

**SWEET: Do they have Superfans?**

**RECORD**  
*& Radio*  
**MIRROR**

A BILLBOARD PUBLICATION

MARCH 16, 1974

7p



FROM AUSTRALIA  
**ELTON JOHN**

'Am I unfair  
to the  
public?'



**BAY CITY  
ROLLERS**

THE **ONLY**  
PAPER WITH  
**THIS** WEEK'S  
**BBC TOP 50**

CAN  
**NAZARETH**  
DO IT AGAIN?

COLOUR POSTER:  
THE **FACE** OF '74  
SEE BACK PAGE

**WIN 25**  
HISTORY OF POP  
ALBUMS



# HAPPY RAMPAGE

COMPILED BY TONY JASPER

## world charts

- Belgium:**  
 1 The Most Beautiful Girl In The World - Charlie Rich  
 2 Dirty Ol' Man - Three Degrees  
 4 The Air That I Breathe - Hollies  
 8 Dynamite - Mud  
 9 Oh Lonesome Me - The Walkers  
 10 Jambalaya - The Carpenters
- Denmark:**  
 1 (LP) Forever and Ever - Demis Roussos  
 2 Goodbye My Love - Demis Roussos  
 3 (LP) Burn - Deep Purple  
 4 Nutbush City Limits - Ike & Tina Turner  
 5 (LP) Sound 74 - Les Humphries Singers

- Spain:**  
 1 (LP) Crash - Suni Quatro  
 2 Helen Wheels - Paul McCartney & Wings  
 4 Photograph - Ringo Starr  
 5 Goodbye My Love - Demis Roussos  
 9 Angie - Rolling Stones



## guess who

**CHAZI** people, this one's for you. Work it out and first three to come up with the answer drawn on March 19 win themselves an album from Madeline Bell called, *Comin' Atcha* and ain't that a tasty one? Sure is crazy ones.

## BESTER PLAYS

## 10 years ago

March 14, 1964

- 1 (1) Anyone Who Had A Heart - Cilla Black
- 2 (2) Bits and Pieces - Davy Clark Five
- 3 (9) Little Children - Billy J Kramer and the Dakotas
- 4 (3) Diane - Bachelors
- 5 (11) Not Fade Away - Rolling Stones
- 6 (20) Just One Look - The Hollies
- 7 (4) Needles & Pins - The Searchers
- 8 (1) I Think of You - Mervyn
- 9 (12) Boys Cry - Eden Kane
- 10 (18) Let Me Go Lover - Kathy Kirby

We are unable to list the Yesterplays from 1969. Chart compilers can send in their names and addresses and we will send the list when available. Our 1969 charts are being bound at the printers.



## Return of the kiss-curved Comet

WE REPEAT, definitely one to watch! So said Record Mirror in 1955. The result was entry on January 7, 1955 for Rock Around The Clock. Now

it needs to be repeated, 19 years later! Rock Around The Clock is back at 38 and Bill Haley is here in the UK to celebrate!

The disc has been in and out of the charts ever since. Interestingly enough no-one has put a cover version where it belongs, the charts! When Rock Around

The Clock hit home in 1955 it re-entered the same year in October. It stayed two weeks in January of '55 but the October smash was for 17 weeks. One reason for this was the then sensational film, *Blackboard Jungle*.

The Clock could easily rock to the top once more!

## coming

**SLADE** ARE among the names of people with future releases, though not all record companies seem bothered to let you know what's coming out soon. This week on CBS comes Live Rhythim from Paul Simon and other albums from the company, Colin Blunstone on Epic, March 22 with *Journey* and on CBS, Saints & Sinners by Johnny Winter. The Slade single on Polydor is for March 29 and comprises, *Every Day and Good Times*. Mid-March on Mercury, *Bochman Turner Overdrive II* and singles from Contempo, March 29, *Do Me Right* b/w *Woo!* You Consider and Now That I've Found A Good Thing c/w *Home Wrecker*. Singles from March 29 are *The Soukny Girls*, *Mid-March* on Mercury, *Bochman Turner Overdrive II* and singles from Contempo, March 29, *Do Me Right* (Parts 1 & 2); *The Masai*, *Across The Tracks* (Parts 1 & 2) and *Make Up For Lost Time* from The Montclairs.

## hot ones

**THEY** ARE still playing The Joker from Steve Miller (Capitol) on CBS, *Saints & Sinners* by Johnny Winter. The Slade single on Polydor is for March 29 and comprises, *Every Day and Good Times*. Mid-March on Mercury, *Bochman Turner Overdrive II* and singles from Contempo, March 29, *Do Me Right* b/w *Woo!* You Consider and Now That I've Found A Good Thing c/w *Home Wrecker*. Singles from March 29 are *The Soukny Girls*, *Mid-March* on Mercury, *Bochman Turner Overdrive II* and singles from Contempo, March 29, *Do Me Right* (Parts 1 & 2); *The Masai*, *Across The Tracks* (Parts 1 & 2) and *Make Up For Lost Time* from The Montclairs.



## focus on the hollies

**THE HOLLIES** are liked by a variety of age-groups. This caused problems for pop paper and magazine editors, for they like to know their pitch. In spite of small coverage compared to many less-selling groups The Hollies keep coming up with big hits. You have to go back to 1963 for their first release called *Ain't That Just Like Me* and fast on the heels of this hit came *Searchin'*. The hatrick followed with *Stay and Go* so began one smash after another.

The Hollies had their birth from the death of another group, The DeLaks. The four DeLaks wanted to find a lead guitarist for their new format and found Tony Hicks. The other four were once primary school friends, Graham Nash and Allan Clarke plus Don Rathbone on

drums and bass guitar via Eric Haydock.

Changes have occurred in the group for Bobby Elliot, once with Shane Fenton (Alvin Stardust) and the Fontones replaced Don. Bernie Calvert replaced Eric Haydock in 1966 and then came a big loss with the '68 departure of Graham Nash but then Graham went on to big things with Crosby & Stills and later with Neil Young. His parting came at London's Palladium on December 8.

The newcomer was Terry Sylvester and he had been noticed by the group in Munich three years before. Whatever the line-up the hits have come though there was worry with Allan Clarke departing in December 1971 and being replaced by ex-

## Put Simon on your turntable

CAN SIMON make his record career dead simple right in the charts with no questions? How about his new single on U.K. called *She Was Just A Young Girl*? RRM's single reviewer, Peter Jones said on March 9 issue, "It's a strong chart contender."

Hey, look, you can win one of 25 offered copies of this just released disc. Answer our stunning questions, write your name and address and put everything on a postcard and send to Simon's Single Competition, Record & Radio Mirror, 7 Carnaby St., London W1V 1PG and do so by March 19.

That's earlier than usual but factory conditions being on our side it means you can get the single without too much delay! Remember postcards only and first 25 correct answers drawn mean the lucky winners.

Name.....  
 Address.....  
 1 Simon? Simon.....  
 2 Has he appeared on TV?.....  
 3 Is he also Bubblerock?.....

## label news

**THIS WEEK** a look at recent and future RCA releases. Selling at £2.18 is the goodie from Mick Ronson, *Slougher On 10th Avenue*. Mick's album began recording life late last summer. He chose fellow Spiderman Trevor Bolder for bass guitar and brass work. Keyboard effects are mostly from Mike Garson and on drums is Aynsley Dunbar. A new *Boogie* song, *Growing Up And I'm Fine* plus three partly composed Ronson songs make the album's news value and also included is *Love Me Tender*, a song which Mick should have left alone. His vocal work will surprise doubters and among those is White Light. *Ducks Deluxe*, one of the talked about pub bands have their first album release titled after them and most of the album is written by Sean



Tyla, Nick Harvey and Martin Belmont from the group and Ducks arrange everything with pleasing result.

*Animal Selling's Rock And Roll* Animal head at £2.38 was rushed out for the end of February but hasn't managed to catch my eye in the record shops. *Levi's* album was recorded live at the Howard Stein Academy of Music in New York last December. Four of the tracks come from Velvet Underground times and among those is *White Light-White Heat*.

Billy Lawrie is someone getting big attention from RCA and his debut is ship imagination and contains all part compositions of Billy save for the Lennon & McCartney number, *I Feel Fine*.

Last to a favourite singer of mine Grace Slick. On the Atlantic label, so felicitously called *Grunt* comes Grace's album offering, *Mambo*. Part of this album was recorded in London and to some extent reveals another side of the lady with something Spanish popping up. As with recent Airplane releases there's a mixture of slightly stale and invigorating new. Grace still reigns high in my estimation and I wish more tunes on to the lady who first hit us hard via *Jefferson Airplane's*, *Surrealistic Pillow*, assuming you don't talk in terms of the Great Society.

## winners

**OLIVIA** Newton-John album: Paul Healand, Hull; B. Gibson, Exeter; D. Siracusa, Huddesdon; Mrs Cox, Crumey; Miss Y. Eiteck, London; Eileen Mahoney, Tottenham; Ted Clark, Yorks; Abdré Budak, Tiverton; Trevor Hewitt, Salisbury; Steve Chadburn, Burnley.

**Stylists:** T. Fowler, Guildford; Stephen Moore, London; Sheila Brown, Stoke; Bernard Edwards, Sevenoaks; Moyra Daly, Huddersfield; A. Rand, Buxton; Alan Amer, Newbury; Charlie Peak, Malpas; Paul South, Hull; C. Worman, Hillingdon.

# Purple to tour

DEEP PURPLE are set to undertake their first major British tour since changing personnel last year.

Starting at Dundee Caird Hall on April 18 the new line-up takes in 20 dates including three in the London area.

At the same time their new album, *Burn*, is highly placed in RRM's charts and a single, *Might Just Take Your Life*, has just been released. Both were recorded in Montreux using the Stones mobile.

Dates: Dundee Caird Hall (April 18); Edinburgh Odeon (19); Glasgow Apollo (21, 22);

Birmingham Odeon (May 4); Preston Guildhall (5); Sheffield City Hall (6); Stoke Trentham Gardens (7); Hammersmith Odeon (9); Norwich Theatre Royal (10); Lewisham Odeon (12); Newcastle Odeon (14); Manchester Belle Vue (15); Southampton Gaumont (18); B'mouth Winter Gardens (19); Bristol Colston (20); Kilburn Gaumont State (22); Wolverhampton Civic Hall (24); Cardiff Capitol (26); Coventry Theatre (28).

At present the band is touring the States where they were recently named top album artists in *Billboard*.

## Stardust cancels



DUE to a bout of 'flu last week, Alvin Stardust had to cancel the first three dates of his tour.

His first live date was scheduled for Dunstable last Saturday which has now been rearranged for April 27. The two other dates at Douglas, Isle of Man, and Doncaster are now taking place on April 9 and May 19 respectively.

Despite his illness Alvin did manage to rise from his sick bed to record a top Of The Pops show which he mimed and an interview on the Russell Harty chat show.

## Country awards

THE PRESENTATION of the 1974 *Billboard/Record & Radio Mirror Country Music Awards* will be one of the highlights of the Sixth International Festival of Country Music to be staged at Wembley's Empire Pool over Easter weekend (April 13-14).

The Awards were first introduced in 1971 and are presented to the artists who, in the opinion of the judges, have made valuable contributions to the growth of the music on this side of the Atlantic with points being assessed on a number of factors including overall popularity, recordings and performances.

Although nominations are now announced the names of the actual winners will not be revealed until the Saturday evening concert. George Hamilton IV and *Billboard's* country music editor Bill Williams have been invited to present the awards and, for the first time, the presentations will be recorded by BBC-2 television cameras.

Nominations for the American categories are as follows: Top Male Artist - Tompall Glaser, George Hamilton IV and Slim Whitman; Top Female Artist - Jeanie C. Riley, Connie Smith and Dottie

West. Top Group - Commander Cody & The Lost Planet, Airmen, Country Gazette, and Danny Davis & Nashville Brass; Top Song - Deck Of Cards (by T. T. Taylor), The Most Beautiful Girl (by N. Wilson, B. Sherrill and R. Bourke) and Paper Roses (by J. Torre & D. Spielman).

In The British section the following have been nominated: Top Solo Performer - Bryan Chalker, Larry Cunningham and Pete Savers; Top Group - Down Country Boys, Jonny Young Four and Miki & Griff. In the Record Company category, Phonogram, Polydor, Pye and RCA have all been nominated as having made a worthy contribution to the marketing and promotion of country music.

This year's panel of judges were: Radio presenter David Allen, "Country Club" producer Colin Chandler, country music promoter Mervyn Conn, broadcaster and journalist Murray Nash, journalist David Redshaw, *Billboard* President of International Operations Mort Nasatir, *Billboard* country music editor Bill Williams and *Record & Radio Mirror* country music editor Tony Byworth.



Having cornered the market in gold discs, glamorous Gary now strikes another number one. He's the first British artist to be awarded a platinum record by the British Phonograph Society.

Gary gets the disc - for selling one million copies in this country of I Love You Love Me Love - in a London Weekend's Saturday Scene this week.

With Mr. Glitter is the programme's presenter Sal James.

## Live Simon

A NEW PAUL SIMON album, *Live Rhythim*, is released by CBS this week which features classic numbers like Me and Julio, *Homeward Bound*, *Bridge Over Troubled Water* and *Sound of Silence*. Simon is accompanied by Urubamba and the Jesse Dixon Singers.



Confirmed dates: Leicester (April 10), Hull City Hall (16), Aberdeen Music Hall (17), Newcastle City Hall (19), Liverpool Royal Court (20), Birmingham Town Hall (21), Stoke (Hanley) Victoria Hall (22), St. George's Hall, Bradford (23), Preston Guildhall (24), Sheffield City Hall (25), Edinburgh Usher Hall (26), Kelvin Hall, Glasgow (27), Manchester Opera House (28), Royal Theatre, Harrogate (30), Colston Hall, Bristol (May 2), Paignton Festival Theatre (3), Leeds University (6), New Theatre, Oxford (7), Bournemouth Winter Gardens (8), London's Drury Lane Theatre (12). A further five dates have yet to be announced.

## Navy Blue

BLUE RETURN to Britain this week having completed their new album in San Francisco which is provisionally titled, *Life In The Navy*.

Dates - Caledonian Hotel, Inverness April 2, Seaford Hotel, Kirkcaldy (3), Olympia Ballroom, East Kilbride (4), Glasgow Technology (5), College of Liverpool Stadium (6), Golden Diamond Club, Sutton-In-Ashfield (8), American School of London, St. John's Wood (9), Glen Ballroom, Llanelli (16), Civic Centre (17), Patti Pavilion, Swansea (18), V.T.B.A. Wales (19), Bristol University (20).

## Teen Rebel

COCKNEY REBEL, just back from a 10-day European tour, have their second single released by EMI this week. It's a Steve Harley number called *Judy Teen*.

The band's March dates are: Booths, Bristol (14), Guildhall, Plymouth (16), Brunel Rooms, Swindon (16), Liverpool University (21), Penthouse, Scarborough (22), Greyhound, Croxall (23), Sheffield Poly (27), Woods Club, Colchester (31).

## Hogs dates

THE GROUNDHOGS have just completed work on their new album, *Solid*, which is due for release in early June. A British concert tour to promote the album is due to begin in mid-May although three concert gigs are set for this month.

They are: Bradford University (18), Guildford Civic Hall (17), Barbarella's, Birmingham (19).

MONTY PYTHON'S First Farwell Tour at London's Drury Lane theatre has been extended yet again. Eleven more dates have been added on March 10, 11, 12, 14, 15 and 18-23.

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A SUPER SOUL SOUND

# DREAM WORLD

Follow-up to 'Lonely Days, Lonely Nights'

PEO 108

SSS SH!

### Eurovision winners

OLIVIA NEWTON JOHN (centre) will represent Britain in the Eurovision Song Contest to be held at the Brighton Dome on April 6. The winning song Long Live Love, written by Valerie Avon and Harold Spiro, also pictured, polled 27,587 votes in the recent finals. Angel Eyes rated second place, with Hands Across the Sea in third position.



WE congratulate ROD ARGENT and wife this week on the birth of their son, another budding musician a possible replacement for Russ Ballard? ... now we hear DAVID BOWIE'S been taking more than a passing interest in the success of THE THREE DEGREES' show at London's Mayfair Hotel this week ... who was that weirdo who introduced Top Of The Pops? ... none other than Greg Edwards who is CBS' very own Custom Labels Manager, obviously everybody is out freelancing these days ... the NEWSEEKERS are still freaked (not streaked) out by their fateful cancellation of a promotion trip to Paris-it would have meant a tragic return flight.

Heard about Renaissance? ... we haven't but just for the record they performed in front of 1000 people at Brugge, Switzerland in a 14th century cathedral ... arrangements in place, was beautifully lit by 500 candles but the publicist won't say if it was deliberate or whether they too, have power cuts ... GEORGE MELLY'S book about life in a jazz band touring in the fifties is being reprinted for release in May it's called Owning Up in case you don't know. Full of scandal I'm sure ...

LINDA LEWIS dropping a few hints about the Sideway Shuffle to Leicester City FC this week ... I've heard the QPR road-boys are out to get her after Saturday's result, she's 'Fathoms Deep' trouble so they say ... QUEEN are travelling like Kings these days in a £12,000 custom built van with all mod cons including TV, central heating, four beds and other extras ...

BLACKFOOT'SUE offered to take part in the latest cran and streak down Carnaby Street for our own 'paper doll' ... it's announced what some bands will do for recognition to Bryan Ferry about to leave Roky? ... NEWS FLASH ... Archbishop quits ... Hon Sir Alf Winkerbottom has quit the rock circuit to pursue a solo venture, his replacement hasn't been decided but rumours say CLIFF RICHARD ... now for something serious ... do you like SASSIE? ... do you don't why have you wasted you time getting this far? ... you do ... then read on ... ENDS.

# Harrison tour rumours denied

Stories and rumours circulating the music world that George Harrison is to tour the States later this year appear, according to the ex-Beatle, to be the speculation of an American journalist.

One leading music paper said that the tour had been confirmed by Apple but a spokesman for the company told RRM that they had no information at all regarding the matter.

Harrison has issued a statement which reads: "Although I have been considering a US tour for the autumn and although several promoters have been approached on my behalf with regard to a possible tour, no decisions have been taken either with respect to the tour itself, a promoter or the members of a band. "All present stories and rumours concerning this tour appear to be the speculation of Mr. John Rockwell of the New York Times who was told prior to his article that nothing had yet been decided."

Meanwhile on the McCartney front Paul is understood to be looking for a guitarist and drummer to join Wings and not a bass guitarist as one music paper reported. A spokesman for McCartney said he would like to do a tour but first he has to get Wings together and then rehearse.

KIKI DEE BAND make their first major London concert appearance when they top the bill at Croydon's Fairfield Halls on March 24.

Other March dates: Bogner Regis Ballroom (15), Merthyr Tydfil Tiffany's (18), Epsom Ebbisham Hall (30).

### Mud on the box

MUD ARE to star in a new documentary series starting on BBC Television soon.

They were busy this week filming sequences for the programme which will be made as a day in the life of the group.

No date has yet been fixed but the show will be presented by Blue Peter's Val Singleton as part of her Meet The V.I.P.s series.

Shots will show the group arriving at London airport, Les Humphries in his home, and a live gig. This week the band's manager, Johnny Jones, said that special provision was being made for fans on the Mud tour wherever possible we are clearing a large area immediately in front of the stage because from experience the fans always rush forward."

He added that a number of extra early evening concerts were being arranged to cope with the increasing number of pre-teen Mud fans.

## Walsh to tour Wonderful awards

JOE Walsh is to visit Britain in June with a new band line-up which is yet to be decided. Walsh was originally scheduled to tour Britain this Spring, but cancelled because of the energy crisis.

Chrystals are promoting the tour, and the only definite date so far is at London's Rainbow on June 25th.

Stevie Wonder, who has also topped Billboard and Cashbox's achievement Awards for 1973 has received another five awards for his outstanding disc work.

The first 'American Music Awards'; conceived and executed by Dick Clark were televised this past week from Hollywood. Wonder performed in person and received the award for Best Male Soul Artist.

The Grammy Awards, which are the Oscars of the Music Industry were presented and televised from New York. Wonder had already set a record by being the first pop artist to be nominated for six Grammys. He won four: Best Album - Innervisions, Best Male Vocal - "You are the Sunshine of My Life", Best Male Rhythm and Blues Vocal - "Superstition", and best Male Soul Artist.

Although plans aren't yet definite, there is talk about a British tour by the end of the year. In the meantime, Stevie is working on a new album in New York.

## Dig that jazz Man

SEASON ticket booking facilities open this week for Jazz Man '74, the international event to be staged on the Isle Of Man this May. The tickets are £25 each and are available to post-only applicants who send a cheque / PO (made out to Jazz Man '74 Limited) and stamped, addressed envelope to: Jazz Man '74 Limited, Douglas, Isle of Man.



### Fable on Magret lable

FABLE, a new five-strong Wolverhampton band who've just released a new single called Madolin on the Magnet label, begin an eight week concert and college tour next month. Meanwhile remaining dates of their March gigs are: Jacksade Grey Tupper (14), Clouds, Glasgow (15/17), Clouds, Edinburgh (18), Sutton-in-Ashfield.

JUDI PULVER, new American star getting the big treatment from Polydor, is to be special guest on the Mott The Hoopie tour. Dates: Bradford St. George's Hall (March 21); Leicester De Montfort Hall (22); Bristol Colston (24); Sheffield City Hall (25); Fainington Festival Hall (26); Bournemouth Winter Gardens (27).

## Clements quits

ROD CLEMENTS, one of the original members of Lindisfarne who formed Jack The Lad, has now quit the band.

### in brief

ONE date has been changed on the forthcoming Elton John British tour. The Elton John Gross will now appear at Sunderland Empire Theatre on May 16th. Originally the Sunderland date was scheduled for May 19th. Extra dates may be added.

THE BEE GEES, currently touring America, release their new single, Mr Natural on March 29 to coincide with their return to England. A new album, produced by Aris Mardin is scheduled for release in June. Meanwhile the group begin their first ever series of cabaret dates. They are: Batley Variety Club, Yorkshire (week commencing April 28); Golden Garter, Wythen-shawe (week commencing May 13); Fiesta Club, Sheffield (commencing May 18).

A spokesman for the group said the split was amicable: "He was just not happy with the music they were playing." Clements, who played bass, is replaced by two members of Newcastle folk group, Hedgehog Pie. They are Ian Fairbairn (fiddle and mandolin) and Phil Murray (bass).

## Iron Curtain country

GEORGE HAMILTON IV sets a notable first later this month when, upon completion of his current British tour, he takes country music behind the Iron Curtain.

Following negotiations between the Soviet authorities and country music promoter Mervyn Conn, George Hamilton IV will spend three days in Prague and appear in concert with Top Caschodokavian country band Jir odobracan and the Czech Country Beat. He'll then travel to Moscow and lecture.

## Snafu debut

SNAFU RELEASE their debut single on March 29. It's a specially recorded number called Dixie Queen and will be released on the WWA label. The band play their final British gig on March 18 at Bristol University before leaving for their debut American tour.

# 'Glitter music makes me sick'

YOU ARE excused for believing Sutherland Brothers And Quiver are some form of frantic archers and reminded that this strange name has been bobbing in and out of our Breakers' list for weeks now.

No doubt some of you fickle chart spotters have never heard of them, in fact anyone who has can take ten bonus points and skip the next paragraph or so.

To be brief: SBQ came together one year ago when Quiver lost their songwriter and gained keyboard Peter Wood. It happened to be just when the Sutherlands were getting fed up with life as a duo and as Bruce Thomas the quivering bassman put it: "We each had what the other needed."

are the Middlesbrough of rock bands at the moment. Which is better than being the Norwich or West Ham.

So presumably a hit with Dream Kids will be like winning the cup... or should that be the Test Match?

Bruce thinks it has a good chance: "It's selling twice as quickly as You've Got Me Anyway did. But we're not going to lose any sleep over hit singles. It would be nice to hit but we're not going to force things. We're going to make it just by going on the way we do. We are a good band, we play good stuff, and make good records, so what else can you do? We are not getting into hyping anything. I don't think Iain (Sutherland) would look very nice in a lured jump suit anyway."

Peter Wood says Dream Kid is really just a three minute trailer for their album of the same name. And anyway if you're looking for singles success just look at that first one (You've Got Me Anyway). It did 7,000 in Britain but 300,000 in America, reaching number 20 — which is very high by Stateside standards. There was also a hurriedly got together album, so far unreleased here, which made midway in the top 100.

Why this big success in the US of A? Well, it IS based on their instrumental and songwriting strengths, but Elton John is the X-factor. He took them over on his big tour last year and they played to about 800,000 people.



## SBQ wait for a 'Dream' lift

"American audiences seem a lot more willing to be involved with the band too," says Bruce.

"You get the feeling at a gig that they want a good time, you want a good time, and let's get it on. But in this country a lot of the people at these cold and you've got to drag them off their asses a lot more. Perhaps it's the climate."

Pete: "The first thing the Americans pick up on is your music. They don't bother much with the image, and they show appreciation."

Everyone over there said they sounded typically English with a mainstream Sixties Mersey type of sound. But over here they get told they're like American electric band

like the Byrds. "And when I think of typical English bands I think of Yes and Procul Harum in the European tradition of classical music," says Bruce.

Glittery music, they don't like. "It makes me sick," says Pete. "It's very unhealthy for music."

Bruce disagrees: "It is healthy because you've got to have seasons so you can regenerate. I think it's just part of a natural cycle and it's getting near the end. I don't think Gary Glitter's got anything to do with contemporary rock. I think it's totally based on nostalgia. The kids are being conned by glamour and escapism."

Pete: "I don't think the kids

realise that it was the same kind of thing about ten years ago. It's just basic rock 'n' roll."

Having said that, they can't put their finger on what it is that sounds new in Dream kids. It's the first song the brothers have collaborated on but Bruce describes it simply as a "three chord shuffle." The rest of the new album though, he promises, is completely varied drawing from the many tastes within the band.

It was more or less complete when they left to do the Elton tour but having lightened up their sound over in America they decided to re-do a lot of it on their return.

Elton, Bruce decides, is a "genuine star. He goes

through all the things a star will do but it seems his natural role in life. He's a very nice guy and it was a very pleasant experience working with him. Nine weeks on tour is a long time and the fact that there were good times helped a lot of things. When he knew we had some heavy schedules he took us on his private jet. And he brought us all Polaroid cameras as presents at the end of the tour."

At the time of this interview, Publicity's building, their manager was in America fixing up a return tour. "Over there we started from square one and people accepted us as a band straight away. There was none of this 'how did you get together and how do you relate to each other' because we just relate to each other as six individuals." Pete adds: "And the Sutherlands don't dress in white suits and we don't dress in black. The only reason we kept both names was that it would have been hard to get gigs with a new name."

You don't get a simple answer from the likes of Bruce Thomas when you ask whether it's all been totally successful. "If we'd been totally successful we'd all have retired. But yes it's been successful. We are making good music, we are getting very positive reactions at gigs and I think we've done as much as any band could have wanted to have done. We sat down a year ago and asked what would we like our position to be in a year's time?"

I don't think we've got any cause for complaints. It's all going uphill. There's always been a positive aura about the band and it's showing no signs of diminishing at all. Even in our present economic crisis and the fact that we've only just begun... shall I break into song?"

Peter Harvey

# Harold Melvin & The Blue Notes

ON TOUR  
MARCH

- 22 Odeon, Hammersmith
- 23 Gaumont, Southampton
- 24 Central Hall, Chatham
- 25 California Room, Dunstable
- 29 Odeon, Birmingham
- 30 New Theatre, Southport
- 31 Fairfield Hall, Croydon

New Single:  
Satisfaction Guaranteed



# Who's the Sweetest?

If you're sweet on Sweet you could qualify as their very special SUPERFAN. Read on

ONLY TWO more weeks to go before we come to the end of our Superfan trail. Our special panel are in the middle of the difficult task of sorting through your dedicated mail in order to find the Superfans of 1974.

This week finds us with those four dynamic lads — Brian Connolly, Stevie Nicks, Andy Scott and Mick Tucker — who make up the sensational Sweet.

Sweet say: "We'll never forget it's because of our fans that we're where we are. They're the ones that have done it for us. We think our fans appreciate our progress as much as we do, all we want now is for them to keep progressing with us."

Now here are a few facts about your favourite band.

Sweet was formed about five years ago by Mick Tucker and Brian Connolly who first met as members of Wainwright's Gentlemen. Originally a semi-professional band, the Sweet line-up included Steve Priest and guitarist Frank Torpy who left after a year and was replaced by Mick Stewart in March 1969. Andy Scott

joined the group in October 1970 and the line-up has remained the same ever since.

At one of their gigs, they were seen by a manager who persuaded them to become full-time professionals and negotiated a recording contract for them with Philips records. Their disc, Slow Motion was released in mid 1968.

A switch in management brought about a new recording contract with E.M.I. and they established themselves with three releases for the company. Lollipop Man, All You'll Ever Get From Me and Get On The Line. During this period, the group hardly ever stopped working.

Says Steve Priest: "It was great grounding, as we played and travelled to dates all over Britain. There is no better way for a group to get themselves known than to perform regularly. We realise now that the gigs were second-rate and the money low, but our efforts have certainly paid off."

A meeting with their one-time managers, songwriters Nicky Chinn and Mike Chapman, launched the Sweet into a success formula that has brought them fame

# superfans



all over Europe. Nicky and Mike penned Funny Funny, which was followed by more Chinn Chapman compositions — Co-Co, Alexander Graham Bell, Poppa Joe, Little Willy, Wig Wham Bam, Blockbuster, Hellraiser, Ballroom Blitz and recently Teenage Rampage.

Success both at home and

years old, forever entering talent competitions and playing old people's homes. At the age of 12 he made his first TV appearance in the Carol Lee talent show for kids.

On leaving school, Brian went to Harrow Technical College supposedly to study technical engineering, but was expelled for his lack of attendance.

"I was too busy practising a group called The So and So's. Next came two or three groups that Brian says are not worth mentioning followed by The League of Gentlemen, his first professional group. They went off to Germany and Brian stayed to join the Generation.

It was Ian Gillan who suggested that he should join Wainwright's Gentlemen, a seven piece soul band that turned out to be a hot-bed of talent. Former members include Ian Gillan and Roger Glover of Deep Purple and Brian and Mick Tucker of the Sweet. After a year, Brian and Mick decided they didn't want to play soul anymore, and so they left and formed Sweet in 1968.

Twenty-four year old Brian is 5ft 8ins tall with blond hair and blue eyes and weighs 98lb 11bs. His favourite colour is yellow and his lucky number is 5. Brian enjoys listening to Elvis, Three Dog Night, Jack Jones and likes looking at Susan George! His hobbies include swimming, collecting records, horse riding and target shooting with his small collection of guns. His ambition is to be a good all rounder and wants seriously to take up acting when he gets time.

Drummer Michael Thomas Tucker was born 17th July, 1949, at Central Middlesex Hospital. While at school at the age of 14, he started playing in his first

group. "A Shadows type of thing, followed by a Beatles type of thing — we played whatever was in," said Mick.

He left school at 15 to sell cars until his first big break, joining Wainwright's Gentlemen.

Mick is on tall with black hair and blue eyes and weighs 104lb 7lbs. He likes bright colours and doesn't think there is really a lucky number for him. Mick's kind of music is anything from the Beatles to the classics, but lists his real favourites as Tony Bennett, Billy Eckstine, Argent, Yes and Sweet! Hobbies include swimming and football. The nicest thing he can think of is having an English pint of beer after coming back from a trip abroad.

Bass guitarist Stephen Norman Priest was born in Hayes, Middlesex on 23rd February, 1950. Steve started his musical career in a group called The Army, an eight piece soul band. By day he was working as a solicitor's clerk and then became an auto-electrician specialising in car electronics. A short time after he was made redundant he joined the Sweet.

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

Each Superfan, 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 Superfanhip to Genevieve Hall, Record and Radio Mirror, 7 Carnaby Street, London, W1V 1PG. Entries to be in by Monday, April 1st, 1974, with telephone number if possible.

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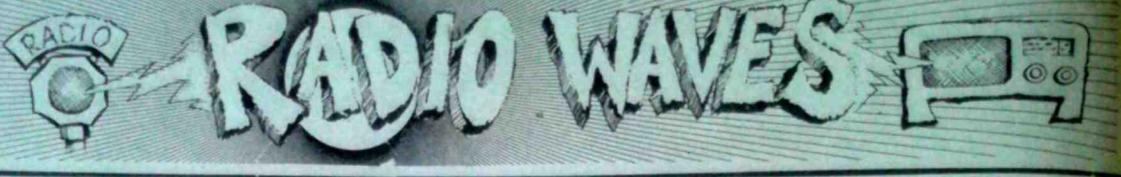
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# New stations on threat — BBC

THE BBC has felt no impact whatsoever from the introduction of commercial radio, Radio One & Two boss Douglas Muggidge claimed this week.

He said figures produced for the commercial stations themselves showed that BBC Radio London had a bigger share of the potential London audience than Capital. He described an R.S.G.B. poll conducted for London Broadcasting as "as accurate as anything" and compared it favourably with the BBC's own audience research.

The R.S.G.B. figures put the number of people who tuned in to Capital for up to half an hour in any week as 630,000; LBC 257,000; and Radio London 646,000. This compared with 3.5 million for Radio One, 3.1m for Radio Two, 2.7m for Radio Four, and 870,000 for Radio Three.

Mr Muggidge said: "Stories are tending to appear suggesting we should meet the threat of commercial radio. It's early days yet and we are not complacent but with these figures we can be confident."

Announcing programme changes he said: "We are pleased to welcome Paul Burnett. He was the top man on Radio Luxembourg and most effective in audience terms. We have had our eye on him for some time."

The radio one programme changes, effective from March 24, were as published in last week's RRM. Paul Burnett's show will feature the best music of the week while DL's Sunday afternoon slot will be a true request show playing what people want.

Monty Python star Eric Idle returns for a series of one-hour Saturday shows (2.00 pm), replacing the Story of Pop. Six weeks later comes The Beach Boy's Story presented by Bob Harris.

Mr Muggidge said changes on Radio Two would have been made whether commercial radio had arrived or not. Main change is Simon Bates in the early morning (5.00 am) slot leaving John Dunn free to regularly present Late Night Extra. The Jimmy Young show is extended half an hour and a new Melodies On The Way spot comes in regularly at 7.00 pm each weekday evening. There are new quiz programmes and a phone-in show, Ring A Song, where listeners are invited to sing over the phone with a studio group.

## IN BRIEF—IN BRIEF—IN BRIEF—IN BRIEF—

SWANSEA Sound, the commercial radio contractors for Swansea, hope to be on the air by July 1, though this could be delayed by the non-completion of the studios.

London Broadcasting is to go ahead with the use of a helicopter to provide traffic and other information live to the station by means of a two-way VHF radio.

BBC Records will now be heard on Capitol Radio following discussions recently. Among those likely to be heard is the Theme Music from The Likely Lads.

Capitol Radio's Nicky Home flies to America this week to present five shows direct from the States featuring American progressive rock groups and interviews with stars. The

shows go out each night between 6.30 p.m. and 8.30 p.m. next Monday to Friday. (And finally David Bowie gained a large number of votes in the top female voice section of the BBC's World Service's Pop Club poll. In the end he came third in the male section. Gary Glitter was the winner. Suzi Quatro top female, and Slade the top group.)

## Radio cuts

THE BBC this week admitted a cut in Radio One's playlist.

A spokesman said: "There has been a limited tightening up during the daytime to enable us to present greater cohesion in our pattern of broadcasting. The continued appreciation of Radio One's listeners and the fact that commercial radio has made no impact on our audience figures, demonstrates the success of the current system of programming."

## bulletin

STEVIE WONDER guests in My Top 12 on Sunday followed later in the day by Philip Goodhand-Tait in the Sounds On Sunday slot.

Earlier in the week there's Chris Harding, Neil Innes and Stom Yamahta on John Peel's Thursday show. Rockpeak on Friday night, and 445 teenagers took part using a 24-hour aided recall system.

Story of Pop is titled Just A Bit of Plastic with Johnnan King who says things like: "The people who lead the field are people inspired by their own love of pop."

Monday's Bob Harris spot has Robin Trower, Saffron Utricum, and Top Gear Roy Harper, Procul Harum, and Joan Armatrading.

# Harper tops Capital poll

CAPITAL RADIO'S new NOP survey this week confirmed earlier claims that over one million Londoners tune to the station each day.

The figures show that television's Hadley, Gerald Harper, is top of the audience ratings with 475,000 regular listeners. His Sunday lunchtime show has won more than half of the BBC's Family Favourites listeners in London after little more than four months on the air. The weekday morning slot with Kenny and Cash is claiming 403,000 listeners while in all 1,010,000 people are said to tune to Capital each day.

Managing director John Whitney said: "This is the news we have been waiting for. It totally vindicates our previous claim for one million listeners made in January." (following a dipstick survey by Marplan).

The new poll was taken on random locations within the IBA defined London radio area between January 21 and February 3. In all 5,187 adults and 445 teenagers took part using a 24-hour aided recall system.

One of the most interesting developments is that Capital attracts one third of London's teenagers each week, making it second only to Radio One. One in four Londoners are said to listen to the station over the week which is just over half Radio One's audience.

Overall, Capital claims to have captured 18.1 per cent

of the entire London daily radio audience.

"It's obvious from these figures," said Mr Whitney, "that Londoners have accepted independent radio as part of their lives and as a serious alternative to the BBC."

Meanwhile BBC chiefs are sceptical about the figures. "It does not compare with a diary survey carried out by NOP at the same time, or with a diary survey carried out by BSGI recently. Nor do they compare with the BBC's own survey which now places Capital's daily patronage at 600,000."

## LBC go for young

LONDON BROADCASTING expands its coverage for young people this week when Phil Jay presents a new look Time Off programme on Sunday, (10.00 a.m. to 11.00 a.m.).

From then on the former BBC World Service man will present the show each Saturday and Sunday (same times) with a much greater emphasis on rock music.

He plans to use interviews and a review of the music press and has already lined up Manfred Mann for this week's show.

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 IN THE YEARS TO COME

## Alternative voice

An old friend has turned up in a new form. No, Tony Blackburn has not been reborn as an ever smiling worm.

In fact Ted Albury former managing director of Radio 200 now has a show on BBC Radio Medway. Radio Medway is in Chatham called the show "200-250". It has the same signature tune as his old show but here the similarity ends. In contrast with BBC stations Radio Medway has very severe rules laid down by the Musicians Union and other bodies as to how many records an hour they're allowed to play.

Yet again there were greivings at the printing works and in my typewriter. Radio Atlantis is in fact (or was as we go to press) using 2.1kws, although an increase is expected soon. The frequency is 1331 Not 1313 kcs although because of many complaints from listeners to Radio Rome 1 in this country a change is likely possibly to 1344 kcs.

At the moment there are three transmitters aboard Atlantis's ship - the M.V. Jamine. The old 100 W. SSB transmitter from Radio Concor, an ex - REM Island 18kw, and the 10kw from Radio 200 and later offshore Capital Radio. Incidentally the story of how London's

commercial radio station got its name is on the way.

A brand new Continental Electronics 40kw transmitter (as aboard the M Amigo) is what we're promised soon.

The current D.J. line - up is Steve England, Debbie England, Dave Owen, John Dwyer, Andy Anderson and son Dave Rogers together they represent one of the most professional radio stations in Europe. Tune in to the English service after 6 p.m. on 27m, 1311 kcs and please send a reception report to the Chief Engineer, Radio Atlantis, P.O. Box 285, The Netherlands. A new set of jingles is also on the way from KGI in Dallas for Atlantis and no expense is being spared in getting the sound right.

Last week the long awaited Mike Ross farewell show went out over RNI on tape from London. Mike is a great loss to RNI. He's their most popular DJ in Holland and England.

SHI as Mike says a career on the North Sea is by no means certain. Some gentlemen who are planning to set up a 100 watt station off Cobscook bay will also find that out. The cost of operating a station off Britain is now between £2,500 and £3,000 per week and that's without royalties for records, bribes



for radio columnists (every-one in Carnaby Street dies on the breakfast show, Bob Snyder (ex-Rig 1, and 270) mid-morning, the lunch-time slot is still to be filled and Stevie Merik (in the afternoon. Also lined up for a late night show is local disc DJ Andy Peebles.

The FM line - up is Roger 'Twigsy' Day (ex - Caroline & Swinging Radio England) on the breakfast show, Bob Snyder (ex-Rig 1, and 270) mid-morning, the lunch-time slot is still to be filled and Stevie Merik (in the afternoon. Also lined up for a late night show is local disc DJ Andy Peebles.

As you read last week there are also 4 sets of 15 specially made jingles.

Pleadly Radio is run, and partially owned, by ex-Radio London boss Philip Birch. The station seems to be following a format (dare I say it) of something like a modern day Big E during the day anyway. One problem could crop up. As Greater Manchester Independent Radio (which is

what the station was to be called) Big M wouldn't have sounded too hot if it were Pleadly. Radio wanted to follow in the footsteps of Radio London, known to be 10 million listeners, as Big E, there could be a hitch - Big might not quite be the 100% cup of tea (in poet to dim all other poets has been born).

This column is compiled by the Free Radio 4, information service at 01-470-9128 ext 60 775-9148 between 7 p.m. and midnight every evening. 51 Arbuthnot 4100 and Plymouth 510000 every weekday and 096532745 from 9 a.m. to 6 p.m. Mon. Sat. please do not phone under any circumstances outside these hours.

Next week an Alternative Radio edition from Ray Brooks, the Alternative Brooker, will be back in two weeks. By the way there Owen we know where you get those funny items in the show, they come in the only one who's collected Private Eye records over the years. MARK LEFF



# Feed back

I wonder if you could tell me what's happened to Marsha Hunt on Capital Radio?

I listened to her chat show, which may I say was sometimes quite interesting. After not listening for a week or so I turned on one night (Wednesday, March 6) and Sarah Ward was in her place. Is she doing it for good or will Marsha be back?

It ain't the same without her big mouth.

To  
A Marsha Fan,  
Fulham, London

Marsha Hunt and Friends have moved to Sunday nights between 10.30 p.m. and midnight. She can also be heard on Saturdays between 8.00 and 10.00 p.m. on Black's Beautiful music.

I have tried to get a copy of "We love the pirate stations" by Roaring 60's on Marmalade records, the number of which is 50800 but had no luck even advertising for it.

I then saw in a sample paper that I got last year a request to all pop fans to send a letter to Polydor records asking them to re-issue it again. Please will all pop fans write to Mr. Malcolm Jones, C/O Polydor records Ltd, 17/19 Stratford Place, London, W1N 0BL, asking him to re-issue "We love the pirate stations" by Roaring 60's as soon as possible. Unpolite letters will not do at all. Send plenty of letters and that way we may see it in the shops in a couple of weeks time. Please all pop fans that read RRM send that letter NOW.

Any reader that has that record and wishes to sell it in good condition please contact 01-422-1000, as soon as possible and ask for Mr A. Hall. Thank you. Alan Hall Glasgow

Although I have not yet heard BRMB (Birmingham Broadcasting) yet, I feel that Brian Watson is being a little over-critical of them.

The station has only been on the air for just over a fortnight, and he expects everything to be perfect. Both Capital and LBC had initial problems, as soon as they came on air, so it does not seem strange that BRMB should suffer them too.

It was also suggested that there was a transmission breakdown on both 261 metres and their stereo VHF 95.8MHz. In actual fact the VHF transmitter continued throughout the period the medium wave one was off the air.

We would be interested to hear from listeners about the station. In comparison with say, Radio 1, 2 and after the station has been on air for about a month.

Martin Rosen Campaign for Independent Broadcasting

Brian Watson says: "First night nerves, sure I accept, but surely there's a basic rule in broadcasting - those shall not practise on the public." In other words, get it right!"

# Truths and predictions from Andy Archer

OF ALL the pirate broadcasters on the Northsea, Andy Archer is perhaps the most elusive and talked about member of the alternative radio society.

He rarely visits Britain and is known to be outspoken, so when he arrived in Carnaby Street last week naturally the first topic was alleged troubles at Radio Caroline. Dave Johns, a freelance contributor to RRM, had visited the station and made a lot of sharp comments about its present state.

"Was he getting paid by the number of words he wrote," Andy asked, just as sharply. "He says 'what's the point of having advertising if disc jockeys aren't prepared to play commercials'. Absolutely wrong. You only have to listen to us every night to hear that we play five or six commercials an hour. I think it's quite inaccurate and I don't see much point in it being printed in the first place. It may seem cheap in our office; like living in another world. But it is organised. Everybody knows exactly what they have to do. Maybe there was some bitching going on but I'm sure even at the BBC the jocks talk among themselves. I think he got the wrong impression."

What about the suggestion that Ronan O'Rahilly was just a "Money Man"?

## Top dog

"Ronan is the kind of person who puts people in charge and expects them to get on with it and use their own initiative. He doesn't want people on the phone each day asking if he can start a top twenty albums programme, or whatever. You are encouraged to do these things and if he doesn't like it you are soon told."

As programmes controller, Andy is responsible for the overall running of Mi Amigo's English language service each night. He's senior man, having been there on and off since Caroline's first days of true privacy in the British Marine Offences Act was passed. There's little he doesn't know about broadcasting from the sea.

It grew interested in the offshore stations when I was in the airforce and I messaged around on camp radio stations. When I left I went to Ronan and asked for a job. He was the only station left by then. He said go and try it and I stayed there. Matter of fact I was the last voice ever heard on it when we closed down in March '68. Then when we were loved in last year, I was

the last voice on the air again.

After the '68 close-down he went to work at Wolverhampton's Lafayette Club. He passed an audition for the BBC and waited 14 months before they gave him his first Radio One Club "They'd passed me to do a Saturday

# Peter Harvey talks to the Northsea man

night programme and it was also in the air that I should be a holiday relief. I think for Dave Cash, but I got so fed up with waiting that when Radio Northsea offered me a job I took it. The day after I went out to the ship, the BBC contacted my agent in Wolverhampton, they sent out a telegram, but I didn't get it until one month later. So I totally missed out with the BBC which is a bit of a drag. I respect the BBC because when you look at it as a complete unit, it's probably the best in the world.

I regret going to Northsea and missing my chance with the BBC but on the other hand it was good. I went there thinking I knew it all but really I didn't know much at all. It was only when Duncan Johnson came out that I actually learnt something. I admire him tremendously. It's thanks to him that I'm doing O.K. now. He taught me all the unwritten rules, simple ways of saying things. I was terrified of him although I was senior to him. If I knew he was listening I would watch every single word."

## Fed up

R.N.I. lasted ten months. Again he closed the station down (for its five month break from broadcasting). Then he worked in London's Sloopy's disco, went back to Holland, and finally back up to Wolverhampton.

"I had a lot of contacts there and unfortunately where I come from, Norfolk, there is no work. There was a call from Chris Carey, so I return to Caroline and he's been there

# WORKERS

"I get very fed up with it at times and I say I'm going to leave, but there is something holding me there as well as holding other people. In the beginning it was very bad. We didn't get much money and the conditions were quite rough. Now over the fifteen or sixteen months we have been back it has turned into quite a luxury radio ship.

We have a good signal, the money is very good, but naturally, although I'm very fond of the Caroline set-up I'd be lying to say I'm not looking for something new. I don't take it too seriously in the same way as I didn't take Northsea too seriously. I look upon offshore radio as temporary. You could never say we are going to be there in ten years time. A disc jockey can learn a lot but I don't think you should stay there too long. I've really paid my dues. Now I'd like to get into something else.

His aim as programme controller is to give the jocks freedom of expression so long as it's on our comments are confined to the music. As for the possibility of Caroline coming over to England?

## Tired

"I honestly don't know. I think it would be very exciting but my job is programmes and I've heard nothing about the ship changing position."

"Personally I'm not at all happy with the programmes that are coming from Caroline at present because I think we could all do a lot better. Everyone's too tired. I personally have worked since September '72 without a real holiday. It gets frustrating when you finish a programme and feel like going out for a drink or a meal and you can't. That's what makes me want to leave. Everyone looks back to the old days with nostalgia. Caroline hasn't changed that much but basically the enthusiasm has gone now. There's not a lack of enthusiasm but radio has changed, there's commercial radio in Britain now."

One of Caroline's great successes of recent months has been Andy's own Schools Programme. He now gets 500 to 1,000 letters each week and the show has been extended from one night a week to four. K-Tel have now sponsored his Schools Quiz which he claims has got a terrific response because he asks serious questions.

"When I go on the air now I'm really for schools. I don't care how many times I get a repeat because the kids want to hear it. I only play what the kids want. If you go on the air and don't



play what they want to hear, you will not have any listeners."

He's proved right in this by the response to Radio Seagull which failed to attract large mail.

"We were probably too progressive, in that in half an hour you could hear everything from Sibelius to Bing Crosby and the Andrews Sisters. I got a great kick out of that. I think that sort of music on medium wave is a total waste of time anyway."

On the Caroline Club: "I know it's been a year since people sent money but I am assured that things are being prepared for them. There will be badges and some kind of book but really that's not my department."

## Harrison?

There is a rumour that George Harrison helps finance Caroline. The question seemed to take Andy by surprise. He said: "No. We just like George Harrison's music and what he stands for."

Again I'm just a disc jockey and wouldn't know about these things. As far as I know the station is financed by adverts

from multi-national companies."

About himself: "I'm never satisfied with anything I do. Occasionally I do a good show and I know it. I'm a perfectionist. I believe in competition. I'm always pleased to see new stations opening. I don't like Radio Northsea. Caroline is more 1974. You can almost tell who Northsea's next letter is going to be from. It's too predictable. They play too many promos for the programmes. They don't play enough superstar music and play too much unknown. You should play new talent otherwise you get stuck with Pink Floyd and Deep Purple for ever... not that there's anything wrong with that."

He claims Caroline is more selective in accepting plug records. It's obvious that this former airman from Terrington, St Clement near Kings Lynn still loves his pirate ship despite the moans: "If I leave Caroline and go to work on land I'll still have great respect for the people on there because I've worked on these boats for six years and I really know what it's like more than most people."

"I think it won't be long before Mr Archer finds out what Britain's new commercial stations are like."

**TELEVISION TOP**

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# John Christie — the face of '74



THE GUY in full glorious colour on the back page of this week's issue is John Christie. And I'm convinced he he owns what will become THE face of 1974. Mind you, I'm lucky in that I've heard a lot of his music-making talent, and seen a lot of him in a specially made promotional movie.

John is 20. Australian. He's been singing "down under" since he was four. Two years ago, he won a talent contest and won a trip to London . . . arriving on a positive tidal wave of promises to make him a big star.

Trouble is that promises come cheap in this business and nothing happened until Dave Clark (he of the Five Tame) and Mike Smith (his husky-voiced long-time sidekick who helped the Five sell THIRTY-NINE million records) happened to see John work.

They were convinced of his star quality from the moment they heard him first start singing.

But it must be admitted that his big belly break was a total disaster. On Golden Shot, he'd played twenty seconds' worth of his debut single Everybody But Me when there was a bomb scare and the poor guy was cut off in mid-fig.

But from now on his face will appear regularly on television in guests' spots.

## First learn how not to play

THIS is one way to go about forming a new orchestra. First decide that it doesn't matter whether the members can actually play any instruments. Then find the one who knows least . . . give him a frock coat and a baton and make him the conductor.

Then give a concert or two, actually charging for admission even though the musicians have tutor manuals side by side with the music. Then invite the critics and back in such quotes as: "I cannot do justice to this extraordinary sound. It is music that approaches the comic and totally alters one's aesthetic appreciation of composers like Rensin."

Well, that is the story of the Portsmouth Sinfonia. It is no surprise to me that Brian Eno, no less, was their clarinetist for a while, or that he has produced their album and single (William Tell Overture) for Transatlantic Records.

View on the orchestra range from those claiming it to be a hideous cacophony, or the funnest thing since Attila the Hun. The orchestra members (like themselves) into a classical version of the old skiffle groups.

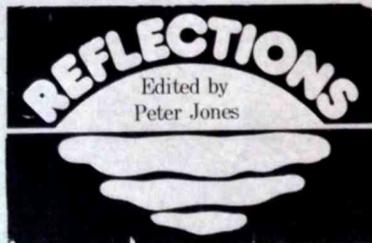
Thing is there's no danger of them ever becoming proficient musicians, because they have a constantly-changing personnel of no-oodlers and no-players, musically speaking!

## Rich not fading

WITH Charlie Rich so big in the singles charts here, after all these years, that excellent bi-monthly magazine Not Fade Away (published by the Vintage Rock 'n' Roll Appreciation Society), gets into the Rich man's back ground.

Seems his career did start in 1958 at Sam Phillips' Sun studio in Memphis. Our new-found hero sang and played for arranger, Bill Justis. But being then mostly a jazz pianist and tenorist, Rich's songs and arrangements were too complex for either country music or rock and roll.

So Bill gave Charlie a batch of Jerry Lee Lewis singles and told him to come back when he could play as bad as that!



## Sunny side up

SUE AND SUNNY — a duo who have had a great deal to do with a great many hit records. They made their first single when Sunny was only eleven . . . she was a real veteran of pop music when she eventually left school at fifteen.

John Walker enlisted them into his band when he left the Walker Brothers. Lesley Duncan enlisted them into the session field. They made some historic recordings with the great Joe Cocker . . . says Sunny: "He gave everything as an artist and as a person."

Sue and Sunny really hit the scene. Seemed like it was almost indecent to run a recording session without leaving space for their soulful voices.

Now Sunny is going it alone. First step in her solo career is a CBS single Doctor's Orders. Then this talented girl will hope to write a hit song for somebody else. And then write a book. And finally to paint a really good picture. . . .



## A chopper for Lena

SUPPOSING your first record sold more than 300,000 copies in double quick time, and the royalty look poured in. What would be your heart's desire? An island in the sun, personally recommended by David Cassidy? Well, Lena Zavoroni set her heart on a Chopper bicycle . . . as promised by Phonogram when the record got in the charts. Now Lena spends all her spare time hurtling round Hyde Park in London, terrorising the horses and panicking the ducks.

## Through rose tinted mittens

NEW DUO Velvet Glove. On the Fresh Air label. Look like getting a first-time hit with Sweet Was My Rose. Duo comprises Ken Leray and Roger Spooner. So I asked Ken to jot down a few notes about their background . . .

He jotted: "We certainly travelled different paths to arrive at our present state of oblivion. Roger started his first group in 1961, playing a skiffle and generally making a nuisance of himself around Clapham Common.

"I was yer actual pub pianist with a repertoire of five songs, repeated at different speeds throughout the evening. 'As two musical giants eventually met in a sleazy Catholic club run by degenerate school teachers — it was off Hegent Street.

"We teamed up with Britain's worst drummer and stormed to failure after failure. The climax of our act was a disjointed, rhythmicidal version of Grand Sit Right Down And Write Myself A Letter, which resulted in spontaneous and sustained bursts of apathy from a now deranged audience.

"We turned down several offers to burn amateur, and found ourselves floating, becalmed, on a sea of shipwrecked pop groups. Then, suddenly a breath of Fresh Air in the shape of Tony Hall who guided us gently to a place where cigarettes were consumed in abundance . . . a recording studio.

"And he said unto us: let us record. And there was music."

Thanks Ken. I like it. I like it.

## 'Ancin' with Mr. D

ALTHOUGH everybody knows about the Eurovision Song Contest that's being held in Brighton on April 6, there's been much less publicity given to the Hades Song Contest which was held a few days ago.

Our correspondent from down there phoned us a short report on the hot line and told us that all the songs in the contest would be issued on a Hell P.

Of course 'Devil Gate Drive' did pretty well. 'Dance with The Devil' was quite popular and 'Burn Baby Burn' really got the audience going. Somebody else came up with the theme from the TV series, 'Satan Place'.

But the outright winner of the contest, written by Miff E. Stofferless, was 'Demons Are A Ghoul's Best Friend'.

## Miracle of sport

LISTEN to Bobby Rogers, of the famed Miracles. 'Sports or show business — those are the major escapes from the ghetto, and it makes no difference what your colour or nationality.

"We were all into sports — I guess every kid is. But we were into singing, too. You could go two ways back in Detroit in the 1960's where we grew up, along with Smokey Robinson. Either you went with the gang, and garage, knows where you wound up — or you figured you'd try and make something of your life."

Well, the Miracles obviously made something of their lives. Said Bobby: "Professional sports were a godsend to the minorities. Kids who might have gone bad went into baseball, basketball and football. And proved THEY could become superstars."

## Battle of the Tonsils

OHIMIGAWD, here's a couple of nutters who want to put a reggae singing contest — with heavyweight Judge Dread as one side battling against the black duo, Nicky Thomas and John Holt.

Nutters Delroy Herbert and Winston Herrick say that the contest would prove, beyond dispute, that Judge is the champion. "Let's get contracts signed for a Battle of the Tonsils — and we'll be in the audience laterating out throats hollering for Dread to reduce Nicky Thomas and John Holt to rubble."

See you at the temple, then say. Not if I see them first. And I imagine that goes, too, for Nicky and John!

## Avon calling

OLIVIA Newton-John's song in the Eurovision Song Contest in Brighton on April 6 is Let's Love Love co-written by Valerie Avon and Harold Spiro. Valerie is the best woman writer of a British hit for Europe, and some fifteen years ago she was in the charts herself . . . as part of the Avons duo, and their first chart-buster was Tarry Little Girls.

## O'Mercury

OVER the months I've unearthed some really interesting stories from the Pop club magazine Tokai star, so it's only fair that I should do a little plug for the said magazine. It's a really good magazine, he has now signed a recording contract with Mercury Records.

# Doobies: 'Rock 'n' Roll is mayhem'

A DOOBIE Brothers single in the British charts sound like good news for hapless hairies everywhere, but I bet the band, out there on the West Coast of America, have got mixed feelings.

Y'see when Tom Johnston and his magnificent bunch of Californian cowboys rode into town just a while back, they were doing a lot of hitching. Seems they were quite disillusioned with rock 'n' roll, especially all that old material floating round.

## Irony

Now to be fair, it was the nostalgia brigade that Tom was particularly worried about - all those re-releases of old recordings. Yet it's ironic that they should suddenly find themselves in the British charts with a number recorded about two years ago. Not that they had anything to do with it. Warners had tried releasing their hits from America like Long Train Running, and - nothing. So Listen went out "just because everyone liked it."

The cul comes from their second album, Toulouse Street, which is full of similar sounding soft-chorded rock.

Since then things have changed. The sound has become richer and taken on power, and anyone who saw the band while they were here will look on Listen To The Music as a blast from the past.

## Old rope

Still, it's healthy to see the West Coast back in the British Charts - could be the start of something? There were lots around in the sixties and to be sure, Tom Johnston and his men were playing then too.

Like all good hippy groups, the Doobies met "on the street" in this case the streets of San Jose. Tom had been playing the Pizza houses and finger pickin' Pat Simmons

(vocals-guitar) had been part of a folk duo. Then along came big John Hartman on drums and a guy called Dave Shogren on bass.

The name came naturally.

"A Doobie is the American word for a Marijuana cigarette," Tom explained, grinning.

Later a second drummer was added: "We were playing in a club on Carly Street in San Francisco when we decided to use another drummer just for the heck of it."

Since then Michael Hoessack (drums) and Shogren have been replaced by Keith Knudsen (Drums) and Tiran Porter (bass).

## Angels

The three years that they have been on the road they have graduated from playing riotous Hells Angels parties and famous dives like the Chateau Liberte, to headlining tours of the States and Europe. Tom says: "Rock 'n' roll is mayhem. There are only about three bands who are really well organised. The gig for us is to get the people off. If we are successful, far out. If not, we shan't die."

## Wake up

He finds the audiences here too critical and analytical. "They're spoiled," he said. And as for nostalgia: "I just don't dig it at all. There's too much good contemporary music for us to be constantly looking backwards. That is what is dragging the music scene down - there's a lot of good new music, but every time I turn on the radio, it's the Beatles or Chuck Berry. I dig it, but I've been listening to that for years."

So with their heavier accent on better production and vocal harmonies, you can bet the Doobies next single will be truly representative, and new!

## Peter Harvey

# Mott the Hoople

Their new single

# 'The Golden Age of Rock 'n' Roll'

CBS 2177

"Everybody move, everybody groove, There ain't no trouble in the streets now, So if the going gets rough, don't you blame us, You 96 decibel freaks."





the music people



The Doobie Brothers on stage at their recent Rainbow concert.



ELTON JOHN played Randwick Racecourse in Sydney the other night and I'm damned sure if Lester Piggott had been around at the time, he'd have cancelled his race and stayed to watch. For this was Elton at his very best. Gone was the head cold he'd acquired for his Xmas concert in Hammersmith and in its place was a voice that never missed a note, never wavered and never faltered. 25,000 people saw Elton that night and nearly twenty minutes later they were still cheering. It was a triumph.

Although there were quite possibly a few people amongst that huge crowd who could not have seen the stage, I'm even prepared to bet they didn't mind that much, because the sound was excellent and the musicianship of the very tops. Davy Johnson (for instance, seems to get better and better. The ex-acoustic man from Magna Carta has become one of the funkier electric guitarists in the business and new member Ray Cooper (formerly with Blue Mink) adds that extra touch to the percussion and visuals. You better believe it, this band Elton's got behind him now, are quite honestly superb.

But let's forget the costumes. God knows how much he spends on his stage clothes nowadays, but it must run into the thousands. They are, Elton tells me, designed by a Japanese chap who must have a mind like a kaleidoscope. One was a black

# Elton in Fostersland

jump suit covered in multi-coloured luminous balls. The effect onstage has to be seen to be believed. It looked quite simply, like a load off... well... balls.

There was a small but sumptuous party after the show and while the likes of Noddy Holder, Jim Lea, Don Powell, Dave Hill (yes, Shade are here) and believe it or not Warren (Alf Garnett) Mitchell, sat down to their crab and lobster, I chatted to Elton about things in general.

How soon I asked, before the new album was completed? "It's finished actually, there's odd bits of brass to be put on in places but apart from that it's completed."

The album Elton explained was recorded in Denver.

"We decided to do the next album in the States just after we completed Yellow Brick Road. We wanted to do a thing where the whole album would be much looser and we could have a lot of American guests. Some of the sessions were just incredible. On one, for a song called 'Don't Let The Sun Go Down On Me', we had The Tower of Power brass section, the Beach Boys, Clyde King (formerly with the Blackbirds), Dusty Springfield, Danny Hutton (Three Dog Night) and America, all on backing vocals. If that session



IT is very common these days for the Scots to be anti English, our very own John Beattie is anti anything that moves, but the lads in Nazareth are very down on what is happening in Britain at the moment.

I met guitarist Manny Charlton and bassist Pete Agnew to talk about their new album, released next month. They told me that they had included a version of the Yardbirds classic, Shapes Of Things.

I asked Manny what made them choose this particular number "Well we had to sort it out once and for all. There have been so many botched up versions done. Everybody just takes what the Yardbirds did, nobody has tackled it and

said we are going to make the ours. When we had finished with it we really felt that it belonged to us."

"We didn't finally decide to do it till we got over to Switzerland where we recorded the album. We originally intended to do all our own material, but what finally decided us was hearing Bowie's version of Shapes of the radio. We just could not believe it, it is just abysmal."

"Everything that is going on in Britain at the moment is a bit of a yawn," interjected Pete. "Bowie and Roxy Music aren't rock and roll. Britain has gone mad on image."

There is nobody exciting in Britain at all, Zeppelin and the Stones are just American bands really, they just come

# 'We're the only real rockers in Britain'

over here and do a couple of days at the Rainbow. I honestly think that we are the only rock and roll band left in Britain.

"The trouble is," said Manny "There is nothing at all on the horizon. The only band we have seen recently that has impressed us was the Heavy Metal Kids. There are some really good things in America as well, Steely Dan, Jon Walsh and Lynard Skynard are all amazing."

"I certainly don't see a new Wavebone or Deep Purple coming up. When I look at the amount of rubbish in the British charts it makes me sick."

Reeling under the attack, I tried to argue back a bit but the lads weren't having any of it, so we returned to the subject of the new album, which was recorded on the Stones Mobile at Montreux in Switzerland. This is quite a change for the band, who up until now have recorded in their home town of Hammersmith. Why was this

asked?

"We had no choice," replied Pete. "Just as we were routing the album the three day week started, there was also the possibility of power cuts."

"We don't like studios at all, people come in telling you that your time is up, just as you are getting the sound right. We had a whole floor of the hotel in Montreux and if we felt like playing at any time we just went and knocked up the others and got on with it."

"We would go back again any time, though it was very expensive. It's a great climate, the air was so fresh. When I got off the plane at Heathrow, I felt the difference. You could feel the muck in your lungs."

Well they came back a lot healthier, but how did the recording go? I wondered? Loud and Proud, the last effort was disappointing, though it is difficult to put one's finger on the reasons, how did the band feel about it in retrospect?

"The album started as being

an extension of Razamanaz," Pete replied. The trouble was that it didn't work out quite how we intended. There are quite a few things on it that would change now if we had the chance. The one thing that I would leave is This Flight Tonight, which up until recently was the best thing that we have ever recorded. The main thing that went wrong was that we couldn't get the running order that we wanted which is very important."

"We are playing better on the new one than we have ever played. We play more as a band. We have taken a lot of ideas that we played with on earlier albums and really consolidated them."

Were they worried about the accusations that they were a formula band? "Oh yes," replied Pete, "we have really gone out of our way to hit that one on the head this time."

"We have always worried about being self indulgent," said Manny. "It seems that the only way of grabbing

people by the throat is by being self indulgent to some point."

"Yes, but we have tried to keep it interesting," interrupted Pete. "Manny can happily rock and roll all day, but we have always regarded that as being a bit of a waste of plastic, we can do that at any gig."

"The numbers are a bit longer on this one though and there are things that we have never done before. There is a straight boogie, it's the first



time that we have ever done that."

"We have taken a single off called Shanghai'd in Shanghai. We had a song which we recorded specially as a single, but it just didn't work out at all, it didn't even go on the album."

The album it seems will be released to coincide with the nationwide tour which is coming up in April and May. All very well intentioned but will it happen? That was the plan with Loud and Proud, but we have always regarded that as being a bit of a waste of plastic, we can do that at any gig."

"The numbers are a bit longer on this one though and there are things that we have never done before. There is a straight boogie, it's the first

## Naz's Manny Charlton tells RRM's Chris Poole

# Limmie on the in Klein

JIMMY THOMAS is a shy home-lovin' girl who is rather adverse to publicity. She's from the little, old town of Canton, Ohio and once turned down the opportunity to join like and Tina Turner's famous backing group, the Liketts.

Now Jimmy has come out of her shell to lead Limmie & Family Cookin' who are currently touring this country and promoting their new single Walkin' Miracle.

It's their third release after You Can Do Magic



Don't want to confuse the audiences with their Christian names.

The name actually relates to the group's stage act, they really cook on stage and move."

Limmie's watch-dog manager Alan Klein, who along with co-partner Steve Metts, also produce the records

Klein has such an influence over Jimmy that she very rarely speaks with a mind of her own and totally agrees with everything her manager says and does.

One example of this was a comment on a future album release: "I know the stuff I like but I listen to others like Alan to see if

they think it's best for me," says Jimmy nervously.

Maybe the Cookin' are just eternally grateful for Klein/Metts guidance, after all they were just a small time group called the Sugarcakes singing in small clubs before Klein accidentally spotted them and noted the talent.

You Can Do Magic and

# John Beattie meets the family chef

Dreamboat were two of four records selected by Klein for Limmie to record and the gamble has paid off handsomely for all concerned. Walkin' Miracle does not have the same melodic influence as say, Dreamboat might have on audiences, but it's more up-tempo, completely different and could take off here in a big way.

"We've been the Family Cookin' since 1969 but we've been singin' together since 66, my brother Limmie has been a professional artist since he was twelve."

"We only made one record before Magic," says Jimmy, "so I guess you can say that we've been lucky with success in a way. But You Can Do Magic took so long to take off we had almost forgotten about it."

"The record had reached the top 50 in the States and six months later we got a call in New York to say that it had reached the British charts, we were amazed."

Jimmy always wanted to be a star but it was

Limmie who became the local hero of Canton due to his solo efforts which didn't really work out, in fact he's the only group member that plays a musical instrument, the drums.

They were thinking of calling themselves the Family Affairs at first but now that they are establishing themselves as Limmie & Family Cookin' there's a danger that they'll just fall in line with the countless other American R&B groups.

"The competition is almost impossible," adds Jimmy raising a reluctant laugh, "but most of the black groups in the states are more hard R&B than we are. I would say our music is not quite R&B but not totally pop either."

"She loves what she's doing," says Klein butting in, "see it's better now 'cause I'm used to it," adds Jimmy. "I was used to singing R&B in the beginning and it was difficult to adjust."

Jimmy's talent was

spotted by Tina Turner after she had graduated from school in 1966. "I sang once with them and I was thrilled to death when they asked me but I was scared stiff so I didn't go. I was so used to being with my family that I didn't want to go out into the big world on my own."

Jimmy notably changed her outlook since those days and it seems as if Klein has charted out her success already. He's in no doubt that Jimmy will be really big but I'm sceptical of this until the group actually produce their own material.

Their secret at the moment obviously lies with the live gigs and they've contracted a booking agent to work with them. Limmie & Family Cookin' are three children out of a family of nine so don't be surprised if you hear of Limmie & Family Reuse in years to come.

"It's not impossible," says Klein and Limmie nods her head in agreement as usual.

Mike Beatty

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# Back by public demand: The Heywoods



IT HAD to happen didn't it? Ever since their picture appeared in Record and Radio Mirror a couple of weeks back, we've been inundated with mail and your telephone calls, requesting more information on these good-looking American guys who make up the very versatile Heywoods.

Always willing to oblige our readers, a transatlantic telephone call was arranged so that I could attempt to find out more about the band from their nominal leader, nineteen year old Bo Donaldson.

## Kinda sleepy

"Hi this is Bo," a voice draws from the other end, "you'll have to pardon my sounding kinda sleepy, but I've been up since 7.30 am."

It's now 9 am and I didn't get to bed till three this morning."

I asked where exactly he was calling from?

"From our hotel in Las

Vegas," he replied, "we're playing at one of the clubs around here for just about a week, before flying back to Los Angeles."

What did he think of Las Vegas?

"Absolutely fascinating, I guess you know it's the only place in the States where there's legalized gambling. The people here really know how to enjoy themselves — man they go crazy. It's a terrific atmosphere, very contagious." Wow, the way he enthused about it, I could almost feel the vibrations through the telephone wires! Wasn't Las Vegas slap bang in the middle of desert country? I asked.

"Yeh, it's kinda of weird when you're flying, 'coz you're zipping over miles and miles of sand and desert, then whadda ya know? You've hit on a brightly blazing, neon oasis from outta nowhere, it really is far out!"

I then explained the interest they were creating on this side of the

Atlantic and asked for some gen on his band.

"The band have been together for some seven years now," he replied, "we started up in Cincinnati at High School, it was for a PTA meeting which turned out to be our first public appearance.

## Audience

"We've been part of Dick Clark's Production for pretty much all of that time and have been guesting on his American Bandstand when it was on the air. More recently we've been appearing regularly on Action '73."

he stops and asks whether I've ever heard of the programme. I replied that I hadn't, so he then goes on to explain. "Action '73 is basically a pop-show, with quite a lot of that, there are dance routines for the kids to follow, plenty of live music and audience participation."

and sings backup vocals.

Gary Coveyou is a striking eighteen year old sax player with blue eyes and shiny black hair. He's the Fred Astaire of the group, and loves to dance and creates many of the Heywood's steps and routines.

## Bewitching

Twenty year old Mike Gibbons has bewitching hazel eyes and brown hair. He plays trumpet and is one of the Heywood's lead singers.

The second lead singer is twenty-one year old Rick Joswick — he's the beach boy or surfer of the group. Rick is often found tossing back his blonde hair, shading his cool blue eyes, and looking off toward the sea, his first love.

The two remaining members, are Scott Baker, twenty-two their lead guitarist, and Ricky Brunetti, twenty, their drummer.

Bo says their music is pretty commercial all the way and that they write and perform about one third of their own material. The rest are top 40 songs.

Is there any chance of them coming over to the UK I asked?

"We're really trying to get it together for the UK," he replied, "none of us has ever been over there, although our bass player did manage to make the rest of Europe some time ago. Still we're working on it, as we all very much want to come over."

Well they've got a lot of people on this side of the pond keeping their fingers crossed, in the hope of seeing their much loved Heywoods sometime in the very near future. Until then they've got a new single released on Probe records titled, Deeper and Deeper (PRO 614) So grab yourselves an earful of that 'y'all.

## Genny Hall



## ZZEBRA

ZZEBRA has a strange combination of talent within their framework. Terry Smith and Dave Quincey on guitar and Sax respectively were both founder members of JJ, vocalist Gus Eden led Love Affair for a while after the departure of Steve Ellis. Loughy Amoo (conge and Sax) was with the original Oshesa and John McCoy (bass) and Liam Genevieve on drums apparently worked with Julia Felix for a while amongst other things.

The band are currently doing a two-week stint at Ronnie Scott's club and many onlookers have been pleasantly surprised by their fluency.

The line-up brings together an exciting, rich mixture of funky sounds with Smith adding some flowing guitar licks and McCoy always pushing a steady bass line. JOHN BEATTIE

## Piercing Earring

The Croydon Greyhound isn't exactly the best rock venue in the country, in fact, I'd rate it amongst the worst because of its shape and size. It's OK for a band with a small PA and little equipment but when you've got a group like Golden Earring appearing, problems arise.

The Dutch lads are currently doing their fourth tour here and it's understandable that they want to present their best stage act with good lights and quad sound etc.

At Croydon the Earring gig was cancelled on the Sunday and rescheduled for the following Tuesday because of stage set-up hassles. It became obvious that it wasn't going to be a good gig as soon as the band set foot on the makeshift platform. The hall has more width than length and the usually flexible quad

sound seemed to be sandwiched inbetween.

Fortunately Earring's lights were up to scratch and lead guitarist George Knoynans was in great form — probably better than I've ever seen him and the enthusiasm seemed to catch on with the others.

The fans obviously enjoyed the loud proceedings and unlike previous tours, they were calling for numbers off Earring's Moonman album instead of pleading for Radar Love all night.

Extrovert Barry Hay tried his damnest to overcome the vocal sound and drummer Cesar even managed to jump over his kit despite risking the chance of a broken leg on the precarious-looking stage. The audience enjoyed it all and I'm sure they went home satisfied but it could have been so much better if the hall had had the right dimensions. John Beattie



SINGER-COMPOSER Rab Newkes has a nice album out called Red Pump Special — a good excuse for his record company to throw a party at Ronnie Scott's club. Scott's club.

The album was being played throughout the evening and by the time Red Pump Special was over everyone was more than familiar with it. Unfortunately Rab was rather a disappointment. He

started off very shakily which I suspect was due to the music press, slightly under the influence of drink, fixing their attention on him. His back-up guitarist and bass player helped to steady him and as time went by Rab became more relaxed. Generally his music was good. It takes a lot of listening to appreciate but should go down well on the college and university circuit. ROY HILL

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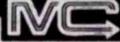
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The Hillsiders  
Terry Stafford  
Pete Brady  
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**GEORGE JONES and  
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# ROY HILL TAKES THE HELM

## 'Having hit records ain' everything'

WHILE I SAT huddled by the gas fire trying to keep warm in my dark basement flat, American soul singer Jimmy Helms relaxed in the Connecticut sunshine.

"We're having really beautiful weather out here," said Jimmy coming over loud and clear on the phone despite the thousands of miles between us. It's 11 am in the US and mid-afternoon over here.

"I'm staying at this retreat right off the beaten track. I just had to come here as the vibes were just right for getting material together for a new album. Next week I'm going into the studios to record. One side will be a concept type of thing and the other just different tracks from which I hope

to get a couple of singles. All being well the album will be out in the summer."

Jimmy, who first made the British charts last year with Make You An Offer, has just had a new single released here called There'll Be Another Night.

"Actually I'd forgotten all about the song which I recorded about a week after Make You An Offer," said Jimmy who was born and raised in Florida.

"How's it doing?" After telling him our Editor had tipped it as a chart chance Jimmy sounded delighted at the other end.

"It would be nice to have another hit record, but it's not the be all and end all," he added.

"In my estimation it's better to be shooting for a long range career."

And Jimmy, who began singing as a youngster in the church where his grandfather was minister, seems to be doing just that.

On his return to Britain in a few weeks he's six shows lined up for the BBC TV series "Colour My Soul" and has a cabaret tour being planned for him.

"You can't estimate the importance of television exposure," he added.

"I just love any sort of in-person gigs, but I hate being labelled as a soul singer, it seems to be necessary though. I just like music and song-writing which I do on the guitar. I want to buy a



piano when I get settled back in my London flat."

Jimmy is also a competent trumpeter which he learnt as a kid and played in an army band for two years following his call-up in 1966.

"In a way the army interfered with my musical career as at the time I got drafted it seemed like everything was going the right way for me. But as things turned out I can honestly say a lot of good came out of my service. It helped me to see a lot of

things in perspective and the discipline did me good."

But it wasn't until he demobbed in 1968 that he was able to turn professional. Jimmy started gigging with Wilson Pickett and Stevie Wonder among others and then got a resident TV spot.

This lasted until he joined the Boston cast of Hair playing the lead part of Hud.

"I was in Hair for a year and one day would like to

return to the stage," said 26-year-old Jimmy.

"I'm still keeping some irons in the fire. There's a possibility of me getting some scripts to read with a view to a part and I've also written some music for a new film starring Julie Andrews and Omar Sharif."

Then in 1972 Jimmy came to Britain, after winning the Best Performance Award at the Athens Song Festival. Soon after signing with a publishing company his break came.

A singer was needed for the walking up Kellogg's cornflakes advert on the TV and the publishing company was asked if they knew of anyone.

Tony Christie was approached, but fortunately for Jimmy he was not available to do it.

Jimmy sang the jingle and as a result millions became familiar with his voice, in fact many thought it was Tony Christie.

As a result of the fine singing, a record company got in touch with Jimmy and it wasn't long before he was in the charts with Make You An Offer.

"I'll always be grateful to England for giving me my first taste of success. I'd like to make it over here in the States and I'm hoping when the album's ready there'll be some pretty heavy promotion," said Jimmy as our phone chat neared its end.

"Anyway Roy, we'll just have to see. Don't forget to come round for some wine when I get back and thanks for speaking to me."

See you, Jimmy.

around the country

tony byworth

# Roy Clark—the entertainer



versatility was so great that he ought to be billed as Roy Clark and Friends.

On this side of the Atlantic Roy has yet to break big with home grown audiences although his current album release — Introducing Roy Clark (Ember NR 5072) which includes the highly successful Yesterday, When I Was Young among the fifteen tracks — deserves to attract wide recognition. To those who have witnessed the Clark stage performance, they'll already know that he's an artist with unlimited talents.

## Skills

The entertainer shows through the fancy guitar work — as well as considerable skills on other instruments including accordion, piano, fiddle, banjo, trumpet and drums — a hilarious line in humour and an unusual tonal range which is evident in either a tender ballad or a riotous parody.

Just recognition for his diverse skills came last October when the members of America's Country Music Association voted him Entertainer Of The Year — an Award, commented the artist, that had made far

more impact after the presentation than during the ceremonies.

"I like to think that I'm an entertainer more than any one thing," Roy replied, when asked about his role in music. "I don't think I'm really that good as strictly a guitar player, or as a singer or as a comedian. I would feel very lost doing either one on stage — and try to sustain it for more than an hour."

Convention week in Nashville was, for Roy Clark, extremely hectic and provided more than the usual round of trade functions, appearances and interviews. In addition to these normal convention activities, Roy was in town to record his segments for the highly rated Hee Haw television series.

"There's really nothing like being associated with a number one television show — it really gets your face and name together." Along with Buck Owens, Roy has been co-hosting the series since it arrived on the US screens some four years and allows him an ideal opportunity to display all his talented wares.

Born in Meherrin, Virginia, Roy made his first notable impression within the music industry when, at the age of

fourteen, he won the national Country Music Banjo Championship. The following year he won it again and earned himself a trip to Nashville for an appearance on the Grand Ole Opry.

Later he gained considerable professional experience working with such country music stalwarts as Wanda Jackson and Hank Thompson, as well as playing and providing comedy routines with George Hamilton IV's outfit. In addition, he started earning considerable praise working as a session guitarist on a number of top country recordings.

## Sessions

"I didn't do as many sessions though as, say, Glen Campbell because, mainly, I wasn't around it. — It really gets your face and name together." Along with Buck Owens, Roy has been co-hosting the series since it arrived on the US screens some four years and allows him an ideal opportunity to display all his talented wares.

Born in Meherrin, Virginia, Roy made his first notable impression within the music industry when, at the age of

In 1963 Roy won over, as a recording artist in his own right, when The Top Of My Fingers met with public response. "It was the first record," he joked, "that anybody else — except me — and the record company — knew about. Actually, it was the first recording that really sold."

Since the late sixties Roy Clark has been associated with Dot Records — and has provided a stream of releases so wide that it would seem unlikely to be the product of one solo artist. Guitar instrumentalists that cover the spectrum from Molequesa to Riders In The Sky, vocals that include Kurt Weill's September Song and Kristofferson's For The Good Times and the occasional burst into comedy that would have many present-day comedians anxious of their livelihoods.

And comedy is the factor that weaves the Clark routine together — and laughter, perhaps, is the factor that has treated most fans to his always been a clown, just ask my teachers. They used to say I'd never amount to anything because I didn't take anything seriously. Making people laugh is the greatest feeling in the world.

THERE are artists and there are artists but, when it boils down to all round entertainers, the field becomes a little more narrow.

Roy Clark is one artist who fully deserves the title of entertainer and, viewing his exciting stage performance, even led the Los Angeles Times to comment that his



# Albums

## LESLEY DUNCAN

Everything Changes (GML 1007). Lesley Duncan brings out just one album a year, this is her third, and it's been well worth waiting for. Everything Changes is Lesley at her best although she says the best has yet to come. The music, the lyrics, the singing are all so beautiful making it one of those rare albums you can play and play and never get tired of. Her husband, Jimmy Horowitz, has co-written some of the numbers as well as playing on some and doing the arranging and producing. The album doesn't have a bad track on it and although it mightn't have instant sales to put it in the charts, I feel sure it'll do well over a period. R.H.



## Verity harmonies

### JOHN VERITY BAND

John Verity Band - (SPB 1087). Well, this is the album Probe records have been promising and finally it's landed on my desk. Very briefly they're a band from the Bradford area, they're very tight with the emphasis on harmony. John Verity, the band's leader, has written all the material and he and the lads have just completed a successful tour supporting Argent. Now onto the music - it's good solid rock perhaps a little Led Zep sounding, but nevertheless freaky. The band - John Verity on first lead, Geoff Lyth on second guitar, bass player Gerry Smith and drummer Ron Kelly - deserve success with this debut album, so I hope it gets exposure otherwise it'll go under like so much good music does these days.

R.H.

## Mason's best



It's Like You Never Left (CBS 65238). From one-time roadie with Spencer Davis to Traffic to making it in his own right as singer / songwriter, that's Dave Mason. This must surely rate as one of the outstanding albums of the year - it's Mason at his best. Helping out on three tracks is Graham Nash and Stevie Wonder pops up on the harmonica for The Lonely One. Need I say more than it's in your record shops now?

R.H.

## Stifling Stomu

### STOMU YAMASHITA'S EAST WIND

FREEDOM is Frighening (ILPS 9242). This is the Japanese percussionist's first real crack at rock music and though he has gathered a sparkling group of players, the original freedom is frighteningly dull and repetitious. On three of the four tracks the guitar and keyboard-based sounds move in stifling riffy formations. Yet even within these confines you discover East Wind's original approach which flows finally into graceful melody on the haunting Wind Words which closes the set. Here (Hisako (Stomu's wife) takes the lead with her violin and gives this album the stamp of finesse that had always been hinted at. P.H.



## Ronson - off to a good start

### MICK RONSON

Slaughter On Tenth Avenue (RCA APLI 6553). Anyone not totally blinded by Ronno's association with Mr. Bowie will enjoy this album immensely. It's the sort of collection that needs a chance. You're shocked at first to find that Ronno's material is not really hard or too rocky. But once you accept his musicality, his talent for arranging essentially difficult material AND singing them with an original approach, it all becomes clear. Forget Love Me Tender - it's a mistake. There's only one other weak track here, paradoxically the opener to side two, I'm The One. Although Ronno's scat singing goes well the song itself is lifeless. For the rest full marks if a small minus for Ainsley Dunbar's heavy-handed drumming which always seems to be mixed too far forward. Growing Up and I'm Fine (by Bowie) is catchy and shows Mick's unusual but tuneful voice off well. His own Only After Dark is up-tempo with a hooking chant throughout. Then there's the musically pretty and powerful Music Is Lethal (Bowie lyric). Ronno and Bowie combine to produce an eight- and a half minute double song on side two - both the sort to give a bit more with each play. And finally the masterpiece of this set, Slaughter On Tenth Avenue, a moving and stunningly arranged version of the Richard Rodgers' tune. Maybe Ronno needs more rock material to raise the excitement level, and maybe he needs a little more confidence. With this album it's fair to say he's made a good start on his own. P.H.

### MAHAVISHNU

ORCHESTRA Between Nothingness and Eternity (CBS 69096). John McLaughlin's defunct band live in New York's Central Park, adequately recorded and more or less faithful to their reputation. What more? The orchestra display their usual standard of musical dynamics, though to my mind it's all a little too intense to be stimulating. P.H.

Ross (RSO Super 2394127). Quite a promising debut album this, from Alan Ross, the guitarist from John Entwistle's Rigor Mortis band. Very nice songs including the single Caroline, though one or two of them are rather overblown. Some of the guitar solos are a little undisciplined too. Still, promising enough for a first outing, should make the running in the future. C.P.

## Sizzling kids

### THE SUTHERLAND BROTHERS AND QUIVER

Dream Kid (Island ILPS-9259). One year after the Brothers joined Quiver their first album in Britain confirms the wisdom of that move. The guitar and organ-based sound rocks without crushing in a quite unusual way. At first it all seems too polished, too perfectly balanced, then all becomes clear. Muff Winwood has done an impeccable production job allowing the band's

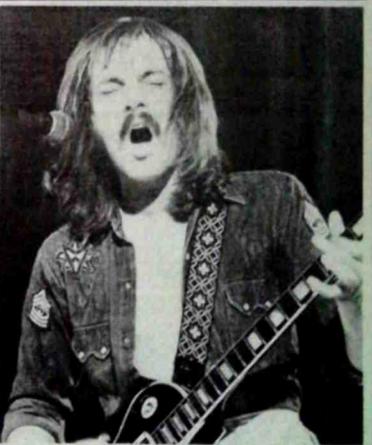
deliciously simple arrangements freedom to breathe. The result is completely fresh varied and warm - each cut emphasising subtle shifts in style and pace. Overall there is a character of vocal harmonies and instrumental power. Dream Kids, the single, is a good trailer, but try Flying Down To Rio or Champion the Underdog. The melodies pull you in, the lyrics are interesting, and the guitar lines sparkle. In short dahlings, give it a whizz. P.H.

## Menacing Sharks

### THE SHARKS

Jab in Your Eye (IRPS 9271). There's a touch of menace that runs right through this album, right from that nasty title and the rather sick cover, down to the music itself. Although Snips, their Cocker-happy lead-singer, takes the bulk of the writing credits, the Sharks all contribute equally to the overall sound, to produce a relaxed, funky album with just a hint of

menace to give it the necessary edge. Despite the departure of ex-Free bassist Andy Fraser they still retain the influence of his former band, but their tasteful versatility never lets them slide into the Free rut. For a while it seemed as if the Sharks would join that grand tradition of British bands who can get it on live, but never on wax - this second offering goes a long way to discount this P.D.



### HUMBLE PIE

Thunderbox (A&M SP-3611). It's a pity that Steve Marriott and Pie have not received the recognition they've strived so hard to get in this country but perhaps Thunderbox explains why. Sure, it's red hot with a couple of classics like Greg Ridley's version of the Dobie Gray number, Drift Away, and Pie's own Don't Worry, Be Happy. However, it's crammed with sounds and the simple rock 'n' roll essence seems muted out at times as Pie pound into the heavy complicated riffs. Perhaps the highlight of the album is the Marriott track dedicated to Muhammad Ali titled Rally With Ali, and which was sent to the man himself as a work-out theme. The band's last single, Oh La - De - Da, is also included and that didn't take off in this country and despite its attractive album sleeve, I wouldn't put my money on Thunderbox either. J.B.

## Glam rock dregs

Queen II (EMI EMA 767). This is it, the dregs of glam rock. The band with the worst name have capped that dubious achievement by bringing out the worst album for some time. Their material is weak and overproduced. The Black Side (literally) is penned by vocalist Freddie Mercury, while the White Side except for Laser In The End are written by guitarist Brian May. That track, written by drummer Roger Taylor, must be the worst piece of

dross ever committed to plastic - like She's Leaving Home meets Black Sabbath? As a whole it is dire, while the musicianship isn't a lot better. Brian May is technically proficient but Freddie Mercury's poor voice is dressed up with multi-tracking. The rhythm section is fairly good. A lot of people are pushing Queen as the band of 74. If this is our brightest hope for the future, then we are committing rock and roll suicide. C.P.

## Allsorts-a-goodies

### ALLSORTS

Peppermint Allsorts (Track 2409 206). Just as the album cover suggests, it's a selection of favourites, recorded by various acts between 1961 and 1972. They include Hendrix's Purple Haze and All Along The Watchtower, Who favourites, Join Together, Substitute, and Let's See Action, and the old Move hit, Fire Brigade. The song lyrics are also printed in braille and the general sound quality is pleasing on most of the tracks with the exception of a rather distorted Procol Harum number. She Wandered Through The Garden Fence, but overall, Allsorts is a fairly pleasant memory-jogger. J.B.



# new releases

# barry taylor in new york

JOE WALSH has fired the group that he has been working with for the past year and a half. It is the group that recorded his most popular album, *The Smoker You Drink The Player You Get* around. Walsh mentioned that he may return to the group and Tom Stevenson from the group, but bassist Kenny Passerelli has already started working with Steve Simons. The reason for this sudden split appears to be their inability to record a suitable follow up album. One New York rock critic, an old friend of Walsh, reports that he recently ran into him. "I thought he'd remember me, but he didn't even know who he was himself."

Dave Lambert, lead guitarist with the STRAWBS mentioned that the group will return to New York next month to do a couple of nights at the new Bottom Line club before returning to England for an April tour which they may be supported by JACKSON BROWNE. A Strawbs album, tentatively titled *Choice Strawbs* should be released to coincide with the tour. Syas Lambert: "It will contain our favourite numbers going all the way back to the Dragonfly album."

Lambert, who was also in illustrations, by a FIRE and the KING EARL BOOGIE BAND before he replaced Tony Hooper in the Strawbs in time to record the *Bursting At The Seams* album, recounted one of RR's great untold stories for RRM: "When I was about 14 or 15 I was in the Boys Brigade with

John Entwistle," he said with a deviant grin. "He was the bugler and I was the drummer. I know it sounds unlikely, but it's true. We used to play together. At camp, we'd sit around in the evenings and play on acoustic guitars. He was very much a face at the time - one of those guys that everybody knew would turn into something. One day he told me that he was building a bass guitar and forming a band with some friends so that he could play it. Then he said to me: "Why don't you come over and have a bash on guitar?" I lived in Hounslow, about 10 miles from where they rehearsed in Shepherd's Bush, and so being young and having no transport, there was no way I could get there. Anyway, he gave me the address in case I changed my mind. Two years later it was the Who. For the price of a bus fare, I missed out."

The militant Jewish Defense League has warned the BLUE OYSTER CULT that they're tearing down the flags that are hung on stage at their concerts if they were ever used against the flags, which contain some strange symbolism "don't mean anything," commented someone from the cult. Their third album, *Secret Treaties*, is due next month.

Watch for the Canadian group TINDERBOLT who were in New York last week putting finishing touches on their second LP. After nearly seven months of hard work, John Fogerty, formerly of CREDEENCE CLEARWATER, has decided to take a vacation from his next solo

album. Reportedly, it will contain all original rock and roll numbers with John playing all of the instruments.

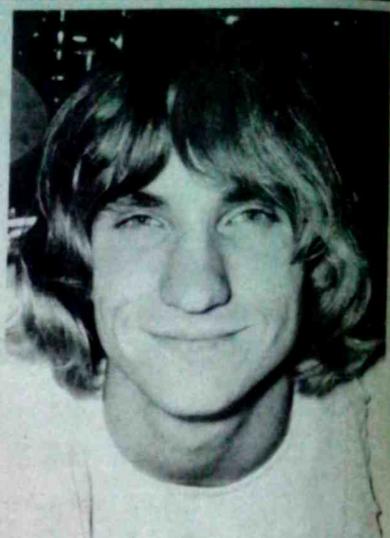
Currently, the hottest single around is a new version of the Lord's Prayer, sung by Sister Janet Mead. Already, it has sold 500,000 copies in about ten days. Looks like BLACK OAK ARKANSAS will finally be making it to the UK. A spokesman for the group says that they should be in England by May. DR. HOOK & THE MEDICINE SHOW begin their European tour on March 7th. A new single *Cops and Robbers* will be released.

At DR. JOHN'S recent concert at the Bottom Line, JOHNNY WINTER, STEVIE WONDER, and BARRY GOLDBERG joined him on stage for a jam to the delight of the audience which included Johnny's brother, ELOI WINTER, CARLY SIMON, and MICK JAGGER. Speaking of Edgar Winter, he is currently in town putting the finishing touches on a new album being produced by RICK DEHRINGER.

YES SINGERS: JOHNNY WINTER - Saints and Sinners - It seems as if every Johnny Winter album is hailed as his best yet. Sure, it was said about his last, *Still in the Game*, and Well, and surely it will be said of this one. The promised new Stones and Bowie compositions never materialised, but there is an unreleased Van Morrison song included titled *Feedback* on Highway 101, as well as Chuck Berry's *Thirty Days*, Larry Williams' *Boney Marone*, and the Coasters' *Riot In Cellblock*

9. The material alternates between rock and roll and blues, but Johnny's guitar playing is never anything less than fast and fluent - perhaps a little too repetitious from song to song.

HIGH STAK - Radio City - Big Star is one of those groups that suddenly materialised like a breath of fresh air every two years or so. Their first album, *Titled Number One Record* was surely one of last year's best. Their new one isn't accessible, but works nonetheless. The group is led by Alex Chilton (formerly lead singer with the Box Tops) who shows that he has been influenced by the music of Roger McQuinn and Ray Davies, and the sounds of the early recordings by the Who, Kinks, and Beatles. Several bands such as Raspberries, Stories, and Blue Ash have emerged over the past year with a striking command of 60's high energy pop styles. Big Star also figured in as one of the most promising, but with the release of *Radio City*, the group has officially emerged as a major talent.



# U.S. CHARTS

from Billboard

## singles

## albums

1	SEASONS IN THE SUN - Terry Jacks	Barb	1	BARBARA STREISAND	
2	BOOGIE DOWN - Eddie Kendricks	Tamla	2	THE WAY WE WERE	Columbia
3	LADY CHAMP - Diana Ross	MCA	3	JOHN MITCHELL Court And Spark	Asylum
4	SUNSHINE ON MY SHOULDER - John Denver	RCA	4	BOB DYLAN Planet Waves	Capitol
5	THE WAY WE WERE - Barbra Streisand	RCA	5	JOHN DENVER Greatest Hits	RC
6	MCKINGBIRD - Jimmy Simon & James Taylor	Elektra	6	CARLY SIMON Hassles	Elektra
7	JUNGLE BOOGIE - Kool & The Gang	De-Lite	7	YES Tales From Topographic Oceans	Virgin
8	ROCK ON - David Essex	Columbia	8	MIRE OLDFIELD Tubular Bells	Atlantic
9	SPINNING WHEELS - Jim Stafford	MGM	9	PAUL McCARTNEY & WINGS Band On The Run	Apple
10	JET - Paul McCartney & Wings	Apple	10	ELTON JOHN	MCA
11	ERES TU (Touch The Wind)	Tamla	11	Shogun's Yellow Brick Road	MCA
12	BENIE & THE JETS Elton John	MCA	12	JIM CROCE	ABC
13	COME AND GET YOUR LOVE Redbone	Capitol		You Don't Mess Around With Jim	ABC
14	HOOKED ON A FEELING - Blue Swede	EMI			
15	LOVE'S THEME		13	BLACK SABBATH	Warner Bros
16	Love Is the Only Drug Orchestra	20th Century	14	Sabbath Bloody Sabbath	Warner Bros
17	TRYING TO HOLD ON TO MY WOMAN - Lemont Duster	ABC	15	LOVE UNLIMITED ORCHESTRA	20th Century
18	THE LORD'S PRAYER - The Spinners	Atlantic	16	INnocence in White	20th Century
19	MY SWEET LADY - Cliff De Loach	Stang	17	O JAYS Ship Ahoy	Atlantic
20	UNTIL YOU COME BACK TO ME - Artha Franklin	MCA	18	CHARLY RICH Behind Closed Doors	Epic
21	THE LORD'S PRAYER Sister Janet Mead	Atlantic	19	HERBIE Hancock Head Hunters	Columbia
22	A LOVE SONG Anne Murray	Atlantic	20	LOVE UNLIMITED	Columbia
23	THE LORD'S PRAYER Sister Janet Mead	Atlantic	21	Under the Influence Of	Century
24	LOVE SONG Anne Murray	Atlantic	22	THE STING/SOUNDTRACK	MCA
25	THE LORD'S PRAYER Sister Janet Mead	Atlantic	23	AMERICAN GRAFTTI Soundtrack	MCA
26	THE LORD'S PRAYER Sister Janet Mead	Atlantic	24	EMERSON, LARK & PALMER Brain Salad Surgery	MCA
27	THE LORD'S PRAYER Sister Janet Mead	Atlantic	25	THE WAY WE WERE/SOUNDTRACK	Columbia
28	BEST THING THAT EVER HAPPENED - ME Gladys Knight & The Pips	Buddah	26	JIM CROCE I Got A Name	ABC
29	TSOP MFSL	International	27	GLADYS KNIGHT & THE PIPS	Buddah
30	ROCK & ROLL HOOCHIE KOO - The O'Jays	Blue Sky	28	MFSL	Buddah
31	LUKE TO LIVE - The O'Jays	Philadelphia International	29	Love Is The Message	Philadelphia Int'l
32	PUT YOUR HANDS TOGETHER - The O'Jays	Mercury	30	THE STING/SOUNDTRACK	Capricorn
33	CHARLIE CRIST	Epit	31	CARPENTERS	Capitol
34	PUT YOUR HANDS TOGETHER - Bobby Womack	United Artists	32	THE Sings, 1966-1973	ABC
35	STAR STEALERS WHEEL	AIM	33	BARB HANNET Stone Gen'	20th Century
36	LAST TIME I SAW HOWE B. S. King	ABC	34	RICK DEHRINGER	Blue Sky
37	LUKE TO LIVE - The O'Jays	Mercury	35	STEVE MILLER BAND The Joker	Capitol
38	YOUR SIXTEEN RINGO	Apple	36	RINGO Starr Ringo	Apple
39	CRISIS 74 - Dickie Goodman	Rainy Wednesday	37	TEMPATIONS 1966	Gordy
40	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	38	BACHMAN-TURNER OVERDRIVE II	Mercury
41	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	39	DAVID ESSEX Rock On	Columbia
42	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	40	STEVE WONDER Interactions	Tamla
43	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	41	PINK FLOYD	Harvest
44	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	42	The Dark Side of the Moon	Harvest
45	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	43	SOULS & THE SUEB	Capitol
46	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	44	FOGHT Explorations	Capitol
47	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	45	CHICKEN LICK	NCA
48	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	46	CHEEK & CHONG Live On Location	Capitol
49	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	47	SALES & CROFTS (Various Child)	Warner Bros
50	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	48	NETTIE BLAIR	Capitol
51	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	49	LOGGINS & MESSINA Full Sail	Columbia
52	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	50	BILLY COHMAN Spectrum	Capitol
53	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	51	THE WHO Odds & Sods	MCA
54	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	52	BRILLY JOEL Piano Man	Capitol
55	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	53	JOHN LENNON Live For You	Capitol
56	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	54	DEEP PURPLE In Rock	Warner Bros
57	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	55	GRAMPAN NASH New Year	Capitol
58	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	56	CHICKEN LICK	NCA
59	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	57	SALES & CROFTS (Various Child)	Warner Bros
60	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	58	NETTIE BLAIR	Capitol
61	WE'RE GETTING CARELESS WITH LOVE - Johnnie Taylor	Stax	59	JIM CROCE Live & Times	ABC

# stateside newies james hamilton

GUIDO SARDUCE A European (Speaks Up For The U.S.) (A&M 1304). Hopefully this will be the final chapter in the continuing story of Gordon Sinclair. Byron MacGregor, Tex Ritter and "The Americans (A Canadian's Opinion)" - certainly it's the funniest. (Regular readers will know the story so far). In a heavily lined-up Hamilton album, Sarduce and them all up something rotten, quoting in his own inimitable way the rabble-rousing catchphrases like "cast me a heart-see" and "I wasa there, I sore eat" in connection with such topics as where else but in America you can get the same hamburger (and fries) thousands of miles apart, and where were the Canadians when those brave Chicago politicians had to beat up all those young people in 1968 all by themselves. "After this-a there's it over, you should-a nuts to the States!" lambasts Guido, before wading into the real clinchers which cannot be answered: "How come the rest of the World ever gave America was the 'flu' (you've heard of the Asian 'flu, but the Detroit 'flu), and I mean the grab!" "when-a the United States had-a B's Civil War, Vietnam didn't even send-a one soldier!" Interestingly, most I see that the premise upon which Gordon Sinclair founded his original editorial was completely the same - many nations actually offered money and help at the time of the San Francisco earthquake, but President Teddy Roosevelt rejected it to show that America, and especially the new Red Cross organization, could cope with the problem on its own. And it was the US Red Cross's bankruptcy last year which bankrupted Sinclair in the first

place! MFSL: TSOP Philadelphia International ZST 3540). The MFSL stood for Mother Effin' Soul Band, it really stands for Mother Father Sister Brother (Gamble & Huff's all-star band "The Cloud", which means no more than "The Sound of Philadelphia"). It also spells H.I.T. if not S.M.A. (Soul Music America) and "I'm crediting him. Of course, one that get picky and point out that on "Hooked On A Feeling" he himself played the Big Bopper's "ooga-ooga-ooga - chukka" reedist chant from Johnny Preston's "Running Bear". In even so the lead is right, the even so the smacks of the days back in the mid '60s when R&B record companies in America were chafing to be legitimized to prevent better-established companies from making note for note cover-versions with white artists of their original arrangements. In particular, LaVern Baker springs to mind: she got onto her Congressional after Georgia Baker had covered "Twisted Dee" in 1965. Although much discussed, no legislation seems to have been passed to copyright original arrangements. In the case of those of traditional tunes (as the Public Domain). If it were, it would obviously put cheap "Top Pop" LP's from a Continental one of which, I believe, this Blue Swede recording came . . . and, incidentally, there has been several other occasions been the source of foreign hit versions that out-sold the original. Inasmuch as "Don't You Say I'm Bitchin'!

young king, and collect his productions purely for their great throwaway B-sides, which are as good value as anything ever recorded. In fact, I'd like to bring to your attention his latest, "People Don't Like Me" (tip to "Get Off My Cloud", UK hit in which to a home-recorded Dylan-esque guitar he rambles on without naming names and which never materialised, but there is an unreleased Van Morrison song included titled "Feedback" on Highway 101, as well as Chuck Berry's "Thirty Days", Larry Williams' "Boney Marone", and the Coasters' "Riot In Cellblock

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

end, this ultra-danceable instrumental clomper has every ingredient to please today's disco-dancers, while Northern backing-tracks such as Norman Harris, Ronnie Baker, Don Rendall and (probably) Leon Huff himself. GDAGWT!

BLUE SWEDE: Hooked On A Feeling (Capitol 367, but out here imminently). Rocketed up into the US Chart, this Dutch-Swedish group's rather ready-made copy of Jonathan King's distinctive 1971 treatment of the old B. J. Thomas hit has thrown Jo King (or Jo King) into a much self-publicised pique. Joking aside (geroff!) I actually admire

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# Mailman



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

## The knockin' shop

I HAVE recently heard that rotten song, Teenage Dream, by Marc Bolan. I cannot stand this, it's the worst yet, poor Bolan! The first time I heard it on the radio I could not tell if it was Marc Bolan, it sounded more like someone on DRUGS.

What's he trying to prove, can't he sing anymore or something? All T. Rex are a load of rubbish. And it's about time that Sweat had something good out, Teenage Rampage is the worst yet from them, too. They're definitely getting worse, what's happening to them?

The new Alvin Stardust is rubbish too, I've never heard so much trash. What's so good about Stardust, he doesn't shine anyway, he's too old.

An Eno and Nazareth Fan  
13e Crescent,  
Wellington.

Shropshire.  
SOUNDED like someone on what? You can't say that kind of thing here, this is wholesome Record and Radio Mirror you know. Anyway, while I'm tightening my torquenet, I'll hand you over to our Nasty Chemicals correspondent, Archibald Clutterbuck (a Bass Roger Greenaway) one time buffalo-wrestler, who says "Roll me one while your at it, Pete" Ooops, what a giveaway.

YOU most likely won't print this letter coz I ain't put no address. But I ave role to tell you that I ave bin buyin Record Mirror for yeers and ave oriways sed it was a great paper. But, since you ave been in it your face and your answers to letters (especially the one in reply to all those beautiful Mott fans) makes me want to spuw my guts out or over your krummy body.

POD  
(No Address)  
LOVE on you too, honey. Actually, it was the outrageous Mr. Beattie who

replied to the Mott fans, so you must be confusing his "krummy body" with mine, sine RRM readers have yet to be treated to a view of my exquisite physique.

AFTER looking through the RRM charts I see a group who can't sing, can't play instruments, but just run about the stage kicking their legs in the air like wombles. I mean Mud, that over-rated bunch of yobs currently muckin' up our nice clean charts with horrid music that sounds like a tube station on fire.

Crazy and Hypnosis were alright, they didn't get anywhere, but number five for Dyna-mite was disgusting, and number one for Tiger Feet was too much.

So to both of Mud's fans, you know what you can do (I won't say, we want to keep RRM a good clean paper).

Jonny Seidler  
8 Barnhill Avenue,  
Prestwich,  
Manchester.

PERSONALLY, I think tube stations should be set on fire; nasty, stuffy places, full of murderous tribesmen armed with bad breath and umbrellas. But I'm above all that now, of course, as I pedal gaily through the city streets protected only by my gas mask and the lucky charm bracelet I won in Southend.

I CAN'T stand people who have nothing better to do than knock David Cassidy, Osmonds, etc. Not everyone had the same taste, so if we want to scream our heads off or hang around airports for thirty-six hours that's our business, not theirs.

Although I'm sixteen I still enjoy waiting for David Cassidy or the Osmonds at airports and hotels.

So lay off anyone who has a large following of girls. They deserve it and we enjoy it.

From A Teeny Bopper  
Hampstead,  
N.W.3.

Of course I deserve it, and I will be arriving at Cricke-wood Garage on March 23rd by number sixteen bus, so

have your autograph books ready.

I FEEL that I must express my utter disgust at Mr. Beattie's literary "effort" entitled Close To The Carpenters.

It is quite obvious that to you a little bit of scandal adds that extra punch to the finished product. The finished product in the Carpenters case is music, and when writing about this, it is irrelevant to

introduce their "goody-goody" image.

The article was insulting and written by a biased writer, who was obviously too busy picking out the physical defects of the duo, and therefore missed the whole point of the concert.

O.K., so I'm a Carpenters fan, but having circulated this article around friends, the opinion is unanimous, that it was an insult, a mockery. Though I respect your qualities as a writer, I still feel it was distastefully written, and the Editors should choose an unbiased writer next time.

Miss C. J. Hepte  
20 Woodstock Road,  
Wallasey,  
Cheshire.

The ever-popular Mr. Beattie and his well-loved features are again under discussion, so it is with great pleasure that I hand you over to the kind old gentleman himself.

JB replies: Sure Christine, I accept your views and as an individual and reader of RRM you have every right to state them. In case you've forgotten though, we're individuals here too and entitled to our own opinions. The Carpenters have many fans who like to know everything about them and that includes their personal life and "image" which, surprisingly, you seem to think "irrelevant." I certainly don't have any biased grudges against the duo and the story was based on how I found them.

ONE HAS HEARD of Whistling Jack Smith, but a thing that has puzzled me for many a year is why girls don't whistle? I know one whistles at them, but where is their whistle?

Then there is another question to which you may have the answer, or indeed any of your correspondents: do girls sing in the bath?

So here is indeed a gimmick to end all gimmicks: a girl whistler, whistling and singing in her bath, what a record! It would sell by the million.

Seriously, why do you've few recording stars, be they groups or solo singers, come from the West country, we are not really the "yokels" that we are so often portrayed as by comedians.

Come to think of it, why aren't West Country comedians accepted by the national media, i.e. radio and TV? Thank goodness for the great Edge Cutter and the Wurzels.

John Waterfield  
278 Taunton Avenue,  
Fiveways, Devon.

Oh, Arrrrr, Farmer Waterfield. Well, girls, just what DO you do in the bath? Write your answers on a bar of soap and send it, with a photograph (!), to Droolie Debb, Parchment Farm, HUPKINSHIRE. Pass the slder, John, eh, and by the way, you're completely off the wall mate.

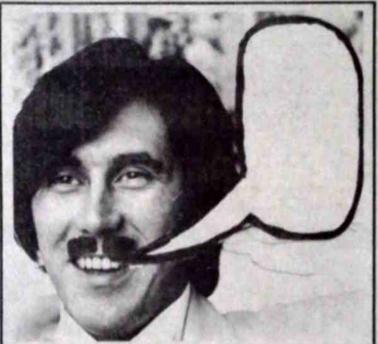
WHOEVER you are Rockin' Russell, you'd better belt-up or else! I'm sick, sick, sick (and of these so called Osmond knockers, and so are many other Osmond fans).

Donny has got lovely teeth, not like that knock-kneed twit, I don't care if you print this or not, 'cause I know he's wrong and I'm right.

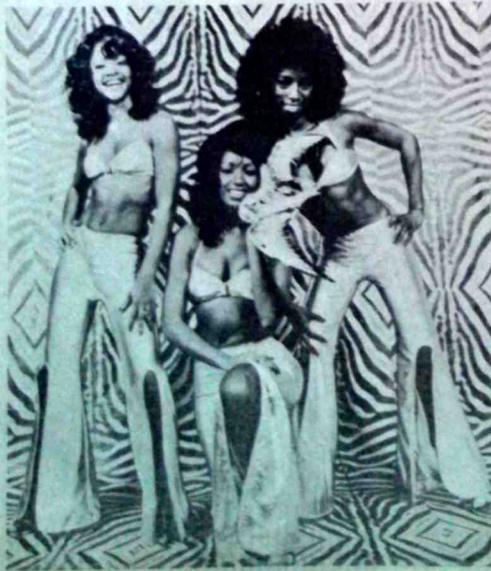
If he opens his mouth again I'll come and knock something down his throat, not a piano but a dunnery (ha ha).

So, Mr. Russell, take off your nappy and grow up. How's that for a devoted Osmond fan? Denise  
Furnstead

Not bad, dear, not bad, full marks for spelling, seven out of ten for neatness, take ten steps forward, one step back, go down a snake, do not collect £300 as you pass fio, and better luck next time.



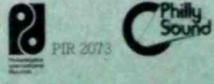
Well this is it, punks. MailMan's first competition. Just provide us with a caption for Adolph Ferry and send to me, P. D. in Carnaby Street. First prize a life-size plastic replica of publicist and stooge Simon Puxley with full working parts which is more than you can say for the original.



The THREE DEGREES, renowned for their political insight and sensitivity, as well as their beautiful, black music, announce their new single.

### 'THE YEAR OF DECISION'

Listen to it, you leaders of men, and we'll all get it together. On PHILADELPHIA INTERNATIONAL, Rush release March 15th.



If Russ Ballard had been earning £1,000,000 a year with Argent, he'd still have decided to quit and move on to do his own thing on the production side. He is so excited about doing his own album and writing a musical that he finds it difficult to sleep these days. "Before I told the lads I was pacing the floor all bloody night which didn't exactly help health-wise," he says.

I was slightly dismayed to learn that the band's 25-year-old lead guitarist and vocalist was leaving after some four years because his undoubted style and prolific lyrical ability will be sadly missed no matter who replaces him.

"The hardest part about leaving was telling Robert Henfri our drummer 'cause we've always been in bands together over the past 12 to 13 years, but it was just something I felt I had to do. I was going to do my own thing."

Russ laughs heartily at the rumours which have circulated around the music business about his departure like the punch-ups between him and Rod Argent, or the



# 'Want to experiment'

story that he's been 'under pressure' from his young lady and so on.

The truth is it was a case of now or never because he has been pondering on his future for the past eighteen months and it's no easy decision leaving a band which are attaining a high degree of popularity, particularly in America.

"Even at the time of Hold Your Head Up I wanted to do an album and play all the instruments and I thought, hell, I don't want to reach the age of 35 and still be waiting to do something on my own."

"To produce my own things will give me the satisfaction of knowing that it is down to me, knowing that if anyone was going to take the rap it would be me whereas in a band, you can always spread the blame or credit to the rest of the boys."

## problems

Russ intended leaving after Argent's next American tour but now that it has been delayed a month, problems have arisen over his departure. He'll probably experiment a lot when he does his solo album and this will include playing instruments like bass guitar, drums and keyboards.

"I started off as a drummer," he adds, "cause my Dad was one for 30 years and I was brought up playing them and I have played drums on few demos."

He had the scope but never the time to do his individual thing with Argent, "it's very hard to do two things successfully." Before Argent's recent British tour, Russ had three weeks off to put in some solo sessions but it turned out that the band wanted to rehearse on the same days that Russ had booked a studio for his own work.

The frustration built up until it became totally unbearable

**Russ Ballard explains why he has quit Argent to RRM's John Beattie**

for Ballard and yet the rest of the band had no idea of what was going on in his mind - the decision to quit was obviously a total surprise to Rod, Jim Rodford and Robert Henfri.

Russ also wants to write a musical but unlike Torney for instance, it'll be a Torney for something which might happen to the world in the future.

"The leading role will probably be taken by a girl," says Russ who doesn't feel like revealing too many details at this stage, "and I've done the story and written a few songs for it in between gigs. That was another thing, with the album, the musical and doing gigs, something had to suffer and for a while it was my health."

It's ironic that Russ is leaving Argent shortly after the release of Nexus which is surely the band's most involved album to date although I still have a distinct preference for In Deep.

He's never been involved in the production side of Argent but agrees that his lyrical influence on the band had never been greater - he wrote half of the tracks including Thunder And Lightning which has been released as the next single.

"It bugged me a little bit

because although Rod's a great organist, the solos, particularly on my songs went on for too long in my opinion and it got me down."

"I thought some of the instrumentals on the album went on too long but that's the way Rod feels and you can imagine how these little differences become bigger and bigger year after year until you think, hell, I've got to do something about it."

"You can always change a situation that you are in, so many people sit around and complain and do nothing about it whether it's in marriage or in my case music. But now I've changed my situation and I've always been a great believer in this method."

There's no had feeling between Russ and Rod but it seems likely that their differences became greater as Argent's music look on more of Rod's influence. They differ on things like the number of tracks on an album or the length of the stage act and whereas Russ writes shorter, more commercial material, Rod writes the in depth stuff.

"When I listened to each track on Nexus individually in the studio I liked it but when I heard it on record the first time I was a bit disappointed and I still prefer In Deep."

Russ seemed very envious about the fact that Rod goes into incredibly lengthy solos in the stage act while the man himself has to be content with plucking guitar chords all the time with the exception of a short piano stint on the hit he wrote for Colin Blunstone, I Don't Believe In Miracles.

"I never realised this but I was talking to Colin the other day about organ solos and he told me that he used to ask Rod in the Zombies' days if he could walk off stage during the organ solos. Rod apparently couldn't understand why Colin was like this but I can see his point now."

"It's frustrating 'cause I'd like to do more piano and have a bash on the drums but I'm limited and it is frustrating just standing there watching."

"I reckon Argent are one of the best around at the moment and there's still room for improvement but I think I've got more to offer on my own."

"We're a very close band and that's why we've lasted so long. Rod has said that we pull in different directions at times and it's perfectly true. I think the group will be better off without me 'cause he can do his thing and he won't have my influence and they'll have more direction."

Russ's thoughts unfortunately won't be shared by the hard core of fans Argent have on both sides of the Atlantic. Finding a suitable replace-

ment will be no mean task although Russ has suggested several people. Rumours are around that Colin Blunstone may team-up with Rod again but Ballard said that the ex-Zombie didn't seem to like the idea much.

Suggestions have also been put forward to increase the band to a five-piece adding a lead guitarist and vocalist but it's my guess that Rod still only want this if no one suitable is found to fill the one vacancy.

Russ has plans of his own to form a band within the next six months and he reckons that the cost to put his hand on the road would be up to £10,000.

## dedicated

"I wanna get a drummer, bass player and guitarist, preferably some good young talent who are enthusiastic. It's going to be very hard 'cause I've been in bands since I was 12 and Argent is the first band I've experienced who are totally into music."

"You'd always get one who was only after the birds and others who were in it for how much money they could get - I want three guys who are into music and not into the trappings."

The thing about Russ Ballard is that he's flexible and still willing to learn. He's not going into some heavy ego trip about production. He's willing to sacrifice the technical engineering sound for feel.

"I like to hear a few burn notes on an album as long as the performance is good. I find that Argent are too perfect at times, making each note too good and it doesn't sound real."

Russ wants something rougher. "I'm Al Capone really," he says and judging by his determination alone, he's halfway to making it already.

## NEXT WEEK IN RECORD & RADIO MIRROR

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**Kink Dave Davies reveals all**

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