (Polydor 2460 179). Approved. There have been made about this band from Holland... the Dutch pop industry is throwing up a lot of bright young hopefuls. This is a six-piece band... and the line-up features two saxophones, organ, bass and drums. It also features an adventurous spirit which veers towards jazz, is always consistently solid, and the material carries bites like Mr. Barnum Jnr's Magnificent and Fabulous City, and Convicts Of The Air. It's a free form sort of style, sometimes falling out, ragesously, but it still keeps the listener on his toes. Convicts Of The Air? air hostesses, that's who.
P.J.

CURTIS MAYFIELD
Curtis In Chicago - (Huddah 2318 091). This must have been a helluva night in the Chicago studios of WTTW-TV. A reunion of the old Impressions, and some extra value 'friends,' like Jerry Butler, Gene Chandler, Curtis himself on songs like I If I Were Only A Child Again, surrounded by childish voices, and Chandler recreating his old Duke of Earl hit, and an all-together-now finale on Amen, and the new Impressions throwing in Preacher Man for an old-boy get-together, with a lot of hard swinging, and a lot of hard soul. Gospel, too. You have to listen carefully to pick up all the vocal ad-libs, but there are memories galore. Tragic omission: Brenda Lee Eager, who sings now with Jerry Butler, was on the telly show, but not on this album. Shame, fle, disaster.
P.J.



DENNIS LINDE

Superstar in disguise

Dennis Linde (Elektra K42149) Session musician hits the solo circuit... been done before and it'll be done again... but rarely if ever with the perception, beauty and meticulous attention to detail of this super-zonk of an album. Alternatively, country, funky and futuristic New York funk tracks adds a White Album type of manicness, if such a word exists (No, but go on -

Ed), to the whole concept. And that's what it is. Conceptualised on Dennis Linde's unique feeling for his music. It's space-age music without the ethereal folds of Floyd or the mechanisations of Yes. This album is going to be a Dyke Perks level. (Van Dike who? - Ed). See what I mean? Be sure you're the first on your block to own a copy.
R.G.

IAN MATTHEWS
Valley Hi (Elektra K 42144). Ian's wandered down several empty corridors since the perhaps damaging success of Southern Comfort's Woodstock single. Partnering him with Michael NeSmith (ex-Monkees and ace country musician) was a neat idea and it's produced a neat album. But Ian's still plagued by his emotionless voice and a reluctance to develop his own writing and composing skills. There are ten songs on the album. Only three are by Matthews. There's Jackson Browne's These Days, which has neither the funk of Greg Allman's version nor the poetry of Browne's. Randy Newman's What Are You Waiting For is punctuated nicely but the whole album tends to support the thesis that Ian Matthews' music is only packaging. Seven Bridges Road is the one outstanding cut. And with its accapella opening it could well chase Prelude's After The Goldrush into the charts (cut as a single).
R.G.

BILLY HOLIDAY
The Voice of Jazz, volume six - (Verve 2304 116). Recordings from 1966, which seems to be a good year for the much-recorded first lady of jazz. Harry Edison, Ben Webster, Barney Kessel, Charlie Shavers among the backing musicians and nothing better anywhere in Billie's performances than her work on Speak Low, which opens side two.
P.J.

BETTE MIDLER
Bette Midler (Atlantic 7270). So far, Miss Midler is a remarkable talent in the old show-biz manner hasn't made as much impact as expected outside America. Maybe this fresh slab of her vocal engering will do the trick. She does musically, and sometimes downright odd, things to long established songs - there's Wardell Gray's Twisted, Dylan's Shall Be Released, the ages old Skylark, and a stab of Phil Spector via Da Doo Ron Ron and, maybe best of all, there is Lullaby Of Broadway, which really moves along.
P.J.



A Slip in time

HORSLIPS
The Train (RCA Oats Moo 5). A contemporary presentation of Ireland's best known saga, the conflict for possession of a prize bull, is an obvious target for Horslips. The group combines traditional music with electric rock and has the can compete with rock bands, harmony singing and all, and offer so much more. This is a fascinating and powerful work that will add to their growing status.
P.H.



2nd British COUNTRY MUSIC FESTIVAL

Sponsored by Record & Radio Mirror
and organised in association with the B.C.M.A.

Wembley April 13-14 1974

Are you an artist or a group involved in country music? If so, here is an opportunity to win some fabulous prizes by competing in the 1974 Country Music Festival.

Listed below are the categories, together with the trophies and prizes.

PRIZES

Best modern group £75

Best solo singer £40 plus a Jumbo 12 string guitar.

Best duo £40 plus two 6 string Jumbo guitars.

Best old time hlna grass group £75

ENTRY RULES

Interested parties should select the categories they wish to enter, and complete the form with all relevant details.

Please tick type of act: What type of country music:

Solo

I enclose photograph (tick)

Duo

Name

Group*

Address

*Please state number of personnel.

Post to: Mike Storey 127 Cumbrian Way
Lupset Park, Wakefield Yorkshire WF2 8LA

The judges will consider all entries on their merit and select 25 acts which will compete at the festival. Latest closing date for entries is March 18th 1974. The final selections and acknowledgements will be advised to all entrants immediately after the closing date.

Guitar prizes kindly donated by CBS/ARBITER LTD.

One to Mull over

MARTIN MULL, the American singing-comedian who has been let loose on London recently, is having to live down the fact that many critics compare him, and his work, to Randy Newman.

He told me: "I'm writing a song now called Randy. They're Comparing Me To You. Beats the pants off being compared to Neil Diamond. About three years ago, I was starting to write and starting to sing, and I was doing my regular stuff, singing in the same tone of voice I am now,

some kind of phrasing, some kind of music and ideas and of somebody brought over a Randy Newman record.

It was the scariest thing I've ever had happen. I agree with the reviewers, but it's not out of emulation at all. No copying, nothing deliberate.

"I thought about this business of Zen poetry, where everybody in the world at exactly the same time writes down what's in their mind, and a number of them are gonna link up and be identical. "Cosmic rays? I don't know that causes it. . . . But it's sure uncanny!

Oh dear! Baby's in sub-dominant

MAYBE you just happened to think that Beatles John Lennon and Paul McCartney wrote some of the best popular music ever. Nice words, hummable tunes, instantly commercial — great consistency, flowing style, brilliant ideas.

Well, some people take it more seriously than just saying: "Great music, fab gear" and so on. Listen to the song Baby's In Black. Now listen again and see if you agree that "the flat seventh approach to the sub-dominant triad is ineffably doleful". Take the beautiful I If Fell.

Surely you're with me when I say that the unexpected mediant triad on the word 'heart' in the lyrics is wondrously tender, rather than assertive.

Hear again I Am The Walrus. . . does it not "give aural flesh to a psychological truth — rebirth means regression, which cannot be partial".

As a matter of fact, I didn't say any of these things. . . I'm more the "great music, fab gear" type. They are the

words of Professor Wilfrid Mellers in his book Twilight Of The Gods (The Beatles In Retrospect), published by Faber and Faber, price £2.95.

A Froggie went . . .

THINGS continue to look up for the splendid Raymond Froggatt, pictured here wearing a things-are-looking-up grin. He's signed a world-wide composing contract to Robbins Music — and one of the first songs out will be French Painter, a Reprise single for Raymond (out February 15) and it'll also be on his first Reprise album, Rogues and Thieves (out February 21).

Also next month: he tours with Wizard;



A BAND of merry Scottish folk together, celebrating. Celebrating Lulu's excellent new single . . . that's Lu in the middle. And on the left, the boisterous and huge-voiced Maggie Bell, fellow Glaswegian who has also countless awards for pop popularity to her credit. And the bloke is Harry Nilsson. He's not Scottish, as a matter of fact, but I didn't want to spoil the caution.

Sterile at the knees

AND NOW for the latest medical report on what can go wrong with your person if you listen to too much loud pop music.

You can suffer from: alterations in blood pressure and heart rate; sweating palms; dilated pupils of the eyes; tense muscles and stomach trouble.

Do not assume, if you have tummy trouble, that it is something you ate — it's just as likely something you listened to. Bear in mind that throbbing rock music can make you temporarily incapable of making love. And if the music makes you go weak at the knees. . . . It can be a sign that your system is badly upset.

End of message. Put the next record on. . . . Loud!

Ike - note

IF IKE TURNER says a new girl singer is "exciting and fantastic, then I sit up and take notice because he's married to Tina Turner and therefore knows all about exciting chicks.

And he says UA's new girl Judy Cheeks (debut single Endlessly) is. . . exciting. He told me: "I've seen it all, been around a long time. But I keep my eyes open. . . you never know where greatness is gonna come from.

"One of the guys in my band, Family Vibes, said he wanted me to hear this girl — she'd been the blind date of a friend of his, and at a party she started singing. I heard her; knew I HAD to produce her."

Judy Cheeks. Mark the name, and mark it good.

Poem I dug — here's a plug

NOW these two girls, Rosie Maylan and Anita Mardon, drop me a poem and say that their local Leicester group Museum are: a cross between Sattus Quo and Nazareth and are as good as Sweet!

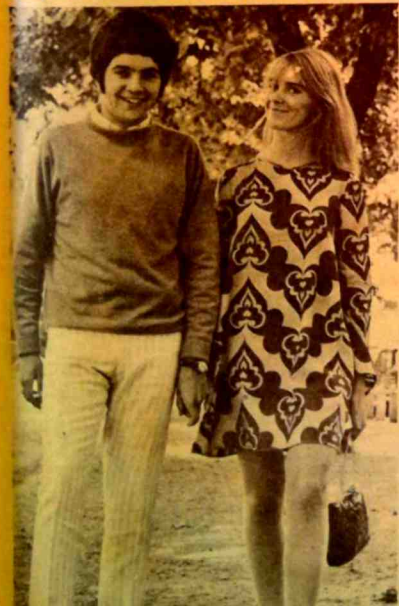
The poem? Well, Rosie and Anita burst into verse thus: There's a new group at our dance-hall, Museum is their name. We just know that one day, they'll climb the steps to fame. They specialise in all that's to be found in rock and pop. All they need is publicity to help them to the top.

"All in all there's a lot of them, two Grahams, Steve and Ken. Although looks aren't important, they're four dishy men. Their stage act is quite something, always something new. We'll say no more for you."

Hey, jug-a-lug, I've given 'em a plug.

Os cash

ANOTHER record for the fantastic Osmonds. A Las Vegas theatre agreed to pay them FOUR MILLION DOLLARS, which is near enough two million quid, to appear for eight weeks a year for the next four years.



LET'S put the clock back seven years or more. To the time when mini-skirts were all the rage — raising eyebrows like Hillary. That girl in our harkback picture is actress Zella Jane Whitmore, who had just finished playing Deborah Kerr's daughter in the James Bond spoof Casino Royale. But who is the young chappie, and why is he there in the picture? ANSWER: He is David Essex, then 19. And he was plugging his then new single called Thigh High. Incidentally the original caption stated: David Essex, who comes from Sandie Shaw's home town Dagenham! Now, I understand, David has BOUGHT Dagenham.

What kind of fuel. . .

OUR editorial director, Mike Hennessey, has been casting his jaundiced eye (only one) ahead into 1974 and making some pertinent and pertinent predictions about pop.

He says: "Susan George will create a scare at London Airport when she boards Boeing 707 to greet boyfriend and shouts 'Hi Jack!' and if the power situation goes on much longer they will release What Kind of Fuel Am I by Nat King Cole.

"And encouraged by tremendous success of Frank Sinatra, Sammy Davis Jnr will make a comeback record called Old Blue Eye Is Back. I also see a situation where

Hey Joe

GOOD for Elkie Brooks. . . the Vinegar Joe singer has been voted top girl singer in the international section of My Musik's poll. It's the leading music magazine in Sweden. Other winners:

Male singer, David Bowie; guitarist, Eric Clapton; bass, Paul McCartney; keyboards, Elton John; drummer, Ringo Starr; other instrument, Ian Anderson (flute); band, Deep Purple.



later tours the States with ELO; and has already completed work on a new musical based on the life of William Shakespeare, to be presented in Britain later this year.

Awards for David

R A D I O LUXEMBOURG'S Tony Prince made a trip to the States to present four awards to David Cassidy . . . including a couple from our sister publication Music Week. Tone met up with Dave during a break in filming of the Partridge Family TV shows. After that, it's off on the David Cassidy World Tour.



yankee doodles

barry taylor in new york

Cassidy sets off / Alice is pelted / Argent in studios / Morrison 'double' on the way



DAVID CASSIDY, whose last concert appearances were in March of 1973. In Great Britain, where he set new attendance records for his six shows at Wembley over two weekends, is about to embark on Phase 3 of the David Cassidy World Tour '74. He will again hit the largest venues possible starting February 26th in New Zealand. The tour will also take him to Australia, the Orient, and maybe, yes maybe England again. Rumours here are that RINGO STARR and NICKY HOPKINS will appear on David's next album... Speaking of world tours, the MOODY BLUES are currently winding up their tour in Japan, after playing in an unprecedented 110 concerts... TONY ORLANDO and DAWN won the Record Of The Year honours down under in Australia for their single The Yellow Ribbon. This isn't too surprising seeing that the record has received a similar award in over two dozen other countries. Since the single was released last January, it has sold over seven million copies. ALICE COOPER received

an unexpected surprise recently at a concert in Toledo, Ohio, when he was pelted in the chest with an egg during the opening bars of Hello Hooley, the group's opening number. Alice, who is truly a trooper, took it in his stride until Billion Dollar Babies, the second number, when he stopped because the band was being barraged by a steady rain of paper missiles. Alice told the crowd that they didn't appreciate being targets for their games, and was promptly greeted by the explosion of a cherry bomb which shattered one of the stage's lights, which in turn hit guitarist Michael Bruce, who was taken to the hospital where a metallic fragment was removed from his eye. By this time, Alice had enough, and refused to continue, afraid that there would be another Altamont erupting. I really can't say that I feel sorry for the actor, after personally being herded to a backstage area in Philadelphia where it was impossible to observe the goings on just a couple of days earlier. I probably should have said that I did manage to see Alice Alice provoking the audience to leave their seats and swarm onto the stage. In other Alice news: His best selling album, Muscle of Love was banned in Africa until the advent of the Institute Of Nude Wrestling on it was removed. Other Alice albums which have run into difficulty there are The Love Hater, The Killer, School's Out, and Billion Dollar Babies. BITS & PIECES: The DYLAN album now being called Planet Waves. ARGENT are currently in the studios recording their next album, recorded "early in the year." They return here for

another nationwide tour beginning March 28th. PINK FLOYD may put out another album without playing any musical instruments on it. No, it won't be acapella, but rather a series of kitchen and household sounds, which to some looks like another Alan's Psychedelic Breakfast, which was on side two of Atom Heart Mother... VAN MORRISON's next album will be double and live, recorded at the Rainbow Theatre and several venues on the West Coast. He will be backed by the California Soul Orchestra, and a string section from the Oakland Symphony... Also talking about "double" and "live" are LOGGINS AND MESSINA, who are reportedly putting the finishing touches on their, recorded at New York's Carnegie Hall. Including tracks like "I Wanna Be Like Jackie O." and "Bette Midler and Elke Sommer. What can this mean??" PAUL McCARTNEY will be producing the next album by BRUNO MARS and MICHAEL MCGRAE, who is reportedly

leaving GRIMMES and the comedy staff behind... MARVIN GAYE gave his first concert in two and a half years last week in Oakland, performing numbers from his last two LP's 'What's Going On, and Let's Get It On, and a medley of some of his earlier songs like Can I Get a Little More Love From You. I'll Be Doggone, and Movin' On Up. The concert, which was more of an event, was recorded for use as GAYE's next album release. America's most beloved rockers, the RASPBERRIES, are at it again with new members Scott McBride and Michael McBride. Lead singer and McCartney sound alike, Eric Carman explains the fill-up this way: "We the and Wally Bryson" wanted the image of a flash English rock star group circa 1967 Who, or something like that. And they (Jim Bonfanti and Dave Smalley) just didn't see that. They were into moustaches and jeans and they were into the whole fags. So I said that I'd rather



dress like a fag than an itinerant farm worker." That was in a band called DYNAMITE. TOURS: STEVE STILLS is about to embark on a tour without his group MANNASSAS, but instead a band composed of Russ Kunkel (drums), Joe Lala (congas), Jerry Pateo (keyboards) and Leland Sklar (bass). They will find themselves in New York's Carnegie Hall on February 8 and 9... ERIC CLAPTON'S Cream tour is reportedly still on for the spring. The band's LARRY SABBATH is also coming to these shores for their first tour in 18 months. It's scheduled to kick off in Pittsburgh on February 1...

stateside newies James Hamilton

BYRON MACGREGOR: Americans (Westbound W 22). Occasionally, but with merciful infrequency, America's "Silent Majority" latch onto some stirring patriotic single which echoes or amplifies their own sentiments. In 1974, their growing belief in an isolationist policy for America has been fired and fuelled (with, I fear, regrettable results for us) by the editorializing words of a Canadian radio station owner, GORDON SINCLAIR (owner of Toronto's CFRG-AM), a Canadian who thinks it's time to speak up for the Americans' unappreciated generosity to other nations. Looking back as far as the San Francisco earthquake and naming-another others, Britain as not having paid off even the interest on its remaining debts to the US, Sinclair has come up with examples such as these to produce a biased editorial which he scores off America's record of foreign aid and supposedly superior engineering technology against the British. He is especially - his lack of reciprocal aid after America's own natural and economic disasters. First broadcast, then televised and now recorded, this outsider's call for America to go it alone has been answered, not only by congratulatory letters from over ten thousand thankful Americans (John Wayne included), but also by at least two earlier versions of Sinclair's original rather snare single (Ave 62B). THE TEXAS BROTHERS: Possibly the most successful (Capitol P 2814) in the 1973 year, the also ran in

comparison with both Sinclair's and the actual runaway best-selling version by BYRON MACGREGOR. Like Sinclair, MacGregor is also a Canadian broadcaster, being the news director of Windsor's CKLW-AM-FM - and Windsor being just across the river (and border) from Detroit. In Toronto, within radio reach of many Americans. (His position also helps to explain MacGregor's perhaps unexpected appearance on the usually R&B-inclined but Detroit-based Westbound label). Now, despite this big build-up, do not expect the actual record to be anything more

of no musical interest and with no Pop appeal for this country. Phonogram Records who handle both Westbound and Ave 6 here and thus have the rights to both hit versions, are in a potentially embarrassing position yet to date have failed to produce a single for the release of either. In fact, until and if Phonogram can scrape together enough precious royalties to produce a few thousand copies that they hope to be able to sell here of whichever becomes the biggest hit in America (the saying MacGregor's), the best way for curious South-Easterners to hear "Americans" is to tune in at least one o'clock on Saturday afternoon to Tim Rice's excellent US Hot 100 programme on Capital Radio - a programme in which the readers of this column should listen in any case. To quote the record, "Come on! Let's hear it!" HARRY CHAPIN: WOLD (Elektra EK 4874). To stay with radio and broadcasters, this imaginatively-arranged and written song (the best yet from Chapin) is the bravely-smiling story of the aging "morning-deejay at WOLD-D-D-d-d...," who's "feeling old at 45 going on 137" and "wishes he was a young man and watch his voice, which drinking sends to age. As every single detail of the story appears to ring so true, it must have been written from close personal experience of disc-jockeys just like the one described... of which, in fact, I am one. Thoroughly recommended to all American and/or radio fans... and here we go-Jack!

U.S. CHARTS

Table with columns for 'Single' and 'Album'. Lists top 25 songs and albums with artist names and record labels. Includes entries like 'YOU'RE SIXTEEN' by Ringo Starr, 'SHOW AND TELL' by Al Wilson, 'I'VE GOT TO USE MY IMAGINATION' by Gladys Knight & The Pips, 'THE JOKER' by Steve Miller Band, 'LOVE THEME' by Love Unlimited Orchestra, 'LET ME BE THE FIRST' by Olivia Newton-John, 'AMERICANS' by Byron MacGregor, 'UNTIL YOU COME BACK TO ME' by Artha Franklin, 'LIVING FOR THE CITY' by Stevie Wonder, 'NEVER NEVER GONNA GIVE YOU UP' by Barry White, 'ME AND BABY BROTHER' by Van McCoy, 'I AM AN ARABIAN NIGHTINGALE' by Helen Reddy, 'HELEN WHEELS' by Paul McCartney & Wings, 'JUNGLE BOOGIE' by The Gang, 'WALK LIKE A MAN' by Grand Funk Railroad, 'THE MOST BEAUTIFUL GIRL' by Charlie Rich, 'LIVE FOR YOU' by Al Green, 'PUT YOUR HANDS TOGETHER' by The O'Jays, 'I'M ON A SWING' by Helen Reddy, 'GODDYE YELLOW BRICK ROAD' by Sister John, 'SISTER MARY ELEPHANT' by The Temptations, 'LET YOUR HAIR DOWN' by The Temptations, 'AMERICANS' by Gordon Sinclair, 'TOP OF THE WORLD' by Carpenters, 'I GOT YOU (I Feel Good)' by James Brown & The Soul Makers, 'MIDNIGHT RIDER' by Gregg Allman, 'LAST TIME I SAW HIM' by Diana Ross, 'JIM DANDY' by Black Oak Arkansas, 'GARDEN OF EARTHLY DELIGHTS' by The Meters, 'BOOGIE DOWN' by Eddie Kendick, 'BABY COME COULD SMOKE' by The J.B.'s, 'HELLO IT'S ME' by Todd Rundgren, 'ROCKIN' ROLL BABY' by Sly & The Family Stone, 'IF YOU MAKE IT THROUGH' by The J.B.'s, 'IF YOU'RE READY COME GO' by The Staple Singers, 'I LIKE TO LIVE THE LOVE' by B. King, 'JUST YOU 'N' ME' by Chicago, 'TEENAGE LAMENT' by The Allman Brothers Band, 'DYER MAKER' by ZZ Top, 'I'M A MAN' by James Brown.

The faar-out Martin Mull

— midget with leukemia???

MARTIN MULL has a thing about midgets. And a thing about learning the blues from his grandfather, who was actually a real-estate salesman from Cleveland. And he has a thing about making all of us seem a little bit more ludicrously absurd than we are already.

Which is why Martin Mull is such an outstanding talent. Via his two Capricorn albums, Martin Mull, and Martin Mull and His Fabulous Furniture In Your Living Room, he's building a big worldwide reputation.

That grandfather of his — he was so white and middleclass people called him Blind Lemon Pledge. But Martin Mull still says he learned the blues from him.

Martin brings comedy to rock — he's a commentator on the rock-music scene. It's difficult to sum up his art. But take that obsession with midgets, which involves more general kinds of comment.

One song has him marrying a midget . . . she makes him feel ten feet tall, and when people ask "how do you ball," he says love is the answer and "we answer them



all," and then "we go walking hand and ankle" . . . and so on.

And he sings about Ventriloquist Love . . . which isn't such a groove "because whenever I kiss you, your lips don't move."

Crazy, zany stuff. Not so funny when in black-and-white print. But largely surrealistic material in which he sends the whole rock scene, sky-high.

And he came, recently, to London to send it that bit higher. . .

You don't even have to wind up Martin Mull to set him in motion. He has his own put down for everyone: "Now take that Karen Carpenter — it must have taken at least two weeks to learn to sing and play drums at the same time!"

"As for midgets — they're superior people. They're perfect — just condensed, like Pet Milk. Except they're not richer. And as for myself, well . . .

I'm not yet a household name — that MONTHS away."

And on stage, he'll take the mickey out of Carly Simon and then say: "I really shouldn't talk this way or Carly will write another one about me" — a reference to the I'm So Vain song, which was variously attributed to relate to Mick Jagger, Warren Beatty or Kris Kristoferson.

He introduces, from the side wings of stage, himself in a booming virile voice. "Hi, I'm Carly Simon. In my travels, I come across a lot of new talent. I'd like you to

welcome one of my favourite new performers — Mr. Martin Mull."

He chants his "lifelines" — before you even ask the questions. "Married, two and a half years. Hobbies — place-kicking at football. Pet peeves — stuck-up girls. My motto: if God had meant for us to play acoustically, he never would have given us amps."

Martin is a graduate of the Rhode Island School of Design and was an artist before turning to music. He wrote songs for Warner Brothers . . . "including a real flop called A Boy Named Johnny Cash!"

By the way, do try and keep up with him. You've got to pay attention all the time, or you'll miss the gags.

He still paints, but on smaller-than-usual canvases. "So I can do them in my lap while I'm watching television."

On stage he wears a suit. "Well, weirdness has gotten to the point where a guy comes out dressed like a woman — wrapped in tinfoil with a snake around his neck and then hangs himself and kicks people in the audience. So that becomes the norm, and the

strangest thing yet will be a guy coming out in stage wearing a suit. I've actually had people go f-a-a-a-r out when I come out dressed like their father."

Some of his humour is . . . f-a-a-a-r out. He'll say on stage: "I have a new album out. I don't want to use this place to sell my record but . . . I think you should know that I have leukaemia. My whole family has leukaemia, as a matter of fact."

As for the midgets . . . "I knew one well — we nearly grew up together" . . . well, Martin's first rock band was billed Mull and His Magic Midget Band. He billed it as all genuine midgets.

"It got us bookings for curiosity value. When we showed up for the gig without any midgets, it was too late to fire us. We had a really good funk band, so once we got to play, we always kept the job."

Peter Jones

Golden Carrington
New Album
MOONTAN
2406 112

featuring their current single **RADAR LOVE**

BACK EDDY

Mail

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

Oldsters

IT JUST goes to show that the old-timers in show business are still going strong; your charts show three entries from Perry Como, also entries from Matt Monro and Max Bygraves. These placements only go to prove that some entertainers are just never too old to get into the charts.

Stephen Warren
157 Ruxley Lane,
West Ewell,
Surrey.

EH? PARDON? What's that you say young man? Hang on while I turn me hearing aid up. Where will it all end I ask myself. Wheelchair-Rock?

Why Bowie?

WHY do people like David Bowie? He produces the biggest load of trash there has ever been. He must have swindled thousands of pounds from the pockets of the British public.

Not one of his songs even sound original, and I for one sincerely hope he packs up this year.

"Womble,"
Wimbledon Common,
Eton.

AND what say you, dear readers, is he just a carrot-brushed, bisexual inventory-brush, or is he rock'n'roll savaiar for the seventies?



First find a cause

I AM AMAZED to see that Cockney Rebel have had no recognition in the singles and album charts.

Their records have received rave reviews in all the music papers and every word was true. Lets put Cockney Rebel where they belong — at the top!

21 Beechers Lane,
Kingston,
Surrey.

HONESTLY, I don't know where Steve Harley gets the time! We know you're an egomaniac, but this is going a bit far, we've been inundated with Rebel fan letters. Seriously though, I think you're absolutely right, even if half the letters are in the same hand-writing and signed Sebastian.

John Croker

Don't ring us . . .

I AM WRITING in to complain about the biggest load of crap I have ever read — your pop poll results.

Firstly the "British Male Singer" was not too bad although Elton John is far more talented than Bowie. Secondly Shirley Bassey's voice is 100 times better than Olivia Newton John's. I don't know what kind of people voted, but they sure haven't any taste! (By the way I didn't vote!)

The only sensible results were for the British Groups and the British Newcomers. Oh yes, and not forgetting, the Disc Jockey, Radio Show, and all instrumentalists apart from Bobby Crush coming 10th in the keyboard section!

Diana Ross and Elvis deserved their first place ratings but how Donny Osmond got in at 8th place in the international singer I'll never know!

Calling Donny Osmond a singer was the biggest over statement of the year!

David Cassidy deserves his place in there more than any of the others — if only for his effort to please his fans and give them their money's worth. (No I'm not a bopper, in case that's what you're thinking.)

The fact that Donny Osmond, sister Marie, brothers Jay and Wayne and the Osmonds themselves all got placings, shows that all the little kids have written in for their favourite Osmond. (Sigh!)

David Cassidy is a far, far better drummer than Jay

Osmond. (I know.)

May I point out that David Cassidy can also play the piano even though he is not all that talented at it. Donny Osmond's no better at the keyboards to how come he is in 5th place? Boppers united at work again!

By the time I reached the international singles and albums I nearly spewed when I saw staring up at me "Goin' home" and "The Plan". Not again, please! Although I have heard "The Plan" and it is quite good. (Hmp!) If "Dreams are nuthin' more than wishes" had been on sale at the time of the poll (which it

obviously wasn't) it would have come at least in the top three. It is a mature well produced and sung LP. Better than anything I have heard before.

Perhaps if you had banned Osmond fans from voting, the poll would have included more talents, such as David Cassidy!

Debbie

5 Bradford House,
Kingswood Estate,
West Dulwich,
London, SE21 8NZ.

Like you said Debbie — you didn't vote!

. . . We'll ring you

THANK-YOU, Tony Jasper and RRM for the publicity you have been giving Cliff Richard recently. As two of his most ardent teenage fans, we are sad to see his latest single not doing as well as it should. We agree with Tony in that, as much as we like Take Me High, Cliff should release stronger material as singles but where are all his faithful fans? He can't lose out now after thirty two hits.

By the way, Donny and David fans, Cliff has been a teenage idol for fifteen years and can sing rock songs as well as Elvis, and ballads better than Donny and David . . . although everyone to their own taste.

So the way you DJ fans, stick up for him and persuade others to see what a fantastic voice, appearance and personality Cliff has. And all you DJ's out there, please give Cliff more airplay, especially a certain D. J. on Radio 1 who does a certain Breakfast Show!

Record and Radio Mirror, we think you're the best pop paper out. Keep up the great work!

65 Riverview Gardens,
Barnes,
London, SW13, 9QZ.

Linda Pollinger & Elaine Fergus

THANKS for the compliment — we think RRM is pretty neat ourselves!

around the country

tony byworth



ALTHOUGH the nation may currently be struck by three dry weeks and an energy crisis which is threatening all aspects of entertainment, Around the Country takes a look at a few forthcoming events and proves that the situation is not completely gloomy.

The next major country tour — and looming in the immediate future — is the welcome reappearance of the regular British visitor George Hamilton IV. George has been pretty busy recently and, besides regular U.S. personal appearances, holds the rare distinction of having three different television series running concurrently in the United States, Canada and Great Britain.

George commences his nationwide, twenty-four day tour of these shores at the Central Hall, Chatham, on February 24 and accompanying him throughout the visit will be Billboard/RRM Award Winners Jonny Young Four, Pete Sayers, Miki and Griff and host man Malcolm Anthony, who'll also have his own musical spot in the proceedings.

The rest of the dates are ABC, Peterborough (22); Gaumont, Ipswich (23); London Palladium (24); Pavilion, Hemel Hempstead (26); Odeon, Taunton (27); ABC, Plymouth (28); ABC, Gloucester (March 1); Gaumont, Southampton (2); Theatre Royal, Norwich (3); Odeon, Chelmsford (7); Congress Theatre, Eastbourne (8); Liverpool Empire (9); Theatre Royal, Nottingham (10); Civic Centre, Middlesbrough (12); Winter Gardens, Bournemouth (13); Fairfield Hall, Croydon (14); To be announced (15 & 16); Coventry Theatre (17).

To coincide with the tour RCA will be releasing a new George Hamilton IV album entitled Best Of George Hamilton IV — Vol 2 (LFL1-7504) and, among the tracks, you'll find such items as Canadian Fascia, Dirty Old Man, Suzanne, She's A Little Bit Country and Countrified.

association with the British Country Music Association, will once again be sponsoring the British Country Music Festival which will be held during the daytime hours prior to the evening concerts.

Last year the Festival gathered highly enthusiastic response from both artists and public and this year, with the attractive prices offered, should prove equally appealing.

The four categories are the same as last year and feature Modern Groups (with a £75 prize), Solo Acts (prize — £40 plus a Jumbo 12 string guitar), Duo (prize — £40 plus two Jumbo 6 string guitars) and Bluegrass and Old-time Groups (prize — £75). The guitars have been kindly contributed by CBS Arbiter.

All interested parties who wish to enter the Festival should send full particulars, and a photograph, to Mike Storey, 127 Cumberlaid Way, Luppset Park, Wakefield, Yorks WF2 8LA.

London had a major new country venue launched last week (January 15) when Councillor Mrs V. M. Bonner JP, Mayor of the London Borough of Merton, officially opened the doors of the Tennessee Country & Western Centre at 267 Broadway, Wimbledon SW15.

"Although it will be opened six nights a week" says owner Chris Forde, "at present and due to the power crisis, live entertainment will be featured only on Friday, Saturday and Sunday evenings. There'll be a country disco on Tuesday, Wednesday and Thursdays". Acts booked during the forthcoming weeks include Threewheel (January 25, February 1 & 8), Country Cousins (Jan 26), Eddy Edwards & Alamo (Jan 27), Martin Perdine & Big City Boys (Feb 5) and Freight Train (Feb 3). In addition, popular entertainer Tex Withers can be found as the Tennessee's resident host and compere.

Besides regular UK and US top-line attractions, the Club has been attractively designed to suit the music and includes a collection of personal gifts from a number of famed Nashville artists.

Welcome return for George

Looking ahead to Easter — and the Sixth International Festival of Country Music which, as usual, will be staged at Wembley's Empire Pool — the Record & Radio Mirror, in

CHART SURVEY '73

Singles

1	TIE A YELLOW RIBBON Dawn	Bell BELL 1287
2	EYE LEVEL Simon Park Orchestra	Columbia DB 8946
3	WELCOME HOME Peters & Lee	Philips 0066 307
4	BI OCKBUSTER Sweet	RCA 2305
5	CUM ON FEEL THE NOIZE Slade	Polydor 2058 339
6	SEE MY BABY JIVE Wizard	Harvest HAR 5070
7	I'M THE LEADER OF THE GANG (I AM!) Gary Glitter	Bell BELL 1321
8	I LOVE YOU LOVE ME LOVE Gary Glitter	Bell BELL 1337
9	TWELFTH OF NEVER Donny Osmond	MGM 2006 199
10	SPANISH EYES Al Martino	Capitol CL 15430
11	DAYDREAMER/PUPPY SONG David Cassidy	Bell BELL 1334
12	LONG HAired LOVER FROM LIVERPOOL Little Jimmy Osmond	MGM 2006 109
13	SKWEEZE ME PLEEZE ME Slade	Polydor 2058 377
14	AND I LOVE YOU SO Perry Como	RCA 2346
15	HELLO HELLO I'M BACK AGAIN Gary Glitter	Bell BELL 1299
16	GET DOWN Gilbert O'Sullivan	Mam MAM 96
17	BALLROOM BLITZ Sweet	RCA 2403
18	DO WANNA TOUCH ME Gary Glitter	Bell BELL 1286
19	YOUNG LOVE/A MILLION TO ONE Donny Osmond	MGM 2006 300
20	RUBBER BULLETS 10 C. C.	UK 36
21	MONSTER MASH Bobby Pickett & The Crypt Kickers	London HL10320
22	FOR THE GOOD TIME Perry Como	RCA 2402
23	DANCING ON A SATURDAY NIGHT Barry Blue	Bell BELL 1295
24	PART OF THE UNION Straws	APM AMS 7047
25	ANGEL FINGERS Wizard	Harvest HAR 5076
26	LIFE ON MARS David Bowie	RCA 2316
27	HELL RAISER Sweet	RCA 2357
28	YESTERDAY ONCE MORE Carpenters	A&M AMS 7073
29	CAN THE CAN Suzi Quatro	Rak RAK 150
30	MY FRIEND STAN Slade	Polydor 2058 407
31	YOU'RE SO VAIN Carly Simon	Elektra K 12077
32	ALBATROSS Fleetwood Mac	CBS 890
33	ROCK ON David Essex	CBS 1806
34	NUTBUSH CITY LIMITS Ike & Tina Turner	United Artists UP 35582
35	ALRIGHT, ALRIGHT, ALRIGHT Mungo Jerry	Dawn DNS 1037
36	SORROW David Bowie	RCA 2424
37	ONE AND ONE IS ONE Medicine Head	Polydor 2001 432
38	YOU CAN DO MAGIC Linnie & The Family Cookin,	Avco 6104 019
39	LET ME IN Osmonds	MGM 2006 321
40	THE JEAN GENIE David Bowie	RCA 2302
41	CAROLINE Status Quo	Vertigo 6059 085
42	LAUGHING GNOME David Bowie	Deram DM 123
43	FEEL THE NEED IN ME Emeralds	Janus 6146 020
44	MY COO-CA-CHOO Alvin Stardust	Magnet MAG 1
45	POWER TO ALL OUR FRIENDS Cliff Richard	EMI 2012
46	NEVER, NEVER, NEVER Shirley Bassey	U-A UP 35490
47	20TH CENTURY BOY T. Rex	EMI MARC 4
48	SNOOPY VERSUS THE RED BARON Hot Shots	Mooncrest MOON 5
49	I AM A CLOWN/SOME KIND OF SUMMER David Cassidy	Bell MABEL 4
50	PAPER ROSES Marie Osmond	MGM 2006 315



Albums

1	ALADDIN SANE David Bowie (David Bowie/Ken Scott)	RCA RS 1001	
2	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel (-)	CBS 69003	
3	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER Elton John (Gus Dudgeon)	DJM DJLPH 427	
4	WE CAN MAKE IT Peters & Lee (John Franz)/Philips	6308 165	
5	THE BEATLES 1967/1970 The Beatles (George Martin)	Apple PCSF 717	
6	THE DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804	
7	BACK TO FRONT Gilbert O'Sullivan (Gordon Mills)/Mam	AML 6092	
8	HUNKY DORY David Bowie (Ken Scott)/RCA Victor	SF 8244	
9	THE BEATLES 1962/1966 The Beatles (George Martin)	Apple PCSF 717	
10	AND I LOVE YOU SO Perry Como (Chet Atkins)/RCA	Victor SF 8360	
11	THE RISE & FALL OF ZIGGY STARDUST David Bowie (David Bowie/Ken Scott)	RCA Victor SF 8287	
12	NOW AND THEN Carpenters (Richard & Karen Carpenter)	A&M AMLH 63519	
13	PIN UPS David Bowie (David Bowie/Ken Scott)/RCA	RS 1003	
14	BRIDGE OVER TROUBLED WATER Simon & Garfunkel (S&G/Hale)	CBS 63099	
15	SING IT AGAIN Rod Rodd Stewart (Rod Stewart)	Mercury 6499 484	
16	CLOCKWORK ORANGE OST (-)	Warner Bros. K 64127	
17	BILLION DOLLAR BABIES Alice Cooper (Bob Ezrin)	Warner Bros. K 56013	
18	GOAT'S HEAD SOUP Rolling Stones (Jimmy Miller)	Rolling Stones CS 9110	
19	SLAYED Slade (Chas Chandler)	Polydor 2383 163	
20	FOR YOUR PLEASURE Roxy Music (Chris Thomas/Roxy Music)	Musical Island ILPS 9232	
21	NO SECRETS Carly Simon (Richard Ferry)/Elektra	K 42127	
22	SLADEST Slade (Chas Chandler)	Polydor 2442 119	
23	MOVING WAVES Focus (Mike Vernon)	Polydor 2931 002	
24	PILEDRIER Status Quo (Status Quo)	Vertigo 6360 009	
25	ROCK ME BABY David Cassidy (Wes Farrell)/Bell	BELLS 218	
26	TOUCH ME Gary Glitter (Mike Leander)	Bell BELLS 222	
27	PORTRAIT OF DONNY Donny Osmond (Curb/Costa)	MGM 2315 108	
28	HOUSES OF THE HOLY Led Zeppelin (Jimmy Page/Peter Grant)	Atlantic K50014	
29	THERE GOES RHYMIN' SIMON Paul Simon (Paul Simon/Phil Romone/Muscle Shoals Sound/Paul Samwell-Smith/Roy Hale)	CBS 69035	
30	CLOSE TO YOU Carpenters (Jack Dougherty)/A&M	AMS 6095	
31	THE STRAUSS FAMILY London Symphony Orchestra	Cyril Ormadel (Harold Lawrence)	Polydor 2659 014
32	HELLO Status Quo (Status Quo)	Vertigo 6360 098	
33	SINGALONGA MAX Max Bygraves (Cyril Stapleton)/Pye	NSPL 18401	
34	TRANSFORMER Lou Reed (David Bowie/Nick Ronson)	RCA LSP 4907	
35	SPACE ODDITY David Bowie (Tony Visconti)/RCA	LSP 4813	
36	ALONE TOGETHER Donny Osmond (Mike Curb/Don Costa)	MGM 2315 210	
37	I'M A WRITER NOT A FIGHTER Gilbert O'Sullivan (Gordon Mills)	Mam MAMS 505	
38	SING ALONG WITH MAX Max Bygraves (Cyril Stapleton)	Pye NSPL 18381	
39	TALKING BOOK Stevie Wonder (Stevie Wonder)/Tamil	Motown STMA 9097	
40	TOO YOUNG Donny Osmond (Mike Curb/Don Costa)	MGM 2315 113	
41	CABARET Original Soundtrack	Probe SPB 1032	
42	RED ROSE SPEEDWAY Paul McCartney & Wings	George Martin	Apple PCTC 251
43	OOH LA LA Faces (Glyn Johns)	Warner Bros K 60011	
44	SIX WIVES OF HENRY VIII Rick Wakeman (Rick Wakeman)	A&M AMLH 64361	
45	GLITTER Gary Glitter (Mike Leander)	Bell BELLS 216	
46	THE PLAN The Osmonds (Alan Osmond)	MGM 2315 251	
47	GOODYE YELLOW BRICK ROAD Elton John (Gus Dudgeon)	DJM DJLPH 1001	
48	TEASER & THE FIRECAT Cat Stevens (Paul Samwell-Smith)	Island ILPS 9154	
49	IMAGINE John Lennon/Plastic Ono Band (John/Yoko/Phil Spector)	Apple PAS 10004	
50	TUBULAR BELLS Mike Oldfield (Mike Oldfield/Simon Newman/Simon Heyworth)	Virgin V 2901	



And here's the
round-up of
'chart points'
scored in the
October-
December period

Singles

FEMALE

1.	Marie Osmond	263
2.	Suzi Quatro	202
3.	Lynsey De-Paul	197
4.	Kiki Dee	181
5.	Aretha Franklin	5
6.	Diana Ross	1

male

1.	David Bowie	619
2.	Perry Como	539
3.	David Cassidy	437

4.	Elton John	404
5.	David Essex	374
6.	Barry Blue	354
7.	Donny Osmond	339
8.	Gilbert O'Sullivan	323
9.	Gary Glitter	308
10.	Max Bygraves	278

group & orchestral

1.	Simon Park Orchestra	433
2.	Slade	409
3.	Carpenters	392
4.	The Osmonds	367
5.	Mud	348
6.	Status Quo	323

Albums

male

1.	David Bowie	1712
2.	Max Bygraves	949
3.	Gilbert O'Sullivan	640
4.	Ferry Como	506
5.	Rod Stewart	378
6.	Elton John	330

female

1.	Diana Ross	260
2.	Suzi Quatro	229
3.	Roberta Flack	11

soundtracks

1.	Jesus Christ Superstar 192
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groups

1.	Carpenters	658
2.	Simon & Garfunkel	646
3.	The Beatles	604
4.	Status Quo	604
5.	Slade	542
6.	Pink Floyd	492
7.	The Osmonds	351
8.	Rolling Stones	345
9.	Genesis	345
10.	Peters & Lee	276