

THE TRUTH...about those lovely Carpenters!

RECORD & Radio MIRROR

A BILLBOARD PUBLICATION

MARCH 2 1974

7p

We're searching for
DAVID BOWIE'S
☆ Superfan ☆
JOIN IN RRM'S GREAT QUEST



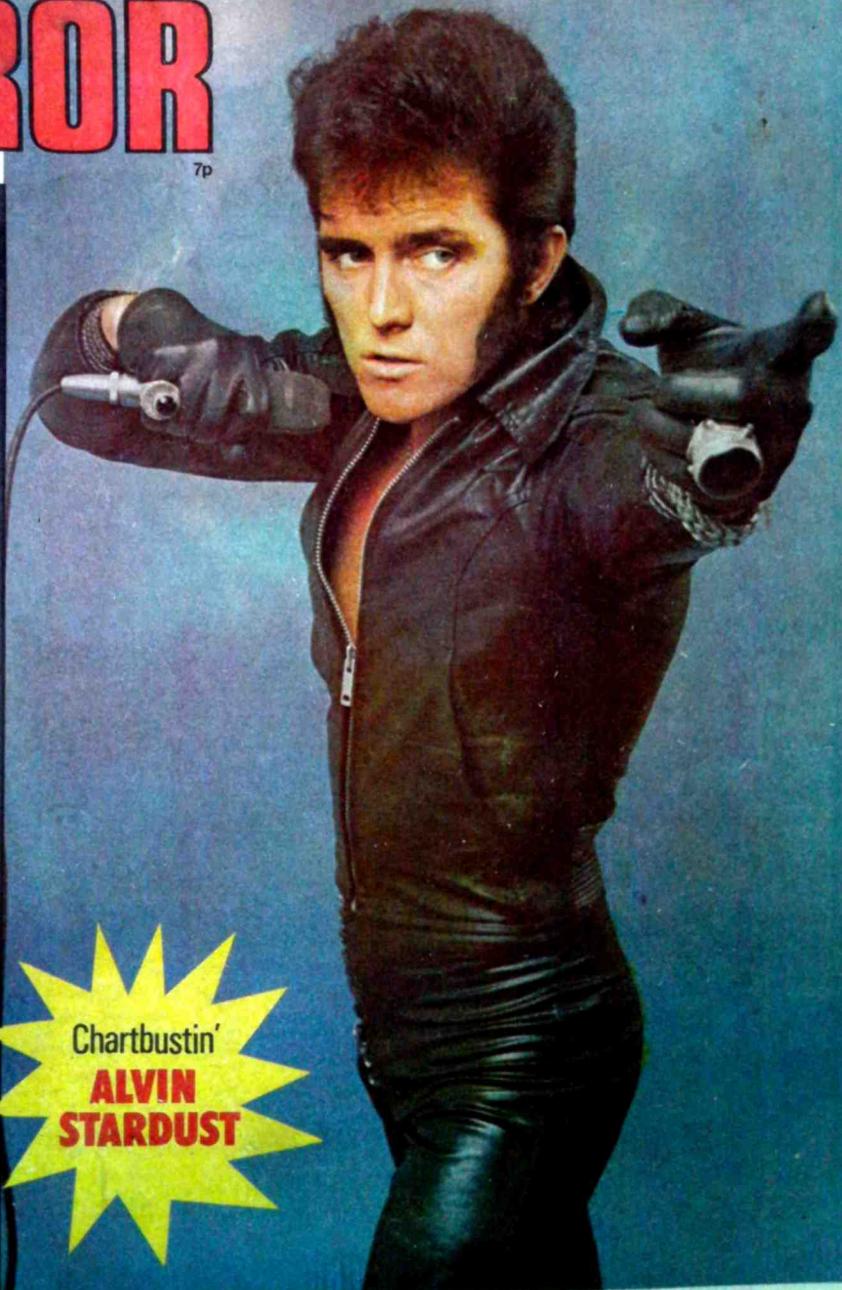
Inside:
SUZI Q
"a lot of
hang-ups"
~ EXCLUSIVE

HOLLIES
"No more
hassles
thank God"

PLUS:
Medicine Head
Lena Zavaroni
Junior Campbell

AND-
BBC TOP 50
Best chart service, as
well as all the news
that matters.

Chartbustin'
**ALVIN
STARDUST**



RECORD MIRROR

RRM/BBC chart
Supplied by BMRB

TOP FIFTY

SINGLES

Weeks in chart	This week	Title	Artist	Label
1	1	DEVIL GATE DRIVE	Suzi Quatro	RAK 167
2	3	JEALOUS MIND	Alvin Stardust	Magnet MAG 5
3	8	THE AIR THAT I BREATHE	Hollies	Polydor 2058435
4	6	WOMBLING SONG	Wombles	CBS 1794
5	2	REBEL REBEL	David Bowie	RCA LPBO 5009
6	2	TIGER FEET	Mud	RAK 166
7	15	YOU'RE SIXTEEN	Ringo Starr	Apple RS995
8	2	REMEMBER (SHA-LA-LA)	Bay City Rollers	Bell 1338
9	5	THE MAN WHO SOLD THE WORLD	Lulu	Polydor 2001 490
10	13	MA HE'S MAKING EYES AT ME	Lena Zavaroni	Philips 6006 367
11	20	THE MOST BEAUTIFUL GIRL	Charlie Rich	Epoc 1897
12	10	LOVE'S THEME	Unlimited Orchestra	Pye 7N 25635
13	7	SOLITAIRE	Andy Williams	CBS 1824
14	14	NEVER NEVER GONNA GIVE YA UP	Barry White	Pye 7N 25633
15	38	BILLY DON'T BE A HERO	Paper Lace	Bus Stop BUS 1014
16	39	IT'S YOU	Freddie Starr	Tiffany 6121 501
17	—	JET PAUL	McCartney & Wings	Apple RS996
18	12	ROCKIN' ROLL BABY	Stylistics	Avco 6105 026
19	21	HAPPINESS IS ME AND YOU	Gilbert O'Sullivan	MAM 117
20	30	BURN BABY BURN	Hudson Ford	A&M AMS 7096
21	16	TEENAGE DREAM	Marc Bolan	EMI Marc 7
22	9	ALL OF MY LIFE	Diana Ross	Tamla Motown TMG880
23	17	DANCE WITH THE DEVIL	Cozy Powell	RAK 164
24	11	TEENAGE RAMPAGE	Sweet	RCA LPBO 5004
25	19	LIVING FOR THE CITY	Stevie Wonder	Tamla Motown TMG881
26	25	SLIP AND SLIDE	Medicine Head	Polydor 2058 436
27	23	AFTER THE GOLD RUSH	Prelude Dawn	DNS 1062
28	—	CANDLE IN THE WIND	Elton John	DJM DJLH 427
29	22	TEENAGE LAMENT '74	Alice Cooper	OJ 5297
30	28	MY COO-CA-CHOO	Alvin Stardust	A&M AMS 7096
31	26	HIGHWAYS OF MY LIFE	Isley Brothers	Epoc 1980
32	40	UNTIL YOU COME BACK TO ME	Aretha Franklin	Atlantic K10399
33	27	YOU WON'T FIND ANOTHER FOOL LIKE ME	New Seekers	Polydor 2058421
34	35	GALLOPING HOME	London String Chorus	Polydor 2058280
35	34	A LITTLE LIVING	Neil Sedaka	Polydor 2058 434
36	43	DARK LADY	Cher	MCA 101
37	45	WILL YOU STILL LOVE ME TOMORROW	Melanie	Neighborhood NBH 9
38	37	BABY WE CAN'T GO WRONG	Cilla Black	EMI 2107
39	29	STAR STEALERS	Wheel	A&M AMS 7094
40	32	HOW COME	Ronnie Lane	GM GMS 011
41	36	RADAR LOVE	Golden Earring	Track 2094 116
42	33	LOVE ON A MOUNTAIN TOP	Robert Knight	Monument MNT 1875
43	48	JUST MY SOUL RESPONDING	Smokee Robinson	Tamla Motown TMG883
44	50	WHO DO YOU THINK YOU ARE	Candlewick Green	Decca F13480
45	47	FUNKY NASSAU	Beginning of the End	Atlantic K10021
46	31	THE SHOW MUST GO ON	Leo Sayer	Chrysalis CHS 2023
47	24	THE LOVE I LOST	Harold Melvin & The Blue Notes	Philadelphia PIR 1973
48	—	JAMBALAYA	Carpenters	A&M AMS 7098
49	—	SMOKIN' IN THE BOYS ROOM	Brownsville Station	Philips 6073 834
50	—	SCHOOL LOVE	Barry Blue	Bell BELL 1345

ALBUMS

Weeks in chart	This week	Title	Artist	Label	
1	2	3	OLD NEW BORROWED AND BLUE	Slade	Polydor 2383 261
2	1	6	THE SINGLES 1969-1973	Carpenters	A&M AMLH 63601
3	11	2	PLANET WAVES	Bob Dylan	Island ILPS 9261
4	3	9	SILVERBIRD	Leo Sayer	Chrysalis CHR 1050
5	6	11	BAND ON THE RUN	Paul McCartney & Wings	Apple PAS 10007
6	4	5	SOLITAIRE	Andy Williams	CBS 65638
7	5	31	AND I LOVE YOU SO	Perry Como	RCA Victor SF 8360
8	7	20	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
9	8	83	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	CBS 69003
10	37	2	HARBOUR	Jack Jones	RCA Victor APLI 0408
11	10	6	TOUCH ME IN THE MORNING	Diana Ross	Tamla Motown STML 11239
12	34	21	I'M A WRITER NOT A FIGHTER	Gilbert O'Sullivan	MAMS 505
13	17	10	BRIAN STARBUCK SURGERY	Emerson Lake & Palmer	Manticore K 53501
14	9	8	TUBULAR BELLS	Mike Oldfield	Virgin V 2001
15	32	11	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS 63699
16	40	34	NOW AND THEN	Carpenters	A&M AMLH 63519
17	—	—	BRIAN STARBUCK SURGERY	Emerson Lake & Palmer	Manticore K 53501
18	30	6	OVERTURE AND BEGINNERS	Rod Stewart/Faces	Mercury 9100 001
19	18	25	THE BEATLES 1967/1970	The Beatles	Apple PCSP 718
20	28	4	TALKING BOOK	Stevie Wonder	Tamla Motown STMA 8007
21	13	10	TALES FROM TOPOGRAPHIC OCEANS	Yes	Atlantic K 80001
22	22	17	GOODYBY YELLOW BRICK ROAD	Elton John	DJM DJLP 1001
23	33	52	ALADDIN SANE	David Bowie	RCA Victor RS 1001
24	19	2	GLEN CAMPBELL'S GREATEST HITS	Glen Campbell	Capitol ST 21885
25	—	1	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John	DJM DJLPH 427
26	35	38	HUNKY DORY	David Bowie	RCA Victor SF 8244
27	16	2	RINGO RINGO STARR	Ringo Starr	Apple PCTC 252
28	—	—	A LEGENDARY PERFORMER VOL 1	Elvis Presley	RCA Victor CPLI 0341
29	12	6	INNER VISIONS	Stevie Wonder	Tamla Motown STMA 8011
30	36	25	THE BEATLES 1962-1966	The Beatles	Apple PCSP 717
31	—	—	EASY	Ralph McTell	Reprise K 54013
32	31	17	PIN UPS	David Bowie	RCA Victor RS 1003
33	25	5	DIANA AND MARVIN	Diana Ross & Marvin Gaye	Tamla Motown STMA 8015
34	15	10	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA Victor SF 8287
35	26	9	TOM JONES GREATEST HITS	Tom Jones	Decca SKL 5176
36	46	14	BACK TO FRONT	Gilbert O'Sullivan	MAM 502
37	21	4	A NICE PAIR	Pink Floyd	Harvest SHDW 403
38	—	—	MUSIC MAKES MY DAY	Olivia Newton-John	Pye NSPL 28185
39	41	2	MOTOWN CHARTBUSTERS VOL 8	Motown	Tamla Motown STML 11246
40	—	1	A SONG FOR YOU	Carpenters	A&M AMLS 63511
41	—	—	LAST TIME I SAW HIM	Diana Ross	Tamla Motown STML 11255
42	—	1	THE BEST OF BREAD	Bread	Elektra K 42115
43	—	1	TOUCH ME GARY GLITTER	Gary Glitter	Bell BELLS 222
44	—	—	WOMBLING SONG	Wombles	CBS 65603
45	—	1	CLOSE TO YOU	Carpenters	A&M AMLS 998
46	47	10	BY YOUR SIDE	Peters & Lee	Philips 6308 192
47	27	13	STRANDED	Roxy Music	Island ILPS 9252
48	—	1	TAPESTRY	Carole King	A&M/Ode AMLS 2025
49	29	11	A TIME FOR US	Donny Osmond	MGM 2315 273
50	—	1	HELLO STATION QUO	Vertigo	6360 098

chart chatter

WHO really expected Suzi to keep her top spot? She has and so congrats to the lady and disappointment for Alvin. The Hollies with their strongest song for some time could make the top but there's Ringo still going up, Paul in at 17, Bay City Rollers might surprise everyone, and I suspect themselves, by taking number one and even Paper Lace as strong contenders?

Mud are on the down but notice the quick tumbling of Sweet. They hit 34 this week, after breathing down Mud's neck for a few charts. Marc is now out of the 30 but Freddie Starr waves him goodbye on the way and moves to 16. Charlie Rich roars onward but Diana makes an alarming drop of 13. Barry White isn't leaving up chart position 14 but a lot of people are making way for Hudson Ford. Burn Baby Burn makes a ten jump, now 20.

Hey, great news for one of our big tips and that's Until You Come Back To Me from Aretha. Nice one for she's now 33. Expected move up for Cher after one week in, then faltering last week but now it's position 36. Just tiny steps for Smokey but he is heading upwards but it's all over now for Stealers, even perhaps the Stevie disc, Ronnie Lane, Golden Earring, Robert Knight and the group with a 23 down, Harold Melvin & The Blue Notes.

Brownsville Station not running to time on their track performance. They should have done it few weeks back but now they're there look for fast movement. Carpenters with yet another resurrected track make cautious entry at 48 and the record with everything in it called School Love from Barry Blue is 39. You can hear the love sighs all over the classrooms. We've mentioned Jet but what a great single, that's super intro and Paul, just too much.

And next week? We've talked about the top but other people... have Prelude finished their upward movement? No more joy for Alice! Neil Sedaka to stay out of the 30? Medicine Head, the week's mystery for why are they climbing? See ya next time then and you know, there might even be a hit coming for Simon Turner!

us soul chart

- 1 (1) Mighty Love - Spinners (Atlantic).
- 2 (1) Boogie Down - Eddie Kendricks (Tamla).
- 3 (7) I'll Be The Other Woman - SoulChildren (Stax).
- 4 (2) Jungle Boogie - Goo & The Gang (De-Lite).
- 5 (4) Put Your Hands Together - O'Jays (Philly).
- 6 (9) We're Getting Careless With Our Love - Johnnie Taylor (Stax).
- 7 (3) Sexy Mama - Moments (Stang).
- 8 (6) I Like To Love The Love - BB King (ABC).
- 9 (16) Lookin' For Love - Bobby Womack (UA).
- 10 (8) Trying To Hold On To My Woman - Lamont Dozier (ABC).

From Billboard's Specialist Soul Survey.

Breaker S

ROBERT KNIGHT just outside then and will they re-release Love Affair's version. According to knowledgeable Junior Campbell on Rosko's Round Table last Friday, Love Affair have a more time-lasting feel. Four Tops must be chart certis and see our other tip, The Whispers (weeks back) are almost there. And Amazing Grace again? 'Tis amazing! Nearly, nearly forgot, Stevie Miller is almost in the major chart! Fantastic. Top breakers run from Everlasting Love to The Joker and then no particular order.

STAR BREAKERS

- EVERLASTING LOVE, Robert Knight, Monument MNT 2016.
- ROUNDAABOUT, Yes, Atlantic K10407.
- I JUST CAN'T GET YOU OUT OF MY MIND, Four Tops, Philly P10 612.
- MA MA MA-BELLE, Electric Light Orchestra, Warner Brothers K16349.
- VIVA ESPANA, Sylvia, Sonet SON 2087.
- LISTEN TO THE MUSIC, Doobie Brothers, Warner Brothers K16208.
- MA MA MA-BELLE, Electric Light Orchestra, Warner Brothers K16349.
- VIVA ESPANA, Sylvia, Sonet SON 2087.
- LISTEN TO THE MUSIC, Doobie Brothers, Warner Brothers K16208.
- DREAM KID, Sutherland Bros & Quiver, Island WIP 6182.
- A MOTHER FOR MY CHILDREN, Whispers, Janus 6146 023.
- SITTING ON THE DOCK OF THE BAY, Otis Redding, Atlantic K10390.
- THE JOKER, Steve Miller Band, Capitol CL15760.

BREAKERS

- AMAZING GRACE, Judy Collins, Elektra 2101 020.
- BACKFIELD IN MOTION, Mel & Tim, Concord CON 004.
- BONGO ROCK, Bongo Band, MGM 2006 161.
- BROWN SUGAR BITCH LET IT ROCK, Rolling Stones, Rolling Stones RS 1018.
- COME GET TO THIS, Marvin Gaye, Tamla Motown TMG 882.
- HE AIN'T HEAVY HE'S MY BROTHER, Neil Diamond, RCA 380.
- KNOW WHAT I LIKE, Genesis, Charisma CB 224.
- JOY, Isaac Hayes, Stax 2025 220.
- LEAVE ME ALONE, Helen Reddy, Capitol CL 18770.
- LIVIN' FOR YOU, Al Green, London HL 10443.
- LOVE ME TENDER, Mick Ronson, RCA APMO 0212.
- ON A NIGHT LIKE THIS, Bob Dylan, Island WIP 6188.
- REMEMBER, Des O'Connor, Pye 7N 43801.
- RESPECT, Aretha Franklin, Atlantic Gola K 10286.
- SHOW AND TELL, Al Wilson, Bell BELL 131.
- THE SINGING RAGTIMERS, Pye 7N 43223.
- THE WORST BAND IN THE WORLD, 10CC, UK 37.
- WHO'S IN THE STRAWBERRY PATCH WITH BALLY, Dawn, Tony Orlando, Bell BELL 1343.

people

LINDA LEWIS: Sideway Shuffle is Linda's latest single which received good comment from Roskos Round Table team last Friday. Unlike many artists of renown Linda decided to make a new single rather than let her last album, *Fathom Deep*, be milked for a 45 release. Incidentally, if you haven't heard the mentioned LP, then do!

JUDY TULLER: Judy is a new American lady, managed by Ed Leffer, who as you know manages the Osmonds. Many see her, among other things, bursting with talent and so MGM release *Dancing On The Moon*. Many in the States see her as a female Rod Stewart because the vocal tones have the Stewart gravel, but there likeness ends!

MAGGIE BELL: Few singles have been more awaited by the musical world than the new one from Maggie. It's titled *Oh My My* and comes on Polydor. The song was written by the You're It gentleman, Ringo Starr in company with Viny Poncea. Maggie has accompaniment from some of the finest session musicians in the world. It will be interesting to see whether the ex-Stone The Crows lead singer hits the 50.

LINDA & FAMILY COOKIN': Remember their knock-out, long-time making it, hit *You Can Do Magic?* Martha, Jimmie and brother Linnie from Canton, Ohio are back touring Britain this March and to coincide with their visit a new single on Ace is titled, *A Walkin' Miracle*. The disc is a complete change of pace for the trio from previous releases.

ANDREW LLOYD WEBBER: The guy behind the Jesus Christ Superstar music has been trying his hand at writing a hit pop single. The result can be heard on *Clouds* by Rossetti Circle on Polydor. Andrew is still working closely with Tim Rice on their on and off musical *Jesus*, based on the P. G. Wodehouse books. He is a composer on Albert Finney's film *Guinevere* and the forthcoming *Otessa Film*, the music of which will soon be available on disc.



we hiterto have not revealed from our 1973 compilation published in two issues this year. Album Charts, 33 male groups and singers made the chart, 3 mixed groups. No girl groups or duos. Album Charts solo artists: 54 male, 8 girl.

This year has seen the return of Cilla Black and Lulu plus a new name Kiki Dee. Who else could or should we see in one or other chart? Here are some suggestions.

LINDA RONDSTADT: Linda has tremendous talent and has been singing on the scene for some time. She has a country feel to her work and is often a superb interpreter of other people's songs. A visit from Linda is

you write

I have a complaint to make about the Top 50 Album Chart. I have been listening to Alan Freeman on Sunday on Radio One and have found out you print last week's BBC album chart. Please change this, for I do not like incorrect charts. A thank you Essex.

We may well be a stupid crowd here but not that gone! Record Mirror goes to print on Tuesdays to enable us to come out on Thursdays. The singles chart is available on a Tuesday morning. The new album 50 is ready on a Thursday and some times on Thursday. So we cannot print it. The BBC isn't tied to time like we are and so can decide Alan Freeman will give a run-down on his excellent Saturday show. We feel the important and sometimes I have read with great interest all the facts in Chart

Parade. I am particularly interested in the "Breakers" section. Is it possible that there is a chart of the Top 100 printed. If so, is it possible to obtain such a chart each week? Barry Clement, Highbridge, Somerset.

There is no Top 100 chart. Even in our Breakers only the first ten or so come in sale order. Sales for records outside the 50 are often very small, as compared to the States where even a record which has not gone higher than 40 may still outsell records in our Top 20! After all, America has far more people than us.

S. Dicken and D. Knowles write asking for correction to information printed in Chart Parade on January 12 issue.

Thanks for pointing out the error. The record at 47 on January 5 was Deck Of Cards from Wink Martindale.

NEW PARADE

COMPILED BY TONY JASPER

New names for the charts

1974 is, after all, going to see a host of new names in the single and album charts. In view of industrial and record material problems many predicted few fresh faces about the scene. However, as today's chart shows, we have Freddie Starr, Paper Lace, Charlie Rich, Candlewick Green, Brownsville Station and Lena Zavaroni making their imprint upon the record listing for Top 50 singles. Most people expected veter-

an chart performers to be making constant returns. Doubtless this will be so, yet the industry relies on constant creation of new sounds and faces. Whether the names listed above will continue to make chart impression remains to be seen. Certainly none give immediate feel of being the next Osmonds or David Cassidy.

Several competitors for the Osmond and Cassidy crowns are due to have considerable promotion in the next few months. They include The Heywoods, a group which has toured the States with the Osmonds and gained praise from Donny, Tony de Franco and the de Franco Family who have made the US charts arrive in April and a visit is expected from the Sylvers, another US chart group which has been strongly tipped in the past by RRM. Another visitor should be Bachman Turner Overdrive. Each of these should be chart-bound and continue a rush of new faces for 1974.



give the girls a chance!

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WESTER PLAYS

5 years ago

March 1, 1969

- 1 (2) Where Do You Go My Love - Peter Sarstadt
- 2 (1) Half As Nice - Amen Corner
- 3 (3) I'm Gonna Make You Love Me - Supremes & Temptations
- 4 (4) Please Don't Go - Donald Peers
- 5 (9) The Way It Used To Be - Engelbert Humperdinck
- 6 (7) Dancin' In The Street - Martha Reeves & Vandellas
- 7 (5) Blackberry Way - Meco
- 8 (6) Albatross - Fleetwood Mac
- 9 (11) Wichita Lineman - Gary Campbell
- 10 (13) Hit Pick A Rose - Mary Johnson

10 years ago

March 1, 1964

- 1 (2) Anyone Who Had A Heart - Cilla Black
- 2 (1) Diane - Bachelors
- 3 (3) Needles & Pins - Searchers
- 4 () BIs and Pieces - Dave Clark 5
- 5 (1) Think Of You - Merseys
- 6 (4) I'm The One - Gerry & Pacemakers
- 7 (5) 5-4-3-2-1 - Manfred Mann
- 8 () Candy Man - Brian Poole & Tremeloes
- 9 (7) As Usual - Brenda Lee
- 10 (8) I'm The Lonely One - Cliffa The Shadows

label news

MORE album releases have come from People, a new label to Britain during '73. Organist, Richard Groove Holmes is often linked with Milt Brookner and Jimmy McGriff and an American Pie, equipped with electric piano, plus help from Hood, Sweet and Tears musicians he comes up with a very attractive album *Chick Corea* is soon touring Britain and the top jazz musician has a new LP titled *Sundance*, a record full of musical pictures. Junior Parker, a black blues singer, has been woefully neglected and as Sonny Lester says, "grossly unrecognised" and to get back on the right recognition path, now comes better than *You Don't Have To Be Black To Love The Blues*.

Soul fans will be delighted to hear of Contempo's big news for '74. They are back in business and in force having made a brand new distribution deal with Pye records. Initial new releases come from Ultra Funk, Living For The City and Oscar Toney Jr's, *Is It Because I'm Black?* On March 15 a new Contempo label appears called Surrey International, designed specifically for pop. However to keep on the soul path, Contempo will continue to represent Jewel, Paula and Ronn catalogues. Future releases will include new product from Fontella Bass, Little Johnny Taylor, Ted Taylor, Roscoe Robinson, Bobby Patterson and The African Music Machine. Contempo will be issuing product from the Mira, Mirwood, Fraternally, Ace and Great catalogues and artists. Live and Love, Lodi, Lonnie Mack, Huey Smith,



chart birthdays

Trust you noticed Chart Family; 2 Jaye Osmond; 3 Birthdays last week came at the foot of chart chatter, Chris Squire; 4 David Lambert; 9 Jim Cregan (ex Family); 11 Derek Weaver; 12 much longer! March 1, Roger Marlon Jackson, James Daltry and Tony Ashton (ex Taylor).

competition winners

Ike & Tina Turner Comp: Robin Wood, Paul Bradford Standere, Moyra Daly, Trev Paul, D Hunter, D Jenkins, M Plumb, David Kirkland, J. Alzpirus, Rob Matthews. Note: Please read this week's competition hubert. Ike & Tina Turner did reach the Top 20 with *A Love Like Yours* in 1966. Nectar Comp: Susan Shinner, John Turnbull, Brian Litchfield, A. Bennett, Jeannie Brown, R. Ellis, Sheree Harding, Jenny Charles, Richard Ellis, Andrew Kerrell-Vaughan. Please see notes on page 3 under Olivia Newton-John.

Competition

YOU CAN'T SAY we don't get the big, big pop releases for our competitions! So now, draw in your breath, cross your fingers, let everything go and shout with us, it's Stylistics Comp Time! Yep, the very brand new Stylistics album is on offer, 10 copies to be exact. On the hit album titled *Rockin' Roll Baby* comes that hit single plus ones like *Only For The Children* (recall the gorgeous Children of The Night on Stylistics 2!) and *You Make Me Feel Brand New*. Send your entries to Tony Jasper, Stylistics Comp, Record & Radio Mirror, 7 Carnaby St, London W1V 1PG and do so by Monday March 18 and remember, only letters marked **STYLISTICS** will be accepted but why not send a postcard?

COMPETITION

5 (1) I Think Of You - Merseys Name

6 (4) I'm The One - Gerry & Pacemakers Address

7 (5) 5-4-3-2-1 - Manfred Mann 1 Name the lead singer of the Stylistics.....

8 () Candy Man - Brian Poole & Tremeloes 2 How many people make up the Stylistics?

9 (7) As Usual - Brenda Lee 3 Did they have a hit with Me & Mrs Jones?

10 (8) I'm The Lonely One - Cliffa The Shadows Comp. questions may be copied on to a piece of paper!

Age of Moll

MOTT THE HOOPLE have their new single *The Golden Age Of Rock And Roll* released on March 15, and their album *The Hoople* on March 22. Tour dates are as follows. St. George's Hall, Bradford, March 21; De Montford Hall, Leicester, 22; Colston Hall, Bristol, 23; City Hall, Sheffield, 25; Festival Hall, Paignton, 26; Bournemouth Winter Gardens, 27.

Blunstone delayed

COLIN BLUNSTONE'S new album *Journey*, originally set for release on March 8, has been re-scheduled for March 29, due to three-day week.

He has two television shows lined up for recording. *The Old Grey Whistle Test*, March 4, and *Saturday Live Scene* for London Weekend on March 9. He is currently in the middle of his British tour, Nottingham University, March 2; Sterling University 3; Newcastle Polytechnic 22; Birmingham Town Hall 21; Queens Hall Devon April 1; Plymouth Guildhall 8; Concert Hall Lewisham 9; Victoria Hall Hanley Stoke 11; Town Hall Oakengates 14; Spa Centre Leamington 16.

Kilburn on Raft

R&B RECORDS has signed London "pub-rock" band Kilburn and the High Roads who are currently making their first album with former Family man Tony Ashton, at Apple studios. The band now has a revised line-up: Ian Dury (vocals); Keith Lucas (guitar); Russel Hardy (piano); Davy Payne (sax); Charly Sinclair (bass); and guest drummer Louis La Rose.

Stewart dates

AL STEWART will be appearing at the following venues: Ulster Hall, Belfast February 23; Trinity College Dublin 24; Polytechnic Sheffield 27; Leicester University 28; City Hall Newcastle March 2; University of Bath 6; Mountbatten Theatre Southampton 8; University of Warwick 9.

Stardust makes first ever tour

ALVIN STARDUST embarks on his first live dates in this country next month. He is scheduled to play 17 gigs opening at the California Ballroom, Dunstable, on March 9.

This week Alvin has TV appearances in Hamburg and Brussels and following his British tour he will be recording TV shows in Vienna, Munich, and Brussels, with radio spots in Salzburg.

Tour dates: Top Rank, Doncaster (Mar 10), Palace Lido, Douglas, Isle of Man (Mar 11), Locarno, Birmingham (Mar 12), Mayfair Ballroom, Newcastle-upon-Tyne (Mar 14), St. Matthew's Baths Hall, Ipswich (Mar 16), Woods Leisure Centre, Colchester (Mar 17), Heavy Steam Machine, Stoke (Mar 18), Tiffany's, Rotherham (Mar 19), Talk Of The South, Southend (Mar 21/22/23), New Southport Theatre, Southport (Mar 24), Locarno, Bristol (Mar 26), Tiffany's, Purley (Mar 28), Tiffany's, Great Yarmouth (Mar 29), Lad's Club, Norwich (Mar 30).



Earring changes

GOLDEN EARRING flew into Britain on Sunday for their big tour and announced a couple of changes.

They now play Bath University on March 1 following the cancellation of the February 28 date at Chertleham town hall because of the election.

A further date, at Dunstable Civic Hall, has been arranged for March 15.

Throughout the tour, which winds up at the Rainbow on March 24, another Dutch band, Aquin, will provide support.

Spinners & Ruffin

THE Detroit Spinners and Jimmy Ruffin are to tour together during April. This will be part of Ruffin's five-month visit to Britain.

Tour dates with Detroit Spinners - Coventry Theatre (April 14), Brighton Dome (April 15), Lewisham Odeon (April 19), Southampton Gaumont (April 20), Top Rank Suite, Reading (April 21), Southport Theatre (April 23), City Hall, Sheffield (April 24), ABC, Peterborough (April 26), Odeon, Hammersmith (April 27), Fairfield Hall, Croydon (April 28).

Ruffin's other dates take in the cabaret circuit starting at Bailey's, Oldham (March 17-20). Other dates - Bailey's, Sheffield (March 4-5), Fiesta, Stockton (April 7-13), Spenny Moor (May 3/4), Bailey's, Leicester (May 5-11), Bailey's, Hull (May 12-18), Bailey's, Birmingham (May 19-25), Preston (June 2-8), Fiesta, Sheffield (June 9-15), Bailey's, Derby (June 22), Bailey's, Blackburn (June 30 - July 6), Bailey Variety Club (July 7-13), Bailey's, Liverpool (July 14-20).

Extended Python

MONTY PYTHON'S First Farwell Tour currently on at London's Theatre Royal, Drury Lane, has been extended due to public demand. The show will now run until March 15, the extra performances being on March 10, 11, 13, 14 and 15.

Kink love

A SONG from the Ray Davies musical, *Preservation*, is being released on March 8 as the Kinks new single.

It's called *Mirror Of Love* on RCA. The flipside, *Crickle*, is also on *Preservation*.

Cat cut

CAT STEVENS is to release a single on March 8, *Oh Very Young*, and an album titled *Buddha And The Chocolate Bar*.



Geordie to marry

SATURDAY, April 6, should be a canny day, man, for Geordie's lead guitarist, Vic Malcolm, since it's his wedding day. Vic, who gets back from a tour of Australia and Japan the week before the big day, is marrying Cecily D'Ambrosio, a 23-year-old interpreter from Germany. And a charming couple they seem to make.

Hustling

HUSTLER the new Firefly (A & M) signing, started their Marquee residency last week. Dates booked so far are: Tuesday March 5; Thursday 21; Saturday April 13. Other upcoming Hustler dates are: Watford Technical College March 2; Greyhound Fulham Palace Road March 3; Liverpool University March 9.

Homing in

HOME whose latest album *The Alchemist*, is shortly to be issued in the States, are booked for the following venues: University College Swansea, March 1; Polytechnic, Woolwich 2; Technical College Bromley 4; College of Education, Purzedown London 22.

Mac's 'bird

FLEETWOOD MAC are to release the old Yardbird's number *For Your Love* on March 4 as their new single. The 'B' side will be *Hypnosis* taken from their current *Mystery To Me* album.



Traffic cop the Rainbow

TRAFFIC start a 19-date British tour at Leeds University on April 23 ending with two shows at London's Rainbow Theatre on May 17 and 18.

This follows a major European tour which starts on March 9 and takes in 26 cities in seven countries.

Traffic's line-up will be

Steve Winwood on keyboards, guitar, vocals. Chris Wood on sax and flute. Jim Capaldi on drums. Rebop on percussion and new man Iosko Gee, a 27-year-old Jamaican, on bass. Rosko was previously with Gongzales.

British dates - Leeds University (April 23), Newcastle City Hall (April 24), Glasgow Apollo (April 25), Lancaster University (April 26), Loughborough University

(April 27), Oxford Poly (May 2), Bristol Colston Hall (May 3), Kent University, Canterbury (May 4), Croydon, Fairfield Hall (May 5), Plymouth Guildhall (May 7), Birmingham Town Hall (May 8), Essex University (May 9), Bracknell Sports Centre (May 11), Manchester Free Trade Hall (May 13), Sheffield City Hall (May 14), Mountford Hall, Liverpool (May 15), Hull University (May 16), London's Rainbow (May 17-18).

RECORD & RADIO MIRROR

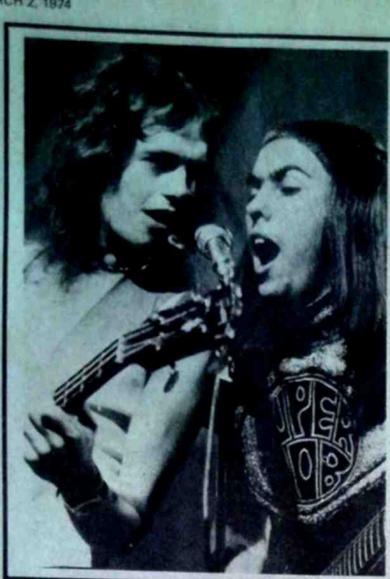
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Medicine Healing your way

THE new five-piece Medicine Head kick off their first concert tour at St. Matthews, Ipswich, on March 2.

- Other dates: Colchester Woods Centre (Mar 3), Middlesbrough Excelsior (Mar 5/6), Birmingham Barbarellas (Mar 12), Lancashire Nelson Imperial Ballroom (Mar 14), Plymouth Guildhall (Mar 15), Saleworth Poly (Mar 16), Doncaster Top Rank (Mar 17), Southampton Top Rank (Mar 20), Chatham Central Hall (Mar 21), Wolverhampton Lafayette (Mar 22), Manchester Stoneground (Mar 23), Barnsley Civic Hall (Mar 24), Shrewsbury Tiffany (Mar 25), Llanelli Glen Ballroom (Mar 28), Bristol Top Rank (Mar 29), Cleethorpes Winter Gardens (Apr 4), Blackburn King George's Hall (Apr 5), Reading Top Rank (Apr 7), Swansea Top Rank (Apr 8), Cardiff Top Rank (Apr 10), Greenfield Sports Hall (Apr 11), Taunton County Ballroom (Apr 13).



Slade blitz bak 'ome

SLADE'S massive 28-date tour of Britain is now set to start on April 19 at Bradford St. George's Hall, culminating in three London dates at Hammersmith Odeon.

- Dates: Blackpool Opera House (20); Manchester Bell Vue (21); Birmingham Odeon (22); B'mouth Winter Gardens (23); Southampton Gaumont (24/25); Bristol Colston (26); Swansea Brangwyn (27); Coventry New Theatre (28); Wolverhampton Civic (29, 30); Dundee Caird Hall (May 1); Glasgow Apollo (2, 3); L'pool Mountford Hall (4); Scarborough Spa Grand Hall (5); Hanley Victoria Hall (7); Blackburn King George's Hall (8); Sheffield City Hall (9);

Newcastle City Hall (10); Oxford New Theatre (12); Southend Kursaal (13); Cardiff Capitol (14, 15); and Hammersmith Odeon (16, 17, 18).

Once again Mel Bush is promoting the dates which represent an almost non-stop trek around Britain. A support band will be used but as yet no-one has been chosen.

Slade are currently touring Australia and fly to Hong Kong on March 5. They then undertake their first ever dates in Japan on March 9 and return to Britain on March 14. On their return, Slade plan to spend a full three weeks in Olympic Studios, London, where they will record a new album and single for possible rush-release.

Cookery

LIMMIE & Family Cookin' who begin their second British tour at Wirtina Stadium, Peterborough, on March 1, have a new single released to coincide with their visit.

It's called 'A Walkin' Macale and is out on the Avo label.

- Other dates: Vikings Hotel, Goole (Mar 2), Aquarius Hotel, Lincoln (Mar 2), Broadway Club, Manchester (one week, from Mar 3), Nevada Ballroom, Bolton (Mar 9), Tiffany's, Shrewsbury (Mar 11), Moulton Park College, Northants (Mar 12), Central Hall, Kettering (Mar 12), H.M.S. Victory (Mar 13), Tiffany's, Furley, London (Mar 14), Chrysler UK Club, Coventry (Mar 15), Barbarella, Birmingham (Mar 15), Top Rank Suite, Hanley (Mar 17), Talk of The South, Swindon (Mar 18, 19, 20), Reflections Disco, Halifax (Mar 21), Californian Ballroom, Dunstable (Mar 23), Civic Hall, Barnsley (Mar 26).

Big plans for Bolan

MARC BOLAN is to play at least six more British dates between April and May with one date at a major London venue.

The concerts will take the same form as his shows in January when T-Rex was augmented by a second drummer, vocal backing group, and horn section. A spokesman for Marc said the only difference would be the inclusion of much more material from his new Zinc Alloy album.

His new album was

originally conceived as an elaborate multi-fold job with special mosaic cover but because of the cardboard shortage it has been reduced to a gatefold cover. However,

as a special gesture to his fans, 750 of the original design are to be made available through competitions by the fan club, on radio, and in the national press.

Giant plus SDT

GENTLE Giant, supported by String Driven Thing, begin their first major British tour at Chatham Central Hall on

March 8.

- Other dates: East Anglia University (Mar 9), Manchester Free Trade Hall (Mar 11), Guildford Civic Hall (Mar 13), Plymouth Guildhall (Mar 14), Swansea Brangwyn Hall (Mar 15), London's Theatre Royal, Drury Lane (Mar 16), Birmingham Town Hall (Mar 18), Walford Town Hall (Mar 19), Derby King's Hall (Mar 21), Portsmouth Guildhall (Mar 28), Bournemouth Winter Gardens (Mar 29).

Wizzard hold up

WIZZARD'S new single Rock and Roll Winter has been delayed for a further three weeks. Wizzard are to perform one concert a day due to Roy Wood's illness. The

following changes have been made to their current tour:

- Odeon Birmingham, March 16-17; Stadium Liverpool, 30; Chatham Central Hall, 10-11.

Extra - live extra - live extra - live extra -

Argent

RUSS BALLARD takes his leave of Argent and is doing his last London gig and the band's new album, Nexus, is just out in the record shops - two points of added interest for the fans who went along to Argent's Capitol date at the Theatre Royal, Drury Lane on Sunday.

The set comprised of material old and new and aimed rather nostalgically with the Zombies' favouritism, Time Of The Season. It started rather peacefully with the Nexus instrumental, The Coming Of Kohoutek followed by Once Around The Sun but it wasn't until Rod Argent paid tribute to Russ and announced God Save Rock 'n' Roll that the atmosphere of the theatre livened up. The sound was rather average in times, especially during it's Only Money but enthusiasm seemed to eventually swamp the difficulties out. Obviously Argent are going to have a tough time replacing a

musician of Ballard's calibre because there's no doubt in my mind that his presence, vocals and tasteful guitar work have been a major factor in the band's success.

Argent are still left with the basics of a top band. Rod on keyboards fills the gaps and pushes the pace and Jim Rodford is a competent bassman although his vocal capabilities seem open to question. Perhaps the greatest asset they have is drummer Rob Henrit whose work is nothing less than brilliant.

In all it was a lively concert with the lights complementing the musical highlights and the audience letting themselves go towards the end. I'm sure the fans left with mixed feelings of joy and despondency - Russ had probably played better than ever and yet he was leaving.

JOHN BEATTIE

George Hamilton IV

THE first leg of the latest tour by popular U.S. country entertainer George Hamilton IV played the London Palladium last Sunday, and attracted a large and very responsive audience.

George Hamilton IV presents no hard sell of the music. Rather he concentrates on a completely relaxed performance - in great admirable accompaniment by Britain's award winning Jonny Four - and moves within a musical territory that combines country and folk. Within his forty minute set he laid down a number of his most popular titles including 'Travelin' Light', 'Streets of London' and 'Canadian Pacific', broke away from the band to do a couple of Canadian numbers backing himself on guitar.

TONY BYWORTH

Contraband

CONTRABAND were the featured band at the Arts Theatre, last Wednesday, as part of the 'London Entertainers' festival.

At first glance the band could be easily classified as typical folk-rock muzak. As their set progressed, it became clear that they had a lot more to offer. Perhaps it was the humour of this Scottish six piece out fit or maybe the speed with which they constantly swapped instruments.

More likely it was the reassuring feeling that in Mae McKenna the group have a singer who looks as good as she sings and that's not bad.

Whenever the set seemed to be flagging back they came with a quick quip and a few more jigs and reels to get the predominantly Scottish audience stomping and walling. A very refreshing change from the pseudo-heaviness of your average rock-gig - you could even call it entertainment.

ROGER DUNCAN

A REPORT suggesting that The Who and Deep Purple are to appear together in an August Bank Holiday super-show has caused a major row in the music business.

The report was published by another music paper last week, following an official denial from the Who's publicists.

Mr Bill Curbishley of Track Management, said this week: "As we stated previously

Who rumour quashed

there is no possibility of these dates being fulfilled during the August Bank Holiday period."

Some dates for The Who are being scheduled for the summer but no firm commitments have been made. Certain bands we approached as to their availability but it was emphasised that Deep Purple are not involved.

Linda tours

LINDA LEWIS whose new single, Sideshow Shuffle, is released this week, will be appearing on Cat Stevens' forthcoming extensive world tour.

With Linda will be her producer Jim Cregan (guitar), Max Middleton (piano), and Robert Ahwai (bass). A special album comprising of old and new material will be released in America to coincide with their appearance.

Paul Oscar?

PAUL McCARTNEY and Jets whose current single Jet is racing up the charts, have been nominated for an Oscar, to be presented in Hollywood on April 2, for scoring the soundtrack for James Bond's film Live And Let Die.



OUR portrait pic with this column gives you a fair idea of what the RRM sssSH! team get up to in out of office hours, we have a few drinks, sometimes one too many as you can see and in this case it happened to be Probe's turn to feel the full wrath of our third... we don't normally reveal our identities to you but we just wanted to show you how handsome we all are with the exception of "fungus face" Roy the dwarf Hilt in the front... but we've been ravin' it up a lot more this week, even at the Rainbow where many notables turned out to see Mick Ronson and his band make their debut after eight

SSS SH!

months of being idle... I spotted fellow Scot Alex Harvey there in his pin-striped shirt, no it wasn't a low-shirt and he was jangling the booze queue and shoutin' "two vodkas Jimmy" he was sensational!... The Kinks have decided to call their new studio in London, Konk and our size of mind wondered if the soul of Ray Davies's nose had any thing to do with it...



New Album

'HOLLIES'

Includes the hit singles

'The Air That I Breathe'

Published by Rondor Music (London) Ltd.

'The Day That Curly Billy Shot Down Crazy Sam Magee'

Also available on Musicassette and 8 Track Cartridge



MARKETED BY POLYDOR LIMITED

superstars

Watch that fan



HE'S married to a nice American girl, has a lively little son known as Zowie who's mad on football, and for much of his married life he lived in a crumbling Victorian mansion in a quiet, very respectable suburban road.

Sounds like a normal sort of guy? Yes, except that we're talking about David Bowie. The darling figure who put the glam into rock, fused it with some of the most bizarre visual effects in the history of pop — and high-domed intellectuals have described him as a sort of musical Jean-Paul Sartre. Or something like that.

David, Superstar of the Seventies, No overnight success, but a lot of sheer hard graft, learning his trade. David Robert Jones, schoolboy, day-time address Bromley Technical High School. Ex-schoolboy at 16, with O levels in art and woodwork.

Precocious ex-schoolboy, leading his own bands. One was David Jones and the Lower Third. A mod ex-schoolboy. Into Buddhism. Into theatre, and mime. Budding musician with not

much sense of direction — he'd go and see Cliff's pantomime one evening, and the Royal Shakespeare Company the next, and learn something interesting from both.

Space Oddity started it, of course. Then a gap. Two years, to be exact, and most of us assumed he'd dropped out for good. Well, David takes no notice of mere assumption. He dropped back in 1972, became a poll-winning giant, with every record roaring to the top of the charts.

Controversy followed him. The plucked eyebrows, the rooster-hairstyle, the make-up, the contortions with his guitarist, the confessions of sexual unorthodoxy . . . but through it all the quite remarkable loyalty of his fans.

His stage shows were fantastic. A standing-room only show at New York's Radio City Music-hall, and on to umpteen other cities. He was the first artist to play the huge 17,000-capacity Earl's Court in London. So the acoustics were bad and sound level poor, but he was

first. He's always been first, has David.

But we're looking for one of his fans. His SUPERFAN. David is typically flamboyant when he talks about his fans. "I love 'em — love 'em all," he says. And if he had eyebrows, they'd move upwards in surprise at the number of fans who take to copying his every gimmick — drying their hair to match his, wearing his kind of clothes, covering themselves with his publicity stickers, badges and anything else that links them with the hero.

Those fans lived through the moment when he stepped forward at the end of a London concert and announced tersely that that was it, there would be no more concerts, no more gigging . . . thank you and goodbye. They were stunned, those fans. But gradually the feeling returned that Bowie would come back, probably bigger than ever before. And the sales of his records to date have proved that his popu-

larity is growing, growing, growing.

David says he realises that most of the adult population think he's a pretty weird guy. But then he's always believed in shock treatment to get a message across. "If it's worth doing, then it's worth astounding them," he says. The more astounding, the greater the loyalty link between David Bowie and the fans.

He's got a modest streak to match the extrovert antics. "I'm just a public warning system," says he. "Not an innovator, more a photostat machine." But he gets a bit of a laugh when up-tight critics say he's having an immoral effect on the youth of the nation. "I'm not a responsible person, and I just don't wish to have that kind of worry on my shoulders."

Who'll love Aladdin Sane . . . millions weep a fountain . . . who'll love Aladdin Sane. Bowie, A Lad Insane . . . loved. "If people wish to follow my style, fine. But I'm not advocating anything. I'm an all-round entertainer . . . REALLY. My mum even likes my act, now."

He's said he didn't really want to be a rock and roll star. Well, hard luck. He's become one. A big, controversial, ultra-violent one.

When he's not super-starring under his own cosmic steam, he's remoulding careers for other artists. Mott the Hoopie at one time; and a recent, "astounding" link with Lulu, which results in the usual Bowie triumph . . . a hit (the producing and writing) for Lulu with The Man Who Sold The World.

Could YOU be David's SUPERFAN? Each week we're asking fans of different stars to take part in our search . . . we opened with David Cassidy, then came Slade, then Gary Glitter . . . now Bowie. Maybe you're not quite a SUPERFAN yourself, but know somebody who is. Then write in on his or her behalf.

Each Superfan contest, judged by a special panel of pop folk, will receive a commemorative Superfan plaque to be presented by . . . well, that's a secret. Write about SUPERFANSHIP to Genevieve Hall, Record and Radio Mirror, 7 Carnaby Street, London W1V 1PG . . . entries to be in by Monday, March 18.

label lines



WHEN DECCA RECORDS started life in February, 1929, it was just another of Britain's blossoming disc manufacturers with nothing much to recommend it except a solid foundation.

The firm had been part of a large group, Barnet Samuels, who specialised in making and selling musical instruments. In those days you could buy a fiddle for 11 shillings from Barnet Samuels, who were the biggest concern in the business. They'd been at it since 1832 and founded a company to make the world's first portable gramophone. The Decca, in September, 1928. Soon afterwards the Samuels family decided to take their other interests away from this new fangled machine, leaving The Decca Gramo-

phone Company to become Decca Records.

Not until July, 1929, from a factory in Worship Street, Finchbury, did Decca put out their first singles. The music was pop from the start with artists like George Formby, Ambrose, and Hilly Cotton, and comedian Stanflines. Stephen, quickly becoming the mainstays of the catalogue.

In the meantime record companies all around were going to the wall in the depression, but Decca held strong and indeed soon turned up their trump card in the form of Sir Edward

Lewis. This man, who today heads a multi-million pound Decca organisation, came to the firm in 1929 as a young stockbroker who had been asked to make the concern a public company.

He liked the business so much he decided to stay and it's this decision that Decca can thank for its unparalleled history as a record producer.

About this time there was word that the great American label Columbia was coming on the market and Mr. Lewis (as he was then) repaired to the States to try and buy it. The label was not for sale but Lewis was not to be outdone. He bought the Brunswick label lock, stock and barrel, with the biggest artists of the day in tow. Bing Crosby, Duke Ellington, the Mills Brothers, Andrews Sisters, names that meant everything to that era, were all on Brunswick. The company became Decca Records in

America but was sold during the war for much needed dollars. However, the label remains. At this time Vera Lynn and Flannagan and Allen were keeping the home fires burning on Decca.

After the war Sir Edward started a new Decca Records company in the States and called it London, and it was on this famous label that all those greats of early rock 'n' roll were issued in Britain. London American became synonymous with the rock 'n' roll explosion. Names like Bill Haley and his Comets, Buddy Holly, Jerry Lee Lewis, were competing with shining new home talent in the form of Tommy Steele and Lonnie Donegan. It was Decca's greatest era, coming as it did at a time when RCA was pushing product through the company with Elvis to the fore.

Then as the Sixties were about to break Decca and London lined up an enormous array of talent.

Bobbie Vee, Johnny Tillotson, Johnny and the Hurricanes, Duane Eddy, Roy Orbison, Fats Domino, Billy Fury . . . the list seems endless. And then along came the Stones!

Just as EXL were taking all the plaudits with the Beatles, Decca were unwrapping the only band who could possibly rival them. November, '65, saw the release of the Beatles' penned I Want To Be Your Man and the story had begun. This was followed by Come On and then more successfully by Not Fade Away, a big hit in February, '66.

Just prior to this exciting period Decca had notched one of the biggest hits of all time. Telstar, by the Tornados. It was a worldwide hit.

In 1965 Tom Jones hit the business with his best ever single. It's Not Unusual, and was closely followed by his stable-mate to this day,

Engelbert Humperdinck, with Stay, and of course Please Release Me in January, '67.

Turning into the Seventies were bands like the Nashville Teens (Tobacco Road) and Marmalade (Reflections), and finally in the Decca stars of today — still Tom Jones and Engel, Gilbert (on MAM), the Moody Blues (now on their own Threshold label), Peter Skellern, Thin Lizzy, Bloodstone, and possibly the biggest classical collection in the world, as well as favourites like Mantovani. Oh yes and remember Derram with hits for the Move back in the late sixties, and unknown superstars like David Bowie. That label is being re-activated now and set out for the new Gull label. Decca, with its radar, navigator equipment, radios, televisions, and audio gear, still has its heart in the record business.

PETER HARVEY



RADIO FIVE

The new Atlantis

BIG CHANGES are taking place aboard Radio Atlantis this week following the delivery of their 50 k.w. transmitter.

Crispian St. John, who was acting as programme director, is now back in Britain to organise advertising and promotions, while back on board The

Janine, Steve England has taken over programming.

CSJ told RRM: "We have more new deejays on board but as yet I haven't been able to get more details. From now I shall be handling the British end of the company."

The new transmitter is

expected to be in use in a matter of days and should boost Atlantis's signal right into Britain.

CSJ also revealed that station owner Adrien Van Landschoot has made private plans to get the station tendered on the Dutch Act goes through.

Pancakes

DAVE CASH and Monty Modlyn - two of Capital Radio's on-air stars - deluded for first place in Capital's Carnaby Street Pancake Race on Tuesday luncheon.

Geesin Eden

MUSIC by Ron Geesin, who has arranged for Pink Floyd and The Who, will be featured in a BBC Radio Three play, *Wondering In Eden*, this

Sunday (7.30 pm). The play, by John Fletcher, looks at society in 200 years time when fuel and present day technology have failed.

Gaye, Isley Bros., and the O'Jays, but all standard material and linked like Radio Four's "These You Have Loved."

I suppose the commercials - give the game away - spare, 1930 houses, three different brands of booze, hi-fi gear, the local newspaper - all aimed at the average young adult with cash to spare. Middle of the road must be the biggest commercial market and if that is what BRMB intends to be, it's on the right track. Just let the rock/pop/soul/heavy or whatever side of things crisped up when you try 'em. - BRIAN WATSON.

beeb bulletin



Bored Beatle

JOHN LENNON tells how being a Beatle became a bore on this Saturday's Story of Pop episode which is titled Show What You've Got.

Later the same day you can hear Germany's poll winning band, Can, who share the In Concert bill with Kevin Coyne.

On Sunday the Carpenters deliver their Top 12 to Brian Matthew, then in the evening Slackridge are in the studio for Sounds On Sunday - sure to be a humdinger!

The week of live sounds starts on Thursday with a shortened John Peel show (one hour instead of two because of the election) with guests Mike Maran and Chilli Will.

On Monday's Bob Harris slot there's those mercurial Irishmen, Horslips, Rory Gallagher, and also Dave Mason.

One week down...

ENGLAND'S first commercial radio station to open outside London, Radio BRMB in Birmingham, celebrated its first week of transmission with only minor problems.

A spokesman told RRM: "We're very pleased with the way things have gone, we've had a few technical problems and minor transmitter defects but the first week has gone through relatively smoothly."

The station has been building up to Election day by holding discussions and phone-in programmes with local politicians which are proving "extremely popular" with the new listeners according to a spokesman.

Meanwhile BRMB is featuring a series of programmes looking into town planning and the development of the Birmingham shopping centre.

Clyde's two million listeners

RADIO Clyde which went on the air on New Year's Eve, now claims to have just under two million listeners. This figure is based on a recent poll carried out by various universities.

A spokesman for the station said: "Everything is going like a rocket. We never thought for one minute that we'd be so popular. We're going down extremely well because it's a local station."

"The people of Western Scotland felt left out in the past because of the large amount of national coverage, but now we're giving them local programmes which is what they want. People are even ringing us from the islands to congratulate us and take part in phone-in programmes."

Fresh air

BIRMINGHAM BROADCASTING with its call sign "BRMB" made an embarrassing entry to the air waves on Tuesday, 90 minutes after the big start they were off the air for a full 35 minutes because of a power failure to the transmitter (201 metres minimum, and 94.8 HF stereo).

Anyone expecting a totally wild sound must have been disappointed. BRMB is dead straight - a mixture of Radios One and Two with a little Radio Four thrown in - but it looks as though it will work.

Once the inmates get over their initial nerves it should be a professional station. But for the time being there's been a lot of technical foul-ups. Discs have been wowed in commercials have appeared in the wrong slot and there's been some pretty long spells of

silence.

They claim to have the most up-to-date control centre in the country - all cassettes, automatic and catridges - but running 19 hours each day with a small staff, they will need it. They also need to know how to operate it!

A great point in the station's favour: it sounds friendly. The deejays, all unknown, are the same as found in any club or disco in the city. There's no "us" and "them" attitude. John Howard's late-night chat and music show being a good example of the strong level of communication achieved already. Phone-ins play an important part, news bulletins and sports coverage are very good. But...

BRMB, your sounds are chrome! Most of the stuff comes over as the fatty non-vocal cover versions with no guts, but you hear grinding away as background music in any boozier or cafe. And then when you sold me in a brilliant commercial for the Saturday night soul show "Switch on to BRMB and let your radio funk." I did and it didn't. Sure it was the Supremes, Marvin



WELCOME TO the new alternative "Voice", which is a new column that I - Mark Lett will be doing three weeks in four. New in that it will be a gossip column about broadcasting as a whole, carrying interesting and reliable rumours and news that can't be confined and carried anywhere else.

Also new because we've anything from four photos a week (depending on how much news there is - so tactful here), which are available exclusively for printing. Many are brand new and have never been seen in public before.

They come from the F.R.A. range and there are 25 in all. That should take us about three years to get through. This week we've given you our normal photo, so you can see what it looks like without the printing all over it.

It's frightening to think what the state of broadcasting will be in three years, when all our photos should have gone. I will be after the next Copenhagen conference on allocated wavelength, the Dutch law to outlaw the off-shore stations, the return of Radio Caroline... I don't think.

If by any remote chance I am here (which gets remoter by the minute as the editor reads this - or do I flatter myself?).

(You certainly do... Ed.)

The one thing which will almost remain the same are the ever continuing statements that Radio Caroline is coming back next week. Or should I say Caroline because Caroline is back.

Before the trial dances start in Wigan let me tell you it's only a name change for Radio Sea-gull.

On the night of the 23rd February, 259 metres was positively overflooded with Carrot, jingles, bells and identification.

Things have quietened down a little since then, but none the less Radio Caroline is back from 8 pm to 3 am. There's been many rumours this week that the change was actually made in preparation for the start of an all day English service on 389 metres.

Although work has been going on recently on the 2 x 10 kilowatt transmitters intended for it.

There's also been a distinct lack of enthusiasm and if it does return, it will either be on the 10th anniversary of British off-shore radio this Easter Sunday or after the Dutch Marine Offences Act.

"Charlie" as he wants to be known, of Radio Aquarius in Manchester, was recently fined £50 plus £30 costs by his local magistrate. The GPO seems to have a slightly quelled however, when one of their number, Mr Yeates was chased half mile down the

road from the court into a sorting office by Nick Clafford of Radio Jackie. Fortunately all the other GPO trackers were successfully photographed (now you know what Nick Clafford was chasing Yeates for) and should now be easy to spot.

Last week, my friend Roy Brooker did an alternative radio column. In it he will one week in four from now on, and gave a massive plug to Radio Kaleidoscope in London... It was well deserved, but the main rival Radio Jackie also deserves an equally big mention. They are ever defiant from 10 am to 3 pm every Sunday, in the south of London, mainly on 227 metres.

The photo at the top of this column for all of you wondering over the past month, is the Galaxy. The old radio London ship which went to Hamburg in 1967, and has sailed there ever since, complete with transmitter, generator and aerial masts lying flat beside it.

Many people have tried to get the Galaxy out to sea again, and there are continued rumours of work on her. But the West German government would probably be unwilling to let her out of port with any equipment aboard.

She is apparently owned by Lady Hird Johnson, wife of the late Lord Johnson.

"This column was compiled by the staff of the Free Radio information service at 01-67-9225 and 061-773 9149 from 7 pm till 12 pm every night.

From 8 pm-11 pm weekdays at Arbroath 4180 all day from 9 am till 7 pm 0663 23740.

A man fight for freedom," by Johnnie Walker is cropping up on the new Caroline there's still a ring of confidence.

Mark Lett

RADIO WAVES



Crisis

VISITING Radio Caroline is certainly no job to be undertaken by the faint-hearted. Nerves and a stomach of steel are two of the main requirements for anyone venturing into the realms of pirate radio!

The office are ticked away in the "Soho" area of the Hague, and just to see the door of the building gives you the magic feeling that you are entering a realm of psychedelic love and peace. Inside the door gives you a totally different picture, enough to put off even the hardest of free radio fanatics.

Two desks and a total of eight telephones sounds a bit dramatic, but that is basically all there is left now in the two floors occupied by the company. The three regulars in the office, Dennis King, Charlotte and Ben, do an adequate job of keeping the creditors happy, and Dennis does his best to arrange advertising for the company, but what is the point in having advertising if the disc jockeys are not prepared to play the commercials?

Roman O'Reilly, although being the founder of the station, is now only regarded as the money man by some of the company employees, and the disc jockeys would like to say that they wished he would keep his nose out of the station's business, except when his assistance was specifically asked for.

The greatest problem with the station is the great lack of communication between all levels, with everyone doing his own thing. Anyone eventually appointed as the "official" programme director would have a fight on his hands to try and mould the station back into one unit. The present disc jockeys would not all be happy to have someone new arrive to take control of the situation.

When Tony Allan and Brian Anderson came off the ship last, they were met with the fact that there was no money for them until the next week. Tony still had some money left from his last holiday on land, but money in the Caribbean organisation is needed for other things, like turntables, records, a new generator and a new mast (if this one falls over). To hire a tender will cost on average 700 guilders (£100) depending on which company it is, and with two ferries a week he would still be a fairly expensive job.

With Tony Allan declaring that he is leaving the station, and Andy Archer trying his best to get the station in England, the future is undecided. Apparently Tony isn't too keen on going back to the ship, though he would still like to be able to do his Gay programme on Tuesday evenings, even if it had to be taped. Rumour had it that Eddy de Boeke is planning to withdraw his money from the company. Eddy can hardly be blamed, as the tape programmes either get lost on their way out to the ship or the disc jockeys get bored with listening to them and play the radio broadcast live music. The live music takes the form of either George Harrison or Led Zeppelin, and is definitely not in keeping with the Radio MI Amigo format which exists on middle of the road music.

For everyone's sake, I hope that the company will be sold out before it is too late. **DAVE JOHNS**

MEETING JOCK-of-the-moment

Paul Burnett is definitely akin to a brush with pure energy. He bowls in with a laugh, a joke, and a quick story, takes time to step into a waltz with an old mate who just happens to be in the boozier, then plonks himself down with eyes sparkling and mind racing at jet pace.

Burnett at the Beeb — 'where

the scope is'

The reason for this animated mood seems obvious, after all you'd hardly appear glum after landing a job with Radio One. But as he talks, Paul gives the impression that suddenly everything is coming right for him.

Part of his high spirits can be put down to the delivery of a second child into the Burnett household. Then there's the delivery of his new drop-head Stag automobile — quite a status symbol. And there's lots of other factors, too.

Paul said that he'd been wanting to return to England for some time. "It's been at the back of my mind," he said. "We've had a house here for over a year and before that a flat and I always knew that eventually I would want to return from Luxembourg because you know it's my home. Of the past 10 years, I've spent eight years abroad. I had two years in Aden with the RAF (forces broadcasting) and I count the year I did with Radio 270 as abroad. Then Manx Radio for six months before moving to Radio Luxembourg in October 1967. So I've been living away from the country I love."

"If I reckon he's in no way a shrewd businessman but two years ago he bought a flat in Henley at a very reasonable price and having decided 18 months later it was too small, unloaded it for a handsome profit."

"If I hadn't done that, I don't think I would have been able to return," he admitted. "If you think about it. All those years outside England and then trying to return and buy a house. It's almost impossible."

So what with the house and the new baby arriving just at the right time, he says no one will believe that his move to the BBC wasn't well-planned.

"But, it wasn't," he says seriously. "It was very much a last minute thing. This time six weeks ago I didn't know a thing about all this. It's like a

dream come true really because during the last year or so I've been very restless. It's not any reaction on Luxembourg, I just wanted to come back to live in the country I was born and bred in. Nicole (his Luxembourg-born wife) loves London, so had this job come through I dare say in a year or so I was giving myself a year — I was going to quit and take my chances. It's so hard to do things from Luxembourg without feeling like a traitor, that's why I'm glad I was approached."

His call to the Beeb came directly after he and Nicole had been in London for a week. "Half an hour after we arrived back in Luxembourg the phone was ringing and it was the BBC saying can you come to see us."

At that first meeting Paul discovered that he might get a weekend show but since then there's been, in his own words, a lot of re-thinking. "The BBC is playing it very close to the chest, so I can't say any more, except that I don't know for sure what I shall be doing."

I asked what he would miss about Luxembourg and got a swift reply: "Food and licensing hours."

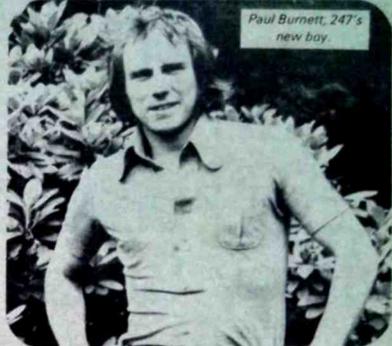
"Obviously I'll miss the station. It is a good station and I feel very much a part of it because we've been together for so long. It was such a different station when I joined — all tapes — we were very much an experiment, you know give these new guys a chance. I feel part of that success story and sort of proud of what we did. So I am sorry to leave in that respect."

He reckons our licensing laws are appalling. The bars stay open all day until one a.m. in Luxembourg but Paul says he can see more drunks in one weekend in London than he can in a whole year in the Grand Duchy. The food, too is something else, he says.

One point about the move that pleases him is that he won't be competing with his

PROFILE

Interview Peter Harvey



Paul Burnett, 247's new boy.

come, teams in that style. 247 is going to sound like a very tight station. I think it's going to really change a lot over the next few months because they have got a lot of people there who are thinking the right way. It's an old established organisation and these things take time, but the people with good ideas are pushing them forward now.

"I think Noel Edmunds followed by Tony Blackburn followed by Johnny Walker is a really good sounding station.

They all sound different yet the play-list is the same. It's so important to have a musical identity and they've done that as well."

He's travelled a long way to get to Radio One, not least when as a kid his parents, who were in variety, took him on the road for five years in a caravan. Since then the travelling has never really stopped, but this time Paul Burnett aims to settle down, as he put it "where the scope is."

old mates. "If I'd been asked to go on in the evening it would have been a bit off."

So he can comfortably move his commercial style of deejaying to the beeb and fall in with big new plans to tighten up the image of Radio One. Part of his job will be making new jingles.

"I'll be making them commercial style. You know the great thing about Luxembourg is that time is money and that's a great discipline. Deejays tend to be in love with their own voice but on Lux the music is the main thing and I think Radio One, now, is that way too. A couple of years ago I don't think it was. Now they have got some good people there, they really have."

He likes to think that his appointment is part of the Beeb's reaction to commercial radio. 247 is now probably aiming more than ever to be like a commercial station, but with the added bonus of having no adverts to interrupt the flow.

"This attitude that time is money is a really good one because people tune to hear music, they really do, and any deejay who forgets that is doing himself and the listener a disservice."

He says there's a great movement within the BBC towards a team identity for Radio One. Paul cites the occasion at Brands Hatch last year when deejays came together for a day of races.

That's a sign of what's to

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Following Gilbert

RICHARD DAVIES is composer, singer and keyboard laddie with the newly organised Supertramp band. Originally he was a drummer, starting with the British Railways Staff and Association Silver Jubilee Brass Band.

He switched direction musically to form Riek's Blues . . . and changed from drums to piano. Reason was that a young drummer named Ray O'Sullivan was pretty good. Later Richard was to teach Ray how to play piano.

Ray is pretty good at that, too. Specially since he changed his name to . . . Gilbert O'Sullivan.



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REFLECTIONS

Edited by Peter Jones

Pop—knapped!

COUNTRY music has, at last, hit New York. . . the famed Wall Street Journal carried editorial headed: "Forget The Beatles; Here's To Tom T. Hall."

The writer says: "You don't have to give up your ears, swimming pools, three-piece suites during business hours, or the air conditioning, or the highly paid jobs in enjoy the simple sounds of country."

BEING KIDNAPPED doesn't HAVE to be a terrifying experience. Ask Les Gray, of Mud. He was kidnapped when he arrived in Glasgow. Abducted in a fast car — with a gorgeous chauffeur named Jill Sinclair, and two other lovely

ladies (Lynne Johnston and Debbie Elliott) for company. Or to ensure that he didn't even want to escape. . .

They took him to a pub on the other side of town. In the end his management agreed to pay a ransom of £35 for his release. I understand Les offered £50 to stay right where he was. In the end he took his kidnapppers to his hotel,

bought them a few jars, then did his show.

Roy Wood of Wizzard was also kidnapped as part of Glasgow Students Charities Week. He was tied up and held down by girl students, if you please. . . while photographs were taken. No ransom was demanded, but autographs were gratefully received.

Kidnapped? I should be so lucky. . .

Mercy Sister

OUT now, and fairly zooming up the American charts, is the most off-beat pop hit in ages. It's a rock reading of The Lord's Prayer, by Sister Janet Mead. . . the label is A and M.

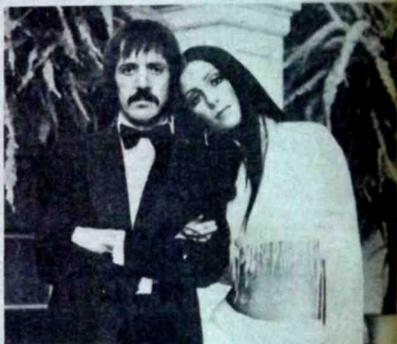
Now my sermon this week is all about the lady concerned. She's a 36-year-old Australian Sister of Mercy. . . yet she's no stranger to rock music. She started a series of Cathedral Youth Rock Masses back home in Adelaide, pulling in 2,000 — strong congregations each week. She's also a deejay with her own half-hour Gospel-rock show.

She says: "Rock music allows teenagers to worship God in their own way." The rock music for her version of the Lord's Prayer was written by a 22-year-old Aussie musician — and Janet and he are now planning rock versions of some of the most popular psalms.

Call it Religious Rock. Or Parson's Pop. Or Rector's Rhythm. Call it what you will, Sister Janet Mead has triggered off a whole new way of thinking. Incidentally just ten years ago, the Singing Nun (Sister Sourire) was top of the charts with Dominique.



JUST thought you'd like evidence that Dana Gillespie is still in very good shape. This is a publicity picture tied in with her first RCA album, *Weren't Born A Man* (which is also the title of her current single). Strange old song, it is, but we won't go into that. And the movie *Mahler*, the Ken Russell epic in which Dana plays opera singer Anna Von Mildenberg, has been chosen as the British entry in the Cannes film festival.



When Sonny and Cher first hit the charts with *I Got You Babe*, I found their togetherness a bit much to take. On stage or telly, they'd gaze into each other's eyes with far-fetched devotion; off stage, they were never apart, putting on a too-much display of affection. Privately I thought it was all too good to be true; that it would never last! Therefore it gives me great pleasure to learn that Sonny is suing Cher for divorce. Mind you, it IS nine years since that *I Got You Babe* hit. . .

Fuel crisis hits Emerson

KEITH EMERSON, of ELP, is a motorcycle freak. He knows everything, but every thing, about them. So he was delighted when the representative of a motorbike firm in Los Angeles gave him a bike to use while in Hollywood.

Keith scooted off to Anaheim for a concert, and on the freeway was hailed by a carload of fans going to the show. After the show, the same group greeted our hero, who shortly passed them (proudly and flashily) on the road.

Then. . . his motorcycle ran out of gas. So there was Keith, stranded, on a very busy road. Up came the fans, waving madly. Keith gave out distress signals. So the six fans siphoned some gas out of their car for Keith's bike. He signed autographs and wrote notes stating how he'd been rescued.

When he told the motorbike representative, the guy was appalled. "You should have checked the gas tank. That's the FIRST thing you're supposed to do. . ."

Well, nobody can know EVERYTHING.

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It's there and I'll always feel it but I expect it's the same for anybody who is replacing a well-known face."

From the lyric point-of-view Terry is a major force in the Hollies set-up today as he co-wrote several of the tracks on the new album titled *Hollies* which has just been released. One particular track, *Pick Up The Pieces* Again which he wrote is also to be included on a solo album to be recorded in between Hollies commitments.

The new album includes the band's current successful single, *The Air That I Breathe* and although the song was cut slightly for a *Top Of The Pops* appearance, the album and single versions are the same. "Phil Everly did a beautiful version of this song on his album and released it as a single but I never really took off. I think we're going to have problems with it in America though because they probably will insist on editing it and that might affect the chorus."

"I think it's a real building song and it takes around a minute-and-a-half to build up to

Allan Clarke's departure and Mikeal Rickfors joining the band for some eighteen months.

"It was a band decision at the time but it was stupid really when I look back on it now. It came to the stage when ultimatum's were floating things he didn't really mean and so were we."

"When I look back on it now it was god-send because I doubt whether we'd have a single out as good as this one if Allan hadn't left and come back. Having him back has certainly added a lot of enthusiasm and both sides because it is a hellava thing when your lead singer goes."

"The band weren't exactly unsuccessful with Rickfors but the original Hollies' sound was missing even although they officially did tours of Australia and the States in an effort to make things work out."

"The Baby recorded as a single with Rickfors did enter the charts in this country but Terry reckoned that it would have been a number one with

band with no image and whatever attraction they have, they like to think that it's in the music. They were launched on a purely musical basis and their seemingly controlled success in the singles market has caused criticism of their musical values.

"We haven't released many singles over the past two or three years, let's say the damage was done before when we were releasing four singles a year."

"Everybody else was doing the same thing mind you," adds Terry, "but it's just you and the Beatles and Stones were selling albums as well. We made good albums but they didn't sell as well and we got classed as a singles act."

The band are obviously concentrating more on albums these days and the intention, as with the new one, is to release a single off a forthcoming album.

After 10 years of success all over the globe and performing in practically every major venue, success means having five months of

TERRY SYLVESTER is still very much aware that he is a 'new boy' in the Hollies. He was brought in two years ago, to replace that Manchester cowboy Graham Nash on rhythm guitar.

People still innocently remind him, "oh, your the one who took Graham's place," and as Terry put it, "It's a bit of a drag now hearing the same comment after such a long time."

However he visualised the problem a long time ago and Terry, has learnt to live with it now, that he realises the replacement tag will always be there as long as the band exists.

An avid Liverpoolian, Sylvester was bidding his time

with The Escorts before his big break came when Nash decided to concentrate on operating from the other side of the Atlantic.

He admits being slightly apprehensive at the time and with good reason, the band had, with producer Ron Richards released many top ten hits such as *Yes I Will*, *Stop, Stop, Stop*, *On A Carousel*, *Carrie Ann*, *Listen To Me*, *I'm Alive* and countless others.

Fortunately the initial breaking-in period proved to be less hazardous than Terry thought because the band's new single at the time, *Sorry Suzanne* shot into the charts within a month of him joining.

"I still feel a bit of a new-boy today," he adds thoughtfully,

"I think it's because I missed out on the first five years and that was when the roots were formed."

"Like when people see Allan they say, 'hey, that's Allan Clarke of the Hollies,' when he left they still said that's Allan Clarke of the Hollies but when they see me they still split it between me and Graham."

It's ten years now since the Hollies and their first single, *Ain't That Just Like Me* went into the charts so perhaps it'll take another five years before Terry becomes instantly recognisable.

"They were releasing four records a year for the first five years and all the hits built up but since I joined, we've been averaging about two a year.

the real thing. This is in the same style as He Ain't Heavy I'm Carrying."

The single is something in complete contrast to the last single, *The Day That Carly Billy Shot Down Crazy Sam McGhee* but as Terry explained, it was decided that people should know that the band were back as they should be with Allan Clarke.

Here the Hollies left off with a single, *The Day That Carly Billy Shot Down Crazy Sam McGhee* which reached number one in the States so it was decided to start where we finished with *Carly Billy* which was pretty similar.

It was surprising to hear about Terry's solo ventures especially since 'solo efforts' was the main reason given for

Allan, Rickfors was chucked out or officially replaced.

"It was a case of asking Allan back and if he hadn't come then we'd have had to have a new lead singer. I think Mikeal would agree and it turned out we were right, whereas if he'd said no, I don't know what we would have done."

"I'd obviously be bitter if what happened to Mikeal happened to me but I never seemed comfortable over and we've always felt comfortable as a group on-stage. I give the best of the people we auditioned and to be honest, I think he did well to get a good 18 months out of us."

The Hollies have been described in the past as the

year off to concentrate on solo ventures which suits Terry and the band fine.

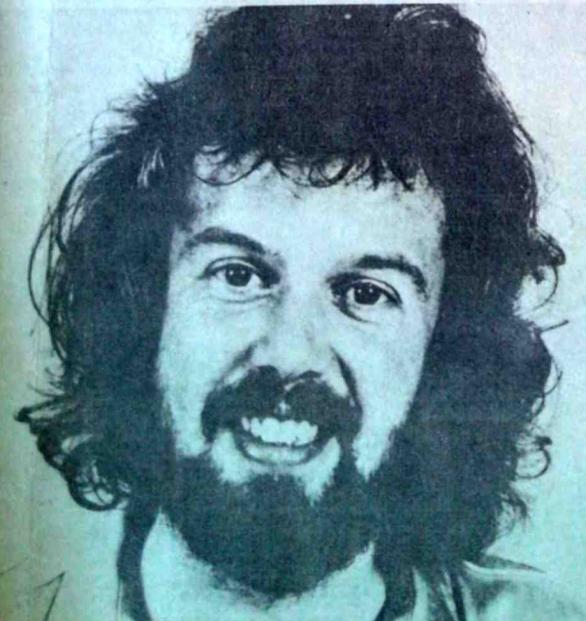
Obviously we haven't seen the band perform in this country for a while but negotiations are going on at this moment to rectify the situation.

Something like five months since we've been onstage."

Judging by the number of weekly requests they get, it seems a lot of people are just as anxious to see them and that can't be a bad thing for a band who have been gigging regularly for ten years, can it?

John Beattie

Talented Tait



DISC-JOCKEY Alan Freeman and I have at least one thing in common - we both rate composer and performer Phillip Goodhand-Tait.

Fluff was full of praise when he gave Phillip's new single, *Almost Killed A Man*, a spin on his radio show and like me he recognises Goodhand-Tait's talent. Unfortunately the public as a whole seem unaware of the guy.

He has four albums to his credit, he's written a couple of hit songs back in the Love Affair days, and has a similar background to Elton John.

Pulled

"I first started to write songs back at school. I remember being pulled out in English for writing lyrics and having them read to the whole class," recalled Phillip when we met at the offices of DJM Records.

Soon after leaving school Phillip formed a group, the Stormville Shakers, and they began working the club and college circuits through-out Britain and Europe.

"The group wasn't getting anywhere and many of the songs I was writing weren't suitable for it," said Phillip, 29, who at the time preferred lead singing rather than playing keyboards.

"I was very naive, naive enough to answer an advertisement in a music paper for a songwriter. I sent some of my songs in and the next thing I knew one of them had been recorded by the Love Affair as the 'B' side to Everlasting Love. That was in 1968."

"I remember rushing to

the record shop and was knocked out to find my name on the record."

Phillip's association with Love Affair blossomed. He went on to write two hits for the group - *Hey Without Love* and *One Road*. But then the name Phillip Goodhand-Tait faded from the limelight.

He decided to record on his own and although his albums have not made a great impact in this country, America reports steady sales.

"I did a club tour of the States last year as a supporting act which went down extremely well," said Phillip enthusiastically.

"I'm going back there this summer for my first concert tour. Right now I'm doing some college dates in this country and of course I've got the single out on March 1."

At that it seemed a good time to give *Almost Killed A Man* a listen. It's a slow number with moving lyrics, one of those crime of passion themes, and could well be the one to launch PHILIP Goodhand-Tait into the charts.

No album

"Most people think I'm an album man," Phillip went on after the music died down.

"A single I had released last year, *You Are*, was very close to being a hit. It opened so many doors we thought I should concentrate on trying to get a hit single. Anyway I don't intend making another album without there being a wider public available. The

thought of putting out what will be my best material and it getting nowhere would be tragic.

"Not only that, it's very difficult for unknown artists to get albums pressed up. I've been lucky as each album has sold more than the last."

Just how does Phillip feel about being labelled as another Elton John?

Different

"We both play the piano, write songs, and record for the same record company, but that's as far as it goes," he retorted. "I'm into totally different music. Elton's influence is peculiar thing - there was a time when after writing a song I would have to stand back and ask myself if anyone going to say it sounds like Elton John. But now it's a reversal process. I do feel, now Elton is such a superstar, that the comparison doesn't come into it."

Phillip Goodhand-Tait gets another break on March 8 when a play, *The Woman*, goes out on BBC-2 since he wrote and performed the music.

"The Beeb commissioned me to do it which I really enjoyed because I was writing songs to order which I haven't done since my Love Affair days."

So with all that's going on, Phillip Goodhand-Tait can't at long last say he's 1974 as his year. Who knows, quite a year.

Roy Hill

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- 15 Madleigh College of Education
- 20 The Hope & Anchor, Islington
- 21 The Marlow Rooms, Sidcup
- 22 Liverpool Polytechnic
- 23 Kesteven College
- 24 The Torrington, Finchley
- 26 Musters, Nottingham
- 27 Doncaster College of Education
- 30 Plymouth Polytechnic



RCA Records and Tapes

The butch and aggressive John Beattie meets the equally butch and aggressive Miss Suzi Quatro

Devil Gate Driver

SUZI SAYS: "If I hadn't been a rock musician I'd be in prison for running about with leather gangs in Detroit and beating up old ladies." It fits the Quatro image perfectly although Suzi's not entirely conscious of any pose.

In fact she might be hugging and kissing instead of mugging these days. Her new single Devil Gate Drive has gone Top Of The Pops and her first album has started selling well in the States.

"I'm really one of the Temptations in drag," she adds referring to the dance routine associated with her third major hit since she came to the fore just eight months ago.

"We worked out the movement because Devil Gate Drive is a very authentic 50's sounding American record, something along the lines of West Side Story so we figured dancing and visuals as part of it."

"I really love dancing though and I used to dance a lot with all of my bands so it's great to have this routine — anyway I do move a lot when I'm giggling on the road."

Mas O's pleased about the now-found success of her first album which is also doing "gold" in Australia but it was a very introductory effort and the next one should have much more depth.

Suzi and co-lyricist Len Tuckey have plenty of material ready for it but they've never quite been able to produce the same as far as the singles are concerned. They still rely heavily on the Chinn-Chapman partnership for chart success.

This alone may prove a hang-up as far as album selling in this country goes. Chinn and Chapman are obviously good commercial song writers but will the fans buy Suzi's albums knowing that her singles are not album material.

"I'm quite happy with the set-up, Mike and Nicky write a song for the band and I either say yes or no. I think to write for me and my band is quite easy, we have such a set thing, you don't wonder what we are, you know what we are."

Suzi's liked all of her singles but Devil Gate Drive is special to her because, unlike the others, the lyrics have meaning and it's also a very visual trip.

Both Len and herself have

come quite close to writing their own single and if it did happen, the first couple to congratulate them would be Chinn and Chapman.

Her writing is still geared to album stuff though and that's why she's so excited about her second LP which the band will record after a big German tour which starts shortly.

"Our writing has come on leaps and bounds over the past five months. You can't put all your eggs in one basket and that's just what I thought about the first album. I thought it was great considering it was completed in five days."

"I don't want anything on the next album which sounds anything like the songs on the first. It'll still be the Suzi

Quatro band but it'll be all that much further."

Much further includes songs in the Janis Joplin and CSNBY mode. The band didn't do any harmonies on the first album but it'll be different this time. Suzi's spreading her wings and introducing expansions to the music all the time.

It seems amazing when you consider the amount of ground this young tigress from Detroit has covered in less than a year. Suzi loves the excitement and freely admits to being bored if the band are off the road for more than a few days. "I feel quite naked without my bass guitar," she says slyly.

"I never had any doubts about being successful," she adds almost casually. "I wouldn't be in it if I did, just like when I was a kid I thought I'd either be a star or end up killing myself — that's just the way I've always felt, all or nothing. These months being under constant pressure hasn't changed Suzi much although she does say that her writing is much more laid back now than before. The leather gear and sexual movements with the bass is still very much part of her."

"It's for the people to judge really but I really am the person that they see onstage and it's something I can't and won't change for anybody."

Her aggressive and down-to-earth attitude may have made the other "ladies" in the pop business slightly resentful and envious of her.

"I don't think they like me



too much, whenever I see them they don't really take to me but I think they're very good at what they do, I don't resent anyone being feminine as long as they do it well."

"Take Jayne Mansfield or Marilyn Monroe — they were so good at the feminine sex-object thing that who can knock them, just don't dig people who try and be somebody else like Mansfield coming out in leather gear playing a bass guitar — it wouldn't be her."

I couldn't imagine Suzi as a posser in an evening dress and she agreed, saying she didn't have big enough tits for that sort of game anyway.

What she does intend doing eventually is having a big

family and making them musicians. "I've already decided on that one unless of course they have some reason why they didn't want to be."

Meanwhile it's back to present day tasks and after Germany and recording the next album, the band set off for their first-ever American tour including an appearance in Suzi's hometown, Detroit. Then it's an Australian tour. "We're like the Beatles over there," followed by Japan.

Right now Miss Quatro is thrilled to bits about going back home to the States after two years — "I'm pleased about making it everywhere but there's nothing better than making it in front of your own people."

Family planning for the Little Girl boys

THE NORTH-EAST has always been renowned for producing an abundance of musical talent and the latest "Geordie" proteges to enter the big smoke of London are a five-piece outfit called BECKETT.

Robert Barton, Kenny Mountain, Terry Wilson-Slesser, Frankie Gibbons and Keith Fisher make up the quintet whose music is a mixture of nitty-gritty rock and a touch of romanticism.

Beckett have been gathering plenty of support in the provinces during their three years of existence judging by various press reports and on that basis, Warner Bros. have beaten quite a few competitors in giving the band their first record deal.

As a result, Beckett have a fine single out just now

entitled Little Girl, put together by the band's main lyricist, Robert Barton. It's a personal romantic song but it has the beat and delightful guitar licks throughout which could make it a popular hit.

The band's robust vocalist, Terry Wilson-Slesser and bass player, Frankie Gibbons, are both very aware of the uphill difficulties facing a comparatively unknown from "out of town," but there again, they're not going to let possible success slip from within their grasp.

"London exposure is very important to us," says Terry. "We've done the Marquee pretty regularly and we also did the Rainbow with Captain Beefheart which was really fantastic."

Beckett don't particular-

ly like to categorise their music just as they can't really put their finger on the kind of audiences they attract.

Despite the single, Frankie emphasised that the band were not a commercial group and it was pressure by the record company which brought about the decision to release Little Girl.

"I like the way it has come out though," adds Terry. "It hasn't been made ridiculously commercial to the extent of bubblegum pop. The lyrics are commercial but the record just touches on musical validity."

"We've got stacks and stacks of material to get out and we hope to go into the studios at the end of this month, but we're just finalising a big name pro-

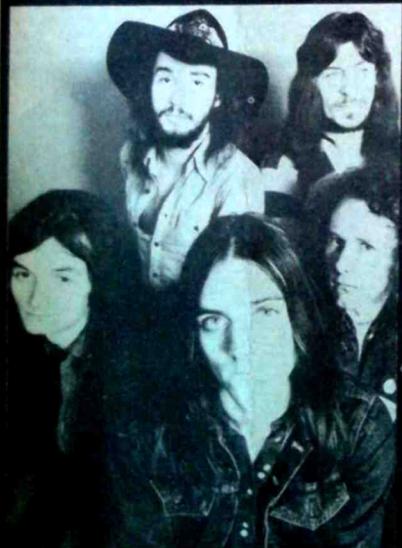
ducer who we don't want to mention because people might think it's a hype."

In fact it's since been confirmed that Roger Chapman will produce the band's first album. The former Family man was sizing up the band very closely at a recent Marquee gig and his experience will no doubt prove a valuable influence in the studio.

Whatever happens, Beckett won't let the care-moments inhibit the music in any way and as Terry put it, "I'd hate that single to really take off big because the immediate attention would be on the band and the steady progress we've made would be raced above all proportion."

"I think we'd lose a lot of respect in the music business if that happened because I believe people like to watch the gradual progress of a band. It has been word of mouth so far and that's how we like it."

John Beattie



THE PUPPET strings are manipulated with uncanny finesse. But believe me, the only noticeable heavy surrounding the Carpenters is their manager who props himself up in a chair and glares at the terrified Press like some budding Don Corleone.

He might be for all we know and that would be just reason for the staid appearance, but the spontaneity in speech has certainly disappeared from the sweet smooth jaws of Richard and Karen 27 and 24 respectively.

The rumours are rife on the pair, their personal life is public in many ways and sure it's a bit distressing, so sure the Don is a handy man to have at their side.

In Manchester the Carpenters graciously gave consent to a real Press Conference hours before they were due to perform their second date in Britain as part of a mammoth European tour.

Richard looked most impressive bracing himself like an artificial King Kong although he's built rather like the original whereas Karen lost interest after the first five minutes, surely a reaction to the debacle held in Glasgow a day earlier.

Richard and Karen have been accompanied by a 30-strong personal entourage for their three week tour and reports say that Mum and Dad Carpenter are in the party to keep an eye on things.

"No, they spent some time with us in Amsterdam and they're meeting us in London but they don't generally come on the road with us," says Karen defensively, "they've just come cause they haven't been to Europe before."

Suggestions that it might be a family affair, like the Osmonds for instance, were quickly rebuffed: "No when they go on tour the whole house moves with them, the dogs, cats and everything," adds Richard.

Karen's particularly enthused about the reaction of Carpenters' audiences and Richard wanted to stress the type of appeal that the duo have.

"We appeal to a wide spectrum, families of all age groups come and see us, it's the same kind of audiences that we attract in the States."

If Glasgow was bad then Manchester was worse. Some wanker from Chorley refused to get off his technical trip on details of the Carpenters' studio work and Richard had to be escorted to the bright talkative lingo which keeps one's attention focused (yawn, yawn).

Every word was so organised that I began to think about robots and wondered if they had some mechanical device which switched them on when questions came up and they particularly wanted to answer, too bad about the ones that they weren't keen on.

"They've got this 100 million dollar insurance cover and the cash they currently earn buys them almost anything they want," if I see a thing that I like I get it," says Karen, "in an almost Mae West fashion."

Richard and Karen agree on most things just like brothers and sisters do! The lyrical influences are slightly different, it's known that they are greatly influenced by the "Three Bs" - i.e. Beatles, Beach Boys and Burt Bacharach.

The phenomenal road to success went as follows: Herb Alpert of Tijuana Brass famed their sound and signed them to his A & M label. Offering the first album sold constantly but it was piffle in comparison with the second, Close To You, a four million seller.

"On the whole we agree with each other," adds Richard casually. "We look for a group whose line that's different, like the words of Superstar, that was a change from the others."



Close to the Carpenters

liked Superstar and weren't offended by the lyrics, the line 'I can hardly wait to think about you' is alright today, cause anything goes, but we couldn't include them at the time because we wouldn't have got airplay. It was one of our biggest hits though, even surpassed Rainy Days."

"I'm not that concerned about it but they did put us a little too far on one side. I mean nobody can be that clean, the apple-pie American flag and the whole thing it has just got played up a little too much."

Richard and Karen really are quite compatible and the only subject they frequently argue is the order of the stage act. Like Bill and Benn, the Carpenters share the same interests, although Richard stressed that they have separate social scenes.

"I'm damn all the talking here and I leave Karen to do the singing," he jokes, raising a rather sarcastic laugh, "she is the lead and we have two shows to do tonight."

Karen's much publicised dating to get into the California limo, was mentioned in order to retain the seriousness. "I'm told that she has her hair shampooed and set four times a day although I wouldn't think it would be purely for 'colgate' Alan Osmond's benefit."

"I know we're in the public eye but surely there must be some time when you can make a move without it being spashed all over."

the old Hank Williams classic. "We did it in the States and we didn't plan to record it but we got so many requests for it that we just did it."

"I like the record," adds Richard making the understatement of the conference, "I liked the Joe Stafford version in particular."

"It's a very difficult to choose single material and we don't have a follow-up at the moment, our last one in the States was Top Of The World and I won't put out another one unless I feel that it's going to be really big."

Herb, who discovered Close To You for the duo still pops in now and again to see how things are going, he's not really involved though, so they say.

Suddenly Karen and Richard disagree on something and the conference is in uproar! He adds We've Only Just Begun as his favourite release and Karen sticks to Goodbye To Love.

"We've Only Just Begun is a combination of everything, very powerful melody and lyrics and it suited Karen perfectly, it was the best."

The meeting ended rather abruptly and funnily enough, it was just getting interesting at that stage.

The Carpenters in concert at Manchester Free Trade Hall was the biggest paunchy waddy I've experienced to date. But to get things into perspective it's polished, professional and they seem genuine enough.

It's perfectionism and when one considers Richard's earlier comment about pop, the Carpenters' message truly gets through.

The low point of the evening came from an American announcer who bursted out in true Yankee fashion, "Welcome to the Carpenters in concert," just about wet myself with shame.

Karen's got rather big hips you know or perhaps it was just the style of her clothing and Richard dresses like any all-American boy.

The first few numbers are known to millions never mind the capacity-filled hall - Superstar, Goodbye To Love and Top Of The World, Richard looked well away in what I hope was a dig at Liberace.

The backing boys were fine and seemed to be rather apprehensive about it all at first. Karen's voice was as cute as ever, this lady can really sing, although she did seem to hold back on several numbers.

Their version of the Beatles' Help however was as bad as my hangover the next day, the harmony bit seemed odd, probably because Karen was getting her first taste of the drums.

Back to normality after Richard expressed his thanks to Manchester and we had Close To You, the latest one, Jambayia and the expressive Yesterday Once More.

The next half-hour or so was taken up by a Peter Henderson medley - a selection of oldies, Shannon's Runaway, Berry's Johnny B-Goode and Shangri-La's Leader Of The Pack. It was all so sweet that the rock 'n' roll numbers seemed innocuous, but stage antics by supporting guests Bill Skiles and Pete Henderson made it just bearable.

As expected, the audience was ecstatic and regimented clapping became the order of the evening. Weigh up the pros and cons of watching the Carpenters and one tends to get the feeling of having had a pleasurable evening.

"I know we're in the public eye but surely there must be some time when you can make a move without it being spashed all over."

"She gets upright," adds Richard almost apologetic, "we try and keep everything together although it's hard with all the responsibility."

The Carpenters have a new single out called Jambayia -

consistency of success in the record market while their personnel has been so fluid.

To give you some idea it all started as a duo with founder members John Fiddler and Peter Hope Evans, increased to a trio when Evans left and was replaced by John Davis and ex-Yardbird Keith Reff Evans rejoined the charts followed by the band's second 1973 hit, Rising Sun. Now Ashton is the producer of Med's latest single, Slip And Slide and forthcoming album entitled Threw A Five.

The introduction of Ashton probably brought a new concept or different sound. He altered the Keith Reff sound and gave the band a much more commercial sound."

Rob's interest in Medicine Head stretches back to the days when he saw them perform as a duo at London's Marquee club. "I thought they had a fine

blues sound," he states expressively.

But it wasn't until Family were in the studios making their last album, Rob's association with Ashton stretched back before the big keyboards man joined Family for a short spell. He had worked with him as a session musician and the respect for each other continues in Medicine Head.

"He's a great producer and I jumped at the prospect of working with him and I really liked the ideas the band had as well."

Townsend sees similarities in the musical concepts of both Medicine Head and Family. "Both bands must have listened

Family tour they almost broke the States, 'we'd become an underground cult band which was how we originally started in England but it was like facing another three years of trying to become a big band over there."

There was no animosity in the Family chapter - in fact the band might have split earlier if that man Tony Ashton had not come along to prolong the situation.

"It was like a kick up the arse, he brought added enthusiasm and kept the band on the road for a year. At first people didn't think he was the right choice for the band but believe me, he was exactly the man we needed at the time."

Family split on a majority decision and I personally believe Townsend voted against the break-up purely because he didn't know which direction he was going to follow. The others, Chap-

man, Whitney were all into production and Family commitments obviously hampered their progress.

Med's drummer believed he'd joined an out-of-out pop band after Family but he's been impressed with the new line-up all along, although the group have been preparing themselves in Germany, out of the Press and public eye.



More heads to make medicine

New Medicine Head drummer Rob Townsend talks to RRM's John Beattie

who started the revival with shrewd producing. He arrived and One And One Is One entered the charts followed by the band's second 1973 hit, Rising Sun. Now Ashton is the producer of Med's latest single, Slip And Slide and forthcoming album entitled Threw A Five.

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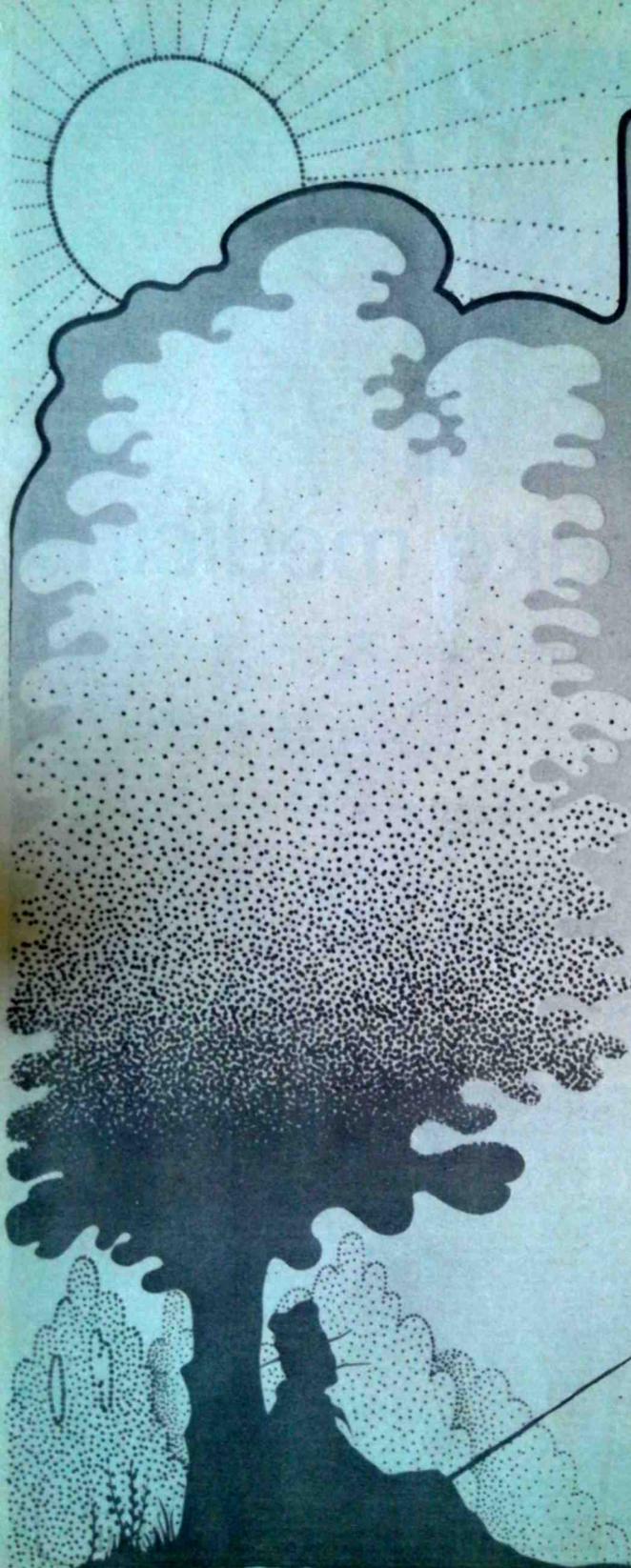


Man on the move

"MICKY JONES and I went out a couple of months back together. Terry Williams seemed the obvious choice as drummer since he was in Man the last time round for Deke. They've also brought in Ken Whaley on bass and Malcolm Morley on guitar and keyboards. Both played with Help Yourself."

"The new Man band has dates lined up for Europe when they get back from America. "I'm really looking forward to the US tour as it'll be Man's first," remarked Deke. "We've had three separate tours, none of them involving those now in Man and all have had quite good reaction."

Roy Hill



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"BEING A TRUE SCOTSMAN" is a phrase which frequently crops up during Junior Campbell's conversation. Not only is he a proud Scotsman, but without a shadow of a doubt, Mr. Campbell is a man of strong convictions, he is adamant in his viewpoint and considers himself to be an out and out professional. So when he meets anyone who dares to conflict with his ideals.

"The thing that annoys me most about this business," he was saying, "is that there are too many amateurs around today. There are people recording and producing who call themselves professional and don't know what the hell they're doing."

But surely, I protested everyone's got to start somewhere haven't they? You can't become expert at something without practical experience.

"I'm not talking about being an expert," he snapped, "that's something entirely different. I'm saying if you're going to call yourself a professional, and you're being paid as such, then you should know what you're doing. Besides they're schools for learning that sort of thing."

The room had become decidedly colder, and it wasn't just the disappearance of the winter sun hidden behind cumulus clouds, when previously it had been pouring through the windows, I can tell you.

In between leaving the Marmalade back in the spring of 1971, and having his first solo hit record Halleujah



them by the time it was all going on?

"Certainly not," he laughs sardonically. "I played the leading role, didn't I?"

We didn't pursue the subject, but went on to talk about his new album, which he wrote - except for two tracks conducted, arranged, produced and God knows what else.

Afterwards I could have kicked myself, I mean I know all that so call sex scandal is past history and all that, but it might have been very interesting... or not that his new album wasn't interesting but.

I noticed that he had included my favourite Dylan number, Positively 4th Street on the album, so I asked him what had made him choose that particular number.

"It's a number I've always liked ever since I first heard it. I wanted to do it with Marmalade, but somehow we never got around to including it with the things we were doing. So I'm more than pleased to be doing it on my first album."

When he's not writing, a lot of Junior's spare time is taken up with looking after his two Great Danes, both of which he loves madly. He also enjoys reading and has an extensive library, which consists of wartime books, historical and classical novels.

"Would you believe that I'm athletic?" he asks. Does one have to answer? I thought to myself. Looking at his slight form and very sleepy eyes - no, was the conclusion I came to.

"Well I am," he continued, "and a football fanatic."

Having been born in

'There are too many amateurs'

Junior Campbell rants and raves at RRM's Genevieve Hall

Freedom. Junior spent the time pulling himself through the Royal College of Music, taking a full three years course in composition and orchestral arrangement, in twelve brief months. His following singles, Sweet Illusion and Reach Out An' Help Your Fellow Man, established him firmly as a successful solo artist in his own right.

The past three years have seen Junior off the road, so with the release of his debut album, The Second Time Around, would we find Junior working live again?

"His immediate answer was, "No chance," he pauses for a while, then goes on to explain.

"I hate all the hassles and the aggravation that you get working live. When I left Marmalade, I was only too thankful to be off the road. I never really enjoyed doing all those dreadful gigs we had to go through, and even after all this time, I don't miss it."

He sighs and gazes out of the window.

"Oh I don't know, maybe I will," he says resignedly, "I suddenly got this strange urge to be working live again, after seeing Stevie Wonder in concert recently."

"Basically I'm a lazy sod, but I'm fortunate to be in the position where I can afford to take things easy. I don't consider myself to be a prolific

writer when I get a good idea for a song then I'll write. I don't force myself to write. On the other hand, if things become tough for me, you wouldn't have to kick me in the backside to get me slogging my guts out."

Junior loves being a part of

the music business, but dislikes being misrepresented, and the phonies."

"Have you not met any?" he asks intently.

"I don't think I've ever come across anyone with the word 'phony' stamped all over their forehead," I replied,

trying to make light of something which was obviously getting heavy.

He tossed that aside, and repeated the question.

"There was no getting out of it, so I gave him my philosophical theory, which he completely rejected. He gave me his, which I did likewise. So we ended up by agreeing to differ."

As far as being misrepresented goes, what about his jolly image which is always being projected? I couldn't see how he could justify that allegation.

"Marmalade sex scandal in the News of the World?"

On that, I brushed away casually, but hadn't you left

Glasgow and being a true Scotsman, I pointed out. I suppose you support Glasgow Wanderers (that was the first name which came into my head).

"There's no such team," he says suspiciously, as though I was trying to test him or something.

He softened a fraction, when I explained it was far want of a better name.

"I used to support Celtic," he said, "but 400 miles is a long way to travel every week, so now my team is Queens Park Rangers, although I play in the Sheff. Biz football team every Sunday."

Whether he's defending or attacking, with Junior Campbell, there's no half measures.

Meet Lena the human dynamo

LENA ZAVARONI (pronounced as it's spelt) is the youngest ever solo performer to have successfully emerged from Hughie Green's Opportunity Knocks.

Her winning song Ma He's Making Eyes At Me, is riding high in the charts, and with her first album of the same title selling a treat, it looks like dreams are something much more than wishes for this wee young lassie from Rothaysay, Isle of Bute.

Watching Lena transforming from an ordinary little girl off stage, into a human dynamo on stage, stirs up a lot of mixed emotions - feelings of apprehension, elation, pity, mixed with admiration and wonder.

At only ten years old, her voice is precocious, she moves with tre-

mendous feel and without inhibitions, she interprets her songs as though she knows all the answers - at that age I didn't even know the questions!

Whatever happened to the dividing line between childish traits and adulthood? Whatever happened to Little Bear Rabbit, Winnie the Pooh and Rupert Bear? The gap gets narrower with each passing dawn, it's out of the cot and straight onto the stage. Whatever happened to Peter Pan?

Lena inherits her musical abilities from both her parents. Her mother is a singer and her father a musician. Of Scottish parentage, excepting for an Italian grandfather, it was through record producer Tommy Scott that Lena met her manager Philip Solomon, who she'd like to

marry when she gets older, but he refuses because "he says I'm too untidy!"

Solomon, already managing Neil Reid and six-year-old drummer Stephen Smith, wasn't too keen to add another child to his list of artists, but after hearing her sing in a local church hall, was sufficiently impressed by what he saw and heard to sign her to a contract which resulted in the releasing of her hit single.

You mention the term "child-star" and it creates a feeling of nausea. Lena has already been compared to Shirley Temple, Judy Garland, Brenda Lee, Lulu, Shirley Bassey, and so on and so forth.

Would she be sugar and spice and everything nice? Buttons and bows with frills and shrills? No siree, once she steps from

off of that stage she reverts back to being an ordinary wee lassie once more.

She's very disarming without a trace of ostentation, only a thirst for life. With sparkling blue eyes, she'll burst into peels of laughter while impersonating Alvin Stardust.

She intends to become a professional at the soonest possible moment, and who would doubt she aims to become a true international star. That's for the future, meanwhile Lena is making the most of her tender years. Besides she still believes in fairies and magic and that can't be had for a ten-year-old adult, can it?

Genny Hall



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MUSIC WEEK

Female Editorial Assistant

required to work in the Charts and Dealer Services Department.

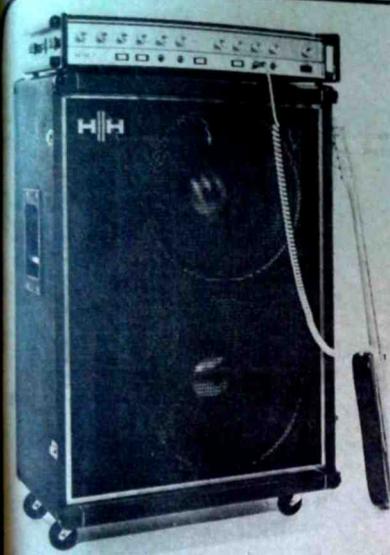
The job, for which typing ability is essential, involves the preparation for the printers of the weekly Top 50 and LP charts and the new release listings.

The person we are looking for must appreciate the need for accuracy and attention to detail.

For further information please contact

Louise Fares on 01-437 8090

MUSIC MIRROR



Hip! Hip! for H.H.

A FIRM with an intriguing colon in their name, H:H Electronics were the first amplification manufacturers two years ago to persuade groups to use transistorised rather than valve equipment. As I remember, Slade were one of the first bands to use H:H.

Those original amplifiers, the IC100 and the IC100S and the combination versions of the same models together with the mixer power amplifiers and slave amplifier will be on the stand. Seen for the first time will be a 200 watt loudspeaker system, the 215HL, which is designed for bass guitar or organ.

Knees-up for the manufacturers and importers

EVERY INDUSTRY has its annual general knees-up. The record industry trots off to Mideem in Cannes once a year, the studio people are having their drinking contest in Copenhagen this year and the instrument manufacturers and importers gather for a great exhibition and sausage spearing extravaganza in Frankfurt.

Would you believe that 360 instrument manufacturers and representatives will be there in a great hall that makes Albert's look like a scout hut. Of these, 53 will be from the UK.

Among the promises from the organisers are news on the production of classical organs, a new drum stick one third lighter than those used at present (Keith Moon won't buy 'em) and an 80-year-old American company, which

hope to have a close look at every fascinating new development and so you tend to just gloss over them so that one new guitar seems much the same as another.

Nevertheless, it is an excellent place to see trends. A year or so ago it was all synthesisers, and sure enough we have now reached a stage where no self-respecting rock band would be seen on stage without a synthesiser.

There follows a party political broadcast on behalf of the British exhibitors. The same programme, though not so well written, is also being published in the other music papers. Please do not adjust your standing order with your newsagent, agent. Normal service will be resumed as soon as it's all blown over.

Compiled by Rex Anderson

has to be Martin at a guess, is offering guitars with a 25-year guarantee.

In actual fact, for everyone outside the trade it's all rather boring, mainly because even in a week you can't possibly

Selmer's scintillating swallow student

I WAS sitting here, falling asleep over my type-writer, when suddenly my eye caught this Press release from Selmer. Consider this for really scintillating copy:

"The Selmer amp range starts with the L & B 100 - a solid state unit developed with working groups and road managers in mind. Its circuitry, which incorporates full electronic protection, includes 32

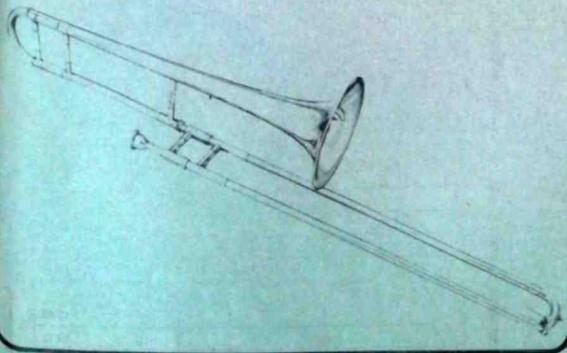
silicon transistors and eight diodes, giving a full 100 watts (RMS) output. Used with a Lead 100 speaker cabinet it produces a wide range of tonal variations to suit any style of lead or rhythm guitar. To boost the L & B 100 even further, Selmers provide a 100 watt (RMS) solid state slave amplifier - the SL 100."

Isn't that great? And I only had to correct one error of grammar.

You've got to hand it to these public relations chaps, they really know how to rivet the attention.

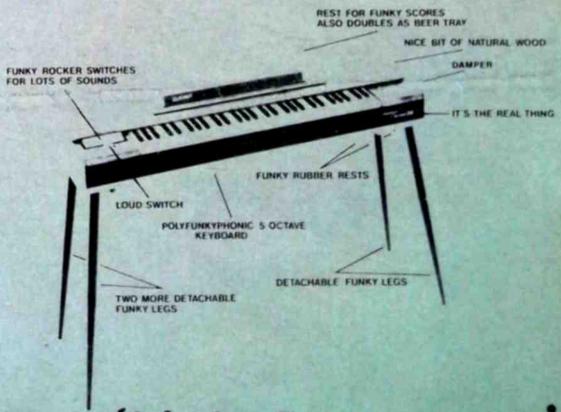
It goes on to describe a new Bass 100 speaker cabinet for groups and organists and the PA 100 "which can be used with two PA 60H column speakers each of which includes three Elm. heavy duty speakers together with a special horn coupled through an electronic filter."

Furthermore, there's a student trumpet outfit, a Swallow student trombone (which as you can see from the picture is quite a lot to swallow), and now a whole range of Latin percussion.



clavinet d6 fffunkmachine

MADE IN GERMANY



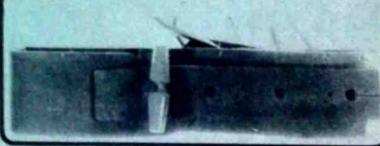
'it's funky, man.....'

HOHNER 12-45 COLLABOUR LAKE, IOWA, U.S.A. TEL: 319-331-4410

Gould's guitar straps

TERRY GOULD is seen every year at Frankfurt, but he never turns up anywhere else. Four years ago he had a Capo to sell and nothing else. Then he went on to guitar straps and tuition books and some stuff for toughening your fingernails.

This year he is featuring a new range of guitar straps and Spanish guitar slings. They are made of thick but soft English leather and are medium priced. All are fully adjustable and include features for which international patents are now pending. In addition this year is the book - plus - 60 minute cassette folk and country guitar course which is claimed to take any beginner up to a stage where he could appear in public and is the only such British course on the market.



Beauty and the bass

JUST take a look at this. You don't have to play bass to realise that it's beautiful. It's one of the Hayman bass guitars that Dallas is showing off this year. Also on show in this section is the new SMF Sound City amplifier which gives a range of controls and effects that enable every musician to virtually customise it to his own needs.

Add to that the four concert tom-toms added to the Hayman percussion range and a completely new drum kit which is as yet a secret plus the Mellotron 400.



Show us your knees ducky!

NOW it may have escaped your notice, but many drummers, and I'm thinking in particular of Alan White of Yes, do have very attractive knees, and for this reason, Rose - Morris this year have come up with a see-through Shaftesbury drum kit.

Now I know it's been done before, but as the thing's virtually invisible I can understand their missing it.

There's also going to be Marshall amplifiers, well you all know what they look and sound like by now, and of course Ned Callen guitars which are excellent instruments and what's more they're British.



Rose - Morris can normally be relied upon to come up with something truly amazing but you'll just have to wait with breath bated.

The Musician's Amp

Marshall 'Artist' 50 Watt combo - for the musician who must have both versatility and value-for-money. Equally at home on stage or in the studio, this compact unit has two channels (two inputs per channel); individual bass, treble and volume controls for each channel, and master presence control. Hammond reverberation with footswitch is fitted on channel one and gives your playing that extra depth and sparkle that only reverb can.

All this versatility is delivered by 2 x 12" specially designed Celestion speakers that produce high quality response throughout the frequency range without loss of clarity. Cabinet is finished with hard wearing Marshall vinyl and castors are fitted for easy transportation.

Choose Marshall - choose the 'Artist' 50 watt combo. Rec. retail price (incl. V.A.T.) £184.20.

Marshall

Marshall Amplification is distributed world wide by:
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Rose-Morris
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Frank and Allen's organ collection

FRANK and Allen (should an engaged couple be Frank and Ernest or should one of them be a woman? ... Harold Wilson 1967 two buddies of mine from Furtranks of years past, are trotting along this year with arms loads of music books with the hope of getting them into instrument shops throughout the universe.

"Of particular interest..." it says here, "will be our recently published range of famous pop personality albums which includes Yes-songs, The Sweet, Slade, and a compilation folio Great Groups And Their Music."

For younger pop fans there is a range of lyric books which give biographical notes, colour photographs and the lyrics of the most popular songs recorded by the artist. Among these are David Bowie, David Cassidy, Slade, and The Big Four - Bolan, Michael Jackson, Bowie, Cassidy.

There is also a new organ collection, a set of 250 songs containing all-time favourite standards and pop songs complete in a gift case for £6.95.

Watts happening brother

IT'S all very complicated but what it boils down to is that Simms - Watts became a division of Rosetti which itself is a division of EMI. This meant that Rick Watts, the boffin behind most of the company's amplification ideas, had the EMI electronics division to play boffin in.

The result has been a

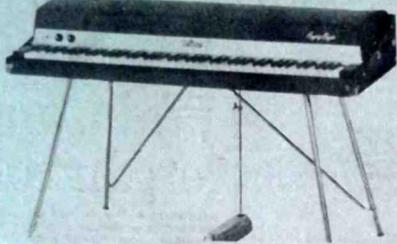
staggering amount of good equipment, and to get it all on show the company has taken its largest stand ever this year. Pride of place will be given to the Tri-Sound amplifier a multi-purpose contraption which because it can be switched to lead, bass and PA has a whole extra tonal range for any one use.



This 'ere is the new Premier-Lockfast twin-tom-tom holder with the special "Rockfast" support stay that gives extra strength and stability, especially to bass drums used without the front head. Think about it. The new range also includes a single-tom-tom holder that is completely interchangeable with the twin holder and support stay, and uses exactly the same bass drum fitting.

road test

Fender-Rhodes — Boosey are big a grand piano



THE FENDER-RHODES is probably the best known electric piano in the world. Justifiably, it is the best. I've thought so for quite a while and when my mate and I at London's Fender-Soundhouse presented me with the opportunity of proving it I jumped at the chance.

The sound of the Fender-Rhodes is unique. Very percussive, the sound is almost as closely related to the vibraphone as the piano and when used in conjunction with a vibrato unit it develops a rich fullness that is usually only generated in studios via a bank of tapes and a whiz kid engineer.

But enough of this fulsome praise. Let's first of all say what's wrong with it. To start with it weighs at least three and a half elephants and when coasting it out you'll need to include a bonus for the poor roadie whose job it will be to hump it. Secondly it's quite a complicated job to set up. The legs for the thing, you see, are contained within the lid. So you have to lay it down flat, remove the lid, and then tip on its side before you can give it a leg-up. It's a compact scheme but one that requires considerable work to set up. And the position of the signal cable socket at the front

means that the lead itself floats annoyingly over the bass keys from time to time.

However, these are minor faults which you can quite happily ignore. The quality of the machine more than makes up for them. I've handled dozens of keyboards in my time and I can in all honesty say that the Fender has a better action than any of them. For the uninitiated, "action" in keyboard terms means the way the keys react when pressed.

Grand pianos, if they are maintained properly, tend to have too soft an action—that is you have to use very little pressure to achieve the desired result. Electric keyboards, on the other hand, are almost always too hard. A friend of mine using a piano which shall remain nameless often complains of almost having to thump the keyboard to get it to

work.

But on the Fender the touch is quite superb. And for those more technically minded, the "escapement"—the complex system of hammer control—is adjustable. But for the majority of keyboard men the factory setting should prove just right.

Variety of tone is not the Fender's strong point but that Fender sound is so good why should you want to vary it? In all I reckon it's probably the best electric piano on the market today.

If you want to know more I suggest you contact the Fender Soundhouse in Tottenham Court Road, and don't be too surprised by the price. Any machine this good is bound to be expensive.

Roger Greenaway

Boosey are big

BOOSEY and Hawkes are big. Like they are probably the biggest you can get making and distributing musical instruments. They're a bit traditional and boring but they are gradually getting over that.

Down at Frankfurt this year they will have two stands, one devoted to brass and woodwind which is what they are most famous for as they manufacture it themselves at their trumpet and clarinet mine in Hayes.

Pride of place will be given to the new Sovereign Euphonium which is available with three or four valves and in bright silverplate. It was introduced at the National Brass Band Championships at the Albert Hall where many contesting bandmen said of it: "Ayoop. That's a reel good 'un."

On this stand too will be Beverley drums. On the other stand there will be Laney amps and PA systems including the new Laney K15 and K30 combinations. The K30 has improved circuitry, a new type of reverb and is usable with a wide variety of instruments.



Skewes me

NOW THE readership of Record Mirror being what it is, I doubt if school glockenspiels are going to interest anyone very much, but that is what John Hornby Skewes is giving pride of place to this year.

The range includes guitar/organ and PA amplifier and loudspeaker units with a choice of 50 or 100 watt output ratings. They are all valve amplifiers and cabinets are fitted with Celestion speakers.

Of more interest though is the comprehensive range of amplification equipment and add-on units. This includes Miles Flating Amplification which has been deliberately designed to give high quality and low price.

Skewes also carry a range of effects units like the Zank and Shatterbox pedals and Zenta reverb, mixer, treble and bass boost units. Plus the famous Mister Bassman organ pedalboards which are also excellent for other instrumentalists who think they can manage to play their own bass with their feet.



That's it folks ...

SO THAT'S Frankfurt, or at least the corner of it you can see through Record Mirror. There are all the foreign companies too; the Italians with their very decorative speaker cabinets, the Americans with their electric guitars, the East Europeans with their beautiful folk instruments.

woodwind. There will be all manner of weird little companies with new gadgets for improving sounds on everything.

There will be gongs. There will be synthesizers. There will be barrel organs and burdy gurdies. There will be madolines and banjos, electric pianos, accordions, mouthorgans, effects pedals, sheet music, recorders and kazoots.

Plus tubular bells.

There will be enough pianos to make even Liberace jealous. There will be violins and brass and

Publicity for pianos

RIGHT IN THE MIDDLE of all this instrumental industry will be the British piano people. Now the piano manufacturers are quite separate from the other instrument people and keep themselves rather apart. The fact is that the industry has not changed much since the instrument was first invented in Beethoven's day. Every body else at the fair is out and about hustling for business. Stands are decorated in the most attractive fashion. Young ladies of doubtful morality adorn selected stands and the beer flows free. The piano section on the other hand is very staid. Business carries on in the same way as it has for thousands of years.

Respectable middle aged gentlemen in grey suits and collar and tie sit at scattered tables among their keyboards and occasionally an old friend will drop by to share a cup of tea.

Nothing moves. Some new wood finishes or a new polyurethane colour are in evidence, but the internal workings were perfected years ago and any attempt to update them and streamline the janglebox usually dies the death. This, however, does not stop the Piano Publicity Association from being very modern in its outlook. This year they have prepared a film which is on a promotional tour at present. The film, Pianorama,

recounts the life of an Edwardian piano from its original installation in a contemporary household to the present day. At the beginning it is surrounded by an adoring family singing duets.

Then it gets jangled through the Charleston era into the musical age of the 30s. It escapes the Blitz and the V2s and finally ends up being used for rock 'n' roll in the 60s and 70s. The cast of the film includes Una Stubbs, Christopher Gable and music by John Dankworth. It is the B feature film with The Serpent, starring Dirk Bogarde. The PFA is also launching two national competitions in 1974. The first, in June, is to find The

Most Promising Young Pianist of the Year. Leading music colleges are being invited to enter their star students for the competition to be held at London's Central Hall, Westminster, on June 5 and 6.

Now you may well scoff at this, but the prize is £1,000 and I know you won't scoff at that. Two runner ups will share £500.

Just in case you don't think you can measure up to that despite the carrot that is being offered, the other competition is to find The Best Pop Piano Composition of 1974. This will be centred on finding a pop composer who writes the best piece of music in which the piano plays a melodic as well as percussive part.

The prize again is £1,000. And get this — plus a recording con-

tract." Discussions are at present taking place with EMI regarding setting up the competition and more details will be available at a later date.

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LIVE



MICK RONSON

THIS REVIEW can only start with a prediction. It's no prophecy really, just a simple statement: Mick Ronson is going to prove a rock 'n' roll saviour in 1974.

There were few who did not know of his star potential before the Rainbow concerts last weekend yet he was an unknown quantity. Would he cash in on his involvement with Bowie? Was the public to be conned once more by the star-making moguls who blind us with stagecraft and starve us of talent?

The answer is an emphatic NO.

Ronno proved, though he was nervous and just a little too laid-back, what we knew all along, he has the creative spirit and musical talent to swamp this sadly lacking muzak business. Just in case his imposing presence failed to rouse you, there was the beautifully sympathetic orchestra, no doubt arranged by himself. There was Thunderthighs, a female singing trio that injected a lot of soul. And there was Mike Garson's hyper-sensitive piano playing. For good measure we had Trevor Bolder (bass), Ritchie Dharma (drums) and Mark from Fenge (second guitar).

First half started slow, but together, with unknown songs that often lacked fire but sounded like they could easily become familiar. Growing Up. And I'm Fine particularly was touching with Mick at the Fender Rhodes tinkling out a simple accompaniment.

On some of the later numbers his guitar was missing its usual power but by the break it was obvious that with music alone Ronson can make it big on his own. Add to that his image, his guitar-playing, his singing! Even his singing is better than most rock artists. Again it sounded weak to start off but by the time he was crooning Love Me Tender in the second set, you were pleasantly surprised and when he sang Moonage Daydream (his only Bowie borrowed number) Christ it was the last concert at Hammersmith all over again but rather than "Where were the Spiders" . . . it was where was Bowie? This song set the place on fire and slotted in perfectly after Ronson's incredibly moving instrumental piece Slaughter On Tenth Avenue in which he played lyrical guitar against some fine jazz and orchestrated accompaniment. Then Girl Can't Help closed the show amid scenes of near riot around the stage. He returned with an appropriate "Thankyou" song Something To Say and then finished dynamically with White Light, White Heat, the Velvet Underground classic. Good on ya Ronno. Now go out and conquer Britain!

Peter Harvey



ENO

ST. ANDREW'S Hall in Norwich is hardly the best venue in the country, so one's sympathies naturally lie with the band before they start, but Eno's performance there last Saturday soon had me writhing on my square foot of bare boards.

Eno crooned and posed his way through an hour long set which consisted of most of his new album, a new song and was padded out by several golden oldies. He was ably backed by the Winkles who shone far more when they did their short set on their own. They looked slightly uncon-

fortable for most of the set, largely due, no doubt to the fact that Eno seems to have absolutely no sense of timing whatsoever.

The whole show would have been much more palatable had the lad had an ounce of charisma. The whole tour has obviously been thrown together with the sole purpose of promoting the album.

Given three months of hard work and rehearsal the band would no doubt be worth watching, but until then, if I were you I would stay at home and listen to the album.

Chris Poole

CANNED HEAT

THE ORIGINAL CALIFORNIAN BOOGIE BAND, Canned Heat, are back in Britain with a new record company - Atlantic - behind them and a new spirit generally, driving them along. Trouble is they have to contend with British concert etiquette which dictates that a group shall not compel an audience to its feet until the very last number.

This philosophy was completely evident at North London Poly last Thursday when the band embarked on their tour with a loud and muddy set that needed some feedback from the crowd before it found the edge. Basically Canned Heat sounded too dull at the bottom, the bass and drums oozed rather than throbbled, though the addition of sax and trombone definitely paves the way for a new, more jazzy, future. To be fair the acoustics were bad and the audience too stoned but on numbers like Going Down Slow and Boogie All Night (with superb sax and a lovely Vestine guitar solo) the band sounded really good. There's something right about going to see a band as authentic as Canned Heat; just a pity we spoil it by being too cool.

Peter Harvey.

DUCKS DELUXE

DUCKS DELUXE have risen from the stillborn baby that was London "pub-rock" with a big RCA contract taped to their list of liquid-pop fodder and managed to drag in a lot of influential admirers. Then on Thursday last, RCA held a lavish (by current

standards) hamburger and wine reception for them at the West End's fashionable Hard Rock burger bar. Now it's true that many were moved to dancing and the band played a nice contrived set but it's a mystery to me how a group

so ordinary can suddenly find themselves making the pace. From the bottom the drums were plain boring and the bass unimaginative. The second guitarist played and sang well and the lead man was adequate. But they were not bad enough to be good.

There was no grinding earthiness in the Chuck Berry number that finished their short set. Maybe they will get a hit and live up to their promise but as an instrument of rock 'n' roll pleasure they are only for the fickle.

Peter Harvey

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"The Genius" is back again in a big way!

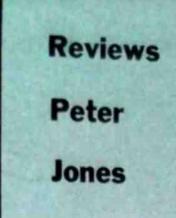
LONDON



LINDA LEWIS: Sideway Shuffle (Raff 18507). This is a single, is a single, is a single — in other words it's specially created to become a single, not whipped from the nearest album. Linda has the sweet little voice, but she swings a bit (vocally, anyway) and this is a s t u l l e r - r h y t h m production that gets through from the off. It shuffles all right... into the top fifty, wouldn't be surprised. — **CHART CERT.**



ELTON JOHN: Candle In The Wind (DJM 297). It's from Goodbye Yellow Brick Road, the John-atic quite remarkable track which tells a story of nostalgia and love about Marilyn Monroe. It's the John Tautou team at their very best... tremendous feel to it, and some outstanding lyrics, which will do it for them again with this one a lot... but then maybe you have guessed from the way I've gone on about it. Worthy pop, this. — **CHART CERT.**



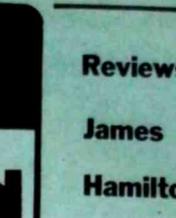
PETER JONES: Lesley Duncan: Watch The Tears (GM 016). I heard an acetate of Lesley's fine new album, Everything Changes, and I was asked for my best bet single to take from it. This was one of two I unearthed. Lesley is a quite remarkable talent — big talent in little girl. It deserves the title "creative pop", and that creativity may hold it back from the chart but... I hope it'll get played and bought and so push Lesley a little further ahead. — **CHART CHANCE.**



ALBERT HAMMOND: I'm A Train (Mums MUM 219).... and I'm a bulldozer — K E R R RUNCH!! Jolly Paul Simon-type strumming — Pop for kids to sing along — once heard, never forgotten (unfortunately!). CHOO — CHOO PICK.



GLADYS KNIGHT & THE PIPS: I've Got To See My Imagination (Budda 201208). Glad's many soulful slow American smashes are yet another indication of transatlantic differences in taste, so that here, where we're reader to rave, this accelerating pounder in our Chairs with a vengeance. Imagine it's with its compa... compa wardrums beat should be the one to put her in our Chairs with a vengeance. Imagine it's a hit! POP/R&B PICK.



OSCAR TONEY JR: Make It Easy On Yourself; Is It Because I'm Black (Contempo CS 2902). This worthy rival to Jerry Butler's original finds Oscar in a slower mood than usual as he gently croons the bitter-sweet Bacharach & David melody between some stone-gone mumbling at beginning and end. No give — it's really impressive. He's so low-key on the Ultra Funk-backed lazy — paced flippid reading of Sly Johnson's 1967 protest song that the message almost glides right by. It's a double "A" disc, actually, and a double SOUL PICK.

JIGSAW: I've Seen The Film (BASF 102). It's a good 'un, even if you've never heard of Jigsaw before. Just put the pieces together — commercial song, good lead voice, ballad feel, fair old melody which sticks instantly, strong production. What you get, having put things in perspective is a hit, given (a) plays and (b) a bit of faith from retailers who can plug if pushed. A first-rate slab of pop. — **CHART CHANCE.**

VANITY FARE: Fast Running Out Of World (Phillips 606 370). The team Cook and Greenaway wrote it, which is a fair enough guarantee of sheer commercialism. Recall that Vanity Fare have already hit high in the charts with I Ride and Early In The Morning and you have a definite guarantee of pulling power. They've been touring the world of late, demonstrating their strength on the vocal side. It's that strength, determined and flexible, which will do it for them again with this string-boosted piece. — **CHART CHANCE.**

JOHN CHRISTIE: Everybody But Me (Polydor 2058 441). Discoverer of Dave Clark, who sold 35 million records with his Five and therefore knows a bit about it. John is both singer and pianist, but the emphasis is here on his voice. The song is philosophic and self-accepting and if one draws the point that we're in Gilbert O'Sullivan territory here, but in no way a copy... well, that can't be bad for a newcomer. This new David and Jonathan team should do well. — **CHART CHANCE.**

ULTRA HIGH FREQUENCY: We're On The Right Track (Pye 7N 256-28). Thank to its buoyantly thudding Norman Harris arranged beat, railway effects intro and backing — track flip, this logical follow-on from "Love Train" should do big disco biz but... paradoxically... its great untuned back-up harmonies are so deeply within the pure Philly tradition that the overall effect is probably too muddled for Pop pickers.

BO DONALDSON & THE HEYWOODS: Deeper And Deeper (Probe PRO 614). These beefy Yankee youngsters have yet to benefit but wise in America from their many stints as support group on Osmond tours, whereas here, mania being what it is, that association alone may be enough to spark interest in this competently chugging Bubblegum. Far worse has been a hit.

RETTIE MIDLER: In The Mood; Drinking Again (Atlantic K 10413). "Lullaby Of Broadway" is getting all the air — play and it's so much better, yet we get Betty's King Pleasure — styled multi-tracked vocal version of the Glen Miller classic that was penned by Joe Garland (Atlantic K 10413). "Lullaby Of Broadway" is getting all the air — play and it's so much better, yet we get Betty's King Pleasure — styled multi-tracked vocal version of the Glen Miller classic that was penned by Joe Garland (Atlantic K 10413). "Lullaby Of Broadway" is getting all the air — play and it's so much better, yet we get Betty's King Pleasure — styled multi-tracked vocal version of the Glen Miller classic that was penned by Joe Garland (Atlantic K 10413).

HOT CHOCOLATE: Emma (Rak) Written by Messrs. Brown and Wilson, produced by Mickie Most... It starts off with an echoey and wailing sort of feel. Soft vocal touch, but the aura of urgency there and it's not one of the Chocolate lads' more pungent, untidy powerful jobs. But I promise you it inserts itself in the brain after only a couple of plays, and the classic arrangement falls neatly into place at the same time. Sub-intruded pop, this. Like a wake, almost. — **CHART CERT.**

QUEEN: Seven Seas Of Rhye (EMI 2121). Band being highly touted, holly tinted and wildly appreciated for their live gigs. Not entirely sure about the chances of this one, mainly because the vocal side seems a bit short of the impact a chieftain by the instrumentalists. Musically they have plenty of ideas and a lot of style. If this was just a mile less disjointed I'd be that bit more confident. As it is, this exciting, mixed-ged single is a strong... — **CHART CHANCE.**

BOBBY CRUSH: The Sting (Phillips 606 374). It's all a bit lightweight, in a way, this Scott Joplin theme from the movie which stars Paul Newman and Robert Redford. But it's also damed catchy and commercial, piano playing with gentle Dixie-type backing. Bobby has built great popularity since scoring on Opportunity Knocks — a hit, then. — **CHART CERT.**

ULTRAFUNK: Living For The City. Who Is He And What Is He To You? (Contempo CS 2001). Contempo is now distributed by Eye, so hopefully Ultra High Frequency and UltraFunk will be kept apart! This mystery group of instrumentalists turn out a synthetically led bump along treatment of Stevie's hit that'll appeal to backing-track freak only, while their fabulous R&F treatment of the Bill Withers flip is Norman Whitfield styled... and just as boring as that implies. In fact, retitled as "Who Is She And What Is She To You", the latter gets grittily rendered by ex-Gospel singer DELLA REESE, along with a gruffly good version of Luther Ingram's legendary "If Loving You Is Wrong (I Don't Want To Be Right)", on Peter PEGO 106. Try it.

WILSON PICKETT: Soft Soul Boogie Woogie; Take That Pollution Out Your Throat (RCA APBO 0174). With a grunt and a holler — and a springier rhythm than usual — Miz Lena's boy sounds almost fresh for a change. The flip's another way of saying "I ain't only your health that smoking can hurt" — and as the record's imported from America, it's probably made out of an old ashtray at that!

REDBONE: We Were All Wounded At Wounded Knee (Epic EPC 1472). Less compulsive than "Which Queen Of New Orleans", the Redskins' latest compa — ompa politico — rocker has been the more aggressive but less interesting "Reservation Of Education" by those other Red Rockers, the Smokee Robinson — helping XIT (Rare Earth RES 111). Ugh!

ARGENT: Thunder And Lightning (Epic 2147). A saw-aw, rhythmic sound before Huss gets at it. Lots of aggression and power, as the title might suggest. Brass figures pointing incisive fingers. Great big banks of rolling sound... at one point I thought the stars had stuck. Argent reach out and grab one by the scruff of the neck in this kind of mood. A very complete and together band is Argent. — **CHART CERT.**

CASH AND CARRY: Tchp Tchp (EMI 2125). This is the Continental hit I was going on about in my Reflections. It features the other week — it's an absolute natural if there's any market for gimmicky and dead-catchy little instrumental themes. Only needs a few plays and it'll take off. I promise that. — **CHART CERT.**

PEARLY GATES: Johnny And The Juke Box (Polydor). Story of a guy who came from the wrong side of town, and blew all his loot in the juke-box. It's a plaintive and dramatic reading from the lady who was previously V.I. one of the Filtrations. Nice. Nice. Nice.

LOU REED: Caroline Says — II (RCA APBO 0221). The inimitable Reed voice unadorned by such fripperies as booming bass and "doe-dee-dooing" chix is likely to be too angular and unmelodic for other than Bowie-fed ears, so that the Kurt Weill-clad "I" and dead slow alternative "II" version are both best only for enigma-seeking students.

JIMMY RUFFIN: Tell Me What You Want; Going Home (Polydor 2058433). The AI Green style suits Jimmy well, so it's a pity that he's remembered in a Pop context when this agile light thwacker is light years better than his Motown must. Answering chix add that Detroit Spinner touch for wider appeal, which could help here. Nice soulful autobiographical flip.

THE EDGAR WINTER GROUP: Hangin' Around (Epic EPC 2031). Clomp — along high energy Rock with good dynamics and musicianship but possibly not enough that's different.

Pick of the week
JIMMY HEELMS: There'll Be Another Night (Kobe 36). Gimme a packet of Kornblugs sings Jimmy — and people said that he sounded like Tom Jones, and in an individual way and this is the one that is going to establish him in the charts.

Pick of the week
... in a big way. Confidence? Well, you ought to hear the disc jockeys raving about it... and the record company people saying how much interest there is. It's a commercial song, for a start (by Johnny Worth), and Jimmy sells ferociously. — **CHART CERT.**

Pick of the week
THE INTRUDERS: I'll Always Love My Mama (Philadelphia International PIR 2149). This exquidity — wrought Philly Sound romper with its street corner reminiscence about the backing track "Part 2" was THE hit of the Intruders' set during their recent visit here — amazingly so, as its only exposure had been via discs. Therein lies Philly's power,

of course, but unfortunately discs alone rarely can make uncompromising R&B like this into a Pop hit without radio's help. Even if the airwaves are slow to respond, do give this a try... it's as close to pure Philly vocal group work as the slick Messrs. Gamble & Huff get these days.

Albums

Band of singles

INDEPENDENTS
THE INDEPENDENTS: Chuck, Helen, Eric, Maurice (Pye NSPL 28188). These medium-sweet Soulsters have here an LP that needs more than one listen — most of the tracks are of singles strength but their impact tends to be blurred by an over-all mellowness. As well as the two R&B hits included, "It's All Over" and "The First Time We Met", other standouts are a Gosselly "In The Valley Of My World", and Al Green-ish "The Same Old Way" and a surprisingly Richard Harris-ish lush "Lucky Fellow". So, give them a chance to sink in... Independently! J. H.



AL GREEN
 Livin' For You (London SHU 8464). What comes through on this album is the fact that Al Green can write good songs as well as perform them — of the nine tracks eight are Green compositions. Most have a blues / soul sound which is nice and ideal for the later things that happen at parties. Numbers like Beware, Unchained Melody and the title track which was released as a single, soon have you on cloud nine. All in all a good one from AL. R. H.



But will you love him tomorrow?

ZINC ALLOY AND THE HIDDEN RIDERS
OFTOMORROW
 A Creamed Cope in August (BLNA 7751). Yes, the bad moon boogie returns, so watch out! Miraculous Marc spent most of last year frothing up this little box of creamed confectionery and it shows. You get 14 pieces to chew on and like any assortment there's good and bad. Vocal backings by The Cosmic Choir and strings from The Pop Art Orchestra help Toni Visconti and Boley win points for the overall effect and then there's Marc's guitar playing. Apart from the appallingly bad solo on Teenage Dream, it's not bad at all. Venus Loon, the opener, has a compelling, if familiar feel, as do the next two, Sound Pit and

Explosive Mouth. Then just when you think it's going to be samey he throws in Galaxy with its catchy hook and strings, and Change, another goody with a nice guitar piece. If the second side is a little tedious, it begins and ends well. Liquid Gang is the enigmatic opener — another of Marc's mysterious lyrics... what's it all about? Then there's more of this well-produced but mostly repetitive stuff before The Leopards Featuring Gardenia & The Mighty Slug ends it in truly slimy symbolism and slinky style. No-one can say that Marc Bolan is out of the game yet... but if he ain't still got those teenage ears, there's not enough here to recruit a new army of fans. P. H.

Burn, baby, burn

DEEP PURPLE
 Burn (Purple TNS 3505). It's evident that one of the country's original 'heavies' are out to consolidate the faith their staunch following have in them with the release of Burn. Many people obviously thought that the band would fold into the archives after the departure

of Glover and Gillan but two replacements, David Coverdale and Glenn Hughes on vocals and bass respectively seemed to have fitted in more than adequately. In fact in some tracks, particularly Might Just Take Your Life, Coverdale's robust vocals and general enthusiasm to lead, are better than anything Ian Gillan

could produce during his last months with the band. "Oy herds" Ritchie Blackmore with some tasteful guitar work and Jon Lord who uses his keyboards much more effectively these days, still dominate the basic arrangements. The last Purple album I was into was Deep Purple In Rock and Burn does nothing to suggest that

they have advanced in leaps and bounds since the earlier times. The album takes me back to the days when I used to get out of me brain and soak into the hoovy Purple riffs so I found it rather enjoyable to relive the effects despite a certain hangover the next day! J.B.

Rab's special

RAB NOAKES
RED PUMP Special (Warner K46284). Since Rab Noakes quit Stealers Wheel not an awful lot has been heard of him. Well I hope that this album puts him back in the limelight since it's not one to pick up and put straight down again to collect dust. Noakes rates with me more than ever now. He's not said goodbye completely to his Stealers Wheel days and Raftery and Egan are featured strongly on side two. But this is Noakes at his best — the lyrics are bloody fine and the music particularly in Tomorrow Is Another Day and Sittin' In A Corner Blues is right on.

Parts of this album sound McTelliish but there again you could say that about Ralph's Easy against this. Nice one Rab. R. H.

THE STAPLE SINGERS
 Be What You Are (Stax 2325 103). Friendly Gospel-tinged and non-preachy... old poppa Staple and his three daughters singing songs like That's What Friends Are For, and Touch A Hand Make A Friend, and the philosophical Be What You Are. Warmth of style is their staple diet.

Quax
DUCKS DELUXE
 Ducks Deluxe (RCA LPE1 5008). This is one of the first of the new wave of albums that will no doubt be coming our way from the myriad of bands that are touring the nation's wares round the nation's airports at this very moment. Though I know that the band are very enjoyable live, on the evidence of this album I would advise them to pack up their AC30's and call it a day. To be fair to the band, the production on this album does nothing to enhance the punky feel that they get live, but the whole feeling of the album is slightly apathetic, which is surely the complete opposite of what the band claims to be about. C. P.



Bye-bye Ballard

ARGENT
 Nexus (Epic 65924). So Argent's most fulfilled album to date has been given extra significance with the departure of Russ Ballard. Nexus obviously has a lot to live up to following the group's last classic, In Deep, which became their biggest chart success to date and Ballard's influence here is all too apparent — he wrote half of the tracks and was involved lyrically in most of the others with the exception of the instrumental tracks which were composed by Rod Argent and Chris White, co-producers of Nexus. The instrumental theme takes up most of the first side with The Coming Of Kohoutek, Rod Argent's most ambitious keyboard track to date, Once Around The Sun and

Infinite Wanderer. Ballard's first composition, Love is as beautiful and simple as the title and bassman Jim Rodford finally comes out of his shell in Music From The Spheres, a rather simple piece in comparison with the rest of the album. The tight arrangements must obviously have given drummer Rob Herrix a testing time but his response only furthered my belief that he's the best around. One criticism is that certain tracks seemed spoiled by sloppy endings, particularly Ballard's Thunder And Lightning, an old rocker which loses most of its bopping effect because of the finish. In all, Nexus is an album which you'll probably dislike first play round but it does have a growth effect... I still prefer In Deep though. J.B.

yankee doodles



LIVE: It was billed as the "St Valentine's Day Massacre," but mascara is a better word for it when the New York Dolls are involved.

The front-runners of New York's latest scene put on one of their better visual performances (as did the audience) last week at the Academy Of Music, combining an introductory clip of the notorious Lipstick Killers (played by the Dolls themselves) with their usual barrage of stage flash, musically, their sound remains the most trying aspect of their act, and doing battle with a spattering PA system at times, proved to be even more than they could handle. The Dolls used the occasion of their homecoming, having just completed a European tour, to preview much of the material from their second album, *Too Much Too Soon*. They performed Stranded, The Jungle and Give Him A Great Big Kiss, a couple of oldies, and bulldozed their way through "It's Too Late, Babylon, and I'm A Human Being, which shows signs of becoming some of their best songs.

After being called back for an encore, lead singer David Johanson, who never won any awards for subtlety, looked around him and counted only four Dolls. When he deduced who was missing, he said, "I'm not going to mention any names, but someone must be taking a pee." He played a "yellow guitar" and then nodded to the microphone where Johnny Thunders' stand, which had previously been called back for another encore, Johanson asked, "Are

you gonna go home after this one?" When he was answered "no," the negative, he replied, "OK, we'll just do two or three more and get it over with instead of going back and forth all night."

Back to the Academy on Sunday night, the new James Gang with guitarist Tommy Stinson put on a fine high energy display, drawing most of their material from their latest mix of rock and roll. Lead singer Roy Kenner has a sure, strong voice, but his between songs raps which scolded the audience for not getting out of their seats and dancing in the aisles were idiotic and totally out of place, especially in the uptight Academy Of Music. The ushers constantly look like they fear that the revolution is about to erupt at any second. Otherwise, the James Gang showed what is perhaps their tightest combination yet: Jim Fox still mixes jazz and rock drumming with technical flair while bassist Dave Peters works off him like a well oiled machine.

Bolin (who survived the 60's practically unrecognized with the under-rated group, Zephyr), earned kudos only after his work on Billy Cobham's Spectrum album. He fits into the James Gang like a hand in a glove. Their music always sounds like the pyrotechnics of their guitarists, from Joe Walsh to Dominic Troiano, and Bolin could very well be the best one yet. He has a fluent style which commands

your attention, and yet doesn't detract from Fox and Peters. His use of electronic gadgets, which at times gave the guitar a synthesized effect was done with taste.

Brownsville Station who were also on the bill, are still the Geslapo of Boogie. They command you to boogie (leaving it up to you how you do it, as long as you make noise while you're at it) to their strident riffing, and usually don't give up until they have the audience won over. Handing out posters for free didn't hurt their chances of getting people to obey. I must add, at one point, guitarist Kub Kodota told the audience that Brownsville Station was on stage to have a good time, and then naively asked what they came for. That did it. Suddenly, from all directions, people began to come the simultaneous response "The Straws!"

That about summed it up. The Straws have a good time following in the footsteps through their all-too-rare appearances, and their cheerfulness of acknowledgment, and applauded just as warmly afterward even though Dave Cousins' throat was so sore that he sounded like Rod Stewart. The group performed most of the material from their latest album, Hero and Heroine, and threw in sterling renditions of

Lay Down and Down By The Sea, from Hursting At The Seams as well. To the dismay of much of the more vocal part of the crowd, the group failed to return for an encore after less than an hour of music. The Straws still have a few points to iron out in their presentation, but it looks as if they will return as headliners some next time.

A jam between Buddy Miles, Canned Heat and ELP kinda stretches the imagination, but that's what the actual transcription during one stop on the second half of the ELP American tour.

If you listen real close to the new Carly Simon album, you will again hear the voice of Mick Jagger, helping her out on background vocals. Nicky Hopkins is finishing his second solo album, called Long Journey Home. Again he has a host of luminaries backing him up. Names mentioned include Mick Taylor, Chris Spedding, Ron Wood, Ronnie Lane, and George O'Hara.

More energy waxes: The latest groups who have been forced to cancel UK tours are Joe Walsh, Commander Cody, and Steely Dan. Flash Cadillac and The Continental Kids have offered to do their bit by changing their name to The Continental.

David Warner. It doesn't seem all that long ago when people were criticizing Mott The Hoople and especially Ian Hunter for being nothing but derivative of many other groups. Well, here's a 21-year-old who has nicked his style from Mott The Hoople. Werner calls himself a "sassy brat" and his press releases drop the names of David Bowie, the Kinks, Lou Reed, and Mott to describe him. The Hoople are all obviously there. Songs like One More Wild Guitar and Love Is Tragic could have caused quite a stir a couple of years ago, but we all become so hardened after what he takes, and all the rest that it makes a lot more than this to make any kind of lasting impression. Speaking of impressions, he does a first rate job on Bowie and Ian Hunter.

Maggie Bell Queen Of The Night As lead singer of Stone The Crows, Maggie Bell made quite a mark for herself. With the arrival of her long-awaited solo album, it looks as if once again she will be thrust into the limelight. Instead of being propelled by high energy rock band, this time she is backed by a group of capable studio musicians which show her to be an interpreter of other people's material of the highest caliber. Maggie instills an emotion into her material

which enriches even songs which have been all but played out already, like King's Of My My and J. C. Crows After Midnight. Songs like Cuddo Cousins, The Years Go Passing By, and the title track, written by Stone the Crows Ron Lauby, radiate with a vitality and prescience which is brought to light here for the first time.

Hero and Heroine The Straws look like they have finally hit upon a firm foundation in which to build, with their line-up of Chas. Creek, Dave Lambert, Rod Coombes, John Hawken, and Dave Cousins. This is the first album recorded by the Straws since they last met, and it appears that the sound which Dave Cousins has been steering toward for so long has finally been reached. The album contains a couple of dominant themes which, build up to ringing crescendos (Autumn, Hero and Heroine) as well as a beautiful ballad Lambert rocker (Just Love) which is a sparkling change of pace for the group. John Hawken, who comes to the group by way of the Nashville Teens and Renaissance turns in some of his best keyboard work. The only real weakness is in Coombes' drumming. For the most part, he carries the idea of simplicity to its extreme.

stateside newbies James Hamilton

BYRON MACGREGOR: The British (unavailable anywhere). Here it is — as previously exclusively reported — except that in fact, he is ISNT! This is the Canadian star of "The Americans" playing the "British" version of his huge US hit, but his company in Britain has the guts to release it! Phonogram have the first-refusal rights but are frightened to do so, no obvious political implications. So, what is that that got them and all the other companies to back him? He's referred to as "Land Of Hope And Glory", doxday Byron proclaims in many times that the three-day working week of all Britain's other current problems have plucked the nation into more trouble than it's ever seen — then goes on to exhort "The British" with facts of how, by way of the Industrial Revolution, they once beat the world by being the first with every new advance that reminds us that "The British don't brag about anything — after claiming it." Then, have never given up — British they won't own — he plunges into collected quotes of Winston Churchill, using to effect in his argument. "We shall fight on the beaches and I have nothing sweet". No, this is not a parody and a partly satirical broadcast on heart. It is a commercial call to the streets' patriotism. It would have sold last week, it would have sold half-a-

million, easy. Unfortunately, unless you tune in to Capital Radio at 2 o'clock this Saturday afternoon, when I hope to be able to play it on Tim Rice's programme, you are now not likely to hear it. A pity, for as Byron concludes, "This is truly Britain's finest hour!"

TERRY JACKS: seasons in the Sun (out here on Bell 1344). Well, there he is, sitting alongside at Number One! Now I discover that I have a 1964 recording of this Jaeger's Chart, after all the years ago, which is hitting for the second time round. And REDBONE, "Come And Get Your Love" actually came out here as "Hail" some time ago (on Epic EPC 1398). Onwards!

THE SOUL CHILDREN: I'll Be The Other Woman (Stax STS 0182). As the title suggests, this big RAB / Pop crossover hit is an over-calculated version of Doris Duke hard-boiled style of spontaneity. A pity it lacks soulfulness, as their "Poem On The Beach" would have worked a bit. Still, if the RAB market can go for the Pointer Sisters...

WOMACK: Lookin' For A Love (UA UA N375-W). Title track from his new "Lookin' For A Love Again" album, this ultra-propulsive bouncy beater is Bobby's revival of the tune he originally recorded over ten years ago with his brothers in the Valentinos (yes, Cynthia, the same Valentinos — and Womack was the first to write — "It's All Over Now").

is a churning Spanish slocio by an Iberian Brotherhood Of Man which (I bet you HAVE forgotten!) came second in last year's Eurovision contest (and out here on Bell 1303). To continue in brief, CLIFF DE YOUNG was the star of a made-for-telly movie called "Sunshine", whence comes his ever-so-sweet reading of the dreadful John Denver's "I'm So In Love With My Sweet Lady" (MCA 40156) — not to be confused with Denver's own similar "Sunshine On My Mind" (RCA APP 4212), which is hitting for the second time round. And REDBONE, "Come And Get Your Love" actually came out here as "Hail" some time ago (on Epic EPC 1398). Onwards!

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ALBUM CHARTS

Billboard		Albums	
1	2 SEASONS IN THE SUN Terry Jacks	1	1 BOB DYLAN Planet Waves
2	1 THE WAY WE WERE	4	4 JOHN McVIE
3	4 SPIDERS AND SNAKES Jim Stafford	2	2 JOHN DENVER Greatest Hits
4	7 BOOGIE DOWN Eddie Kendricks	3	3 CAROL SINGON MICKIE
5	6 ROCK ON David Essex	5	5 LOVE UNLIMITED
6	3 UNTIL YOU CAN COME BACK TO ME	6	6 YES Don't Mess Around With Jim
7	5 LOVE'S THEME	7	7 YES Fans with Topographic Cousins
8	8 LOVE'S THEME	8	8 GOODBYE Yellow Brick Road
9	16 DARK LARK Lady	9	9 PAUL McCARTNEY & WINGS
10	11 PUT YOUR HANDS TOGETHER	10	10 CHARLIE RICH Behind Closed Doors
11	9 YOU'RE THE SIXTEEN RINGO	11	11 MIKE OLDFIELD Tubular Bells
12	21 MOCKINGBIRD	12	12 MIKE OLDFIELD Tubular Bells
13	10 LET SIMON & GARCIA Taylor	13	13 MIKE OLDFIELD Tubular Bells
14	17 CAR ME BE THERE Olivia Newton John	14	14 JIM CROCE A Go Home
15	14 LAST TIME I SAW HIM Diana Ross	15	15 STEVE MILLER BAND The Joker
16	24 JOHN DENVER	16	16 BLACK SABBATH
17	22 FRET TU Touch The Wind!	17	17 BARBARA STRESAND
18	20 SEXY MAMA Moments	18	18 THE WAY WE WERE
19	27 JET PAUL McCartney & Wings	19	19 THE DAY AFTER TOMORROW
20	30 MY SWEET LADY Cliff De Young	20	20 HERBIE HANCOCK Head Hunters
21	23 TRYING TO HOLD ON TO	21	21 EMERSON, LAKE & PALMER
22	31 COME AND GET YOUR LOVE	22	22 LOVE UNLIMITED ORCHESTRA
23	15 DOO DOO DOO DOO DOO	23	23 AMERICAN GRAFTI Soundtrack
24	28 SHOW AND TELL Al Wilson	24	24 GREGG ALLMAN Lead
25	19 MIDNIGHT RIVER Gregg Allman	25	25 TEMPTATIONS 1990
26	25 I LIKE TO LIVE THE LOVE B. King	26	26 BILLY COBHAM Spectrum
27	37 MIGHTY LOVE J. P. Spinners	27	27 AL GREEN Light For You
28	31 BENNIE & THE JEES Eton John	28	28 THE JOKERS AND THE PIPS
29	40 ENERGY CRISIS 74	29	29 THE WAY WE WERE/
30	38 LAST KISS Wednesday	30	30 RICK DERRINGER
31	31 CAN THIS BE REAL	31	31 ALL-American Boy
32	46 ROCK & ROLL HOOCHEE KOO	32	32 PINK FLOYD
33	25 GET TO GO USE MY IMAGINATION	33	33 THE WHO Quadrophenia
34	38 HOOKED ON A FEELING Blue Swede	34	34 KODJ & THE GANG
35	29 SMOKIN' IN THE BOYS ROOM	35	35 GORDON LIGHTFOOT Sundown
36	41 STAR TREKERS	36	36 IVE GOT TO LIVE
37	43 LIVING FOR THE CITY	37	37 NEIL DIAMOND
38	44 BOBBY COME CLOSE	38	38 DIAMOND UNDERSEA SEAGULL
39	46 SMOKEY ROBINSON	39	39 DAVID ESSEX Rock On
40	41 STAYING THAT EVER HAPPENED TO YOU	40	40 LOGGINS & MESSINA Full Sail
41	43 GLADYS KNIGHT & THE PIPS	41	41 ELVIS PRESLEY
42	45 CAGARRA de Franco Family	42	42 BACHMAN TURNER OVERDRIVE
43	46 LOOKIN' FOR A LOVE	43	43 LINDA RONSTADT Don't Cry Now
44	47 IVE GOT TO THINK ABOUT YOU BABY	44	44 SUNSHINE
45	48 ELVIS PRESLEY	45	45 GORDON LIGHTFOOT Sundown
46	47 W. O. D. Harry Chapin	46	46 IVE GOT TO LIVE
47	49 WE'RE GETTING CARELESS WITH OUR LOVE	47	47 ZEPPELIN
48	51 THE LORD'S PRAYER	48	48 JOHN DENVER
49	51 THE LORD'S PRAYER	49	49 POEMS, PRAYERS & PROMISES
50	51 THE LORD'S PRAYER	50	50 LOVE IS THE MESSAGE
51	51 THE LORD'S PRAYER	51	51 LOVE IS THE MESSAGE

ain't



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

Osmad

I AM Osmad barmy. I will be eighteen on March 2, which is also Jay Osmond's birthday. I am very proud of that.

As for that thick, stupid, ugly, Andrew Wright, I would just like to tell him where to get off. And as for saying they can't sing, they have been singing for ten years now, so if they can't sing, what have they been doing, playing tiddlywinks?

Julie Bates
12 Penrith Road,
Duncaستر, Yorks.

And what's so wrong about playing tiddlywinks, eh? As it happens, I am tiddlywink barmy, so there. Let's hear no more of these insults to our office game.

YOU put in Record Mirror (Reflections) that Donny had sexual intercourse with a junior schoolgirl.

I passed this around the class and nobody believed it. I say this girl is a stupid, ignorant bitch, and she needs her brains testing because Donny wouldn't do this.

A Faithful Donny Lover
(No address)

Great stuff! Sex and Violence, just what we need to live up to the page. Super, more Ahem, oh, sorry about that, I get a bit carried away sometimes. (You will be if you don't get on with it - Ed.) Oh, what was the question? Oh yes, 'Osmond Intercourse Case'. Well it's all a nasty plot and a pack of lies. Is that good enough, can I go to lunch now?



AC/DC

MAYBE he could make an album with David Cassidy, and they could call it "AC/DC".

I READ a letter in Mail Man the other day suggesting that Alice Cooper should combine all his different acts in his new show.

Surely that person must realise that everybody is wearing make-up and putting on sensational stage-acts, so Alice must take a fresh direction.

He should become totally clean and wholesome, that would be great, it would really shock people!

Terry Wethall
Melmerby
Ripon
Yorks

I WOULD like to say how stupid it is for the Alice Cooper mob to record such a fantastic album as Muscle of Love in a cardboard box!

Nobody seems to want to buy it!

Simon Hulme
Mill Cottage
Reigate
Surrey

I MUST admit it does sound rather silly doesn't it. I mean how did they get all their equipment inside the box? Maybe it had particularly good acoustics.

AFTER reading through the Superfans feature I thought I'd comment.

When I was fifteen I had a terrible crush on David Cassidy. I bought records because his name was on the label, and paid up to 30p for a magazine because his name was on the cover, and so on.

I'm eighteen now, and I realise just how ridiculous I was being.

Sue D. Nim

I was reading the letters page the other day, and was struck by the thought that so many people seem to prefer to remain anonymous, and sign themselves off as 'faithful Donny lovers' or 'Record Mirror Fans'.

Is it that they're ashamed of their views and don't want any of their friends to find their true feelings? Very strange. Just thought it might be an interesting point to think about.

A Marc Bolan Fan
Upper Chine,
Shanklin,
I.O.W.

Hmm, yes, er, very interesting, thanks for writing er, Mr., or what was the name, I didn't quite catch it.

What's the point of risking your life by swimming across the Thames, or hanging around an airport for thirty-six hours? Or screaming your head off and fainting at the very mention of his name. What does it all prove? Only that these fans are being very childish.

Didn't a girl lose a kidney because of incidents like these?

You can tell me to shut-up, but think about it, someone's gonna get hurt at a Cassidy concert this year, but what should I care, I'll just sit back and say "I told you so".

I hope you print this, I don't care what the replies are like.

Primo
(No address given)

Narsty

I ALWAYS read your page every week, and even though it's very funny, some of your replies are really nasty. How can you be so cruel?

Virginia Hynes
Maidenhead,
Berkshire.

It's not easy . . .

I'M NOT too sure that's the compliment it seems at first. Office sex-symbol Gary Hall says Eno isn't set anyway, but for a second opinion we go over quicker than a dose of salts to D. KASELTER, ASPIRING young star, who says ". . . He!". Thank you, Al Nest.



DEAR Bryan Ferry, please would you destroy Bob Dylan's All Really Want To Do, it will be a smash hit!

P.S. You are even sexier than Eno, Pete.
Lou and Mal
Carshalton
Surrey

around the country

tony byworth

Basic Milsap

RONNIE MILSAP'S instrumental skills shade over only one portion of the accomplishments that have made him one of the most praised 'newcomers' in recent months. The achievements have been matched by a couple of hit singles and a presentation that's nothing short of the hard country sell.

Blind since birth, Ronnie had mastered the violin by the age of seven, was playing piano a year later and, by twelve, had added the guitar to the list. Within recent years he's been heading a tight, five piece band and, besides mingling vocals with a fine piano style, generally manages to turn the spotlight on a number of other instruments during the course of his act.

I guess you could call me a picker along with being a singer. Ronnie said, taking time off during one of his Nashville performances. I enjoy playing all kinds of keyboards, organ and harinet as well as guitar and fiddle and some other

things. I just enjoy working musically as well as vocally.

Reputations spread fast and the past few months have seen Ronnie attracting enthusiastic audiences to his cabaret shows at Roger Miller's King Of The Motel in Nashville. The praise had been spread by word of mouth, as well as considerable press coverage, and, once there, the audiences were treated to an act that successfully combined the basic roots of country within a smooth, sophisticated setting.

Of course, there were also the hit singles.

Last August he had made the Billboard Country Top Ten with his debut RCA release I Hate You / (All Together Now) Let's Fall Apart. More recently he followed it double with his follow-up single that Girl Who Waits On Tables which, after eighteen weeks in the charts, has proven to be equally successful.

Yes, I'm just a brand new artist in country music, he stated modestly

but failed to mention, until being further pressed, about the years before the success. He's yet another case of the 'overnight variety' whose success is anything but the overnight variety — and it's been country music that has provided the breakthrough as well as allowing him a return to the sounds of his childhood.

I have been involved in some pop, some rock 'n' roll and some country. The music we used to play was a combination of all three and we used to lay that down in the clubs and the occasional concert.

Before moving to Nashville some months ago I was living in Memphis for three years and I guess that I've now been singing professionally for around five years. But, throughout that time, I never had the chance to do what I really wanted to do, and that's country.

It seems like if you want to sing country, then you've got to go where it's all happening and that's

why I made the move to Nashville.

His emergence as a major new artist has come via the assistance of a couple of very prominent Nashville executives, Jack Johnson and Tom Collins, who — when they're not looking after Ronnie's affairs — are the major force behind Charley Pride's phenomenal career.

I first met Tom about three years ago when he came down to see me in Memphis. I have been in contact with him ever since and, when I decided to make the move to Nashville, he took over the role as my record producer. He also introduced me to Jack Johnson who has now become my manager.

Ronnie is about to make his debut before British audiences with his initial album release Where My Heart Is (RCA AFL 9232), a recording that deserves to attract a healthy audience through its wide range of sounds and material. Included in the ten tracks is I Hate You, the song that



started the ball rolling.

That was really a kinda scary title! Ronnie now remarks, upon reflection. A lot of the ladies told me that they were really afraid of it but it's really like saying I love you in a roundabout way.

Most of all, though, Ronnie Milsap will strike home with the British enthusiasts through his presentation that lays the

emphasis on the return of the harder, more solid country sounds.

My music is very basic. I suppose the term 'hard country' would describe it. I like a lot of other kinds of music but I guess other music is incorporated in my sound but, really, all I want to do is speak the language and the sincerity of country music.

John Beattie talks to Richard Hudson — the Tommy Cooper of pop



HUDSON is the sort of guy who'd have you in stitches laughing without saying a word. He could easily have made it as a comedian, but impulse turned him to music and the hard, unpredictable life of being on the road.

Hudson and Ford are persevering to survive but the "It" ingredient in their personalities remains the same. It hasn't been easy for the ex-Strawbs men to form a band and find success which, doubly but surely is coming.

It started with their first single, Pick Up The Pieces. Big success in the charts gave them the confidence needed to form a band with musicians who had been more used to session work.

"We were wondering whether to try and become a purely recording band or go on the road," says Richard Hudson wiping the few hairs he's got away from his forehead. "After all, it was only two of us who did Pick Up The Pieces and we just kept over-mixing it."

Tight at the beginning when we thought of going on the road we were going to go out as a duo with acoustic guitars and things like that but if we had done that, we couldn't have played our songs."

Then Nickelodeon, the duo's first album came along and they discovered that there was a "main" tracks and it couldn't be done live without a band.

The group formed and a second single, Take It Back was released off the album without much success although it did reach the lower regions of the top 50.

Hudson-Ford's first major concert hall tour was a bit of a disaster. The band weren't together enough and the set was clinical and disappointing. Problems came to a head when John Ford was taken ill suffering from nervous exhaustion.

"The pressure of doing gigs like that straight away took its toll," adds Hud thoughtfully. "I just wish we'd done more gigs before the Festival Hall but we didn't really get the time because of John's illness."

"Considering that the band had only been together two months it was quite successful but it's better now we've been rehearsing more, there's been material and it has been written for the band."

Despite Nickelodeon Richard agreed that people sent to see Hudson-Ford because they were part of The Strawbs: A lot of them don't know what

The Comedians

we're doing and they tend to think of Part of The Union which is a bit of a drag really."

Richard's intelligent enough to realise that constant gigging will solve this problem and it'll take time. "They've got to see us so we'll incorporate as many gigs as we can."

Since that first tour Hudson and Ford have been rehearsing new material for a forthcoming album which they hope to record in between the current British tour of colleges and a follow-up American visit.

Their latest single, Burn Baby Burn is hoisting itself steadily up the charts and looks like being their best effort to date.

"When we were in Canada we went to a place called Sudbury where they mine nickel and the whole area is completely dead. It has all been burnt where the sulphur has come out of the mines."

"It's so grey, apparently the Astronauts rehearsed there for the moon and we just couldn't believe if they are still churning the stuff out causing even more pollution."

"That's where the idea for Burn Baby Burn came in. In fact we've written another song about Sudbury which should be on the new album." Despite his easy-going

character, Hud is very aware of 'happenings' in the world today. Burn Baby Burn was a protest about the fact that pollution was occurring and nothing was being done about it.

"Sometimes I feel more strongly about certain things than others. There was a song which we wrote. I think it was a B-side about that incident in Northern Ireland when 13 people were killed."

"It was written the day after it happened because it hit me then, not just because of the riot but the way that everybody was out to kill each other and surely killing is no way to protest."

One of the obvious reasons for the Strawbs split was a clash of personalities between certain members of the band. It's history now but Richard and John are still good friends of Dave Cousins and Co. Being close friends and working together as well doesn't apparently cause any major problems for Hud and partner.

"We were a bit nervous at first but I don't think we inhibit each other in any way. The band are bound to come through eventually too. The're all good musicians and individuals and it's sure to happen for them."

Fran "sitting in the bank" as Richard described his Strawbs' days to constantly

striving for success as Hudson-Ford is no easy task.

The duo are still the main attraction and presenters of their stage act and a lot of thought has gone into the way that the band put themselves across. It's pleasing to Richard that they are still under the same management as the Strawbs' days.

Hud gives the impression that the band are working on the beginnings of a very slick and humorous stage act although the musical side takes first precedence at the moment.

"Obviously they've got a lot more things to work out before people begin to accept them totally in their own right. Instead of sitting back and cashing in on the success of the Strawbs they have done something which might seem strange to many, but is instinctive to both of them."

"We haven't got an obsession with success. We just like to play and if success comes, it comes, but the important thing is to be happy, if the band aren't then there's no band."

"I'd rather we went on playing for four or five years doing gigs like we are, than have a quick success and have everybody pissed off and hating each other's guts. We've got to go with the times. If you stand still you just get left behind."

Next week in Record & Radio Mirror

BOLAN

Join our search to find Marc's one-in-a-million SUPERFAN

Could it be YOU?

PAPER LACE

"Rock musicians think our hit single is a joke."

SWEET'S

Andy Scott talks frankly about pop notoriety

DEEP PURPLE

PLUS ALAN FREEMAN'S FOLLIES the SUTHERLAND BROS. AND much-quoted regulars

CHART PARADE AND RADIO WAVES